

THEATRE ORGAN



VOLUME 17, NO. 1

FEBRUARY, 1975



Journal of the American Theatre Organ Society



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THEATRE ORGAN

Journal of the American Theatre Organ Society

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FEBRUARY, 1975

cover photo...

Dennis James, newly appointed organist for the Ohio Theatre in Columbus, at the 4/20 Robert Morton.

Once close to demolition, the theatre is now a living monument to one city's determination to preserve a part of its past, as a Center for the Performing Arts. The story of Thomas Lamb's architectural masterpiece unfolds on page 4.

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president's message...

1975 - Our Twentieth Anniversary!

For twenty years we have been rescuing pipe organs, for twenty years we've been listening to the great and not so great pipe organists, for twenty years we've been meeting and talking and enjoying the company of pipe organ enthusiasts. Well, at least eighty-five of us have enjoyed the full twenty years of ATOS's exciting life. (On page 21 you will find the list of these eighty-five long-time charter members.) Most of us, however, are newer to the club and although we do appreciate the work and efforts of the charter members we know they didn't do it all. There are still organs to rescue and organists to listen to. And besides, although not officially, we have added a new task to our agenda - the rescuing of theatres. We've saved several so far and are working on more. And, I'm afraid, more and more of the beautiful theatres are doomed unless we, with the help of others, can save them.



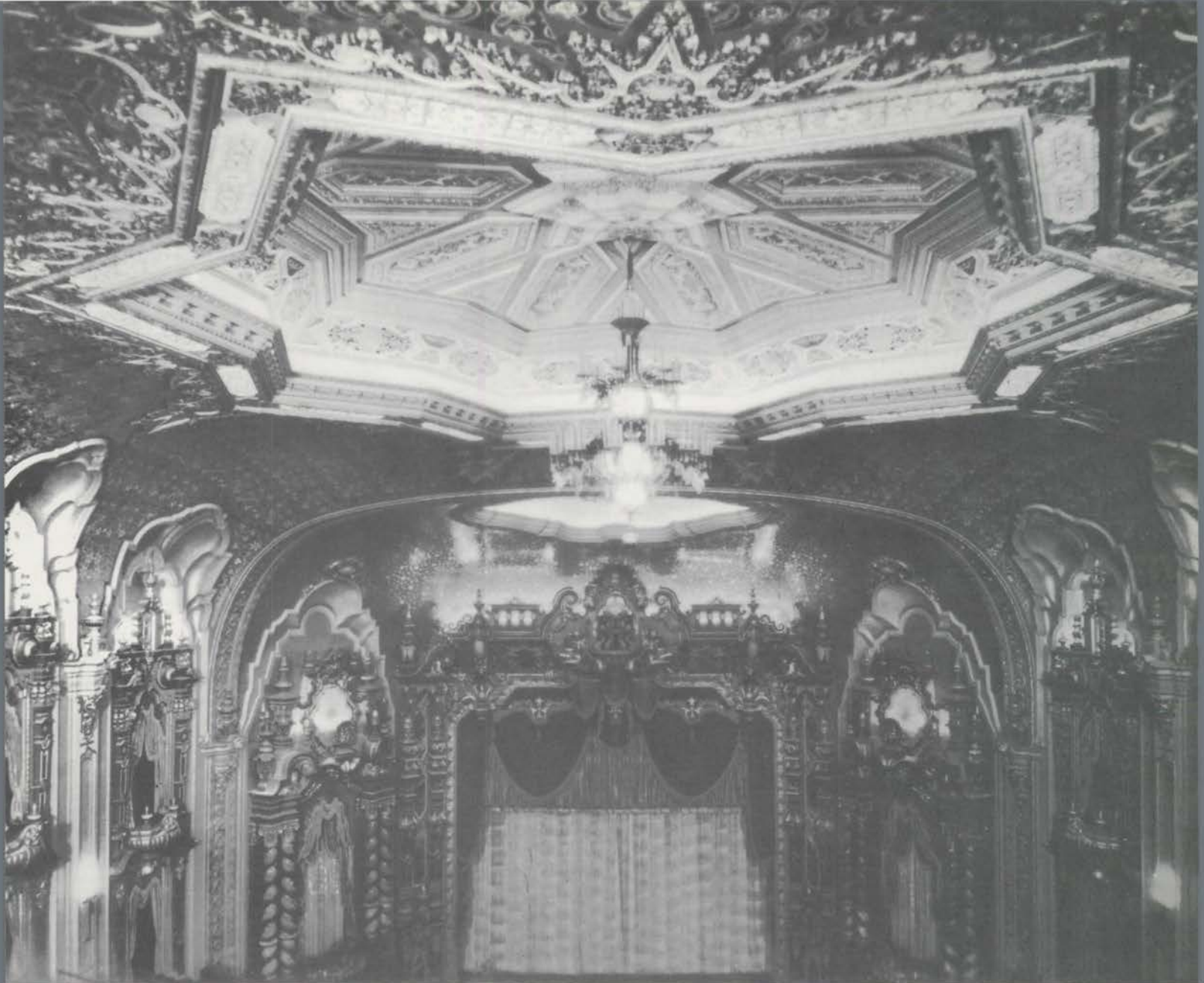
It is time again for everyone who is a member of ATOS, whether chapter affiliated or not, to give serious consideration to the matter of nominations for our Board of Directors. Anyone can run who is a paid up member and whose name has been put in nomination. This is your chance for your voice to be heard when decisions affecting the Society are made by your board of directors. Let us have your nominations at National Headquarters please. See the notice on page 51.

Sincerely,

Paul M. Abernethy

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THEATRE ORGAN



Thomas Lamb's architectural masterpiece at opening — March 17, 1928

the beautiful ohio

by Dennis James and Carlos Parker

Hundreds of thousands of people, both natives and visitors, have been impressed with the beauty of Capitol Square in Columbus, Ohio. The classic architecture of the State House, the well kept and beautifully manicured lawns and shrubs are impressive when viewed from any angle. At the same time these people are admiring the majestic state capitol, an unassuming cream-colored brick building directly across State Street goes unnoticed by

most of the same Columbusites and visitors to this great city. They are unaware that this building houses one of the architectural wonders of the midwest — one of the last survivors of the Golden Age of the Movie Palace — the Ohio Theatre.

Opened on March 17, 1928, and dubbed an "amusement palace," the 3,100 seat Loew's Ohio Theatre was built for live performances. The advertisements the day before opening

depicted the wide variety of entertainment that awaited the premier audiences:

Tomorrow is **THE Day!** — and the surging thousands of Columbus will catch their breath in amazement! . . . glorious Greta Garbo on the screen . . . on stage "Milady's Fans," Benny & Western "Two Foot-Loose Fools," Bernice and Emily "Whirlwind Dance Stars," Rae Elanor Ball "The Violinist

Virtuoso . . . Bert Williams will conduct the Ohio Grand Orchestra — and Henry B. Murtagh will be at the gold console of the mighty-voiced Robert Morton Organ!*

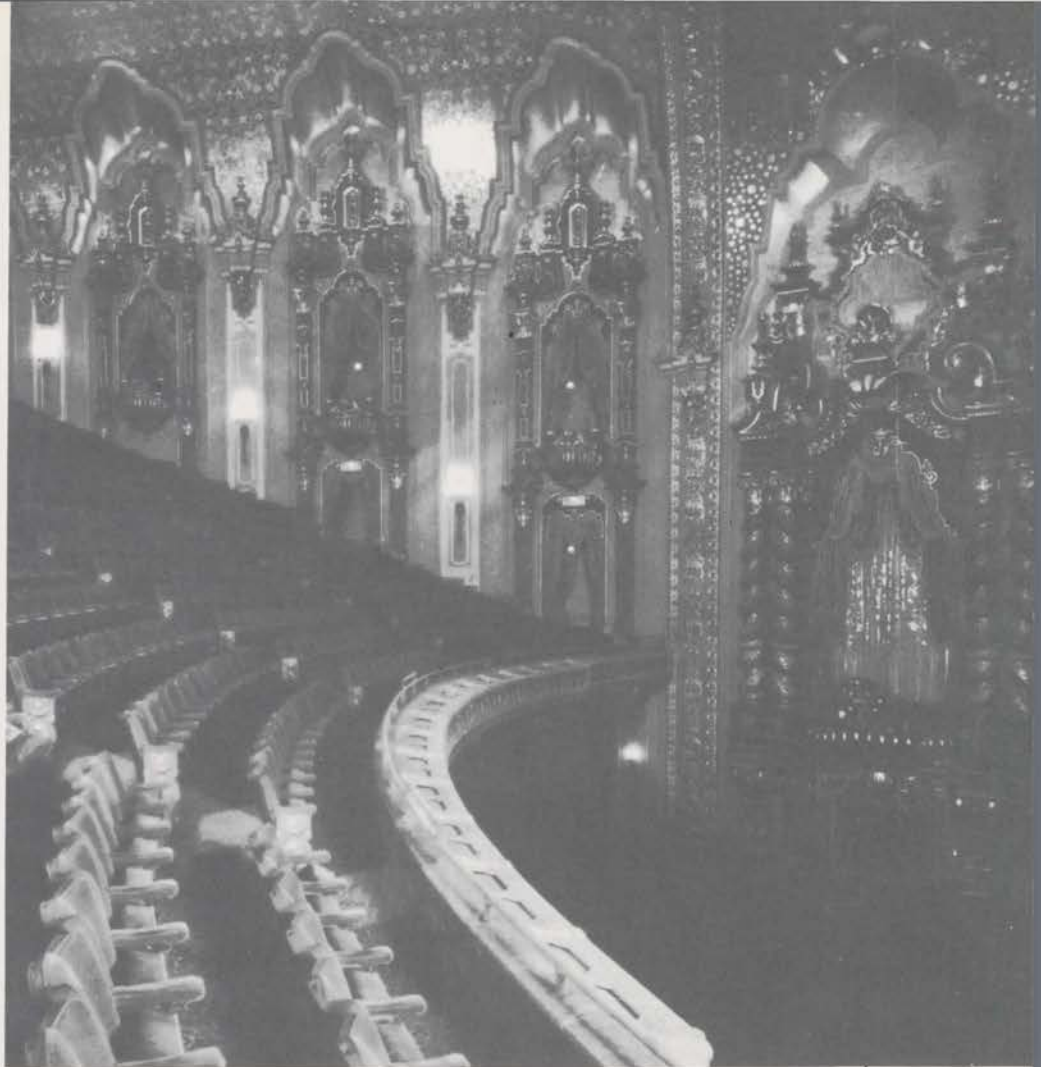
To most patrons of the motion picture showings in the theatre, the size and complexity of the building were unknown. Here were five floors of dressing rooms, rehearsal halls, restaurants and meeting rooms which housed 50 musicians, a chorus of 12 girls, provided space for 7 acts with as many as 6 people each, a host of projectionists, spotlight operators, electricians and stage hands, and, of course, the organist.

This was "the" theatre of the mid-west and not just because of its size. Here was, and is, one of the world's most resplendent theatres. Everywhere you looked was beauty unmatched in any other theatre of the time. From the moment you entered the main lobby you knew this building was an irreplaceable "one-of-a-kind." Thomas Lamb, architect of the Ohio Theatre, explained his use of such an opulent design in the June 30, 1928 issue of MOTION PICTURE NEWS:

"To make our audiences receptive and interested, we must cut them off from the rest of the city life and take them into a rich and self-contained auditorium, where their minds are freed from their usual occupations and freed from their customary thoughts. In order to do this, it is necessary to present to their eyes a general scheme quite different from their daily environment, quite different in color scheme, and a great deal more elaborate. The theatre can afford this, and must afford it for our public is large, and in the average not wealthy. The theatre is the palace of the average man. As long as he is there, it is his, and it helps him to lift himself out of his daily drudgery."

It was this same "average man" that saved the theatre from destruction 41 years later. The people of Columbus and interested persons from all over the State of Ohio and across the United States raised their voices to protest the planned razing of the Ohio in 1969. Detailed architectural and engineering studies showed that the theatre was maintained over the years in excellent

*Contrary to the publicist's imagination — the console was white and gold.



East wall and solo chamber in the main auditorium.

1931.



condition and, with appropriate funds, it could be converted into a center for the performing arts. The initial financial obligation was met so that the building could be saved, and the rewarding task of restoration began.

The first project was the installation of a completely new roof and the cleaning and waterproofing of the outside of the building, revealing the long camouflaged bas relief intricacies and Spanish red tiles. Soon followed the complete refurbishing of the proscenium arch and sounding board (including new gilt and paint), redecoration of the dressing rooms and backstage areas and the reflooring of portions of the stage. The marquee with its original stained glass panels has been restored. The most recent major accomplishment has been the reseating of the main floor and loge. The new seats incorporate the original end standards (totally restored and repainted) and are faithful reproductions of the original designs, enlarged slightly to accommodate modern anatomy.

Future projects include the installation of 1928 street lamp replicas on State Street, new carpeting, replacement of the wall tapestries and the completion of the ceiling restoration.

The Restoration Committee was fortunate to acquire a remarkable set of archive photographs of the theatre from which the majority of this article's illustrations are drawn. Depicted are many of the original furnishings and other building appointments from the opening days of the theatre.

A great deal of the original interior furniture and objects of art came from the estate of the former owner of the Kansas City Star. Included in the antique collection were some cabinets and chairs from the Vanderbilt home at 54th St. and 5th Ave. in New York City. One of the most interesting objects still exhibited at the Ohio is the large ship model, an exact reproduction of a Spanish galleon of the time of Morgan and Drake, featured originally in the lower lounge. It was built by an old sailor on Long Island on special commission by the Loew's decorators.

The main decorative style of the theatre was Spanish with the color scheme predominantly red and gold. Many of the furnishings were in keeping with this Spanish character of the building. In addition to the ship model there was a painting of a Spanish galleon, an old Moorish gun, a can-

delabra, a very ornate table and a large bronze clock representing the time of Pizzaro.

The lower lounge was unique in decor combining many contrasting styles to such a degree as to be dubbed the "Four Corners of the Earth" room. The African corner was the most dramatic, featuring large lion and zebra skins, 2 antelope heads and numerous shields, spears and other war implements from various tribes in Africa. China was represented by the floor covering and a delicately inlaid chair.

To get a glimpse of the many unique design features of the theatre one should first enter past the ornate ticket booth, through the brass doors and into the main lobby with its chandeliers and gilt-iron balcony railings; then up one of the grand staircases found at either end of the lobby to the mezzanine, where there once was a baby grand reproducing piano.

The huge sweeping balcony can be entered from either end of the mezzanine or from the second mezzanine upstairs. These lead to an unobstructed view of the main auditorium — a sight calculated to take your breath away. The design is described

Bert Williams and the Ohio stage orchestra. Murtagh is at the organ.





The mezzanine — note the reproducing piano for the pleasure of the patrons.

grow naturally nevertheless it yields, as it were, to a law of pattern and design. The ceiling gradually merges into a sounding board. This is one of the most original schemes ever produced in theatre decoration. It is one vast surface of deep red, completely covered with stars of innumerable sizes and shapes, closely spaced, in fact, almost touching. It forms a mosaic of gold, silver and red but of such variation and such a play of pattern, that it defies the mind to discover the pattern on which it is built. It's effectiveness lies in its texture of metal stars spattered and super-imposed on a ground of red.

again in the words of architect Thomas Lamb:

For the last few centuries we have been copying and rehashing our European styles, and adding little to that which has already been done. There has been in recent years (circa 1928) a decided movement and a successful one to create something that should represent our own century. But neither extreme is entirely right. Both may be blended and this has been accomplished in this theatre.

It contains the sumptuousness of Spain and the intricacy and construction of our modern art. In the auditorium one finds the sidewalls are divided into bays or sections, in the center of each there is an elaborate shrine, as it were, of carved walnut and gold. This is surrounded by numerous covers which turn and mitre upon each other in the most intricate manner, and being gilded reflect the light in as many directions as there are planes. But rising above these shrines there is one vast dome of gold culminating in a star formation of rich relief ornament. This vast dome of gold is completely covered with modern painted ornamentation, a semi-natural, semi-conventional ornament of flowers, leaves and birds. While this seems to



Roger Garrett (in the striped trousers) when he first came to the Ohio — Circa 1932. On his right is Tod Roper, critic for the COLUMBUS DISPATCH.

Service Staff at Loew's Ohio. Dr. Perrone of Columbus is third from left.





The East stairway in the grand lobby.

The sounding board, in turn, through various transitions passes on to the proscenium arch, which is burnished gold on the richest of relief ornament, with touches of red in the background.

This theatre auditorium has probably as rich an interior as will be found in the country, and with all there is created no feeling of gaudiness, that result which the decorator has most to fear."

In discussing the physical aspects of the Ohio Theatre it must be acknowledged that the stage of the theatre is among the most completely equipped in the midwest. There are five stage lifts by which 3 different levels of stage can be created at the push of a

button. The orchestra pit has three of these lifts and the grand piano alone can be raised from basement to solo stage level, as can the entire orchestra platform. Lighting for the stage is accomplished with numerous banks of border lights, strip lights, spots, disappearing foot lights and 42 focusing spotlights across the front of the balcony.

Of course, the most important part of the theatre for the readers of this article is the magnificent Robert Morton theatre organ. The 4 manual/20 rank instrument was originally valued at \$85,000. The 2-ton console specifications included 244 keys, 204 stop tablets, 45 pistons, 32 special effect controls, 32 foot pedals and 2 expression pedals plus Crescendo. The pipes are housed in two chambers on either side of the proscenium (Solo on the left, Main on the right) with the console located on its own lift to the left side of the orchestra pit. A 50-foot extension was spliced into the main cable to allow the console to be moved to the center of the orchestra lift for special presentations and offstage for storage.

Henry B. Murtagh, coming to the Ohio from Loew's New York Capitol Theatre, was the first organist to preside at the console. He was sent to premier the new instrument until a regular organist could be found.

Bill Dalton, already a Columbus

The lower lounge at Loew's Ohio.





SRO crowds waiting to get in at Loew's Ohio — a regular sight in the later 30's and during the WW II years.

resident, was named the first official house organist on May 6, 1928, six weeks after the theatre opened. Dalton was quite popular in Columbus, having played in a succession of area theatres prior to the Ohio appointment. Dalton was succeeded by Roger Garrett in 1933. There followed 10 years of one of the most popular Columbus entertainment features at that time: Roger Garrett and the Ohio Theatre sing-along presentations. Garrett stayed at the console until 1942, when he left to serve in World War II.

The organ was rarely heard from that time until the mid 1960's, when members of the Central Ohio Chapter of the ATOS, with the permission of Loew's management and cooperation from the local staff, began restoring the instrument and playing it for weekend movie intermissions.

By the late 1960's the organ was in such condition that occasional organ concerts were presented. Roger Garrett, John Muri and Bill Dalton were among the early concert artists. On February 16, 1969 a "farewell" organ program was presented to a sell-out crowd of over 3,200 — the largest audience ever permitted in the theatre. A full account of that concert may be found in the April, 1969 issue of THEATRE ORGAN/BOMBARDE in an article entitled "A Farewell to Loew's Ohio."

Shortly thereafter the theatre closed. During this next period of time the organ played a major part in keeping the public interest in the "Save the Ohio" campaign. When the

theatre reopened as a Center for the Performing Arts organ concerts became a regular attraction. Featured over the last several years have been many of the currently famous theatre organists including George Wright, Gaylord Carter, Lee Erwin, Lyn Larsen, Ashley Miller, Hector Olivera, Tony Fenelon and Dennis James.

Many recent improvements to the Morton have made it one of the finest concert theatre organs in the United States. A tonal restoration of the reeds was completed in 1973 prior to the



Africa corner of the lower lounge.

Note announcement — Garrett at the organ.



production of the Dennis and Heidi James recording *Puttin' On The Ritz*. Latest modifications such as the electric stop action and combination system have added greatly to the versatility of the instrument.

The theatre organ revival has come full circle in Columbus with the appointment of Dennis James as Organist for the Ohio Theatre — the first time in more than a quarter century that the position has been filled. In addition to concerts he will be performing at all

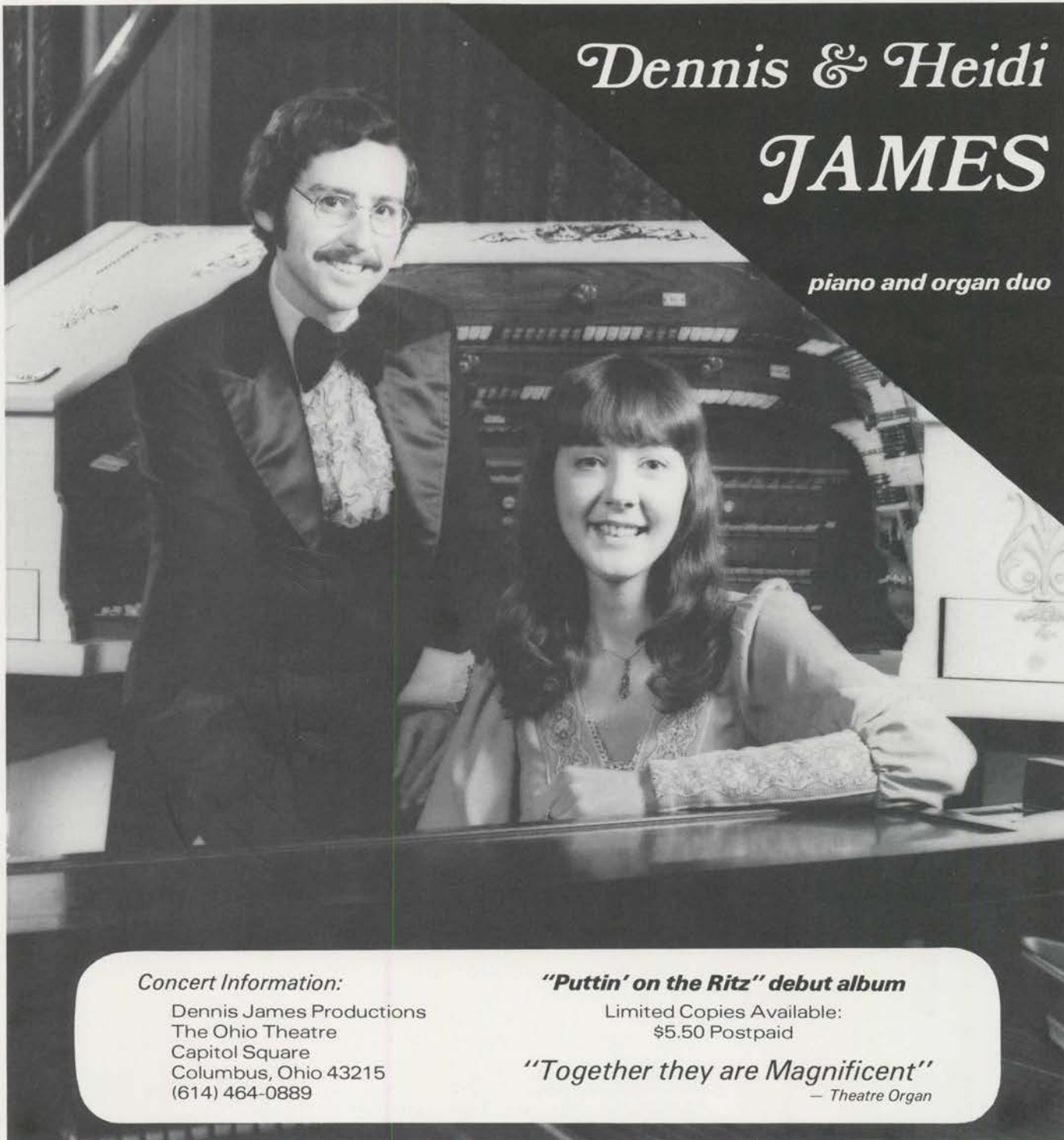
theatre-sponsored events, including variety programs, banquets, parties, educational demonstrations and tours, and for a silent film series that begins with *Lilac Time* on March 15th.

On November 7, 8 and 9, 1975 a Regional Convention of the ATOS will be held in Columbus, Ohio. This convention, hosted by the Central Ohio Chapter, will feature many events at the Ohio Theatre, including several concerts and a catered banquet in the theatre. Specific details will be forth-

coming in future issues of THEATRE ORGAN.

The Ohio Theatre is a living monument to one city's determination to preserve an important part of its past. As the home of the Columbus Symphony Orchestra and the locale of hundreds of live programs each year the theatre has again taken its place as a vital part of the community's cultural life.

"Beautiful Ohio, in dreams again I see Visions of what used to be." □



Dennis & Heidi **JAMES**

piano and organ duo

Concert Information:

Dennis James Productions
The Ohio Theatre
Capitol Square
Columbus, Ohio 43215
(614) 464-0889

"Puttin' on the Ritz" debut album

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"Together they are Magnificent"

— *Theatre Organ*

TIBIA, VOX AND PEPPERONI

THE PIZZA ORGAN IN NORTHERN CALIFORNIA

Among the curious accidents of fate has to be the onset of the theatre organ revival just as the magnificent movie palaces began their long fall from fiscal grace. This could have led easily to the virtual disappearance of the theatre organ from the public ear but for the fortuitous wedding of the organ and the pizza in a San Francisco suburb a dozen years ago. The non-theatrical theatre organ is certainly not unique to this area, nor era, for we have the local precedents of the legendary Club Shanghai and the still-operating Lost Weekend; but the mating of pipes and pasta, clearly one of the landmark events in theatre organ history, is the contribution of Carsten Henningsen, proprietor of Ye Olde Pizza Joynt at San Lorenzo.

Having started here, the organ-pizzeria has flourished here as nowhere else. Befitting the cradle and capitol of the pizza organ, many pasta-colossi are on this year's convention ticket — organs ranging in size from 6 to 27 ranks, and in age from the golden era right up to last year. To describe them all, or even just those to be featured, would require this entire issue, so will have to cover the field by touching some of the extremes.

First things first, there is the original, the imitated but never excelled Pizza Joynt, where it all began with the 2/9 Wurlitzer from Fresno's State Theatre. Now 12 ranks and played from the San Francisco Warfield's 3 manual console, the organ incorporates a plethora of percussive devices, the most interesting of which is a most effective accordion. Many parts of the organ are scattered about the Joynt itself, and in the hands of long-time staffer Bill Langford, the machine makes the smallish restaurant jump with Wurlitzer music. Sensing a

good thing, Henningsen has never altered the place nor the policy, and it is not out of keeping to note here that he makes the finest pizza we shall ever hope to taste.

The largest pizza organ in this clime is easily the best known as well; Buddy Cole's justly renowned Wurlitzer-Morton recording organ, is now playing in the Cap'n's Galley, Campbell. Assembled by Cole from the U.A. Los Angeles 3/18 Wurlitzer and parts of an earlier Morton recording organ, the 27 rank leviathan is so installed that the entire solo chamber is visible from outside the restaurant. The Campbell Galley is one of three like-named establishments in the pasta empire of Bill Breuer.

Breuer's Redwood City Galley is the largest operation, and while the organ numbers but 18 ranks, many regard it as the most exciting in the area — it is certainly the loudest! One of three 4/18 Wurlitzers shipped to the West Coast, this one came directly from Seattle's 5th Avenue Theatre, and the panelled console still carries the pseudo-Chinese designs applied there. Space has been provided in the chambers and on the console for 9 additional ranks, but to date the only major additions have been a metal diaphone and a new Moller English Horn.

Our newest pizza organ is also the smallest; a 2/6 Wicks built new for the Pizza Machine, Pleasant Hill, only last year. Clearly patterned along Wurlitzer lines, the Wicks has a solid sound, but resembles the original most in its console styling. This is Wicks' second recent attempt at recreating the unit orchestra, and while smaller than the first organ, in Monterey, it is by far a more musical achievement.

The pizza organ is a relative new-

comer to capitol city Sacramento, but the Carl Greer (Sheraton) Inn has for a decade featured the 4/16 Morton from Seattle's Music Hall Theatre in the main bar. A powerhouse in the theatre, the Morton is tamed but not muffled by speaking through a tone chute from its chamber beneath the lounge room itself. This organ was a favorite of Eddie Dunsteadter, whose frequent programs there are a fond memory of recent years. The city does, though, have two fairly new pizza organs. In the Arden Pizza and Pipes is a 4/18 (nee 11) from Racine, Wisconsin; and at the Big Top is the famous WLW Cincinatti *Moon River* instrument. Both are Wurlitzers.

Some purists take exception to this application of the theatre organ, forgetting that these surrogate orchestras became identified with the movie theatre by virtue of having come on the market just as the demand for a picture-accompanying device was being felt; another accident of fate, if you like. That this traditional association should preclude other usage is unrealistic, for except in those rare instances where an in-theatre organ is still a regularly employed instrument of policy, the unit orchestra is realizing its entertainment potential best in the setting of a restaurant; and through this exposure is acquainting an ever-expanding audience with the musical marvel of a half-century ago.

We are proud here of having been the birthplace of this phenomenon, and we are even prouder to be able to show you both the quantity and quality of our numerous installations come July. We hope you will be with us in

**San Francisco
July 15-20!** □

IT'S A WONDERFUL LIFE . . . Revisted

by Bob Hill and Stu Green
Photos by Bob Hill

In a recent issue of THEATRE ORGAN we ran a VOX POP which extolled the virtues of a Long Beach, Calif. theatre organ aficionado and motorcycle merchandiser named Joe Koons and closed with the statement that Joe was having fun in the hobby, which was true at the time the item was written. But by the time the item hit print Joe had suffered a brutal stroke which sentenced him to the hospital for a savings-withering sojourn. Joe, not being one to place his fate in the hands of insurance companies, fell back on the savings he had accumulated to absorb any family misfortunes; he had provided for wife Ida Mae and the five progeny. Yet, Joe couldn't know beforehand about the astronomical medical costs his illness would total.

As the days wore on, Joe's hospitalization and doctor bills soared. Soon, Joe's savings had been gobbled up by the burgeoning expenses.

"We were starting to really worry," admits wife Ida Mae — who Joe, for reasons known only to himself, has called "Spud" since their earliest courtship days. There's a parallel here with the old Jimmie Stewart movie, *It's a Wonderful Life*, in which the townspeople who have grown to love Jimmie for the many services and favors he's done through the years, bail his bank out of a financial crisis by digging

savings out of socks and tin cans buried in backyards and delivering the pile of money in a bushel basket. In the movie, Jimmie was aided and abetted by a down-to-earth angel named Clarence, who was trying to earn his wings.

In our real life version of *It's a Wonderful Life* the part of Clarence is

Del Castillo put the program together and included himself on the artists' list, happily (Del is shown at Joe's bike shop console).



played by a number of LA Chapter members, but the instigator has got to be Chapter Vice Chairman Malin Dollinger because, as Joe Koons' family doctor, he had inside information (Dollinger has since been kicked upstairs to Chapter Chairman). Malin alerted others to the monetary crunch encircling the hospitalized Joe. All had enjoyed Joe's continued hospitality at his organ-equipped motorcycle shop over the years and soon a movement had formed. The story was told very well by Bob Hill in the LA Professional Organists' monthly OFF THE KEYBOARDS. With the permission of Editor Del Castillo (*Dinny Timmins to Elevator Shaft* fans), here is Bob Hill's story.

Joe Koons, the eminent Long Beach, Calif. Motorcycle magnate has friends, and they stretch from coast to coast. He didn't have to get sick to prove it. But that he did, and his medical bills were beginning to sound like a governmental appropriation.

We don't know what was wrong with Joe, but we are certain of one thing. It wasn't his heart. Because for almost six years Joe has held open house every Saturday night for all who cared to partake of his generosity. And that generosity included a magnificent Wurlitzer-Welte-Morton-Kimball, etc. theatre pipe organ of majestic proportions. And the only strings were



AAF Captain Jack Moelmann

those singing in the chambers. Incredible as it sounds, it was all for free — a weekly party where anyone was invited to have a go at the console, or just sit back and listen to those with the courage to try their hands at the monster.

Now when a guy like that gets real sick, you've just got to do something. So a bunch of his friends, who have enjoyed his hospitality, decided to hold a benefit concert to help pay some of his hospital and medical bills. And, without any formal organization whatsoever, although many of them looked a lot like local leaders in the Los Angeles Chapter of the American Theatre Organ Society, a theatre organ concert the likes of which you have never seen before was held at the Elks Building on Sunday afternoon, Nov. 3, 1974. A capacity audience of some 800 fans filled every available seat and made the whole affair a heart warming success.

Just to give you an idea of what we mean, the first artist introduced by the irrepressible Bill Worrall was the real Dean of Los Angeles Theatre Organists, Gaylord Carter himself, aided and abetted by youthful organist Gerald Nagano. Gaylord led us through some lightning-like arrangements from his album entitled *Fifty Years of Chasing*. We could almost see the hero heading them off at the pass.

Then it was time for ATOS Program Chairman Lloyd del Castillo, the master of the march. With an impish wit showing through a facade of suave dignity, Del amused the masses with his humor as well as his superb musical ability. And he is famous for both.

Next at bat was the sweetheart of Chavez Ravine, sparkling southpaw Helen Dell, with some outstanding renditions she could never do between pitches at the O'Malley Manse.

Then dashing Don Lee Ellis, from *Dimitri's* in Anaheim, who proved he can handle pipes as well as transistors.

But none assumed more decisive command of the Mighty Morton than the tall, stately lady with the bun hair-do, Miss Ramona Gerhard. From the Eddie Dunstedter Theme, *Open Your Eyes*, to her closer, *Ramona*, and her touching tribute to Joe Koons, she held the packed house in the palm of her hand.

Miss Maria Kumagai, well-known to most of the group for her superb musical ability, proceeded with her magnificent orchestral arrangement of



Candi Carley



Bill Worrall (holding a copy of his favorite magazine) established the happy mood for the show with his upbeat MCing.

A happy Joe Koons poses with Romona Gerhard.



Lyle Knight

Veteran organist Gaylord Carter and youthful Gerald Nagano both did their musical bits.





The mystery of the East is embodied in this quizzical look from Maria Kumagai.

Deep Purple, followed by the stirring music of *Carmen*.

Another regular from Joe's was the scholarly Lyle Knight, a Long Beach teacher and concert artist, who formerly played the big Barton at Chicago Stadium. Lyle showed his artistry with selections from *Oklahoma* and *The Desert Song*. For an impressive closer, he chose one of Joe's favorites — *How Great Thou Art*.

Next were youthful artists Gerald Nagano and Candi Carley. Showing bravery beyond belief Gerald opened with the finger bustin' *Roller Coaster*, as recorded years ago by George Wright and a challenge for the best in the business. And blond, vivacious, Candi led the mighty Morton through a boogie beat that rocked the hall.

Resplendent in Air Force Blue came the closer, AAF Capt. Jack Moelmann, another regular artist at the motorcycle emporium. Having just arrived at Ontario International Airport from Madrid, with barely enough time to get his breath, Jack opened with the *United States Air Force Anthem*, natch. With absolutely no recent practice on the organ, he led us on an imaginary musical journey symbolic of his recently completed European tour of duty.

Although we are aware of the danger of omission in recognizing contributions of individuals, we just can't neglect the efforts of Program Director, Del Castillo who booked all the artists, Dr. Malin Dollinger and Chapt. Chairman Ray Bonner, who handled the tickets, money and a hundred other details; Dick Stoney and his organ

crew who had the instrument tuned to perfection, and to all the artists who willingly contributed their talents to aid in Joe's recovery.

That's Bob Hill's account of the concert. In addition to the 800 who attended, others sent in donations "in absentia." And what about Joe?

The concert was sprung on him as a surprise. On arriving, he reached for his wallet, expecting to buy tickets for his little group, and was somewhat puzzled when he was waved through. Of course, "Spud" was in on the ruse from the beginning. Part way through the performance, the truth dawned on Joe and he was exuberant. He was heard to exclaim, "Have I ever got friends!" Joe had not fully recovered at the time of the concert. The stroke had slightly affected his memory and he had some difficulty matching names with faces, a rough condition to face for an outgoing man who loves crowds and whose friends run into the hundreds. But the memory lapse has decreased since the concert.

We asked Joe's youngest daughter, Barbara (a talented organist of the Bach-Palestrina school) whether the Saturday night Jam Sessions would be curtailed in deference to Joe's health.

"No way" said Barbara. "Dr. Dollinger hasn't yet allowed daddy to return to work — but the Saturday sessions are definitely in." They are Joe's very special therapy.

And so it came to pass that Joe invited all whose names appeared on



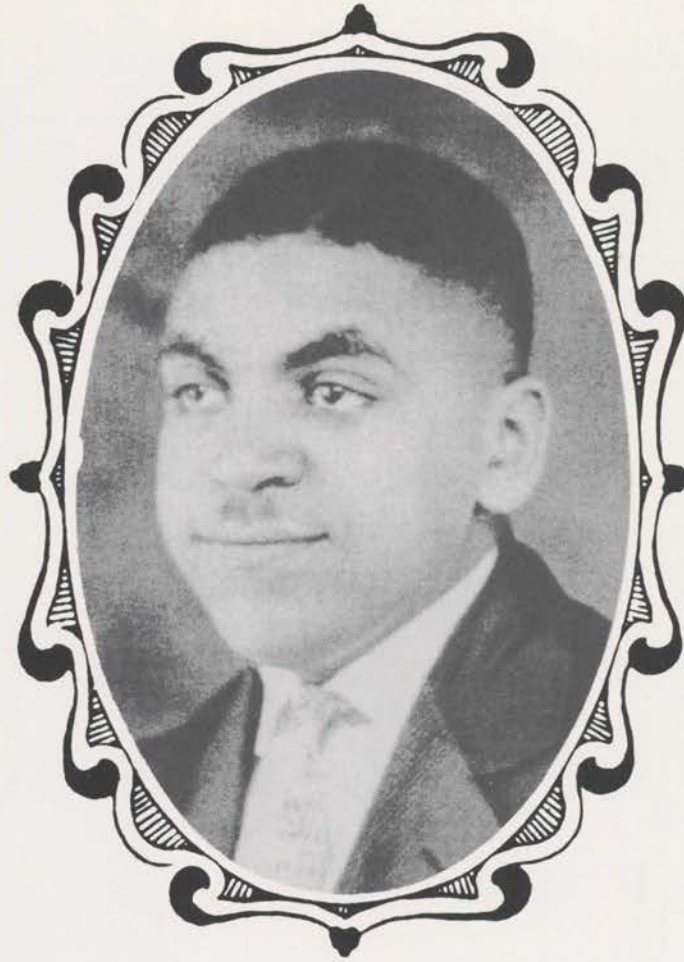
Helen Dell

the benefit concert donors' list to a Christmas Party at his motorbike emporium and organ aerie in Long Beach. They came in droves to partake of generous gobs of organ music garnished with an excellent buffet supper.

Presiding in the one reserved seat was a radiant Joe, enjoying his many friends and organ music supplied by many of the same artists who had taken part in his benefit concert. He was particularly heartened by the benefit concert tally; his debt had been lightened by more than \$4000.00. Things are humming once again at Joe Koons' cycle shop. Thanks, Clarence! □

Back at the cycle shop, Joe, daughter Barbara and wife "Spud" get set for the Christmas party they threw for all the friends Joe learned he had via the benefit concert.





FATS WALLER

THEATRE ORGANIST

by Dennis James

"Fats" was born on May 21, 1904 and christened Thomas Wright Waller. He grew up in a home where a great deal of hymn singing and Bible reading went on but in which there was no piano, that was too expensive a luxury for the Wallers to afford. Ed Kirkeby, who acted as Fats Waller's manager during the late 1930's and early 1940's, has related that when Thomas was very young he was found "running his fingers over the seats of two chairs which he had pushed together in the semblance of a keyboard — and it turned out that a woman upstairs had

allowed him to play her piano and aroused his curiosity."

By the time he was five he could play the harmonium, and a year later, when his brother Robert bought a piano — a Waters upright — into the house, Thomas and his sisters Naomi and Edith were given music lessons. But Thomas, who had already listened to ragtime pianists accompanying the silent films and heard this formal but lilting music drifting out of Harlem cellar clubs, found this conventional approach too tiresome.

He began to play by ear, and not

until several years later did he learn to read music. By then this liking for ragtime had become apparent to his father, who condemned that style of playing as "music from the Devil's workshop"; his mother, however, was much more tolerant and continued to help and encourage him throughout those early years.

In addition to acting as organist in his father's church, Thomas played the piano and organ at school concerts (he was attending Public School 89 in those days) and was a member of the students' orchestra. For a time he even

studied the violin and bass viol as well. Edgar Sampson, the well-known jazz arranger, was at school with Waller and has recalled how he would often inject a rhythmic note into his performances, inserting an off-beat here and there in the music.

When he was eleven his father, who still hoped the boy would enter the church as a minister, but who had meanwhile become proud of his son's musical accomplishments, took him to hear Paderewski perform at Carnegie Hall; an experience that only heightened Thomas' determination to become a professional musician.

During the next few years, he studied music under Carl Bohm (as he was to do later on with Leopold Godowsky) while continuing to attend DeWitt Clinton High School. His musical studies eventually began to clash with his school work, and when that happened Thomas — naturally enough — decided that music must come first.

Jazz lovers the world over know and love "Fats" Waller as one of the greatest jazz pianists of all time. Little do they know that Fats was also a theatre organist. In fact, his public career began with his first appearances at the Wurlitzer theatre organ in his neighborhood movie house. Although his later piano stylings gained all of the public attention and created his enormous popularity, it was through the pipe organ that "Fats" found his greatest source of personal musical expression and satisfaction.

"There wasn't any rhythm for me in algebra," he declared some years afterwards.

Thomas Waller left DeWitt Clinton High School in the Spring of 1918. For a time he was employed in a jewel box factory, but he found work there too "dirty". Then he ran errands for Immerman's Delicatessen.

Quite close to the Waller home, stood the Lincoln Theatre, a cinema where films were shown to the accompaniment of music from a piano and pipe organ, the latter a Wurlitzer Grand that had cost the management

\$10,000. Even while he was still at school, Thomas made a habit of sitting in the front row of this theatre, just behind the pianist, Maizie Mullins, who allowed him to slide under the brass rail and to perch beside her on the piano stool. Then, if she felt like taking a rest, the boy would play instead. Soon the organist was allowing him similar privileges. He became so adept on the Wurlitzer, in fact, that when the organist fell ill Thomas deputized for him — at the wage of \$23 a week. By a useful coincidence the job suddenly became vacant, so



Thomas found himself installed as the Lincoln's regular organist, a position he held until the theatre changed hands several years later.

It was at the Lincoln Theatre that Count Basie (known in those days, quite simply, as Bill Basie) first heard him. "From then on," says Basie, "I was a regular customer, hanging on to his every note, sitting behind him all the time, fascinated by the ease with which his hands pounded the keys and his feet manipulated the pedals. He got used to seeing me, as though I were a part of the show. One day he asked me whether I played the organ. 'No,' I said, 'but I'd give my right arm to learn.' The next day he invited me to sit in the pit and start working the pedals. I sat on the floor watching his feet, and using my hands to imitate them. Then I sat beside him and he taught me.

One afternoon he pretended to have some urgent business downstairs and asked me to wait for him. I started playing while he stood downstairs listening. After that I would come to early shows and he let me play accompaniment to the picture. Later I used to follow him around wherever he played, listening and learning all the time."

Soon after this friendship had sprung up, Waller left the Lincoln Theatre for a few weeks to tour with a vaudeville show, playing the accompaniments for an act called "Liza and her Shufflin' Six". It was when he left this act that he recommended Bill Basie to take his place. "It was," recalls Basie, "my first trip on the road."

Back in New York once more, Thomas Waller began building up a small reputation, getting himself known as a pianist as well as an organist. Much of the credit for this must go to James P. Johnson. According to May Wright Johnson, the pianist's wife, "Right after James P. heard Fats Waller playing the pipe organ, he came home and told me, 'I know I can teach that boy.' Well, from then on it was one big headache for me. Fats was seventeen, and we lived on 140th Street, and Fats would bang on our piano till all hours of the night — sometimes two, three, four o'clock in the morning. I would say to him, 'Now go on home — or haven't you got a home?' But he'd come back every day and my husband would teach. Of course, you know the organ doesn't give you a left hand and that's what



A convivial group in Paris (1932). Left to right: Louis Coles, Ivan Browning, Grant Fisher, unidentified member of the Kentucky Singers, Fats Waller, Spencer Williams, Bricktop.

(Max Jones Photo)

James P. had to teach him."

By the middle of the 1920's Waller had achieved his first published composition, "Wild Cat Blues," a tune that was recorded by Clarence William's Blue Five, and had made his first broadcast — from the stage of the Fox Terminal Theatre in Newark, New Jersey, sometime in 1923. Meanwhile he continued to double as a cinema organist and a cabaret pianist. The Lincoln Theatre was sold, but Waller moved across to the Lafayette, where he not only received a higher wage but found himself playing a much larger organ.

The casual way in which he seems to have taken his duties as accompanist to the silent films can best be demonstrated by repeating an anecdote which Don Redman tells. At the time this incident occurred Redman was playing alto-saxophone with Fletcher Henderson's orchestra as well as writing many of its arrangements, and he had become very friendly with Thomas Waller, often dropping in to visit him during working hours at the Lafayette.

On one occasion Redman sat beside Waller, chatting away animatedly, while a newsreel was being screened above them. Thomas, he recalls, was playing "Squeeze Me," his own tune and one that he performed whenever he got the chance. Suddenly Redman happened to glance up and saw, to his horror, that a funeral procession was making its way across the screen. "Hey, Tom," he whispered, "they're showing a funeral. You shouldn't be playing that." "Why not?" exclaimed Waller, giving a diabolical grin and continuing to pound away at the keyboard. Then, beckoning to an usher, Waller handed him fifty cents

and asked him to slip out and get a pint of gin.

"The organ is the favorite instrument of Fats Waller's heart," wrote Ashton Stevens, the music critic of the *Chicago American*, "the piano only of his stomach." It was a true enough comment and one that Fats himself endorsed. "Well, I really love the organ," he once said. "I can get so much more color from it than the piano that it really sends me . . . And next to a grand organ there's nothing finer than a symphony orchestra."

What fascinated Fats Waller about the organ was its capacity to produce rich, colorful textures, as well as its sonority and depth of tone. These were qualities that, as far as the instrument would allow it, he also introduced into his piano playing. By far the most important characteristic of the 'stride piano' style which he and James P. Johnson created during the 1920's was the way it thickened the harmonies and extended the emotional scope of ragtime, giving that highly formal, rather brittle idiom something of the expressiveness to be found in the blues.

It should never be forgotten, however, that Fats Waller started out as an organist. What was more natural, therefore, that as soon as he began recording regularly under his own name he should choose to perform on the pipe organ? In the Autumn of 1926 he made two such recordings — "St. Louis Blues" and "Lenox Avenue Blues." During the following year he actually recorded no fewer than twenty-five organ solos, although only about half of them were ever issued.

J. Paul Chavanne contributes this anecdote concerning the Waller sessions for RCA Victor: "Fats had a



In England (1938)

(Duncan Schiedt Photo)

recording date in the Camden, New Jersey studio which was a converted church. As it was a sultry day, the church windows were open as Fats was working out on the studio organ, an Estey church instrument, before the session started. A couple of young men went walking by as the happy music floated out to the street. They stood there for a while and just couldn't believe their ears. Finally, one exclaimed to the other: 'Man, how can I join *that* church?'

One session for the Victor company found him playing versions of Rimsky-Korsakof's "Flight of the Bumble Bee," Bach's Fugues in B Minor and D Minor, Liszt's "Liebestraum," Moszkowski's "Spanish Dance No. 1" and Rudolph Friml's "Spanish Days". None of these recordings have been released, but it is believed that Waller first played each item in a legitimate fashion, then improvised upon it. In addition to accompanying two singers-Juanita Stinette Chappelle and Bert Howell — upon the organ, he also played the instrument on some band recordings with Thomas Morris' Hot Babies, blending very piquantly with the front-line trumpet and trombone. During 1926 and 1927 Fats also played both piano and organ on two sessions by Fletcher Henderson's orchestra. In 1928 he played in a session featuring James P. Johnson (Waller playing the organ, Johnson the piano) in a group called The Louisiana Sugar Babies.

In 1932 Waller visited Paris and a

famous story tells how Fats and the celebrated French organist, Marcel Dupre, clambered up to the organ loft of Notre-Dame cathedral. There, as Fats put it, "First he played on the God box, then I played on the God box." The French pianist, Eddie Bernard, who knew how partial Waller was to tongue-in-cheek humor, once asked noted French critic Panassie if the story was true. "Yes, Fats told me all about it the same evening. Marcel Dupre' invited him there," was the reply. "Unfortunately at the time it happened, Fats didn't inform me." After making a few investigations, however, Bernard eventually discovered that none of Waller's acquaintances in Paris had witnessed this incident at Notre-Dame.

He set out, therefore, to interview M. Dupre, then the organist at the Church of Saint Sulpice, and was admitted to the presence of Madame Dupré. "As soon as I mentioned the words 'Jazz Hot' (the jazz magazine for which Bernard was doing the inquiry) I had the feeling that I had offered a drink of whiskey to a Moslem." "Sir", said Mme Dupré, "my husband abhors jazz." After explaining why he had come, Bernard was told that between the years 1927 and 1937 M. Dupré had never set foot in Notre-Dame (he was not, it appears, on speaking terms with Louis Vierne, the organist there during that period) and Fats Waller had certainly never visited Saint Sulpice.

Louis Vierne had died in 1937, but Bernard managed to contact a friend of his, only to find that she too knew nothing about a meeting between either Dupré or Vierne and Fats Waller. At last Bernard called upon Pierre Cochereau, the present organist at Notre-Dame. Cochereau was charming. "Oh yes," he said, "Fats Waller *did* play on the Notre-Dame organ." But then it was discovered that the musician, Cochereau was thinking of, had actually been a white American, and that that incident took place in 1937.

Finally Bernard went back to Cochereau and begged him to search his memory for the name of the person who had told him about Waller playing the cathedral organ. "It was my assistant, Moreau," said Cochereau eventually. Eddie Bernard spoke to Moreau, who quickly answered: "Of course Fats Waller played on the Notre-Dame organ in 1932!" But when Moreau was asked how he knew this, he thought

hard for a moment, then replied: "I read it on the sleeve of a Fats Waller record."

Fats returned from France in the Autumn of 1932. One of the first things he did after landing in New York was to engage a manager, Phil Ponce, who promptly arranged for him to do a series of programs — Fats Waller's Rhythm Club — over radio station WLW at Cincinnati. It was while working on this show, incidentally, that the pianist first became known as "the harmful little armful." A student at the Cincinnati Conservatory of Music, Kay C. Thompson, who used to play the piano over WLW, remembers most vividly her first meeting with Fats: "As I was concluding the final number of one of my regular stints," she has written, "I chanced to look up, and there he was, making faces at me through the studio window . . . Instinctively I made faces in return. Such, then, were the beginnings of our friendship."

Fats Waller's Rhythm Club became so popular that it later toured as a vaudeville act on the RKO theatre circuit; yet Waller himself, so Miss Thompson avers, got far more satisfaction out of playing WLW's Wurlitzer organ on a late-night program, "Moon River". This program consisted entirely of classics, light classics and ballads, so Waller always performed on it anonymously, although his identity was occasionally betrayed by the embellishments he added to some of the compositions.

The manager of WLW, Paul Crosley Jr. had problems with Fats as related in *Cincinnati Magazine* of March, 1968: "Crosley's temper once cost him the greatest of all WLW stars, Fats Waller. Waller, who had a predilection for black derbies, cigars, and gin, also happened to be one of the greatest jazz pianists of all times. He particularly coveted an organ in the main studio of the radio station which Crosley had dedicated to his late mother. One night Crosley walked into the station and found Waller, in derby and cigar, playing one of his own compositions, "Ain't Misbehavin'," on the organ. Enraged, Crosley accused Waller of desecrating his mother's memory and fired him on the spot. Waller went on to greater things, but the organ never played right until one day a cleaning lady moved it out to dust and was deluged by empty gin bottles which rolled across the floor."

In the Summer of 1938 Fats travelled to England for a triumphant series of performances, including a two week appearance at the London Palladium. Noted jazz entrepreneur Leonard Feather approached H.M.V. (The English branch of RCA Victor) with a suggestion that Fats Waller should record with a pick-up group of British musicians. Tony Bernard Smith sends an account of these activities: "On August 21, 1938, Fats was commissioned to record with his 'Continental Rhythm.' This was a group of session musicians. Some of them really went out of their way to be present. The West Indian trumpeter, Dave Wilkins, travelled down from Glasgow and immediately after the session hurried off to Liverpool, where he was due to work with Ken 'Snakehips' Johnson's orchestra, while the trombonist, George Chisholm, became probably the first musician ever to interrupt a honeymoon for a recording date; he flew over from Jersey on the Sunday, then flew back again the following morning.



Chisholm later made a name for himself as a comic and as a comedy musician but he tells that he still thinks of himself as a jazz player. He remembers the session well: 'Fats did several sides using the piano and then he spotted the organ away in the corner of the studio and, you know, his eyes lit up. He decided then and there to do some of the numbers using the organ. This came completely out of the blue. Even when he was playing organ, he was exuding the essence of a jazz player. He took some absurd chances musically – and they all came up!'

"Waller came back to this organ a week later to do solos and accompany Adelaide Hall and again returned the following year to do two more numbers on the same organ. The organ was a 3/8 Compton plus Melotone. It was first installed in the Beaufort, Washwood Heath, Birmingham, in 1929, as a 2/8. However, not enough room was allowed for it when the theatre was built and it was removed to the studio with the addition of the third manual and Melotone unit in 1937. It was removed from the studio just a few years ago. With this number of ranks and general specifications, the organ was almost identical with the standard small instruments Compton was installing in British theatres during the 1930's. These were designed for short interludes rather than accompanying silent films.

"If you listen to Waller's first tracks you must be struck by his command of the instrument. Comptons are not like Wurlitzers or other U.S. makes. They are more unified, for one thing, and the Melotone would have been a new breed of cat to Fats. Other little jokers like double-touch cancel on the stop-tabs (too hefty a swipe to bring in a little extra oomph and you cancel out what you already have on that manual) and unfamiliar stop-descriptions would have inhibited most people, but here was Waller bashing away with all the familiar bounce and verve on very first acquaintance. It's a remarkable performance."

Fat's own enthusiasm is reflected in his recollections of the sessions quoted in Nat Hentoff's *Hear Me Talkin' To Ya*: "I'll never forget sitting down at the console of that magnificent organ in the H.M.V. studio on the outskirts of London. It reminded me of the Wurlitzer Grand I played at the Lincoln Theatre in Harlem when I was a

kid sixteen years old. I had myself a ball that afternoon, and the records really came easy."

Where playing jazz on the theatre organ is concerned, Fats remains completely unique; no one has come anywhere near equalling his authentic jazz stylings from that era. Perhaps he was helped by the fact that he possessed such enormous 'pedal extremities.' "To watch those twenty pound feet moving delicately and sensitively over the bass of the immense organ in the Paramount studios," writes Mezz Mezzrow, "was one of the most amazing sights imaginable." As James P. Johnson said shortly after Waller's death: "Some little people has music in them, but Fats, he was *all* music – and you know how big he was."

Happily, almost all of Fats' pipe organ recordings are now available on LP albums. These are all import items and should be available from any of the larger record stores around the country as special order items. Samples of his early solo work from the 1927 Camden Trinity Church studio recordings for Victor are to be found on the French RCA Victor Black and White Series, Volume 63, No. 741052 titled "*Fats Waller*" – *Young Fats at the Organ (1926 – 1927 – Volume 1)*. His ensemble work at the same studio is available in the same French RCA Victor Black and White Series, Volume 69, No. 741062 titled "*Fats Waller with Morris's Hot Babies (1927 – Volume 2)*". All of Fats' recordings on the Compton in the H.M.V. studios of London, England are available on a French album issued by the English recording company E.M.I. The recording front cover bears both the E.M.I. and Pathé labels – number 2-C154-04938/9, a two record set titled "*Fats in London (1938, 1939)*". Sole distributor in the U.S.A. Peters International, 600 Eighth Avenue, New York, N.Y. 10018.

All of the foregoing biographical material was quoted directly from the outstanding biography "Fats Waller" by Charles Fox, published in England by Cassel & Co., Ltd. as No. 7 in a series called "Kings of Jazz." It is distributed in the United States by A.S. Barnes & Co., Inc. Other sources are credited as they appear. □

The "Fats" Waller Discography will be published in the April Issue.

ATOS



How It All Began

The official birthday of ATOS (then ATOE) was February 8, 1955 when the Charter Meeting was held at Richard Simonton's Toluca Lake home in California.

However, the idea of ATOS had been proposed sometime previous to this by subscribers of Alden Miller's "round robin" letter. Alden Miller of Minneapolis, a railroader, had, over the years, amassed a considerable amount of theatre organ memorabilia. From this source of material Alden would send a letter to a fellow enthusiast who in turn would mail it on to the next. Each reader would add notes on the margin enlarging on Miller's original statement, often making corrections. The letter, in traveling over the country, became a source for locating theatre organs, parts, and places where the instruments could be heard.

This little newsletter had obvious limitations since the first recipient would only receive the basic information furnished by Miller while the last reader would reap the benefit of all the additions inserted during the letter's travels over the country.

To correct this, Alden Miller changed his newsletter to a mimeographed paper of which a copy was mailed to each subscriber. Alden changed the name of the newsletter several times eventually settling on KINURA THEATRE ORGAN DIGEST. This improved the dissemination of theatre organ news but since his railroad work was on an uneven schedule the publication dates were casual and unpredictable.

Miller spent many hours putting out each issue and was quite successful in keeping theatre organ enthusiasts informed. Miller's efforts had considerable influence in establishing ATOS as his readers began to realize that a more formal organization was needed and gradually the idea of a national society was formulated.

In 1954 several informal meetings were held to explore the possibility of forming a group large enough to be in the position to publish a magazine for the purpose of documenting theatre organ history, providing technical information and keeping the members informed on the current events in the field.

These meetings brought into focus the feasibility of such an organization. From this, the groundwork for setting up a national group was carried out by Richard Simonton, Judd Walton, Dr. Mel Doner, Roy Gorish, and a number of others.

The charter meeting saw the by-laws adopted and publication plans finalized. The officers elected were R.C. Simonton, president; Judd Walton, vice-president; Paul Pease, secretary-treasurer. The executive committee included Buddy Cole, Orrin Hostetter, Gordon Kibbee, Richard Vaughn and Bud Wittenburg. The magazine editor selected was Dr. Mel Doner and Roy Gorish was chosen as assistant editor.

The first issue of TIBIA, the official journal, was mailed in the fall of 1955, after enough funds had been derived from Charter Memberships to finance the first issue.

At the time the first issue of Volume One was in the mail there were considerably less than 200 members. Of these the following are still active:

ATOS CHARTER MEMBERS

Fred Abbott, Washington
 "Bud" E.H. Abel, Oregon
 Dr. Wally Acton, California
 Mark Andrews, Illinois
 Lowell C. Ayars, New Jersey
 William P. Bartlow, Illinois
 Alden E. Baunsgard, Washington
 Edward M. Baxter, California
 Frank A. Bindt, California
 H. Clealan Blakely, Canada
 John W. "Bill" Blunk, Oregon
 Raymond Bohr, New Jersey
 Al Bollington, California
 Lawrence D. Brandstedt, California
 William P. Brown, Arizona
 William J. Bunch, Washington
 Hugh E. Burdick, Wisconsin
 Othedus Campbell, Ohio
 William D. Campbell, Wisconsin
 R.M. Castle, Colorado
 Richard R. Chmelik, North Carolina
 Fred D. Clapp, California
 Hal Davison, Maryland
 Rose Diamond, California
 Dr. Mel Doner, Minnesota
 Ron Downer, California
 Dr. Alfred Ehrhardt, California
 Howard B. Elder, Missouri
 George J. Elles, Michigan
 Lee Erwin, New York
 Dr. Newell N. Flynn, Jr., Massachusetts
 Reginald Foort, Florida
 Stanley C. Garniss, Massachusetts
 Roy W. Gorish, Colorado
 G. Ed Gress, New Jersey
 Daniel F. Haworth, California
 Harvey Heck, California
 Fredrick P. Hermes, Wisconsin
 Bill Holleman, Michigan
 Robert C. Jacobus, California
 W. "Tiny" James, California
 Lyle O. Jevons, New Jersey
 Robert C. Jones, Washington

Dave Kelly, California
 Gordon Kibbee, California
 Frank R. Killinger, California
 John Klacik, Ohio
 Robert A. Koch, New York
 Fred J. Kruse, Illinois
 Bill Lamb, Illinois
 Richard E. Loderhose, New York
 Charles A. Lyall, California
 E.D. McDonald, Texas
 Al Melgard, Nevada — Illinois
 George T. Merriken, Maryland
 Alden E. Miller, Minnesota
 Malcolm L. Murrill, Virginia
 Billy Nalle, New York
 Everett Nourse, California
 Edward F. Osborn, Ohio
 E.J. Quinby, New Jersey
 Eric M. Reeve, North Dakota
 Bertram S. Rhodes, Massachusetts
 Floyd J. Roberts, California
 Howard Silva, Massachusetts
 Richard C. Simonton, California
 Arnold E. Smith, Massachusetts
 Arli W. Southerland, Georgia
 Dr. Howard O. Stocker, California
 M.H. Strickland, Jr., Washington
 Ramona G. Sutton, California
 James Sweet, New Jersey
 Bud Taylor, California
 George F. Thompson, California
 Malcolm D. Thompson, California
 David R. Thurman, Jr., Florida
 Irving J. Toner, New York
 Dr. E. Bruce Tovee, Canada
 Brenton E. Tyler, Jr., Massachusetts
 Robert Vaughn, California
 Leonard G. Vernon, Oregon
 Richard S. Villemain, California
 Anton Waldin, Jr., Florida
 Judd Walton, California
 Lorin J. Whitney, California

The list of charter members, now active, to best of our knowledge is based on national membership records.

If anyone's name has been omitted who rightfully belongs on this list, we sincerely apologize.

MORE ABOUT CARE AND FEEDING

by John Muri

A re-reading of my February 1973 article on the "Care and Feeding of Organ Soloists" reveals the need for a piece that takes into consideration the mutual responsibilities of soloists, promoters, and audiences.

Let's consider the soloists first. Some of them should be more careful about getting advertising material to the publicity committees well in advance. Concert promoters need a generous supply of photographs (glossy black-and-white) and biographical data. The material should be sent as soon as the engagement is confirmed. After the concert, the photos should be returned to the organist. Performers also need to report early on the job and spend adequate rehearsal time at the console. Then they will not have to apologize for their lack of knowledge of the instrument, as did one fellow who appeared for his show in an eastern city one-half hour before concert time. He was half-way through his program before he found the tablets for the top manual. Incidentally, programming is sometimes a disappointment to listeners. There are at least three organists on the concert circuit who have been playing the same pieces at every concert. They need to get busy and develop some new stuff or their phones will stop ringing.

Organists who offer community sings should play in keys that lie well for voices. Pop-tune manuscripts are not always written for voice, but for ease of playing. Tenor and soprano voices range from middle C to the E a tenth higher. Middle voices range about a fifth lower. Bass voices range too low for general melody lines, so one has to compromise with them. The best results can be achieved if the tune is kept moving in the octave above middle C.

It seems impossible to get across to some fellows that they have a reputation for playing too loud. Recently I heard of one who turned the snare-drums on with sforzando for forty seconds at the close of a ren-

dition of *The Lord's Prayer*. When one of these earbusters comes to town, you can reduce the decibels by simply disconnecting the noisiest parts of the organ. If you think it will help, take out the post horn, the drums, or the xylophone for a night. There's not much to be done about the organist who plays too long other than to shut off the lights if the audience has left and the fellow is still playing. Believe me, it really happened a couple of years ago in the Chicago area. At private affairs, you might put a timer on the organ motor-switch, although that can look a little too cheap. One host ended an over-long session by putting a cherry-bomb in a long piece of wind-line and setting it off behind the console.

Concerning feeding, organists like to eat — but who doesn't? Top-job organists didn't have to eat at the console; they had plenty of off-duty time to stuff themselves, but the grind organists (the great majority) played long hours, and quite a number of them helped pass the time by serving themselves candy, fruit, etc. with one hand while playing with the other. It was no secret; lots of people knew about it. The picture on page 23 will give you an idea. Drinking is a more serious matter; it has always been a problem. As a youngster I was appalled to see people with fine musical talent ruin themselves with liquor or drugs. I still am. One soloist admitted to me that he had played badly because he couldn't get the manuals to stand still long enough for him to grab

News Flash . . .

"A THEATRICAL FIRST"

On January 28, 1975, the mighty 4/56 Radio City Music Hall Wurlitzer made its silent film "Debut" with Lee Erwin at the console and his own score for the noted 1926 feature film "Metropolis."

hold of them!

Now we come to the promoters. A few more points on handling visiting organists are in order. (1) Be careful about asking for changes or additions to the program unless you are absolutely sure that the change will not hurt the effects that the organist is working to get. Since most performers are willing to cooperate, even to some detriment to their performance, it devolves upon you to make sure that what you are asking him to do will not cheapen or hurt his performance. (2) Don't talk him to death before the show; you won't need to entertain him then. He will have a lot of program on his mind. It's a rare organist who can do well without preparation and a certain degree of pre-concert tension and concentration. Afterward, he may be quite fatigued, but not necessarily so. He may be ready and willing to step out. Be on the lookout for fatigue symptoms and treat him as you would like to be treated yourself. (3) Conduct advance sales of tickets. It's too risky to depend solely on door-sales. There might be a storm on concert-night. This may seem a needless suggestion, but it is prompted by the failure of one theatre manager who refused to take mail orders. (4) Turn the marquee lights on early, so that people driving past the theatre on their way home from work can know that a show will be going on. It's good advertising. (5) Don't tune the organ while the audience is entering the theatre. There should be no organ sounds until the program begins. (6) Always have someone assigned to pull ciphers and make other adjustments during the program. That person should remain close to the chambers and should never leave the auditorium while the program is in progress. (7) Have an intermission. This is very important. The organ might have developed some trouble that cannot be detected by listeners, and opportunity may be needed for the organist to communicate. Such a simple precaution may prevent the ruination of a complete show. (8) If recordings are to be made, the artist should promptly be sent a copy of the tape. In several instances, recordings have been made by groups that have failed to give copies to the performers. This is ungracious, if not thoughtless.

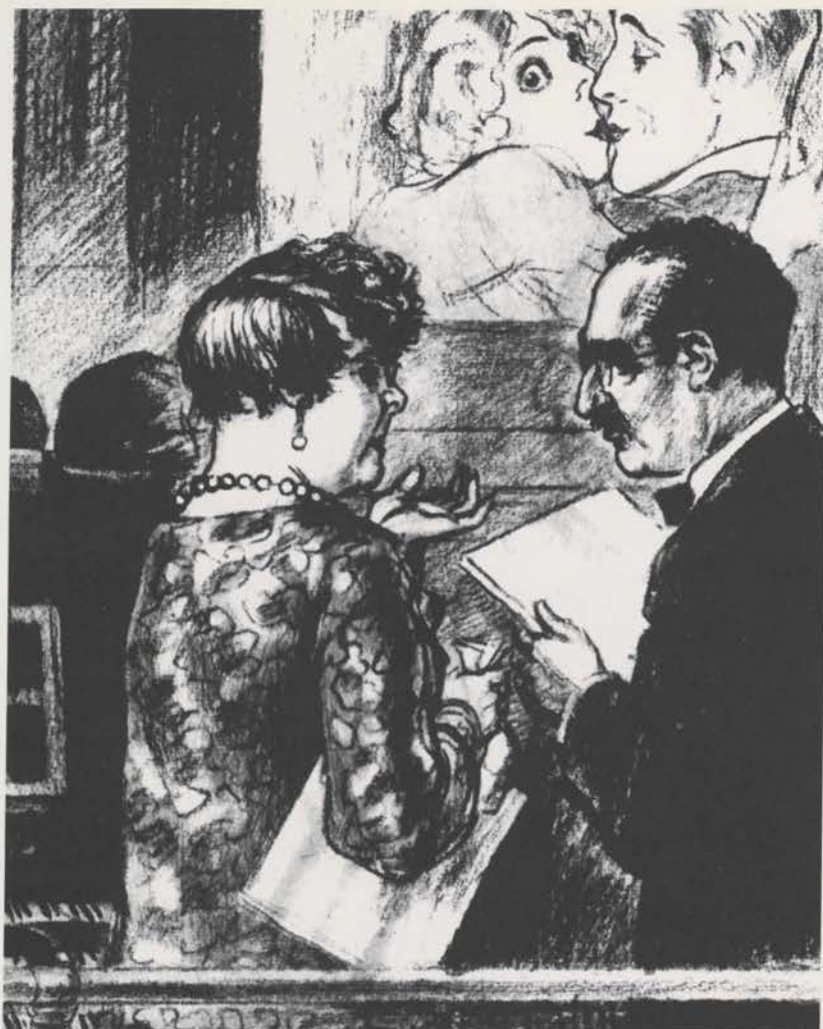
As for audiences, a few theatres have problems with people who come before opening time and ask per-

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.



Mrs. McMangle, organist, has been at the Gem for five years now. She and the manager are in a hurried conference over the score. The music for "Her Parisian Sin" is not on hand, so the score for "Her Eleventh Tooth" will have to serve, although, as Mrs. McMangle says, "you won't know the difference on this organ, anyway." Mrs. McMangle is a perfect lady, as you can see by the refined way she is eating plums, not spitting the pits all over the orchestra, as a common employee might do, but keeping them in her hand until she has a chance to toss them under the organ into a corner of the stage box.

Courtesy: Chicago Tribune — New York News Syndicate, Inc. (Circa 1920).

mission to inspect the organ. Much as they like to oblige, most managers find it difficult to get the house ready for opening while escorting visitors through the organ. A problem exists in theatres that have consoles that cannot be concealed or removed from public inspection. Some organ fans gather around the console before the show or during intermission to poke at keys and work stop-tablets. One theatre owner in Pennsylvania has to station an attendant at the console to keep people from handling the instrument. Of course, managers are happy to have fans come to their shows and enjoy themselves, but it is risky business to permit all comers to manipulate the console and enter the organ chambers. We ought not put managers to the

necessity of hiring extra help to keep their investments secure.

Some kind words should be said for ATOS audiences in general. Their behavior has been outstandingly good when compared with that of the average audience. Broadway audiences have been reported as usually cold and torpid. Classical concert audiences are as often obnoxious as not. At the Philadelphia Symphony, Stokowski often had to scold his audiences. He pleaded with them to stop their milling about and to cease their "disagreeable and disgusting noises." Contrasted with most symphony or rock audiences, ATOS audiences are sophisticated and well-behaved. It's a remarkable and highly commendable phenomenon. □

Your VOX POPPER wishes to thank the three readers who noticed that this column was missing from the December '74 issue. We have dreamed up all sorts of logical sounding alibis but decided finally to tell the truth; we missed the December deadline, not by just a couple of days, but by better than a couple of weeks. There's a very good excuse but who needs another hard luck story with the economy in the shape it's in? Armed with a better pair of eyeglasses, we'll try to miss deadlines with more margin to spare in the future. And to you three who noticed the column wasn't where it should be — Thanks, again!



The new *Earthquake* movie is proving quite a sensation with its low frequency rumble called "Sensurround," an in-theatre sensation designed to rattle upper plates and atrophy ear drums. To make the earthquake sequences realistic, the "Sensurround" equipment consists of batteries of well-baffled "woofers" speakers dispensed around the theatre. Into these are piped a 40-hertz electronic signal

from a special soundtrack during earth-shaking sequences. The effect is disturbing, especially in southern Calif. where residents have encountered the real thing. The slow air palpitation tends to shake one's clothing and do other strange things as indicated by comments gathered outside Grauman's Chinese theatre following a performance:

- A: "It rolled my socks up and down my ankles!"
- B: "Feels like a vibrator with a new set of batteries!"
- C: "It felt like someone was snapping my girdle!"
- D: "Felt like the whole firmament was riding my motorcycle, the one with the worn out shocks!"
- E: "More fun than sitting on a 'whoopie cushion'!"
- F: It undid my zipper — right down my back!"

It seems a little sad that Hollywood, in desperation to get theatre seats filled, must resort to what amounts to an enormous vibrator. Yet, its been done before — and with pipe organs. In the early days of the "talkies," when the high pitched sound equipment was incapable of registering deep-toned rumbles, suggestions would often accompany spectacle films suggesting that the house organ be used to bolster the soundtrack. Thus, at the showing of *Trail of '98* at Loew's State in Syracuse, N.Y., organist Maurice Cook turned on the organ blower and held down an octave of low-pitched stops to add realism to the snow slide scene. At the same theatre, later, Betty Lee Taylor added realism to the earthquake scenes in *San Francisco* in the same manner.

As spectator Lee Haggart put it, "This 'Sensurround' doesn't do anything a good 32' Diaphone couldn't do better. I haven't seen any lightbulbs popping!"

Harold Daringer, longtime exponent of the Venida Jones fan club travelled east from his San Diego home for a visit to Tom Ferree's Rivoli theatre in Indianapolis in late October and was afforded the red carpet treatment by Tom, who played the 3/17 Uniphone theatre organ for him. Harold obtained a circular on the Louisville-built organ which reveals how much solid labor Tom Ferree has put into restoring and enlarging the

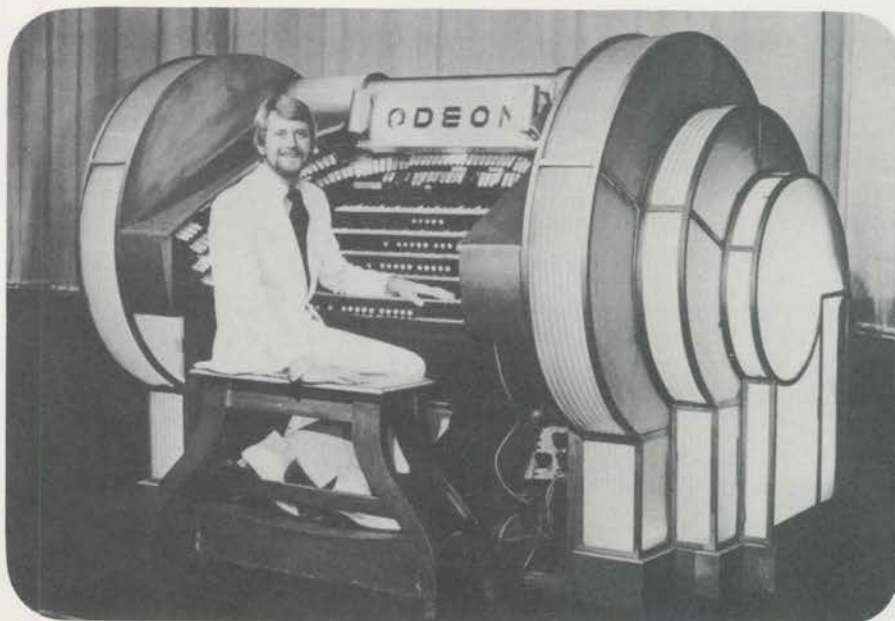
stripped-down instrument he saved from a junkyard fate in 1965. The current instrument has only eight original ranks; the other nine being Barton, Marr and Colton, Estey but mostly Wurlitzer. Tom also had to replace the scrapped original toy counter and most of the tonal percussions. Harold reports the carefully matched additions blend well with the original ranks, and that the whole organ sounds great. While in Indianapolis Harold visited another favorite organist — Dessa Byrd Rappaport, a name that will bring a note of nostalgia to the many who remember her. Harold returned to San Diego just in time for the opening of the first (of a planned five) Organ Power Pizzeria, with Don Thompson at the 3/12 Wurlitzer (from the Wilson theatre, Fresno, Calif.). Harold writes that Don sounded fine and adds, "I'm sure Organ Power will be successful in this area."

One thing Harold missed during his odyssey was the Lee Erwin presentation of Fairbanks Sr's *Black Pirate* at the Indianapolis Rivoli, shortly after he left.

Then came the bad news; the Rivoli organ was put up for sale.

Another guy who got back from a long trip in time to attend the Organ Power Pizza premier was Don Thompson — all the way from Britain. And it's well he made it on time because he was the star attraction.

Don reports that the San Diego pizzeria opening was well-attended, with lots of press and TV coverage, but also that the newspaper which shot the photos was being tight with prints. Instead Don submitted a photo taken just before his recent tour concert at the Leicester Square Odeon. Don's English tour included three other concerts, all well attended, but this London concert was "the big one," featuring the 5-manual, 17-rank Compton played by the revered Gerald Shaw until his recent death. The photo illustrates a style of console decoration which never caught on in the USA — the "surround," a translucent and usually well-illuminated, extension of the console. Don is now doing a



Don Thompson at the Odeon. A big "surround."

1974 THEATRE ORGAN INDEX

Compiled by Lloyd E. Klos

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Tuesday through Saturday stint at Organ Power Pizzeria No. 1



Helen Dell. Overshoes next time.
(Dick Harold Photo)

It was all new to Helen Dell when she arrived in Rochester, N.Y. for her Dec. 3 concert for RTOS. Of course she had *seen* snow on the mountaintops in her native California but sloshing around in mushy slush was a new experience, and she resolved to bring overshoes next time. Fotog Dick Harold's Brownie caught Helen just after her concert, and just before the clod of snow in Helen's mitt made contact with Dick's bellows.

The premiere concert played by Virgil Fox on N.Y. Carnegie Hall's new Rodgers electronic concert organ proved to be quite a social as well as a musical event. The house was sold out weeks in advance and excitement ran high. The concert proved to all pres-

ent, even some usually dour newspaper critics, that the electronic concert organ has indeed come of age. These same critics were less kind to Mr. Fox, but they must have been belching into an anechoic chambers because all ear-witness reports reaching us have contained only praise for both instrument and organist. One enthusiastic report came from veteran organist Rose Diamond who attended the party sponsored by the Rodgers Co. in connection with the concert. Her report on those present reads like a "who's who" of musical *prominenti*.

The recent death of Ralph Trout brings about some bitter-sweet realizations. In *Lost Horizon*, the protagonist, Conway, observes that there comes a moment in the life of every man when he faces the eternal. That moment came for Ralph Trout when he realized that his heart would not last as long as the rest of his body, and he turned to the medics for at least an extension of life, a complete heart transplant. Medicine was able to extend Ralph's life for several years and we are the richer by all the music he brought forth from the organ in that time. Ralph was quite aware that he was living on borrowed time and could even joke musically about it by playing for a knowing audience such tunes as *So Beats My Heart for You*. Brave man, Ralph Trout.

Jesse Reed reports that John Muri came to Roswell New Mexico equipped with sunglasses, walking shorts and salt tablets. He'd have been better off with water skis, pontoons and oars, because the "Land of Enchantment" had been inundated with six days of almost constant rain. The streets reminded Muri of Venice!

Muri magic held, however. During the afternoon of his performance on the Pearson Auditorium Hillgreen-Lane organ, the rain stopped. Then the big black cloud in the east moved in slowly enough to permit over 600 stout-hearted organ devotees to get seated. Muri had not struck six notes of the overture when another deluge came!

So the evening was both a financial and artistic success. John opened with several numbers designed to show off the instrument. Snips from the works of pioneer fantasy cinematographer

George Melies followed. They're precious! After intermission, Muri conducted a singing school and showed a film of Fatty Arbuckle in *The Waiter's Ball* to an appreciative audience.

On the following day, rain held off long enough to permit Muri to visit the famed Carlsbad Caverns. Besides out-walking a couple years younger, he was observed buying a set of slides depicting the beautiful cave formations. We wouldn't be surprised to hear a Muri-authored *Cavern Suite* soon.

Doric Records has good news for Jesse Crawford record fans. There will be a new Crawford record release. After years of effort to clear perforated rolls made by Crawford at the height of his career, Doric has received "okays" from Crawford's widow, Lucy, and from William Thomson of the present Wurlitzer company, to go ahead with the release of a recording made by "miking" rolls played by Crawford and played back on Dick Villemin's carefully voiced



Jesse Crawford. The memory lingers on.

3/13 home installation. The rolls were made some years ago and Doric (and others) have been seeking a clearance to release pressings over a long time period.

What isn't generally known is that no "clearance" was actually necessary because there was then no way of copyrighting a recorded performance (there is now). So Doric could have gone ahead with the release independently years ago, yet preferred to get the okay of all concerned parties. This way, Lucy Crawford is assured a royalty on each record sold. The new Jesse Crawford record release is expected to be available late in the first quarter of '75. Tiny James, Judd Walton and Doric's prexy, Frank Killinger, have selected the tunes most representative of Crawford. What a delightful (and difficult) assignment!



Wonder how many Gotham organophiles tuned into WOR-TV on Dec. 6 to catch the interview involving Harvey Roehl and John W. Landon, respectively publisher and author of the recently released *Jesse Crawford; Poet of the Organ*? We've been getting mixed comment on the book, more plus than minus. Those who came too late to be a part of the Crawford era tend to accept it as gospel, and well it may be, as far as it goes. Those in the know dwell on the omissions. For example, Chicago theatre magnate Barney Balaban (remember the Balaban 1 and 2 model Wurlitzers?) is barely mentioned. Yet he is known to have had a strong influence on Jesse and was a friend of Crawfords during the Chicago days, until a falling out cooled it. Of course, such complaints may be small potatoes in comparison with the painstaking work done by the author in tracing the Poet's life so long after the principal's death. If one doesn't know what Crawford was really like after reading the book, it's probably, as Landon infers, because Crawford was an enigma, a loner and beyond the understanding of most observers.



Al Sacker was only seven when the trucks rolled up to the new Jefferson theatre in Beaumont, Texas, and unloaded the parts of the Robert Morton organ which would soon claim Al for its own forever after. That happened as soon as the Morton was in shape to



Al Sacker. A dream realized.

sing its siren song to Al. The lad saw a succession of organists play "his organ" between 1927 and 1956 — Alice Richmond, Fred Minton, Walter Wright, Milt Herth, Larry Jean Fisher, Billie Kitts, Marjorie Washburn and — finally — Al Sacker, the last to play it for shows. It wasn't that Al was slow to learn music. He'd been a pianist at 9, a church organist at 13 and his thirst for musical learning led him as far as the Julliard School of Music in New York. It was simply a love affair — man and pipe organ. Al was happy as long as he could listen to the organ. After the organ was discontinued, Al kept it in playing shape — until the 1700-seat theatre closed in 1973. The theatre was naturally damp and the organ had deteriorated badly when Gulf State theatres donated the house to the LBJ Foundation.

Then something wonderful transpired. The Foundation put in heaters to keep the humidity down. Then Al Sacker was contacted and given the coveted assignment of getting the organ back in shape and keeping it there. Asked if he wanted any help, Al Sacker replied, "No, this is my baby. I'll bring her back to health myself. I've watched out for her too long to let others touch her."

"Baby's" future is assured under LBJ Foundation ownership and Al is already thinking in terms of starting a South Texas ATOS chapter.



In Providence, Rhode Island, Dr. Alan Goodnow looked up from his work on the Wurlitzer in the Colum-

bus theatre to see a distinguished visitor watching him — none other than C.A.J. Parmentier. "Cass" had heard that Doc Goodnow, Prez of the Rhode Island T.O. Society, was heading a task force bent on refurbishing the 2/6 and, being in the neighborhood, decided to stop by for a look-see. He got more than that: Goodnow and his fellow buffs rolled out the red carpet and the one-time CBS console star was trundled off to visit R.I. organ installations.

Cass played a few numbers at the home of Harry Jacques in Pawtucket. Then he performed on the 2/6 Wurlitzer at the Seekonk, Mass., home of Walter Gelinas. Later, at the University of Rhode Island he met Dr. Walter Beaupre, professor of speech who doubles as special events organist at the University's 4-manual Austin. Cass



For "Cass" Parmentier, the "red carpet"

learned that Dr. Beaupre donates his fees to a fund which pays for organ concerts by visiting artists. Cass tried out the Austin, an instrument he found to his liking. He was also impressed by the progress made on the long neglected Columbus theatre instrument, a largely weekend project for the professional men who make up the work crew of the RITOS.



Alden Miller

Alden Miller reports from Minnesota that 225 Land O' Lakes chapterites and their AGO guests heard both classical and pop concerts on the 124-rank, twin console Kimball in the Minneapolis civic auditorium on Nov. 11, with Clyde Olson doing the "pop" honors at the 4/20 console and Dr. Edward Berryman doing his classical numbers on the 5/124 console. Then Berryman took over the 4/20 console for awhile and declared it much easier to play than the 5-decker. The session was rounded out by a 17-year-old classical whiz who attends the local Blake School whom Alden failed to identify by name. The historian of the *Lakes* chapter is profuse in his praise of the performers, and he should know; he's been an auditioner of this instrument since the dedicatory concerts by Lynwood Farnam and Eddie Dunstedter 46 years ago. Alden said he has never heard the Kimball in better shape.



On October 21st and 22nd *Organ Stop Pizza* became the only place in Phoenix to hear two mighty Wurlitzers. Billed as "Wurlitzer Forever," it featured something old and something new – the mighty theatre pipe organ (Wurlitzer 4/28) played beside the new plug-in with synthesizer. *Or-*



Dennis Chapin and Ron Rhode at Organ Stop Pizza, Phoenix.

gan Stop staff organists Ron Rhode and Charlie Balogh played solos and duets with 17-year old Dennis Chapin at the electronic. The event drew S.R.O. crowds both nights. Tom Rousseau of *Organ Stop* coordinated the event with the local Wurlitzer dealer, and its success may indicate more to follow, reports Karl Warner.



The Wurlitzer 3/15 Style 260 Special (Opus 0795) which was donated to Michigan Technological University in Houghton, Michigan by Jim Thomas of Arizona is rapidly on its way towards sounding its glorious voice once again.

The University has contracted with the Wicks Organ Company of Highland, Ill. to rebuild and install the instrument. John R. Wagner of Grand Rapids, Michigan, who was instrumental in obtaining the instrument for the school, indicates that reinstallation is scheduled for spring and it is hoped that the instrument will be playing in time for June graduation activities. A marimba and toy counter which were part of a different organ installation in the Thomas residence were part of the donation and they will be included in the newly revamped Wurlitzer stoplist. The cost of the project has not been divulged.

The organ will occupy a position of prominence in the new Student Ice Arena and it is believed that this will be the only installation in the country to feature a full theatre pipe organ in a stadium devoted to college hockey.



We hope Chicagoans packed the Pickwick theatre Dec. 12 for Walt Strojny's CATOE-sponsored "Wurlitzer Holiday". Yes, it's now "Strojny." Walt tired of the mispronunciations and misspellings of the family name, Strojny – or was it Strogny? (some goofs in this column!) and finally gave in to simplification. Regardless of how he spells his name, the lad (19) is a "comer." Mildred Alexander reports he "wowed 'em" during his cameo at the Atlanta Fox benefit show recently. The former Al Melgard student took over Al's teaching studio not long ago.



Robbie Letherer

While we're on the subject of youth, reports have reached us that Robbie Letherer did a creditable job of scoring *Phantom of the Opera* at the Homestake theatre in Lead (yes,



Lead!), So. Dakota on Halloween eve, playing a restored 2/5 Wurlitzer pit organ. Having no score, Robbie improvised most of the music; No easy feat for a budding 19-year-old silent scorer. Cueing Laurel & Hardy's *Two Tars* was more fun, with musical references to Campbell's *Mmm, Good* as the tomatoes flew and the brassy *Dragnet* theme when the fuzz materialized. No reference was made regarding attendance, but with the pre-show ballyhoo we don't see how the combination of Robbie and Lon Chaney could have failed to get the population of Lead out on All Soul's Eve.



Bill Hage reports that work on installing the 4/28 Wurlitzer from Paterson's Fabian Theatre in Newark's Center of Italian Culture is continuing. "Ashley Miller and I are re-arranging the stop layout to eliminate about 39 couplers. We've had several Wednesday work sessions, and this will help Walter Froehlich to revise the Stopkeys in more conventional style. Walter conducted a seminar, complete with blackboard, for the organ restorers. It's going to take a lot of hands to get this monster working."



Rummaging backstage while repairing the 2/5 Wurlitzer in the Homestake theatre in Lead, So. Dakota, John Adams found a poster announcing the 1929 dedication concert of the then new organ. Adams, one of four South Dakota ATOSers, noted that the opening show was played by a young organist named Joe Brite. Joe Brite! The name rings bells because Joe was one of those organists who refused to give up playing in theatres just because "talkies" arrived. He managed to keep playing the little organ in the Alamosa (Colorado) theatre all these years. He was such a fixture in the TO hobby it's doubly sad to pass on John Adams' postscript to the effect that Joe Brite died of the injuries suffered when set upon by juveniles (Adams says "pistol whipped") in his beloved Alamosa theatre on Sept. 14. What are we coming to!



Joe Brite (Bob Hill Photo)



It's been a long time since Don Baker fondled the keys of the New York Paramount theatre 4/36 Wurlitzer, some years. In fact, Don was the last to play the organ in public during the requiem held just before the famed auditorium was destroyed. Don had earned that honor through his nearly 14-year residency at the Paramount, the longest of any organist. In the years between both Don and the 4/36 witnessed many changes. The latter suffered rough handling in its westward journey, a long period of storage and a console-destroying fire. Its rescue by Wichita Theatre Organ Inc. marked a turning point for the "Dowager Empress." Now safe in Wichita's Century II civic auditorium,



Don Baker. An old friend waits.

the venerable organ heard good news; her old friend and master, Don Baker, would come to Wichita for a March concert played on her.



Central Indiana Chapter's November Newsletter reveals that veteran theatre organist and chapter member Dessa Byrd has been ill, but is recovering. What memories her name arouses in mid-west organ circles! Was it the Circle theatre in Indianapolis where Dessa played a 3-manual Wurlitzer? Also the Indiana theatre's Wurlitzer. Get well fast Dessa!



Dessa Byrd (Darringer Collection)

Dick Penberthy reports receiving word from England to the effect that Alan A. Ashton's organ program on BBC Radio Manchester has been resumed by popular demand after being off the air over a year and a half. *Pedals, Percussion and Pipes* had been on the radio for 114 weeks prior to the 1973 cancellation.



Alan Ashton. Back on the air.

Doc Bebko's eighth season of accompanying silent movies at Buffalo's Museum of Science got off to a rousing start on October 19 before a packed house. He accompanied *Lost World* and the first chapter of a 13-part serial, *The Power God*. Doc says, "My early career of playing silents began in 1923 and ended due to lack of product. Previous to the silents' demise the theatre had done a fine business, employing two organists and an orchestra, I playing the night shift. This was at the Harlem Opera



Doc Bebko

House, a 1540-seat theatre with two balconies, situated at 211 W. 125th Street in New York."

John Muri thought Randy Sauls' biography of movie music composer J.S. Zamecnik was "pretty good" but points out that Randy left out an important item, especially in view of Zamecnik's publisher's failure to remember the man whose 1500 tunes they published. Muri points out the financial rewards reaped by the publisher for Zamecnik's hit tune, *Neapolitan Nights*, as well as for the standard piano novelty *Polly*, even the theme for *Wings*. These made money for the publisher who doesn't recollect. Perhaps what's left of the "music biz" needs a hall of fame to commemorate its less publicized greats.

Since his most successful appearance at the Detroit Convention, Vic Hyde has been busier than a one-armed paper hanger. At the Goldsboro, N. Carolina Fair, television's *Hee Haw* star, Archie Campbell, after seeing Vic's act, suggested that he visit Nashville and do some tape sequences which could be used on the TV program. Accompanying his act at the fair was Florine Oler, "who plays a real flashy, always fast, big Wurlitzer electronic, bobbing around with lots of action, big smile, good personality, bright red hair, sequined-green wardrobe," using revolting palm schmears. Yipe! Vic says Perry Cozatt Jr, son of the organbuilder, is now making his living exclusively by building air callopes, having four on order.

Out in California, Rose Diamond is already thinking in terms of a "SAVE THE MUSIC HALL" campaign to forestall the threatened extinction of the now singular New York presentation and movie house. She points out that it took only one man, violinist Isaac Stern, to sparkplug the campaign that eventually saved New York's famed Carnegie Hall from the wrecker's ball. And she adds that another man, actor Joel Grey (*Cabaret*) started the publicity which resulted in the Panov ballet company being sprung from confinement behind Soviet borders. Rose adds that the RCMH is, for all practical purposes,



Rose Diamond. Look out, Rocky! (Stufoto)

owned by our new Vice President — so how about a subsidy to your own family's theatre, Rocky? We would advise Mr. Rockefeller to pay attention to Rose Diamond's admonitions because she has a lot of Joan of Arc in her. She might be just the spark needed to insure continuation of the country's last remaining stage show and movie house on a grand scale. Old timers may recall Rose as the rehearsal pianist on duty while S.L. ("Roxy") Rothafel selected the girls for his very first line of Rockettes which opened the Music Hall in 1932.

Lon Chaney Sr. will probably swivel in his sarcophagus should details of the movie *Phantom of the Paradise* catch his posthumous attention. Writer/director Brian De Palma has the Phantom playing not the familiar horseshoe console with drawknob stops in the musty opera house sub-basement but an electronic synthesizer in a modern "Rock Palace." Combining elements of the Chaney classic with the Faust legend, *Phantom* satirizes the corrupt and pretentious world of pop culture. This goofy, savage film is a downer for rock cultists.

Bob Goldstine continues to spearhead the drive to save Fort Wayne's 2970-seat Embassy Theatre which houses a 4/15 Page. "Our deadline was October 28, and we had raised only \$10,000, a long way from the required purchase price of \$250,000 for the theatre and adjoining Indiana Hotel, plus the refurbishing estimate of another \$250,000. However, we had

the Ketchum Corp. do a feasibility study which indicates that we can be successful over a six-month period. With this assurance, we have been able to get a six-month extension from Sportservice. We shortly will launch a full-scale campaign to raise the required funds. Our big problem is getting the first large challenge gift from a family, foundation, corporation or wealthy individual. Public response has been tremendous, and we are finally getting many of the large civic groups behind us, such as the Downtown Association, Chamber of Commerce, etc. I am firmly convinced that we will make it this time."

Margaret Sabo, back from a junket to Rochester, N.Y. to savor the big RTOS celebration, reports that the Mt. Baker Theatre in Bellingham, Washington, has been leased by new operators for at least five years. This is good news; its 2/10 Wurlitzer is being used weekends during movie intermissions. The Puget Sound Chapter was formed in December 1959 in the lobby of this theatre.

For 35 years, Old Prospect or Klos' moral support of the New York Yankees had been legendary, even the subject of ridicule by some of his

associates. The picture of Arlo Hults in a "bathtub" surrounding an organ console in the October Vox Pops reminded Klos of an item he received at the height of his Yankee-loving fervor. It was known Klos listened to Yankee games while in the bathtub. A cartoonist in the graphic arts department of the "paragraph factory" where our man worked was the instigator. But "old Panamint" has since switched allegiance to the L.A. Dodgers. Why? Klos explains "Any team which hires ATOS member Helen Dell as official organist can't be overlooked. Her peppy tunes have to be a factor in the team's success. Let's Go, Dodgers!"

The status of theatres in Rochester, N.Y., would seem to reflect an average for the nation. Two theatres were razed in October and a third's life is hanging precipitously. First to go was the *Paramount-Studio 2 Complex*. Opened in 1916, the building closed early in 1974, due to declining patronage. Second to be razed was the 1,000-seat *Embassy*, once known as the glamorous *Cook's Opera House*. Ravaged by fire earlier in the year, an attempt to raise \$100,000 to restore the structure was unsuccessful. The 1300-seat *Capitol* may be the next to go. Its auditorium would be knocked down for parking space, but the front

of the building, which houses offices, would remain. This would leave two operating movie theatres downtown with a total seating of 550. The pipe organs in all three doomed houses were removed years ago. The *Paramount's 3/13 Wurlitzer*, Opus 1928, is now in Colorado.

There's more to being an ATOS member than just paying dues and reading THEATRE ORGAN. There's a camaraderie among ATOS members which doesn't allow them to remain strangers very long — even over wide geographical separations. This report submitted by Cedar Rapids Chapter member Byron Olsen is indicative.

ATOS members R.H. Sharp of Florham Park, N.J., executive vice president of Hughes Television Network in New York, his wife and Mr. and Mrs. A.M. Cox of Newark, N.J. (he is with the New Jersey State Chamber of Commerce) were travelers on the Mississippi River steamer *Delta Queen* which docked at Davenport, Iowa. As members of ATOS, they knew that a pipe organ was located in the Capitol theatre so Sharp and his party made their way to the Capitol.

Dan Lindner, manager at the Capitol, remembers the morning very well. Several strangers appeared at the auditorium doorway. If possible, they would like to see the organ. Robert Beck of Davenport, who has done much of the organ's restoration, was working that morning. Bob and the group had a long talk about their mutual interest. They stayed to play for about two hours until they had to return to the *Delta Queen*.

Dan Lindner recently received a letter of thanks from Mr. Sharp. Quoting from Sharp's letter, he wrote, "I must confess it was my first encounter with a Wicks, and a most pleasant one it was. The organ is in fine shape and has great response. I am certain you will have many memorable concerts on it. The opportunity to play in the Capitol Theatre was the highlight of my trip up the Mississippi on the *Delta Queen*."

From Buffalo, N.Y., Randy Piazza informs us that Loew's Buffalo theatre, with its big Wurlitzer, has been foreclosed for back taxes, although it's still showing movies. However, the No. Tonawanda Riviera, with its now 3/17 Wurlitzer, is going strong seven days a



"Gold Digger" Klos. Bathtubs and baseball do mix.

week. Irv Toner and Norm Jarosik are playing the intermissions.



Good news for George Wright fans! He'll soon be back on the pipe recording scene. An anonymous Bay Area donor has given him a 2/10 Wurlitzer to which George intends to add several ranks of mostly Wurlitzer parts collected over the years by Dick Hull in Denver which George has purchased. Next it's a search for a proper acoustical setup possibly one of ABC-TV's Hollywood sound stages (George is the station's musical director). He may release a recording even before the new organ is perking. He has material he played on the Vollum estate 4-manual, 50-plus rank mostly Wurlitzer near Portland "in the can." He plans a circa 27-rank installation and it will be known as the *Jesse Crawford Memorial Organ*, according to an ABC-TV news handout released just before Christmas.



George. Back in the grooves again.



For those who were confused by Figures 3 and 4, illustrating "The ABC's of Regulators" (page 17, Dec. THEATRE ORGAN), the two captions were reversed. Our apologies.



What can one say in defense of a guy who plans a theatre organ installation in his home, methodically stalks a sleeping Moller, tears it out of a New York theatre by the roots, carts it home to Whiteville, North Carolina, installs it in his home, hones it to a fine playing condition — then unloads



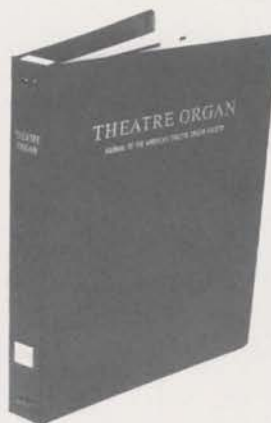
J.M. Martin. Can he be saved?

it? Does such a man deserve any mercy, at all? When he's J. Marion Martin he does. "J.M." just couldn't refuse the generous sum offered for his Moller-blessed home — but the buyer wanted it without the organ, silly fellow! So J.M. and wife "Boo" planned to build a proper home for the whistles. But another twist of fate got in the way; there was a ready-made home for the monster in a nearby church. Shedding a few crocodile tears, our protagonist donated it in exchange for a tax write-off. Then (and this is the unkindest cut) he bought himself a plug-in. Despite these seeming trespasses, J.M. has some redeeming social values which counteract

this seeming outrage. He has performed, and continues to perform many services for pipes, one being the apparently permanent editorship of the Piedmont Chapter's newsletter, REEDS AND STRINGS. Besides, his erstwhile Moller is just down the street, in a nice, safe permanent home and available for fondling. And J.M. does much more to help keep the legend of the theatre organ alive. For example, on April 14, the Lecture Auditorium at Southeastern Community College (Whiteville) will once again become the imaginary *Palace theatre* of yesteryear for a silent movie presentation and organ concert. At the console — J. Marion Martin. □

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To paraphrase the famous advertising slogan of the PHILADELPHIA BULLETIN — “In Philadelphia, nearly everybody knows Larry Ferrari.” It is quite a distinction in this day and age for an organist’s name to have become a household word in one of America’s largest cities. The reasons are that the Ferrari engaging personality and wide-ranging keyboard talents have been exposed to TV, radio, and concert audiences throughout the Delaware Valley area for over twenty-one years. With no less than three TV shows on Philadelphia’s channel 6, plus numerous other functions involving the media, this popular talent is hard to miss.

Although many of his fans are under the impression that the Ferrari career began in Philadelphia — not so. Contrary to the popular belief that Larry is another of the many South Philadelphia musical talents of Italian background (remember Mario Lanza), Boston is where it all started. After some basic piano training at parochial school, Larry first became fascinated with the pipe organ while functioning as altar boy at St. Mary’s. This particular church had two organs, and Larry’s first multi-keyboard experience was on an old tracker in the smaller downstairs sanctuary. As his natural talents developed, Larry worked out an arrangement with the regular organist on the big 3/60 in the main church. He acted as substitute organist in exchange for free lessons, since the regular organist was engaged in defense work and sometimes did not make it to the church on time.

Larry continued with his church job throughout the ’teen years, but he was of course fascinated by the popular music of the day and was anxious to develop his abilities along these lines as well. At fourteen Larry began studying with Doris Tirell, who had been a theatre organist in the Boston area and had become at that time staff organist at WEEI (CBS) Boston — a position which had previously been held by Lloyd Del Castillo. In addition to study, practice, and performance, Larry was — and still is — a good listener. He particularly admired a trio heard regularly on the Jack Birch Show which featured a fellow named Wright on organ — George, of course.

By the age of sixteen the rapidly developing Ferrari talent was being heard regularly at the Paragon Park



IN
PHILADELPHIA
NEARLY
EVERYBODY
KNOWS
LARRY
FERRARI

by Grant Whitcomb

rink, Nantasket Beach. At eighteen, upon graduation from High School, Larry began a two-year engagement at Cains — a popular Seafood Restaurant and Lounge just outside Boston. However, world events at this time began to have a direct influence upon the Ferrari future which ultimately resulted in Boston’s loss and Philadelphia’s gain.

As the Korean conflict developed, there was some familiar fingering by Uncle Sam. Larry was advised by a friend to get to Fort Dix, New Jersey (not far from Philadelphia), since the friend told him “. . . there are organs all over the place!” This would not only make basic training more bearable, but ultimately served to bring Larry’s talents to the attention of Special Services. He was one of five performers chosen to represent the U.S. Army on a show entitled “Fort Dix Presents” aired over Philadelphia’s WFIL (since changed to WPVI — channel 6). Jack Steck, who was at that time program manager for this station, recognized the potential in terms of both personality and musical talent. What started out as a four-week show continued for eighteen months and evolved into the “Larry Ferrari Show” — now in its twenty-first year!

Larry is now musical director for Channel 6. In addition to his own weekly Sunday show, he also appears on “Captain Noah” and the popular “Dialing for Dollars”. These shows are morning affairs requiring Larry to arise before 6:00 A.M. in order to be on deck at air time. Even with this full TV schedule, Larry still finds time to concertize not only throughout the Delaware Valley, but to all points of the compass for neighboring ATOS Chapters and other organ clubs — both pipe and electronic.

Over the past two decades the Ferrari touch has been seen and heard at such a variety of events and functions that they can only be highlighted. Larry was appearing at the Philadelphia Musical Festival while he was still in uniform. Throughout these years he has appeared at sports events, horse shows, fashion shows, auto shows, and business promotions ranging from supermarkets to Real Estate Development. He has played countless concerts at churches, high schools and theatres — with special emphasis on the Tower (Upper Darby, Pa.), Lansdowne, Senate (Detroit) and at numerous theatres and private

installations in the east ranging from Toronto (Casa Loma) to Florida (Kirk of Dunedin).

Except for a brief two-week appearance with Lawrence Welk on the west coast in 1957, Larry has not been exposed to a western audience except through his numerous recordings — thirteen in number with one currently in production. Three of these were theatre organ recordings with the first one on the 3/8 Kimball at the Lansdowne Theatre (Lansdowne, Pa.) and two wonderful albums recorded on the famed Fisher Wurlitzer in Detroit's DTOC Senate Theater. Westerners who have not had the opportunity to hear Larry Ferrari live can rest assured that this void will be well filled at the 1976 ATOS Convention in the Philadelphia area.

The Larry Ferrari story would be seriously incomplete if it dealt merely with his musical accomplishments, because in addition to the entertainment and enjoyment he has provided to thousands, he is also an extremely active Theatre Organ Enthusiast and one of the most cooperative and energetic talents around. Larry can only be described as "Mr. Nice-Guy". As an active and past Honorary Member of the Delaware Valley Chapter (TOSDV, Inc) of ATOS Larry has performed countless times for the benefit of this — his local chapter, and has cooperated frequently in performing for neighboring ATOS Chapters. To highlight just one event, the famous John Dickinson High School

Larry and the late Ed Sullivan at the Philadelphia Music Festival (1954), an annual charity benefit sponsored by THE PHILADELPHIA INQUIRER.



Larry with his mother, Mrs. Colomba Ferrari, during a Conn trip to Hawaii in 1974.

3/28 Kimball was not always the magnificent installation it is these days. Only a few short years ago it was a neglected 3/14 housed in the former Boyd Theatre, Philadelphia. Although the instrument was in sad condition, it was arranged that Larry would play a final concert at the theatre to assist in raising funds to start the restoration, removal and reinstallation of this instrument generously donated to the high school by the Stanley Warner Co. Although a crew worked feverishly to get this instrument in playable condition, it was barely passable by concert time.

In spite of the obvious handicap involved, nearly 500 people showed up on a snowy December evening at midnight to see and hear Larry perform the final Boyd concert. This was the beginning of a most successful project, and Larry's contribution to this cause was rewarded in part when he played the first concert on the reinstalled instrument a little over a year later to an SRO audience at the John Dickinson High School in Delaware.

In order to please the vastly differing audiences for whom he plays the Ferrari approach to the organ console is of necessity quite broad. It is a far cry from playing for "Captain Noah" compared with the requirements of an ATOS audience, for instance. Larry is able to bridge the gap between a general TV audience and a more sophisticated group by sticking to a repertoire of standard, permanent musical value. He believes in playing the type of music that most of the

people want to hear, with novelties and innovative material kept at a minimum. To be a commercial and artistic success at the same time as a musician is a bit like being an acceptable politician to both liberal and conservative elements. It is not an easy task, but the middle of the road is the obvious answer in both cases.

Whether at the console of the Conn 650 provided by the Delaware Valley dealers who sponsor his show, or on the bench at the Tower Wurlitzer or the Civic Auditorium Möller, we will continue to look forward to Larry Ferrari concerts. Those of us in the Delaware Valley who have come to know and admire him both as a person and a musician wish him several more decades of success. □

Larry with Lawrence Welk in 1957.



CATOE'S CONVENTION SPECIAL

On July 15, 1975, 149 ATOSers and family members will leave Chicago's O'Hare International Airport for San Francisco and the Roaring 20th ATOS Convention on their own chartered United Airlines DC-8 jetliner. Although CATOE is organizing the trip, it is open to any person who is an ATOS member as of January 15, 1975, or a member of the immediate family accompanying the ATOS member. Letters have been sent to the chairmen of 26 chapters inviting them to join CATOE.

By filling the DC-8 to capacity, the cost per person from Chicago will be about half of the regular jet coach fare. Substantial savings are also available from connecting cities. This will be an excellent opportunity for members from many chapters to get acquainted before the Convention. The charter will return to Chicago on Tuesday, July 22, allowing a couple of days to sightsee or just relax in the beautiful San Francisco Bay area.

The cost of the charter flight will be about \$144 round trip from Chicago. The actual price will depend on the number of passengers on the trip and a fuel cost adjustment. A deposit of \$20.00 per person will hold a seat

for you on CATOE's Convention Special. This is not refundable if you subsequently cancel. (Once a firm commitment is made to operate the charter, the airline requires a substantial deposit. If at that time, CATOE decides that there has not been enough interest to make this commitment, all deposits will be returned). To help you determine the total cost from your city, we have added the round trip coach fare from representative cities to and from Chicago to the approximate charter price. This total is compared to the regular

coach fare in the table below.

By the time you read this there will probably be a limited number of seats available, so to make sure there will be room for you, please send \$20.00 per person (checks should be made out to CATOE), along with the name of the ATOS member and the names of all accompanying family members (please indicate relationship to ATOS member) to CATOE Charter Flight, c/o Ione Tedei, 3322 Ruby Street, Franklin Park, Illinois 60131. Reservations will be confirmed in the order they are received. □

FROM	FARE TO AND FROM CHICAGO	TOTAL PRICE (APPROXIMATE)	REGULAR COACH FARE TO AND FROM SAN FRANCISCO	SAVINGS
Boston	\$160	\$304	\$404	\$100
Chicago	—	144	292	148
Cleveland	80	224	330	106
Columbus	72	216	336	120
Detroit	62	206	322	116
Indianapolis	52	196	316	120
New York	142	286	388	102
Rochester, N.Y.	110	254	362	108
Washington, D.C.	120	264	368	104

All prices include tax.

A United Airlines DC-8, like the one pictured here, will carry 149 eastern and mid-western ATOS members to the San Francisco Convention. *(United Airlines Photograph)*



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Photo Courtesy San Francisco Convention & Visitors Bureau

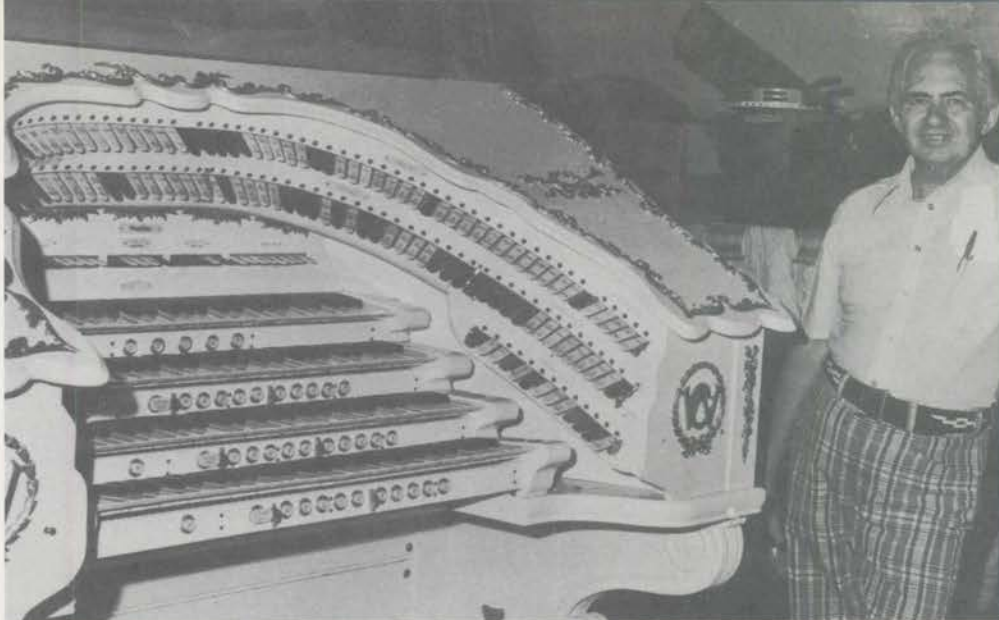
PLAN NOW TO BE HERE—JULY 15-20!

Hhe photographs on this page show the masterful and meticulous workmanship of Delaware Valley Chapter – ATOS Vice-Chairman, James O. Carter of Cinaminson, New Jersey.

Jim is no newcomer to THEATRE ORGAN. An article about him appeared in an earlier edition (April 1971).

Jim currently has a 3/19 Wurlitzer in his home but over the past two and one-half years he has built completely from scratch the magnificent console pictured which will soon replace the three manual he plays now.

This new console is true Wurlitzer background. All wood parts, however,



Jim Carter and the 4-manual console he constructed.

Jim Carter Builds "New" Console

by John C. Seegers
Photos by George W. Bailey

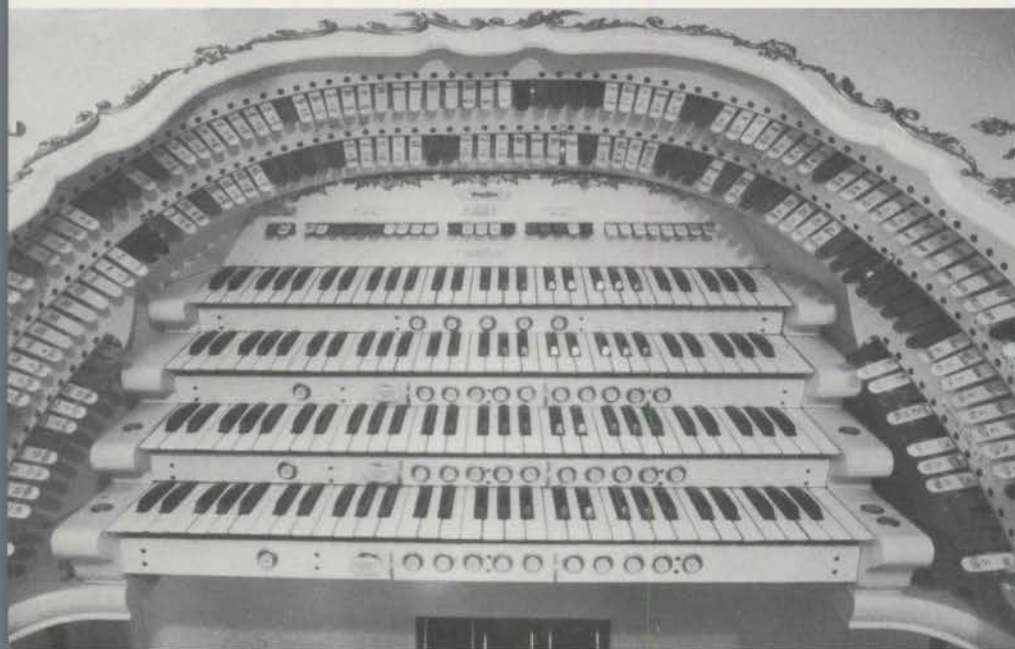
are new; fashioned and constructed by Jim. All metal parts are solid brass. The all-electric combination action by Reisner Manufacturing Co. of Hagerstown, Md. is housed separate from the console. The 220 stops are original Wurlitzer. Three of the manuals are from the RKO Palace Theatre (New York) with the fourth manual added by Carter. The pedals are from three different organs: Surf City, N.J. Wur-

litzer, the RKO Palace of New York and the Walt Whitman Theatre in Camden, N.J.

When this masterpiece is finally completed it will be installed in Jim's home and hooked to 19 ranks of pipes – soon to be increased to 23.

Delaware Valley Chapter members are proud and honored to have this fine, talented gentleman serving them as Vice-Chairman.

The Jim Carter Wurlitzer console that he constructed from scratch.



Jim Carter

It is with a feeling of sorrow that we report the death of Jim Carter whose project is featured in this article.

Jim was known far and wide for his enthusiasm and expertise concerning theatre pipe organs. He passed away suddenly on December 15th as a result of a heart attack at the age of 62.

When Jim died, he was Chairman-Elect of the Delaware Valley Chapter ATOS and was Chairman of Restoration for the 1976 National ATOS Philadelphia Meeting.

In accordance with Jim's wishes, his theatre pipe organ has been inherited by Larry Ferrari, "Mr. Music" of Philadelphia.

Although Jim Carter has left us, his favorite instrument and the music he so dearly loved will live on in the capable hands of Larry Ferrari.

RTOS Anniversary Weekend

by Lloyd E. Klos

Following months of planning, "blood, toil, tears and sweat," the Rochester Theatre Organ Society culminated the observance of its Tenth Birthday with a 3-day, 5-concert weekend at the Auditorium Theatre, November 1-3. There were other activities sprinkled in for good measure, and the event resembled a mini ATOS Convention in many respects.

Attending the concerts was a total of 5,442, and they came from as far as Seattle (Margaret Sabo) and from as near as a few blocks away (Walt Schwind). There were some who attended every program, and the RTOS package ticket deal was a help in this area, costwise.

Festivities began on Friday evening with a 3-organist "Something New, Something Old" program. The show

started with a half-hour musical interlude by 13-year-old David Peckham of Breesport, N.Y. This youngster, a participant in RTOS' Talent Night in 1973, handled himself very well at the 4/22 Wurlitzer. The unmistakable signs of a budding concert artist are present, and given continued study, diligent practice and encouragement, David will continue to be heard. Talent like his must be nurtured because these youngsters are the hope of keeping the theatre organ alive in the years ahead.

Next to perform was veteran Syracuse theatre organist, Carleton James, making his first RTOS appearance. He launched into an accompaniment of what might be called a *Styles of an Earlier Era* movie short. Originally scheduled was a 1920 news short, taken from Rochester history. For

some unexplained reason, this hodgepodge was substituted and amounted to the low point of the program. Things picked up when Carleton accompanied a Buster Keaton comedy *One Week* (1920). This is a hilarious picture, full of action and side-splitting sequences. Carleton closed his portion of the program with music which included *Sound of Music* selections.

Finally, Luella Wickham, 82 years young, wound up the program with a musical stint. She played some ballads and sprinkled in were some fast numbers such as *Tico Tico*. Program director Ken Veneron presented a rose bouquet to Luella, the second she had received in a week, having performed in Syracuse earlier.

On Saturday, Dennis James and the Singing Hoosiers from Indiana Uni-

The Singing Hoosiers pose at the RTOS console. Dennis James is in the center, with director Robert Stoll at his left.

(Leichtner Photo)



versity provided the entertainment for matinee and evening performances. Making his fifth RTOS appearance, Dennis was his usual brilliant self in accompanying the Hoosiers and in solo sequences. The combination of a professional college group as represented by the Hoosiers and a trained technician of Dennis' calibre, means a class A-1 performance. The Hoosiers, directed by ex-Rochesterian Bob Stoll, are augmented by a small combo, and the whole aggregation is enhanced by colorful costuming, excellent choral arrangements, well-planned choreography and superb lighting effects.

Sunday was the banner day as Bob Ralston of the Lawrence Welk Show

and the darling of the Geritol set, presented matinee and evening performances. He played before 3,114, including over 600 senior citizens. Bob has a way with his audiences, a nice free and easy style. His music is an extension of his personality and no one seems to walk out on his performance. A crowd-pleaser was his playing of *Dizzy Fingers* while lying on the bench, his feet to the audience. Some of his numbers were decidedly old-hat to RTOS audiences (*Raindrops Keep Fallin'* and *The Entertainer* have been done to death). But the crowd was there to see Lawrence Welk's "boy" and they thoroughly enjoyed his efforts. A Channel 13 TV camera crew recorded part of the matinee for viewing on its two evening news shows.

There were other activities to highlight the weekend. On Saturday, there were cameo presentations at First Universalist Church (3/13 Hope-Jones, Opus 2) and at Blessed Sacrament Church (3/13 Wurlitzer, Opus 2032). In the new Eisenhart Auditorium where RTOS will install a 3/8 Wurlitzer (Opus 1492), there were working organ models, a pipe exhibit, complete toy counter, continuous slide presentations, pictures of RTOS artists, cue sheets, silent movie texts, and pictures depicting theatre organ nostalgia in Rochester. There was a relaxed atmosphere here with coffee and light refreshment to punctuate the social amenities.

Throughout Sunday, several owners of home installations held open house, and maps were provided for the convenience of visitors. Homes on the tour included those of Norm Bolton (2/6 Kohl); Dick Noah (2/6 hybrid); Russ Shaner (2/5 Marr & Colton); Henry Sibley (3/10 Kohl); and Jim Webster (3/15 Wurlitzer).

Arriving a few hours before the start of festivities was the shipment of 3500 *RTOS Story* booklets which resulted in a sale of about 450 during the three days. New memberships signed raised the total toward the 1300 mark.

The weather cooperated beautifully for the first four concerts, but rain fell during the final evening, which was not bad when one considers Rochester's changeable fall climate.

From RTOS executives down to those on the lower rungs of the organization ladder, all agreed that the effort was worth it. "What do we do in 1989?" □



Carleton James at his first RTOS appearance. He accompanied the hilarious Keaton film "One Week."
(Dick Harold Photo)



Luella Wickham is presented a rose bouquet, her second such honor in a week.
(Dick Harold Photo)

Dennis James. His fifth appearance at the Wurlitzer.
(Dick Harold Photo)



Bob Ralston, the darling of the senior citizens. His two concerts drew 3,114 to the Auditorium Theatre.
(Dick Harold Photo)

David Peckham at the RTOS console. He shows much promise as a young musician.
(Dick Harold Photo)



NUGGETS
from the
GOLDEN
DAYS



Prospected by Lloyd E. Klos

With Valentine's month here again, we introduce you to four ladies who manned consoles in golden times. References were, in succession, August 1926 Melody; November 1926 (two stories) and December 1927 Jacobs magazines.

MARTHA LEE A charming young lady is Martha Lee, a talented musician and performer on both harp and organ. She was graduated from St. Mary's Academy at Alexandria, Va., having specialized on the harp. After teaching the harp for two years, she entered St. Joseph's College in Titusville, Pa., where she studied organ. Later, Miss Lee went to Washington, D.C. and under the instruction of Otto F. Beck, she began her career as a theatre organist. She did substitute work in Washington, later accepting the position as organist in the Richmond Theatre in Alexandria, Va.

About a year ago, she left her native state and accepted the offer made her by Mr. Robert Slote, manager of Crandall's Strand Theatre in Cumberland, Md. Miss Lee is a very clever organist and arranges a very nice score. She is featured in the overtures with the Strand Orchestra, directed by Dan Mannix.

MRS. JESSE CRAWFORD This charming lady and talented organist has been playing in Chicago since a child. Of musical parentage — her father played piano, though now in the advertising business — she started her musical career at the age of three. At 10, she played piano sufficiently well to occasionally relieve her father at his theatre. Later, she turned to the organ and played quite a while for Ascher Bros. At the time Balaban &

Katz took over its management, she was organist at the Roosevelt Theatre in Chicago, and was retained there as chief organist.

Romance came along about a year later, when she met Jesse Crawford, world-renowned movie organist. Shortly afterwards, they were married. Then, Sam Katz conceived the two-console idea for the Chicago Theatre, and both Crawfords were featured there for over a year and a half, until the Chicago was placed on the circuit, rotating with the Uptown and the Tivoli last winter, when Mrs. Crawford went to the McVickers. On December 13, 1925, another organist arrived — Miss Jessie Darlene Crawford — from whom much is expected, and not entirely without reason. Papa Crawford says: "We think the baby is musical because we can easily put her to sleep with record-playing." She prefers piano jazz records!

The romance, courtship, marriage and the arrival of Jessie Darlene, have been events which the public considered its property, and many charming slide specialties have been created and performed in the Chicago Theatre on these subjects.

Mrs. Crawford, besides her other activities, is quite a successful composer. Her recent ballad *Prison of My Dreams*, has been included in the Forster Music Publishing Company's catalogue.

Mr. Crawford thinks very highly of Mrs. Crawford's ability to play jazz, an estimate with which Chicagoans agree. In this respect, they make an admirable combination, for Crawford handles the classic variety of music beautifully, particularly in the modern harmonic idiom. Mrs. Crawford, of course, will be with him in New York to open the much-talked-of Paramount, and Gothamites are assured of a rare treat in listening to this gifted and attractive couple.

RUTH GORMAN FARLEY The solo organist at Chicago's mammoth deluxe southside house, the Capitol, is one exception to the general domination of the sterner and homelier sex. In fact, with Mrs. Jesse Crawford, she holds the distinction of being one of the very few lady organists holding top positions in deluxe theatres. And Ruth Farley can really play the organ!

The theatre work does not entirely engross her time. She is broadcasting over WGN and WLIB to countless

thousands of admirers, and in her spare time, is adding to the technical equipment by study with her maestro, Ambrose Larson.

We never tell tales out of school, yet it is a fact that Larson and Ruth Farley are seen together quite oftener than ordinary professional relations seem to require. If your correspondent is shortly called on to play the *Wedding March*, he will do it with pleasure.

HENRIETTA JORDAN Among the ranks of Chicago theatre organists who are gradually but surely coming to the front in the organ world, no one deserves comment more than this charming little organist, Miss Henrietta Jordan, who is now playing an engagement at the Covent Garden on the North Side, for the Lubliner and Trinz interests. This house, it will be remembered, is the one in which "Symphonic" Hawley made such a reputation.

Miss Jordan, who is a St. Louis girl, studied organ in New York City for two years prior to her coming to Chicago, having turned to the theatre organ after three years' professional experience as a vaudeville pianist. So, she is better equipped with routined experience than the average one encounters in the organ profession.

She has well established herself in this North Side community, and has made many friends for herself among Covent Garden patrons.

GOLD DUST: 10/20 LOVE DAVIS, "The Girl With the Jazz Fingers", on the Wurlitzer in Seattle's Liberty Theatre . . . 11/26 MARY MC ENTEE, Philadelphia's Victoria . . . 12/27 MISS BASIL CRISTOL rotating with MILTON CHARLES, BENNY KREUGER and ULDERICO MARCELLI between Chicago's Tivoli and Uptown Theatres; MADALYN HALL left Washington to join southern unit of Publix; MRS. TOWNE besides her work at Washington's Earle Theatre, is subbing at the Metropolitan and Central theatres. The following ladies were playing at consoles in Chicago theatres in 1928: EDNA BERNSTEIN, Central Park; VERA BORONE, Grove; MAE BROWN, Keozie; GRACE CLARK, Crown; VERA COHEN, Belmont; GRACE COUGHLIN, Jeffery; FAITH DAYTON, Chicago; ETHEL DEVOLL, Colony.

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

Jason & The Old Prospector

Loyola College Given Organ

by Bert Brouillon

A new organ installation, available for public and private concerts on a rental basis, was unveiled in mid-November at Loyola College in Los Angeles, with J. Edward Himes (formerly known as Jay Himes) playing the kickoff concert. The instrument is the 3/10 Wurlitzer which was for many years in the home of "Bud" Wittenberg, one of the pioneer organ hobbyists. The instrument had been in Bud's home for well over a dozen years, and was recorded long ago by a then budding organist named Bill Thomson. When Bud decided to move to smaller quarters he had to find a home for the organ which had served him so well for so long. He found a willing collaborator in Father Richard Trame at Loyola. In fact, an auditorium was in the planning stage and plans were changed to accommodate the two chambers and auditorium acoustics required to best accommodate a pipe organ.

First nighters entered the auditorium of St. Roberts Hall, a room about 80' x 80' with an 18' ceiling. Jagged wall projections on the upper portions of the side walls insure against the "standing waves" so injurious to organ sound.

The Solo Division has been installed in a backstage chamber which dis-

perses sound through swell shutters well above audience level on the right side of the hall (facing the stage) while the Main is in a similar "upper story" chamber on the left side of the hall. The ebony console is on a dolly on the stage. Camp chairs arranged in rows on the level floor provided seating.

J. Edward Himes gave a creditable performance of pops and standards, and a Tchaikovsky-studded accompaniment of film highlights from Chaney's Phantom of the Opera. Himes was laboring against the handicap of an unfinished installation which might be summed up as an instrument voiced too loud for the room and with tremors very much in need of fine adjustment, which will be done, the audience was assured.

Such critical niceties cast no gloom over the premiere audience; here was another organ in the Los Angeles area, a reason for rejoicing. Commentary was handled effectively by Dick Martin who supervised the installation. He revealed that plans include a 5-manual replacement console, a synthesizer to accommodate "mod" music and perhaps ten more ranks of pipes. Expansion depends entirely on the income from concerts and auditorium rentals, so Fr. Trame welcomes all inquiries. □

J. Edward Himes at the Loyola 3/10 Wurlitzer console.

(Stufoto)



For The Records



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.

JIMMIE BOYCE PLAYS THE WOODY WISE GRANDE BARTON. Mark label No. MC 8494 (stereo). \$5.98 postpaid from JBP Recording Associates, 6516 Haystack Rd., Alexandria, Va. 22310.

All who attended the 1972 ATOS convention will remember the 3/11 Barton in the Virginia theatre, Alexandria, Va., with either joy or misgivings, depending on the ambient temperature. The Barton was kind to some organists, brutal to others. A very temperamental organ, especially in the heat of summer and with no air conditioning. But at that time we never did hear the 3/11 in the hands of Jimmy Boyce (the uncredited staffer). Of course, at that convention he did his stuff on the unenclosed 4/34 Wurlitzer in the Alexandria roller rink (it was originally in the Center theatre, the sister theatre to RCMH in New York).

This Barton has one advantage Jimmy's huge Wurlitzer lacks — expression. Even so, Jimmy is so in the habit of getting along with no swell shutters, he uses them very sparingly, but well. In fact, this is a better opportunity to get acquainted with the Boyce musical charisma than when

he plays the big beast. More intimate.

The Barton is almost the same as it was when removed from the Newport News Paramount in 1968 by Woody Wise. A Posthorn has been added, and the pedal has been fortified with added Grosse Flute and Tuba Mirabilis.

Jimmy tackles the program with the assurance of the old pro that he is. He opens with an appropriate console raiser of the *Dizzy Fingers* variety, an original named *On Broadway*. Kurt Weill's *My Ship* is enhanced by the color reeds plus mutations. Another Boyce original, which was composed to cue silent comedies, is the loping *Charlie's Walk*. The color reeds are again in the spotlight during Jimmy's *Waltz* and the Wood Block, Castanets, Glock and Kinura sprint a little during *Quanto le Gusto*. It's brass time for a dirty, lowdown *Hard Hearted Hannah* and the Side 1 closer is a lilting *Bluesette* with some melodic embellishment and beaucoup spirit.

Side 2 is equally interesting. *Sweet Georgia Brown* acquires an unladylike baritone voice with Posthorn topping and the Barton's "Oogah" horn, all to a peppy beat. Then the haunting *Laura - Laura?* Why it seems only yesterday that the late Ben Hall was contemplating a "Society for the Prevention of Organ Recordings of *Laura* and *Tenderly* - but a whole new generation has arrived since her too frequent recording and the lady (played to the hilt, perhaps by Jean Lautzenheiser) is as tasty as ever when exercising the Barton's delicious Tibia and later the 16' Tuba played against a web of harmony on ethereal Strings. It's downright unearthly! But we recovered from Fantasyland about halfway through *The Entertainer*, a cheery organ adaptation which uses the Glock, Bells and Xylophone as effective standins for the piano.

Andalucia includes three of the supporting themes to the melody which will be recognized by its popular name, *The Breeze and I*. Well done. And it's a delight to hear *Stormy Weather* without the manual hand-wipe storm sound effects. This time it's just the music with a wide range of dynamics and registration variety. The closer is a rocking *Boogie Woogie* which leaves the auditioner wanting more.

This may be the only chance to hear the Woody Wise Barton under theatrical conditions because its record

debut is probably also its swansong, so far as the Virginia theatre is concerned. The organ has been sold. Regardless of sentiment, this is a well-recorded and well-played album, one well worth owning.

COAST TO COAST, Don Thompson playing ten pipe organs. Amberlee (stereo) No. AML 307. \$5.98 postpaid from Doric Records, Box 282, Monterey, Calif. 93940.



Don Thompson

This British release is being distributed by Doric in the USA. This material is drawn mainly from Don Thompson's concert performances, judging from the applause following the selections, although some has been obviously dubbed in. The organs heard are the LA Wiltern 4/37 Kimball, the Redwood City, Calif. Cap'n's Galley 4/18 Wurlitzer, Joe Koons' motorcycle shop (then) 2/19 Wurlitzer-Welte-Page, The Old Town Music Hall 4/24 Wurlitzer in El Segundo, Calif., The Elks' Bldg. 4/61 Robert Morton in LA, the N.Y. United Palace 4/24 Morton, the No. Tonawanda Riviera theatre's 3/12 Wurlitzer, the 3/11 ESTMIM Wurlitzer in Syracuse, N.Y., the 3/26 (Buddy Cole) Wurlitzer-Morton in the Campbell (Calif.) Cap'n's Galley and the 4/22 RTOS Wurlitzer in the Auditorium theatre, Rochester, N.Y. All of which must add up to a monumental job of disbursing earned royalties to the various organ owners who agreed to the use of their instruments on the record.

One would assume that this record would provide material for comparison of the ten organs. Not so. The rough technical edges have been attenuated and artificial reverb has been added where natural liveness was missing to

the extent that a level of sameness has been achieved. Even so, a couple of the organs manage to retain a degree of individuality despite the doctoring, notably the United Palace Morton and the Buddy Cole Wurlitzer-Morton (the latter also in spite of the hackneyed vehicle - *Lara's Theme* - again!)

With that one exception, the tune-list reflects the wide range and variety in Don's repertoire, one of his strong points. Playing quality ranges from mostly good to a small touch of bad, the latter perhaps resulting from the nature of releasing a concert performance; there's no chance to correct small flubs without retakes. Overall, it's Don's best recorded work to date. Arrangements, all by Don, maintain a high degree of interest value; he makes good use of the best solo reeds on each instrument. Technical quality varies according to the skills of the various tapers and the quality of equipment used. Yet the miking catches all the music with good effect.

The selections are; Purvis' *Fanfare*, *What a Friend We Have in Jesus*, *The Phantom Brigade*, Lehar's *Villia* (sic), *While We're Young*, *Tell Me Little Gypsy*, *The Phantom Regiment*, *Shadow Waltz*, *Speakeasy*, *What Kind of Fool Am I?*, *Lara's Theme*, *Rosalie* and *I Double Dare You*. Four of these selections are tops in all respects - Purvis' brassy *Fanfare*, *Phantom Regiment*, *Shadow Waltz* and *Speakeasy*. *Rosalie* and *I Double Dare You*, a tribute to organist Reginald Dixon, are played in that British star's "rum-te-tum" quick-step ballroom style.

This recording is representative of Don Thompson's various playing styles, his broad repertoire, his inventive arrangements and varied registration on 10 organs. It is certain to please his many fans.

HORACE FINCH ON THE WURLITZER ORGAN IN THE EMPRESS BALLROOM, BLACKPOOL. Deroy No. 949, Volume 16. \$6.50 postpaid (checks on US banks accepted) from Deroy Records, Box 3, Carnforth, Lancs., England.

Deroy is a new source to this column, although long known for organ records in Britain and on the continent. The Deroy catalogue includes over 50 organ records, many of them being re-issues hypoed by "studio stereo," a process which is supposed to enhance originally mon-

aural recordings. This set of tunes was recorded during the mid-50s by Derrick Marsh, Deroy's moving force. There will be no later recordings by Mr. Finch because he retired in 1962 after losing a finger in an accident (perhaps he should have taken heart from now retired Chicago Stadium organist Al Melgard who played the greater part of his career with nine fingers).

The instrument is a 3/13 Wurlitzer installed in the Blackpool Empress Ballroom in 1935 and used regularly thereafter for dancing, usually piloted by Horace Finch. This accounts for the two strict tempo "quickstep" medleys of mostly US hits of the '20s (e.g. *Yessir, That's My Baby, You'r Driving Me Crazy, My Blue Heaven* etc) and '30s (e.g. *Young and Foolish, Lullabye of Broadway, We're in the Money* etc). Other tunes familiar to US ears are *Smiling Through, Londonderry Air*, a medley from South Pacific and a very different *Roses of Picardy* (one unblessed by sentimental values). Less familiar are selections from *The Arcadians*, an operetta, *Toy Town Fusiliers* and *Tonight's the Night*.

The best playing is heard during the single selections; the medleys, while always interesting, tend to get less care than the individual titles, and some suffer from efforts to be flashy in the 1950's plug-in sense. Too often the noodling becomes louder than the melody line. Yet the playing is accurate and the arrangements well thought out. One of Mr. Finch's strong points is registration; his is always changing and he has a leaning toward untrem'd brass, in combination and in solo. He seems to get a large variety of brass voices from not more than three reeds.

The technical quality of the cuts is good and we could hear no difference in the sounds of the "studio stereo" left and right channels, which is okay with this "studio stereophobe."

Deroy records include jackets with photos and liner notes. The records are dispatched by air mail.

A MILLION HAPPY SOUNDS. Bill Million playing the John Ledwon 3/25 studio Wurlitzer Stereo record \$6.50 postpaid from Million Productions, Box 1362, Ventura, Calif. 93001.

Here's another first — the first released recording played on John



Bill Million, down among the footnotes. (Shown at Reseda, Cal., PIPE & PIZZA 2/10 Wurlitzer console) (Stufoto)

Ledwon's Wurlitzer located in his roomy studio in Agoura, Calif. It's an "assembled" instrument with the basic ten ranks from the "Treasure Island" Wurlitzer which entertained San Franciscans during a pre-World WarII Exposition, a three-deck console from a Plattsburg, New York, theatre plus carefully selected additions to attain the current 25-rank pipe complement. The additions have been carefully selected over a 10-year period to reach a well balanced ensemble. One of the last ranks completed was a 16' Pedal Posthorn, voiced to a ripping, staccato snarl by that veteran master of the beating reed, Lee Haggart. The floor of the two spacious chambers starts at the chest tops to mask out mechanical noise from tremors and regulators beneath. The listening area is a spacious room under an A-frame roof, an area generous enough to seat more than the 150 ATOSers who suffered through the "Stu Green Humiliation Concert" held there in 1971.

Bill Million may be a new name on the national scene but he is well known in Southern California. The past president of the Los Angeles Professional Organists' Club studied with Ann Leaf after emigrating from his native Lafayette, Indiana. He has

three previous record releases to his credit, all played on theatrical plug-ins. This is Bill's first on pipes.

The program is a mix of old and new "happy" music: *Cabaret, Maybe This Time, Tie a Yellow Ribbon, Happy Heart, My Happiness, For Once in My Life, Put on a Happy Face, I Want to be Happy, Happy Wanderer, Sometimes I'm Happy, Get Happy and Happiness is a Thing Called Joe* (a happy torch song?)

Playing is well done throughout and the arrangements add up to easy listening. The registration is less impressive; most of the playing is done on the flue pipes and tonal percussions to the neglect of the many exotic reed solo and color voices on the Ledwon organ. Bill was contacted and explained that the taping was done during a summer heat wave which threw the reeds badly out of tune, so he had no alternative but to use the ranks which remained reasonably in tune.

So we must view Bill Million's pipe debut with mixed feelings. He certainly makes his point with his "happy music" format, but the full tonal range of the Ledwon organ remains to be recorded. Next time, we hope Bill will choose a cool day to record.

CALLIOPE CABINET

HERB HEAD PLAYS CIRCUS CALLIOPE MUSIC on the Tangley Model CA43 Calliope. Stereo tape cassette \$4.00 postpaid. Order from George H. Aston, Box 2359, Dearborn, Michigan, 48123.

Herb Head's calliope music was the frosting on the cake at the 1974 ATOS convention. That moonlight cruise to the whooping strains of *In the Good Old Summer Time* just about transformed the Detroit River into the Mississippi in the showboat days. Herb learned to play the air whistles from Tommy Comstock, once the calliopist with the Cole Bros. Circus. He takes us through two non-stop 15-minute medleys which include such favorites as *Hindustan*, *Hello Dolly*, *Small Hotel*, *Pony Boy*, *Diane*, *Chicago*, *Yes Sir*, *That's My Baby*, and plenty of familiar circus tunes which evoke some long ago memories of the Big Top. Playing is clean, lively and — perhaps the best word is "jingling." One advantage the calliopist has is the absence of worries about registration; his 43 pipes are "on" all of the time. Yet Herb's program never slows down enough to

hint at monotony. It moves.

This is not what would be regarded as a professional recording. It's miked out in the open. There's some occasional talk heard in the background and the nearer buzz isn't a sawmill, it's the Tangley's blower puffing up 1¼ pounds (!) of air pressure to make the whistles sing. Recording modulation is kept low to prevent "print through" on the tape, a malady which seems to frustrate those who attempt to record this powerful instrument. None of these conditions lessen enjoyment of Herb's playing, and Mr. Aston informs us he will donate \$1.00 to the Motor City ATOS Chapter for each cassette ordered.

— THE PLUG-IN CORNER —

JAY HIMES' THEATRE ORGAN EXTRAVAGANZA, played on the Rodgers model 340 theatre organ. Century label (stereo), No. 42159. \$5.50 postpaid from Jay Himes, c/o Burbank Music House, 3524 West Magnolia Blvd. Burbank, Calif. 91505.

The name Jay Himes represented a talent unknown to this reviewer until his 1974 concert for the LA Chapter

at the Wiltern 4/37 Kimball. We knew that Jay had studied with Edward Eigenschenk in Chicago and later with Kay McAbee. The McAbee association was of special interest because in our humble opinion, Kay is one of the most underrated of contemporary organists. He's "way up there," even though not too many enthusiasts appear to be aware of it. But Jay Himes is. The McAbee training is apparent from the quality of playing on this recording. Jay is at home in both pop and classical fields. The selections on side 1 are *The Trolley Song*, *Here's That Rainy Day*, *Teddy Bear's Picnic*, *Cry Me a River* and von Suppe's *Zampa Overture*. Side 2 is devoted entirely to selections from Jesus Christ Superstar.

The instrument is a lineal descendent of the Bob Power "style 260" custom Rodgers, that firm's best effort in the TO field. The ensemble sound is good, and Jay offers both Brass Trumpet and (organ) Saxophone effects, a grunting pedal Tuba for *Teddy Bear* and lots of juicy full combinations. *Zampa* is played with authority and finesse. The "rock" characteristics of the *Superstar* selections have been de-emphasized to the extent that the tunes make very listenable theatre organ music, the kind "over 30's" find appealing. Recording is good.

Herb Head plays the Calliope at the Ford Research and Engineering Center in 1968.

(George Aston Photo)



O'LYN, O'Lyn Callahan playing the Yamaha ESAR model. No. YR-5002 (stereo). May be purchased from Yamaha dealers. Price \$5.00.

This is an exploitation record, designed to make the ESAR sound good and to make its organist look good, which she already does without benefit of organ. O'Lyn is a different breed of organist, one who won her spurs in the free-for-all of an elimination contest with its figurative scratching and clawing. To win such a contest one must depend on good looks and musical "flash." Profundity is not a factor.

On this record, O'Lyn is still playing "to win." The adrenalin count is still high and she strives continually for a "peak" in every phrase. Results are interesting. O'Lyn is especially adept in the field of jazz improvisation, and she knows when to cut off the tremos to make a point. There doesn't appear to be a lot of registration variety on the ESAR. It seems to be mainly a flute organ, although string sounds are heard, too (often on



O'Lyn Callahan. A new breed of organist.
(Nakahara photo)

the same doppler trem as the flutes). Registration is usually early Hammond, but with the addition of percussive and synthesizer effects, some quite remarkable. For example, O'Lyn creates all the jungle sounds and bird-calls for *Quiet Village* at the console.

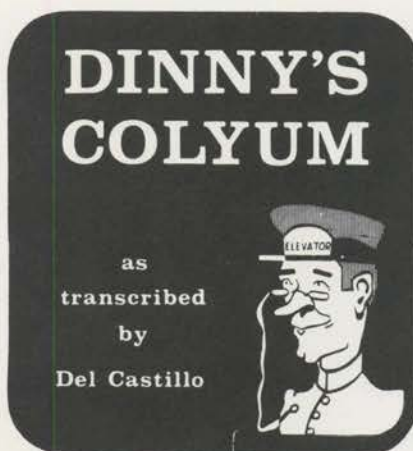
O'Lyn's technical prowess is amazing. Her manual work is clean, and often complex pedal passages are executed flawlessly. She employs the instruments' automatic rhythm device on some tunes but she's best when she's knocking out uninhibited jazz. She does equally well with a medley of Irish songs in both ballad and rhythm stylings. Not all of the special effects come off well; we noted a continuing "thump" during *The Summer Knows* which, at first hearing, sounded like a flaw in the grooves. On consulting the jacket notes we learned it was a low pitched "wah wah."

Other tunes heard are *Tie a Yellow Ribbon*, *This Could Be the Start of Something Big*, *St. Louis Blues*, and *MaCarthur Park*, all well done despite some '30s vintage Hammond "flash" here and there.

There's one point with which we must take issue with O'Lyn; it's a matter of taste.

Back in 1896, serious composer Richard Strauss wrote one of his most monumental tone poems, an epic symphonic work which extolls in bright musical colors the teachings of the prophet Zarathustra. Whatever

it was which caused O'Lyn to use the majestic opening fanfares of *Also Sprach Zarathustra* as the framework for a jazz improvisation escapes our understanding completely. To the informed music lover such misuse can be regarded only as musical mayhem and we must conclude that youthful O'Lyn just didn't know. The improvisation itself is outstanding, and had it been constructed around, say, *Sweet Georgia Brown*, it would not only have been more effective but would have offended no one. As things stand, an appropriate encore would be *Look What They've Done to Our Song*. How about it, O'Lyn? □



They was a colyumist like me, if that aint braggin, name of Dooley who used to rite for the papers back when I was a young feller, and who always started off by sayin — I see by the papers. Well, if anybody done that way now they'd wind up spreadin gloom around with a shovel, on acct they dont seem to be much of any good news anymore. If I tried it why this colyum would jest be filled up with stories of political crooks and hi jack-ins and kidnappins and prison riots and buggins and muggins and murders and tornados and drownins. Well, I guess that's jest about enough of that.

So maybe I'm lucky that I try to rite about music on acct. the only crime in music is the guys that go so fur out you cant hear any melody and then you get a lot of noises out of these here sinthesizers and if that is music I will eat it. They was a feller name of Harry Partch that jest died and he spent all of his time inventin new instruments made out of jelly glasses and wheel covers and wind

gongs and like that there, and they was kind of fun to listen to, but that's not jest what I am atalkin about. These other kinds of sounds I mean sound like tearin silk or scrapin chalk on a blackboard or sawin metal in a steel mill, and, like the feller says, they set your teeth on edge. How you set your teeth on edge is somethin I dont know how you do, but anyways thats how the sayin goes.

Then they is another kind of new music that I aint able to go along with. Seems like they is a new brand of composers who never learned nothin about cords except to run there fingers up and down on the white notes so they is jest aplaying CEG and then DFA and then EGB. Now I dont know much about harmony but I know they's a lot more to it than jest playin them three note cords on the white keys, and I bet fellers like Geo. Gerhswin and Cole Porter and Friml would jest turn over in there graves if they could hear songs like that.

So while I'm gripin about music I dont like they is still another kind of music that dont grab me, only this kind is rote by ritters not on acct. they dont know enough but on acct. they know too much, and they aint never satisfied by what has already been rote. Mostly these ritters was Germans who started about the beginnin of the 20th century. I dont recollect there names and whats more I dont care if I do or not, but they invented a lot of new names like Atonality and Dodeckafonic and Alleyatorick and Cereal ritin and if they ever rit a nice tune by mistake theyd be so ashamed of it theyd tear it up. I remember I went to a concert oncet of this kind of music and I had to walk out after about ten minutes of it. They would be a squeak, then theyd stop for three-four seconds, then they'd be a low kind of a grunt and then another wait and then a few scrambled notes that sounded like everybody was aplayin somethin different.

So I guess I got a confession to make. I dont like these ritters like this Shonberg and Stravinsky and Boulez and Stockhowsen and like that, but if I can settle down to lissen to peaces by ritters like Tchaikowsky and MacDowell and Irving Berlin and Debussy and Victor Herbert that can rite tunes you can hum or sing or whistle afterwards why then Im happy. So if that jest makes me an old square has-been, it's all right with me. □

ATOS CONVENTION
July, 1975 - San Francisco

The Jackling Residence Organ . . .

A Hi-Fi of the 20's

by James D. Crank

The span of years between 1900 and approximately 1935 produced a fascinating variation to the art of organ building, the American residence organ.

These instruments were the musical adornments of the homes of the wealthy and provided reproductions of orchestral music with amazing fidelity, truly the ultimate Hi Fi of the 1920's.

Most of the major builders of the period produced residence organs; but the great leader in the field was the Aeolian Company. The factory shipping list in the author's possession numbers 1789 organs installed in the United States, England, France and Cuba.

The Aeolian Company's greatest asset was a vast library of rolls featuring the leading organists of the period. People like Charles Courboin, Clarence Eddy, Marcel Dupré, Lynnwood Farnum, Alfred Hollins, Alexander McCurdy, Jr. and Leopold Stokowski to name but a few who recorded for the Aeolian Organ. Chief recordist seems to be Archer Gibson, private organist to Charles Schwab and John D. Rockefeller. His recordings comprise about half of the Duo-Art library.

These reproducing pipe organs ranged from small five or six rank instruments to vast giants of eighty ranks and over, and some of the really large organs boasted 32' stops and grand pianos among their resources.

One of the very last of these Aeolian residence organs was installed in January 1931 in the country estate of Daniel C. Jackling. It was a modest two-manual fourteen rank organ with the usual harp and chimes.

Daniel Jackling was one of the biggest powers in the copper industry and began as a hard rock miner and geologist at Cripple Creek, Colorado. His development, along with Spencer Penrose, of a really practical method of milling low grade copper ore brought him vast wealth. Among his properties during his long and colorful career was the Utah Copper Company,

two private railroad cars, a 268 foot steam yacht and the four hundred acre country estate on the San Francisco Peninsula.

One interesting residence occupied by Mr. Jackling was his San Francisco apartment from 1927 to 1937. It is now called the "Top of the Mark." This ten bedroom eyre boasted rare tapestries and paintings and what is regarded as the greatest mining library in the West. This personal retreat was so large that one awed beholder remarked that a full cavalry charge would be a minor inconvenience.

During the 1930's Jackling's niece was studying organ with the celebrated Pietro Yon. During the course of study it was decided to enlarge the organ at the country estate to its present 56

ranks. The George Kilgen Company of St. Louis was contracted to provide the additional pipework, chests etc., and a new four manual console. The organ was designed by Pietro Yon and it is understood that he personally supervised its regulation. The additions were completed in late 1938.

The organ is installed in the game room, the Great on the left and the Swell on the right. Two new chambers were added to the north wall to house the Choir and Echo divisions.

Wind is supplied by two Spencer Orgoblos, the original blower being duplicated.

The basement blower room is adjoining a relay room that contains the remote key action, the Aeolian and Kilgen player stop actions.

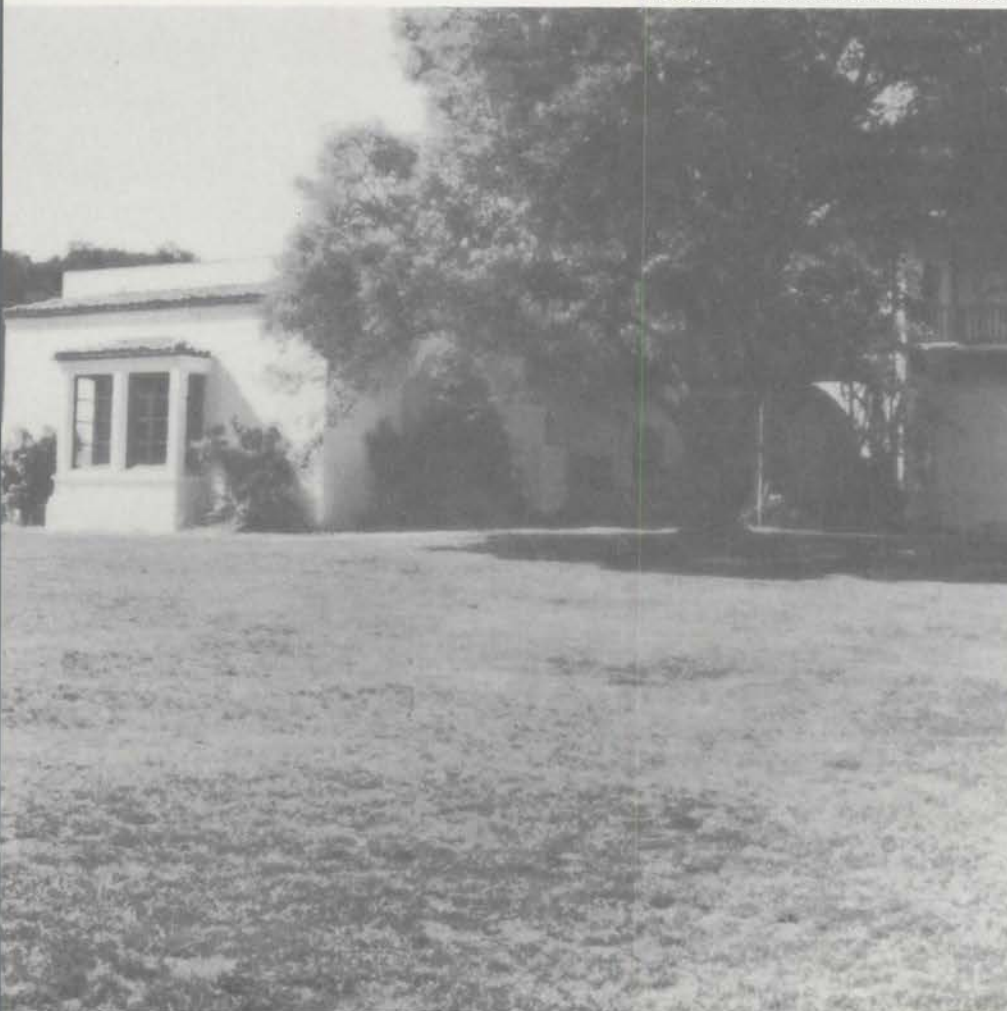
The Kilgen console, supplied when organ was enlarged in 1938.





The game room Great chamber is on left, Swell chamber is on right. The room has a one and a half second reverb.

The game room, at the rear of the house.



Top end of the Post Horn.

The Great chamber also houses a Deagan "Super Sostenuto" Vibra Harp in addition to the pipework. The great bulk of the Great organ is the original Aeolian which was retained in the rebuilding.

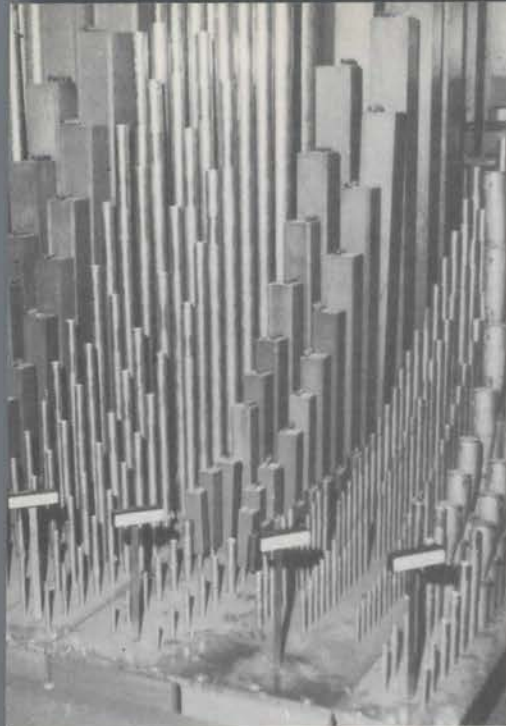
The Swell contains the original Aeolian Swell organ in addition to many added Kilgen ranks. One interesting stop is an 8' Post Horn.

The Choir and the Echo are the major Kilgen additions. The original Aeolian Harp was relocated in the Echo.

The organ is a straight instrument with only one unit rank, a Flute in the Swell. There are numerous pedal extensions.

One of the most amusing aspects of the organ is the little name tags that were placed next to each rank in the instrument. Jackling frequently took guests through the chambers and probably needed help to identify what was what.

The author has been greatly helped in the restoration of this organ by Cliff Lasher, Jon Johnson and Ken Eaton of the Avenue Photoplay Society staff. Tom Hazleton has provided tremen-

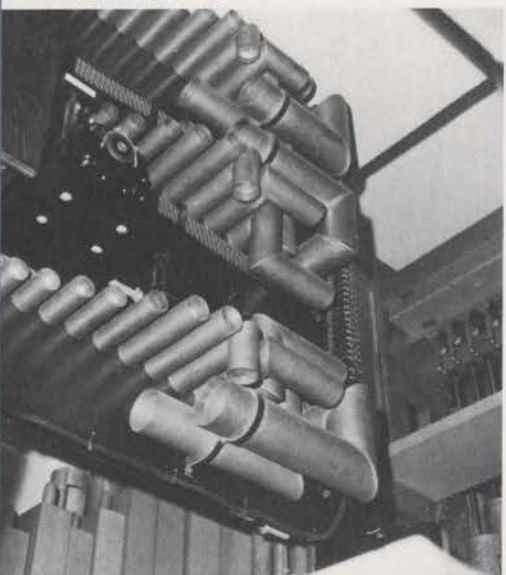


Echo chamber. Name tags clearly identify each rank.



Automatic player actions for both Kilgen and Duo-Art player rolls.

A view of the unusual Deagan "Super Sostenuto" Vibra-Harp, located in Great chamber.



dous help in this project.

The estate is now owned by a prominent Peninsula industrialist who has restored the property to its original condition. The mansion and the organ suffered under several owners who were not able to maintain them. It has been very satisfying to see the estate fall into ownership of a family who appreciates it.

This interesting instrument will probably be on the agenda for the 1975 San Francisco ATOS convention. □

Closing Chord

Vic Hammett was very special. No one who came in contact with him is likely to forget his forceful conversational prowess or his sharp wit. Victor Hammett was born in Windsor Berks, England, 57 years ago. Early musical education included some terms at Eton College Choir School "until my voice changed." He first played theatre organ at 15 at the



VIC HAMMETT (shown here at the Harvey Heck Wurlitzer). (Stufoto)

Palace Cinema, Slough. At 19 he joined first the Gaumont British theatre circuit then the Shipman and King circuit "doing the rounds" with brief engagements at many theatres, which was then the practice in Britain. Then Vic organized *The Wonder Five*, an accordion band, and played vaudeville houses. His first BBC radiocast was from the Regal Cinema in Edmonton. Thereafter he was heard via radio playing theatre organs all over the United Kingdom.

His assignment at the Regal was indicative of both Vic's musical acumen and his adaptability. He was hired to follow the volatile Sidney Torch, the man who had practically invented organ jazz in Britain. Torch had succeeded in approximating the voices and rhythmic patterns of the "swing bands" on the organ, not to mention his expertise in the New Orleans and Chicago jazz styles. Sidney Torch was the toast of Britain in the '30s, and a very hard man to follow. To Vic Hammett fell that task. When he realized that audiences still expected to hear the frenetic Torch jazz at the Regal, he played such a close approximation that his future was assured. But Hammett rarely stressed his skills as a copyist. He had his own style as heard on his recordings. He also became known as a dance band pianist, orchestral arranger and conductor.

Fate hit Vic Hammett a low blow in 1939 when, during a tour of the continent with a travelling show, World War II broke out. The Germans arrested the entire British troupe and interned them until advancing allied armies liberated them in 1945. Vic never talked much about those lost years but it required many months of recuperation before he regained his normal weight.

In recent years Vic Hammett was one of Britain's most active organists, at home and abroad. His frequent tours took him to New Zealand, Australia, Hongkong, Tokyo, San Francisco (Avenue theatre), Los Angeles (Wiltern theatre) and Chicago (the NAMM trade show). He was very active on the organ scene in Britain, with frequent concerts played on the instruments maintained by England's organ clubs, among them the 3/10 Wurlitzer in Buckingham Town Hall. He made many recordings, some released in the USA on the Concert and Doric labels. One recording made in

the US was played on the Redwood City Capn's Galley 4/18 Wurlitzer (*Pipin' Hot*).

Vic Hammett died on December 29, 1974, in a hospital near his home in Maldon, Essex, after a lengthy battle with peritonitis. He leaves his wife, Ivy.

Doric Records plans a memorial album.

Stu Green

Herman L. Schlicker, 72, third-generation organ builder who founded the Schlicker Organ Co. in 1932 in Tonawanda, N.Y., died on December 4. Born in Germany, and after working with organ builders in Germany, Denmark and France, came to America in 1924 and joined Wurlitzer. During the height of the depression, he formed his own firm which has built organs for churches and colleges all over the United States as well as Japan. Mr. Schlicker trained many men who later joined other organ builders.

He is survived by his wife, Alice; two daughters and four sisters. Burial was in Elmlawn Cemetery where another organ builder, Robert Hope-Jones, reposes. □



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

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

Dear Sir:

At the November 10 concert celebrating Ray Bohr's 27th year as organist at the Radio City Music Hall, Claud Beckham, the Master of Ceremonies, in introducing me to an audience of nearly 2,000 stated that when I left the New York Capitol Theatre in 1923

I said that Eugene Ormandy was a lousy conductor. What I actually said was that Ormandy was Associate Concert Master and an excellent violinist.

At the time, Ormandy, in his first try at conducting was a bit clumsy handling the baton, but when I saw him conduct a few months later he had become a fine conductor and he handled the baton with precision and superb elegance.

Eugene Ormandy is a friend of mine and I don't want to be so badly misquoted and quoted out of context.

I will thank you for printing this in the next issue of THEATRE ORGAN.

Sincerely yours,

Dr. C.A.J. (Cas) Parmentier

Dear Sir:

I have just read with great interest the biography of Jesse Crawford written by John W. Landon as well as the review of it which appeared in the October issue of THEATRE ORGAN. I should like to commend Dr. Landon for his prodigious efforts in seeking to ferret out what is obviously very elusive and obscure factual material regarding the life of this prominent theatre organist of a by-gone era.

However, I cannot agree with the THEATRE ORGAN'S reviewer when he says that Dr. Landon's "painstaking research" has produced "a superb finished product... a most fantastic new book." Although the reviewer writes that "each chapter is documented extensively," much of this so-called documentation is in the form of personal interviews. How can we be certain of the accuracy of the facts revealed in these interviews when so many of the respondents were speaking from memory of incidents and individuals in some cases dating back fifty or sixty years? The human memory is not always reliable especially in those of us who are getting on in years. I am sure that Dr. Landon is well aware of the pitfalls and problems involved in depending too heavily on the use of oral history. A tape recorder or a notebook do not always guarantee historical accuracy. One must go direct to the printed sources, both primary and secondary, whenever and wherever one can; this I do not think Dr. Landon has done as fully as he might have. The result is a multitude of factual errors that have prevented his book from achieving its full measure of historical validity. To wit: A random sampling (and I refrain from

including the many typographical errors!):

Page 2. — Landon states that in 1932 "the great depression was not yet at its height" and that the effect of sound films "thus far had scarcely been felt in the deluxe houses across the country". The facts do not support these statements. By 1932 the Great Depression had reached its crest with one-quarter of the American working population unemployed. By 1931 virtually every motion picture theatre in America had converted to sound films (or closed its doors!); by 1932 the situation was so bad that organists were being dropped right and left — in small theatres and deluxe houses as well. The film product that Hollywood was turning out was one hundred percent sound and by 1932 organists were no longer necessary. In most situations they were not even economically feasible!

Page 11. — C. Sharpe-Minor is referred to as Charlie Minor when his name was really Charlie Sharpe.

Page 125. — Landon writes of Jesse and Helen Crawfords' appearance at "the twin consoles of Mike Shea's Buffalo Theatre in Buffalo, New York... in mid-1937". First of all, Crawford's appearance was the week of January 29, 1937, a far cry from "mid-1937." More importantly, Shea's Buffalo's Wurlitzer never had twin consoles; its one console was done over in white for the occasion and Crawford played it alone — solo. On Page 239. in his section "Notes on Sources", Landon writes of having interviewed Fanny Wurlitzer on June 5, 1971 in the latter's home in Kenmore, New York, a suburb of Buffalo. Obviously, Mr. Landon was in the Buffalo area at that time. All he had to do to verify his facts on the 1937 Crawford appearance at Shea's Buffalo was to check either the BUFFALO EVENING NEWS or the BUFFALO COURIER-EXPRESS, the complete files of both of which are on microfilm in the Buffalo and Erie County Public Library and in the Buffalo Historical Society as well. A biographer is supposed to exhaust his sources; obviously Dr. Landon has not done so.

Page 177. — Landon states that the Wurlitzer Company "constructed more than three thousand organs over the years". The Wurlitzer Factory List which has recently been published indicates that a figure closer to 2300 organs would be more accurate.

Page 178. — Landon avers that Crawford preferred the Wurlitzer organ (which was certainly his privilege) to any other make "for the vividness of its tone colors, the speed of its action and its incomparable dynamic range. He felt that no other instrument had its capabilities". The fact that Jesse Crawford preferred the Wurlitzer organ does not mean that it necessarily was the best theatre organ as Dr. Landon implies here and elsewhere in his book. Both other organists and other organ enthusiasts had (or have) different preferences. In this regard it is often claimed that the five "Wonder Mortons" installed in Loew's Theatres in New York City at the very end of the theatre organ era were technically superior to and more advanced than most Wurlitzers. This last, of course, is purely a matter of personal opinion and taste but historians and biographers are supposed to be objective in such matters.

Finally, it appears to me that in Dr. Landon's treatment of the theatre organ in general he does not always show the proper perspective. The theatre organ as we know it, the Hope-Jones Unit Orchestra, was developed and marketed primarily to provide musical accompaniment for silent movies and to save the theatre owner the cost of maintaining a large orchestra of live musicians to accompany the films. The idea of using the organ as a solo instrument came much later and was, in fact, a direct outgrowth of the organ's use as the accompaniment for silent films. Thus, two distinct types of organists evolved — those who played films and those who did solo work. Jesse Crawford belonged to the latter group. But it was the hundreds of Sigmund Krungolds around the country who by adding so much to the entertainment value of silent films through their masterful accompaniment to this great art form of another age, became the real heroes of the era of the theatre organ.

Sincerely yours,
Charles W. Stein

Dear Mr. Editor:

I am prompted to write as a result of the excellent article appearing in the October issue 1974 of THEATRE ORGAN entitled, The Marr & Colton Symphonic Registrator Organ. I was delightfully surprised to see a technical article again appearing within the pages of this excellent magazine.

Nominations are requested now for the Board of Directors to be elected this spring to serve a two year term.

If you are interested in having your name placed on the ballot, send a black and white photo and a short resume to National Headquarters by April 1, 1975.

The following are current board members whose terms expire in 1975: Dick Simonton, Tiny James, Judd Walton and Jean Lautzenheiser.

Mail to . . .
ATOS
NATIONAL
HEADQUARTERS
Post Office Box 1002
Middleburg, Virginia 22117



MUST BE POSTMARKED BY MARCH 31, 1975.

Certainly the text explaining the patent drawings was invaluable, as these give as clear and concise a word picture as is possible.

While I recognize that the social aspects of ATOS are extremely important to many people, and that technical articles might only appeal to a few, it is gratifying to find that there is a response to those of us who appreciate this type of feature.

I take this opportunity to appeal to others to take pen to paper and put down their technical and work experiences and the findings that result therefrom, for the benefit of all of us. Certainly we need articles on tremelo operation and adjustment; the correct procedure for adding components to existing organs and a multitude of other subjects.

My compliments to all of you for your efforts in producing this excellent magazine.

Sincerely yours,
Judd Walton

Dear George,

Some of those letters to the editor are quite interesting and informative. I enjoyed Al Bollington's letter in the October issue; some of these union rulings seemed rather ludicrous.

The John S. Carroll letter rather

irked me, his casual dismissal of Jesse Crawford as "not a very great musician." I heard Lew White at the Roxy Organ many times, and he certainly was a good organist, but to say he was at least the equal of Crawford simply contravenes the facts. When I went to New York in 1929, I had hoped to find that Lew White was top organist, as we were selling Brunswick records in my father's store at this time, and in spite of the competition of the RCA Victor dealer next door, had sold a lot of Lew's discs. I had discussed this with him at his Broadway studio, as he was quite interested to know which of his recordings had the best public acceptance.

However, it took only a couple of visits to the Paramount to convince me that Jesse Crawford was indisputably the leader in his field. Of course he had a much superior organ installation to work with, but I have the feeling that Crawford could have made the Roxy Kimball sound great. Dr. C.A.J. Parmentier was able to achieve some splendid effects there. The attitude as expressed in this letter is very reminiscent, and typical of the comments prevalent when Jesse was at the peak of his career, made by many jealous organists of the day. I must say I am not impressed with Mr Carroll's musi-

cal ability if he was fortunate enough to hear Jesse Crawford at the Paramount, and failed to realize he was hearing the greatest theatre organist of all time.

Sincerely,
H. Clealan Blakely

Dear Sir:

With regards to the letter from John S. Carroll in the October 1974 THEATRE ORGAN, he and other members might be interested in the following information about Thomas "Fats" Waller, organist.

I was brought up on Waller the pianist as my father was a fan of his from away back and could play credible imitations of his style on any piano at the mere mention of his name. But it was not until recently that I was even aware of Waller the organist. I came across an ancient 12" Camden LP which contained a dozen or so of his 78rpm cuts, and on it was one organ piece, with band and vocal, titled *I Believe in Miracles*. I have no idea what the name or number of the album was as it has long since vanished, but thankfully I rescued that one cut on tape.

I have managed to keep a 12" Capitol LP from 1961 titled *Fats Waller in London*, which re-issued a dozen of his 1938 HMV cuts. Six of these are organ solos of spirituals, and two are organ with orchestra and Waller on vocal, including a rare *Ain't Misbehavin'* take. The organ here, of course, is the 3/8 Compton with Melotone in the EMI-HMV-Parlophone-Columbia-what-have-you Studio on Abbey Road, which has also been recorded by such greats as Torch, Foort, Dixon, Cleaver, Ramsay and a host of others. I believe this record is long out of print.

But the best thing to come along in years is a project by RCA-Victor in France (of all places) which has undertaken to re-issue the complete recordings of Waller on 12" LP, eight cuts to a side. Apparently they are issuing everything he ever did for Victor that is still around, issued or unissued previously, as there are sometimes two or three takes of each tune included. All of Waller's Victor organ discs, to the best of my knowledge, were recorded in their Trinity Church Studio in Camden, N.J., which I understand had a 2-manual Estey straight organ (hence all the Diapasons and strings, and no Tibias or Posthorn). This,

anyway, is the only organ credited on these albums.

Waller was no "theatre organist" in the traditional sense — he was a jazz organist; in fact it has been said that the entire history of jazz pipe organ began and ended with Waller. Despite the somewhat subdued playing of his later years, he was good, and he was original — doing things on organ that had never been done before and would never be done again. A true organ fan would really be knocked out by some of his earlier stuff.

I hope this information is helpful to people looking for Waller's recordings. The search, for me, has been worth it.

Sincerely,
Geoffrey Paterson

Dear Mr. Editor:

In the October 1974 issue of THEATRE ORGAN, I read with interest the letter by John S. Carroll concerning the music of the late Thomas "Fats" Waller at the organ. First, let me state this. Trying to draw a comparison between the music and stylings of Mr. Crawford and Mr. Waller is folly. Crawford was *the* innovator in the "conventional" style of organ playing, commonly heard in theatres of the period. Although "Fats" did play the Apollo and Lincoln Theatres in the Harlem district of New York, he was a jazz musician of the James P. Johnson school, not a "theatre organist" in the typical sense.

The gentleman mentioned all his discs were made on a Wurlitzer, or so he thought. Fats made all his domestic pipe organ discs in Studio No. 2, Church Building, Camden, New Jersey, the old Trinity Church used by Victor Talking Machine (later RCA Victor) as a recording studio. The organ in the Trinity Church Studios was a 3/21 Estey. The organ along with the church studio is gone. A photograph of this organ showing the 3 manual console and swell shutters may be seen on page 184 of John Landon's biography of Jesse Crawford. A photo of the front entry of the church studio may be seen on the preceding page. Mr. Waller's only recordings on a true "theatre" or unit organ were done on the 3/8 Compton plus Melotone in the EMI studios in London in 1938. His Hammond cuts originally appeared on Bluebird label and on the V-Discs made for the Armed Forces during WWII.

As for the statement "irregular

sources" concerning his recordings, Fats was an exclusive Victor artist from 1926 until 1943 except for a short period between 1931-1934 when he appeared on Columbia and Brunswick. He made no organ records on these to my knowledge. The Bluebird label and the V-Discs were both products of RCA Victor. Both were quite good in quality, as I have some of these. The V-Discs were made of the same vinyl material as were the electrical transcriptions, being low in surface noise and high in playback quality.

French RCA, on their "Black and White" jazz series, has been re-issuing the complete recordings of Fats Waller, including all organ items. They are excellently mastered mono discs, with *no* added reverb or "simulated stereo" to detract from their musical and historic value. I highly recommend this set of re-releases.

Sincerely,
Kenneth M. Rettberg

Dear Mr. Thompson:

In reference to THEATRE ORGAN issue of October 1974 — and to page 29 particularly. The article by Randy Sauls and Stu Green was just great — the title: Zamecnik, Forgotten Composer of the "Silent" Era. You can tell from the enclosed* that music for the silent film is primarily my "cup of tea," and this is really the first I've read in THEATRE ORGAN which really does justice to recollections of former silent film composers. Truly, I enjoyed it so much.

It is my happy privilege to have in my library a very representative collection of the Zamecnik music — and I use it all the time. His works were "great" because they were useful — he aimed for the emotions. There were others that perhaps some researcher might bring to light — Domenico Savino — William Axt — Erno Rapee — and some lesser known men whose music was published and was supremely useful. I'm grateful that my library after all these years contains their works — some a bit tattered — but in there pitching.

But for now — Thank you.

Sincerely,
Robert F. (Bob) Vaughn
Organist for the movies
at San Francisco "Avenue"

*The enclosure listed silent movies to be presented at the Avenue Theatre, San Francisco which will be played by Bob Vaughn. □

A
MUSICAL
SALUTE
TO
RAY
BOHR

The Occasion: The 27th Anniversary of the chief organist of New York's renown Radio City Music Hall — Ray Bohr.

The Artists: LeRoy Norman Lewis, organist of the Light House Inn, Long Beach Island, New Jersey, and Dr. C.A.J. Parmentier, who was at the console of the Music Hall's great 4/56 twin-consoled Wurlitzer when the "Showplace of the Nation" opened in 1932.

The Sponsors: The New York Theatre Organ Society (N.Y. Chapter, ATOS).

The Audience: One Thousand Seven Hundred twelve devotees of the theatre pipe organ music and admirers of Ray Bohr, who lined sidewalks around the Music Hall as in days of old, patiently awaiting the opening of the theatre's doors at 8:00 a.m. on Sunday, November 10.

The Program: A sparkling array of popular and classical music performed by LeRoy Lewis and "Cas" Parmentier with both consoles in full operation — LeRoy's portion being performed on the "regular" (stage right) console and Dr. Parmentier performing on the seldom-used stage left console. Both artists' musical tributes to Ray Bohr were enthusiastically received by the audience — and by Mr. Bohr himself who subsequently took over the "regular console" for a short program of his own in thanks to them and to the wonderful audience.

Those who attended came from half-way around the nation with so many ATOS chapters represented in the audience that time, and the sheer size of the audience, simply precluded the "chapter roll call" that tradi-

tionally marks NYTOS events at the Music Hall. However, several veteran ATOS'ers remarked to the chapter's officers that it may have been the largest attendance for any one-chapter function in the history of ATOS!

Wherever it may stand in the book of records, the event was truly a delight for the audience and performers alike. As an added feature, RCMH vice president and director of stage operations, John Jackson, took part personally in the program, demonstrating some of the Music Hall's remarkable mechanical facilities, reminiscing about highly amusing incidents in the Music Hall's past and, most importantly, paying his personal respects to Ray Bohr, a fellow veteran of the staff for the better part of three decades.

Jackson also revealed his gratitude and that of the Music Hall's staff for the highly constructive interest which the New York Chapter and all members of ATOS have in the great theatre and its matchless Wurlitzer. He said that the decision to extensively renovate and restore the instrument several years ago was a direct result of the new focus which the chapter and ATOS functions had placed upon the instrument in recent years.

Claud Beckham, who will be remembered by ATOS'ers throughout the country for having headed the "Fabulous Fifteenth" convention committee in New York in 1970, presided over the morning's program

with an assist from NYTOS chairman, Bill Warner.

After three hours of listening to three top-notch artists perform on the truly "Mighty Wurlitzer," the huge audience was still ready for more. And as the theatre's doors were opened to the general public, they were rewarded with a scintillating performance by yet a fourth top-notch musician, Jimmy Paulin, who took over the usual "organ overture" spot when the public began to file in and hunt for seats. He, too, received warm and enthusiastic responses from the audience and ATOS'ers present recalled his brilliant 1970 convention performance at the United Palace, Broadway and 175th Street — the former (and still luxurious) Loew's 175th St. theatre.

And to top off this exceptional day, the audience took in the brilliant new Christmas stage show — Rockettes and all, plus the New York premier of the noted new motion picture "The Little Prince."

As someone said afterwards to Chairman Bill Warner: "How will you ever top this?"

At the moment, neither Bill nor the members of his board quite have the answer. But they do have verbal orchids to bestow upon LeRoy Lewis and "Cas" Parmentier for developing such a splendid program.

And to Ray Bohr they offer "very best wishes for another, equally happy, successful and memorable 27 years at the RCMH console!" □

RAY BOHR





CHAPTER NOTES

ALABAMA

The Alabama Chapter completed the year 1974 not on one great note, but two – great programs in November and December by Alleen Cole and Jay Mitchell and progress in the continuing restoration of the Alabama Theatre Wurlitzer. Alleen Cole is the kind of member every chapter should have. She has served the chapter since its organization two years ago as secretary-treasurer and has handled the writing of our Chapter Notes for THEATRE ORGAN. In November Alleen had her chance at the Mighty Wurlitzer of the Alabama and she proved herself more than capable of handling this too. Her selections were mainly from the “good old days” but the arrangements and varied styles of the music made a most listenable program. Alleen also gave us a slide tour of the U.S. (from the Cole’s tours in their motor coach) with beautiful music to match. We all look forward to hearing Alleen again soon.

In December the talent of Jay Mitchell again left us all breathless. He is a master of the theatre pipe organ and the program (ranging from boogie to classics) showed off the Alabama

Wurlitzer at its best. Jay really knows this instrument and the two of them make a great team. (I heard comments from some older members of the audiences saying that Jay and his music brought to mind the days of Randy Sauls and Stanleigh Malotte at the Alabama Wurlitzer.)

Officers for 1975 were elected in December and Ray Straits is the new chairman for our chapter. Alleen Cole is vice-chairman, Dan Liles is secretary-treasurer and the directors are George Ferguson, Tom Hatter, Riedel West and Evelyn Jones. Our chapter is continuing to grow in strength and we look forward to a greater year in 1975 under Ray’s leadership.

RIEDEL WEST

BEEHIVE

The Capitol Theatre was the setting for a meeting of the Beehive Chapter on Sunday, December 15, 1974. Members discussed the sad plight of the Fox Theatre in Atlanta and its pipe organ, which seem doomed. We are hoping that something can be done to save both the organ and the theatre.

We thank Dr. Rulon Anderson, of the University of Utah, and Mr. Wayne

Sinister for their delightful contribution of sound equipment, which made our meeting more enjoyable.

Dr. Anderson has taken the Laurel and Hardy silent movie “Leave ‘em Laughing” and synchronized various pipe organ recordings by Gaylord Carter, Ashley Miller, Lee Erwin and Gus Farney to the motion picture. Of course, this is not live music, but they are pipe organ selections. Dr. Anderson spends many hours showing this film with its synchronized music to people who otherwise might never hear the pipe organ sound. This is Dr. Anderson’s hobby, and he is wondering if he might have a first in this experiment.

Officers elected for the year 1975 are: Calvin Christensen, chairman; Ronald Apgar, vice-president; and Maxine V. Russell, secretary.

MAXINE V. RUSSELL

CEDAR RAPIDS

On November 6, 1974 at Cedar Rapids, Iowa’s Paramount Theatre another “sold out” theatre audience heard and saw the phenomenal Hector Olivera perform and demonstrate how an organ should be played. From his opening number to the Bach *Cantata Finale*, our artist kept his listeners on the edge of their seats to get a better view of his pedal technique and watch his vibrant actions at the console. Great numbers such as *Cry Me A River*, *Teddy Bears’ Picnic*, *Danny Boy* (what beautiful pedal work), *Impossible Dream* and a wonderful medley of Big Band Hits were part of the program. Walter Strony, a visiting Chicago Chapter organist, was selected to give Hector the mystery melody on which to do his improvising wizardry. The Mickey Mouse theme



Jay Mitchell at the 4/20 Wurlitzer, Alabama Theatre, Birmingham.
(Tom Hatter Photo)



Alleen Cole at the Alabama Theatre Wurlitzer providing entertainment for the chapter’s November meeting.
(Tom Hatter Photo)

was presented in every conceivable way. Along with a sing-along and a Harold Lloyd comedy, closing with the great *Hallelujah Chorus!* Some 1945 thrilled organ enthusiasts left the theatre realizing that they had attended a once-in-a-lifetime concert.

CRATOS did it again. It was number ten at the Paramount, and as we said before, it takes WORK and a lot of it. A million thanks to those who stood behind our Program Chairman Craig Stratemeyer and gave of their time and effort to make this another success. The membership sold a third of the tickets. Pat Leffingwell and Ruth Kuba co-chaired handling the mail order sales as well as ticket sales at the advertised outlets. Jim Oliver had the Paramount in the greatest condition ever and Hector Olivera had nothing but praise for the instrument.

Twenty-five members of Chicago Chapter of ATOS visited CRATOS-land on October 26 and 27. From the moment the bus arrived at the Capitol Theatre in Davenport at 9:45 a.m., until we waved good-bye to them as they headed out from Marion, Iowa at 4:00 p.m. the following day, a great group of "organ nuts" from Chicago were repaid in a small way for the two great trips the Cedar Rapids Chapter had when we went to Chicago. We hope that everyone was able to sit down and enjoy the organs here in CRATOS-land. The Davenport group are to be thanked for the nice welcome and refreshments; Pat Maynard for his music at the Capitol; the Howard Adams' of Aledo, Illinois for their hospitality; Bill Hansen who was the spokesman at the Musser Museum in Muscatine; Dr. Klein and his wife for opening their home and the Wurlitzer at Muscatine with Walter Strony playing; Dick Beaty for opening the Cedar Rapids Barton; Paul Adams for a fine program at the Paramount and Doreen Dahms who furnished the refreshments; and finally and not least — Howard and Dorothy Burton who entertained the group for a final program and organ crawl in their home in Cedar Rapids.

It was a pleasure to see this fine group having a ball and enjoying this mini-convention. Welcome back anytime you want to come.

The annual Christmas Party was changed to a Thanksgiving Party and was held on November 23 at the Legion Town Club. Sixty-nine members enjoyed a fine party that started

with pizza and beer. The Happiness Inc. singing and dancing group from Kennedy High School then performed with wonderful numbers. They were great. Then Sharon and Gayle Balhorn gave a nice accordion program of waltzes, polka and old time melodies. The tables were then pulled away and the group finished the evening dancing to recorded music of big bands and Reginald Dixon playing the Tower Ballroom organ with his toe-tapping rhythms. It was a great evening of sociability.

The Thanksgiving Party was rightfully titled as CRATOS has every right to be Thankful for a great 1974.

RAPHAEL SNITIL

CENTRAL INDIANA

Bill Lay's Music Store in Indianapolis was the meeting place for CIC-ATOS in November. Bill is a Conn organ dealer and had set up a Conn Serenade on a rise in his display window to give the effect of a stage.

The formal program for the afternoon was presented by Ken Double, who we affectionately call our "Conn Artist." Ken, a senior this year at Butler University (Indianapolis), is official organist at the Indianapolis Sports Arena for both the Pacers (Basketball) and Racers (Hockey) teams and is also associated with Bill Lay in promoting the Conn organs. Ken recently presented a program for the Rockford, Illinois Club on the Rockford Theatre 4 manual Barton. Nice going, Ken! We'll be eyeing your future with great interest.

Our thanks to Bill and Tevis Lay, our hosts, for providing the organ and such a delightful and appropriate setting for another interesting meeting.

Some interesting things are happening in the musical lives of some of our members, but one special event, though initiated and prepared by a few, brought entertainment and a feeling of accomplishment and pride to all. This was the receiving of a Special Award from WIAN-FM in Indianapolis. This Certificate of Appreciation was awarded for the theatre organ program presented over this station twice a week for a number of months. It involved a great deal of time, preparing, searching, compiling and editing of recordings and materials for narration on many great theatre organ artists, performing on many great theatre and home pipe organ installations. Our thanks go to the

untiring efforts of Ken Double and Roger Whitehead who put these programs together.

Promoting and restoring the glorious era of the mighty theatre pipe organ is the aim of ATOS, and scarcely a month goes by that we don't fulfill in some way the purpose for which we stand. Recently, three of our members were interviewed and taped a one and a half hour show through Butler University's Station WAJC-FM on the subject of theatre pipe organs. Ken Double, majoring in Radio-TV at Butler; Bob Cox, an experienced man in recording, having been associated with WSN-FM in Indianapolis for many years; and Tim Needler, an excellent and well versed performer of theatre styling (and also classical, I might add), put together quite a program. Ken and Tim shared honors in the performance of a variety of selections to demonstrate style tonality, and the glamour of the theatre organ era.

A record 120 members and guests attended the Annual Meeting and Christmas Party in the lovely home of Chairman Tim Needler. The festive Christmas atmosphere was quite evident as the enormous white flocked tree, towering between the two grand pianos at one end of the beautiful living room, literally said "Merry Christmas" to each guest as he stepped into the foyer.

A rather lengthy business meeting was followed by a different and very interesting program. Recently, Ross and Ruth Kirkpatrick, CIC-ATOS members, joined the CATOE group for a weekend tour of Iowa organ installations. Ross arranged a most interesting slide and taped program of this trip. He gave an informative and interesting commentary with the slides, then presented taped music of each organ visited. Some of the organs included were the 2/13 Estey Duplex Player organ in the Laurin Musser McColm mansion overlooking the Mississippi River at Muscatine; the 3/14 Wurlitzer, formerly in the Keith-Albee Theatre in Huntington, West Virginia and now in the residence of Dr. and Mrs. John Klein. An interesting installation was the 3/10 Wicks (originally a 4/28 Moller damaged by water twice and rebuilt by Wicks in 1928), now located in the Capitol Theatre. It has a Wicks console with 8 Moller and 2 Wicks ranks. In the Harvard Adams home is a 3/10 Barton

from the Tower Theatre in Milwaukee, and a Wurlitzer band organ.

"Getting around" in usual ATOS style, the group moved on to Cedar Rapids. The Iowa Theatre probably houses one of the most unique organs anywhere from the standpoint of outward appearance. It is a 3/14 Wangerin Barton with a black velvet console decorated with rhinestones.

Two more installations visited in Cedar Rapids were the Paramount Theatre's 3/11 Wurlitzer and the 2/7 Wurlitzer from the Logan Theatre (formerly the Paramount) in Chicago, now located in the Howard Burton residence.

This was, indeed, a most interesting program. Thanks to Ross Kirkpatrick, who, incidentally, is CIC-ATOS chairman-elect. Following the program, an elaborate assortment of Christmas "goodies" was served from a beautifully appointed table by Chairman Ruth Hawkins, assisted by Peg Roberts, Tess Moses and Berniece Demaree.

One of the extra curricular activities of some of the members of CIC-ATOS is participation each year in "Christmas at the Zoo." This is one of the highlighted special events of the yule season in Indianapolis. Yule scenes are created in and around the animal areas and thousands of twinkle lights decorate the Zoo grounds. A nativity scene, Noah's Ark floating on the lake, a calico-decorated barn, and a reindeer descending the ski slope in the penguin area added color, atmosphere and excitement to young and old alike. Candy canes here and there, a tin-can tree in the goat pen, Chinese characters spelling holiday greetings in the oriental garden and stained glass window reproductions outside the Education Building all add a festive and "human" note to "Christmas at the Zoo." Now, where does CIC-ATOS fit into this scheme? Live organ music sets the holiday mood in the Education Building as visitors touring the grounds end up in this area for refreshments. The organ is situated in the foyer, with holiday greenery and a five foot tall poinsettia tree as background. Not only does the organ offer appropriate background music, but also serves as accompaniment for many groups — Scouts, Brownies, church groups, school groups, etc. — that want to gather around the organ and sing carols. This is a fun experience and one shared this year by CIC-ATOS

members Jack Pollock, Tim Needler, Mary Drake and Ruth Ward who participated in "Christmas at the Zoo."

RUTH D. WARD

CENTRAL OHIO

Durthaler's Organ Studio was the location for our November meeting. The studio features Lowery and Conn organs. It is large, well-stocked and has a large meeting room ideal for a chapter meeting. The first of a series of seminars to inform our members of the history and technical aspects of the theatre pipe organ was well prepared by Dave Billmire. Beginning with the Pipes of Pan, Dave progressed thru the development of wind supply, first manually supplied, and then on to the technical breakthrough of the 1830-1850 era which gave us the Barker lever, the discovery of electricity and steady wind pressure and the beginning of romantic music.

Dale Durthaler presented the new Lowery, the H 25-3 with Symphonic Console, and did an excellent job of demonstrating the features of this remarkable instrument. Through his courtesy an LP record of this model, plus a demo of a smaller Lowery, were



Mary Bishop and Mark Hite. She was chosen Outstanding Member for the Year 1973 by the Theatre Historical Society.

available to members. Open console followed with many fine instruments available for our use and members had a great time playing them.

Sparkling like a jewel, the Ohio Theatre was the site of our annual Christmas Party. Our thanks go to Carlos Parker and Don Streibig, the newly appointed executive director of the Columbus Association for the Performing Arts, for arranging for our use of the theatre and the Robert Morton organ. Stars fell on Alabama and now Columbus. To our great delight two bright stars, Heidi and Dennis James, are now residents of Columbus. With Dennis' appointment as house organist for the Ohio Theatre the fervor for theatre organ *may* well compete with the football fever here.

During the short business meeting conducted by Chairman Frank Babbitt we learned that the new electronic computer capture system for the Robert Morton was designed by Gary Harris. The all-electric stop action, that replaces the noisy pneumatic action, was completed by Ed Smith, and is a much appreciated improvement. The renovation of the Ohio Morton included some revoicing by John Steinkampf.

Rosemary Curtin Hite, music director for the COLUMBUS CITIZENS JOURNAL, presented a plaque to Mary Bishop, building chairman for the Ohio Theatre, honoring her as the Theatre Historical Societies' Member of the Year. Mary is also a member of the board, a member of the Historical Society and a chapter member. A delay in seeking the right time and place for the presentation was worth the waiting and our applause was warm and genuine. Mary deserves all the recognition and our thanks for her outstanding and successful efforts in restoring the Ohio Theatre. The formal concert was played by Dennis James. Always a pleasure there was something special this day — perhaps the informal, relaxed atmosphere and playing for friends. Many members and guests took advantage of open console time. Gene Decker of Marion, Ohio, played and also accompanied his wife, Hope, with her magnificent vocal rendition of *O, Holy Night*. We are pleased to have so many young members aspiring to theatre pipe organ and one, Dean Wagner, age 13 and a student of Fred Lewis, Jr., took his turn at the console with excellent command.

Our membership at the close of 1974 was 81. We have done no recruiting so our members are genuinely interested. It gives us much talent to call upon to offer an outstanding regional convention November 7, 8 and 9, 1975!

IRENE BLEGEN

CHICAGO AREA

Business was on the agenda November 15 when Chairman Russ Joseph presided over a membership meeting at the Evanston YMCA. An unusually small number of members were on hand to also hear a 45 minute talk by organ builder Bill Hansen. Bill used an autobiographical format to weave a fascinating tale of youth, pipe organs, and dedication to the idea that theatre organs are historic instruments wanting and deserving preservation. Bill is an intriguing person who has spent much time and effort to add the professional touch to CATOE projects. We thank him.

The Moody Bible Institute hosted the Christmas social on December 12. Starting at the 65 rank Moller in Torrey-Grey Auditorium we heard Gil Mead, well known gospel and concert organist, fill the large hall with excellent music including a medley of Christmas carols. Then organ maintainer Bill Hansen invited the 125 people present to the studios of WMBI radio with its 14 rank Kimball, a frequent feature on the Moody Network religious programs. Mrs. Gil Mead presided and showed the smooth, well-regulated sound of this instrument which was originally installed in Kimball Hall.

John Muri was in from Detroit to present a 90 minute program prepared with school children in mind at the Oriental Theatre from December 10-13. A trip through the organ, silent films, and a Punch and Judy show made up the show which played one morning to 2800.

Excitement mounted as December wore on. CATOE was waiting for December 12 to arrive. On that day Walt Strony and 1450 friends gathered at the Pickwick Theatre for his professional concert debut. Extra work went into this special show. Considerable effort went into the lighting, Poinsettias banked the stage, and the console rose into a forest of Christmas trees.

At age 19 Walt Strony is the



Walt Strony at the Pickwick. He and ATOS were both born in 1955 and have grown up together. (Carl Anderson Photo)

youngest artist ever to be presented in a public CATOE show. Born in the same year as ATOS, he has grown up with theatre organ. CATOE is proud to have watched him do so and presented him to help fulfill our purpose of encouraging new performers on an old instrument. He has also been chosen to record the Oriental Wurlitzer in what CATOE hopes to be the first in a series of local artists on local organs.

Walt brought up the console with *Cabaret* which featured Chicago style jazz syncopation in the last chorus. Rounding out the program was a sing-along especially prepared by Joe DuciBella from the archives of the theatre Historical Society, and Laurel and Hardy's Christmas tree selling escapade, *Big Business*. *Till Then* was a previously unheard but beautiful ballad by Walt's teacher, former Stadium organist Al Melgard, whose teaching studio in Oak Park he now occupies. Santa Claus put in an appearance to the sound of tuned sleigh bells and presented the organist with Pointer System Books, a comical gesture which brought down the house. On December 12 Chicago discovered what audiences at the Atlanta Fox and Cedar Rapids Paramount had already learned this season: Walt Strony is a competent theatre organist who can put on an exciting, well-balanced program, and who has a winsome per-

sonality and a boyish charm which people appreciate.

The excitement didn't end there. "On State St., that great street, they do things they don't do on Broadway" . . . notably, play theatre organ. At Christmas a large display poster appeared on State St. in front of the Chicago Theatre announcing a special organ solo to ring in the New Year played on the Chicago Theatre's Mighty Wurlitzer by Walt Strony. Peter Miller, managing director of the Chicago, had heard Walt at the Pickwick and decided that he should be the first theatre organist that the Chicago had hired in 25 years. As best we can tell, Arsene Siegal played New Year's Eve in 1949, exactly 25 years ago.

Walt Strony opened the special half-hour segment with *Chicago* in an entirely dark house with follow spots picking out appropriate chambers. The conclusion was a countdown to midnite with a bouncing-ball sing-along of *Auld Lang Syne*. About 25 of 29 ranks were playing including the 32 foot diaphones. The sound is a grand one — broad and mellow and smooth.

With a public debut, plus two theatres hiring theatre organists for public shows, it was a good holiday season in Chicago for theatre organs and enthusiasts.

RICHARD J. SKLENAR

CONNECTICUT VALLEY

Our November activities began with concerts on the first and second of the month by Connecticut's own Bill Dalton at the console of the Thomaston Opera House Marr & Colton.

Bill's concerts included a nice selection of well known popular tunes, a medley in tribute to the late Jesse Crawford and a generous smattering of more serious music from opera and concert repertoire. *Rhapsody in Blue*, *Hungarian Rhapsody No. 2* and *Slavonic March* were among the outstanding arrangements.

On November 10, two busloads of chapter members and friends left Connecticut well before daylight to be at Radio City Music Hall in New York City to enjoy the grand concert in honor of Music Hall organist Ray Bohr's 27th year at the great hall. The concert was under the auspices of the New York Chapter and was probably the chapter's best concert effort yet. Leroy Lewis, playing the first half of

the concert from the left console, and C.A.J. Parmentier, playing the second half from the right console, provided a rare treat indeed.

Our November meeting was held at member John Starr's Crystal Palace in West Goshen, Ct., a most suitable hall complete with a three-manual Wurlitzer pipe organ, a foot-powered organ, piano, player piano, crystal chandeliers, and genuine theatre seats from the Paramount Theatre (now gone) in New Haven.

Open console was available all afternoon until 5:00 p.m. at which time business was conducted. Officers elected for 1975 are Donald MacCormack, chairman; Harold Weaver, vice-chairman; Norman Ray, secretary; Claire Rice, treasurer; and Eleanor Weaver, program chairman. An interesting item of business was the decision to undertake a limited regional convention in the Fall of 1975. It would be the first activity of such sort by the chapter.

After time out for dinner, activity resumed in the form of a splendid concert by Allen Miller at the console of the 3/13 Wurlitzer. Al opened with *I've Got a Feeling I'm Falling* and concluded with *Wake Up and Live*, with a dozen or so delightful selections in between, including some always appropriate music from motion pictures. Al's music wound up a most pleasant day, and our activities for November were concluded.

Our annual Christmas Party was catered at the Knights of Columbus Hall in Thomaston, on December 14 with the Opera House but a short walk from the hall.

WALLACE F. POWERS, JR.

EASTERN MASSACHUSETTS

The highlight of our fall season was the Hector Olivera concert on October 15. This was the second public concert performed on the newly resurrected 3/13 Wurlitzer formerly housed in Loew's State Theatre (Boston) and is now in Knight Auditorium at Babson College in Wellesley Hills. Hector put on his usual performance of emotion-packed pops and classics, including *The Flight of the Bumblebee* played with two "invisible feet."

During open console at the November meeting came the revelation that was our new member, Miss Julie Feltman. At 13 years of age she sounds like a pro and can easily carry

on a conversation while playing, without a tell-tale sign that all her attention is not on her playing — not missing a beat, not missing a note. Under the tutelage of Bob Legon, traces of the George Wright style are evident.

The chapter has embarked upon a program of featuring amateur organists from the membership at each meeting in the hope that not only will we hear their best, but also the artist will have added incentive to develop technique and repertoire.

Our first such artist, Lenny Beyersdorfer, brought fresh new talent to the October meeting. Lenny moved to Massachusetts from the Trenton (NJ) area where he, as a high school student, was introduced to theatre organ by Bolton Holmes, house organist at the Lincoln Theatre. On Saturday mornings Holmes recorded organ music for a radio show and let Lenny play that great Moller theatre organ during his breaks.

At the November meeting the second such artist, Cheryl Linder, one of the teen-age set, gave further evidence that the young do indeed take interest in theatre organ, especially when Dad provides a pipe organ at home on which to practice.

The annual December Christmas meeting was held at Somerville Baptist Church, home of the John Phipps 3/10 Wurlitzer. Sounds from the two cham-

bers were never better. Venerable Lenny Winter was featured artist playing for a sing-along, while former choirmaster and featured tenor soloist, Gerry Parsons, directed. (What a beautiful voice! Where can I get a "Parsons" stop for my organ?) During open console, to the delight and excitement of all, Stan Cahoon slipped onto the bench unannounced. What followed was a one-of-a-kind, never-to-be-repeated performance, climaxing with a stirring "on-the-spot" improvisation on an original theme hatched at the moment of playing. When pressed for a title later, Stan replied, "Oh, let's call it 'Baptist Church Opus one'." So be it.

ERLE RENWICK

JOLIET AREA

Lights brilliantly illuminated the stage. A spotlighted figure gayly danced soft shoe to the lilting whisper of a pipe organ.

Straw hat and black cane in hand, Bob Wallace of CBS-TV welcomed greater Chicagoland television audiences to a grand tour of the Rialto Theatre located in downtown Joliet. The Rialto is the home of the golden-voiced 4/21 Barton maintained by ATOS affiliate, the Joliet Area Theatre Organ Enthusiasts.

Mr. Wallace and a television crew of seven arrived on a Tuesday morning in



JATOE members Lee Malone (seated) and Fran Irving during the WBBM-TV feature at the Rialto, in Joliet, with show host, Bob Wallace. (Dave Krall Photo)

November to record on film the spectacular frescos, marble, and gold leaf decorating the ornate Rialto auditorium and grand lobby.

Mrs. Frances Wood Irving, JATOE member, recalled for Bob Wallace the days when stars such as Helen Morgan, Jack Benny, Arthur Godfrey, Baby Snooks, ZaZu Pitts, Lawrence Welk, and the Marx Brothers were on the Rialto stage, and the Barton organ was a part of every stage show. Mrs. Irving played the organ for many of the stage shows at the Rialto in the thirties, and was the organist at the Barton console when the sweet tones of the 4/21 pipe organ were broadcast from Joliet around the world several decades ago.

Considerable film was exposed by the television crew to be trimmed into the short segment which was part of a series, hosted by Bob Wallace, Chicago station WBBM-TV had been showing on Suburban Landmarks. The five minute film presentation was shown on the late afternoon news program as well as the evening news.

The Will County Cultural Arts Association had arranged for the Rialto Theatre to be included in the Suburban Landmark series. One of the goals of the organization is to secure the designation of the Rialto as a National Historic Landmark. Some Joliet Area Theatre Organ Enthusiasts are also members of WILCUTA and were present during the filming.

The golden tones of the Barton provided background music for the visual tour of the theatre. A nice shot of the organ console was shown. The organ was played by Mr. Lee Maloney of JATOE. Lee has continued to play around the missing pipes resulting from the current restoration being done on the organ; and the regular Saturday show is still a feature during the evening movie intermission at the Rialto.

A fine camaraderie between the television host and crew developed with the organ club members present. Club members contributed various skills and "know-how." Mr. Harold Brown, honorary JATOE member, donated his skill and time in providing lighting and special effects for the filming. "Brownie" is the chief projectionist and electrician for the theatre and was aided by two assistants.

JATOE and its work was noted in the closing remarks of host Bob Wallace. ATOS was also mentioned.

NANCY L. GEORGE



Bill Million enjoys his Wiltern audience. (Stufoto)

LOS ANGELES

For our November concert Lyn Larsen returned to the 4/37 Kimball to entertain us with selections from both the classic and popular literature.

Selections included *The Wiltern March*, *Love me or Leave Me*. Medleys from *Annie Get Your Gun* and *Student Prince*, and *Radetsky March*. His rendition of *Czardas* brought the house down. Lyn has a new album just released, which sold briskly in the lobby.

Bill Million entertained us in December, and the large audience was delightfully entertained. He featured E.T. Paull's *Napoleon's Last Charge*, a march which should be played more often, Ann Leaf's *Happy Island*, Chopin's *Military Polonaise*, and *For Once in My Life*. A Christmas Medley followed intermission, and he closed with *My Heart at Thy Sweet Voice*, a Duke Ellington group, and a *Show Boat Medley*.

New officers were elected in December, your scribe will take over as chapter chairman. Vice-chairman will be Bob Hill, Secretary will be Ken Peterson, and our present Treasurer, Bernice Neal, will continue for another year. John Ledwon will be Program Director. This year's annual meeting was held at the San Gabriel Civic Auditorium, the home of the former Brooklyn (RKO Albee) 3/15 style 260



1975 LA Chapter Pilots: Malin Dollinger (chairman), Bernice Neal (treas.), John Ledwon (pgm. dir.), Bob Hill (vice-chmn.), and Ray Bonner (1974 chmn.). The man with the gavel is "Judge" Rulan Gardner, stage mgr. at the San Gabriel Auditorium, who donned legal regalia to swear in the incoming officers with a slightly facetious oath. (Stufoto)

Wurlitzer (now a 3/16). After the regular program, it was open console for the membership. Heard were Gerald Nagano, Dwight Beacham, Walter Freed, Donna Parker, Fernand Martel, Gaylord Carter and Ann Leaf.



Ann Leaf

(Nakaharafoto)



Ever faithful Gaylord left them wanting more. (Stufoto)

Scheduled for January 19 at the Wilern Kimball is Helen Dell, organist for the Los Angeles Dodgers. For February we will hear Ramona Gerhard, who thrilled us all when she played a few selections for the Joe Koons benefit concert last month. Next month Bob Hill will take over as scribe here, while I figure out how to install my new (?) 3/22 Wurlitzer.

MALIN DOLLINGER

MOTOR CITY

Our annual membership meeting was held Sunday morning, November 3, at the Redford Theatre. An increase in chapter dues, in the amount of one dollar, was approved. The necessary work to be done in the Redford Theatre, now that we are sole managers of the auditorium, was discussed, and an appeal for help from the membership was made by Chairman John Fischer. Following the business meeting, Amy Reimer, our teen-age member from Muskegon, was guest artist and did an excellent job at the 3/10 Barton. After Amy's performance, members were encouraged to tour the Redford on their own and come up with ideas that could improve the building.

The monthly Second Sunday open house at the Michigan Theatre in Ann Arbor, on November 10, featured Bud Bates, Jim Ford and Velma Burnham performing at the 3/13 Barton. The event attracted some 80 people, mostly from the Ann Arbor area. Tom Hadfield and Ben Levy explained how a theatre organ works and demonstrated the orchestral qualities of the Barton.

On Monday and Tuesday, November 18-19, Karl Cole played his first public engagement for the Motor City Chapter at the Redford Theatre. On the bill were two silent comedies, Laurel and Hardy's "Liberty" and "The Rink" with Charlie Chaplin, in addition to a concert and sing-along. The next evening, Wednesday, November 20, we presented the same show at the Michigan Theatre in Ann Arbor. Perhaps the best review of the program was in the unbiased reporting of Norman Gibson, music critic for the ANN ARBOR NEWS, who ventured into the theatre that evening, and liked what he heard. To quote from his article, which appeared the following

day, "Theatre organists probably feel compelled to play with a dazzling display of virtuosity and to perform acrobatics feats of sound, feet, hands, pedals and keys. And so it was with Karl Cole at the Barton pipe organ in the Michigan Theatre... Cole's dazzling virtuosity really came out in his accompaniment to the pictures."

Our management of the Redford Theatre officially began on November 4. In that first month of operation several of our members became veteran theatre operators, literally overnight, as we somehow managed two (not exactly uneventful) weekends of that old American standby, the Kiddie Matinee. On a weekly schedule members have gathered to scrape gum off the auditorium floor, mop up and inventory store rooms, and fly the giant Cinemascope screen, to mention only a few of the myriad of projects now underway.

Musical Heritage, Inc. of Royal Oak presented Lyn Larsen, in concert, playing three Rodgers theatre organs on stage at the Redford Theatre on Sunday evening, November 24. The event marked the first time in many decades that the entire stage had been used for a performance. Nearly 1,000 people were on hand when the main curtain went *up* (rather than parting sideways) revealing the three Rodgers consoles in front of a sparkling silver backdrop. We are hoping for many more such entertaining evenings in our new home.

Our annual Christmas program was held on Sunday morning, December 15, at the Punch and Judy Theatre in Grosse Pointe. Santa and his costumed snowgirl helpers greeted everyone in the lobby, but more than that, we had Lee Erwin to entertain us at the 2/5 Wurlitzer, affectionately called *Little Sister* by the late Ben Hall.



Hollywood Cavalcade

Directed by Lyle W. Nash

Editor's Note: *Hollywood Cavalcade*, long a regular feature of THEATRE ORGAN, does not appear in this issue due to prolonged illness of its producer, Lyle W. Nash. We are happy to report he is on the mend and promises a sparkling *Hollywood Cavalcade* column for the April 1975 issue.



Lee Erwin and Betty Mason (publisher of THEATRE ORGAN) at the Punch and Judy Theatre.

Lee Erwin returned to the Punch and Judy on Monday and Tuesday, December 16-17, for our first public show there since 1968. The feature was to have been "The Saphead" starring Buster Keaton, but U.S. Customs in New York unfortunately would not release the film, returning from a British film festival. In its place we showed the Keaton silent, "Seven Chances," which was of excellent quality and provoked some of the best laughs we have heard from an audience. The Punch and Judy Wurlitzer seems ideally suited to underscoring a film in the 600 seat house, and Lee worked wonders with its five ranks.

DON LOCKWOOD

NEW YORK

Pasta and pipes (as against the more common pizza and pipes) was the foundation of the chapter's annual meeting held at New Jersey's famed Suburban Restaurant in Wanaque, the colorful home of the former Bronx, N.Y., RKO Chester Theatre 3/17 Wurlitzer — now the largest visual playing pipe organ in the New York metropolitan area.

It was a carefree occasion with the North Tonowanda music machine's "right at your table" sound brought

forth by house organist Andy Kasparian and his soon-to-be successor (and former Suburban house organist) Frank Cimmino. Both artists are extremely popular with the chapter's members (and both recently shared the spotlight at a chapter concert on Broadway in New York City at the Beacon Theatre's 4/19 Wurlitzer).

In these days when so many still-playing theatre organs survive in one-time glamorous "movie palaces" that are seedy and dilapidated, it is a joy to find an instrument professionally maintained and playing amidst a sparkling and luxurious setting. The chapter (and countless other theatre organ devotees) give their thanks for this fortunate circumstance to the Provisiero family, owners and hosts at the Suburban.

Between the pipes and the Provisiero's Roman Table buffet dinner, everyone so enjoyed themselves that even Chapter Chairman Bill Warner was reluctant to interrupt with those mundane matters that must be a part of any corporate business meeting.

But it had to be — and he did.

Briefly.

Those proceedings are of little concern to Theatre Organ readers, but it should be recorded that four directors were elected by the membership for a two-year term — Alfred J. Buttler, who led the rescue of the New York Rivoli Theatre organ (destined to be heard again, hopefully in the fairly near future, in New Jersey); Ashley Miller, organist, composer, arranger, teacher and concert artist, formerly of the Radio City Music Hall's organ staff; Allen W. Rossiter, secretary-treasurer of the New York chapter since 1964 and a past vice-president of ATOS; Roylance H. Sharp, organist, member of the Beacon Theatre organ crew, finance chairman for the "Fabulous Fifteenth" ATOS convention in New York in 1970 and, by profession, a television network executive.

Elected by the board of directors as officers of the chapter for 1975 were: Secretary-Treasurer Allen W. Rossiter; Vice-Chairman Roy Sharp, and Chairman William Warner.

An open console interlude during the evening brought forth both eager students and accomplished amateurs. Exemplary progress in "mastering the beast" was evident in the playing of the students, many of whom are studying under professional musicians who are members of the chapter.

Then it was back to the talented hands and feet of Messrs. Kasparian and Cimmino who encouraged singing, clapping time to the beat and dancing (ballroom, belly or whatever!) for the merriment of everyone present. And this was the atmosphere that prevailed until the last diehards headed home-ward in the small hours of the morning.

Theatre organ is different! It's a great fun instrument. And our Suburban meeting proved that point superbly once again!

ARTHUR M. COX, JR.

NIAGARA FRONTIER

Something new has been added for another attraction when you visit Niagara Falls on the Canadian side. We don't know if it just happened or if it was planned that way, but one of the better sounding home installations, a 2/7 Wurlitzer, is now playing at the Gillettes. We are sure that Thelma and Gordy would be proud to have you see and play their little jewel, and you would be more than welcome. A phone call in advance is a courtesy that should never be neglected before any visit, be it friend or stranger.

November 20 found Luella Wickham back at the Riviera after an absence of several years. She played many of the oldies. That left hand of hers has an education of its own. It was a pleasure to listen to those runs and counter melodies, instead of an evening of oompah's. For an encore she played *Tico Tico* as only Luella can play it. The crowd loved her.

The second half of the program was shared with Roy Simon. Roy accompanied the sing-along and silent movie. He also played many of our favorite numbers. Both artists reminded us of the '64 convention that was the first time this writer had the pleasure of hearing Luella.

Roy reminded us of the fabulous concert that Pearl White played at the Buffalo Theatre the night of July 4, 1964, by playing several numbers using her arrangements. He completed the program, as Pearl had completed hers, with *Thanks for the Memories* and *I'll see you in my Dreams*. For a while it seemed we had moved back in time ten years.

Frank Olsen was back for his annual Christmas Concert on December 11. One of the great organists of our time, Frank played some of our tra-

ditional Christmas numbers and some that were not so familiar. His accompaniment to the silent movie was outstanding. Frank does not find it necessary to bore the theatre crowd by playing a lot of classical music. Everyone knows he has the ability as he gives many recitals in different churches throughout the year, so if you want to hear Frank play classical go to church, not to a theatre. Contributing to Frank's great popularity is his friendliness, big smile and great generosity.

With all the returns in, our benefit concert held last August allowed us to turn over \$830.75 to the Historical Society of the Tonawandas. Our thanks to everyone who had a part in making this such a great success.

We were surprised to hear announced at the '74 national convention that Australia was the first international chapter. The Niagara Frontier Chapter has always been an international chapter with about one-third of our members Canadian citizens. We feel they should have said, "ATOS has now become an International Organization having granted the first charter to a chapter outside of the U.S."

Our chapter has lined up many fine artists for the Riviera for 1975.

Here is a partial list of artists and dates:

January 15 Jack Doll — his second time at the Riviera. He was heard at the Baldwin exhibit during the '72 and '74 conventions.

February 19 John Muri — has made several appearances here and has been heard at several conventions.

March 19 Del Castillo — This will be his first time at the Riviera, but he is no stranger to this area having played at the Buffalo Theatre in the late 20's.

April 16 Tom Gnaster — his first time at the Riviera.

May — Not firmed up as of this date.

June 18 Larry Ferrari — has appeared a number of times at the Riviera, and many come early to get a good seat.

STEVE CROWLEY

NORTH TEXAS

Last time we mentioned that the Landmark Pipes and Pizza would open in Dallas on Nov. 15, and open it did, as scheduled. However, we of the Chapter were honored by owner Dino Santrizos with a fine party at Landmark on the evening of the 14th, with music from the 3/11 Barton installed therein by chapter member Jim Peterson. Jim and his helpers, which included several chapter members, had to really hustle to have the installation ready in time. To have it ready on schedule and also have a high-quality truly crafted professional installation certainly speaks well of Jim's capabilities. Organists opening the Pipes and Pizza included Mary Miller Marino, Charles Evans, Jerry Bacon, Pat Kohl, Mark Munzell, Jr. and Lew Williams. The evening began with an introductory commentary by our gracious hostess, who introduced Jim Peterson. Jim gave a brief description of the organ and its origin, and then we were off to a full evening of fine theatre organ music.



Dale Flannery at the Casa Wurlitzer. Shutters and pipe chambers are above the console. (Koski Photo)

We had Friday and Saturday to rest up for the Sunday, Nov. 17 session at Casa Manana, in Fort Worth. Needless to say, many of the members rested up by returning to Landmark periodically for more theatre organ music and pizza. We had our own "open house" at Casa Manana, where eight different organists, each with his own version of theatre organ presentations, played for us. We had as our guests a cross-section of the memberships of all the organ clubs in the area, plug-in, pipe and all. Over 400 heard the various members perform on the Casa Wurlitzer, presenting almost 3 hours of cameos, followed by open console, at which some additional talents and potential chapter members were discovered. Those presenting the cameos included Stan Guy, Jerry Bacon, Pat Kohl, Mark Munzell, Jr., Gene Powell, Dale Flannery, Lew Williams, and a new talent, not yet out of high school, James Leggio of Dallas. That's another name to watch in the North Texas



(L to R) Jerry Bacon, Mark Munzell, Jr., and Stan Guy at the Casa Wurlitzer. (Koski Photos)



Old-time theatre organist Fred Garrett tries out Chairman McDonald's plug-in at the Christmas Party. (Koski Photo)

Theatre Organ world. He's got lots of potential.

On Dec. 16, as guests of our good friends of the Fort Worth section of the American Guild of Organists, we were again able to hear our Casa Manana Wurlitzer. AGO had their Christmas Banquet at Casa and then presented our own Lew Williams in a genuine Theatre Organ concert. Lew included everything from oldies through pops, with a generous sprinkling of Christmas music included in keeping with the holiday season. The local press reviewers touted the session as "one of the most successful meetings Fort Worth AGO has ever had." The attendance of 1000 plus seems to justify that comment. Our thanks to AGO for the affair, and to Lew for his fine performance.

Dec. 22 was the date of our annual Christmas Party, this time at the home of Chapter Chairman Earl McDonald. While Mac took individuals and small groups out to his garage to show them the 3-manual Morton he has stored there until he figures out a place to install it, the rest of the group enjoyed refreshments and some fine music on the theatre-type plug-in Mac has installed in his living room. The player piano in the den, the old crank-up telephone and a few other nostalgia items that Mac has around also drew their share of attention. Included in the artists who handled the plug-in with real finesse were such well-known Dallas organists as Loretta Wolf and Alta Faye Schraudloff. Alta Faye used to play the old Capri Theatre organ in Dallas, now owned by ATOS member Gordon Wright.

A chat with Fred and Joye Mitchell of Mexia brought out some interesting organ matters at the Christmas Party. Fred and Joye had recently returned from a trip to England and were full of raves about the wonderful treatment they received there at the hands of the members of the British Organ Society. Fred visited 10 different theatre organ installations and got to play several of them. He and Joye also were high in their praise of the friendliness and hospitality displayed by Len and Judith Rawle and Len's parents, Les and Edith Rawle. The senior Rawles have two Wurlitzers installed in their home, where Fred and Joye spent a weekend. The Mitchells say that if the treatment they received in England is a sample, we better not miss the proposed Post - Philadelphia ATOS National Charter trip to England in 1976. The British hospitality and their great theatre organ installations would make the trip very much worthwhile.

The Chapter numbers about 40 members as of the end of 1974, a 10% increase. This is a good sign, and if the 1974 affairs can be considered any criterion, 1975 should continue the expansion in both activities and membership. Let's all meet in San Francisco in July!

JOE KOSKI

OREGON

The meeting of the chapter was on November 23 and was our first chapter meeting at the Organ Grinder restaurant. Chairman Dennis Hedberg made the introductory remarks. He recalled how close we came to not having the organ finished enough for the 1973 National Convention concerts. At that time, only 18 ranks were playing. Dennis praised the fine assistance he had had in the installation of the instrument, both volunteer and professional. He paid a touching tribute to one whom he called his "most dedicated volunteer," Jim Applegate, who passed away in September, 1973. What a pity Jim couldn't have lived to see the final culmination of their labor. The completed Wurlitzer, with its 39 ranks, is truly a great jewel, in the "Taj Mahal" of all pizza palaces.

The Organ Grinder has an outstanding staff of organists headed by Paul Quarino and Jonas Nordwall.

Our concert was played by Jonas Nordwall. Although we are sure that everyone there had heard Jonas during "pizza hours," this was the first time the completed organ was heard under concert conditions. A quiet concert audience allowed Jonas to play many of the more subtle voices, which



James Nordwall at the Organ Grinder 3/39 Wurlitzer.

(Claude V. Neuffer Photo)

normally cannot be used during business hours. While Jonas always plays impeccably, he sometimes approaches the task rather indifferently, and this is typical of all professionals who play many hours every week. It was not so on this day! The fantastic genius of Jonas Nordwall really shone through. There are few organists in the world who can come close to Jonas for true ability and artistry. Congratulations, Jonas!

After the concert Dennis Hedberg took the audience on a tour through the organ. This was different than the so-called "tours" when the organist merely demonstrates the various voices and effects. Here Dennis took a walkie-talkie, connected to the P.A. system, and went into the organ chamber which is on ground level and completely visible, behind glass. As Dennis identified various pipes and instruments, Jonas played them from the console. It was most interesting and Dennis' dry, candied remarks are always amusing.

To close the program a sound film was shown which pictured the history — beginning and end — of Portland's beautiful Oriental Theatre. The Organ Grinder organ is from the Oriental. The film was narrated by Glenn Shelley, the organist who opened the theatre. He also supplied the background music on the theatre's organ. It had a tinge of real sadness to those of us who loved that theatre. This was a memorable Saturday afternoon for our chapter members and guests. It was very well done, thanks to Dennis and

his able assistants.

The annual Christmas potluck dinner and organ concert was held, as usual, in the auditorium of Benson High School. The attendance for the dinner was the largest ever, with nearly 100 persons on hand, twice the number who said they would attend. There seemed to be enough food, but somewhat of a last minute scramble to get enough tables and chairs on the stage.

Following the dinner, our annual meeting and election of new officers was held.

Bill Peterson was named Honorary Member of the year. No chapter could have a more devoted member than Bill. He has served in every capacity in the chapter, and was chairman for three conventions in Portland, one regional and two national. His name is known by organ fans all over the country. The Oregon Chapter is justly proud of Bill Peterson.

Next came the annual election of officers with the following results: Gerry Gregorius, chairman; Paul Quarino, vice-chairman; Arlene Ingram, secretary-treasurer; and elected to the board of directors were Bob Burke, Mike DeSart, Jerry Duffy and Ron Johnson.

Following the meeting we heard our annual Christmas concert on Benson High School's 3/24 Kimball. Our soloist was Jack Coxon, one of the relief organists at the Organ Grinder and an old timer in theatre organ playing. Jack, like most of the newcomers to the Benson console, played too loud, due to poor placement of



Jack Coxon at the Benson 3/24 Kimball.
(Claude V. Neuffer Photo)

the console. The organist can not hear the left chamber, but the audience sure can! Nevertheless, some of his Tibia chordings were really lush. Several of the older people in the audience mentioned how they enjoyed hearing tunes that they hadn't heard in years. All in all, it was an enjoyable concert.

Many of the Oregon Chapter members are marking their calendars for July, and the great San Francisco convention. We are looking forward to seeing many of our old friends again. See you all in San Francisco in July!!

DON INGRAM

POTOMAC VALLEY

The Potomac Valley Chapter has been very busy these past two months with a variety of events which have involved the entire chapter membership and many others in the Washington, D.C. area as well.

We started out with our first paid-attendance concert at the Virginia Theatre on November 19 with none other than Hector Olivera. To our immense satisfaction, 800 people were in attendance and really brought the house down. The theatre management is still not quite sure what happened.

Hector presented a concert ranging from Bach to *Bumblebee* and each selection was better than the last. His program was beautiful, well-balanced and utilized the full resources of the 3/11 Barton. Hector asked for two themes for an improvisation and these were provided by Jean Lautzen-



1975 Oregon Chapter officers. (L to R) Bob Burke, director; Paul Quarino, vice-chairman; Arlene Ingram, sec.-treas.; Gerry Gregorius, chairman; Mike De Sart and Ron Johnson directors. Director Jerry Duffy is not pictured.
(Claude V. Neuffer Photo)

heiser — “Tie a Yellow Ribbon” and Jimmy Boyce — “The Entertainer.” The resulting selection was performed ala Handel and was delightful with bits of the *Hallelujah Chorus* and several other themes woven together.



Hector Olivera

The Barton, which has not treated some other artists too kindly, was in excellent shape for the concert thanks to the efforts of George Johnson, Larry Goodwin and the crew.

The evening was an unqualified success and several more are in the planning stage for the coming year.

Bob Oberlander led the final session in our educational series “Pipes and Pieces” in late November with 15 members attending. The sessions all year were well received and have served to educate many of our members in the workings and theory of pipe organ care and maintainance. Many thanks to all who taught and participated.

New chapter officers were announced after November balloting by the membership. They are: chairman, Frank Vitale; vice-chairman, Steve Tillotson; secretary, Mrs. Melba Housman; and treasurer, Mrs. Henry Davis. Appointed newsletter editor for 1975 was Phil Lynch.

The grand windup for our year’s programs was held December 8 at the Alexandria Arena with Jimmy Boyce at the console of his 4/34 Wurlitzer. Jimmy’s performances are always looked forward to by our chapter members and 275 turned out for this one and were treated to a great program.

The instrument was originally in-

stalled in the Center Theatre in Rockefeller Center and, with an interim owner, was purchased by Jimmy a number of years ago and installed in the Alexandria Arena. The instrument is unique in that all 34 ranks are unenclosed — there is no expression for the entire 34 ranks! The problems presented by this unusual set-up are more than offset by the mastery of Jimmy Boyce and his program clearly showed that he is a most talented performer.



Jimmy Boyce

Jimmy’s program consisted of a first section of Christmas music ranging from *Toyland* to *Greensleeves* and featured virtually every voice of the organ. The second half of the program was a mixture of tunes — selections from *Gypsy*, some Joplin, *Peanut Vendor* and others which were well received. Jimmy closed with the Leroy Anderson *Christmas Festival*. A most satisfying Christmas present for the chapter from one of our best artists.

FRANK VITALE

PUGET SOUND

The Haller Lake Improvement Clubhouse took on a festive appearance on the afternoon of December 8, complete with Christmas tree, as the members of the Puget Sound Chapter gathered for our annual Christmas

party. There were many willing, helping hands such as Mary Carson and Marilyn Schrum making the punch; Rosemary Arrowsmith creating the lovely table centerpieces; Annabelle and Milly Lawrence supervising the goodie table. Your correspondent acted as chairman of this event and wishes to thank all who attended and made it so wonderful a party.



Officers for 1975.

The newly-elected officers were introduced by our own Russ Evans, vice-president National ATOS. Those chosen to fill the positions for the new year are: chairman Mark Cockrill; vice-chairman Bill Carson; secretary Milly Lawrence; treasurer Bill Browning. Those elected to act as trustees are: Terry Hochmuth, Mahon Tullis, Russ Evans and Dan Adamson.

A very funny Laurel and Hardy silent film was presented by Russ Evans accompanied by Ed Zollman, Sr. After the movie the console was rolled out to the center of the floor which enabled many couples to enjoy some very lovely dancing around the organ. We enjoyed the music of many of the chapter’s artists.

The members of the Puget Sound Chapter, as well as the residents of this Northwest area are very lucky to have a new star shining on our horizon. A young man with much experience and love of music, loaded with talent and personality plus, is Andy Kasparian from Philadelphia, appearing five nights a week at Pizza & Pipes. Andy comes to us directly from a long engagement at the Suburban Restaurant in Wanaque, N.J. He has already gained much recognition from music lovers of this area and is destined for more of the same. P&P is still enjoying the artistry of our own Dick Schrum at the console two nights a week.

MARGARET SABO

SOUTHEASTERN

Organist Lyn Larsen played to an audience of nearly 2500 at the Atlanta Fox Theatre, December 1. Larsen's inaugural performance in the South was embodied in an exciting and varied musical format ranging from light classics, to contemporary themes, and a generous "Southern sampler" of well-known melodies bespeaking the South.

As a Southeastern Chapter event, underwritten by member Jack Goodwin and others, the concert was open to the public without charge, and as ATOS regular chapter programs go, the 3,934-seat Fox filled to over half-capacity easily set an attendance record for an event of this nature.

The chapter program was by no means the usual in content. Larsen's talent, his great stage presence, and his sheer musicality, or be it genius, produced an extraordinary performance on the great four-manual, 42-rank Moller organ.

Outstanding selections included the *Knightsbridge March* from the London Suite by Eric Coates. Fritz Kreisler compositions, *Liebesfreud* and *The Old Refrain* (this selection showcased the quiet stops on the instrument and its Ethereal Division) — received sensitive interpretations. A Crawford-inspired novelty, *High Hat*, was an untampered recreation of "the poet," though in new dress due to the Fox Moller's unique voicing. *Masquerade* reiterated the Crawford tradition through Larsen's translation, and conjured up visions of Mr. and Mrs. Crawford at the twin Wurlitzer consoles at New York City's Paramount Theatre. Although George Wright first popularized the assembling of both parts of the composition into a transcription for one console artist (heard in the recording, *A George Wright Original*, Hi-Fi/Life Records), no one in the annals of the theatre organ could top Lyn Larsen's feeling for the music and the clean and precise exposition of this Loeb-Webster work.

Edward German's *Satyr Dance* (from incidental music to *The Conqueror*, a flop on the musical stage of the late 1800's, as Larsen pointed out to the audience), followed the great recorded tradition of organist Ashley Miller. But, moreover, the Moller's speech and tonal capabilities gave the piece a brilliance and physical excitement that would never be possible at

the somewhat "smothered" installation of Miller's recording instrument, the Radio City Music Hall Wurlitzer.

Vannessa — once the darling of television and radio shows, and possibly the local super market's Muzak — came through as the perfect traditional theatre organ piece. There were the not-so-traditional works, such as the show stopper, Leroy Anderson's *Bugler's Holiday*, played with an orchestral expertise and control never once wanting for a real trumpet. The agility and skill of the artist's keyboard calisthenics was matched by the ever-careful ear — supervising musical ethics in every composition performed. After the Leroy Anderson

encore, the artist closed — all it took was the suggestion of a member of the audience — with a proud *Dixie* and a kickback to an earlier selection, Hoagy Carmichael's 1930 creation, *Georgia On My Mind*.

Tours of the Fox and a reception for the artist at Stouffer's Atlanta Inn followed the concert.

Suffice it to say that if the sounds of Lyn Larsen, drawn from this vast, near-perfect match of instrument and environment, can't convince city fathers and the public to "Save the Fox," then the case of the "tin ear" is all too real. Larsen means music, and his imprint on this Atlanta Fox audience was firmly made.



Lyn tells the large crowd how much he enjoys Atlanta's southern hospitality. He was requested to play "Dixie" — a must in the South. (Tom Ford Photo)



People from as far away as California and Michigan mingle in the lobby during intermission. (Tom Ford Photo)



Carlo Curley. His first time at the "Mighty Mo."
(John McDaniel Photo)

Sunday, December 15, was a first both for concert organist Carlo Curley, and the Mighty 4/42 Moller at the Atlanta Fox. It was Carlo's first appearance for an ATOS audience, and the first concert on the Big Mo by a virtuoso concert artist. Performer and

instrument were an excellent match and the result was an organ spectacular, from Bach to Joplin. Curley was lavish in his praise of the Moller pipework. He liked the organ's superduplexing-unification for giving him so much to work with : 376 stop tablets.

JOHN CLARK McCALL, JR.

SOUTHERN ARIZONA

Southern Arizona held its fourth meeting of the year at the home of Mr. and Mrs. Robert Owens. Our special member, Dr. William Harrison Barnes, attended, along with Mrs. Barnes, and after a short business meeting Dr. Barnes played his "Dirty Half-Dozen reduced from a Dozen" numbers. As usual, Dr. Barnes earned much appreciative applause.

Arthur Crowell followed, with popular numbers of the 20's and 30's and ended with his *Desert Song Suite*. Our youngest member, a pianist, followed with *The Little Drummer Boy* played on the piano. Little Therese Deschenes also did a very good job for her first time at an organ console. Lynn Staininger was next with a theatrical number, followed by a Bach composition. The improvements we hear in one short year make us older players wonder about our "ability."

Why don't we advance at the same rate?

The Hallelujah Chorus was followed by Janice Owens with a theatre type number. It is a pleasure listening to our younger members perform.

Open console followed, and Helen Bowers, Kathy Stadler and Ray Gard took advantage of the time.

On December 8 many of us journeyed to the Organ Stop in Phoenix to hear Lyn Larsen, in what is becoming a traditional Christmas program for us. Donna Parker of our chapter (and also Los Angeles) was there, as was Bob McNeur, our New Mexico member, who is now on Bill Brown's staff in the capacity of assistant manager and organ technician.

BOB HIGH

WESTERN RESERVE

On Saturday, September 14, 1974, a group of 32 theatre organ buffs headed toward the southern part of Ohio to enjoy five very fine pipe organs. We traveled via bus which made our trip even more enjoyable.

Our first stop was at the residence of Fred and Kay Reiger in Waynesville. After twisting and turning through the countryside and running into a detour, we finally wound our way to the Reiger's residence. The Reigers had a

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barn specially built to house their organ which is a 3/44 with an Estey player. Fred had the organ designed so that he could play the collection of Estey rolls left by his grandfather who had a pipe organ in his home. Besides being a fine concert organ, it has several theatre voices, including Tibia, Vox and Kinura plus tuned and untuned percussions. Fred's organ has a 32-foot Bombard which makes the barn rumble. The listening area is a large living room, fifty by eighty-five feet and the organ sounds superb. The pipe chamber is twenty by forty feet with a forty-foot ceiling. The basement houses the 15-horsepower blower plus a complete machine shop, carpenter shop, welding shop and spray booth. Fred restores antique cars and is also a fine inventor. We played the organ for about two hours before we had to bid our wonderful host and hostess farewell. We climbed into the bus and headed for our motel where we freshened up for the evening festivities.

The second organ was a 2/7 Wurlitzer in the home of Herb and Laverne Merrit in Cincinnati. This seven-rank organ sounded fine. Herb would rather listen, but we prevailed upon him to play, and he left the room and the blower came on — and a few moments later out came the wonderful sound of

the organ, but Herb was not at the console. In fact, no one was seated at the console. With the first few notes, Program Director Rod Elliott's mouth opened and his eyes popped with surprise! After the roll ended, we had our chance to put the mighty little Wurlitzer through its paces. The time passed quickly and before we knew it, we had to board the bus and head for our third organ.

Bidding Herb and Laverne farewell, we headed for Stan Todd's Shady Nook Steak House in Hamilton, Ohio. The 4-manual, 20 some ranks was put through its paces by Mr. Bob Reed who did a very fine job with the Mighty Wurlitzer. The combination-action did not work, so Bob had to hand-set the sounds. He did a great job and everyone enjoyed the evening of fine music.

Sunday morning was brisk. When we hit the road, about 9:00 a.m., we headed toward Dayton and the home of Denny and Mazie Werkmeister, who own a 2/14 Wurlitzer. Denny demonstrated the organ, and then we took over the ivories for a few hours. Rod Elliott came with the bad news that we had to leave once again; and we all wished that we could come back again to play this organ.

The bus headed toward the final stop and the last organ on our trip. We

arrived about 1:30 p.m. at the home of Ken and Ruth Hunt who have a 4/17 Wurlitzer from the Chicago area. Mr. Hunt said Leon Berry had been instrumental in helping him obtain this organ. After a brief history of the instrument the console was turned over to Fred Packard who opened our last bout with the giants! We enjoyed playing this fine instrument and touring the chambers. When it was time to leave, Gordon Hegfield played the final selection and we headed for the bus.

We had a delightful trip back to Cleveland with many conversations about the two days and our wonderful hosts. After we stopped for dinner, Fred Packard brought out his accordion and we had a great sing-along as we journeyed homeward. The chapter thanks Rod Elliot who laid the groundwork for this two day event. The wonderful memories will remain for a long time to come.

HOWARD KAST

WEST PENN

Dormont, Pa. is the home of the only remaining in-theatre pipe organ in operation in the Pittsburgh area. That of course is the So. Hills Theatre. In it's heyday, just as it has recently, the So. Hills Wurlitzer could be heard

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accompanying silent movies. Well its seems that the So. Hills Theatre now has a companion; no, not a true theatre in the strictest sense, but to the more than 500 happy people there on the night of October 19, 1974, it was the "Keystone Oaks" theatre and it was the 1920's all over again.

It was a truly gala event — many celebrities from the organ world were present, to mention just a few: Nick Snow, Ed McMahon, Ty Pope, Elva Houston, Herkie Knell and direct from her engagements at the Loew's Penn and Enright Theatres, Irma Guthoerl. There haven't been that many stars assembled in any Pittsburgh theatre since the funeral of Lillian Russell at the Davis Theatre.

The master of ceremonies was Mr. Sam Dillon as he most eloquently introduced the bill of fare and the artist for the evening, that celebrated star of theatre organs from Atlantic City to Hawaii, Pittsburgh's own Harold Rouse.

Mr. Rouse approached the console of the Mighty Wurlitzer and without any fanfare the program began.

First on the bill was a comedy short starring Charlie Chaplin entitled "Behind The Scenes," it was followed by "Love and Hisses," a short film starring that new comedy sensation Stan Laurel and his co-star Oliver

Hardy. (I think they just might make it.)

After a 15 minute intermission the crowd filed back to their seats. The house lights dimmed and Harold Rouse closed the program with "For Heaven's Sake," a featurette starring Harold Lloyd as he received a thunderous ovation from the spellbound audience.

To just mention the fact that Harold Rouse played behind the films is inadequate at best. It would be a correct description to say that he was part of the photoplay itself, for as the scenes changed from drama to action to pathos, his music punctuated and supported the actors much the same as a symphony orchestra accompanies the ballet.

By the way, the rumors about sound pictures replacing silent films is pure nonsense. How could a record replace the likes of Maestro Rouse? Who would rather listen to dialog when they could listen to Diapasons? Silent movies are here to stay.

When the lights came back on, it was 1974 once again, and we were not in a movie palace at all but in the modern Keystone Oaks H.S. auditorium, at a program of the Pittsburgh Area Theatre Organ Society, and no it was not a Mighty Wurlitzer that we heard but an electronic theatre organ.

(Oh by the way, talkies did win out after all.)

It was fun letting our imagination run away for a little bit, but we will have to use our imaginations only for a while longer as the Keystone Oaks auditorium will soon become the proud recipient of a genuine Wurlitzer theatre organ, now being totally restored by dilligent PATOS workers.

West Penn Theatre Organ Society salutes our sister society PATOS, for doing such a great job of preserving the sounds and traditions of the theatre pipe organ in the Western Pa. area, as both WPTOS and PATOS continue to show that Silents Are Golden.

FRAN VERRI

WOLVERINE

On Sunday, November 3, 1974, the Detroit Theater Organ Club was the 'concert hall' for over 150 members and guests of the Wolverine and Motor City Chapters and the DTOC, as guests of Charles and Betty Heffer. After being introduced by Chairman Lawrie Mallett, Herb Head opened his program at the 4/34 Wurlitzer with a medley centered around a recent trip to New York. As well as playing one of his ever-popular calliope medlies, at which he is a master, he got us all into the holiday mood with his version of *Sleigh Ride*.

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Wolverine officers for 1975 — Chairman Lawrie Mallett, Vice-Chairman/
Treasurer Ed Corey and Secretary Scott Smith.
(George Gephart Photo)



"Wurlitzer House" residents Glenn Rank and David Voydanoff at
David's 3/16 Wurlitzer.
(L.G. Mallett Photo)

Included in the afternoon's program was a surprise birthday salute to former chairman, David Voydanoff.

Although not a regularly scheduled chapter event, Wolverine members were invited to an all-Bach program by member Sam Lam, D.M.A., in the Hart Recital Hall of Michigan State University on Sunday, November 10. Dr. Lam's superb recital at the 4/43 Schlicker tracker organ included such well-known selections as *Passacaglia* and *Fugue in C Minor* and the *Toccata and Fugue in D Minor*.

Wolverine's last meeting for 1974 was held at the Detroit residence of Glenn Rank and David Voydanoff on



Herb Head at the console of the D.T.O.C.
4/34 Wurlitzer.
(L.G. Mallett Photo)

December 15. The 21 room mansion, better known as the 'Wurlitzer House', contains Voydanoff's 3/6 Wurlitzer as well as Rank's 3/10 Wurlitzer, which will soon be playing. Small wonder how the house attained its name.

The meeting was, without a doubt, one of the most successful home meetings in the 10 year history of the Wolverine Chapter. Needless to say, the combination of over 70 members and a potluck dinner was quite a sight to behold.

Among the highlights of the day was a brief appearance by Mr. Lee Erwin who had just completed a program for the Motor City Chapter at



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the Punch and Judy Theatre. Mr. Erwin's ragtime music went over well on the organ — especially on Rank's piano which was recently added to the Voydanoff Wurlitzer.

Following dinner, Chairman

Mallett called the business meeting to order. The first order of business was the election of officers for 1975. The present officers were retained: Chairman, Lawrie Mallett; Vice-Chairman/Treasurer, Ed Corey, and Secretary,

Scott Smith.

The chapter wishes to thank all those responsible for such a successful year. 1975 promises to be even better yet.

SCOTT S. SMITH

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1955-1975

Consolidated Index of ATOS Publications

COMPILED BY LLOYD E. KLOS

This is a directory of major items which appeared in *The Tibia*, 1955-1958; *The Bombarde*, 1964-1966; and *Theatre Organ*, 1959-1975. No attempt has been made to list the thousands of smaller items such as Chapter News, Concert News, Nuggets, Vox Pops etc.

This is designed to replace previous listings, as this one has included a number of corrections and more subject headings. In some instances, stories are cross-indexed under two headings for users' convenience.

Abbreviations used:

(B) = Bombarde Magazine	(Spr) = Spring Issue
(E) = Electronic Organ	(Sum) = Summer Issue
(M) = Mechanical Instrument	(Supp) = Supplement
(P) = Pipe Organ	(T) = Tibia Magazine
(P&E) = Pipe & Electronic	(Win) = Winter Issue

Notes:

Hollywood Cavalcade began in *The Bombarde*, December 1964.

Nuggets From the Golden Days began August 1967.

John Muri's column began April 1969.

Dinny's Colyum (Del Castillo) began August 1971.

The Chapter Chairman and Secretary list, and the Pipe Piper list of public theatre organ installations appear annually in the April issue.

ATOS CHAPTERS'

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Smith Unit Organs (With Installation List)	1960	Win.	5
Song Slides and Theatre Organists	1970	Aug.	13
Syracuse's Theatre Organ Days	1971	Dec.	32
The Theatre Organ in American Culture	1969	Oct.	18
Toronto's Casa Loma Organ	1974	Feb.	5
A Trip to Yesteryear	1959	Win.	14
The Typical vs. the Top	1970	Oct.	27
Where's Wolf & Ward?	1972	June	34
Woman's Place in the Theatre	1971	June	25
Wood Pipe Organ Co. (With List)	1963	Win.	28
The Wurlitzer Wiring Schedule List	1971	Feb.	12
The Wurlitzer Factory (Picture Montage)	1963	Spr.	16

HOME ORGAN FESTIVALS

1964 Hoberg's Resort, California (B)	1964	Dec.	7
1965 Hoberg's Resort, California	1965	Fall	18
1966 Hoberg's Resort, California	1966	Dec.	36
1967 Hoberg's Resort, California	1967	Dec.	12
1968 Hoberg's Resort, California	1969	Feb.	14
1969 Hoberg's Resort, California	1970	Feb.	22
1970 Hoberg's Resort, California	1970	Dec.	24
1971 Asilomar, California	1972	Feb.	11
1973 Asilomar, California	1973	Dec.	14
1974 Asilomar, California	1974	Dec.	21
1975 Chicago, Illinois	1975	Oct.	16
1975 Asilomar, California	1975	Dec.	16

HUMOROUS

	Year	Issue	Page
All Through the Night	1959	Win.	13
A Pioneer Movie Organ	1965	Fall	27
The Empty Envelope Case	1972	Feb.	13
The Guys Who Fixed the Organ	1968	Feb.	5
The Movie Organist (Poem)	1975	Dec.	62
Nero Got An Organ	(T) 1958	Sum.	6
The Pizza Organ	1973	Dec.	49
Them Big Theaters Is Gettin' Bigger	1967	Dec.	7
The George Thompson Caper	(B) 1966	Sum.	8
Webley L. Webster at the Console	1975	Oct.	43

INSTALLATIONS

(Private Homes)

Dr. Paul Abernethy's Wurlitzer	1964	Win.	21
Dr. Paul Abernethy's Robert Morton	1973	Oct.	45
George Allen's Wurlitzer (Part 1)	1975	June	5
George Allen's Wurlitzer (Part 2)	1975	Aug.	25
John Angevine's Robert Morton	1971	Oct.	23
Duane Arey's Link	1962	Win.	11
Lowell Ayars' Wurlitzer	1965	Win.	19
Lee Bauscher's Wurlitzer	1968	Dec.	5
Fred Beck's Smith-Wurlitzer	1967	Feb.	24
Blake Braley's Wurlitzer	1965	Fall	9
Larry Bray's Organ Loft	1959	Win.	5
Ben Brown's Wurlitzer	1964	Sum.	8
George E. Brown's Smith	1975	Apr.	13
Ray Brubacher's Newcomer	1968	Apr.	17
Robert Burke's Wurlitzer	1966	Oct.	10
Jim Carter's Wurlitzer	1971	Apr.	10
Jim Carter's Wurlitzer (New Console)	1975	Feb.	38
Joe Chadbourne's Wurlitzer	(T) 1957	Sum.	11
Ralph Charles' Robert Morton	1967	June	32
John Clancy's Wurlitzer	1961	Win.	14
Buddy Cole's Wurlitzer	1966	Dec.	32
Peter Crotty's Landon	(B) 1966	Apr.	7
Reiny Delzer's Wurlitzer	1961	Fall	8
Clyde Derby's Wurlitzer	1966	Oct.	16
Roy Emison's Wurlitzer	1967	June	21
Ken Ensele's Wurlitzer	1971	Aug.	41
Weldon Flanagan's Wurlitzer	1964	Spr.	16
Reginald Foort's Moller (Traveling Organ)	1963	Win.	4
Thomas Ford's Wurlitzer	1968	Feb.	10
Pat Fucci's Robert Morton	1974	Dec.	43
Jon Habermaas' Hybrid	1966	Dec.	18
Lee Haggart's Smith	1973	Aug.	4
Tom Hamilton's Rodgers-Morton	1973	June	39
Harvey Heck's Wurlitzer	1972	Aug.	11
Fred Hermes' Wurlitzer	1965	Sum.	4
John Hobbs' Robert Morton	1971	Feb.	10
Lee Hohner's Robert Morton	1974	Apr.	35
Ken Hunt's Wurlitzer	(B) 1964	Aug.	8
Daniel Jackling's Aeolian-Kilgen	1975	Feb.	47
George Johnson's Wurlitzer	1972	Dec.	40
Russell Joseph's Wurlitzer	1963	Sum.	26
Lem Keller's Hybrid	1962	Spr.	8
Mark Kenning's Robert Morton and Barton organs	1974	Apr.	12
Richard Kline's Wurlitzer	1970	June	5
John Kuczinski's Wurlitzer	1973	Dec.	47
Joe Kurpan's Page	1975	Oct.	54
Marvin Lautzenheiser's "Genii" (Computer Player)	1972	Oct.	5
Doc Lawson's Wurlitzer	1961	Fall	4
Stan Lechowicz's Barton	1968	Dec.	10
John Ledwon's Wurlitzer	1966	Oct.	18
Richard Loderhose's Wurlitzer	1960	Fall	5
Harold Logan's Wurlitzer	1962	Win.	8
R.C. Maddy's Wurlitzer	1966	Dec.	5
Ed Mahn's Robert Morton	1969	Oct.	11
Marion Martin's Moller (Part 1)	1967	Oct.	14
Marion Martin's Moller (Part 2)	1968	Dec.	8
Marion Martin's Moller (Part 3)	1971	Feb.	30
Frank May's Barton	1975	June	34

	Year	Issue	Page
George Merriken's Wurlitzer	1961	Win.	8
Walter Miller's Wurlitzer	1970	Dec.	26
Jim Mills' Robert Morton	1971	June	15
Frank Netherland's Kimball	1966	Spr.	12
Oklahoma's Home Installations	1972	June	8
Floyd Paddock's Marr & Colton	1965	Fall	13
Lauren Peckham's Hybrid	1971	Oct.	29
Charles Peterson's Estey	1972	Aug.	41
Len Rawle's Wurlitzer	1971	June	17
Robert Rickett's Wurlitzer	1963	Sum. Supp.	
Dean Robinson's Wurlitzer	1972	Aug.	5
Laurel Ruby's Wurlitzer	(B) 1964	Aug.	4
Bob Sieben's Hybrid	1971	Feb.	24
Richard Simonton's Wurlitzer and Skinner organs	1961	Spr.	6
Louis Smith's Robert Morton	1965	Win.	10
H.A. Sommer's Robert Morton	1967	Feb.	29
Doug Spivey's Robert Morton	1971	Apr.	12
Art Stopes' "Beer Can" Organ	1969	June	24
Jack Strader's Wurlitzer	1962	Spr.	4
George Thompson's Wurlitzer	1966	Sum.	8
Roland Treuel's Wurlitzer-Morton	(B) 1965	Dec.	4
Bill Uhler's Marr & Colton-Kilgen	1972	June	18
Richard Vaughn's Wurlitzer	1959	Spr.	8
Howard Vollum's Wurlitzer	1973	Feb.	27
Judd Walton's Wurlitzer	1963	Spr.	4
Elmer Wehmeier's Wurlitzer	1965	Win.	16
Lawrence Weid's Wurlitzer	1974	June	27
Gil White's Hybrid	1970	Aug.	10
George Wright's Hybrid	(B) 1964	Feb.	3
George Wright's Hybrid (Destroyed)	1970	Oct.	12

INSTALLATIONS (Public Places)

Alexandria, Va. Arena Wurlitzer	1965	Fall	4
Alexandria, Va. Virginia Theatre's Barton	1969	June	5
Anderson, Ind. Paramount Theatre's Page	1966	Sum.	4
Ann Arbor, Mich. Michigan Theatre's Barton	1972	Oct.	24
Athol Springs, N.Y. St. Francis High School's Hall	1971	Aug.	40
Atlanta, Ga. Fox Theatre's Moller	1963	Win.	4
Atlanta, Ga. Fox Theatre's Moller	1975	Dec.	4
Australia Theatre Organs	1968	Oct.	22
Australia Theatre Organs	1969	June	42
Baton Rouge, La. Paramount Theatre's Robert Morton	1966	Oct.	5
Beaumont, Texas Jefferson Theatre's Robert Morton	1971	Aug.	7
Binghamton, N.Y. Roberson Center's Link	1968	Feb.	16
Binghamton, N.Y. Roberson Center's Link	1969	Dec.	8
Birmingham, Ala. Alabama Theatre's Wurlitzer	1973	Dec.	5
Boston, Mass. Metropolitan Theatre Wurlitzer	(T) 1958	Sum.	14
Brighton, Eng. Dome Concert Hall's Christie	1962	Win.	4
Brooklyn, N.Y. Fox Theatre's Wurlitzer	1965	Sum.	22
Buckingham, Eng. Town Hall Wurlitzer	1963	Sum.	28
Buffalo, N.Y. Larkin Building Moller	1970	Oct.	22
Buffalo, N.Y. Shea's Buffalo Wurlitzer	1964	Spr.	5
Buffalo, N.Y. Shea's Roosevelt Theatre's Marr & Colton	1961	Win.	4
Buffalo, N.Y. St. Paul's Episcopal Church's Hope-Jones	1974	Oct.	11
Canadian Organs' Status	1973	June	11
Carmichael, Cal. Big Top Pizza's Wurlitzer	1975	Apr.	17
Chattanooga, Ten. Tivoli Theatre's Wurlitzer	1965	Fall	20
Chicago, Ill. Chicago Theatre's Wurlitzer (Part 1)	1974	Aug.	4

	Year	Issue	Page		Year	Issue	Page
Chicago, Ill. Chicago Theatre's Wurlitzer (Part 2)	1974	Dec.	32	New York, N.Y. Paramount's Wurlitzer (Farewell)	1964	Fall	4
Chicago, Ill. Chicago Theatre's Wurlitzer (Dedication)	1975	Dec.	13	New York, N.Y. Radio City Music Hall's Wurlitzers	1965	Spr.	25
Chicago, Ill. Piccadilly Theatre's Kilgen	1960	Spr.	7	New York, N.Y. Radio City Music Hall Wurlitzer (Operations)	1974	Aug.	14
Chicago, Ill. Stadium's Barton	1969	Apr.	24	New York, N.Y. Roxy Theatre's Kimball	1970	Oct.	5
Chicago, Ill. Uptown Theatre's Wurlitzer	1970	Apr.	11	Northern California Pizza Parlor Organs	1975	Feb.	11
Chicago, Ill. WGN Wurlitzer-Kimball	1962	Sum.	12	Oakland, Cal. Neighborhood Church Robert Morton	1963	Spr.	8
Columbus, Ohio Loew's Ohio Robert Morton	1966	Dec.	10	Oakland, Cal. Paramount Theatre's Aeolian	1974	Oct.	33
Columbus, Ohio Loew's Ohio Robert Morton (Saved)	1969	Dec.	42	Omaha, Neb. Orpheum Theatre's Wurlitzer	1967	Apr.	37
Columbus, Ohio Loew's Ohio Robert Morton	1975	Feb.	4	Panama City Hotel's Wurlitzer	1972	Oct.	13
Columbus, Ohio-Ohio Theatre's Robert Morton	1975	June	16	Panama City Hotel's Wurlitzer (Removed)	1974	June	8
Courland, Cal. River Mansion's Robert Morton	1966	Oct.	25	Phoenix, Ariz. First Baptist Church Wurlitzer	1962	Spr.	10
Covina, Cal. Pipe 'n Pizza Wurlitzer	1970	Feb.	18	Plattsburgh, N.Y. Strand Theatre's Wurlitzer	1967	Aug.	2
Crawford Special List	1969	Dec.	23	Point Lookout, Mo. School of the Ozark's Wurlitzer	1972	Feb.	5
Davenport, Iowa Capitol Theatre's Moller-Wicks	1964	Win.	9	Portland, Ore. Benson High School's Kimball	1972	Dec.	31
Denver, Col. Isis Theatre's Wurlitzer (T)	1955	Fall	8	Portland, Ore. List of Theatre Organs	1964	Sum.	7
Detroit, Mich. Detroit Theater Organ Club's Wurlitzer	1974	Apr.	12	Portland, Ore. Oriental Theatre's Wurlitzer	1964	Sum.	4
Detroit, Mich. Organ Installations	1959	Win.	16	Portland, Ore. Paramount Theatre's Wurlitzer	1963	Spr.	12
Detroit, Mich. Fisher-Orbits Wurlitzer	1967	Feb.	10	Radio Station Pipe Organ List	1962	Sum.	13
Downer's Grove, Ill. Community High School's Wurlitzer	1970	Dec.	5	Radio Station Pipe Organ List Additions	1962	Fall	24
Durham, N. Car. Center Theatre's Robert Morton	1964	Win.	20	Redwood, Cal. Capn's Galley #2 Wurlitzer-Morton	1970	Oct.	28
Elmhurst, Ill. Skating Rink Hybrid	1965	Sum.	7	Richmond, Va. Theatre Organs	1960	Win.	8
Elmira, N.Y. Elmira Theatre's Marr & Colton	1963	Sum.	10	Richmond, Va. Mosque Wurlitzer (T)	1956	Fall	12
England's Traveling Moller	1963	Win.	14	Rochester, N.Y. Auditorium Theatre Wurlitzer	1967	Feb.	6
Erie, Pa. Gannon College's Tellers	1974	Dec.	35	Rochester, N.Y. Fitzhugh Hall Wurlitzer	1966	Oct.	33
Fort Wayne, Ind. Embassy Theatre's Page	1975	Oct.	22	Rochester, N.Y. Loew's Rochester Marr & Colton	1962	Fall	10
Fort Worth, Tex. Casa Manana's Wurlitzer	1972	Dec.	10	Rochester, N.Y. Theatre Organs and Organists	1967	Oct.	10
Frederick, Md. Tivoli Theatre's Wurlitzer	1971	Apr.	4	Rochester, N.Y. WHEC's Wurlitzer	1962	Sum.	12
Gloucester, Mass. Hammond Castle's Austin	1973	Apr.	13	Roswell, N. Mex. N. Mexico Military Inst. Hillgreen-Lane	1973	June	28
Gowanda, N.Y. Hollywood Theatre's Wurlitzer	1965	Win.	28	Sacramento, Cal. Capitol Theatre's Robert Morton	1966	Sum.	33
Hartford, Conn. Allyn Theatre's Austin	1961	Fall	10	Sacramento, Cal. Carl Greer Inn's Robert Morton	1964	Win.	4
Hawaii's Theatre Organs	1974	Dec.	10	Sacramento, Cal. Golden Bear Playhouse Wurlitzer	1974	Dec.	11
Hershey, Pa. Community Theatre's Aeolian-Skinner	1968	June	8	Sacramento, Cal. Grant Union High School's Wurlitzer (Fire)	1974	Feb.	20
Hilo, Hawaii Theatre's Robert Morton	1964	Spr.	21	Sacramento, Cal. Grant Union High School's Wurlitzer (Arrests)	1974	June	17
Juneau, Alaska 20th Century Theatre's Kimball	1963	Fall	10	Salt Lake City, Utah Tabernacle Organ	1971	Apr.	5
Kingston, Ont. Queen's University Hillgreen-Lane	1974	Apr.	37	San Francisco, Cal. Fox Theatre's Wurlitzer (T)	1956	Sum.	10
Kingston, R.I. University of Rhode Island's Moller-Austin	1970	June	16	San Francisco, Cal. Lost Weekend's Wurlitzer	1964	Sum.	11
Leeuwarden, Holland Standaard	1967	Apr.	18	San Francisco, Cal. Organs	1975	Apr.	12
"Little Mother" Makes The Trip	1973	Feb.	23	San Francisco, Cal. Orpheum Theatre's Robert Morton	1973	Oct.	49
Lloyd Museum Plans Wurlitzer Installation	1973	June	4	San Francisco, Cal. Orpheum Theatre's Robert Morton	1975	June	32
London, Eng. BBC Compton	1966	Spr.	4	San Francisco, Cal. Paramount Theatre's Wurlitzer	1961	Sum.	4
London, Eng. Granada Tooting Wurlitzer	1970	Apr.	5	San Sylmar, Cal. Museum's Wurlitzer	1973	Feb.	13
London, Eng. Granada Woolwich Wurlitzer	1971	Oct.	5	Santa Clara, Cal. Capn's Galley #1 Wurlitzer	1968	Oct.	14
London, Eng. Odeon Leicester Square Compton	1964	Win.	15	Scotland List of Theatre Organs	1973	Feb.	38
London, Eng. Odeon Marble Arch Wurlitzer	1963	Sum.	4	Seattle, Wash. Music Hall Theatre's Robert Morton	1963	Spr.	11
Los Altos, Cal. Melody Inn's Wurlitzer	1971	June	18	South Pasadena, Cal. Rialto's Wurlitzer (Fire)	1971	Dec.	22
Louisiana Theatre Organs	1973	Aug.	15	Springfield, Ill. Orpheum Theatre's Barton	1961	Win.	16
Memphis, Ten. Malco Theatre's Wurlitzer	1961	Win.	6	Springfield, Ohio State Theatre's Wurlitzer	1973	Dec.	35
Memphis, Ten. Malco Theatre's Wurlitzer	1971	Apr.	8	St. Louis, Mo. Fox Theatre's Wurlitzer	1966	Spr.	9
Miami, Fla. Olympia Theatre's Wurlitzer	1967	Apr.	11	St. Louis, Mo. KMOX Kilgen	1960	Spr.	10
Milwaukee, Wis. Center Theatre's Kimball	1972	June	11	St. Louis, (Mo.) St. Louis Theatre's Kimball	1967	June	11
Milwaukee, Wis. Colonial Theatre's Barton	1961	Sum.	12	Syracuse, N.Y. Keith's Wurlitzer (Moved)	1969	Aug.	8
Milwaukee, Wis. Schnitzelhaus' Wurlitzer	1973	June	31	Thomaston, Conn. Opera House Marr & Colton	1971	Dec.	4
Minneapolis, Minn. KSTP-TV Wurlitzer	1959	Sum.	5	Thomaston, Conn. Opera House Marr & Colton	1975	Aug.	49
Minneapolis, Minn. Minnesota Theatre Wurlitzer	1961	Fall	8	Toledo, Ohio Parmount Theatre's Wurlitzer	1962	Sum.	18
Monterey, Cal. Red Vest Pizza's Wicks	1973	June	23	Toronto, Ont. Odeon Carlton's Hillgreen-Lane	1970	Aug.	16
Moscow, Id. University of Idaho's Robert Morton	1970	Apr.	28	Toronto, Ont. Casa Loma's Wurlitzer	1974	Feb.	5
Mundelein, Ill. St. Mary's of the Lake Seminary Hybrid (B)	1965	Sep.	13	Toronto, Ont. Casa Loma's Wurlitzer (Dedicated)	1974	Apr.	25
New Haven, Conn. Paramount Theatre's Wurlitzer	1970	Dec.	8	Trenton, N.J. Lincoln Theatre's Moller	1968	Feb.	14
New York, N.Y. Carnegie Hall's Rodgers (E)	1974	Aug.	19	Trenton, N.J. War Memorial's Moller	1975	Dec.	11
				Tulsa, Okla. Theatre Organs	1969	Oct.	20
				Upper Darby, Pa. Tower Theatre's Wurlitzer	1969	Dec.	36
				Vancouver, B.C. Orpheum Theatre's Wurlitzer (Saved)	1974	Dec.	5

	Year	Issue	Page
Vincennes, Ind. Indiana University's Wurlitzer	1969	June	8
Wanaque, N.J. Suburban Restaurant's Wurlitzer	1971	Oct.	35
West Berlin, Ger. Siemens' Palace Wurlitzer	1964	Sum.	10
Westchester, Cal. Loyola College's Wurlitzer	1975	Feb.	42
Whiting, Ind. Hoosier Theatre's Wurlitzer	1971	June	16
Wichita, Kan. Century II Center's Wurlitzer (Damaged)	1968	Apr.	5
Wichita, Kan. Century II Center's Wurlitzer (Dedicated)	1973	Apr.	23
Wichita, Kan. Century II Center's Wurlitzer	1974	Oct.	9
Wichita, Kan. Century II Center's Wurlitzer (Computer Comb.)	1975	Apr.	11
Wichita, Kan. Miller Theatre's Wurlitzer	1967	Dec.	5
Willimantic, Conn. Windham Tech. School's Wurlitzer	1971	Feb.	7
Wilmington, Del. Dickinson High School's Kimball	1970	June	18

LEGAL ADVICE

The Use of Contracts	1967	Apr.	6
Insurance Protection — Your Project	1968	Aug.	13
A Few Words From Our Attorney	1973	Dec.	11

MISCELLANEOUS

American Film Institute Gets Wurlitzer	1975	Oct.	27
The Circus Is Coming	1971	June	6
How to Clean 78 RPM's	1971	Aug.	14
Remember This Disc?	1962	Spr.	9
Dramatic Value of the Theatre Organ	1973	Aug.	10
Factory Force of Three Turns Out Organs (B)	1964	May	4
Fanny Wurlitzer Rose For Sale	1972	Oct.	23
The Future Looks Good	1974	Apr.	13
Ben Hall Memorial	1972	Dec.	28
Head Bros. Circus	1974	June	18
Harry Ingling Joins Newport Organs	1974	June	41
Pipe Organ Service Co., San Francisco	1961	Sum.	5
Pipes and Pops!	1967	Apr.	10
Radio Announcers Spread Theatre Organ Gospel	1973	Oct.	26
Real Pipe for Price of Plug-In?	1969	Dec.	14
Keeping the Record Straight	1973	Apr.	18
The Renaissance of Theatre Organ	1968	June	26
RTOS Anniversary Weekend	1975	Feb.	39
San Diego's Theatre Organ Plans	1974	Aug.	12
Silent Film Music In Talking Pictures	1973	Apr.	45
Sioux City Women Raise \$25,000	1972	Aug.	13
Too Much Success at School of the Ozarks?	1973	Oct.	35
Uticans Are Tuned In to the "Organ Loft"	1971	Feb.	27
Wichita's Fourth Wurlitzer "Pops" Season	1975	Oct.	10
The Young Radical Comes of Age	1970	Feb.	17
Theatre Organ Revival is More Than Nostalgia	1970	June	20
Wurlitzer Revised List Ready	1973	June	18

MUSIC REVIEWS

Accordafolo Double Feature Selection of Jimmy Boyce	1975	June	44
"Alles Was Dubist" (Nalle)	1973	Apr.	30
Cinema Organ Styles	1975	Aug.	50
Cadence Collection of Piano Classics, Transcribed for Organ	1975	Apr.	43
Collection of Original Compositions for Organ	1970	Apr.	31
Early English Organ Music	1973	Dec.	46
The Entertainer and the Ragtime Dance	1975	Aug.	50
Heart and Once In Love With Amy	1975	Aug.	51
Lida Rose and 76 Trombones	1975	Aug.	50
The Mighty Theatre Organ	1975	Dec.	57
Primer of Cinema Organ Styling	1975	June	44

OBITUARIES (Closing Chord)

Abel, Earl	1973	Apr.	45
Ahlschlager, Wallace W. Sr. (B)	1965	Sum.	21
Apple, Robert M.	1965	Win.	30
Arndt, Leo F.	1973	Feb.	11

	Year	Issue	Page
Bailey, Bea (Sheehan)	1975	June	29
Barton, Dan	1974	June	42
Baylor, George W.	1975	Dec.	51
Beaver, Paul	1975	Apr.	45
Benson, Walter	1971	Oct.	23
Berry, Ray	1962	Fall	2
Blakely, Frances	1971	Dec.	35
Boomhower, Thelma	1972	June	36
Braun, Jim	1967	June	37
Brickell, Ronald (B)	1966	Apr.	11
Brigham, Chester A. (B)	1964	Aug.	9
Brite, Joseph L.	1974	Dec.	13
Cagle, Dewey	1974	June	42
Cargill, Sylvester (Sal)	1962	Spr.	7
Carson, Robert S.	1975	Dec.	53
Carson, Ruth	1972	Aug.	42
Carter, Jim	1975	Feb.	38
Carter, Olive B. (B)	1964	May	9
Chadwick, Cecil	1966	Oct.	22
Codd, George E.	1973	Aug.	51
Cole, Buddy (B)	1964	Dec.	6
Coleman, Carl E.	1970	Oct.	38
Connor, Jim	1967	Aug.	38
Crawford, Jesse	1962	Sum.	2
Danielson, Win.	1967	Feb.	36
Daugherty, Samuel S.	1964	Spr.	9
Day, Jim	1971	Aug.	19
Dilworth, Robert (Jr.)	1974	Dec.	13
Driggs, Collins	1966	Dec.	36
Duffy, Johnny	1972	Oct.	40
Dunstedter, Eddie	1974	Aug.	20
Edwards, Mack A. (B)	1965	Sep.	27
Eisenhart, M. Herbert	1975	Apr.	46
Ellsasser, Richard	1972	Dec.	42
Epstein, George	1972	Apr.	11
Erdmen, Douglas	1970	Feb.	27
Farney, Gus (B)	1964	May	9
Fisher, DeForest (Dee) (B)	1965	Sum.	21
Ford, Eddie	1974	Aug.	20
Freeman, Ron	1968	Oct.	33
Garretson, Bob	1973	Oct.	10
Gaumer, Viloma	1973	June	27
Gebhardt, Ruth C.	1971	Aug.	19
Gooding, Gladys (B)	1964	May	9
Grierson, Mabel B.	1973	Aug.	51
Grierson, Tom	1966	Oct.	30
Hall, Ben M.	1971	Feb.	19
Hammett, Vic	1975	Feb.	49
Hammond, John F.	1972	Dec.	43
Hammond, Laurens	1973	Aug.	51
Hermes, Jane	1971	June	35
Holywell, John A.	1973	Dec.	20
Huck, Bill (B)	1965	Dec.	8
Huntington, Arthur F.	1969	Dec.	25
Jacobs, Anson C.	1975	Aug.	35
Johnson, Nichole	1975	Dec.	51
Kearns, Joseph	1962	Spr.	7
Kerr, Avelyn M.	1973	June	27
Koons, Barbara	1975	Aug.	35
Korinke, Marvin C.	1968	Apr.	41
Leigh, Leonard	1967	Feb.	36
Lewis, Fulton, Jr.	1966	Oct.	22
Little, Tony (Anthony Malecki)	1975	Dec.	51
Lockwood, Louis	1966	Sum.	44
Losh, George	1975	Dec.	52
Luebke, Harold W.	1975	Dec.	51
MacClain, Leonard	1967	Oct.	4
MacLean, Quentin	1962	Fall	26
Macpherson, Roderick "Sandy"	1975	June	29
Malotte, Albert Hay (B)	1964	Dec.	6
March, Archibald	1966	Oct.	22
Marr, David J. (Mrs.)	1969	Dec.	25
Martel, Arthur (B)	1965	Sep.	27

	Year	Issue	Page
Mason, Albert T.	1974	Aug.	20
Meenan, Thomas P.	(B) 1965	Dec.	8
Melgier, Arthur W.	1974	Aug.	20
Miller, F. Donald.	1972	Feb.	24
Mitchell, John E.	1967	Oct.	36
Morie, John.	1972	Dec.	42
Movius, Arthur J., Jr. (Dr.)	1975	June	29
Orcutt, James A.	1969	June	26
Page, Milton (Dr.)	(B) 1966	Apr.	11
Papp, Daniel L.	1969	Dec.	25
Peabody, Eddie	1970	Dec.	14
Peterson, Howard L.	1973	June	27
Pomerat, Roland	1969	Dec.	25
Posey, Robert P.	1974	Aug.	20
Reed, Harry	1967	Oct.	36
Rice, Mildred	1973	June	27
Rogers, Frank D.	1969	June	26
Rosing, George	1974	Aug.	20
Ross, Alan P.	1970	Oct.	38
Rupf, Harry	1973	Oct.	10
Schlicker, Herman L.	1975	Feb.	50
Schoales, Arthur	(B) 1965	Sum.	21
Schwartz, Lawrence	1972	Dec.	42
Seaver, George A.	1972	June	35
Shaw, Gerald	1974	Aug.	51
Shearin, Harry E.	(B) 1965	Sep.	27
Shelly, Raymond G.	1965	Spr.	35
Shriner, Herb	1970	June	34
Siegel, Arsene	1967	Feb.	36
Stayner, Esther McDonald	1971	Aug.	19
Steele, Edith	1971	June	35
Strauss, Allen A.	1968	Aug.	29
Swett, Ira	1975	June	29
Templeton, Georgia	1968	Oct.	33
Thomas, John R.	1968	Apr.	40
Togni, Victor	(B) 1965	Sum.	21
Tourtellotte, Wesley B.	1969	Dec.	25
Trepte, Walter B.	(B) 1964	Aug.	9
Trout, Ralph III	1974	Dec.	13
Ward, Jack	1973	Aug.	51
Warner, Harold	1960	Win.	10
Watson, Reginald	1960	Oct.	7
Weiner, Carl "Charlie"	1975	Dec.	52
Weir, Louis	1972	Dec.	42
Welch, Truman	1968	Apr.	40
Wickersham, George W.	1971	Oct.	23
Wiener, Jean	1970	Feb.	27
Wood, D.E. (Woody)	1975	Dec.	51
Wood, Frederick C.	1970	Dec.	14
Wright, Bartholomew	1967	June	37
Wright, Floyd	1961	Win.	9
Wurlitzer, Farny R.	1972	June	5
Wurlitzer, Farny R. (Mrs.)	1968	Apr.	41

ORGANISTS' ACTIVITIES

Mildred Alexander Opens Teaching Studio	1969	Feb.	24
Jeffrey Barker's American Tour	1963	Fall	16
Michael Candy's American Tour	1962	Win.	18
Gaylord Carter In London	(T) 1958	Spr.	4
Gaylord Carter Ends New Mexico Season	1974	June	26
Colin Cousins Tapes Odeon Carlton Farewell	1973	Dec.	17
Lee Erwin Makes a New York First	1971	Apr.	34
Lee Erwin Discovers Robert Morton	1973	Dec.	13
Lee Erwin to Record for Angel Records	1974	Feb.	35
Lee Erwin and the Joys of Recording	1974	June	5
Lee Erwin Gives Muskegon a Full House	1974	June	30
Tony Fenelon's United States Tour	1970	Feb.	5
Reginald Foot Reunited With His Moller	1975	Dec.	23
Shirley Hannum Goes West	1973	Apr.	26
Dennis James Scores With Silent Movie & Orchestra	1972	June	33
Dennis & Heidi James' English Tour	1975	Oct.	11
Rex Koury and Dennis James Score "Showboat"	1974	Aug.	53

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Lyn Larsen's Australian Tour	1968	June	17
John Ledwon Tours Europe	1963	Spr.	7
Tom Lockwood's Search For the Phantom	1973	Oct.	18
Another First for Billy Nalle	1972	Oct.	29
Billy Nalle, Wichita's Gain	1974	June	29
Dr. Parmentier Returns to Pipes	1973	June	12
Yamaha Winner, Ronald Pedley, Bound for Japan	1973	Aug.	51
Ron Rhode and Organ Stop Pizzas	1975	Dec.	20
"Our David" Scrimenti (Part 1)	1973	Apr.	34
"Our David" Scrimenti (Part 2)	1975	Aug.	31
Bud Taylor Recovering	1975	Aug.	44
Don Thompson at Roswell, N. Mexico	1974	Apr.	20
George Wright Plays First British Concert	1973	Oct.	30

PLAYING INSTRUCTIONS AND ADVICE

An Outline For a Course In Theatre Organ (Part 1) (Muri)	1975	Apr.	22
An Outline For a Course In Theatre Organ (Part 2) (Muri)	1975	June	24
An Outline For a Course In Theatre Organ (Part 3) (Muri)	1975	Aug.	46
An Outline For a Course In Theatre Organ (Part 4) (Muri)	1975	Oct.	28
An Outline For a Course In Theatre Organ (Part 5) (Muri)	1975	Dec.	50
How to Play the Cinema Organ (Part 1) (Tootell)	1967	Apr.	8
How to Play the Cinema Organ (Part 2) (Tootell)	1967	June	8
How to Play the Cinema Organ (Part 3) (Tootell)	1967	Aug.	22
How to Play the Cinema Organ (Part 4) (Tootell)	1967	Oct.	18
Cueing a Silent Movie (Higgins)	1973	Feb.	5
On Imitation (Muri)	1971	Feb.	13
Did You Bring Your Music With You? (Muri)	1969	Dec.	17
Musical Accompaniment for Motion Pictures (Lang & West)	1971	Aug.	11
Organ Accompaniment of Motion Pictures (Vining)	1963	Fall	12
Playing In the Picture Houses (Fitzpatrick)	1973	Apr.	11
Playing the Film (Part 1) (Muri)	1974	Apr.	21
Playing the Film (Part 2) (Muri)	1974	June	28
Playing the Film (Part 3) (Muri)	1974	Aug.	45
How to Behave While Practicing (Muri)	1972	Aug.	22
Quitting, Qussing & Quing (Part 1) (Del Castillo)	1968	Feb.	11
Quitting, Qussing & Quing (Part 2) (Del Castillo)	1968	Apr.	20
Recording Procedure (Leibert)	1969	Oct.	5
Recording Procedure (Nalle)	1969	Apr.	19
Registration and Relativity (Muri)	1973	Aug.	42
Becoming a Registration Gourmet (Miller)	1975	Oct.	37
Silent Movie Accompaniment (Part 1) (Jenkins)	1968	Oct.	24
Silent Movie Accompaniment (Part 2) (Jenkins)	1969	Feb.	17
Silent Movie Accompaniment (Part 3) (Jenkins)	1969	Aug.	13
Silent Movie Accompaniment (Part 4) (Jenkins)	1970	Apr.	14
The Sound of Music (Muri)	1969	June	19
Finding the Right Teacher (Muri)	1972	Apr.	35
What Is Required of the Theatre Organist (J. Crawford)	1971	Feb.	28

RECORD LISTS

List of 1955 and 1956 Recordings	(T) 1957	Spr.	16
Mel Doner List, Part 1	(T) 1956	Sum.	15
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Mel Doner List, Part 6	(T) 1958	Spr.	14
Mel Doner List, Part 7	(T) 1958	Sum.	12
Mel Doner List, Part 8	1960	Fall	13
Re-Issue and New Release List, No. 1	(T) 1955	Fall	13
Re-Issue and New Release List, No. 2	(T) 1956	Sum.	15
Re-Issue and New Release List, No. 3	(T) 1956	Fall	16
Re-Issue and New Release List, No. 4	(T) 1957	Win.	16
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Remember This Disc?	1962	Spr.	9

RECORD REVIEWS AND NOTES

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Alexander, Mildred-Alexander, the Great (B)	1966	Apr.	12	Cole, Buddy — Pops Concert Extravaganza			
Alexander, Mildred — Live From the Wiltern	1966	Dec.	26	(w/orch.) (B)	1965	May	18
Alexander, Mildred — Thoroughly Fabulous Millie	1970	Feb.	34	Cole, Karl — This is Karl Cole	1973	Aug.	44
Baga, Ena — Buckingham Concert	1967	Aug.	19	Concert Recording Stars Wish You a Merry			
Baga, Ena — Joy to the World (P & E)	1968	Feb.	26	Christmas (P&E)	1972	Oct.	40
Baga, Ena — Joy to the World (P&E)	1972	Oct.	40	Cranfield, Cecil — The Grand One	1967	June	34
Baker, Don — Far Away Music (T)	1957	Spr.	17	Crawford, Jesse — Plays Irving Berlin (T)	1958	Spr.	8
Baker, Don — Sound Showcase (B)	1964	Feb.	10	Crawford, Jesse — Plays Jerome Kern	1959	Win.	20
Baker, Don — The New York Paramount Comes Down	1970	Feb.	35	Crawford, Jesse — The Song Is You	1960	Sum.	14
Baker, Don — Returns to the Brooklyn Paramount	1973	Dec.	37	Crawford, Jesse — Songs of Love	1960	Sum.	14
Baker, Eddie (Doc Bebko) — Shuffle Off to Buffalo (B)	1964	Dec.	17	Crawford, Jesse — Poet of the Pipe Organ	1963	Win.	23
Balsano, Dick — Ricardo, Organ and Piano (E)	1971	Feb.	15	Crawford, Jesse — Best of J.C. (P&E) (B)	1964	May	11
Barker, Jeff — The Young Sound	1969	June	35	Crawford, Jesse — A Lovely Way to Spend An			
Barnett, Knight — Australia In Music	1967	Dec.	27	Evening (P&E) (B)	1965	May	19
Bayco, Frederick — Music for Theatre Organ, No. 2	1967	June	34	Crawford, Jesse — When Day Is Done	1970	June	26
Beaver, Paul — Perchance to Dream	1967	Feb.	28	Crawford, Jesse — Magic Moments (E)	1971	Oct.	27
Beaver, Paul — Perchance to Dream	1975	Apr.	21	Crawford, Jesse — Poet of the Organ at His Ballad Best	1975	Apr.	18
Bellomy, Dan — The Night is Young	1975	Aug.	33	Curtis, Ron — It's Wonderful	1968	June	30
Benzmiller, Jim — Bold, Brassy, Brilliant	1971	Apr.	30	Dalton, Bill — At the Console	1968	Dec.	25
Berry, Leon — Leon and the Lion	1972	Dec.	34	Dalton, Bill — Ohio Theatre, Vol. 1	1974	Feb.	18
Bingham, Roy — At the 'M' Ranch Wurlitzer	1975	Dec.	56	Daly, William — Organ Rhapsody	1959	Sum.	11
Blackmore, George — A State Occasion	1964	Sum.	23	Davidson, Leroy — It's a Good Day (E)	1975	Apr.	21
Blackmore, George — Regal Memories	1967	Feb.	30	Davies, Ian — Australian Style	1967	Aug.	19
Blackmore, George — Sea Side Walk	1969	Apr.	27	Davies, William — The Organ Plays Music For a Merry			
Blackmore, George — George at the Robert Morton	1975	Dec.	54	Christmas	1970	Dec.	18
Blunk, Bill — Just Plain Bill	1968	Aug.	20	Davies, William — Cinema Organ Encores	1975	Apr.	20
Bock, Fred — 50 Songs of Ralph Carmichael	1974	Dec.	40	Davies, William — Every Night is Music Night	1975	Aug.	32
Bock, Fred — Plays 50 Songs of John W. Peterson	1975	Apr.	20	Del Castillo, Lloyd — Pipe Dreams	1971	Aug.	34
Bohr, Ray — Midnight for Two (T)	1957	Spr.	17	Del Castillo, Lloyd — Salute to America	1973	Apr.	19
Bohr, Ray — The Big Sound on Broadway (T)	1957	Sum.	20	Dell, Helen — Meet Helen Dell (P&E)	1969	Apr.	28
Bohr, Ray — At the Radio City Music Hall Organ	1960	Sum.	14	Dell, Helen — The Electric Touch of Helen Dell (E)	1969	Oct.	31
Bohr, Ray — Organ Memories (B)	1965	Dec.	16	Dell, Helen — Plus Pipes	1970	Feb.	35
Bollington, Al — Serenades In Blue (B)	1964	Aug.	11	Dell, Helen — Sugar & Spice	1970	Dec.	17
Bollington, Al — This is a Wonderful Way to				Dell, Helen — Bright Pipes	1971	Dec.	13
Spend an Evening (B)	1965	Dec.	15	Dell, Helen — I Feel Christmas	1972	Oct.	40
Bollington, Al — This Is a Lovely Way to				Dell, Helen — At the Mission Playhouse	1974	June	37
Spend an Evening	1967	Dec.	27	Dell, Helen — Plays Baseball	1975	Apr.	21
Bollington, Al — Organ Magic (E)	1968	June	31	De Mello, John — At the Waikiki Theatre Organ	1963	Win.	27
Boyce, Jimmy — Skate Along With the Mighty				Derby, Clyde — Remember Me?	1967	Dec.	25
Wurlitzer (B)	1965	Dec.	14	Dixon, Reginald — Organ Memories (B)	1965	Dec.	16
Boyce, Jimmy — Showtime	1967	Dec.	27	Dixon, Reginald — The Organ Plays Music for a			
Boyce, Jimmy — Plays the Wise Grande Barton	1975	Feb.	42	Merry Christmas	1970	Dec.	18
Boyer, Stu — Plays Timeless Treasures	1970	Feb.	36	Duffy, Johnny — The Look of Love (E)	1969	Apr.	29
Brereton, Robert — Pipe Organ Encores	1967	Apr.	45	Dumser, Peter — Theatre Organ Encores (E)	1973	June	21
Briggs, Noel & Eric Lord — Opposite Ranks	1973	Oct.	25	Dunstedter, Eddie — Bells of Christmas Chime Again	1963	Win.	27
Broadbent, Ernest — Sounds Like Blackpool	1974	June	39	Dunstedter, Eddie — Pipe Organ Favorites (B)	1965	May	19
Brown, Jackie — At the Mighty Wurlitzer (4 tapes)	1962	Fall	27	Dunstedter, Eddie — Christmas Candy (B)	1965	Dec.	15
Brown, Jackie — You Asked For It (tape)	1966	Sum.	45	Dunstedter, Eddie — Plays Requests	1969	Aug.	36
Brown, Jackie — The Flying Scotsman Goes on Tour	1970	June	27	Ellis, Don Lee — From the Top (E)	1974	Dec.	41
Bruhacher, Ray — Who is Ray Bruhacher?	1972	June	21	Ellis, Don Lee — 'My Way' With Love (E)	1975	Oct.	52
Buhrman, Bert — Nostalgia at the Mighty Wurlitzer	1972	Feb.	16	Ellsasser, Richard — Hi Fi Holiday For Organ (T)	1957	Spr.	17
Callahan, O'Lyn — O'Lyn (E)	1975	Feb.	45	Ellsasser, Richard — Music of David Rose (T)	1957	Sum.	18
Carter, Gaylord — Music From the Golden Age of				Ellsasser, Richard — More LeRoy Anderson (T)	1958	Spr.	8
Silent Movies	1963	Spr.	13	Elmore, Robert — Boardwalk Pipes (T)	1957	Sum.	18
Carter, Gaylord — Reprise Performance	1971	Apr.	30	Erwin, Lee — Oldies for Pipe Organ	1963	Win.	27
Carter, Gaylord — Fifty Years of Chasing	1973	Feb.	36	Erwin, Lee — Sound of the Silents	1969	Feb.	35
Chadwick, Doreen — Oh, Lady Be Good!	1974	Feb.	17	Erwin, Lee — Plays Ben Hall's "Little Mother"	1973	Dec.	39
Chapman, Keith — The Grand Court Organ				Erwin, Lee — Sound of the Silents	1974	Aug.	23
(Wanamaker's)	1974	Apr.	41	Erwin, Lee — Rosebud	1974	Dec.	38
Chapman, Wayne — At the Al Ringling Theatre Organ	1962	Sum.	21	Extrasonic Vol. 1 (Several organists)	1969	Apr.	26
Charles, Terry — Christmas With Terry Charles	1970	Oct.	32	Fairground Favorites (M)	1969	Apr.	29
Charles, Terry — My Way	1971	Feb.	14	Farney, Gus — Colossus	1960	Spr.	12
Charles, Terry — Snazzy Rhythm	1975	June	19	Farney, Gus — At the 5 Manual Wurlitzer	1961	Spr.	5
Cimmino, Frank — Golden Moments	1975	Aug.	32	Fenelon, Tony — Academy Award Songs	1968	Dec.	26
Cleaver, Robinson — Granada	1968	Dec.	26	Fenelon, Tony — Tony!	1969	Dec.	29
Clifford, Eddie and Tubby Clark —				Fenelon, Tony — In America	1970	Aug.	40
Piano, Pipes & Pops	1961	Win.	10	Fenelon, Tony — Requests Repeat	1970	Oct.	32
Coffman, Bill — One Hour With You (B)	1965	May	17	Fenelon, Tony — I'm On My Way	1974	Oct.	38
Coffman, Bill — Sounds From Old Town Music Hall	1971	June	27	Fenner, Andrew — At the Theatre Organ	1970	June	27
Cole, Buddy — Modern Pipe Organ	1963	Win.	23	Ferrari, Larry — At the Mighty Wurlitzer	1969	Dec.	30
Cole, Buddy — Autumn Nocturne (B)	1964	Dec.	18	Ferrari, Larry — Encore	1972	Apr.	29
Cole, Buddy — Hits From Golden Age of Dance Bands				Finch, Carlton — Niagara Falls Symphonette	1970	Feb.	35
(w/orch.) (B)	1965	May	18	Finch, Horace — On the Wurlitzer in Empress			
				Ballroom, Blackpool	1975	Feb.	43

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Floyd, Bill — The Paramount Sound	1968	Aug.	20	Koury, Rex — At San Sylmar	1974	Oct.	37
Foot, Reginald — Christmas In Your Heart	1960	Spr.	12	Koury, Rex — Plays Scotty's Castle Theatre Organ	1975	July	18
Foot, Reginald — At His English Best	1962	Fall	27	Krist, Gordon — Just For the Fun Of It	1970	Feb.	34
Foot, Reginald — Organ Memories	(B) 1965	Dec.	16	Kumagai, Maria — Music From "Song of Norway" (E)	1975	June	21
Fox, Virgil — Plays the Wanamaker Organ	(B) 1964	Dec.	20	Lake, Martha (Dick Schrum) — Martha!	1969	Dec.	30
Fox, Virgil — Organ Memories	(B) 1965	Dec.	16	Landon, John (Dr.) — At the Paramount in Anderson, Ind.	1966	Sum.	36
Fox, Virgil — The Organ Plays Music for a Merry Christmas	1970	Dec.	18	Landon, John (Dr.) — Sacred Pipe Organ Melodies	1969	June	35
Fox, Virgil — The Entertainer	1975	Aug.	34	Lane, Kenneth — You're On My Mind	1966	Sum.	38
Franklin, Barnard — Plays the Alabama Theatre Organ	1975	Dec.	56	Langdon, Verne — Circus Clown Calliope	1974	Feb.	19
Frazier, Ray — Reflections of a Golden Era	1972	Dec.	34	Langdon, Verne — Music for Magicians	1974	Oct.	35
French, Don — Goes Oriental	1967	Feb.	29	Langdon, Verne — Circus Clown Calliope	1975	Apr.	21
Garrett, Roger — The Mighty Morton	1968	Apr.	28	Langford, Bill — Gangbusters & Lollipops	1972	Aug.	45
Garrett, Roger — The Forgotten Sound	1972	Feb.	16	Langford, Bill — I'll Be Home for Christmas	1974	Dec.	41
Gaudin Melodies (M)	1974	June	41	Larsen, Lyn — Presenting Lyn Larsen	(B) 1965	Dec.	14
George, Don — America's Favorite Organ Hits	1963	Spr.	13	Larsen, Lyn — An Evening at Home With the Mighty Wurlitzer	1967	Feb.	28
Gerhard, Ramona — Intermission Time	(T) 1957	Sum.	19	Larsen, Lyn — Coast to Coast	1968	Aug.	20
Glen, Irma — Music; Prayer Therapy	1971	Dec.	14	Larsen, Lyn — People	1969	Aug.	37
Glen, Irma — Music, Ecology and You (E)	1972	June	23	Larsen, Lyn — Bravo!	1969	Oct.	30
Gnaster, Tom — A Young Man's Fancy	1972	Oct.	37	Larsen, Lyn — Get Happy	1970	June	26
Graveur, Pierre — Organ At Twilight (P&E)	1959	Sum.	11	Larsen, Lyn — Something Special (E)	1971	Apr.	30
Gregor, Gerhard — Sousa Marches	(B) 1965	Sep.	19	Larsen, Lyn — Lyn at the Dendy	1971	Apr.	31
Gress, Ed — Mighty Wurlitzer Sound	(T) 1957	Sum.	19	Larsen, Lyn — Joy to the World	1971	Dec.	14
Grierson, Tom — Plays Palace Favorites	1963	Sum.	17	Larsen, Lyn — Spectacular at the Wurlitzer Theatre Pipe Organ	1972	Apr.	27
Gustafson, Jack — Jack Gustafson & the Pipe Organ	1969	Aug.	37	Larsen, Lyn — Joy to the World	1972	Oct.	40
Gustafson, Jack — Plays Your Requests	1970	Dec.	17	Larsen, Lyn — At the Organ Loft	1973	Aug.	44
Hammett, Vic — A Buckingham Special	1966	Sum.	37	Larsen, Lyn — Out of a Dream	1974	Apr.	40
Hammett, Vic — At the Baldwin Theatre Organ (E)	1969	Apr.	27	Larsen, Lyn — America, I Love You	1975	Oct.	49
Hammett, Vic — Pipin' Hot From the Cap'n's Galley	1971	Dec.	13	La Salle, Dick — Final Curtain	1959	Sum.	11
Hannum, Shirley — Shirley!	1973	June	20	Lautzenheiser, Jean — Two Loves Have I	1975	Apr.	18
Hanson, Eddie — Master Organist (E)	1970	Dec.	18	Leaf, Ann — That Ain't the Way I Heard It	(B) 1965	Sum.	18
Hanson, Eddie — Liquid Soul (E)	1971	Aug.	36	Leaf, Ann — Spectacular Pipe Organ	(B) 1965	Dec.	13
Hazleton, Tom — Plays Show Pipes	1970	Feb.	34	Leaf, Ann — Concert at the Los Angeles Theatre (B)	1966	Sum.	37
Head, Herb — Plays Circus Calliope Music	1975	Feb.	45	Leaf, Ann — Concert Echoes at Los Angeles Theatre	1971	Feb.	14
Heiman, Jerry — Szorzando	(E) 1966	Dec.	27	Leaf, Ann — Notes From Detroit	1972	Apr.	27
Helyer, Jackie — At the Conacher Pipe Organ	1968	June	30	Ledwon, John — Organist at Play	1962	Sum.	21
Herr, Chic — The Biggest Sound Around	1969	Apr.	27	Ledwon, John — Theatre Organ Overtures at the Plaza	1963	Win.	27
Himes, Jay — Theatre Organ Extravaganza (E)	1975	Feb.	45	Leibert, Dick — Sing A Song With Dick Leibert	1959	Win.	20
Holstein, Loretta — Organ Hits by Loretta (E)	1974	Oct.	38	Leibert, Dick — Leibert Takes You Dancing	1959	Win.	20
Howard, Bobby — The Entertainer	(E) 1970	Aug.	41	Leibert, Dick — Hits to Keep Forever	(B) 1964	Dec.	18
Howard, Virgil — Now is the Hour	1966	Oct.	28	Leibert, Dick — The Organ Plays Golden Favorites	1969	Oct.	30
Hull, Dick — At the Mighty Wurlitzer Organ	1967	Dec.	26	Leibert, Dick — The Organ Plays Music for a Merry Christmas	1970	Dec.	18
Iverson, Bud — Playing the Conn 650 (E)	1974	June	40	Leigh, Leonard — The Mighty Wurlitzer & the Roaring Twenties	1959	Sum.	11
James, Dennis — At the RTOS Wurlitzer	1972	Feb.	17	Leigh, Leonard — The Mighty Wurlitzer Remembers Good Old Songs	1959	Sum.	11
James, Dennis & Heidi — Puttin' on the Ritz	1974	June	37	Lewis, Leroy — Pipe Organ at the Crossroads	1969	Aug.	37
James, Tiny — Intermission Time	(T) 1958	Spr.	8	Liversidge, Reginald & Peter Jebson — Double Touch, Vol. 2	1973	Feb.	36
James, Tiny — Intermission Time	1972	Aug.	44	Lord, Eric & Noel Briggs — Opposite Ranks	1973	Oct.	25
James, Tiny — At the Orpheum	1973	Oct.	22	Loren, Jack — At Los Angeles Shrine Auditorium	1971	Oct.	26
James, Tiny & Everett Nourse — Farewell to the Fox, 1 & 2	1963	Fall	18	Loxam, Arthur — Ethos	1969	June	34
James, Tiny & Everett Nourse — Farewell to the Fox #3	(B) 1965	Dec.	13	MacClain, Leonard — More Theatre Organ In Hi-Fi	1960	Sum.	15
James, Tiny & Everett Nourse — Memories of the Fox #4	1974	Oct.	36	MacClain, Leonard — Operetta for Theatre Organ	1961	Spr.	5
Jebson, Peter — Faces of the Future	1974	Apr.	39	MacClain, Leonard — Plays for Theatre Organ Lovers	1963	Win.	27
Jebson, Peter & Reginald Liversidge — Double Touch, Vol. 2	1973	Feb.	36	MacClain, Leonard — Plays for Theatre Organ Lovers	(B) 1964	May	10
Jones, Carol — Have You Met Miss Jones?	1970	Feb.	35	MacClain, Leonard — Plays Baltimore's Stanton	1972	Oct.	38
Jones, Carol — Electrifying Miss Jones (E)	1972	Dec.	37	MacClain, Leonard — Golden Years of the Theatre Organ	1973	Apr.	19
Kann, Stan — In St. Louis	1972	June	22	MacDonald, Robert — Noel	1973	Dec.	39
Kates, Bob — Pipe Dreams	(T) 1957	Spr.	17	Mack, Bob — At the Wurlitzer Pipe Organ	1963	Spr.	13
Kemm, Johnny — First Class Confirmed (E)	1969	June	35	Martin, Emil — Pipe Dreams	1975	Oct.	52
Kemm, Johnny — The Invisible Brass Band (E)	1972	Aug.	46	May, Ed & Carol — Take Back My Heart; I Ordered Liver (E)	1973	Apr.	20
Kennedy, Wendell — The Barton Theatre Organ	1966	Sum.	37	McAbee, Kay — Starring Mr. Kay McAbee	(B) 1965	Sep.	19
Kibbee, Gordon — Music From "Oklahoma!" and "South Pacific"	(T) 1957	Sum.	19	McAbee, Kay — Fun Sounds of Kay McAbee	1970	Dec.	17
Kingsbury, Chester — Pop Sound of the Great Organ	(B) 1964	Dec.	20	McAlpin, Dolton — Thoroughly Modern Morton	1968	June	29
Knights, Don — Holidays & Knights	1966	Oct.	29	McAlpin, Dolton — Hey, Look!	1970	Aug.	40
Knights, Don — Viennese Knights	1968	Apr.	29	McMains, William — Vintage Theatre Organ	1967	Dec.	25
Koury, Rex — Yours Sincerely	1971	Oct.	27				
Koury, Rex — Meets the Rodgers 260 (E)	1973	Apr.	20				

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McNichols, Dean — Sounds of the Sanctuary	1967	Oct.	26	Put Another Nickel Into the Wurlitzer	1968	Apr.	29
McNeil, Joselyn — Very Hi-Fi Organ	1959	Sum.	11	Ralston, Bob — Playing Movie & Show Themes (E)	1973	Oct.	25
Mekkes, Jim — Medleys From Musicals	1967	June	34	Ramsay, Harold — At the Wurlitzer in Vancouver			
Melander, Jim — The Echoing Antique Shop	1961	Spr.	5	Orpheum. (B) 1964	Dec.	17	
Melander, Jim — Once In a Dream	1966	Apr.	13	Randall, Hal — Randall-icious (E)	1971	Apr.	31
Melcher, Byron — Let Me Tell you 'Bout My Second Best				Rapf, Kurt — Classic Organ Bach in Linz Cathedral	1973	June	21
Friend (E) 1972	June	23		Rawle, Len — Lenny Takes in the States	1966	Sum.	45
Melcher, Byron — Pipe Power	1972	Aug.	44	Rawle, Len — Sounds of Tonawanda	1971	Feb.	14
Melgard, Al — This is Al Melgard (T) 1957	Sum.	19		Rawle, Len — Goes North	1974	Aug.	24
Mendelson, Jerry — Biggest Little Wurlitzer	1970	Oct.	32	Read, Bob — At Beef Eaters Theatre Pipe Organ	1963	Win.	27
Mendez, Alfredo — Fiesta For Pipe Organ (T) 1958	Spr.	8		Read, Bob — At the Beef Eaters (B) 1965	Dec.	14	
Mertz, Sherwood — Melodies for Meditation (B) 1965	May	17		Reeve, Douglas — Brighton Brassy	1967	Dec.	27
Mickelson, Paul — The Organ Plays Golden Favorites	1969	Oct.	30	Reeve, Douglas — Pack Up Your Troubles	1975	Oct.	50
Mickelson, Paul — Day is Dying in the West	1972	Feb.	17	Renwick, Mark — Plays Rhythm & Schmaltz (E)	1975	Oct.	52
Miller, Ashley — Radio City Music Hall Organ (T) 1957	Spr.	17		Rio, Rosa — Theatre Organ Technique (P&E)	1963	Win.	27
Miller, Ashley — The Famous Radio City Music				Roadhouse Rhythms (M)	1969	Apr.	29
Hall Organ 1960	Spr.	12		Roberson, Gene — Oh, Happy Day!	1971	Feb.	15
Miller, Ashley — An Evening For Members Only	1967	Dec.	26	Roberson, Gene — Rides the Mighty Wurlitzer	1972	Dec.	35
Miller, Ashley — Showtime	1967	Dec.	26	Rodgers, Eric — Mighty Colossus of Sound	1967	Feb.	30
Miller, Ashley — The Radio City Music Hall Organ				Rodwell, Bryan — Once Again!	1970	June	26
(Reissue) 1971	June	26		Roseveare, Jim — In Concert	1966	Dec.	26
Miller, Ashley — The Famous Radio City Music Hall				Rossi, Frank — Opening Night	1974	Dec.	39
Organ (Reissue) 1971	Aug.	35		Savage, Dudley — At the ABC Theatre, Plymouth	1970	Aug.	40
Million, Bill — Once In a Million (E)	1973	Apr.	21	Schrum, Dick — That's Entertainment	1966	Oct.	43
Million, Bill — A Million Happy Sounds	1975	Feb.	44	Schrum, Dick — At the Seattle Paramount	1966	Dec.	27
Mills, Allen — Front & Center	1967	Dec.	25	Scott, Dick w/Seng & DeWitt — At the Loderhose			
Montalba, George — Pipe Organ Favorites (T) 1957	Sum.	19		Wurlitzer 1960	Spr.	12	
Muri, John — Volume 1.	1970	Dec.	18	Scott, Don — An Evening at the Palace (B) 1966	Apr.	12	
Music Boxes & Automatic Pianos	1968	June	31	Seng, John — Beyond the Blue Horizon	1960	Spr.	12
Nalle, Billy — Swingin' Pipe Organ	1959	Sum.	11	Seng, John — On the Mundelein Seminary Organ	1969	Oct.	31
Nalle, Billy — Billy!	1964	Sum.	23	Shaw, Gerald — Fanfare	1967	Dec.	27
Nalle, Billy — The Wizard of Organ(P&E)	1969	Apr.	28	Shaw, Gerald & Simon Wright — A King & the Queen 1973	June	20	
Nalle, Billy & Richard Purvis — The Organ				Shaw, Gerald — At the Odeon, Leicester Square	1975	June	19
Plays Golden Favorites 1969	Dec.	29		Sheen, Tom — Mr. Loderhose Requests Your Presence 1961	Fall	15	
Nelson, Norm — World Premiere (E)	1962	Sum.	21	Sheen, Tom — Bringin' Down the House	1972	Apr.	28
Newman, Anthony — Organ Orgy	1975	Oct.	51	Shelley, Raymond — Introducing the Fantastic			
Nineteen Twenty-Seven (Orchestra &				Ray Shelley 1961	Spr.	5	
One Crawford No.) 1968	Aug.	21		Shepherd, David — Melody on the Move	1974	June	38
Nolan, Buddy — The Embassy at Midnight	1966	Oct.	29	Shindell, Rick — At Toledo State Theatre's Marr &			
Nolan, Buddy — After Midnite	1970	Aug.	41	Colton 1972	Apr.	28	
Nordwall, Jonas — At the Wurlitzer Pipe Organ	1970	Oct.	32	Simmons, Don — Big Band Jazz (B) 1965	Sep.	20	
Nordwall, Jonas — Plays the Portland Paramount				Simmons, Don — A Session With Don Simmons	1966	Dec.	27
Wurlitzer 1972	Aug.	46		Simmons, Don — Swingin' Pipes	1973	Oct.	24
Nordwall, Jonas — Jonas in Australia	1974	Dec.	39	Simone, Carl — It's a Big, Wide Wonderful World (B) 1964	May	10	
Nordwall, Jonas — Plays the Organ Grinder Wurlitzer	1975	Dec.	55	Simone, Carl — Music To Wake Up and/or			
Nourse, Everett — Memories of the Fabulous Fox	1973	Oct.	23	Dream By (B) 1965	May	18	
Nourse, Everett & Frank Denke — The Key Masters (E) 1972	Apr.	29		Smith, Dick — Concert Time	1967	June	34
Nourse, Everett & Tiny James — Farewell to the Fox,				Smith, Dick — Velvet Sounds	1973	Dec.	38
#1 & 2 1963	Fall	18		Smith, George — Those Good Old Days (E)	1970	Oct.	33
Nourse, Everett & Tiny James — Farewell to the				Smitton, Charles & Trevor Willetts — Double Touch	1972	Dec.	36
Fox #3 (B) 1965	Dec.	13		Stark, Tommy — Love Story (E)	1974	Apr.	41
Nourse, Everett & Tiny James — Memories of the Fox				Steele, John — Plays Bright Sounds of Christmas	1971	Dec.	15
#4 1974	Oct.	36		Steele, John — Plays the Bright Sounds of Christmas	1972	Oct.	40
Ogden, Nigel — Faces of the Future	1974	Apr.	39	Steyn, Cor — At the Radio Concert Organ	1967	Apr.	40
Olivera, Hector — Pieces of Dreams	1975	Apr.	19	Stone, Reginald — At the Kimball in the Victoria, B.C.			
Olivera, Hector — Columbus Discovers Hector	1975	Oct.	49	Fox (B) 1964	Dec.	18	
Olsen, Frank — At the Hilsdon Theatre Pipe Organ	1967	Apr.	39	Swinnen, Firmin — The Art of F.S. in Longwood			
Olsen, Frank — Plays the Riviera Wurlitzer	1974	Feb.	17	Gardens 1973	Aug.	43	
Orcutt, Jim — First Annual Christmas & Pop Concert	1967	Apr.	39	Taylor, Bud — Taylor-Played Pipes	1970	Aug.	40
Orcutt, Jim — Music in the Round	1969	Feb.	35	Theatre Organ Treasures (12 Organists)	1972	Feb.	16
Otto, Rupert — College Days	1975	June	20	Thompson, Don — A Date With Don Thompson	1971	June	27
Palmistra, Denis — Especially for You	1968	Dec.	25	Thompson, Don — Fireworks	1972	Oct.	39
Pandit, Korla — Music of the Exotic Past	1960	Spr.	12	Thompson, Don — New England Ragtime	1974	Apr.	40
Pandit, Korla — Fantastique (B) 1965	Sum.	23		Thompson, Don — Coast to Coast	1975	Feb.	43
Parker, Donna — Presenting Miss Donna Parker (E)	1972	Feb.	18	Thompson, Don — Organ Power	1975	June	20
Parker, Jess — Standing Room Only (E)	1969	Aug.	38	Thompson, Tom — Pipes 'n Potpourri	1968	Feb.	26
Parmentier, C.A.J. (Dr.) — Organ Favorites From Way				Thomson, Bill — Plays Rodgers & Hammerstein (T) 1957	Spr.	17	
Back When 1972	June	21		Thomson, Bill — Plays the Mighty Wurlitzer			
Paulin, James Jr. — At the Rodgers Theatre Organ (E)	1970	June	27	Theatre Organ (B) 1964	Aug.	11	
Pearl, Hal — Memories of the Aragon	1973	Oct.	24	Thomson, Bill — An Evening w/B.T. at the Mighty			
Pegram, Ed — On the Wings of Love	1969	Oct.	31	Wurlitzer (B) 1965	Dec.	14	
Phantom of the Organ at Monster Console	1973	Aug.	45	Thomson, Bill — Fantabuloso! (E)	1966	Oct.	29
Purvis, Richard & Billy Nalle — The Organ Plays Golden				Thomson, Bill — Moonlight Sonata (E)	1972	Feb.	18
Favorites 1969	Dec.	29					

	Year	Issue	Page
Thomson, Michael — Faces of the Future	1974	Apr.	39
Torch, Sidney — At the Theatre Organ (2-record set)	1973	Feb.	35
Van Camp, Bob — Here With the Wind	1968	Apr.	28
Vanucci, Larry — Favorites on the Wurlitzer Pipe Organ	1961	Spr.	5
Vanucci, Larry — Plays Music For Teenagers of All Ages (E)	1972	Oct.	39
Walls, Ron — Sound of Ron Walls (E)	1972	Dec.	36
Walls, Ron — Montage (E)	1974	June	40
Watters, Clarence — Trinity College Chapel Organ	1973	Dec.	40
Weaver, Eddie — Masters of the Console No. 1	1963	Fall	18
Weaver, Eddie — Wurlitzer Pipe Organ Pop Concert	(B) 1964	Feb.	10
Weaver, Eddie — Plays the Byrd Theatre Organ	1967	Feb.	29
Weaver, Eddie — The Mightiest Wurlitzer	1968	Feb.	25
Welch, Ed — What Are You Waiting For, Mary?	1972	Oct.	37
Wesley, Paul — Midnight at the Centre	1971	Oct.	26
White, Pearl — Presenting Pearl White	1969	Apr.	27
Wolf, Ralph — The Celebrities (E)	1970	Aug.	41
Wolf, Ralph — Holiday for Pipes	1971	Aug.	35
Worrall, Bill — The City of Long Beach (E)	1970	Aug.	41
Wright, Bill — At the Conn Organ (E)	1969	June	35
Wright, George — (Mini reviews of 13 Hi-Fi Records)	1959	Spr.	7
Wright, George — Have Organ, Will Travel	1959	Win.	20
Wright, George — Let George Do It	1960	Sum.	14
Wright, George — A Tribute to Jesse Crawford	(B) 1965	Sum.	18
Wright, George — Plays George Gershwin	(B) 1965	Sum.	19
Wright, George — At the Wurlitzer Pipe Organ	(B) 1965	May	19
Wright, George — Plays Richard Rodgers	(B) 1965	Dec.	16
Wright, George — Live in Concert	1966	Oct.	28
Wright, George — Sounds of Love	1968	Feb.	25
Wright, George — At the Wonderful Wurlitzer Organ	1968	Apr.	29
Wright, George — At the Movies	1971	Aug.	34
Wright, George — Sound of Conn (E)	1972	Dec.	37
Wright, George — It's All Wright	1974	Feb.	16
Wright, Ken — At the 4-Manual Kilgen Pipe Organ	1968	Dec.	25
Wright, Simon & Gerald Shaw — A King & the Queen	1973	June	20
Wurlitzer Player Pipe Organ	(B) 1965	Dec.	13
Wurlitzer-Weber Orchestrons (M)	1969	Apr.	29

STOP LISTS AND CHAMBER LAYOUTS

Alexandria, Va.-Arena Wurlitzer	1965	Fall	7
Alexandria, Va.-Virginia Theatre's Barton	1969	June	7
Amsterdam, Netherlands — City Theatre's Standaard	1959	Win.	27
Duane Arey's Link	1962	Win.	12
Athol Springs, N.Y. — St. Francis High School's Hall	1971	Aug.	40
Atlanta, Ga. — Fox Theatre's Moller	1963	Win.	10
Lowell Ayars' Wurlitzer	1965	Win.	20
Lee Bauscher's Wurlitzer	1968	Dec.	7
Fred Beeks' Smith-Wurlitzer	1967	Feb.	26
Boston, Mass. — Metropolitan Theatre's Wurlitzer	(T) 1958	Sum.	16
Larry Bray's Organ Loft Wurlitzer	1959	Win.	8
Brighton, England — Dome Concert Hall's Christie	1962	Win.	6
Brooklyn, N.Y. — Fox Theatre's Wurlitzer	1968	Oct.	18
Ben Brown's Wurlitzer	1964	Sum.	15
Ray Brubacher's Newcomer	1968	Apr.	18
Buffalo, N.Y. — Roosevelt Theatre's Marr & Colton	1961	Win.	5
Jim Carter's Wurlitzer	1971	Apr.	10
Joe Chadbourne's Wurlitzer	(T) 1957	Sum.	13
Ralph Charles' Robert Morton	1967	June	35
Chicago, Ill. — Patio Theatre's Barton	1967	Aug.	17
Chicago, Ill. — Piccadilly Theatre's Kilgen	1960	Spr.	9
Chicago, Ill. — Stadium's Barton	1969	Apr.	24
Chicago, Ill. — Uptown Theatre's Wurlitzer	1970	Apr.	12
Chicago, Ill. — WGN Wurlitzer — Kimball	1962	Sum.	12
Cohn Clancy's Wurlitzer	1961	Win.	14
Buddy Cole's Wurlitzer	1966	Dec.	34
Colorado Springs, Col. — Chief Theatre's Wurlitzer	(B) 1964	Aug.	7
Covina, Cal. — Bleick Warehouse Wurlitzer-Morton	1970	Feb.	44
Peter Crotty's Landon	(B) 1966	Apr.	11

	Year	Issue	Page
Davenport, Ia. — Capitol Theatre's Moller-Wicks	1964	Win.	9
Denver, Colo. — Isis Theatre Wurlitzer	(T) 1955	Fall	10
Clyde Derby's Wurlitzer	1966	Oct.	43
Detroit, Mich. — Fisher-Orbits Wurlitzer	1967	Feb.	10
Downer's Grove, Ill. — Community High School Wurlitzer	1970	Dec.	7
Durham, N. Car. — Center Theatre's Robert Morton	1964	Win.	23
Elmhurst, Ill. — Elmhurst Skating Rink's Hybrid	1965	Sum.	8
Elmira, N.Y. — Elmira Theatre's Marr & Colton	1963	Sum.	13
Reginald Foort's Traveling Moller	1963	Win.	17
Reginald Foort's Traveling Moller	1973	Oct.	9
Forest Hills, N.Y. Theatre's Smith	1960	Win.	7
Fort Wayne, Ind. — Embassy Theatre's Page	1964	Fall	8
Jon Habermaas' Hybrid	1966	Dec.	19
Tom Hamilton's Rodgers-Morton	1973	June	41
Hartford, Conn. — Allyn Theatre's Austin	1961	Fall	11
Hartford, Conn. — Colonial Theatre's Marr & Colton	1960	Spr.	13
Fred Hermes' Wurlitzer	1965	Sum.	6
Hershey, Pa. — Community Theatre's Aeolian-Skinner	1968	June	9
Hilo, Hawaii Theatre's Robert Morton	1964	Spr.	21
Iowa State University Wurlitzer	1967	June	3
Kilgen Circus Wagon Organ	1970	Aug.	6
Richard Kline's Wurlitzer	1970	June	7
Lawrence, Kan. — Varsity Theatre's Reuter	1962	Sum.	5
Doc Lawson's Wurlitzer	1961	Fall	5
Stan Lechowicz' Barton	1968	Dec.	11
John Ledwith's Wurlitzer	1966	Oct.	20
Leeuwarden, Netherlands — Standaard	1967	Apr.	18
Dick Loderhose's Wurlitzer	1960	Fall	8
Harold Logan's Wurlitzer	1962	Win.	9
London, England — Granada Tooting Wurlitzer	1970	Apr.	7
London, England — Odeon Leicester Square Compton	1964	Win.	16
London, England — Odeon Marble Arch Wurlitzer	1963	Sum.	6
R.C. Maddy's Wurlitzer	1966	Dec.	7
Ed Mahn's Bicycle Shop Wurlitzer	1969	Oct.	13
Marion Martin's Moller	1967	Oct.	43
Miami, Fla. — Olympic Theatre's Wurlitzer	1967	Apr.	14
Walter Miller's Wurlitzer	1970	Apr.	27
Milwaukee, Wis. — Colonial Theatre's Barton	1961	Sum.	13
Minneapolis, Minn. — KSTP-TV Wurlitzer	1959	Sum.	8
Monterey, Cal. — Red Vest's Wicks	1973	June	24
Moscow, Idaho — University of Idaho's Robert Morton	1970	Apr.	29
Mundelein, Ill. — St. Mary of the Lake Hybrid	(B) 1965	Sep.	17
Frank Netherland's Kimball	1966	Spr.	16
New Haven, Conn. — Paramount Theatre's Wurlitzer	1967	Oct.	9
New York, N.Y. — Loew's 83rd St. Theatre Moller	1967	Oct.	43
New York, N.Y. — Radio City Music Hall Wurlitzer	1965	Spr.	26
New York, N.Y. — Roxy Theatre's Kimball	1970	Oct.	9
Oakland, Cal. — Neighborhood Church Robert Morton	1963	Spr.	9
Loren Peckham's Hybrid	1971	Oct.	29
William Petty's Austin	1969	Feb.	11
Philadelphia, Pa. — Metropolitan Theatre's Moller	1965	Win.	6
Phoenix, Ariz. — First Baptist Church Wurlitzer	1962	Spr.	11
Portland, Ore. — Oriental Theatre's Wurlitzer	1964	Sum.	5
Publix #1 Wurlitzer (Typical Crawford Special)	1969	Dec.	24
Robert Rickett's Wurlitzer	1963	Sum. Supp.	
Rochester, N.Y. — Loew's Rochester Marr & Colton	1962	Fall	11
Sacramento, Cal. — Capitol Theatre's Robert Morton	1966	Sum.	34
Sacramento, Cal. — Carl Greer Inn's Robert Morton	1964	Win.	6
San Diego, Cal. — Fox Theatre's Robert Morton	1968	Oct.	29
San Francisco, Cal. — Fox Theatre's Wurlitzer	(T) 1956	Sum.	12
San Francisco, Cal. — Paramount Theatre's Wurlitzer	1961	Sum.	8
San Sylmar, Cal. — Nethercutt Museum's Wurlitzer	1973	Feb.	20
Seattle, Wash. — Paramount Theatre's Wurlitzer	1964	Sum.	17
Dick Simonton's Wurlitzer & Skinner	1961	Spr.	8
H.A. Sommer's Robert Morton	1967	Apr.	31
Springfield, Ill. — Orpheum Theatre's Barton	1961	Win.	16
Doug Spivey's Robert Morton	1971	Apr.	12
St. Charles, Ill. — Baker Hotel's Geneva	1964	Sum.	21
St. Louis, Mo. — St. Louis Theatre's Kimball	1967	June	13

	Year	Issue	Page
Jack Strader's Wurlitzer	1962	Spr.	5
Tokyo, Japan — Department Store Wurlitzer	1959	Sum.	10
Roland Treul's Wurlitzer-Morton	(B) 1965	Dec.	4
Tulsa, Okla. — Cathedral of the Christian Crusade's Morton	1967	Aug.	8
Bill Uhler's Marr & Colton-Kilgen	1972	June	20
Upper Darby, Pa. — Tower Theatre's Wurlitzer	1969	Dec.	38
Richard Vaughn's Wurlitzer	1959	Spr.	11
Vincennes, Ind. — Indiana University's Wurlitzer	1969	June	40
Howard Vollum's Wurlitzer	1973	Feb.	29
Judd Walton's Wurlitzer	1963	Spr.	6
Elmer Wehmeier's Wurlitzer	1965	Win.	17
West Berlin, Germany — Siemens' Palace Wurlitzer	1964	Sum.	10
Gil White's Hybrid	1970	Aug.	11
Lorin Whitney's Robert Morton	(T) 1957	Win.	5
Wichita, Kansas — Miller Theatre's Wurlitzer	1967	Dec.	6
Wicks' Typical 2/5 Orchestral Organ	1969	Dec.	15
George Wright's Studio Hybrid	(B) 1964	Feb.	7

TECHNICAL MATERIAL

Taming That Roaring Blower	1974	Aug.	7
A Few Thoughts on Blowers	1966	Oct.	15
Adding a Celeste to the Small Wurlitzer	1970	Oct.	20
Curing an Overbearing Chrysoglott	1975	Oct.	53
Rebuilding a Console	1966	Oct.	18
Building Miniature Consoles	(T) 1957	Spr.	12
The Real Crawford Special	1969	Dec.	22
Harmonics & Organ Pipes, Part 1	1967	Oct.	17
Harmonics & Organ Pipes, Part 2	1967	Dec.	32
How to Ruin a Theatre Organ, Part 1	1967	June	24
How to Ruin a Theatre Organ, Part 2	1967	Aug.	12
Integration Accomplished	1971	Feb.	18
Repairing & Rewinding of Wurlitzer Magnets, Part 1	1969	Apr.	17
Repairing & Rewinding of Wurlitzer Magnets, Part 2	1969	June	10
Repairing & Rewinding of Wurlitzer Magnets, Part 3	1969	Aug.	34
How Page Provided Tonal Variety	1966	Sum.	32
Questions & Answers	1959	Sum.	12
Questions & Answers	1959	Win.	15
Questions & Answers	1960	Sum.	11
Questions & Answers	1962	Spr.	12
Questions & Answers	1962	Sum.	6
Questions & Answers	1962	Win.	30
Questions & Answers	1963	Spr.	29
Questions & Answers	1963	Sum.	20
Questions & Answers	1963	Fall	9
Questions & Answers	1964	Fall	Supp.
Questions & Answers	1965	Fall	11
Questions & Answers	1965	Win.	2
Questions & Answers	1975	Dec.	49
Build a Rain Effect for Your Organ	1967	Feb.	27
Reconditioning, Part 1	(T) 1957	Win.	10
Reconditioning, Part 2	(T) 1957	Spr.	7
Reconditioning, Part 3	(T) 1957	Sum.	14
Reconditioning, Part 4	(T) 1958	Spr.	11
Recording Preparation	1969	Apr.	19
Recording Procedure	1969	Oct.	5
Theatre Organ Reeds, Part 1	1974	June	11
Regulators and Their Tricky Valves	1974	Dec.	14
Reiteration Made Easy	1968	Apr.	10
Building a Back-Beat Relay	1969	Dec.	18
Notes on Releathering	1968	Feb.	23
Releathering a Regulator	1969	Oct.	14
Toward Higher Standards in Installations	1971	Oct.	12
Marr & Colton Symphonic Registrar	1974	Oct.	21
Synthetics in Pipe Organs	1971	June	31
Taming the Savage Beast	1970	June	13
Tonal Design	(T) 1955	Fall	11
Adding a Toy Counter Positive	1967	Oct.	19
Tremulants (by Dan Barton)	(B) 1965	Sep.	10

	Year	Issue	Page
Painless Tuning	1971	Dec.	9
Unification — What is it? Part 1	1970	Feb.	12
Unification — What is it? Part 2	1970	Apr.	8
Adapting Theatre Organ Voices for a Home Installation	1966	Oct.	14
The Robert Morton V'Oleon	(T) 1958	Sum.	8
Saga of the Wiltern Orgoblo	1971	Aug.	16
Wurlitzer Consoles	1966	Sum.	21
Wurlitzer Style Numbers, Part 1	1960	Sum.	5
Wurlitzer Style Numbers, Part 2	1960	Fall	9
Positive Control for Wurlitzer Tremulants	1973	Apr.	15

THEATRE INTERIORS (Pictures)

("An Acre of Seats in a Palace of Splendor" Series)

Akron, Ohio — Loew's	1970	Aug.	4
Brooklyn, N.Y. — Loew's Kings	1970	Apr.	4
Chicago, Ill. — Norshore	1970	Dec.	4
Chicago, Ill. — Paradise	1969	June	4
Chicago, Ill. — Sheridan	1974	June	4
Chicago, Ill. — Southtown	1966	Dec.	2
Chicago, Ill. — Uptown	1968	Dec.	4
Columbus, Ohio — Loew's Ohio	1968	Apr.	4
Denver, Colo. — Denver	1972	June	4
Detroit, Mich. — Fox	1973	Oct.	4
Detroit, Mich. — Michigan	1967	Dec.	2
Joliet, Ill. — Rialto	1968	Aug.	4
Los Angeles, Cal. — Cathay Circle	1969	Aug.	4
Los Angeles, Cal. — Los Angeles	1967	Oct.	2
Los Angeles, Cal. — United Artists	1973	Feb.	4
Louisville, Ky. — United Artists	1969	Oct.	4
Memphis, Ten. — Orpheum	1969	Dec.	4
Miami, Fla. — Olympia	1968	Oct.	4
New York, N.Y. — Paramount	1967	Apr.	2
New York, N.Y. — Roxy	1969	Apr.	4
Oakland, Cal. — Paramount	1973	Dec.	4
Portland, Ore. — Oriental	1970	Feb.	4
Portland, Ore. — Paramount	1968	June	4
San Diego, Cal. — Fox	1972	Feb.	4
San Francisco, Cal. — Fox	1967	June	2
Seattle, Wash. — Fifth Avenue	1967	Feb.	2
Seattle, Wash. — Seventh Avenue	1971	Oct.	4
St. Louis, Mo. — Ambassador	1967	Aug.	2
St. Louis, Mo. — St. Louis	1972	Oct.	4
Toledo, Ohio — Paramount	1968	Feb.	2
Washington, D.C. — Fox	1970	June	4

TOURS OF INSTALLATIONS

Clealan Blakely's Canadian and American Tour	(T) 1957	Sum.	21
Floyd Bunt's Oriental Tour	1969	Feb.	18
Critser and Gress British Tour	(T) 1957	Win.	6
Louis Miller's Trip to Japan	1959	Sum.	9
Eric Reeve on Vacation	(T) 1958	Spr.	16
Daniel Schultz' British Tour	1964	Fall	11
Sooner State & Mid-America Chapters Tour	1972	June	7
Judd Walton Tours Europe	(T) 1958	Spr.	12

WURLITZER FACTORY

SHIPMENT LIST

Opus 1-406 (Oct. 1911 - Apr. 12, 1921)	1959	Win.	23
Opus 407 - 696 (Apr. 14, 1921 - Aug. 31, 1923)	1960	Spr.	16
Opus 697 - 913 (Aug. 31, 1923 - Sep. 30, 1924)	1960	Sum.	12
Opus 914 - 1205 (Sep. 30, 1924 - Nov. 24, 1925)	1960	Fall	9
Opus 1206 - 1303 (Nov. 30, 1925 - Mar. 25, 1926)	1960	Win.	12
Opus 1304 - 1629 (Mar. 27, 1926 - Apr. 28, 1927)	1961	Spr.	11
Opus 1630 - 1734 (May 2, 1927 - Sep. 19, 1927)	1961	Fall	14
Opus 1735 - 1791 (Sep. 20, 1927 - Nov. 22, 1927)	1961	Win.	17
Opus 1792 - 1902 (Oct. 22, 1927 - June 29, 1928)	1962	Spr.	19
Opus 1903 - 2106 (June 30, 1928 - May 8, 1930)	1962	Fall	8
Opus 2107 - 2195 (May 10, 1930 - Mar. 23, 1936)	1962	Win.	28
Opus 2196 - 2238 (April 14, 1936 - Nov. 27, 1939)	1963	Spr.	14