

# THEATRE ORGAN



VOLUME 17, NO. 2

APRIL, 1975



**Journal of the American Theatre Organ Society**



# The greats' one.

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

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

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

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

**WURLITZER®**  
the music people

# THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 17, No. 2 April, 1975

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

**Editorial Address**

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

**Advertising Address**

ATOS Advertising  
2231 North Burling Street  
Chicago, Illinois 60614

**Office of the President**

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

**National Headquarters**

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

**National Officers**

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

**National Board of Directors**

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

**Curator**

Barry Simmons  
Campus Box 2213  
Elon College, North Carolina 27244

**Past Presidents**

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

**Honorary Members**

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

**EDITORIAL STAFF**

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

THEATRE ORGAN (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a non-profit organization, Dr. Paul M. Abernethy, President. All rights reserved. Entire contents copyrighted 1975 by ATOS, Inc., Office of publication is P.O. Box 2329, Livonia, Michigan 48150

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

## cover photo...

The opulent Chicago Theatre, the flagship house of the Balaban and Katz Circuit, was opened in 1922. Frank Cambria's breathtaking stage spectacles during the 1920's made the theatre the talk of the industry. His work, together with the talent and originality of Jesse Crawford, kept the Chicago in trade magazines week after week. Chicago retained their stage shows into the 1950's.

CATOE is busy rebuilding the Wurlitzer for public use in the Chicago. Who knows, perhaps there is still a chance for survival of the deluxe motion picture palace.

BILL LAMB PHOTO

## in this issue...

### Features

- 4 Chapter Chairmen and Secretaries
- 5 Betty Gould, Princess of the Console . . . . Ron Rhode and Karl Warner
- 9 History Is Recorded Somewhere . . . . . Harvey Whitney
- 10 The Evolution of Our Official Journal
- 11 Computerized Combination Action . . . . . Celia Cohen
- 12 Hello Frisco, Hello! . . . . . Steve Levin
- 13 Railroad Abandoned for Pipe Organ . . . . . George E. Brown
- 17 Big Top Pizza Opens
- 22 An Outline for a Course in Theatre Organ — 1 . . . . . John Muri
- 35 The Pipe Piper . . . . . Lloyd E. Klos

### Departments

- |                                 |                   |
|---------------------------------|-------------------|
| 19 For the Records              | 43 Music Review   |
| 23 Dinny's Colyum               | 44 Book Review    |
| 24 Hollywood Cavalcade          | 45 Closing Chord  |
| 25 Vox Pops                     | 46 Chapter Notes  |
| 34 Nuggets from the Golden Days | 62 Classified Ads |
| 38 Letters to the Editor        |                   |

## president's message...



It hardly seems possible that it was twenty years ago our society was formed. Interest in our society continues to grow and in my travels on society business, I find enthusiasm and hard work everywhere.

Our success in saving the old theatre pipe organs is good, however, the success in saving the theatres could be better. Our success in passing along enthusiasm for theatre organ to other people should not be overlooked.

We depend on many people to perpetuate our society so I would like to call on all of you to make a real effort to recruit at least one new member this year. Will you accept this challenge?

Sincerely,

*Paul M. Abernethy*  
**ATOS**  
**ARCHIVES / LIBRARY**

# ATOS Chapter Chairmen and Secretaries

## ALABAMA (44)

Raymond G. Straits, Jr., Chm.  
806 Candon Circle, S.E.  
Huntsville, Alabama 35802

Daniel E. Liles, Sec'y  
Box 459  
Alabaster, Alabama 35007

## ALOHA (40)

Frank Bogowitz, Chm.  
141 Kuailima Drive  
Kailua, Hawaii 96734

William F. Schuyler, Sec'y  
431 Nahua Street No. 505  
Honolulu, Hawaii 96815

## BEEHIVE (31)

Calvin Christensen, Chm.  
5390 Emigration Canyon  
Salt Lake City, Utah 84113

Maxine Russell, Sec'y  
2579 Commonwealth Ave.  
Salt Lake City, Utah 84109

## CEDAR RAPIDS (39)

Raphael F. Snitil, Chm.  
2849 14th Avenue S.E.  
Cedar Rapids, Iowa 52403

Patricia (Pat) Marshall, Sec'y  
3020 Circle Dr. N.E.  
Cedar Rapids, Iowa 52402

## CENTRAL INDIANA (26)

Ross E. Kirkpatrick, Chm.  
3266 Thurston Drive  
Indianapolis, Indiana 46224

Mrs. Ruth Kirkpatrick, Sec'y  
3266 Thurston Drive  
Indianapolis, Indiana 46224

## CENTRAL OHIO (30)

Frank Babbitt, Chm.  
3524 Scioto Dr.  
Columbus, Ohio 43221

Tom Thornton, Sec'y  
6464 Middleshire St.  
Columbus, Ohio 43229

## CHICAGO AREA (13)

Russell B. Joseph, Chm.  
1024 Isabella Street  
Wilmette, Illinois 60091

William Rieger, Sec'y  
6244 West Eddy Street  
Chicago, Illinois 60634

## CONNECTICUT VALLEY (11)

Donald MacCormack, Chm.  
31 Harral Ave.  
Bridgeport, Connecticut 06604

Norman Ray, Sec'y  
P.O. Box 426  
Seymour, Connecticut 06483

## DAIRYLAND (36)

John Hill, Chm.  
318 Anderson Blvd.  
Geneva, Illinois 60134

Mrs. Louise Dove, Sec'y  
1720 Hebron Ave.  
Zion, Illinois 60099

## DELAWARE VALLEY (36)

John C. Seegers, Chm.  
Star Route  
New Hope, Pennsylvania 18938

Betty J. Kouba, Sec'y  
3835 Nancy Drive  
Wilmington, Delaware 19808

## EASTERN MASS. (1)

J. Arthur Goggin, Chm.  
64 Maple Street  
Milton, Massachusetts 02187

Mark E. Renwick, Sec'y  
267 Mossman Road  
Sudbury, Massachusetts 01776

## GARDEN STATE (45)

Irving Light, Chm.  
386 Forest Road  
Mahwatt, New Jersey 07430

Roy Frenske, Sec'y  
701 Ellington Road  
Ridgewood, New Jersey 07450

## JOLIET AREA (42)

Milton George, Chm.  
18909 Sara Road  
Mokena, Illinois 60448

Frances W. Irving, Sec'y  
717 Oneida Street  
Joliet, Illinois 60435

## LAND O'LAKES (9)

Alan Gerber, Chm.  
1112 Seminola Ave.  
W. St. Paul, Minnesota 55118

Clyde C. Olson, Sec'y  
6626 W. River Road  
Minneapolis, Minnesota 55430

## LAND OF LINCOLN (46)

Orrill Dunn, Chm.  
1905 N. Rockton Ave.  
Rockford, Illinois 61103

Robert Schmoock, Sec'y  
R.R. 2, Box 128 A  
Winnebago, Illinois 61088

## LOS ANGELES (3)

Malin Dollinger, M.D., Chm.  
700 Via Somonte  
Palos Verdes Estates, Calif. 90274

Ken Peterson, Sec'y  
1725 N. Niagra  
Burbank, Calif. 91506

## MID-AMERICA (28)

David E. Dillon, Chm.  
1938 Marion Road  
Wichita, Kansas 67216

Dorothy M. Rork, Sec'y  
Route No. 6  
Wichita, Kansas 67216

## MOTOR CITY (24)

John Fischer, Chm.  
P.O. Box 671  
Dearborn, Michigan 48121

Enid M. Martin, Sec'y  
18068 Asbury Park  
Detroit, Michigan 48235

## NEW YORK (17)

William B. Warner, Chm.  
85 Wyatt Road  
Garden City, New York 11530

Allen W. Rossiter, Sec'y  
P.O. Box 1331  
Passaic, New Jersey 07055

## NIAGARA FRONTIER (8)

Randorf Piazza, Chm.  
230 Jewett Ave.  
Buffalo, New York 14214

Elwyn Guest, Sec'y  
1158 Church Road  
Mail: 19 Center Street  
Angola, New York 14006

## NORTHERN CALIF. (4)

Warren P. Lubich, Chm.  
1133 Moraga Street  
San Francisco, California 94122

Mrs. Isaleen Nadalet, Sec'y  
3360 Georgetown Place  
Santa Clara, California 95051

## NORTH TEXAS (35)

Lorena McKee, Chm.  
13406 Noel Road Apt. 254  
Dallas, Texas 75240

Doris Garrett, Sec'y  
8918 Forest Hills Blvd.  
Dallas, Texas 75218

## OHIO VALLEY (10)

Hubert S. Shearin, Chm.  
5300 Hamilton Ave., Apt. 310  
Cincinnati, Ohio 45224

Michael A. Detroy, Sec'y  
1465 Larrywood Lane  
Cincinnati, Ohio 45224

## OREGON (20)

Gerald Gregorius, Chm.  
1633 N.E. Halsey  
Portland, Oregon 97232

Arlene Ingram, Sec'y  
3172 N.E. Regents Drive  
Portland, Oregon 97212

## PIEDMONT (18)

Donald E. MacDonald, Chm.  
100 Billinasley Road  
Charlotte, North Carolina 28211

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

## PINETREE (21)

Leon Carpenter, Chm.  
181 South Street  
Gorham, Maine 04038

Dr. Herbert J. Hopkins, Sec'y  
24 Portland Ave.  
Old Orchard Beach, Maine 04064

## POTOMAC VALLEY (7)

Mr. Frank D. Vitale, Chm.  
6316 Columbia Pike  
Falls Church, Virginia 22041

Mrs. Melba Housman, Sec'y  
303 Locust Lane  
Bel Air, Maryland 21014

## PUGET SOUND (12)

Mark S. Cockrill, Chm.  
9320 N.E. 24th  
Bellevue, Washington 98004

Millie Lawrence, Sec'y  
11757 3rd N.W.  
Seattle, Washington 98177

## RED RIVER (27)

Dave Knudtson, Chm.  
Box 1878  
Fargo, North Dakota 58102

Lance Johnson, Sec'y  
806 N.P. Ave.  
Fargo, North Dakota 58102

## ROCKY MOUNTAIN (23)

Harold Luebke, Chm.  
9865 Pennsylvania Drive  
Denver, Colorado 80229

Kenneth Tillotson, Sec'y  
2240 Oakland Street  
Aurora, Colorado 80010

## ST. LOUIS (15)

Donald Hudgens, Chm.  
2240 Love Lane  
Florissant, Missouri 63031

Judy Hudgens, Sec'y  
2240 Love Lane  
Florissant, Missouri 63031

## SAN DIEGO (48)

Dr. George Coade, Chm.  
3196 Falcon Drive  
Carlsbad, California 92008

Susie Coade, Sec'y  
3196 Falcon Drive  
Carlsbad, California 92008

## SIERRA (29)

Dale Mendenhall, Chm.  
4428 Pennsylvania Ave.  
Fair Oaks, California 95628

June Anderson, Sec'y  
6416 Everest Way  
Sacramento, California 95842

## SOONER STATE (34)

Phil Judkins, Chm.  
8719 East 39th  
Tulsa, Oklahoma 74145

Betty Waddle, Sec'y  
3513 South Indianapolis  
Tulsa, Oklahoma 74135

## SOUTHEASTERN (14)

Bob Van Camp, Chm.  
210 Lake Forrest Lane N.E.  
Atlanta, Georgia 30342

Donna Winn, Sec'y  
1461 LaVista Road N.E.  
Atlanta, Georgia 30324

## SOUTHERN ARIZONA (43)

Estelle J. Binder, Chm.  
7034 Elbow Bay Drive  
Tucson, Arizona 85710

Mrs. Bea Kotasek, Sec'y  
984 N. Caribe Ave.  
Tucson, Arizona 85710

## SOUTHERN QUEENSLAND (47)

**AUSTRALIA**  
Mrs. Beryl R. Jensen, Sec'y  
14 Arkansas Street  
The Gap 4061  
Brisbane, Queensland, Australia

## SOUTH FLORIDA (14)

Richard L. Brady, Chm.  
1500 S.W. 4th Street  
Boca Raton, Florida 33432

Joe Loewy, Sec'y  
6321 Lake Champlain Terrace  
Miami Lakes, Florida 33014

## TOLEDO (38)

Donald Gwinner, Chm.  
3718 Burton  
Toledo, Ohio 43612

Helen E. Sherman, Sec'y  
2756 Medford Drive  
Toledo, Ohio 43614

## WESTERN RESERVE (16)

Rodney P. Elliott, Chm.  
510 Trevitt Circle West  
Euclid, Ohio 44143

Lewis A. Hegybeli, Sec'y  
4690 Farley Drive  
Mentor, Ohio 44060

## WEST PENN (41)

Robert L. Jordan, Chm.  
8791 Casa Grande Drive  
Pittsburgh, Pennsylvania 15237

Ms. Patricia Schwartz, Sec'y  
287 Mc Kim Drive  
Pittsburgh, Pennsylvania 15239

## WOLVERINE (22)

Lawrie G. Mallett, Chm.  
4918 Applewood Drive  
Lansing, Michigan 48917

Scott S. Smith, Sec'y  
435 W. Hodge Ave.  
Lansing, Michigan 48910

## NOTICE

These names and addresses are correct according to National records. If you see any errors please inform National Headquarters at once.

# Betty Gould

## Princess of the Console

by Ron Rhode and Karl Warner

**B**etty Gould sits in a Phoenix restaurant, eyes twinkling as she thinks back over her career, and muses, "I guess a rolling stone keeps rolling." This aptly condenses the memories of a theatre organist whose accomplishments are nearly legendary.

Born in Michigan, she began playing piano as soon as she could reach the keys. She was finally given two years of lessons, but nearly drove her teacher to distraction at the ease with which she played. At age eleven Betty began accompanying vaudeville acts in Midland, Michigan. The manuscripts, marked with years of notations, were too difficult to follow, but she managed to pick up the tunes and tempos from the performers.

At thirteen she visited her sister in Detroit. They attended the Broadway-Strand Theatre, hearing Eddie Benedict play the Hope-Jones organ. Betty was stunned by the sound and effects. Two years later she extended her summer vacation in Detroit to a more permanent basis, living with her sister, demonstrating sheet music and playing silent movies on the piano.

After a year, Betty joined a touring group as pianist, "well-chaperoned" at the insistence of her family. With trumpet, violin, drums, xylophone, and a soprano, they toured the Southeastern and Midwestern states for six months playing auditoriums, gymnasiums, and lodges.

Returning to Detroit, Betty played piano for silents and vaudeville. She

Betty was surprised to see this photo of herself, enlarged to larger-than-life, in the Center Theatre lobby, New York.



was excited to receive an offer to play in Honolulu, but her parents quickly vetoed the idea. Betty, however, was on her way, and accepted a position playing a Bartola in Ohio. An installation man told her of a Barton job in Minneapolis-St. Paul, and away she went.

In the twin cities she obtained her first real "theatre organ" job at the Oxford Theatre (3/8 Barton) for \$35 a week. After three or four weeks she was thundering through a picture when Dan Barton towered over her, "You sure can play a picture, but what you don't know about an organ! You be here at nine tomorrow morning." It was a shattering experience, but Barton patiently worked with her on the orchestral properties of a theatre organ until she had mastered the technique. She gradually worked up to \$65 a week at the Oxford and also played relief for Maurice Cook at the Tower (3/8 Barton) for about three months. When the St. Clair Theatre opened with a Robert Morton she was lured over at \$75. Becoming homesick, Betty broke her contract with the St. Clair by agreeing not to play Minneapolis-St. Paul again. She never did.

She returned to Detroit in the early summer only to find that yearly con-

tracts were not issued until September 1. Travelling to Huntington, West Virginia, she played a 2-manual Wurlitzer. After hearing her play only one night the management offered to put \$1000 in escrow as good faith toward a year's contract. Betty refused, stayed three months, and returned to Detroit.

She landed a year's contract to play the same Broadway-Strand (3/15 Hope-Jones) she had first heard as a girl. As word of her talent spread, she often found the first two rows occupied by other organists.

But Chicago was calling now. Mr. Kaufman, general manager of L and B, sent her first to a neighborhood house, the Lakeside Theatre (2/7 Wurlitzer). Passing an alley one night, walking home after the last show, she heard five shots, saw the flashes, and heard the roar of a motor. Huddling against a cafeteria wall in terror, the incident made real to her the gangland mood of prohibition Chicago.

Next was a post as assistant organist for a year at the New Harding Theatre (3/15 Wurlitzer) where she played movies, recitals, and intermissions. The ORCHESTRA REVIEW of March 1926 says "... she comes as close to being a genius as is possible in her special art." An unfortunate incident

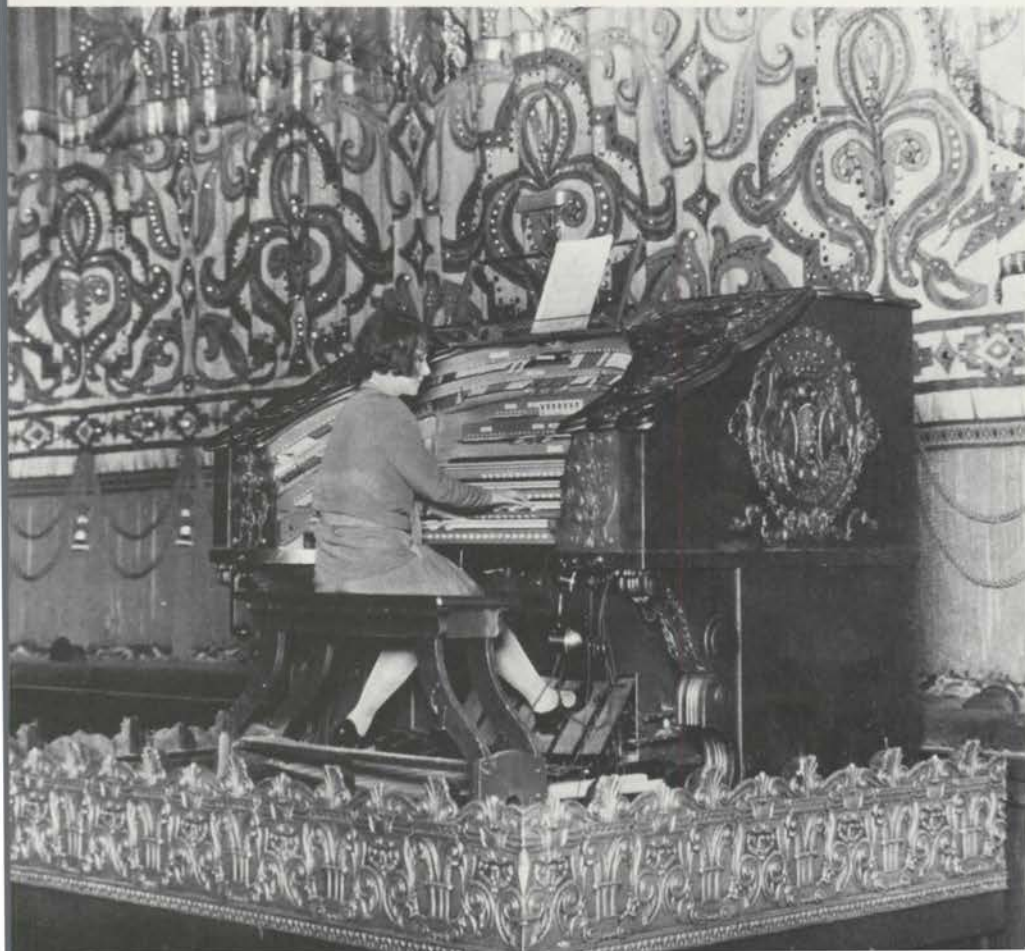
caused her to leave the New Harding. The manager, noting a lapse while the performers took their bows, told Betty to pick up the last song of the stage show with full organ until the newsreel. However, this change was not relayed to the orchestra, and the leader stormed down to the organ to tell Betty his sentiments in obscene and profane language. She picked up a chair to hit him, but was prevented from doing so by a band member. She immediately called a substitute and walked off the job. The next week she was called to the musician's union to confront Jimmy Petrillo and the orchestra leader. Petrillo told her that if she gave the word he would remove the orchestra leader's union card. She refused to do so, but did not return to the New Harding. Puzzled over how Petrillo had learned of the incident, she later remembered that his brother, Caesar Petrillo, was a member of the orchestra and had undoubtedly reported it.

She was doing opening recital and first morning picture at the Oriental Theatre (4/20 Wurlitzer) when one of the local newspapers noted, "The Oriental Theatre is the Isis and Osiris of Jazz, the Alpha and Omega of Syncopation, the Temple of Tempting Tunes, so Betty fits into the scheme as neatly as one could wish." She was also designated as "All Chicago Organist" at the International Jazz Congress.

Louie Lipstone, musical director of Balaban and Katz, later of Paramount Pictures, set Betty up as relief organist for four theatres daily. She played about 20 minutes at each while the regular organists ate supper. Since all were downtown theatres, she walked between the McVickers (3/11 Wurlitzer), the Roosevelt (Kimball), the Oriental and the Chicago (4/29 Wurlitzer). Henry Murtaugh was then at the Chicago, which Betty remembers as a difficult organ for the organist. "It sounded beautiful in the house, but not to the organist." She was also relief at times for the Tivoli (3/15 Wurlitzer), Uptown (4/28 Wurlitzer), and Norshore (4/15 Wurlitzer). When asked how she adapted to playing many different organs each day she replies, "I don't know. It was just a job and I did it."

More prestigious jobs were to come shortly. She quit Balaban and Katz and moved with her identical twin daughters to New York, where her husband had accepted a job. She audi-

Called from beneath a hair dryer, Betty was whisked off to the main console at the Fox Theatre, St. Louis, for publicity photos. Hey, Betty, could that be called the wet look?



tioned for Max Silver of Fox, and was assigned to the Fox 14th Street Theatre (3/15 Wurlitzer) playing pictures and vaudeville. Major Zampthe, manager of Fox Theatres, heard of her work and asked her to assist in opening the Fox Theatre in St. Louis. She was hesitant about leaving her family, but Major Zampthe promised if she would go for two weeks she could have the theatre of her choice when she returned to New York.

So early 1929 found her playing morning recitals on the St. Louis Fox (4/36 Wurlitzer) and throughout the day on the lobby (3/13 Moller). Upon returning to New York she was surprised to find herself again assigned to the Fox 14th Street. Remembering Major Zampthe's promise, she marched into his office to confront him. Pulling herself up to her full 5' 2", she reminded him of his obligation. Although reluctant to admit that he had made such a promise, he finally honored it. Betty chose the Brooklyn Fox (4/37 Wurlitzer) and played until summer vacation. When she returned she found a new organist, Rosa Rio, at the Brooklyn. Betty decided to attend a show and listen. She liked Rosa's style so much she did not attempt to regain her position.

In the Fall of 1930 she was hired to play the opening of the Stapleton Paramount twin-console organ (3/3/19 Wurlitzer) on Staten Island. Her partner was Priscilla Holbrook, who was given the name Jean, and they were billed simply as Betty and Jean. Despite Jesse Crawford's warning to Betty about the difficulties in twin-console work, Betty and Jean were highly successful in doing theme routines with vocals and patter. They sometimes created their own song slides, dressed in appropriate costumes, and even coordinated the music with motion pictures of themselves on the screen. During this engagement Betty is credited with saving a fan's life. As the stage lift was descending a woman's diaphanous chiffon scarf caught in the exposed worm gear, choking her as it wound. Jean, who controlled the lift, couldn't hear Betty yelling to stop. Finally, in desperation, Betty ran across the descending stage to Jean and the lift was stopped. She left the Stapleton in June of 1931 due to illness.

The depression hit New York musicians hard and Betty played "catch-as-catch-can." One job she remembers

was at the Beacon Theatre (4/19 Wurlitzer) where the marquee read, "Betty Gould at the Mighty Wurlitzer — George Arliss — The Man Who Played God." Being billed above Arliss really meant she had arrived. Having never been afraid of a lift until this job, she felt terror when she tried to stop the unusually high lift in the normal position. On her last night, unknown to Betty, the theatre manager was fulfilling his own wishes, overriding her lift control from the master panel and sending her ever upward to the top in spite of her fear.

In late 1932 Betty was hired by S.L. "Roxy" Rothafel to open the RKO Roxy Theatre (the name was soon changed to Center Theatre) in the Rockefeller Radio City Complex. Betty remembers that Roxy and Musical

Director Erno Rapee were present that day. Rapee was reluctant to see her hired, as organists Dick Leibert, Alex Richardson, and Desidir D'Antalfy were already engaged, and he was trying desperately to keep Roxy's spending under control. Furthermore, Rapee did not want to hire a woman, and boasted that of all musicians at both Radio City theatres, the only woman was the harpist in the Music Hall orchestra. Roxy was insistent that another organist was necessary if two theatres were to be staffed, and he wanted Betty for the job. After Roxy sharply told Rapee twice to put her on the payroll, she was hired and assigned to the RKO Roxy (4/34 Wurlitzer) with Alex Richardson. Opening night was December 29, 1932, and Richardson was lulling the audience with some

Priscilla Holbrook (Jean) and Betty, at the master console, are real show stoppers, providing traffic control for their audiences at the Stapleton Paramount, Staten Island, New York.





Radio's Princess of the Console mixes fan mail and cheesecake at the WMCA studio Wurlitzer, New York.

Betty's back, and brushing up her pyrotechnics at the Organ Stop Wurlitzer, Phoenix.



heavy organ. As he finished his spot, Betty raced to the console in an against-the-regulation red dress, cut low in the back, hit the pistons, and launched into an up-tempo *Fit As a Fiddle*, bringing the audience to life. C.A.J. Parmentier later replaced Richardson, and Parmentier and Betty completed the run until the theatre was suddenly closed after about six months in order to boost attendance at the Music Hall.

When the Center reopened for another stint, Betty was again at the console. At about the same time she began broadcasting from the theatre on NBC. Financial troubles dictated a second closure of the theatre, but Betty stayed with NBC a few months, broadcasting from the studio Skinner. As theatres decreased organ use, radio increased it.

She played a short while at RKO 58th Street Theatre (3/10 Wurlitzer) where the LONG ISLAND DAILY STAR in the summer of 1933 dubbed her "... a veritable streak at the keys." She also was doing radio commercials and short spots. In 1934 she started general organ work on the studio console (2/7 Wurlitzer) at WMCA, New York's first independent station. She soon had her own popular morning show, "Sing Something Simple," which ran for a year. After running a title contest among the listeners, Betty was christened "Radio's Princess of the Console." While staying on at WMCA she also took over the "Morning Reveries" show from Fred Fiebel at Columbia, playing from the Paramount Studio organ (4/21 Wurlitzer). When Fiebel returned to the show she left Columbia, but continued another two years at WMCA.

Keeping up with the changing musical world brought new challenges for Betty. In the late 1930's she demonstrated in the Hammond department of the Knabe Company, but in February of 1940 was called back to the Center Theatre for the third time to play the run of Walt Disney's "Pinocchio." Christmas of that year found her playing Hammond in the lobby of the Chrysler Building. Soon hotel jobs gained popularity as the country entered the war years. After a stint doing spot commercials for an agency, she accepted hotel jobs on the Hammond in the Spring of 1942 in Torrington and Hartford, Connecticut. She settled into the Heublein in Hart-



ford, and in July 1943 a local columnist said "... she amazes and intrigues you with her pyrotechnics on that organ."

As she refined her style and technique on Hammond, she returned to New York to play the St. Regis Hotel in 1947, and held a highly successful and rewarding job at the Shelbourne Hotel on the boardwalk in Atlantic City during the seasons of 1946 and 1948. In February of 1949 she became ill, and in November moved West for her health.

Her first stop was Tucson, where she played the Westerner Hotel and the NCO Club at a local Air Force Base. Then on to an eight-month engagement at the Fez Club in Albuquerque, New Mexico, where she was the "band" for dancing. While in Albuquerque she met Bill Brown (now a resident of Phoenix and owner of a 4/28 Wurlitzer at the Organ Stop Pizza and a 5/21 Wurlitzer in his home) who remains an ardent fan of Betty's.

As she explored the West she played an engagement at Valle's in San Diego, then tried Los Angeles and Santa Barbara.

But when she sauntered into an ATOS meeting at the Phoenix Paramount (Meisel & Sullivan - 3/13 Wurlitzer) in 1966 she was immediately encouraged to try her hand at the pipes. Through the local Phoenix group she acquired Dan Barton's address and began a correspondence which continued until his recent death. Never willing to retire, she has a Hammond in her home, keeps up with new plug-in organs, and plays a variety of jobs. She has played Bill Brown's home organ and proven she is still a "veritable streak at the keys."

"I guess a rolling stone keeps rolling." □

Editors note to the Fats Waller fans: Although we mentioned in the last issue that we would print the Waller Discography (as issued in England) in this issue, we were unable to do so. However, we do still plan on printing it in a future issue.

Now, if our Fats Waller fans make an issue of our neglect in printing the discography in this issue, because we had promised in the last issue to run it in this issue, then we will consider it a hot issue and run it in the next issue instead of just waiting for some future issue.

*If you can only find it . . .*

## History Is Recorded Somewhere

by Harvey Whitney

Tom and Louella Sanders, Sierra Chapter ATOS members in Oroville read Carroll Harris' story on the Golden Bear Playhouse in THEATRE ORGAN (page 11 December 1974) and noted history was lacking on the 2/7 Wurlitzer prior to 1968. Well, bless my tambourine if Louella didn't have the fill-in for this period.

Let's start way back in the twenties in Fresno. Lorin and the writer constituted the Whitney gang and down the street were the Critchfields - Howard, Irene, Walt, Jim, Cal, Josina and Ruth - a bit outnumbered as I recall. Only one thing I remember - we were all fascinated by the pipe organ in the Civic Auditorium at Fresno and Van Ness.

It's all becoming clear now. That's why Lorin took lessons on a local 2/6 Morton and later became the owner of a 4/34 Morton. And me, I really pulled wishbones until I had a 2/6 Morton at home with my own staff organist, Virginia, to play the old tunes of the twenties. Then there was Cal Critchfield who grew up still thinking about the Fresno pipe organ. After schooling, and marrying a sweet girl named Jane, he moved to Richmond where he and his brother Jim (Louella's father) built their real estate and insurance emporium. Jane liked pipe organs too and by the end of the thirties, she was looking for a pipe organ challenge. That challenge was to be met right in Cal and Jane's church.

The year was 1941 - when you couldn't buy a straight organ. St. Lukes United Methodist Church at 32nd and Barrett, Richmond, purchased a Wurlitzer (Opus 939) as an interim step from the Leandro Theatre. With the help of Bob Kates a teenager, (now of Swain and Kates, San Francisco) the organ was soon ready for sacred music. At this time the Wurlitzer lost its toy counter in exchange for chimes. Jane Critchfield (Louella Sanders' aunt) became organist and continued until late 1974, 33 years. She and Cal now live in Sonora.

When Larry Weid bought the Wurlitzer theatre organ in 1968, it signalled the start of a new organ fund for St. Lukes. A plug-in provided by Jim was used from then on (probably helped raise money for pipes). Six years later the new pipe organ was ready.

On January 19, 1975, Jane Critchfield was called back to play the inaugural concert on the German built 15 rank custom baroque organ. During the ceremony, the minister remarked he had read of the Golden Bear Playhouse and the fine home for the old organ (and he might have added: "If you get tired of baroque and you long for those Tibias, you might remember every September is Fair time and a short trip to Sacramento will bring back some nostalgia.")

It's that nostalgia that keeps ATOS growing and growing. But now I have to think of getting ready for April 20 to continue the saga of Opus 939. See you then - Jane Critchfield too, I hope.

*Harvey Whitney is in charge of the George A. Seaver Memorial Organ installation, hence the reference to having to get ready for April 20. On that Sunday, Sierra Chapter will dedicate their club organ to the memory of their first vice chairman, whose fondest dream was for the club to have its own instrument.*

*Clyde Derby, Emil Martin (Sacramento organists) and W. "Tiny" James of Oakland will play the concert. These artists played the concert which marked Mr. Seaver's passing some three years ago. George had requested no funeral, no formal memorial services, but it would be fine with him if his friends wanted to gather around a theatre pipe organ and play his type of music. This they did on the former Seattle, Washington, Music Hall, 4/16 Robert Morton in the Sheraton Inn. The place was packed with George's many friends. James Hodges was the master of ceremonies and will repeat the function April 20.* □

1955



1975

## The Evolution of our Official Journal

ATOS (then ATOE) began functioning after the charter meeting in February of 1955 with the first issue of the official journal appearing in the fall of that year.

The time lapse was due to the necessity of setting up the mechanics for such a publication and the raising of necessary funds to complete the first issue. The publication was turned over to Radio Magazine, Inc. for make-up, printing and distribution under a contract arrangement. The magazine was called *TIBIA* with Dr. Mel Doner as editor. In order to finance this first issue, each charter member contributed ten dollars to the cause.

The *TIBIA* magazine was produced from the Fall of 1955 to Summer of 1958. The schedule of publication was rather erratic because of limited funds and geographic distances between ATOE officers, the editor and the publisher. The arrangement with Radio Magazines worked, to a degree, but our group was unable to meet a fixed deadline. Our timing made it difficult for the magazine firm, since they were trying to fit our publication into their busy schedule.

The National Board of Directors decided it would be more satisfactory for ATOE to publish the magazine within our own organization. At that time it was felt the production should be near the home of the incumbent president so that he, with volunteer help, could better control the publication.

Since the title "*TIBIA*" was copyrighted by Radio Magazine, Inc., it was necessary to change the title of the journal. After considerable discussion

by the national board, *THEATRE ORGAN* was selected. The first issue appeared in the Spring of 1959 with a drawing of Gordon Kibbee on the cover, and featured the 1958 Annual ATOE Meeting. Dr. Ralph Bell was listed as editor, Judd Walton, national president. The first issue of *THEATRE ORGAN* contained sixteen pages and was distributed to 505 paid members.

Dr. Bell continued as editor until the Summer of 1961. Because of business and professional demands, he found it impossible to devote the time needed to continue as editor. President Tiny James, with the approval of the board, selected George Thompson, who had been assisting in the production of the magazine, as editor. During this period, *THEATRE ORGAN* was issued four times a year.

In the Winter issue 1963, it was announced that Tom B'Hend would take over editorial duties in 1964 and W. Stu Green would join the staff to produce the *BOMBARDE*. The schedule called for four issues of *THEATRE ORGAN* and four issues of *BOMBARDE*, which would supply the growing membership with eight magazines per year.

After publication of the Spring of 1964 issue of *THEATRE ORGAN*, Mr. B'Hend resigned. George Thompson was asked to resume his activity as editor, the position he still holds.

The *BOMBARDE*, edited by Stu Green, continued until the Spring of 1966, for a total of nine issues. The national board, in review — costs of printing and mailing of eight magazines a year, decided the budget would not permit continuing this arrangement. A compromise was worked out



with THEATRE ORGAN and BOMBARDE combined into one magazine and six issues per year were promised to the membership.

THEATRE ORGAN-BOMBARDE became the official title of the journal until the end of 1969. At the national board meeting in Chicago, in July of 1969, it was decided to drop the combined titles, in the interest of simplicity, and the change was effective with the first issue of 1970. The official name of the organization was also changed, from American Theatre Organ Enthusiasts, to American Theatre Organ Society at the same meeting.

Over the years the printing process of the magazine was moved from place to place dependent upon the residence of the ATOS president. Printing plants in San Francisco, Vallejo, Portland, Seattle and Livonia (Detroit) have all been used to put out the publication. The printing has been stabilized, since 1970, in Livonia, Mich. The office of publication moved to Livonia shortly after the late Al Mason became ATOS president. Don Lockwood became publications director and, along with Betty Mason, did the layout of the magazine. In October of 1971, Floyd and Doris Mumm took over the artwork, layout and typesetting and have been responsible for this department since that time.

Having the physical publication permanently established in one location has proved to be of great help in improving the quality of the magazine as well as adhering to schedules, and more prompt placement of paid advertising gathered by Advertising Manager Len Clarke of Chicago.

At the conclusion of Al Mason's term as president, he was named magazine publisher. After Al's untimely death, his wife, Betty, was asked to take over these duties. She accepted the job of overseeing the production of THEATRE ORGAN, the position she currently holds.

The issuing of THEATRE ORGAN every two months would be impossible if it weren't for the devoted staff of volunteers including Stu Green, Lloyd Klos, John Muri, Lloyd del Castillo, Lyle Nash, Ray Brubacher, the many contributors of feature articles and the chapter correspondents. A special thank you is in order for Peg Nielsen and Don Lockwood for their behind the scenes contributions. □



Working on a piston coupler are (l. to r.) James Sanford, Carl S. Parker, J.D. Unruh and David J. Bernstorff. All are volunteers from Wichita Theatre Organ, Inc.

(The Wichita Eagle and The Wichita Beacon Photo)

## COMPUTERIZED COMBINATION ACTION

by Celia Cohen

A new computer combination capture system of advanced design has been installed in the Wurlitzer theatre organ of Century II, Wichita, Kansas, according to Michael Coup, president of Wichita Theatre Organ, Inc. It was custom built by the electronics division of Damon Corporation, Westwood, Mass. under the direction of John Kellner, formerly with Aeolian-Skinner Organ Co. The new system will affect the six operational areas of the organ's console: four manuals, pedal and center board panel controls.

In the past, the musician would need to prepare his tonal combinations at a setterboard in the building's basement. In the future, changes can be made far more easily by electronic means as he sits at the console on

stage.

In providing greater playing convenience, the computer system literally makes it possible to "capture" instantly any desired sound color on any of the pistons under each manual. While sitting at the console, the player now can set quickly any combination of stoptabs when a particular piston is pushed. During a performance, changes can be made as often and as swiftly as the music demands.

Less than a half dozen theatre pipe organs internationally have been equipped to date with a similar system. Of these, the Century II instrument is the largest by far with 37 ranks of pipes. The Wichita Wurlitzer is presented in concert regularly by Wichita Theatre Organ, Inc. □

## ATOS LIBRARY REPORT

The newly located ATOS Library at Elon College, North Carolina is now in the process of listing its resources by computer. This will enable the staff to publish a catalogue of materials soon. Copies of sheet music, cue sheets, scores, etc., will be made available to ATOS members at very moderate cost. The library cannot allow loan of original material from the premises. Rare items cannot be risked in this fashion.

What is now desired are donations

of books, magazines, pictures, articles — any memorabilia relative to the theatre pipe organ. Those desirous of donating this kind of material are asked to send it to:

Barry Simmons, Curator  
ATOS Library, Campus Box 2213  
Elon College, N. Carolina 27244

The college cannot declare value of items received for income tax purposes. However, a letter of receipt will be sent any donor of material. □

The importance of the West to the early success of the Wurlitzer Company is an insufficiently explored facet of that firm's history, yet a quick perusal of the shipping list reveals that all but one of the four manual, and a major share of the three manual, organs built before 1921 were delivered to points no farther east than Denver. Consider the pivotal importance of the Paris & Isis theatres, Denver; and the Liberty in Seattle; or the origins of Oliver Wallace and Jesse Crawford. For whatever reasons, Western exhibitors were the first to discover and exploit fully the box office power of Wurlitzer music, and in that regard, this year's convention city was right at the front.

San Francisco, despite its great remove from North Tonawanda, was decidedly a Wurlitzer town; of the eight major downtown houses, six had Wurlitzers; and within the area could be found virtually every style built, including two of the rare straight-solo models. Furthermore, the city was the only locale to have superlative examples of Wurlitzer's three tonal periods, in the California's 3 3/5/32 (1917) the Granada's 4/32 (1921) and the Fox's 4/36 (1929).

Wurlitzer dominated the neighborhoods, as well, although Robert Morton was well represented and Smith could claim one important house and several minor ones, despite the proximity and local ownership of the latter two firms. With the exception of three Mollers (one in the Fox lobby, and the two ultimately replaced by Wurlitzers in the Warfield and Golden Gate), the organs of no other builders were sold to San Francisco theatres.

Ironically, the two surviving theatre installations are both Robert Mortons: the Orpheum (nee Pantages) and Cinema-21 (Marina). The 4/20 Orpheum organ, the availability of which is clouded as we go to press, is a most unusual beast. Alexander Pantages always bought Mortons, which he decreed to be placed beneath the stage, but substantial portions of this one are deployed astride the proscenium and above the ceiling. Surprisingly, the sound pulls together very well with a warmth rarely expected from this builder.

The 2/6 Cinema-21 Morton is what you would call "Sweet." Having somehow endured what appears to be countless remodelings of the theatre,

the little organ is something of an anachronism in its setting, and the absence of grillwork has only improved the sound. For years beyond counting, this hardy survivor has been cared for and performed on by Larry Vannucci, "The Bay Area's 'Mister Pipe Organ,'" who will be playing it for you in July.

A whole different sort of place is the Avenue, where the Wurlitzer is king. Originally housing a Style D Wurlitzer, the Avenue has been presenting silent programs with Wurlitzer music for more than eight years with a slightly enlarged Style 240 from Chicago's State Lake, now spread across the Avenue's stage in newly



by Steve Levin

constructed chambers. Totally reconditioned a decade ago, the organ has been so vigorously exercised that the crew there is planning a major work program prior to the convention.

Then there is the Oakland Paramount, totally and faithfully restored two years ago, and still between-Wurlitzers, but of such breathtaking magnificence that the convention would be incomplete without an event there. Our host will be Yamaha Organs, whose "GX-1" polyphonic synthesizer organ will receive its world premiere in the hands of John Seng. A veritable shrine of art deco splendor, the Paramount is done scant justice by words, but we can promise that you will never forget it.

High atop Nob Hill, in Grace (Episcopal) Cathedral, is our largest and most exciting classical organ: the 5/125 Aeolian-Skinner. Designed and installed in 1934 by the legendary G.

Donald Harrison, and slightly revised by him in 1952, this wonderful instrument stands as a monument to the "American Classic" school of tonal design long embraced by its builder. Recent additions have provided Gallery and Bombarde divisions, each painstakingly regulated to complement the special qualities of the main organ.

Sacramento's major instrument is the 4/20 Wurlitzer of Grant Union High School, assembled by George Wright in his student days there. The original Kilgen console, destroyed in an arsonous assault, is being replaced with a new Balcom & Vaughn Wurlitzer replica which will be making its debut at the convention. A very new addition to the Sacramento scene is the 2-manual Golden Bear Theatre organ described a few issues ago.

The lucky few who get in their afterglow reservations will be treated to one of only four outdoor organs in California, Ken and Doris Ensele's 2/9 Wurlitzer. A real Western-style chow-down amid the pipes and pines will be flanked by winery tours and a Bay cruise, making this afterglow the most fabulous ever, but attendance is limited.

Souvenir programs are usually just that — programs, but we will have for every registrant something that money will never be able to buy — a very special record album now being produced especially for this convention. The pick of private collections — music once accessible only to a select few — will be released in this showcase of legendary artists and instruments. We can't tell you who or what just yet, but we do know that you will never again have the opportunity to own this album.

Plenty of home installations will be open to fill some of the free time in the schedule, but we think that you'll want to take in some sightseeing and shopping, too. The back page of the registration insert is a preview of the conventioners' guide we are putting together for you. With the short-time visitor in mind, we're picking the best in shopping, eating and touring, with all the information you will need to know.

So tear off that card right now, particularly if you want to be included in the afterglow, and get it in the mail today. Then get yourself ready for the time of your life . . . at the "Roaring Twentieth," in SAN FRANCISCO, JULY 15 - 20. □

# RAILROAD ABANDONED FOR PIPE ORGAN

by George E. Brown  
photographs by Leo Malberg

July of 1974, a little known railroad applied for abandonment. It wasn't a great common carrier . . . but it was a heckuva lot of fun! However, when the railroad president traded a couple of greasy, sooty steam locomotives for a pipe organ, sentimentality couldn't get in the way . . . much.

Threats of abandonment had become more than a rumor over a two-year period. These rumors reached a crescendo when railroad President George Brown of Twin Falls, Idaho, found himself seated at the console of a Smith theatre organ at the First Christian Reformed Church in Seattle, Washington. The organ just happened to be for sale. Here is what ensued.

**A**s I sat at the console, it had the distinctive look of theatre organ to it. Curved stop rail, and a condition similar to the weed-riddled roadbed of the railroad . . . an aged shadow of its former grandeur. Several stop keys were missing, or changed with masking tape and ink. No nameplates anywhere . . . and the front or second-touch board wasn't evident.

It sounded churchy . . . trembs, but a bare tremble . . . and it didn't cipher! Although a few notes didn't play either! No sign of traps or percussions. For a railroad president who would have to relinquish his railroad for the "Compleat", dreamed-of theatre pipe organ, this unit wasn't the best reason for tearing up the track!

Also, to add to the negative angle of that "test-drive," the skies picked that moment to open up and let forth a torrent of water that would have made Noah envious, complete with diaphonic thunder and post-horny snaps of lightening! I turned the instrument off and exited at that

point, without seeing the inside of the chamber.

While returning home days later, future plans for the railroad nestled, just waiting to be fed . . . while visions of pipe organs danced in my head (in 9/8 time!) Especially that Smith organ. It appeared to be in poor shape, just begging for some attention. But wasn't that what I was looking for anyway? A relaxing, simple winter-weather project????!

Perhaps this organ could be the starting point for building a larger and better mousetrap? Why not? So began the barrage of phone calls and letters. Who was Smith, and how good was his product? How much money? What shape was it in? As I hadn't seen the chambers, Bill Bunch of Balcom and Vaughn checked the instrument out . . . and filed a report with the railroad head office.

Finally, some slight encouragement from Lee and Laurel Haggart of Granada Hills, California ("My Gosh, yes! Do it! Hurry! Get it!") finalized abandonment of the model railroad.

The right-of-way of the Skinnyfish and Knipple HO Scale narrow-gauge railroad was in a room in the basement of 1734 Poplar Avenue. That room must now become a pipe organ chamber, and since railroad grease and pneumatic leather don't mix, the railroad had to go.

My Smith organ was originally installed in the Capitol Theatre, Olympia, Washington. It was built in 1924 by the Smith Unit Organ Co., of Geneva, Illinois. It had two manuals and nine ranks of pipes, on 10 inches of wind, including a Diapason, Flute, Tibia Plena, Violin, Vox Celeste, Tuba, Oboe, Vox Humana and Kinura, powered by a 5 hp Spencer

Orgoblo.

According to Historian Eugene Nye, the console was removed from its orchestra pit location in the theatre in 1956 to a backstage storage area. There it sat until purchased by the church in 1960. Balcom and Vaughn moved it to the church, emasculating it by removing those things which aren't of any use to a church.

The church received nine ranks of pipes, two regulators, one tremulant, the blower and the console, with the second touch board dismantled and a piece of solid walnut veneered over it. The Kinura, percussions, toy counters, piano and second touch were removed. Their whereabouts today are not known. The original Smith relay and switchstack were removed in 1965 and replaced with a Klann Remote Key Action.

In July of 1974, I naively made an offer to the church for the organ, which was accepted. Little did I know what I had gotten myself into! Having never before dismantled a pipe organ, a crash training program became imperative. Mike Ohman of Salt Lake City gave me a nut and bolt tour of his pizza installation. I learned an awful lot about pipe organs that afternoon, along with "detailed tips" such as "it doesn't feel good to sit on regulator valve push-ers while working under chests!"

Loaded with good information, and all kinds of assurance, "Operation Smith" got underway Monday night, August 20. Four ex-railroad gandy-dancers, Leo Malberg, my teenage brothers Chris and Craig and I left for Seattle.

Arriving there, we picked up our chief cook-and-bottle-washer, Susie Woods of Twin Falls, who was

schooling in Seattle at the time. The five of us, armed with spike pullers, ballast tampers, electric screwdriver and Oly Beer, descended on the First Christian Reformed Church. It was suggested that perhaps we would find the pipes full of Oly Beer since it came from Olympia, but I rather doubted that.

Men from the church cut a hole in the chamber side to allow us egress for the many components. Little did we know how high the chamber location was, until the saw broke through the plasterboard, high up the chamber wall. Five people stared up at the impossible conditions ahead. Four turned to me said "What have you gotten us in to?" We didn't even have a ladder with us!

Exuding a feeling of confidence, I stumbled over to the console for one last session before it was silenced for good. It's amazing, but the old girl sounded better than I had remembered! Perhaps it was because it was now mine. Still, some notes didn't speak, but I used my imagination to boost the tremis to an acceptable level. While I played, Leo was up in the chambers shooting film.

We turned the organ off for the last time in that location and disconnected the blower. Then, a quick tour for an instant appraisal of the situation. Five hours later, we determined it couldn't be done! Everything was jigsawed together, with barely enough room to cramp a muscle, or scratch an ever-swelling lymph node.

Climbing to the upper chamber was a real thrill... about like scaling the Washington Monument without a rope. The main chamber floor was 12 feet above the altar stage. All organ parts were making like "birds"... sitting high above that floor on 2x4's and a few planks of 2x8's.

Maneuvering was fascinating. I was about a foot too wide no matter which way I turned. Ever had the feeling? First order of business was obviously to remove the pipes to give us working space. Incidentally, the pipework was in excellent condition.

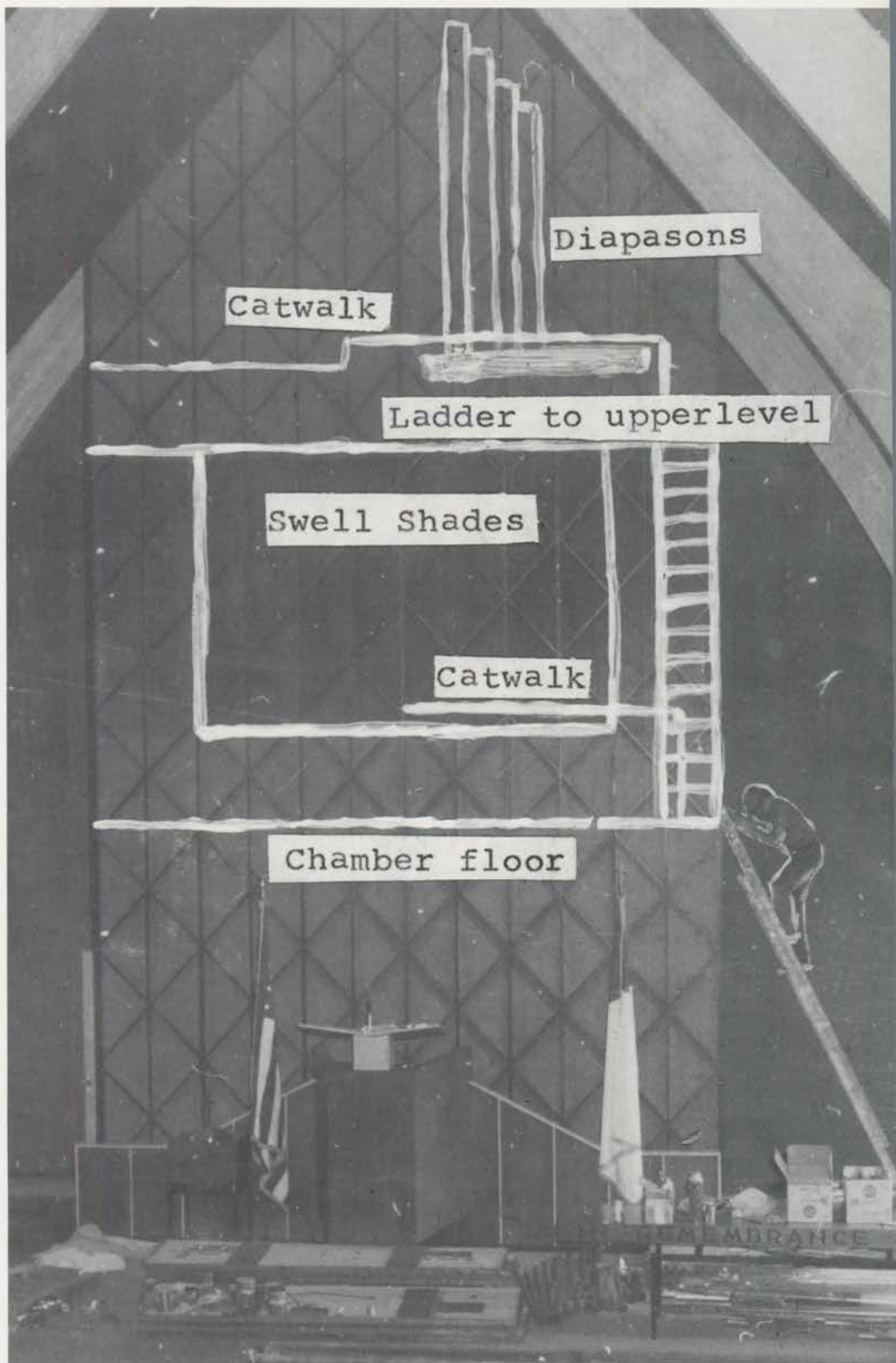
After a quick lesson in pipe handling for the ex-gandy-dancers, over 600 pipes were removed. Small pipes were brought down in cardboard boxes. Larger pipes were chain-ganged out of the chest, through the wall opening, down the ladder to the

church floor.

Bill Bunch provided four large pipe crates in which we packed all pipes except the very large wood and metal ones. Wrapped in paper and excelsior, the pipes made the cross-country trip in good shape. Susie Woods was our pipe packer, and saved at least a day's work by her help. Remember our motto: "Take Along a Pipe Packer!"

It's amazing how easy it was to maneuver around the chambers with the pipes removed. A screwdriver was dropped into one of the diapasons at this point... never to be retrieved until the diapasons were removed, a final operation due to their height. A lifesaver was an electric screwdriver, a suggestion made by Mike Ohman. It was a real palm saver.

This superimposed diagram shows the layout of the chamber. One can imagine the difficulties encountered in the removal of the organ. The outline of Craig ascending the ladder on the right gives some size perspective.



While the crew was making hash of the chambers, I was cutting wires from the remote key action. Nothing is as easy as spreaders to disconnect. Then on to the console! We moved it, and its stock of hymnals, pencils, paper clips and hairpins so we could get to the cable. We hoped to be able to pull it loose from a crawlway under the altar stage. It wouldn't budge. So, Leo crawled under the shallow stage tracing the cable until it disappeared into the floor joists. Still it wouldn't move. So the verdict was in...the cable would have to be cut? We left about seven feet of cable under the floor, salvaging the remainder.

After a day and a half, little did we know the easy part was over. The windchests were next, starting with the four-ranker blocking the chamber opening. Under it was a regulator which had to be dismantled to remove it. Each of us, including our church helper, Ken Oordt, grabbed a corner of the chest. "Hoist!". Pop! Pop!Pop!Pop! Four hernias at once!

Once again a call to B&V, who kindly loaned us their block and tackle. We rigged ten heavy wind chests to the floor, being sure that no one was standing under them as they were lowered in case a rope broke!

When we got to the upper level, it became a matter of juggling on a tightrope! With three people balanced on 2x4's, we heavy-handed weighty chests up off their supports, and placed them on end on a 2x8 plank treading the 2x4's. Then, re-rig the rope and tackle, lift up the chest, remove the 2x8 from underneath it, and lower the chest 10 feet to the chamber floor below. All chests, and the large wooden Flutes and Tibias were removed this way. Most of the time was spent in studying and deciding the best way to do each job, and to ensure maximum safety for those walking the 2x4's!

In dismantling the upper chamber, we reached the apex of the church ceiling. As we moved lower, we took everything with us, leaving only a few bolts sticking out of the concrete chamber walls, and graffiti etched high up on the chamber walls with a nail!

The chamber was rapidly becoming empty, and we still had a blower to go. It was advancing late afternoon, Friday. The one large swell shade, 6 feet by 9 feet, came



A hard way to drive to Idaho to be sure! Craig, Chris and an unseen George move one of four pipe crates from school storage room to church for packing. Beats carrying them.

apart for removal, after we made several nutty attempts to remove it intact. Then, came the large wood Diaphones which couldn't have been moved before now due to the fact they were wedged behind chests and catwalks. After the twelve Diaphones, the large nine foot Diaphone chest. A heavy chunk of wood to be sure. We also retrieved our wayward screwdriver by turning the CCC# Diaphone upside down.

After sweeping the chamber floor, it was clean and empty. Now came what has to be the worst part of the job. Doing a reverse wedding procession up the long aisle to the back of the church and the waiting 18-foot truck. It might have been more enjoyable if we had had organ music for the procession. Heavy items went first, and it was constant walking for seemingly endless hours with loaded arms. We had taken a makeshift dolly which came in handy for mov-

ing anything too large for armloads.

Eventually the truck was loaded, with just enough space on the rear for the blower. That was the next job, which was tackled by Leo, Ken, Chris and Craig, while I cleaned the church. The Orgoblo was in a large room in the basement. But to keep children out of it, the church built a wall around the blower, with a door a scant 24 inches wide. The wall had to come down, and the blower and motor were thoroughly dismantled since it wouldn't clear other church doors.

It took a full evening for the crew to remove the regulator and ductwork in the blower room, the wall, and the blower. We wheeled the blower out at 2 ayem Saturday morning! There was very little at that time that a tired crew found to be funny...but it must have been quite a sight to see five be-draggled, filthy people pushing the blower up

Let's see. I wonder if I can get out of this job yet! Susie surveys the task of packing the metal pipes in the crates. She stands amid String, Oboe and Tuba pipes.





Stand under it and catch it when it comes, Susie! The four-rank chest descends to the church floor, with one-man on the rope, and three more in the chamber guiding it down. An impossible task without Balcom and Vaughn's block and tackle.



That long walk up the aisle! Pipe Crate #3, with swell shade and Diaphone rack piled on top, heads toward the truck, not necessarily under the control of Craig, Chris and George.

They even came out of the woodwork! Leo, the Cable Saver, had the dirty task of crawling through a small hole to save the console cable. It finally disappeared beneath floor joists, couldn't be pulled loose and had to be cut. (George Brown Photo)



the hill beside the church at 2:30 in the morning!

The weight of the blower "done in our dolly." With five of us under it, we hoisted the blower into the truck, followed by the motor, electric box, starter and rectifier. The last thing to load was the back console panel. And there was very little room left for anything else. The remote key action was loaded into the station wagon where an eye could be kept on it.

At 3:30 A.M., the organ was loaded, the church cleaned and the truck locked. The Idaho crew thanked our Seattle Helper, Ken, and headed for bed. Downtown Seattle was very beautiful with lights glowing that night... but I don't think any of us cared.

Saturday evening saw our two-vehicle caravan heading over Snoqualmie pass in Washington. We were rested, yet still tired. But I had a real feeling of accomplishment, knowing that 6500 pounds of organ were safely stashed in the truck, and everyone had done a fantastic job at something which was totally foreign to them, and without injuries, except tired and aching muscles. There also was no damage to the organ either... nothing was dropped in all that handling.

Rental trucks are not known for their speed, particularly over Northwestern mountains. It was a slow, monotonous journey until late Sunday night when we arrived in Twin Falls. Monday morning, Leo and I backed the truck up to the garage which was to become storage for the new household addition. When we tried to open the truck gate, it wouldn't move!

Visions of three tons of pipe organ shifted up against the door flashed through my mind! We finally managed to jimmy the door open enough to feel the console rear panel, which could be moved. Sighs of relief as we knew nothing enormous had shifted. After some cussing and tugging, we found that a regulator board had fallen, wedging itself between a pipe crate and the truck gate. After some effort, the door popped open.

It took the better portion of the day to stash the organ in the single-car garage. For a time, pipes, windchests and diaphone resonators were strewn about the lawn, causing many a turned head and inquisitive com-

ment from neighbors, whom I suspect will hear more about the organ in the future!

Two years of work on a large model railroad layout was dismantled in an afternoon. Years of accumulation of equipment was stored in boxes. The Smith theatre organ will be installed in a basement chamber, with console in an attached room. Eventual plans call for a Solo and Main chamber and it will be necessary to acquire some off-set chests because of a height problem. We're also looking for smaller swell shades to help control sound.

There are pipe chests to clean and repair. Wood and metal pipes, generally in very good shape, to clean. Wires to be traced and prepared. I have plans for expansion, and the addition of voices. But I'll have to settle first for a simpler installation as I learn more about pipe organs. I feel I'm very fortunate to have this instrument. Theatre organs in Idaho are rare, and include a Robert Morton in the Ada Theatre in Boise, another at the University of Idaho and mine. At one time, there were four theatre organs and a Fotoplayer in Pocatello, Idaho. They are long gone.

I hope to be adding percussions and a toy counter, but I don't anticipate achieving the original specs.

In looking back on the task of removal, the job was fun. At 3 A.M. Saturday morning, I don't think the crew could have cared less about pipe organs. But now, in retrospect, we're enjoying the memories, and we're ready to do it again!

And it couldn't have been done without the help of Bill Bunch, Mins Reinsma and Ken Oordt of Seattle, Susie Woods, who let us use her apartment as our base of operations, and kept us well-fed, Mike Ohman, and Leo Malberg, and my brothers Chris and Craig who are now quite knowledgeable about pipe organs!

In closing, I would very much like to hear from anyone who has historical data about Smith theatre organs, particularly my instrument, as well as individuals who have overcome limited home facilities for an installation. I'll answer any and all letters I receive.

And if you have an opportunity to help dismantle a theatre pipe organ, I can only say "do it!" It's a great experience, and a great hobby! □



In Sacramento . . .

# BIG TOP PIZZA OPIENS

Roy and Larry Weid played host to their firends who had been assisting in getting The Big Top Pizza ready for opening on Sunday, February 9. Jeff Barker presented the yet to be completed, and slightly augmented, Wur-litzer Opus 681 to those present. Even in its incomplete state it spoke both with sweetness some of us knew we heard it years ago from Radio Station WLW in Cincinnati, Ohio, and with the authority of its added ranks and percussions.

February 13 did not deter the Weids from opening their doors to the public at 6 P.M. without benefit of advertising. Business was good and it continued good, still without advertising. There was only a large sign out front which announced "BIG TOP PIZZA — HOME OF THE WURLITZER PIPE ORGAN," which had only been erected two days before!

Members of Sierra Chapter have been assisting the Weids with the installation and will be holding their first meeting at The Big Top Pizza on Sunday, May 18 with Jeff Barker as featured artist.

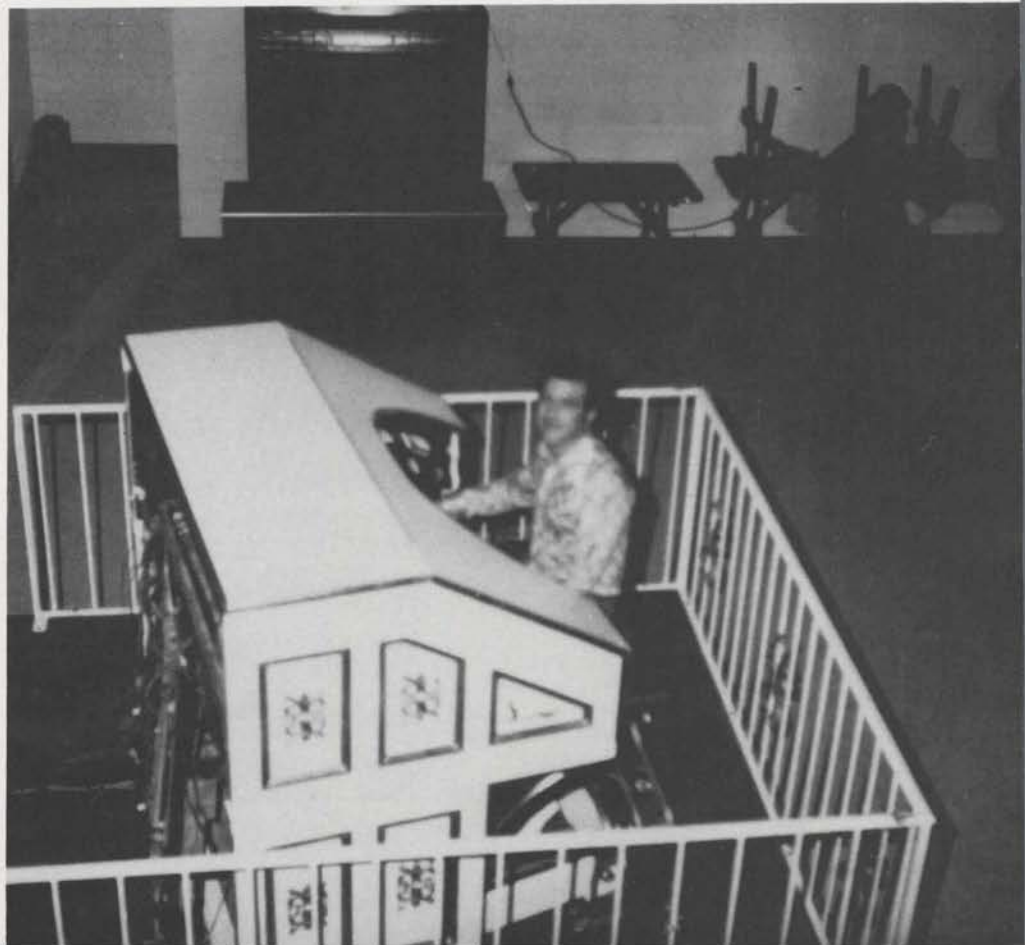
The Big Top is located at Winding Way and Manzanita in the Sacramento suburb of Carmichael. Drop in and hear a fine instrument with a fine artist. □

Standing on the left is Larry Weid, Sierra Chapter member and owner (with his father) of BIG TOP PIZZA. Note the clown on the back wall. His nose is a large red light globe to mark an exit. Ray Anderson, another Sierra Chapter member, is the man with his arm in a sling — the result of a mishap while working on another pipe organ installation.



The Big Top Pizza console with the relay room directly behind it, flanked by two chambers. A circus decor is used. The wall is a bright red with gold trim around windows and swell shade panels.

Jeff Barker, house organist, and one of the fine organists to be heard during the 20th national convention when Sacramento and Sierra Chapter has its day on July 18. (The cameraman had to get up in the air for this one — notice the back is not in place on the console and neither is some of the wiring.) The piano can be seen directly behind the console.



## 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.

**JESSE CRAWFORD, POET OF THE ORGAN AT HIS BALLAD BEST.** Two-record deluxe stereo album set, No. DO 1214/1215. \$10.50 postpaid from Doric Records, Box 282, Monterey, Calif. 93940.

Time slips by with such incredible speed; can it be really 13 years since the last Jesse Crawford organ release? His *Golden Opera Favorites*, on the Decca label, was issued around the time of his death in 1962. There have been reissues in the interim but no new records — until now.

Doric's Frank Killinger, long a Crawford enthusiast, spent much effort over the past 10 years making this 2-record set a reality. First he located a number of player organ rolls Crawford had made at the Wurlitzer factory, probably in the late '20s. Then came the job of finding an organ which duplicated the voices of the organ used by Crawford — one equipped to play rolls. He found it in the home of Richard Villemin in Porterville, Calif. Villemin, a skilled organ technician, went out of his way to give his 3/13 Wurlitzer the "Crawford sound" and he was most successful. There followed more years of getting clearances, although this wasn't actually necessary because per-

formances then couldn't be copyrighted. But Killinger preferred to be cautious. He provided for a financial cut of the profits for the organist's widow, Lucy, and also got the blessings of the present Wurlitzer Co.

The result is an imposing package, complete with a book-style envelope bearing voluminous jacket notes by Judd Walton and Stu Green, plus eight photos of the artist. The sound approximates that of Crawford's Victor 78 rpm records cut in Chicago in 1926-28. And some of the arrangements closely parallel those heard on the Victor records. The difference, of course, is marked; the Doric records are high fidelity and "miked" in stereo.

Because these cuts were taped from a roll-playing organ, isn't the result bound to be mechanical sounding, rather like so many player pianos? While there is an occasional note that seems to lack the finesse an artist of Crawford's calibre would insist on, for the most part one is unaware that a player mechanism is involved. The player used in the making of the perforated organ rolls was a far more subtle gadget than that used for most garden variety player pianos. The result is as though the artist had simply made a new recording, despite the circa 45 year delay between recording and release date.

The titles include some of Crawford's trademark arrangements such as *Russian Lullabye*, *The Road to Mandalay*, *La Paloma*, *A Dream*, *L'Armour Toujours*, *L'Amour*, *Sweet Mystery of Life*, *The Rosary* and *Roses of Picardy*. Other selections are *Baby's Birthday Party*, *Wedding of the*



Jesse Crawford

*Painted Doll*, *A Kiss in the Dark*, *Pale Moon*, *Song of the Islands*, a medley of Victor Herbert operetta tunes, medleys from two films, *Love Parade* and *Monte Carlo*, and more yet. One thing this collection proves is Crawford's effectiveness as a ballad player compared with his lesser prowess in the rhythm department. There are examples of both modes here, the majority, fortunately, being ballads. And the record also heightens Crawford's reputation as a ballad player. The rolls were made at the peak of his popularity and productivity. In later years he studied music with a famous teacher of pop musicians and his records from about 1938 on reflect the conservatism instilled by formal study. Gone were the flamboyancy and surprises of his earlier years, but this Doric set brings us the portamentos, harmonic inventiveness and other innovations which kept him at the top of his profession through the "golden era". This is indeed a rare treat — new high quality stereo records from a long gone but lovingly remembered niche in time.

Recording is first rate, as is the entire production. Welcome back, Jesse Crawford, if only for 108 minutes of your incomparable music.

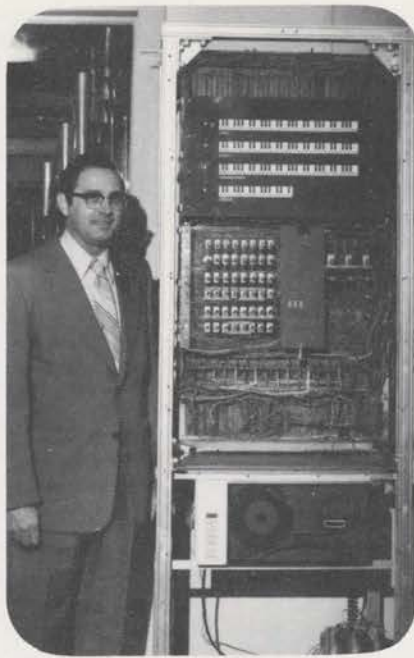
**TWO LOVES HAVE I: JEAN AND GENII**, Marvin Lautzenheiser's wife and a robot computer playing his 3/13 Wurlitzer. Mark label (Quadraphonic stereo) No. MC 8518. Available at \$6.00 postpaid from Jean's Organ Studio, 7216 Neuman St. Springfield, Va. 22150. (Va. residents please add 22 cents sales tax).

Here we come once more to the contest of man (in this case woman) versus machine. Pop standards played by his wife and his brainy machine are interspersed for a program played on Marvin Lautzenheiser's fine studio Wurlitzer (from the Triboro theatre, Queens, New York). A previous recording made on this instrument several years ago by someone whose name escapes us, was flawed in that the organ's reeds were out of tune, yet it indicated that the organ was a well-balanced one. This is a far superior representation of the instrument's potential, whether played by the transistor and diodes or by the attractive Mrs. Lautzenheiser.

Is the "Genii's" playing superior

to Jean's? Actually, it's no contest because the computer is only as good as the cards it digests, and those were punched by a human. The computer does eliminate the orchestral limitations of two hands and as many feet. Actually, if there is any contest it is between the live performance of Jean and the delayed performance of husband Marvin chopping little holes through a slab of cardboard. In weighing the performances, Jean and Marvin come off well as orchestrators, their skills being somewhat equal. As to the performances, we favor Jean's — but that may be due to the fact that she is the most glamorous grandma since Dietrich! And how much sex appeal has a robot got?!

This recording provides an opportunity to evaluate a computer as an organist. The computer obviously has access to more "hands" and "feet" simultaneously, and therefore more voices, obligatos, counter melodies etc. Yet, this has been achieved by human performers for many years through the use of multiple track recording, or "over dubbing." Outside of this obvious technical plus, why is the computer superior to the perforated paper roll (that may be also hand punched to



Marvin Lautzenheiser and GENII.  
(Richard Neidich Photo)

add extra voices or registration variety) which has been with us for the past circa 80 years? Perhaps one of our technically gifted members would write an article comparing the computer with the perforated roll method of energizing an organ. Should make interesting reading to the uninitiated.

But back to "Jean vs Genii." The organ sounds great, despite an occasional reed pipe in need of attention. The Tibia is especially sexy, and in Jean's hands it "ooh-hoos" its message with telling effect during several of her tunes.

Jean's selections are: *A Man Without Love*, *Valley of the Dolls*, *Swanee* (with interpolations of *Dixie*), *I Talk to the Trees*, *Wells Fargo Wagon*, *Lida Rose*, and *Goodnight My Someone*. The tunes punched out by Marvin for the computer to play are *Two Loves Have I*, *Forgotten Dreams*, *Hi-Lili, Hi-Lo* (with piano pleasantries played by Jean), *Fascination*, *Darktown Strutters Ball*, *Twilight Time*, and a rousing *76 Trombones* punched out by Earl Sharits, a guy who should go into the business of goosing computers to bring out their best characteristics.

The liner notes tell the story of Genii and Jean. Recording is good but our review pressing has a definite "swish" which increases in distraction power as the stylus gets near the record center. However, we assume this flaw to be untypical. Even so, all records reviewed here are returnable if received in a faulty condition.

In summary, the music is entertaining, good easy listening. To determine whether Marvin's machine plays better than a human, we would need to hear a contest between two giants — a performer of the stature of say George Wright and an orchestrator with the skills of a Murray Cutter ("Gone with the Wind"), Henry Mancini or Burt Bacharach. Until then we'll settle for Genii vs Jean. But we favor Jean — for such obvious reasons.

**PIECES OF DREAMS**, Hector Olivera playing the RTOS Wurlitzer. No. EAR-10240 (stereo). \$6.00 postpaid from Rochester Theatre Organ Society, Box 8114, Rochester, N.Y. 14617.

The title of the album comes from an impression Mr. Olivera got from seeing a theatre organ disassembled and laid out for moving — a dream broken down into seemingly unrelated pieces, only to be later reassembled into a thing of beauty. All of which attests to the poetic observational talent of this young immigrant from Argentina. He has earned all sorts of impressive honors in the classical organ field, including holding down the top organ teaching job at the University of Buenos Aires — before he was 18! At that tender age he left his homeland to accept a scholarship at the Julliard School of Music in New York. About the time he won the AGO's National Competition for improvisational prowess he discovered that Anglo-American contraption — the theatre organ. His life would never be the same. Freed of the constraints and formalities of the classical organ field, he could literally let himself go, and he did. He first came to the attention of ATOSers as a pinch hitter for Ray Brubacher during the '72 convention at Washington, D.C. His performance at the Tivoli's little Wurlitzer is remembered chiefly for Mr. Olivera's well-done improvisations on mostly standard tunes and his Desi Arnaz style of Mcing. So much for background.

The playing and arrangements on the *Pieces of Dreams* album ranges from good to poor, with most being in the former classification. Two of the good ones are the novelty tunes *Teddy Bear's Picnic* and *Little Red Monkey*. But far more interesting is the Olivera way with a ballad such as *Pieces*



Jean Lautzenheiser (Richard Neidich Photo)



Hector Olivera at the Rochester Theatre Organ Society's 4/22 console.

of *Dreams*. Here he uses the contrasting expressive voices of the 4/22 with great subtlety. The music soars. In contrast, *Cumana* seems like 3:16 minutes of over-loud slambang. Then its back to balladry for an exquisite *Cry Me a River*.

The opener on side 2 is *In the Mood*. It must be classed as something of a musical disaster because the performer obviously doesn't know the tune. He plays ten inaccurate renditions of the initial 16 measures broken by only one flawed attempt at the bridge, all at full organ volume. Anyway, the "walking bass" comes through loud and clear. So does the closing schmear glissando.

All that is forgiven on hearing the sensitive and atmospheric *September in the Rain*, with its hints of the Buddy Cole performance and arrangement. *The Impossible Dream* gets a straightforward treatment with no surprises and so does that old warhorse, *Malaguena*. In fact, *Malaguena* is one of the most impressive readings. Perhaps the most delightful tune on the record is the closer, *Shine on Harvest Moon*. It's purely old-fashioned theatre organ.

Here is an album of contrasts, with the most rewarding music coming from Olivera's ballads. When he gets playing loud and fast, we are reminded of Hector's visual prowess as a pedal gymnast at the 1974 ATOS convention. His showmanship on the pedals was, to put it mildly, an eye-ful.

And the majority of his viewers seemed to love it. Seeing him record some of the bombastic but often complex tunes would have helped.

Recording is excellent and the organ sounds wonderful. The TLC bestowed on it by RTOS is quite evident. The jacket has pictures of organist and instrument, plus plenty of notes on both. There's lots of contrast here, with a great range in the level of performance. It's never dull.

**FRED BOCK PLAYS 50 SONGS OF JOHN W. PETERSON**, played on the Loren Whitney 4/34 studio organ. Two-record stereo set No. R 3259. \$5.98 postpaid from Heart-Warming Records, 1625 Broadway, Nashville, Tennessee 37202.



Fred Bock. Hymns or not, he swings.

In the December 1974 column we reviewed a 2-record set of 50 compositions by a writer unfamiliar to most T.O. buffs and played by an organist equally unknown to most hobbyists. Yet, 50 Songs by Ralph Carmichael aroused a lot of reader interest. The answer is yes, there are more pipe records played by Fred Bock. Apparently, the composer, John Peterson is well known in the sacred music field. Mr. Bock has taken pains to give each of the 50 a distinctive setting. As we mentioned in the previous review, there is little here to indicate that the tunes are religious in nature. Some are downright jazzy. Registration is almost entirely theatrical and the result sounds somewhat like cue music for radio dramas. We find the Bock treatments thoroughly

enjoyable. The Whitney organ sounds good, as always, and there is plenty of registration variety for all 50 tunes. For those who prefer to enjoy them as hymns, the words for each selection are printed in the double album. The music holds interest and the price is right.

**CINEMA ORGAN ENCORES**, William Davies playing the Wurlitzer organ in the Granada Cinema, Kingston (England). Deroy (stereo) No. 1028. \$6.50 by airmail from Deroy Records, Box 3, Carnforth, Lancs., England. (Checks on US banks accepted).

This is No. 35 in a series of theatre organ discs produced by Derrick Marsh. Again, it's a new artist and instrument for this side of the pond. The instrument is a rarely heard 3/10 Wurlitzer installed in an acoustically interesting hall. Mr. Davies, we recall, was one of the organists who broadcast the recently Americanized BBC Moller from its then ex-church studio. He is an exponent of the big organ sound, so much of the registration is on the heavy side, although he often simmers down to thinner combi-

### 1974 CONVENTION TAPES AVAILABLE FOR COPYING

Tape recordings of the 1974 Detroit convention programs are now available for copying or purchase. One copy (stereo only) of each of the eleven tapes is available, on loan, for 10 days only, to any chapter for copying by their members. Similar arrangements can be made for non-chapter ATOS members.

Send your request to Motor City Theatre Organ Society, Box 671, Dearborn, Michigan 48121, accompanied by a check for \$4.00 to cover cost of mailing. Inasmuch as requests will be honored in the order in which they are received, there may be a delay before the tapes can be sent to you. Only one copy of the tapes is available to be circulated in this manner.

Anyone who wishes to purchase any of the convention concerts should deal directly with David Lau who made the master recordings. A complete list, including all technical information about the tapes, is available upon request from David Lau, 839 Brookwood Place, Ann Arbor, Mich. 48104 (Phone: (313) 994-4992).

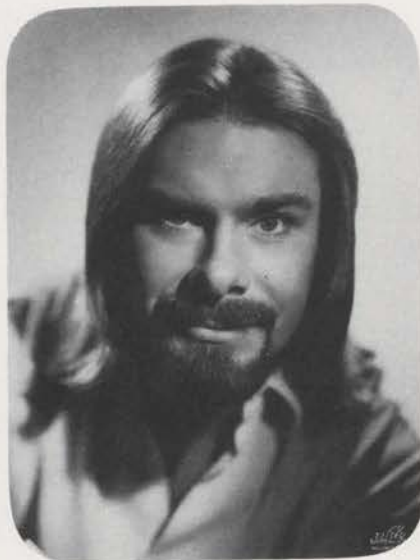
nations and then registration improves. Some of the selections are played in the uniquely English "quickstep" style. The organ was obviously in good repair for this taping session, and it sounds good even during the "trem" off passages.

The majority of selections are familiar to US ears. The tunes are *I Want to Be Happy*, *Edelweiss*, *Get Me To The Church on Time*, *Summer Time*, *76 Trombones*, *I Talk to the Trees*, *Hello Dolly*, *Getting to Know You*, *The Good Old Bad Old Days*, *Standing on the Corner*, *Flash Bang Wallop* and *Jesus Christ Superstar*.

Playing is generally well done, except when the organist attempts to be flashy with devices which would even sound bad on the plug-in in the corner pub. Deroy records are sheathed in jackets with liner notes and photos of the artists. Recording is good.

#### — THE CALLIOPE CABINET —

**CIRCUS CLOWN CALLIOPE, VOL. 2**, Verne Langdon playing the Model 900 air-powered Tanglely Calliophone. No. PLP-1914 (stereo) \$6.50 (plus 5% sales tax for Californians) from Electric Lemon Record Co., 7001 Franklin Ave., Hollywood, Calif. 90028



Verne Langdon

This recording came about as a result of the Volume 1 record we reviewed here over a year ago. It turned out to be a good seller, so Volume 2 follows, naturally. Just like Volume 1, the music is played on a 43-whistle Tanglely. All we wrote in the Feb. 1974 issue about Volume 1, applies equally to Volume 2. Only the

tune list has been changed, and we find the titles a bit more interesting than those on the earlier disc: *Billboard March*, *One of Those Songs*, *Song of the Nairobi Trio* (from the old Ernie Kovacs TV show), *Twelfth Street Rag*, *Upside-Down Cake*, Offenbach's *Barcarolle*, *Glow Worm*, *Aba Daba Honeymoon*, *Skaters' Waltz*, *Tales From the Vienna Woods*, *The Whistler and His Dog*, *Song for Mouse*, *Barney Google*, *The Stripper*, *Old Piano Roll Blues* and *Mr. Big Top*.

Hurry, Hurry, Hurry — the big Show's about to start!

#### THE PLUG-IN CORNER

**IT'S A GOOD DAY**, Leroy Davidson playing the Hammond Concorde Organ. Vocals by Ella Smith. DN-737, stereo. \$5.50 postpaid from Hammond Organ Studio, 216 East Rowland, Covina, Calif. 91722.

Leroy Davidson is a well-known young organist on the West Coast. He is one of the most prominent and gifted exponents of the Mildred Alexander method of organ study, although he is not entirely a product of that system. His work has been largely with Hammond organs although he has been heard in concert on other brands, notably Conns. Leroy has put in time on the Cocktail Lounge circuit, "Mr. A's" in San Diego for one, but now confines his efforts to teaching and concerts.

Leroy is a gifted arranger and his registration takes full advantage of his instrument's facilities. His use of the "slow Leslie" offers welcome relief from an almost choppy flute heard



Leroy Davidson

(Stufoto)

throughout the record. He also makes effective use of percussions. Stylings exhibited here show a very prominent melody line. The organ solos include a very expressive *Thanks For You* played in a David Rose style (the piano sounds like a real 88), *My Way* (with a harpsichord/zither effect prominent), *Now You've Gone and Left Me* (blues tune featuring a sultry Clarinet), *Put On a Happy Face*, *Dreamsville*, a Sing medley, and *It's Almost Like Being in Love*. These solos are interspersed with vocals by Ella Smith whose voice is a warm sexy/dark. She sings expressively in the alto range and to her credit she remains on pitch during sustained notes. In fact her even tones often contrast with those of the deep trem of the Hammond. Ella's tunes are *It's a Good Day*, *Killing Me Softly*, *It's Yesterday Once More*, *Just a Closer Walk*, *Here's That Rainy Day*, *My Way*, *Consider Yourself* and a 38-second version of *I Wish You Love*. These tunes bring out Leroy's expertise as an accompanist. He's right on, all the way.

Recording is good. This one should be especially interesting to dealers as a demo of the Concorde's range of facilities. Leroy brings them all into play.

#### THE DUGOUT

**HELEN DELL PLAYS BASEBALL**, 2-selection, 45 rpm 7" stereo disc. MAS-2024. \$1.50 postpaid from Malar Records Box 3104, Glendale, Calif. 91210.

As anyone who gets within 15 feet of our Associate Editor Lloyd Klos knows, Helen Dell is the official organist for the L.A. Dodgers. She pumps morale into the local sluggers each time they whoop it up in Chavez Ravine, relying on her trusty Conn model 651. This truncated vinyl disc bears only two selections, both dear to the hearts of baseball fans everywhere, *Take Me Out to the Ball Game* and *It's A Beautiful Day for a Ball Game*, played with gusto — on an unidentified pipe organ.

**PERCHANCE TO DREAM**, the late Paul Beaver's only theatre pipe organ recording (Rapture, stereo, No. 11111) is available in limited supply through Malar Records (address above). Price postpaid is \$5.98. □

# AN OUTLINE FOR A COURSE IN THEATRE ORGAN - 1

by John Muri

On several occasions young organists have asked about the business of learning theatre-organ playing-techniques — that is, the playing of solos and accompaniments to silent motion pictures. Answering their questions is usually unsatisfactory, because good answers in this field are too complicated for brief replies made while friends and fans converse at the console after a performance. In the silent movie days, organists were not required to know all there was to know about their trade; they could develop skills on the job while getting paid for it. A young musician has no such opportunity today. He may well wonder how much time and effort he should give to learning a craft that no longer exists except as nostalgia.

This article is the first of a series intended to suggest answers to questions and to point out roads to pursue. Full treatment would require a volume; these articles will touch upon the following:

1. History of Theatre Organ
2. The Nature of the Instrument
3. Its Function in Theatres
4. The Musical Knowledge Required
5. Registration
6. Repertory
7. Playing the Film
8. The Organ Solo
9. Special Effects
10. Concert

1.  
We shall begin with a brief history of theatre organ in the United States. When Tally's Electric theatre opened in California in 1902, the motion picture industry made its public bow. The first Nickel-Odeon opened in 1905 using piano music to accompany films. One can not be certain where or when the first pipe organ was installed in a picture theatre, because many stage and concert halls (later converted to movies) were built with church-style pipe organs. The DeLuxe Theatre (originally named the Towle Opera House) in Hammond, Indiana had a small draw-knob two-manual organ

that was played during serious movies in 1915; the organist used a piano when playing for comedies. Almost all organ companies built theatre organs; there were organs by Estey, Hillgreen-Lane, Kilgen, Page, Skinner, and Moller in theatres. The companies doing the largest amount of theatre work were Wurlitzer, Robert Morton, Barton, Kimball and Marr and Colton, with the first three leading the parade. Robert Morton was strong in all areas except the Midwest. Barton started early by installing organ ranks in small chests that could be played from a two-octave manual swung over the top end of a piano keyboard. These pipe-boxes, together with boxes holding percussions (bells, xylophone, and drums) made up the Bartola, a device that hit the market in 1913. Barton organs were installed mainly in the Midwest. Wurlitzer installed its Opus 2 in the Cort Theatre, a legitimate stage house on Clark Street in Chicago, in 1912. The Cort organ was a small two-manual job with a weak sound that must have been buried behind a great deal of plaster. It had no Tibia or reed sounds; it was all flutes. In 1920, Kimball was beginning to hit its pace as a leading competitive theatre organ builder, but Wurlitzer was already leading the field with contracts for 121 new organs. With the introduction of talking pictures, business fell dramatically. According to Walton's list, Wurlitzer sold 77 organs in 1929; 56 in 1930; 27 in 1931; and 8 in 1932. There are records of Wurlitzer organs being made through 1939, but the end was in sight. The operation closed in 1943.

Theatre owners were not a sentimental lot. They sold or virtually gave away their organs as soon as they were sure there was no more use for them. Some organs were destroyed by vandals and theatre employees who had nothing better to do. Organs were available for the taking until about 1964, when the extent of the demand suddenly inspired theatre owners to raise their prices and investigate the

tax advantages in donating instruments to civic auditoriums. Since 1970 prices have doubled, partly because of scarcity and partly because of the popularity of organs in pizza parlors. At present there are not many organs left to buy. A few of the largest are still in their original locations, but there is the possibility that they will soon be bought or pirated, broken up, and sold in parts. While most organ purchases have been properly negotiated, others have left scarred human relations. More than once has a group of workers spent time and money on theatre instruments repair, only to have the management sell the organ to a non-involved purchaser. Many organs have been hastily and carelessly removed; damage by unskilled movers has destroyed much good organ pipe-work. Amateur voicers have ruined many a set of pipes. Things can get ridiculous, as in the case of the "mechanic" who silenced a squeaking tremulant by pouring a can of oil into it; he used the top of a brass trumpet as a funnel to pour the oil. It's a rare city in which one doesn't hear about some local organ butchery.

The questions about where all the organs have gone and who owns them will make formidable historical research problems for anyone with time, hardihood, and postage stamps. Many instruments have changed owners and locations several times, in toto and in parts. Some organs today are hodge-podges of pipes taken from other instruments.

Like all great men who have made history, the number of influential organists is small. We now have a biography of Jesse Crawford, one of the most influential. I am not sure that any of the other organ stars warrant or would even care to have a volume dedicated to themselves; but, at the risk of censure for having left someone out, I suggest that any theatre organ history would have to give primary emphasis to Crawford, C. Sharpe Minor, Henry B. Murtagh, Lloyd G. del Castillo, and Henry Francis Parks. Minor is remembered for his organ stunts and his numerous important theatre assignments. Murtagh held many of the biggest and best jobs.

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

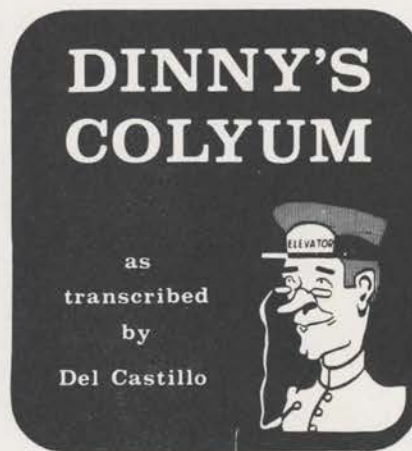
Lloyd del Castillo wrote regularly for the Jacobs music publications, influencing the work of thousands of organists. The same can be said for Henry Francis Parks. Other organists developed prestige because of the positions they occupied, but few of them influenced the trends of organ-playing as did Crawford. Emil Velaszco had the prestige of opening the New York Roxy Theatre organ, but his lasting contribution is a set of pieces intended for film-playing. The lives of most organists were relatively unromantic, because there wasn't much adventure one could pursue on a nine-hour-a-day seven-day-a-week schedule. There was some off-hours adventure, and some of it wouldn't make good reading. There were drunks, bad-check artists, and moral reprobates; you find them everywhere.

Almost invariably, organists had to furnish their own materials such as music and slides. In this they were helped immeasurably by popular-music publishers, who hired people like Murtagh to write special arrangements, which, when printed and made up into sets of slides, were offered to theatres and organists free of charge on loan.

Gradually the talking pictures knocked the bottom out of theatre organ business. Many theatres kept their organists to play for intermissions and spotlight solos between 1928 and 1932, but then the depression stopped all the motors. It is idle speculation to ask where the thousands of organists have gone. They became clerks, salesmen, and occasionally theatre managers. Their effect upon history is kept alive today only by the devotion of about six or seven thousand lovers of their instrument and their work.

History books of the twenty-first century will probably have to say that the people of the United States succeeded in destroying a culture, if not a civilization, in the forty year period 1930-1970. Cheap family entertainment went under. Cheap mass transportation that facilitated theatre-going was uprooted. Indecision about means to make streets safe for people to go to theatres at night emptied our theatres of even those who were willing to pay the high prices. Indecision about morals and civic duty produced vandalism and the most vicious delinquency yet encountered. In spite of all this and with the competition of

electronic music, theatre organ is drawing exceptional crowds in many theatres. In may be either nostalgia or novelty that is operating, but unquestionably a strong positive impression is made wherever it appears. □



Their's times a professional riter like me cant sometimes think what to rite about. You'd think a colyumist that had only have to think up somethin oncet every two months should ought to be able to think up one thought in two months. But then I get to thinkin about those noospaper fellers that has to rite up somethin new every day and I dont know how in tunket they do it. I would like to get together sometime with some of them colleegs I guess you call them that has to rite a colyum every doggone day and kind of pick there brains like. I spose one answer is they get so much money when there colyums are in a whole lot of papers every day that they can afford to get a passel of other riters to think up thanks for them.

Well, I aint never had no such luck. Mr. George Thompson who I rite for, he's a nice guy but to tell you the honest truth he just dont pay me enough for me to hire other riters to dig up ideas for me. Did you ever take a look at those list of names of riters they have on the big comedy TV shows. I seen as many as nine or ten guys who rite jokes for some of them big comedy stars like Bob Hope and Jackie Gleason. And even at that a lot of the jokes they fall flat and sometimes I think I could rite stuff as funny as that and I wouldnt have no other ten riters to help me do it neither.

I got to lookin over the last copy of Theayter Organ where I rote a peace

about all the different kinds of new music and I made a kind of a discovery like. I discovered that Mr. John Muri and me we are the only colyumists in the magazine that have to think up thoughts out of our own heads. Now you take for example Mr. Stu Green. I happen to think of him first because he has a colyum where he reviews new records, and on the same page with my puss which I admit aint very handsome they was a very cute doll name of O'lyn Callahan who according to her picshure he says is a New Breed Of Organist. Well, boy, I'm tellin you that if they is goin to breed organists who look like that they is goin to put the Atlantick City Beauty Padgent right out of business.

I guess I got kind of excited, because that wasnt what I started out to say. What I was a-gettin at was that Mr. Green he has two colyums, one of them is ritin up what is in the new organ records, and the other one is a lot of itmes that he gets sent in about what the organists is doin, which he calls Vox Pops. He even starts it out askin people to rite in what they are doin so he can put it in his colyum. And if that aint enough why then he just puts in a lot of picshures of them.

Then they is this Mr. Lloyd Klos, and all he does is to copy a lot of items from the old music magazines and he calls it Nuggets From The Golden Days. That Mr. Klos he has sure got it made. He don't even have to rite anything hisself except to say where the peaces come from. And then findly they is Mr. Lyle Nash who has a colyum he calls Hollywood Cavalcade, and I will say for him that he not only digs up items about movie stars but he also answers questions which I guess must take up quite a little work. But he gets the readers to do his work for him too because he ends up his colyum tellin people where they can send items for him, but he also says to ask him questions he will find the answers to.

Now I dont want you should think I am nocking any of these colleegs of mine, but I am just tryin to think how I can do like they do to make it easier to rite a colyum. So here goes. Anybody who has anything they want to rite about that I can put in this Colyum will they please rite it to Mr. Dinny Timmins, 223 North Kenter Ave., Los Angeles, Cal. 90049, and I will print it in this Colyum. Fair enuff? □



# Hollywood Cavalcade

Directed by Lyle W. Nash

WHO IS WHERE . . . Hal Roach, Sr. said in 1959 that about 176 kids played in the 250-plus Our Gang comedies made from 1922 to 1939. Interest in the fun films continues today with TV stations showing them as Little Rascals . . . Allen C. Hoskins, Jr., 55, who played Farina in the early series, now does social service work in Alameda County, California area. Hoskins said he left films in 1938 after doing some 300 roles . . . William Thomas, who played the part of Buckwheat and replaced Matthew "Stymie" Beard, lives in West Los Angeles. He has been a film processing technician for 20 years. Darla Hood lives in Southern California: does TV commercials, makes personal appearances and appears on TV talk shows . . . Leonard Maltin reports in FILM FAN MONTHLY that Dickie Moore, one time Our Gang member, is now a New York public relations executive.



EARLY this year misguided hate mongers caused some of Our Gang films to be taken off TV in the Omaha, Neb. area. How sad that adults see evil in things meant only for enjoyment.



HONEST film collectors (and there are a lot of them) have saved many lost films because of their hobby. The 1932 version of Dr. Jekyll & Mr. Hyde was thought gone forever until a collector came up with a print. Now new prints for film archives everywhere will be possible.



SELECTED SHORTS . . . Hollywood honored famed woman director Dorothy Arzner who now lives in La Quinta, Calif. (near Palm Springs) . . . Chorus girl Bee Hunter got a job at Grauman's Chinese theatre the day it opened in 1927. She stayed on for 37 years in various jobs until she passed on in 1974 . . . Hoagy Carmichael used to get mail c/o Thunderbird Country Club, Palm Springs, Calif., 92262 . . . Barbara Hutton was last reported living in Santa Barbara, Calif. . . . Jimmie Stewart, star of 70 films, says he wishes he could have spent more time on the stage before his movie career.



FINAL CURTAIN . . . George Marshall . . . Rosemary Lane . . . Reed Hadley . . . Johnny Mack Brown . . . Larry Fine . . . Richard Long . . . Dagmar Godowsky . . . Gertrude Olmstead . . . Otto Kruger . . . Olga Baclanova . . . Ilona Massey.



NEWSREEL . . . DW Griffith is being honored with a U.S. commemorative stamp marking the 100th anniversary of his birth . . . Sally Rand, 70, is going strong and the only WAMPUS star of 1927 still doing the same dancing rou-

tine . . . Myrna Loy was a WAMPUS star of 1927 and still in demand for good TV and movie parts . . . Olga Petrova was reported living in Clearwater, Florida, last year . . . Jean Harlow got 7000 words (the most) of any woman listed in the Notable American Women dictionary . . . The Tragic Secret Life of Jayne Mansfield by Ray Strait is a scorcher!



CONTEMPORARY cinema critics rejoiced over DW Griffith's 1928 (silent) Battle of the Sexes when it was shown in Hollywood recently. They also had big praise for the 1932 film What Price Hollywood with Neil Hamilton, Lowell Sherman and Constance Bennett.



QUESTION: "Was Bette Davis ever romantic in real life?"  
Answer: She has had four husbands, all nice guys. There musta been some romance. She says that she had amorous affections about Franchot Tone and George Brent. Best key to her film and private feelings is in a new book MOTHER GODDAM by Whitney Stine. It details her career in depth and has a running commentary (real good stuff) by Miss Davis. Recommended.



FOR YOUR INFORMATION . . . A daughter of Harold Lloyd has filed a \$5 million dollar damage suit against author Richard Schieckel charging he defamed the family in a new book . . . Jane Novak, 78, has authored a new cookbook . . . Josephine Dunn shys away from most Hollywood historians and her fans of the 70's . . . Mary Astor won an Oscar for her 86th film . . . Comic Billy De Wolfe left his memorabilia to USC . . . Jack Mulhall retired at the end of 1974 from his duties with the Screen Actor's Guild . . . Researcher Kent Niver says the idea of movies may be found in a 300 year old book written by a Jesuit priest in 1645 . . . Lon Channey's favorite film was Laugh, Clown, Laugh.



MORE for less might be the theme of motion picture production today. In 1946, the best year ever, 98 million Americans attended movies every week. Average price of admission was 35 cents at the 16,500 theatres in the U.S. Hollywood made 397 films in 1946. Today Hollywood makes (for theatres) about 100 films, including some that are imported. Price of admission is around \$2. Now about 35 million Americans enjoy movies every week in drive-ins and four wall theatres. But business is good. Paramount took in \$8.4 million dollars the first week in January of 1975. Same firm made a profit of \$5.7 million in all of 1925!



COMMENTS, questions and contributions are welcome to Hollywood Cavalcade at Box 113, Pasadena, Calif. 91102. □



# 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.

Verne Langdon is a man of many talents — composer, organist, calliapist, pianist, humorist, makeup artist and "Honkeychordist" (we'll explain that presently). He has been on the commercial record scene for less than two years, yet he has seven current record releases that are selling well.



"Erik." He plays fresh sewer music.

Our *For the Records* column has reviewed his *Music for Magicians* (pipe organ) and *Circus Clown Calliope - No. 1* (played on a 43-whistle Tangley). We also reviewed a record played on a ghostly pipe organ credited to "Erik" the "Phantom of the Organ" (with no apologies to Lon Chaney and his quivering, uninsurable 1-ton chandelier), and we strongly suspect the 103-year-old Erik just might be 32-year-old Verne Langdon. Now Verne has taken off in another direction, one which his participation as a makeup artist on the recent *Planet of the Apes* TV series would well equip him. A few months ago, we drove by the Mayfair Music Hall in Santa Monica and noted the marquee was hawking the "Annual Farewell Debut of Johann Sebastian Bork" at the "Honkeychord". A live stage show!



"Bork" plucks strings with goose quills — in a Bavarian accent.

Intrigued, we paid our 20 cents and went in. The show was a gas, and the featured attraction was "Bork" playing jazz and pops on a very special harpsichord. "Bork" appeared in the powdered wig and elegant costume of an 18th century court musician and his makeup was strictly Cyrano de Bergerac — yes, with nose. Bork's musings between numbers in an absentminded teutonic brogue brought the house down and we departed with determination to watch "Bork."

Next day we got a call from Verne Langdon. "Saw you in the baldhead row and wondered what you thought of my — er — Bork's show." That was months ago.

In mid-January 1975, Bork struck again with a bigger and better show. It was again held at the Mayfair Music Hall and Bork wowed a full house with his comic Germanic musings and up-to-the-minute "Honkeychord" jazz. Next would be an appearance on the Dinah Shore TV show and perhaps a gig at the September Home Organ Festival at Asilomar, Calif. It would seem that Verne is on his way in the fickle entertainment biz. For a gander at what he really looks like, turn to the *For the Records* column.



When the officials of Christ Lutheran Church in Rochester, N.Y. decided to replace their 1927 3/15 non-unified Hilgreen-Lane pipe organ (including a modified horseshoe console) with a plug-in, they offered it to the Rochester Theatre Organ Society. Had the society not accepted, the organ would have gone the way of a lot of pipe organs in the forties — to the scrap heap. For a couple of autumn weeks in 1974, eight members of the RTOS "bull gang" known as the "Filthy Fifteen" removed the instrument and placed it in storage. It is in good condition with only some tuning damage, and is the fourth organ to come under RTOS ownership. The others are the 4/22 Wurlitzer in the Auditorium Theatre, the 3/8 Wurlitzer being readied for installation in the new Eisenhart Auditorium, and the ex-Regent 9-rank Hope-Jones Wurlitzer in storage.



Organist Anson Jacobs sent along a clip about Hector Olivera performing on an electronic in Heinz Hall in Pittsburgh. When Heinz Hall was known as the William Penn Theatre, Anson held down the keys while his friend, Charles Werkley, tuned the Style B Wurlitzer, Opus 1314, for the opening of the house in 1926.



Another first is Rex Koury's just released stereo recording miked in Death Valley, Calif. Entitled *Rex Koury Plays the Famous Scotty's Castle Organ*, it's the first recording

made at the desert outpost by a live organist (the 3/15 Welte is also a roll player). Tunes have a western flavor but it's the ordering address which intrigues us — Box 197, Steamboat, Nevada.

A steamboat in the Nevada desert?!

Incidentally, Rex returns to Wichita for a concert on the "Dowager Empress" on May 9. He played the opening concert on the 4/36 ex-Times Square Paramount Wurlitzer re-installed in the Century II civic hall awhile back.



From Springfield, Mo. Bert Buhrman writes that the 216 Wurlitzer in the Gillioz Theatre, on which he spent considerable money a few years ago to restore, is up for sale. Mann Theatres bought out the National General chain, and that organ is the last in that part of the country in a theatre. There have been several bids, including that of a dentist. "If the organ is to play again, it must be reworked completely," says Bert.



Enthusiastic Randy Piazza, long time booster/chairman/party whip for the Niagara Frontiersmen, is justifiably proud of the chandelier chapter members have recently installed in the Riviera theatre, North Tonawanda, their mecca and home of the ever growing 3-manual Wurlitzer (it had swelled to 17 ranks last we heard). The 14½-foot tall, 8½-foot diameter decoration, affectionately called "the

Lantern" by chapterites, was imported from France for installation in the then new Genesee theatre in Buffalo, N.Y. in 1926. Its lead crystals and 18-karat gold plated frame were given a thorough renovation and cleaning by a work crew before it was hung in the Riviera in 1974. Illumination is provided by blue, white, red and gold bulbs, with each color on a separate circuit and dimmer. It cost \$16,000 in 1926. It weighs 3/4 ton, just right for that certain scene in a new version of *Phantom of the Opera*.



Another message from Niagara Frontier reports that house organist Greg Gurtner is "packing 'em in" at the Riviera during the week. Greg seems to have a talent for arousing curiosity about the organ among theatre goers. When he plays they gather around the console and view the black-lighted percussions in the pit while asking questions which Greg answers.



New York's Beacon Theatre is undergoing a massive renovation at a cost of \$250,000. Two entrepreneurs, Barry R. Kerr and Steven Singer, leased the Beacon last March, convinced that the residents of the area would be drawn to a refurbished theatre, provided the attractions were family entertainment. Their theory has been rewarded with success. *The Three Musketeers*, for example, made \$26,000 the first week. Plans call for other attractions as well as movies,

however. Children's theatre, ballet, rock shows and concerts using the 4/19 Wurlitzer are in the works. So, the 2700-seat Beacon, labeled "a Bit of Bagdad on Upper Broadway" when it was opened in 1929, has obtained a well deserved lease on life.



Rembert Wurlitzer Inc., world's leading dealer in antique stringed instruments, has gone out of business. Mrs. Wurlitzer, who took over operation of the firm in 1963 after her husband's death, said the decision was reached after expiration of the lease of the company's New York headquarters. Negotiations have been under way with several firms to sell the collection in large lots. Mrs. Wurlitzer stated that she would never auction the collection, insured for \$1 million, or sell it off to collectors. Many famous violins, cellos, violas and bows are included, among them the Hellier Stradivarius violin valued at \$300,000, and the Francesca "Strad" at "not less than \$125,000". Rembert Wurlitzer was a grandson of Rudolph Wurlitzer, who founded the firm in 1842, famous for its pipe organs, band organs, pianos, accordions and — Ulp! — juke boxes.



It's amazing what one can find by attending sales of used merchandise. Take Warsaw, N.Y.'s Irv Toner, a theatre organist and one of the house organists at the Riviera in North Tonawanda. Irv attended a flea market in Bergen, N.Y., and spotted a stack of music books. Thumbing through, a cue sheet fell out, and on further search, he found scores and cue sheets to such films as *The Eagle*, *Eve's Leaves*, *Shivering Spooks*, *Three Bad Men* and others. Theme music by Zamecnik was a part of the collection. The price Irv paid for the whole business? a magnificent \$4.00! The music was once owned by an organist by the name of E.H. Burchell who played at an "Allen Theatre". Can anyone shed light on this organist?



When Jim Lahay informed Kathleen Stokes that she was inducted into the Theatre Organists *Hall of Fame*, she was overjoyed to be added to the charmed list which includes Jesse Crawford, Henry B. Murtagh, Eddie Dunstedter, Paul H. Forster and many



Crystals hang high in North Tonawanda.

more. "She is such a wonderful person", says Jim "and theatre organ fans across Canada should be thankful to the ATOS for according her this honor. The Toronto Theatre Organ Society has conferred upon Kay a lifetime membership to show our gratitude."



The friendly discussion which arose in these pages recently as to who played the premier concert on Toronto's Casa Loma organ, is ended. In 1972, Al Bollington, while playing for the Canadian National Exhibition, visited the Casa Loma organ before it was half installed. Although he posed at the console for pictures, he did not play a concert. Someone used the pictures for advertising, about which the Toronto Theatre Organ Society members are not too happy. "So", according to Bernie Venus, "Dennis James holds the honor of dedicating the instrument."



In February Helen Dell did a two-a-day stint on a Rodgers Trio for nine performances of the Aid to Zoos national horse show held at the Phoenix Coliseum. She found it stimulating but "two-a-day" sometimes tiring. When she overheard an observer saying how remarkable the horses were for keeping in step with the organ music, she replied that when she got too tired the horses seemed to get out of step.



That *Earthquake* film we reported on in the February issue has had some repercussions in Los Angeles. Apparently the undulations caused by "Sensurround" stirred up the local quake conscious politicians and now they are calling for the "earthquake proofing" (or demolition) of all theatres in the area. There are about 160 theatres operating and at least eighty of them were built before the sometimes vague safety regulations went into effect years ago, and among the 80 are the old, large historic relics of the Golden Age — including Grauman's Chinese theatre famed for its footprints of stars in cement. Because it would cost more than a theatre is worth to bring it up to the unenforced ordinances, the theatres will be doomed if the matter is pursued. A few, including the Wiltern and Los Angeles theatres, house organs.



Our friend Irma.

Noted organist Irma Glen, who was a big name in Chicago during the first big swing of the theatre organ, says she's "having a ball with so many ATOS members in the area of my home in Ojai, California. To acquaint them with my past, I have used the August 1971 THEATRE ORGAN story about me."



Sandy Fleet, sparkler of the "Organ Power" pizzeria project in San Diego, reports that the former BBC Moller has been moved from the Moller Hagerstown (Md.) factory to a warehouse in San Diego where it is undergoing further alterations. It has been enlarged to 28 ranks. The Doppelflute has been removed and replaced with a new 61-note Saxophone. A Trumpet has replaced the Tuba to provide more "bite" for pizza parlor work. Along the same line of thought, the Posthorn has been extended down to a 16-foot CCC, and a 32-foot Bombarde has been added. Also, the percussion de-



Sandy Fleet

(Stufoto)

partment has been bolstered by the addition of a Piano and the Tuned Tympani from the Brooklyn Fox Wurlitzer. All the percussions in the chambers have been duplicated outside the swell shutters. Now all that's needed is a suitable building in a good pasta merchandising area.



Harold Jolles, overjoyed at seeing his life story in the December issue of THEATRE ORGAN, nevertheless took a dim view of the letters whose writers relegated Hall of Famer Jesse Crawford to second-rate status. "The critics just don't realize that during the early recording sessions, the organist just couldn't play his regular way; in those days, certain voices of the organ did not record well. I, too, heard Crawford at Shea's Buffalo and was frankly disappointed. I never thought that Shea's 4/28 Wurlitzer was too beautiful; the Lafayette's 260 was the best sounding Wurlitzer in Buffalo. But to hear Crawford on his home organ in the Chicago Theatre (now being restored by CATOE) was really something! I get disgusted when I hear some of these young squirts say he wasn't much of an organist. Baloney!"

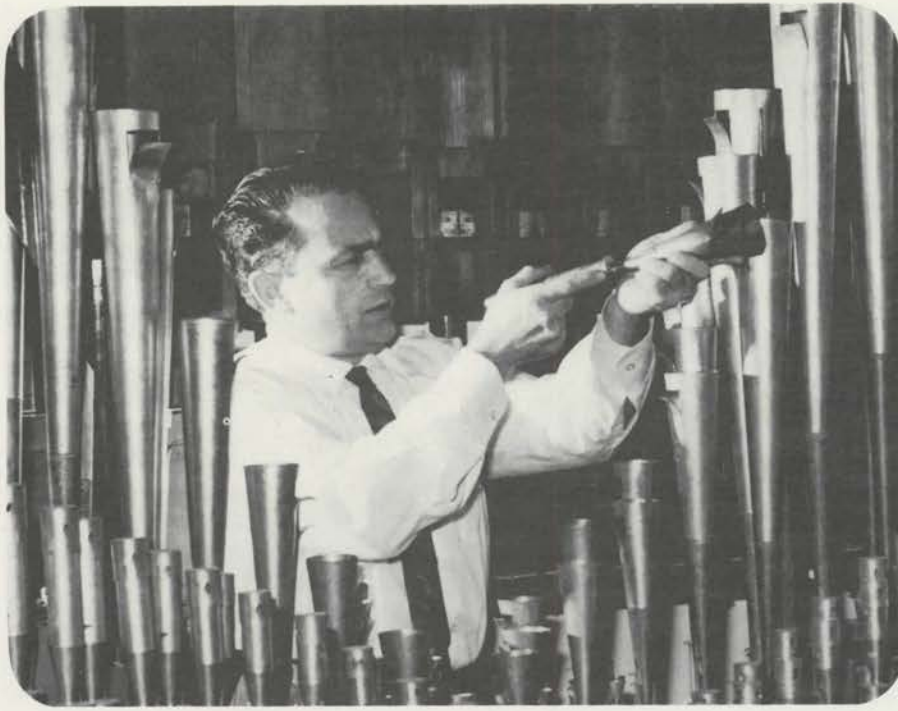


The Harold Jolles biography brought fond memories for Kokomo, Indiana ATOS member Frank D. May. "I was born and raised in Elkhart, Ind.," he says, "and spent many high school noon hours watching construction of the Lerner Theatre and installation of its Kimball pipe organ. I never knew Mr. Jolles personally, but was thrilled with his music, and inspired to study organ because of his performances. Incidentally, the Kimball had been used regularly for FM radio broadcasts, and only recently gave up the ghost because it's in need of extensive repairs." There must be an ATOS chapter in the vicinity which could refurbish this fine 2/11 instrument.



For the fourth consecutive year, Rochester's WEZO-FM station presented its 28-hour Holiday musical gift to the community which included organ music. Prominent organists featured were Alexander Schreiner, E. Power Biggs, Eddie Dunstedter, Dick Leibert, Virgil Fox, Bob Ralston and George Wright.





Bernie Venus. He was there.

The lads who maintain the Casa Loma Wurlitzer in Toronto really had their hands full a week prior to Stan Kann's concerts. According to Bernie Venus, the blower "packed it in," due to a blade breaking loose. A rush ensued to replace it with the 30 HP blower which was used in the Maple Leaf Gardens, previous location of the organ. "The voltage was cut from 550 to 208, but we pulled it off and the concerts went ahead as planned", Bernie says.



The New York Times recently gave mention to the Red River Chapter ATOS. "A Relic of the Old Days Returns to the Theatre," headed the item and told of the group's restoration of the Wurlitzer in a Fargo, N.D. theatre. Quoted was the group's spokesman, Lance Johnson: "We've plans to bring back some silent films and have the organ accompany them." He further stated that the group wants to make the instrument a weekend attraction, and are considering inviting established theatre organists to Fargo for guest appearances. Also being considered are stage shows to augment the programs.



Another movie palace is the subject of an intense campaign to be saved. The 3249-seat Loew's Buffalo Theatre was put up for tax sale recently by the

city because of non-payment of taxes for five years. In the meantime, a group of about 50, known as "Friends of the Buffalo," have organized and are working under theatre superintendent Curt Mangel to refurbish both the theatre and the 4/28 Wurlitzer. The house is now on the New York State list of accredited historical places, and its placement on the Federal list is expected. Greg Gurtner played the organ for the city council, Landmark Society and Arts Development Services during their surveys. All this effort involved nine months of paperwork, says Curt, but the little band is determined to save the theatre. ATOS wishes every success in this venture.



Bob Goldstine informs us that the Embassy Theatre Foundation in Fort Wayne, Indiana received an extension of time to raise funds to purchase the property, including the Page organ until June 1, 1975. A meeting was held on December 9 with over 100 present, and the Board of Directors of the Foundation was enlarged to 21. A concerted drive is now being readied to raise \$500,000 to purchase and refurbish. A new heating system is being installed as a first order of business.



The launching of the Lee Erwin-Gloria Swanson Show at the Rivoli

Theatre in Indianapolis, was witnessed by Doc and Mrs. Bebko. "I'd advise any organ chapter or club to avail itself of this presentation. It's nostalgic, well done, even though the movie *Queen Kelly* drags. Miss Swanson was superb and received two standing ovations. About 700 braved a raging snowstorm to plunk down \$5 apiece, a real tribute to her. I was impressed by the professionalism of both Jim Card's (George Eastman House Curator of Films) assemblage of the clips and Miss Swanson's dynamic, humorous and pointed comments. Lee played three solos and provided background and accompaniment for the three-hour program. The 3/17 Uniphone was in perfect tune."



That show of course, was before the Rivoli in Indianapolis was hit by financial ills. Tom Ferree put the 3/17 Uniphone up for sale and gloom was thick. Then something wonderful happened; the Central Indiana ATOS Chapter, led by Tim Needler, went to bat and made a valiant effort to raise the funds necessary to make a down payment on the theatre. But it was just too much money on short notice and despite generous donations the effort failed. Yet the fact that Mr. Needler and the Chapter did their best to save an organ-equipped theatre was in the best ATOS tradition and will remain a feather in their collective cap. Meanwhile the theatre has been purchased by a Mr. Bush who continues to run movies. Tom is negotiating with him regarding the future of the organ.



"Mr. Sing-along of Central New York's" 82nd year has been marked, so far, by two notable events. One was a Christmas present from son, Bob Forster, an engraved metal placque commemorating Paul H. Forster's election to the ATOS Hall of Fame which reads in part "... for his contribution to background music for silent movies and perfection of the sing-along." All who witnessed Forster's immense popularity at the Syracuse, N.Y. Empire, Eckel and Lowe's during the '20s and '30s will agree with the wording. The other event was Paul's decision to quit driving after two minor traffic accidents. "I decided I was too old to drive and should get myself off the road - so I sold my car."



Paul Forster at the Allen.

But he can still play up a storm on the organ, as Fort Worthers (Texas) discovered a couple of years ago when Paul played a one-nighter at the dedication concert of the Worth theatre organ re-installed in the Fort Worth Casa Manana theatre, sharing the console with Rex Koury. Now living in St. Petersburg, Florida, he occasionally visits son Bob at the latter's home on the Isle of Palms, off the Atlantic coast. That's when Bob's Allen theatre model gets a real workout.



From Connecticut, ex-ATOS national president Stillman Rice reports that the fund being raised in memory of his late wife, Mildred (who was ATOS National's secretary concurrent with Stillman's presidency) is growing. The proceeds from special concerts are the chief means of swelling the fund, although contributions are welcome. The first benefit concert was played by Eddie Weaver, and a 1975 fall concert will be played by Rosa Rio. The goal: a memorial theatre, complete with theatre organ.



Dave Whitmore reports from Underhill Center, Vermont, that after one of his "Heavy Organ" concerts in Burlington, Virgil Fox announced that he had purchased the Hammond Museum in Gloucester, Mass., which include the huge concert organ made famous via records by the late Richard Ellsasser. It was stated that Fox plans to add pipework from the Harvard Chapel Organ to make the Museum "the second largest organ in the world". All of which explains reports received

from other sources to the effect that the Museum had been hastily closed, the long-time manager fired summarily and organists who had agreed to play concerts at the Hammond Castle being informed that their services were not needed. We wish Mr. Fox good fortune in his new venture.



We goofed last issue. Don Baker's re-union with the ex-N.Y. Paramount now Wichita Century II civic auditorium 4/37 Wurlitzer was not in March. Instead it's on April 19, so there's still time.



Bob Ralston has been skipping a few Lawrence Welk rehearsals to keep a series of concerts with the Burbank-San Fernando Valley Youth Symphony Orchestra. For this engagement Bob deserted the organ for his other love, the piano. It was an ambitious undertaking for the 55 high school and college kids, with orchestral works by Edward MacDowell (*Indian Suite*) and Aaron Copland (*Hoe Down* from *Rodeo Ballet*) surrounding the *piece-de-resistance*, Gershwin's *Concerto in F*, with Ralston performing the digital fireworks on the 88. We fully expected Bob to give a good account of himself, and he did. But what surprised us most was the professional quality of the orchestral playing by the boys and girls. We caught the performance played at the LA Wilshire-Ebell theatre, the last of a series of one-night stands. Ralston and the kids were tops.



Billy Nalle

Billy Nalle reports from Gotham that his concert at the Kirk of Dunedin (Florida) was a sell-out and 125 had to be turned away muttering dire incantations over the disappointment. But Billy was cheered greatly at the later reception when the Kirk governing board sent word through Terry Charles of their appreciation for one of the Clearwater Kirk's finest concerts to date. At the same reception Billy met some old friends: (1) Judson Laire, who played "papa" during the seven year run of CBS-TV's *I Remember Mama* which Billy scored with music, (2) Clealan Blakely and family; they had safari'd from their home in Ontario Canada, timing the visit to catch Billy's concert, (3) Dick and Audrey Weber, owners of the Strand theatre in Plattsburgh, N.Y. Billy has recorded two albums on their 3/25 Wurlitzer. They, too, timed their



Bob Ralston



Clealan Blakely

(Stufoto)

Florida visit to include Clearwater at the right time. "Surprise me? Seeing all those folks so important to me actually stunned me!" exclaimed a delighted Billy.

He'd better recover fast because his next move is from New York, his home for so long, to a new adventure in Wichita. He might even get to play the "Dowager Empress" — again, if he plays his cards right.



Herbert Lee reports from Atlanta that massive efforts are being made from several directions toward saving the Fox theatre. Herb sends revealing clips from Atlanta newspapers. One

clip from the Atlanta constitution reveals efforts of Atlanta Landmarks Inc., with our own Joe Patton serving as chairman of the group's "Save the Fox" committee, to get some Arab "oil money" invested in the project. The Landmarks bunch has turned over a package of information to potential investors from Saudi Arabia and Kuwait. An item in the Atlanta Journal tells of another organization formed by nightclub entertainer Paul LaRue called "FosSAFE" which plans to raise three hundred grand as a down payment by May 1 for the purpose of purchasing, restoring, and maintaining the Fox as a historical site and as a center for the performing arts. Even visiting pianist Liberace offered his support. During a visit to the theatre



Bob Van Camp

(Stufoto)

and hearing former Fox staff organist Bob Van Camp play the huge Moller organ, "old pearly teeth" was asked if he'd be willing to play the 88 for a benefit performance to help save the theatre. He replied "Yes, I would be glad to get the ball rolling, if it would get some of your rich people in town to do something." Two competing rescue groups plus Liberace should keep the pot boiling.



Let's spike a rumor — the one rampant on the west coast which has a Japanese firm owning a controlling amount of Hammond Organ Co. stock. We checked with stockholder Len Clarke and he assures us that the giant Nipponese manufacturing firm known as Mitsubishi Ltd has not bought into Hammond. On the contrary, Hammond has purchased a Japanese firm now named Nihon Hammond, reports Len, and 49 percent of the Hammond company's stock is owned by the Pritzker family, a name which certainly doesn't sound very Japanese. We'd have hated to see Mitsubishi and Yamaha thrash it out on U.S. soil.



Rose Diamond has a million of 'em — tales of her organ career, that is. Once she was playing a restaurant gig on an electronic when the place was held up by some gunmen who demanded the contents of the cash register, which wasn't far from the console where Rose was playing *Man With a Horn*. One of the bandits told her to "keep playing, girlie," Rose never missed a beat and she was strongly tempted to segue into *Pistol Packin' Mama*, with its admonition to "lay that pistol down." But she thought better of it, and she's still alive.



Can one latch onto the ATOS spirit when one lives in a small town, away from the mainstreams of organ hobby activity? Yes, says Pattie Morrison of Washington, Iowa (near Cedar Rapids). Pattie has been an ATOS member for only a year, yet the indications are that not only has she been smitten by the spirit, but she's taken positive action to make her fellow townspeople aware of the theatre instrument. Her first step was to join the Cedar Rapids ATOS chapter. Next, she enlisted the

**New!**



**AVAILABLE MAY 1**

**LARGER BINDERS**  
The Handy Way to  
Protect Your Issues of  
**THEATRE ORGAN**

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

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

**\$4.50 each (including postage)**

Make check or money order payable to: ATOS Binder.

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

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

support of local theatre manager Ted Howell. Together they explored the town's theatre, called the Opera House, and discovered vacant organ chambers. That indicated that the town had once known theatre organ music. Pattie's next step was to move her Wurlitzer plug-in to the Opera House and start playing intermission music. The audience approval heartened her and now she and Howell are in the market for a pipe organ to fill those gaping chambers. Yes, Pattie's caught the spirit — and it's contagious.



On New Year's Day in Great Britain, statesmen, musicians and professional people who have served the crown are honored. One of those recognized this year was Henry James, 86, who received the British Empire medal. He has tuned the Westminster Abbey organ for a half-century. That's a lot of shouts of "Next!"



Omaha's Orpheum Theatre reopened as a performing arts center on January 16 before a full house. Eddie Butler rose with the Wurlitzer console from the pit, Red Skelton performed on the stage, and old-time movies were shown. The project for restoring the house to its early splendor cost the city \$2 million, a steal at today's prices. To build a similar facility would cost many times that sum. George Rice, who was in charge of restoration of the Wurlitzer, says that the console can now be spotted on the elevator or moved onto the stage through the use of plugs for the cable.



Our roving circus reporter, Harry Jenkins, had a pleasant experience in connection with his work of supplying music for the entire performance of the Strong Bros. circus. Normally he cues the acts with a Hammond, but late in the 1974 season when the weather got too cold for the tent show, many of the acts went indoors and played in theatres, which often put Colonel Harry back at the console of a theatre pipe organ. Thus at Akron and several other midwestern cities, he again enjoyed the sensation of playing a pipe organ for an enthusiastic audience. By early spring 1975 Harry had offers from three circuses to be their



Colonel Harry Jenkins. On the road again.

"one man band," this coming season, but he's remaining with the Strong Bros. Circus. "They pitch their tents in more areas where I can get a crack at a theatre organ" explains the ex-AAF officer.



Central New York organist Karl Cole sure made a plus impression in Toronto, both musically and personally, when he played concerts at the Casa Loma in January. Toronto Theatre Organ Society President Jim Lahay writes that Karl played "a most spectacular concert on the 4/19 rebuilt Shea's Theatre Wurlitzer. 'Raves' received at the door afterward were terrific. Not only a fine artist, Karl is a perfect gentleman, and so easy to work with. The audience especially



Karl Cole. Score one north of the border. (Dick Harold Photo)

liked his pedal melodies on a couple of numbers. You're welcome back anytime, Karl."

Karl is even recognized in his home area (Syracuse, N.Y.). Needing identification when paying by check for some Christmas presents at a local store and having left his bulging wallet at home, Karl went out to his car and returned with one of the albums recorded by him on the ESTMIM Wurlitzer. He showed it to the clerk to identify himself. It worked.



Check up another "first" for Lee Erwin. On January 28 Lee accompanied the first silent feature film ever presented at N.Y. Radio City Music Hall as part of the local Art Deco Exposition. Better yet, he composed an original score for director Fritz Lang's 1926 sci-fi thriller, *Metropolis*. We recall the first run of the German-made film at the N.Y. Hippodrome. It was accompanied by a large orchestra with a score composed by conductor David Mendoza. That score left no lasting impression but the film did. Hindsight finds its simplistic capital-versus-labor theme less memorable than its colossal sets, catastrophes, mob action and a metallic female robot whose sexy dance makes Salome's seven veils sequence seem like a Sunday school gavotte. Twenty-five years after that first run, we met and talked with the male star of *Metropolis* in Vienna. Gustav Froelich was disappointed by the cool reception the film got in the USA (in many US towns its first run was in a second-run theatre). Froelich said he anticipated the lukewarm attitude because Americans then expected some comic developments in their film fare, and *Metropolis* was completely devoid of even humor — although it has an upbeat ending. He said he mentioned this to Lang at the time but without effect. Froelich, a long-time star in European films, credited *Metropolis* with getting him his start at UFA Studios in Berlin. To him it was a fondly remembered prestige film. Time has vindicated *Metropolis* and it is now considered a work of art. Which brings up the question as to whether Americans are now ready to accept more somber film fare than in 1926. Although we haven't heard the Lee Erwin organ score, we'll wager it does something good for the durable film classic. □



California Street cable car.

# "the ROARING TWENTIETH" 20 ARTISTS

CONVENTION  
M.C.  
STAN KANN  
Famous  
St. Louis  
Organist  
and  
TV  
Personality

## *The AFTERGLO*

—a full day and evening— Wine Tasting Tour— Commemorative label Gift Wine— Big Western Beef Barbecue at the Ensele Ranch with Larry Vannucci at Alice, the 2/9 outdoor Wurlitzer— Two Wineries — 3 hour Harbor Queen charter boat trip on San Francisco Bay to watch the sunset over the Golden Gate — Don Burke at the Hammond on board—(limited enrollment unfortunately—first come first served).

Entrance to Chinatown - San Francisco.



## 1. THE PIZZA ORGANS

### The Place

Ye Olde Pizza Joynt, Hayward  
Capn's Galley, Redwood City  
Capn's Galley, Campbell  
Bella Roma, Martinez  
Pizza Machine, Pleasant Hill

The  
Wu  
Wu  
Wu  
Wu  
Wid

## 2. GRACE CATHEDRAL

Aeolian-Skinner 5 manual 125 ranks.  
John Fenstermaker, Organist

## 3. AVENUE THEATRE

Wurlitzer 3 manual 14 ranks.  
Jim Roseveare— Warren Lubich and B  
George Blackmore (special from Lond

## 4. CINEMA 21

Robert Morton 2 manual 6 rank special  
Larry Vannucci

## 5. PARAMOUNT THEATRE

Oakland — John Seng at the special Ya

## 6. CORPUS CHRISTI RC

Paul Quarino, Organist



# ATOS

in  
SAN  
FRANCISCO

## JULY 15-20

Crab boats and trawlers at Fisherman's Wharf.



—Where it started!

Organ

Wurlitzer 3/12  
Wurlitzer 4/18  
Wurlitzer/Morton 3/27  
Wurlitzer 3/12  
Wurlitzer 2/6

The Artist

Bill Langford  
Tom Hazleton  
John Steele  
Dave Reese  
Tom Sheen

### SPECIAL FEATURE

Sacramento Tour through the heart of the Golden State

The Place

Arden Pipes and Pizza  
Carl Greer Inn  
Grant Union High School  
Exposition Fair Grounds  
Big Top Pizza

The Organ

Wurlitzer 4/20  
Robert Morton 4/16  
Wurlitzer 4/22  
Wurlitzer 2/7  
Wurlitzer 3/17

The Artist

Emil Martin  
Clyde Derby  
Rex Koury  
Everett Nourse  
Jeff Barker

Bob Vaughn, concert and silent movie.  
(on for this event).

**Souvenir Stereo Record Program**—featuring ATOS Convention Artists and historic recordings never before issued! For Convention Registrants—(Cannot be sold)!! Free with Registration ONLY!!!

—and plenty of home organ installations to visit.

RE

maha Organ.



**CHURCH** Wurlitzer 2/6

# REGISTER NOW

USE ENCLOSED REGISTRATION FORM

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



Prospected by Lloyd E. Klos

This time, Jason and I offer a "pot luck" selection of nuggets taken from all over the country. Sources were Jacobs (J), Metronome (Met.), Motion Picture Herald (MPH), local press (LP) and others.

Dec. 12, 1924 (LP) *Seattle's Capitol Theatre announces the grand opening of "Our Mammoth Kimball Organ, the largest and finest west of Chicago."*

1925 (Local No. 47's "Overture") The Los Angeles Theatre Organists' Club was organized in January 1921 for the mutual advancement of the theatre organist profession. The club has rapidly developed into one of the best music clubs in the city and is nationally known as the country's most progressive theatre organist club. Our new building will be equipped with special quarters for our monthly meetings. Enjoyable program-social meetings are held each month during the winter season. It is the duty of all organist members of Local 47 to affiliate with us for beneficial development. Every organist should enthusiastically contribute his share toward professional advancement. Initiation fee is \$5, annual dues \$6, which includes one year's subscription to *The American Organist*, the official magazine. Our object: To promote the fraternity of theatre organists... to elevate the standard of theatre organ playing... to bring about a closer cooperation between organists and managers... to secure efficient maintenance of theatre organs to encourage adequate installations. Our officers are: CLAUDE RIEMER, president; REINE BECKER, vice president; HARRY QUINN MILLS, treasurer;

MAUD FAUVER, secretary.

Dec. 26, 1925 (MPH) JAN PHILLIP SHENAHAN plays the Robert Morton at the opening of the West Portal (later, Empire) Theatre in San Francisco.

Apr. 1, 1926 (MPH) LLOYD DEL CASTILLO at Shea's Buffalo, is featuring "Pilgrim's Chorus" from "Tannhauser". Regular organists are MAURICE B. NICHOLSON and CHARLES ALLISON.

Apr. 15, 1926 (MPH) WARREN YATES at the Fabian Theatre in Paterson, N.J., was especially in fine fettle at the mammoth organ, and his solos were a real treat. Warren is one of the very best of the energetic and progressive crop of theatre organists. He is at home in all types of music, from jazz to the cream of the classics.

Oct. 1926 (J) ALBERT F. BROWN was guest organist at the Oriental Theatre in Chicago while regular organist, HENRI A. KEATES took his vacation. Mr. Brown formerly broadcast from WJJD in Moosheart, Ill. on a Geneva organ.

Nov. 1926 (Met.) Balaban & Katz celebrated the fifth anniversary of their "flagship", the great Chicago Theatre, the week of October 25 with a program showing the firm's pride in "The Wonder Theatre of the World." A tremendous stage show, a Persian pianist, JESSE CRAWFORD paying his respects to the theatre in an organ specialty, and Norma Shearer in "Upstage", featured the bill.

Jan. 1927 (J) EDDIE CLIFFORD is featured on a beautiful Wurlitzer in the new Lincoln Theatre in Mt. Vernon, Wash.

Jan. 1927 (J) SAMUEL P. TOTTEN has left the Liberty Theatre in Olympia, Wash., and is now playing a marvelous Wurlitzer in the new Capital Theatre there.

Jan. 1927 (J) Regular organist at the new Tivoli Theatre in Frederick, Md., will be ARTHUR THATCHER, formerly of the Apollo Theatre in Martinsburg, W. Va.

Feb. 1927 (D) LEO TERRY is playing the Geneva organ in theVarsity Theatre in Evanston, Ill. Both an organist and composer, he is originating solo novelties and specialties. He has a lyric tenor voice and sings some of the numbers while playing.

Feb. 1927 (D) JOHN HAMMOND has been appointed organist of the new \$2,000,000 Saenger Theatre in New Orleans and will begin work there

when the theatre is opened later this winter.

Sep. 1927 (J) TOMMY MOS-GROVE has been signed to a 3-year contract to play the Midway Theatre's Hope-Jones Wurlitzer in Montreal.

Oct. 1927 (J) EDDIE HORTON, an American organist, is playing the 3-manual Wurlitzer at the Regent Theatre in Auckland, New Zealand.

Oct. 1927 (J) HERBERT HENDERSON and HARRY SULLIVAN are playing the Strand Theatre's 4-manual Marr & Colton in Rochester. The former played in Syracuse and in New York's Piccadilly on Broadway. The latter has been at the Strand for five years.

Dec. 1927 (J) JEFF CREIG, organist at Montreal's Papineau Theatre, is convinced the Wurlitzer is the only theatre organ. His 2-manual unit has novel effects such as bass drum, snare drum, cymbal, chimes, wood block, sleigh bells, fire gong, surf effects etc. He is highly complimentary of the Wurlitzer in the Imperial Theatre, installed in 1913 and now played by MRS. HENDRICK.

GOLD DUST: 12/20 ZELEPSKI, "Wonder of the Musical World," on the Wurlitzer in the Oak Theatre and ALBERT HAY MALOTTE in the Coliseum in Seattle... 10/23 OLIVER WALLACE & ERNEST F. RUSSELL, Seattle's Liberty... 4/25 ARTHUR FLAGEL, Earle and RUTH LINN, Park in Washington... 9/25 MILTON SLOSSER, Missouri Theatre, St. Louis; MAURICE B. NICHOLSON & GEORGE BOUCHARD, Shea's Hippodrome, Buffalo... 1/26 LOVE DAVIS & MAURICE B. NICHOLSON, Shea's Hippodrome Wurlitzer, Buffalo... 9/26 PRESTON SELLERS opens Chicago's Belmont 3/15 Wurlitzer... 10/26 ARTHUR HAYES, Capitol in St. Paul, Minn... 12/26 HENRY B. MURTAGH, chief organist at Chicago Theatre... 1/27 MILTON CHARLES, Chicago's Tivoli; W. RAY. BURROUGHS, Madison's Wurlitzer, Rochester... 3/27 EDMUND FITCH opens Sheridan Wurlitzer, Chicago on Feb. 12; STANLEY ANSTETT in Hammond, Ind.; PAUL ESTERLIT, in Chicago.

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

Jason & The Old Prospector

**ALABAMA**

**BIRMINGHAM**  
Alabama Theatre, Third Avenue  
4/20 Wurlitzer. Often.

**ARIZONA**

**PHOENIX**  
Organ Stop Pizza, 5530 N. Seventh  
4/28 Wurlitzer. Nightly.

**CALIFORNIA (North)**

**CAMPBELL**  
Capn's Galley #3, 1690 S. Bascom.  
3/26 Wurlitzer-Morton.  
Nightly except Monday.

**FREMONT**  
House of Pizza, 20 Fremont Ctr.  
2/7 Robert Morton.  
Thursday thru Sunday.

**LOS ALTOS**  
Ken's Melody Inn, 233 Third Ave.  
4/20 Wurlitzer.  
Nightly except Monday.

**MARTINEZ**  
Bella Roma, 4040 Alhambra Ave.  
3/15 Hope-Jones Wurlitzer.  
Thursday thru Sunday.

**MONTEREY**  
The Red Vest, 2110 Fremont Blvd.  
2/8 Wicks. Nightly except Monday.

**REDWOOD CITY**  
Capn's Galley #2, 821 Winslow.  
4/18 Wurlitzer-Morton.  
Nightly except Monday.

**SACRAMENTO**  
Arden Pipe & Pizza, 2911 Arden Way.  
4/22 Wurlitzer. Nightly.

Golden Bear Playhouse,  
State Fairgrounds.  
2/7 Wurlitzer. Periodically.

Grant Union High School.  
4/21 Kilgen-Wurlitzer.  
Awaiting new console.

Municipal Auditorium.  
4/46 Estey. Periodically.

Sheraton Inn, 2600 Auburn Blvd.  
4/16 Robert Morton. Nightly.

**SAN FRANCISCO**  
Avenue Theatre, 2650 San Bruno Ave.  
3/14 Wurlitzer. Friday evenings.

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

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

Orpheum Theatre, 1192 Market.  
4/22 Robert Morton. Rarely.

**SAN JOSE**  
The Thunder Mug,  
Winchester & Williams.  
3/10 Wurlitzer. Nightly.

**SAN LORENZO**  
Ye Olde Pizza Joynt,  
1951 Hesperian Rd.  
3/13 Wurlitzer. Nightly except  
Monday and Tuesday.

**SAN RAFAEL**  
Marin Pizza Pub, 526 Third.  
3/13 Robert Morton. Nightly.

**SANTA CLARA**  
Capn's Galley #1, 3581 Homestead Rd.  
3/12 Wurlitzer.  
Nightly except Monday.

**SANTA ROSA**  
California Theatre, 431 B St.  
2/7 Wurlitzer. Occasionally.

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

# THE pipe piper



This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States and Canada. Additions, corrections or deletions should be reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, NY 14621. Remember: We cannot keep this list current if information is not sent promptly to the above address. Deadline is FEBRUARY 1 each year.

*Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.*

**CALIFORNIA (South)**

**ANAHEIM**  
Shakey's Pizza Parlor.  
2815 W. Lincoln.  
2/9 Wurlitzer. Nightly except Monday.

**DEATH VALLEY**  
Scotty's Castle.  
3/11 Welte. Daily.

**DOWNEY**  
Shakey's Pizza, 12030 Paramount Blvd.  
2/6 Wurlitzer. Nightly.

**EL SEGUNDO**  
Old Town Music Hall, 146 Richmond.  
4/24 Wurlitzer. Regularly.

**FULLERTON**  
Shakey's Pizza, 601 N. Placentia.  
3/12 Wurlitzer. Nightly.

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

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

**LONG BEACH**  
Koons' Motorcycle Shop,  
1350 E. Anaheim  
3/22 Wurlitzer-Welte. Saturday eves.

**LOS ANGELES**  
Elks' Lodge, 607 S. Parkview Ave.  
4/61 Robert Morton. Often.

Haven of Rest Studio.  
3/13 Wurlitzer-Kimball. Daily.

Universal Studios.  
3/13 Robert Morton. Often.

Wiltren Theatre, 3790 Wilshire Blvd.  
4/37 Kimball. Often.

**ORANGE**  
Orange Theatre.  
2/8 Wicks. Periodically.

**PARAMOUNT**  
Iceland Amphitheatre, 8041 Jackson.  
3/19 Wurlitzer. Regularly.

**PASADENA**  
Crown Theatre  
3/11 Wurlitzer. Rarely.

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

**SAN DIEGO**  
Fox Theatre, 720 B Street.  
4/31 Robert Morton. Often.

**SAN GABRIEL**  
Civic Auditorium  
3/11 Wurlitzer. Often.

**SAN SYLMAR**  
Nethercutt Museum.  
3/25 Wurlitzer. By appointment.

**COLORADO**

**COLORADO SPRINGS**  
Marjorie Reed Auditorium.  
3/9 Wurlitzer. Often.

**DENVER**  
Aladdin Theatre  
3/13 Wicks. Rarely.

Paramount Theatre, 16th St.  
4/20 Wurlitzer. Occasionally.

**CONNECTICUT**

**THOMASTON**  
Thomaston Opera House, 158 Main St.  
3/11 Marr & Colton. Often.

**WATERBURY**  
Civic Center, 137 Main St. E.  
2/10 Wurlitzer. Occasionally.

**WEST GOSHEN**  
Crystal Palace  
3/7 Wurlitzer. Often.

**WILLIMANTIC**  
Windham Tech. School,  
Summit St. Ext.  
3/15 Wurlitzer. Periodically.

**DELAWARE**

**WILMINGTON**  
John Dickinson High School.  
3/28 Kimball. Often.

**FLORIDA**

**DUNEDIN**  
Kirk of Dunedin, 2686 U.S. Alt. 19.  
3/19 Wurlitzer. Often.

**MIAMI**  
Olympia Theatre.  
3/15 Wurlitzer. Occasionally.

**PENSACOLA**  
Saenger Theatre.  
Robert Morton. Occasionally.

**GEORGIA**

**ATLANTA**  
Fox Theatre, 660 Peachtree St. NE.  
4/42 Moller. Theatre dark.

**HAWAII**

**HONOLULU**  
Hawaii Theatre, 1130 Bethel.  
4/16 Robert Morton. Daily.

Waikiki Theatre, 2284 Kalakua Ave.  
4/16 Robert Morton.  
Friday and Saturday.

**IDAHO**

**MOSCOW**  
University of Idaho.  
2/6 Robert Morton. Occasionally.

**ILLINOIS**

**CHICAGO**  
Aragon Ballroom, 1106 W. Lawrence.  
3/10 Wurlitzer. Occasionally.

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

Chicago Theatre  
Planned for Fall.

Downer's Grove High School.  
3/11 Wurlitzer. Periodically.

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

Moody Bible Inst., 820 N. LaSalle.  
3/14 Kimball. Regularly.

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

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

WGN Studios, 2501 Bradley Pl.  
3/11 Wurlitzer-Kimball. Often.

**CRYSTAL LAKE**  
Martinetti's Restaurant, 6305 NW Hwy.  
2/8 Wicks. Nightly.

**ELMHURST**  
Elmhurst Skating Club,  
Roosevelt Rd. and Route 83.  
4/24 Hybrid. Daily.

**HINSDALE**  
Hinsdale Theatre.  
3/19 Hybrid. Periodically.

**JOLIET**  
Rialto Theatre.  
4/21 Barton. Saturday evenings.

**LA GRANGE**  
Lyons Township High School.  
3/21 Moller. Occasionally.

**LAKE FOREST**  
Deerpath Theatre.  
3/10 Geneva. Periodically.

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

**PARK RIDGE**  
Pickwick Theatre, 5 S. Prospect.  
3/11 Wurlitzer. Occasionally.

**ROCKFORD**  
Coronado Theatre, 312 N. Main St.  
4/17 Barton. Occasionally.

**ST. CHARLES**  
Arcada Theatre.  
3/16 Geneva. Often.

Baker Hotel.  
3/10 Geneva. Periodically.

**WAUKEGAN**  
Genesee Theatre.  
3/10 Barton. Occasionally.

## INDIANA

**ANDERSON**  
Anderson Music Center.  
2/6 Wurlitzer. Periodically.

Paramount Theatre.  
3/7 Page. Occasionally.

**EAST CHICAGO**  
Indiana Theatre, 3458 Michigan.  
3/10 Wurlitzer. Occasionally.

**FORT WAYNE**  
Calvary Temple.  
2/7 Marr & Colton. Regularly.

Embassy Theatre, 121 W. Jefferson.  
4/15 Page. Occasionally.

**INDIANAPOLIS**  
Indiana Theatre.  
3/21 Barton. Occasionally.

Manual High School.  
2/10 Louisville. Often.

Rivoli Theatre, 3155 E. Tenth.  
3/17 Uniphone. Periodically.

**VINCENNES**  
Vincennes University Auditorium.  
3/12 Wurlitzer. Often.

**WHITING**  
Hoosier Theatre, 1335 119th.  
3/11 Wurlitzer. Occasionally.

## IOWA

**CEDAR RAPIDS**  
Iowa Theatre.  
3/14 Barton. Periodically.

Paramount Theatre.  
3/14 Wurlitzer. Periodically.

World Theatre.  
2/9 Reuter. Occasionally.

**DAVENPORT**  
Capitol Theatre, 330 W. Third.  
3/10 Wicks. Periodically.

**SIOUX CITY**  
Municipal Auditorium.  
3/12 Wurlitzer. Occasionally.

## KANSAS

**WICHITA**  
Exhibition Hall, Century II Center.  
4/42 Wurlitzer. Periodically.

## LOUISIANA

**BATON ROUGE**  
Paramount Theatre.  
2/6 Robert Morton. Weekly.

## MAINE

**PORTLAND**  
State Theatre, 609 Congress.  
2/7 Wurlitzer. Occasionally.

**SACO**  
Old Orchard Beach High School.  
3/11 Wurlitzer. Occasionally.

## MARYLAND

**FREDERICK**  
Tivoli Theatre, 20 W. Patrick.  
2/8 Wurlitzer. Often.

**ROCKVILLE**  
Bailey Studio, 140 Congressional Lane.  
2/11 Moller. Often.

## MASSACHUSETTS

**BOSTON**  
Paramount Theatre, 549 Washington.  
3/14 Wurlitzer. Saturday evenings.

**GREENFIELD**  
Garden Theatre.  
3/9 Marr & Colton. Occasionally.

**SPRINGFIELD**  
Julia Sanderson Theatre, 1700 Main.  
3/11 Wurlitzer. Periodically.

**STONEHAM**  
Stoneham Town Hall.  
2/14 Wurlitzer. Occasionally.

**WELLESLEY**  
Babson College, Knight Auditorium.  
3/13 Wurlitzer. Often.

## MICHIGAN

**ANN ARBOR**  
Michigan Theatre.  
3/13 Barton. Often.

**BAY CITY**  
Scottish Rite Temple.  
3/28 Moller w/toy counter. Often.

**DETROIT**  
Cranbrook School.  
2/7 Barton. Periodically.

Fox Theatre, Woodward Ave.  
4/36 Wurlitzer. Rarely.

Redford Theatre,  
3/10 Barton. Often.

Senate Theater (DTCO),  
6424 Michigan.  
4/34 Wurlitzer. Monthly.

**FLINT**  
Capitol Theatre.  
3/11 Barton. Weekends.

**GROSSE POINTE FARMS**  
Punch & Judy Theatre,  
Kercheval Ave.  
2/5 Wurlitzer. Occasionally.

**KALAMAZOO**  
State Theatre, 404 S. Burdick.  
3/22 Barton. Saturday evenings.

**LANSING**  
Michigan Theatre.  
3/12 Barton. Sunday evenings.

**MUSKEGON**  
Michigan Theatre.  
3/8 Barton. Often.

**ROYAL OAK**  
Royal Oak Theatre, 318 W. Fourth  
3/13 Barton. Often.

**SAGINAW**  
Temple Theatre.  
3/11 Barton. Often.

## MINNESOTA

**LILYDALE**  
Diamond Jim's  
2/7 Wurlitzer. Nightly.

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

**NORTH ST. PAUL**  
Cicero's Pizza #1  
3/12 hybrid. Nightly.

**RED WING**  
Auditorium Theatre.  
2/8 Kilgen. Periodically.

**ST. PAUL**  
KSTP Studio  
3/15 Wurlitzer. Occasionally.

**WEST MINNEAPOLIS**  
Cicero's Pizza #2, Leisure Lane  
3/15 Barton. Nightly.

## MISSISSIPPI

**MERIDIAN**  
Shrine Auditorium.  
3/8 Robert Morton. Periodically.

## MISSOURI

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

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

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

## MONTANA

**BOZEMAN**  
Ellen Theatre.  
2/7 Wurlitzer. Regularly.

## NEBRASKA

**OMAHA**  
Military Theatre.  
2/7 Wurlitzer. Often.

Orpheum Theatre.  
3/13 Wurlitzer. Periodically.

## NEW JERSEY

**ASBURY PARK**  
Convention Hall.  
3/7 Kilgen. Occasionally.

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

Convention Hall Ballroom.  
4/42 Kimball. Occasionally.

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

**EATONTOWN**  
Mahns Bros. Bicycle Shop.  
2/9 Robert Morton. Occasionally.

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

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

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

**OCEAN GROVE**  
Ocean Grove Auditorium.  
4/30 Hope-Jones. Occasionally.

**PITMAN**  
Broadway Theatre.  
3/8 Kimball. Sundays.

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

**SUMMIT**  
New Hampshire House Restaurant.  
2/4 Kimball. Often.

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

**WANAQUE**  
Suburban Restaurant, Belvidere Ave.  
3/17 Wurlitzer. Nightly, Wednesday  
thru Sunday.

**WESTWOOD**  
Pascack Theatre.  
2/8 Wurlitzer. Periodically.

## NEW MEXICO

**ROSWELL**  
Pearson Auditorium,  
N. Mexico Military Inst.  
3/14 Hilgreen-Lane. Periodically.

## NEW YORK

**BINGHAMTON**  
Roberson Center for Fine Arts,  
30 Front.  
3/17 Link. Monthly.

**BROOKLYN**  
Long Island Univ.,  
385 Flatbush Ave. Ext.  
4/26 Wurlitzer. Often.

**CORNWALL-ON-HUDSON**  
New York Military Academy.  
4/26 Moller. Occasionally.

**GOWANDA**  
Hollywood Theatre.  
2/6 Wurlitzer. Sunday evenings.

**NEW YORK CITY**  
Academy of Music, 126 14th St. E.  
3/17 Wurlitzer. Occasionally.

Beacon Theatre, Broadway & 7th Ave.  
4/19 Wurlitzer. Weekends.

Plaza Recording Studio,  
Rockefeller Ctr.  
3/14 Wurlitzer. Often.

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

United Palace, 175th St.  
4/23 Robert Morton. Sundays.

**NIAGARA FALLS**  
Rapids Theatre  
2/7 Wurlitzer. Rarely.

**NORTH TONAWANDA**  
Riviera Theatre, 67 Webster.  
3/15 Wurlitzer. Monthly.

**PORT WASHINGTON**  
Beacon Theatre, 116 Main St.  
3/11 Austin. Occasionally.

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

**ROME**  
Capitol Theatre.  
3/7 Moller. Weekends.

**SYRACUSE**  
State Fair Grounds, Mills Bldg.  
3/11 Wurlitzer. Monthly.

**UTICA**  
Proctor High School.  
3/13 Wurlitzer. Occasionally.

## NORTH CAROLINA

**GREENSBORO**  
Carolina Theatre.  
2/6 Robert Morton. Occasionally.

## NORTH DAKOTA

**FARGO**  
Fargo Theatre.  
2/7 Wurlitzer. Weekends.

**OHIO****AKRON**

Akron Civic Theatre.  
3/13 Wurlitzer. Periodically.

**CANTON**

Palace Theatre.  
3/9 Kilgen. Weekends.

**CINCINNATI**

Taft Auditorium.  
3/15 Wurlitzer. Occasionally.

**CLEVELAND**

Gray's Armory, 1234 Bolivar Rd.  
3/13 Wurlitzer. Periodically.

**COLUMBUS**

Ohio Theatre.  
4/20 Robert Morton. Often.

St. Joseph Academy for Girls.  
2/7 Robert Morton. Periodically.

**HAMILTON**

Shady Nook Steak House, Route 27.  
4/32 Wurlitzer.  
Nightly except Monday.

**LORAIN**

Palace Theatre.  
4/11 Wurlitzer. Occasionally.

**OLMSTEAD FALLS**

Lamplighter's Inn, 7068 Columbia Rd.  
3/11 Kimball.  
Nightly except Mondays.

**SPRINGFIELD**

State Theatre, 17 S. Fountain.  
3/7 Wurlitzer. Weekends.

**WILMINGTON**

Wilmington College  
2/7 Wicks. Rarely.

**OKLAHOMA****MUSKOGEE**

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

**TULSA**

Central High School.  
4/45 Kilgen. Often.

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

**OREGON****COOS BAY**

Egyptian Theatre.  
4/12 Wurlitzer. Saturday evenings.

**PORTLAND**

Benson High School.  
3/24 Kimball. Often.

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

Oaks Park Roller Rink.  
4/17 Wurlitzer. Daily.

Organ Grinder Restaurant.  
3/34 Wurlitzer. Nightly.

Paramount Theatre, Broadway & Main.  
4/20 Wurlitzer. Periodically.

**PENNSYLVANIA****BROOKLINE**

Brookline Theatre.  
3/24 Kimball. Weekends.

**DORMONT**

South Hills Theatre, 3075 W. Liberty.  
2/6 Wurlitzer. Often.

**ERIE**

Gannon College.  
2/9 Tellers. Periodically.

**HERSHEY**

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

**KENNETT SQUARE**

Longwood Gardens  
4/169 Aeolian w/traps.  
Sundays in winter.

**KITTANING**

Manos Theatre.  
3/8 Robert Morton. Often.

**LANSDOWNE**

Lansdowne Theatre, Lansdowne Ave.  
3/8 Kimball. Daily except Sunday.

**MARIETTA**

Marietta Theatre, 130 W. Market.  
3/26 Wurlitzer-Page. Occasionally.

**PHILADELPHIA**

Wanamaker's Store, 13th & Market.  
6/469 hybrid. Daily.

**UPPER DARBY**

Tower Theatre, 69th & Market.  
3/17 Wurlitzer. Occasionally.

**RHODE ISLAND****WOONSOCKET**

Stadium Theatre.  
2/8 Wurlitzer. Occasionally.

**SOUTH DAKOTA****LEAD**

Homestake Opera House.  
2/5 Wurlitzer w/piano console.  
Occasionally.

**TENNESSEE****CHATTANOOGA**

Tivoli Theatre, Broad St.  
3/14 Wurlitzer. Occasionally.

**KNOXVILLE**

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

**McMINNVILLE**

Cumberland Caverns.  
2/7 Wurlitzer. Daily during summer.

**MEMPHIS**

Malco Theatre.  
3/13 Wurlitzer. Sundays.

**TEXAS****BEAUMONT**

Jefferson Theatre.  
3/? Robert Morton. Occasionally.

**DALLAS**

Dallas Fine Arts Theatre.  
4/27 hybrid. Periodically.

**FORT WORTH**

Casa Manana Theatre.  
3/11 Wurlitzer. Often.

Landmark Pipes & Pizza.  
3/11 Barton. Nightly.

**GARLAND**

Organ World Studio.  
4/? hybrid. Often.

**UTAH****SALT LAKE CITY**

Capitol Theatre, Second & Main.  
2/8 Wurlitzer. Periodically.

Organ Loft, 3331 Edison.  
5/42 Wurlitzer-Morton.  
Saturday evenings.

Pizza & Pipes, 4400 S. State.  
3/15 Wurlitzer.  
Nightly except Sunday.

**VIRGINIA****ALEXANDRIA**

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

Virginia Theatre, 601 First.  
3/11 Barton.  
Nightly, Wednesday thru Saturday.

**RICHMOND**

Byrd Theatre, 2908 W. Carey.  
4/17 Wurlitzer. Nightly.

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

Mosque Auditorium, 6 N. Laurel.  
3/17 Wurlitzer. Often.

**WASHINGTON****BELLINGHAM**

Mt. Baker Theatre.  
2/10 Wurlitzer. Weekends.

**BREMERTON**

Masonic Temple.  
2/8 Wurlitzer. Occasionally.

**FEDERAL WAY**

Big Bob's Pizza, 31406 S. Pacific Hwy.  
2/10 Robert Morton. Nightly.

**OLYMPIA**

Olympic Theatre.  
2/10 Wurlitzer. Occasionally.

**SEATTLE**

Haller Lake Improv. Club,  
12579 Densmore.  
3/7 Wurlitzer. Often.

Paramount Theatre, 9th & Pine.  
4/20 Wurlitzer. Nightly.

Pizza & Pipes, 100 N. 85th.  
3/17 Wurlitzer. Nightly.

Queen Anne High School.  
3/10 Kimball. Rarely.

**SOUTH TACOMA**

Steve's Gay Nineties Restaurant.  
3/10 Wurlitzer. Fri. and Sat. nites.

**TACOMA**

Temple Theatre.  
2/9 Kimball. Occasionally.

**WISCONSIN****BARABOO**

Al Ringling Theatre.  
3/9 Barton. Occasionally.

**BAYVIEW**

Avalon Theatre.  
3/8 Wurlitzer. Occasionally.

**MILWAUKEE**

Riverside Theatre.  
3/13 Wurlitzer. Occasionally.

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

**WAUSAU**

Grand Theatre.  
3/9 Kilgen. Often.

**CANADA****BRITISH COLUMBIA****VANCOUVER**

Orpheum Theatre.  
3/13 Wurlitzer. Occasionally.

**ONTARIO****TORONTO**

Casa Loma, 1 Austin Terrace.  
4/18 Wurlitzer.  
Monthly, Sept. thru May.

**THE WORLD'S FINEST ORGANISTS**

— are on the "DEROY" record label —

12" LP albums in photo sleeves, cut in stereo • Price: \$6.50 air mail until USA agency finalized • 65 volumes available — highly acclaimed in UK — list available.

Horace Finch  
Stanley Tudor  
Reginald Porter Brown  
William Davies  
Dean Herrick  
Stuart Barrie  
Donald Thorne

Arnold Loxam  
Don Knights  
Ronald Curtis  
Burt Buhman  
Norman Briggs  
Basil Cuthbert  
John Madin

Doreen Chadwick  
Noel Briggs  
Howard Beaumont  
Con Docherty  
Watson Holmes  
Bryan Rodwell  
Cecil Chadwick

Gerald Shaw  
Laurence James  
Jackie Brown  
Jesse Crawford  
And others

**deroy records**

P.O. BOX 3 • HAWK STREET • CARNFORTH, LANCASHIRE • ENGLAND



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 George:

Mr. Stein has exercised his right to criticize my book on Crawford. He purports to have found a "multitude of factual errors." He lists only five. Unfortunately Mr. Stein shows more zeal than factual knowledge and I must turn his own words back to him and say, "In your criticisms I find a 'multitude of factual errors'."

Mr. Stein first takes me to task for using personal interviews as a major source of information for the book. He suggests that I rely more heavily upon newspapers, etc. Mr. Stein has much more faith in the accuracy of the printed page than I. It was precisely to explode many of the myths and legends which surrounded Crawford and which were circulated in print, that this book was written. Because an article appears in print does not make it "truth". The first rule of any historian worth his salt is to seek out those persons whose personal experiences relate to the subject matter. Interview the man who was there — don't rely merely on a second, third, or fourth-hand account of the person or event. Yes, the human memory is fallible, but so are the writers of articles and news stories.

In actual fact the Crawford story was carefully balanced in regard to the use of printed and oral sources. I spent literally thousands of hours over a two year period reading all of the CHICAGO TRIBUNES for Crawfords' years in Chicago, and all of the NEW YORK TIMES for Crawfords' New York years. Nor were these the only

written sources used. My file cabinets bulge with the original source materials, the most important of which are listed in the Bibliography.

Mr. Stein is right in regard to Crawford's appearance at Shea's Buffalo Theatre. News clippings in Lucy Crawford's possession which I read and on which I took extensive notes furnished the basis for this particular paragraph of text in question. Farney Wurlitzer recalled for me that Shea had told him, "this fellow Crawford doesn't want to do anything but play the organ. Doesn't he realize there are other acts to follow?"

Mr. Stein needs to read a good book on the Great Depression. He criticizes my statement that the Great Depression was not yet at its height in 1932. Any serious historian of those times will tell you that the Depression reached its most serious point in the Spring of 1933 when fully 1/3 of the labor force (15 million out of a total 45 million workers) were out of work. (See Leuchtenberg — *FDR And The New Deal*, for example). Yes, in 1932 organists were losing their jobs, if they had not already lost them, but the truly deluxe houses such as the New York Paramount continued to feature the organ.

Jesse Crawford left a tape recorded-autobiography of his early years. This was used extensively as source material for the early chapters of the book. Repeatedly, he refers to C. Sharpe Minor as "Charlie Minor" — not inappropriate since this gentleman affected a hyphenated name. Never does he refer to him as Charlie Sharpe. Some people know me as "John" — others as "Jack". Neither is mutually exclusive.

I am accused of inflating the number of instruments manufactured by Wurlitzer. I used an approximate figure of 3,000. The *Wurlitzer List* supposedly shows 2,300. I was not attempting to list the exact number which is, in and of itself, the subject of much controversy. I was giving an approximation and I make that very clear in my book.

Mr. Stein accuses me of showing a definite bias in favor of the Wurlitzer organ. He takes issue with my mentioning that Crawford preferred the Wurlitzer. The fact is that he did prefer it. I cannot go back and change history to accommodate Mr. Stein's prejudices. As to my own personal preference, I might mention that the

theatre pipe organ presently being installed in my Lexington residence is largely, Marr and Colton, somewhat modified. Wait until my next book, *THE HISTORY OF THE THEATRE PIPE ORGAN*, is released before passing judgment on my presumed biases.

Finally, Stein takes me to task for not "showing the proper perspective" in regard to the theatre organ. Hope-Jones did not originally set out to build an instrument for accompanying silent pictures. Originally he sought an entirely new concept of pipe organ tonal design. It was later that this tonal design was adopted for use in silent picture accompaniment. My only point of agreement with Mr. Stein in his mention of the "Sigmund Krungolds" whose forte was silent picture accompaniment. I offer words of praise in my book for Krungold's masterful accompaniment of silent pictures. I have no words of praise, however, for his solo work of which I have examples in my extensive record collection. Crawford did both solo work and picture accompaniment well. His accompaniments tended to be entirely improvisation but clever, artistic, and delicate. However, he was not appreciated in his day by the "purists" who insisted upon fitting snippets of classical selections to the action on the screen. This was a splendid method and it was highly developed by the late 1920's but it was not necessarily the only "correct" method. The purists were angry with him mainly because his method transcended their level of understanding. The world usually hates its geniuses.

There is obviously more than one point of view regarding any human being and his contributions. If that was not so, why would each decade bring a fresh crop of books about Washington and Lincoln. Perhaps Mr. Stein or someone else should undertake such an interpretation of Crawford. Crawford was controversial in his time and he remains controversial today. I, for one, would welcome further research into Crawford's life.

Sincerely,  
Dr. John W. Landon  
Associate Professor

Dear Sir:

I enjoyed very much the cover story about the Ohio Theatre in the February issue. Living in south eastern Ohio as I do, near no Interstate, I had not been inclined to travel to Colum-

bus much...until I saw the Ohio Theatre's ad for its organ concert series; I promptly signed up for the series and so far have enjoyed Lee Erwin/Gloria Swanson and Hector Olivera. During February the Ohio has also been running a Mystery Movie series for which Dennis James plays prior to the first film and between it and the second.

Everything I have seen (or heard) at the Ohio has been top-notch. I think the most enjoyable part about going there is watching the expressions of awe on first-timers, especially children, when they wander about just looking — and again when the organ begins to play, slowly rising from the pit.

But the folks at the Columbus Association for the Performing Arts must be blushing from all the cover stories. As editor of our local arts newsletter (our center is a 1300-seat Paramount, about to itself undergo renovation), I've mentioned the Ohio — The Theatre Beautiful — in two consecutive issues with a cover photo in the last. Unfortunately with little response, I've tried to put the bug in the appropriate ears about the magic a theatre acquires with a theatre organ, one of the reasons for the appearance of the Ohio Theatre articles. Aside from its utility as a musical instrument, the theatre organ has a charisma of its own which — thanks to ATOS — more and more people are regaining recognition of. I'm only 27, too young to remember the golden age of the movie palace, but am glad to have discovered the Ohio.

Chris Gundlach

Dear Sir:

I am happy indeed to see the current issue of TO and the excellent article on Fats Waller. Dennis James really did his homework and legwork — running down that story about Fats at Notre Dame — I think I believed it too, until I read this. Also, he lays to rest the theory that Fats was untrained and couldn't even read music — Fats

Come to ...

**CONNECTICUT VALLEY'S  
AUTUMN SERENADE**

ATOS

Eastern Regional Convention  
**OCTOBER 11-13, 1975**

was a musician and a fine one.

As for all the people who took umbrage at my assessment of Jesse Crawford — it is what I said before, at the beginning of my letter. People take personally, remarks that were not directed at them in the first place. One says my remarks are reminiscent of those of many jealous organists of the day; an oblique way, perhaps of accusing me of jealousy. I have my faults, indeed, but jealousy of one outside my professional field is not one of them. I never played theatre organ for a living, and would have no reason to be jealous of Crawford (or for that matter, of George Wright, or anyone else.)

It is important to distinguish between musical taste and performing ability; they do not necessarily go hand in hand, and some of our greatest music critics can scarcely play a note. The moth-eaten non-sequitur "let's see you do better!" is a riposte beloved of the ignorant.

The fact is, my opinion of Jesse Crawford's playing is based on having heard him, and all the others, in their heyday. But this is not something that depends entirely on memory and nostalgia — the performances are there, on records. I recently got a new one — *The Best of Jesse Crawford* Decca DXSB-7171. I played it for people who are too young to have heard Crawford, live, and who have not been steeped in the tradition. They listened, politely, and finally, pressed for an opinion — they said "Second-rate." "Poor rhythm." "Sticky" ...

He was a great showman, but his playing was second-rate — sentimental, and with a cheap portamento trick. Lew White was better. George Wright can play rings around either of them. As the little boy said, "Look ma, the Emperor is naked." Trust your ears and listen to the records.

Sincerely,  
John S. Carroll

Dear Sir:

As I read the letter by Charles Stein in the current issue of THEATRE ORGAN in regard to his reaction to the John Landon book about Jesse Crawford, some thoughts came to my mind.

Because I was one of the many contributors to Dr. Landon's book and was given credit for having submitted material, I should like to write a reply to Mr. Stein's appraisal of the book.

## BACK ISSUES AVAILABLE

*Some in Short Supply*

### THEATRE ORGAN

Number 2 (Summer) . . . 1959 Volume 1  
Number 3 (Fall) . . . . . 1962 Volume 4  
Numbers 2, 4 . . . . . 1963 Volume 5  
Numbers 1, 2, 3, 4. . . . . 1964 Volume 6  
Numbers 1, 2, 3, 4. . . . . 1965 Volume 7

### BOMBARDE

Numbers 1, 3, 4 . . . . . 1964 Volume 1  
Numbers 1, 2, 3, 4. . . . . 1965 Volume 2

### THEATRE ORGAN

Number 1 . . . . . 1966 Volume 8

### BOMBARDE

Number 1 . . . . . 1966 Volume 3

### THEATRE ORGAN BOMBARDE (Combined)

Number 3 (October). . . . 1966 Volume 8  
Numbers 4, 5, 6 . . . . . 1967 Volume 9  
(Aug., Oct., Dec.)

### PRICE:

**\$1.00 per copy, for issues from  
1959 through 1967**

**\$1.25 per copy, for issues  
beginning 1968**

### THEATRE ORGAN BOMBARDE

Numbers 1, 2, 3, 4, 5, 6 . 1968 Volume 10  
Numbers 1, 2, - 4, 5, 6 . 1969 Volume 11

### THEATRE ORGAN

Numbers 1, 2, 3, 4, 5, 6 . 1970 Volume 12  
Numbers 1, 2, 3, 4, 5, 6 . 1971 Volume 13  
Numbers 1, 2, 3, 4, 5, 6 . 1972 Volume 14  
Numbers 1, 2, 3, 4, 5, 6 . 1973 Volume 15  
Numbers 1, 2, 3, 4, 5, 6 . 1974 Volume 16

*Send check or money order to:*

### ATOS CIRCULATION DEPARTMENT

Box 1314, Salinas, California 93901

Speaking for myself, nothing was given to Dr. Landon without my first consulting a source, either a Spokane city directory or a newspaper between 1912 and 1916, the period when Crawford was either a pianist or organist in Spokane theatres. The information I submitted to Dr. Landon was in the form of zexoxed copies of pages containing Jesse Crawford's name and the theatres where he was employed. This was done to help Dr. Landon clarify a point about which he was not certain, and one that resulted in our exchanging several letters.

As a result of these letters, I came to the conclusion that Dr. Landon, as the author, wanted the statements he used in his book to be correct. I am sure that other contributors will agree with me in this respect.

While it is true that Jesse Crawford was a solo organist, he was, long before he arrived at the coveted spot, an accomplished motion picture organist. Friends of mine in Spokane, who were some twenty years older than I, have told me that the patrons of the Clemmer Theatre, where Crawford played for almost a year in 1915-1916, did not attend the theatre to see the motion picture; they went to hear Crawford. This information, passed on to me by word of mouth, is verified in a review of a motion picture at the Clemmer, which includes some statements about the quality of his accompanying a feature picture. Under the date of January 18, 1916, the reviewer wrote: "... and a sensational accompaniment on the big organ by Jesse Crawford." In another part of the same review, the article reads: "To the rousing strains of *Dixie* and all the national airs as played by Crawford, the audience applauded tumultously. Crawford's masterly manipulation of the big organ and the musical accompaniment contribute no small part to the impressiveness of the pro-

duction." It seems that the review speaks well for the then young organist who, in 1916, had not had too much experience as a theatre pipe organist. Certainly, Mr. Crawford's consummate ability as an accompanist for silent motion pictures was evident early in his career.

Yours very truly,  
George L. Lufkin

Dear Friends:

I am sorry to report that conditions concerning the movie theatres continue to deteriorate in Montreal. The beautiful Capitol Theatre was demolished last winter, this theatre housed the large 4/28 Warren organ, a real beauty, during the golden years. We have now lost the Imperial Theatre. It is converted to a "twin theatre" and renamed Cine-Centre 1 & 2. The Imperial I believe had the first Wurlitzer installation (1914) in Montreal. It was unique, it had a Hope-Jones 2½ manual console, and it is featured in the Hope-Jones catalogue reprinted by the Vestal Press.

With kind regards and good wishes for the New Year.

Yours Sincerely,  
Charles Wright

Dear Sir:

I am writing this letter to express a few of my opinions on a matter that I feel should be discussed. I would like to criticize the critics of the record review section of the magazine. In the February issue on page 46 there is a write-up on the recent release by O'Lyn Callahan. What bothers me the most about this article is its inconsistency. It would seem to me if a critic is going to review the records the least courtesy they can give the artist is to be consistent with their criticism. On careful reading of this review in the first half the writer says "Tie A Yellow Ribbon and others quote" are all done well despite some 30's vintage Ham-

mond "Flash" here and there." Now, from reading this I get the impression the person does not like to have these songs arranged in what he feels (is) the same old way. Then if you read further on, the article in the last paragraph, Miss Callahan takes an old song and gives it a new arrangement and the writer wants to know "What have you done to our song." Now if this type of reviewing is fair I fail to see it. So what I am saying is if you are a critic, than for heavens sake be consistent. How do you want it, old or new, but give the artist a chance!

Next, I would like to add that I feel the people writing too often make reference to "Old style, palm glissing, old time Hammond, flashy body English" etc. as if there were something wrong with it. To me (and I do hope others share my feelings) this type of playing is acceptable. The impression I get from the write-ups is that the organists are supposed to sit stiff as a ramrod and plink each note out with one finger, or risk being called "OLD HAT." Some of us newer members like this old style. I enjoy watching an organist who shows the feel of his music with his body, otherwise we could all sit at home and listen to records. Half the fun is watching them feel their music as they play. Does anyone else agree with me? One of the greatest thrills of my organ life was watching Hector Olivera doing his "body English" at the '74 convention and I didn't hear a complaint in the house as the 1200 members were on their feet cheering. So lets allow them to be themselves as they play.

Sincerely yours,  
Anna May Wyeth

Dear George:

At the risk of dignifying a ridiculous remark in the February issue of THEATRE ORGAN magazine, page 29, which states: "John Muri thought Randy Sauls' biography of composer J.S. Zamecnik was "pretty good" but points out that Randy left out an important item, especially in view of Zamecnik's publishers' failure to remember the man whose 1500 tunes they published. Muri further 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 collect." I feel compelled to set the record straight.



THEATRE ORGAN SERIES  
*final concert*

June 7 - Virgil Fox on the 4/21 Morton Organ

OHIO THEATRE

Capitol Square, Columbus, Ohio 43215  
Box Office (614) 469-0939



Since I am not acquainted with Mr. Muri I have no idea where he might have secured this erroneous information that J.S. Zamecnik composed music which reaped reward for the publisher while he, the composer, was not even remembered, obviously implying that he was not paid for his compositions. When Walter, son of the noted J.S. Zamecnik, who is now retired from a career in music distribution, heard this read to him over the telephone last night his only comment was: "There are people who elect to call attention to themselves by biting remarks about others. My father was well paid for *Neapolitan Nights* as well as for *Polly*, the theme from 'Wings' and countless other compositions he did over a long period.

"My father's only publisher during his entire career was Sam Fox Publishing Company. This association began in Cleveland early in this century with Vaudeville. He was later brought to California by Sam Fox, a member of the family which established Twentieth Century Fox Movie Studio. It was for them that he scored for SOUND the first movies ever released with recorded sound and musical accompaniment."

The studios had a tremendous backlog of silent films. When the "talkie" craze hit the industry they evidently felt compelled to brainwash Joe Public into accepting the mediocre quality of music which was all that the "talkies" sound systems could produce in speech and most noteworthy in MUSIC!

Walter recalls vividly his father's intense dislike for doing these early movie scores for recording since it dispensed with live music in theatres. Naturally, though, he had no choice. Walter further states that he and his family are still on friendly terms with Sam Fox Publishing Company and firmly refutes the implications made in the criticism of my article in THE-ATRE ORGAN magazine.

Very truly yours,  
Randy Sauls

Dear Editor:

Having just finished reading the Jesse Crawford book by Dr. John Landon for the second time, I was quite intrigued by the comments made by Mr. Charles W. Stein in Letters to the Editor, for the February THE-ATRE ORGAN.

Mr Stein starts out by praising Mr. Landon's efforts in his first paragraph

and then proceeds to discredit him in the remaining seven paragraphs.

Even though a small portion of the book was based on tape recordings and personal interviews, Mr. Landon makes no secret of this fact and has included copious footnotes explaining the nature of these interviews. Is this a reason to discredit Mr. Landon's work?

He mentioned also that he disagreed with Mr. Landon, that the effect of sound films in 1932 had scarcely been felt in the deluxe houses across the country. We have proof that most deluxe houses DID retain their organists, some of them throughout the thirties. A few examples would be the RCMH in New York and the Minnesota Theatre in Minneapolis. Even though the so-called "Deluxe houses" numbered a few hundred, they represented a very small percentage of total theatres in operation at that time which is the point Mr. Landon was making. For many in the Upper Midwest, the depression hit its peak in the middle thirties due to the added onslaught of crop failures and droughts. Unemployment statistics are not the only hardship to be considered in this particular era.

Regarding the C. Sharpe Minor comment, the book clearly states "Whom he had known previously as Charlie Minor." While it was obvious that the last name of Minor was a stage name, it is entirely possible that Jesse Crawford knew him by this name only. Many professional musicians don't want their real name known to protect their privacy.

While it is possible that an error was made with regard to the so-called twin console program at Mike Shea's Buffalo Theatre, I am sure that Mr. Landon would have discovered this himself and would be the first one to correct it in the next printing. An error of this nature is certainly easily overlooked as the quality of this magnificent book overshadows it.

Mr. Stein also refutes the statement that Wurlitzer built only 2300 organs, not over 3,000 as Mr. Landon wrote. Could it be that Mr. Landon was referring to ALL organs built by Wurlitzer including automatic ones? If this were the case, the 3,000 figure would be very close to being correct.

Having analyzed this book carefully, I cannot find where Mr. Landon states that the Wurlitzer organ was in fact a superior instrument. While I am

sure Robert Morton built an excellent instrument, there is no builder even to this day that has built a faster action than Wurlitzer did, by having primaries to the top note of the chest. This coupled with an extremely efficient chest magnet with an exhaust hole of a small fraction of the size used by others, made the Wurlitzer chest a marvel of engineering. While each organist has his preference for make of organ, Mr. Crawford had his and there was no mistake about it.

I certainly don't agree that the heroes of the organ were only those who were silent movie accompanists. The solo organist has a much greater demand put upon him by the public, since he is the attraction, not the picture. If the music is poorly selected or poorly played, he will soon be out of business. Those organists who have been successful in recording since Crawford's first 78 rpm records, have left us a legacy that cannot be measured. If all the recordings that were left to us and all those being made today were all silent movie scores, the theatre organ movement as we know it

# Organ Safari to England in 1976

Tentative plans  
call for ATOS visits  
to . . .  
London  
Manchester  
Liverpool  
Blackpool




**More details soon!**

today would have never had the impact and wide-spread enthusiasm that it now has. When we consider the total number of silent movie scores on records, you could probably count them on your fingers. It is also very rare to find well done movie scores on record such as Lee Erwin's *Sound of The Silents*. Jesse Crawford and George Wright did not popularize the theatre organ with movie scores.

I commend Mr. John Landon for his scholarly work in the life of Jesse Crawford. For Mr. Landon, it is something like the organ maintenance enthusiast who labors deep into the night after everyone else is home in bed, working on theatre organs without pay. Their reward, like Mr. Landon's, is purely the labor of love, certainly not financial.

Sincerely,  
Lance E. Johnson, pres. A.I.O.  
Johnson Organ Co., Inc.

Dear Mr. Klos:

As an active ATOSer in the Michiana area, I read with very much interest your story about Harold Jolles in the last issue of the ATOS magazine. (Dec. 74) In May of 74, I had heard from a reliable source that there was a pipe organ reposing quietly in the recesses of the Elco Theatre in Elkhart, Indiana. Armed with this information, I made a few more calls and finally got in touch with Mr. Wm. (Bill) Miller of Miller Theatres, Inc. Mr. Miller owns a chain of theatres around the Michiana area, one of which is the Elco. Mr. Miller was

somewhat hesitant to divulge any more information than was necessary, tho I did ascertain that the organ was still there and that no one was providing the tender, loving care for the instrument and that he really wasn't interested in pursuing the conversation in that direction. Undaunted, I pursued the issue further, via numerous phone calls and messages to Mr. Miller and finally he relented and said he would allow me to come to the theatre and look over the installation.

When the day arrived to go to Elkhart, which is about 20 miles away from my home, I gathered my snooping equipment consisting of flashlights, camera and flashbulbs, a ½ inch nylon rope in case ladders and/or crawl boards were gone and my trusty coveralls. Upon arrival, the caretaker let me in and showed me to the corner where the console was sitting, covered and almost unnoticeable in the dark. He showed me where the blower switch was located behind the console and left me alone to do all the poking and prodding I cared to do. I pulled the power switch and a distant rumbling was heard as the blower gained momentum. Even as noisy as it was, the sound of wind lines being charged in the bowels of the darkened theatre sure made me feel good about the whole situation. Uncovering the 2/11 Kimball console, I checked each stop individually, trying to hear above the incessant screech of some chest relays stuck open in the right chamber and I found that most of the console was still wired and operable to some extent, with the exception of some traps

which didn't work because of ruptured leathers and excessive wind loss.

The left chamber contains the Bourdons, the Tibias and Flutes plus a marimba and a full size piano, while the right chamber has most of the traps and sound effects in addition to the rest of the voices. The general condition of the chambers is fair to poor, due to falling plaster and the accumulation of dirt and dust by untold years of neglect. There was no sign of dampness or ever being wet in either chamber. Due to the limited access to the chambers (climbing a ladder in a narrow crawlway between two walls and if a fall should occur, it would be a non-stop trip to the basement), the chambers have been somewhat guarded against would-be investigators and vandals. All in all, after spending the better part of an afternoon in both chambers, checking wind lines, the condition of the blower and ferreting out the location of the tremos and regulators, I feel that the Elco 2/11 Kimball could be brought back from the doldrums of neglect and near silence to become a singing monument to the organ builders art and to be seen and heard by the multitudes of young people who missed this part of our musical heritage.

I would like to thank Mr. W. Miller for his kind consideration in allowing me to disrupt his busy schedule during the inspection process and also to report at this writing that Mr. Miller has agreed to allow a crew of interested ATOSers to get started on renovating the Elco 2/11 Kimball. The final arrangements are incomplete at this time, but it is a step in the right direction.

If at all possible, please forward the enclosed copy to Mr. Jolles.

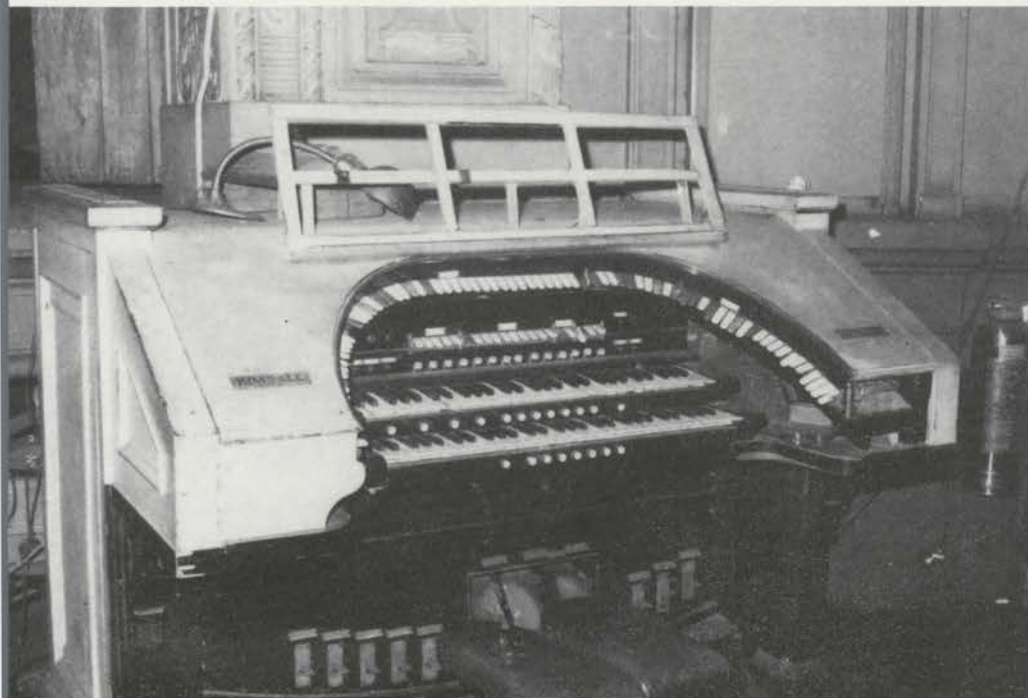
Sincerely,  
Peter A. De Young

Dear Sir:

Reference to the Solid State Traps Relay diagram on page 34 of the December 74 THEATRE ORGAN, if any readers build one of these according to the diagram, they shouldn't be surprised if it doesn't work . . . the person who drew the diagram has forgotten to finish connecting up the two diodes that connect to the cymbal magnet!

Deke Warner  
115 Greenfield Avenue  
Los Angeles, Calif. 90049

2/11 Kimball console in the Elco Theatre, Elkhart, Indiana.



## Show in Idaho

Live theatre organ returns to Idaho. In the Gem State, where the number of theatre organs was quite small in comparison to other states, an original Robert Morton installation is still intact in the theatre, and a public concert has been scheduled for the instrument.

Gaylord Carter will present two shows Monday, April 21, 1975 on the 2 manual 8 rank instrument. The purpose of the shows is to raise money for the restoration of the organ, and to acquaint Boise residents with what they have to enjoy in theatre organ music in the "City of Trees."

The instrument was purchased December 31, 1974 by the Egyptian Foundation of Boise, a group of local businessmen, after it was put up for bids by its former owner, Plitt Inter-mountain Theatres. The organ occupies its original location in the Ada Theatre in Boise, formerly known as "The Egyptian." The theatre building is owned by the Boise Redevelopment Agency, and the building's future is unknown. However, the organ is welcome to stay within the building as long as it stands, and there is hope to preserve the theatre as a municipal auditorium.

Volunteers from Boise and Twin Falls, Idaho, have been restoring the organ. Some pipework, part of the toy counter, and all of the Chrysoglott bars were pilfered several years ago, and steps are being taken to try to replace these items. Also, water damage and general wear and tear on the instrument is being repaired. Things are looking up for theatre organ in Idaho. □

## Silents in Buffalo

Who says the silent movies are dead? For the eighth year a Silent Movies series is running at the Buffalo Museum of Science. Dr. Charles W. Stein (charter member and early moving force behind the Niagara Frontier Chapter) has come up with an interesting 13 programs.

He's even found a silent serial "The Power God" made in 1925 starring Ben Wilson and Neva Gerber.

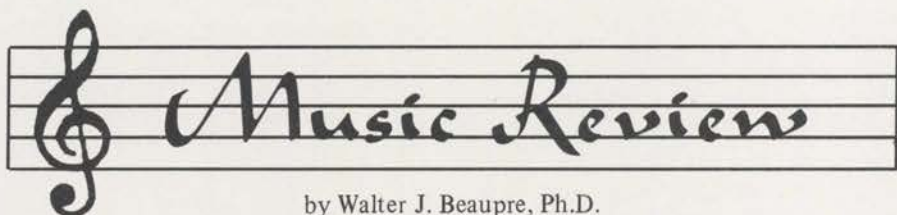
They're shown every other week at the museum with organ accompani-

ment (A new Allen) by the good Dr. Edward Bebko of Olean, a T.O. veteran, and Harvey Elsaesser, soloist for the Buffalo convention and in Rochester and Detroit.

The series began Oct. 19 with "The Lost World," 1925 with Wallace Beery, and Lewis Stone and will end April 18 and 19 with three Charlie Chaplins. In between you can see Douglas Fairbanks, Emil Jannings, Greta Garbo, Adolphe Menjou and of course Rudolph Valentino with Vilma Banky.

Interesting also is a series of

Revolutionary War films (a Bicentennial project) being shown at the Buffalo Historical Society. The first three in the series are silent films and are accompanied on the Society's Aeolian player organ (circa 1910 about 2 manual, 17 or so ranks) played by Harvey Elsaesser. Alas, after three weeks the movies are no longer silent. The silents by the way included an 1894 (?) "Paul Revere's Ride" filmed by Thomas Edison, "The Hessian Renegades" (1909) by D.W. Griffith, "Man without a Country" (1917), and "America" by Griffith (1924). □



by Walter J. Beaupre, Ph.D.

**THE CADENCE COLLECTION OF PIANO CLASSICS: TRANSCRIBED FOR ORGAN, BY LEE ERWIN. CADENCE PUBLICATIONS, INC. 119 West 57th Street, New York, N.Y. 10019 (See advertising T.O. June 1974).**

The publication in 1974 of *The Cadence Collection of Piano Classics: Transcribed for Organ* by Lee Erwin is an event worthy of celebration by THEATRE ORGAN readers, especially those who play their own pipes or electronics. Ironically, THEATRE ORGAN which has done an outstanding job of reviewing records and major concerts for many years has been curiously silent on the subject of printed music for theatre organ. I for one have never seen a printed word about those widely available transcriptions by Jesse Crawford, Dick Liebert, George Wright, Dave Coleman, Al Bollington, Ethel Smith and many others. Even Lee Erwin's "Overture to The Eagle" was ignored as printed organ literature in these pages — and the "Eagle" was composed expressly for theatre organ performance. All of which brings us back to his new *Cadence Collection*. How does the reader know if this is his cup of tea?

Perhaps if one reviewer points out what he sees as the merits and the drawbacks of the *Collection*, other potential buyers will be able to decide if this is music they should own. Granted, there are pitfalls for re-

viewing music *to be played* rather than music *already performed* on records. It's a whole new show! Obviously the reader should know something about the performing capabilities and "hang-ups" of the reviewer. This reviewer was raised on classical piano and took on the pipe organ as a teen-ager. He plays organ as a hobby and generally feels more comfortable playing his own arrangements of tunes than memorizing the transcriptions of better musicians who are professionals. But this same amateur organist learns a lot from struggling through the arrangements and transcriptions of the masters. Although he would never attempt to play the "Eagle" *in public*, he finds that playing through the "Eagle" *in private* gives him a far greater appreciation of both the composition and the performing composer. If that makes sense to you and if you can identify with the reviewer, then you will probably find his opinions helpful.

Eighteen of the twenty selections in the *Cadence Collection* are decidedly romantic and therefore grist for the theatre organ mill. The two non-romantic pieces are hardly worth quibbling about because both entered romanticism via the back door: the Mozart sonata movement later became *In An Eighteenth Century Drawing Room* (thanks to Raymond Scott) and the Bach prelude became *Ave Maria* before we were born (thanks to Charles Gounod).

Most of the selections have been printed as organ transcriptions before in other collections, but a few are hard to find nowadays and in my opinion are gorgeous surprises. Lee's transcriptions of MacDowell's *To A Water Lily* and Grieg's *Nocturne* are, in and of themselves, well worth the high price of the collection. If anything, these two are better as organ pieces than they are as piano compositions.

Debussy's *Clair de Lune* and *Reverie* and the Brahms' *Waltz* are readily available in other collections. Lee Erwin has changed the key of *Clair de Lune* from D<sup>b</sup> to C major to make it fit the organ keyboard — but so have other transcribers. What makes Lee's transcription by far the best on the market is his faithful translation of the mood. He has skillfully redistributed the chords to accommodate the dynamics of the organ. True, you'll find some notes missing from the left hand accompaniment of the piano version, but don't be fooled. The loveliness of the original is still there — and so are the playing difficulties. This no "watered down" caricature of a masterpiece. Debussy's other entry *Reverie* has been easier to play in other organ transcriptions, but never more lush and full. The Brahms *Waltz* is also loaded with musical integrity and at least as good as the best transcriptions by other organists.

The *Collection* is heavy with Chopin — in my opinion too heavy. The most satisfying arrangements to play are the *Prelude in C Minor* and the *Prelude in A Major*. The chords are expertly distributed for organ dynamics. You'll need an AGO pedal-

board if you want to play the *Prelude in E Minor*, and you'll have to figure out your own pedal strategies. Lee gives no helpful right/left, heel/toe cues for any selections. The remaining Chopin selections were lovely on the piano. Perhaps that's where they belong. I found them tough to play and not very satisfying. But in fairness to the *Collection*, if you must have your Chopin on the organ, these are excellent transcriptions with absolutely no compromises. Lee has seen to that.

Of the four Beethoven entries I found *Fur Elise* the most satisfying and a pleasant surprise. It plays well, and the interplay of voices gives it a new dimension on the organ. Probably the most radical surgery in the *Collection* (the Lee Erwin equivalent to a heart transplant) was done on the *Moonlight Sonata*. Lee has simplified and heightened the melody line to allow the organ to sing — and sing it does. But the simplification tends to throw the amateur who knows the piece too well as a piano warhorse. Perhaps the musician whose "first language" is the organ won't be bothered by this. Beethoven's *Minuet in G* is fun to play but more tricky than one would suspect from glancing at the music. The same great composer's *Pathetique* is just as impossible to play on the organ as it is on the piano. Only the virtuosos and child prodigies will try the *Pathetique* more than once!

The easiest selections to play in the *Collection* are MacDowell's *To A Wild Rose* and Schumann's *Traumerei*. Try these two first when you get your copy and pay close attention to phrasing and expression markings. You'll like what you hear and you'll sound very professional.

The only piece in the entire *Collection* that I couldn't warm up to was the last, *Promenade* from Mousorgsky's *Pictures at an Exhibition*. But unless you are a much better musician than the reviewer, the first nineteen will keep you so busy you'll never make it to page 88! There's a whale of a lot of beautiful music between the two handsome maroon covers.

The overall printing job is a joy: large, easy-to-read notes on crystal clear staves. If you're a member of the "bifocal set" — as I am — this is no small virtue! The suggested registrations are helpful and worked well on my home organ. Be sure to try

Lee's before you invent your own.

Only one feature really annoyed me as I went from one selection to another. The directions for expression switched from plain English to esoteric Italian. Lee, I'm with you all the way when you write "In a dreamy, swaying rhythm" or "The accompaniment very softly throughout" or "gradually increase and accelerate." But I come to a screeching halt when I turn the pages and find "Teneramente e grazioso" or "poco slentando" or (are you ready for this . . .) "Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto." Very few theatre organ buffs carry around a pocket dictionary of 19th Century Italian musical terms, so watch that stuff!

For the moderately accomplished theatre organ amateur who would enjoy a musical change from the intricacies of *Granada*, *Dancing Tamborine*, or "Variations on Seventy-Six Trombones" I heartily recommend *The Cadence Collection*. It will give you hours of playing pleasure and some very special insights into beautiful music written for piano — but played by you on the organ. □



## BOOK REVIEW

by Lloyd E. Klos

AT THE MIGHTY ORGAN, by Geoffrey Wyatt. Distributed by Vestal Press, Vestal, N.Y. 13850. 98 pages, 76 pictures and diagrams. Price: \$10 (N.Y. State residents add 7% sales tax).

For some time, there has been a need for a complete text about the British theatre organ scene, embodying its development, history, organists, and a list of remaining instruments. This need has been adequately met by Geoffrey Wyatt in his new book.

Excellently written, the work contains ten chapters: Origin of the Species, Early Days, The Golden Age, Stars of the Console, Musical Signatures, Decline and Fall, Organ Specifications, Organ Transplants, The Organ in the Parlor, and The Future.

Central Ohio Theatre Organ Society  
invites you  
to  
**Beautiful**  
19 OHIO 75  
for our  
**Regional Convention**  
November 7, 8, & 9, 1975

Thus, there is something for everyone in this book.

For those technically inclined, a chapter on this aspect is included. For those concerned with history, several chapters will be of interest. And for the traveler, there are two chapters on organ relocations and home installations as well as a listing of those open to the public.

If there were points of criticism, we'd first give the failure to include pictures of two of the top theatre organists, Sidney Torch and Quentin Maclean, though their names are mentioned. Also, indexes to chapters and contents would have been appreciated.

The book, however, should prove a welcome addition to any theatre organ enthusiast's library. The British scene was indeed a viable part of the history of this great musical instrument. □

---

## Closing Chord

---

The writer first discovered Paul Beaver playing well thought out jazz on a Model B Hammond in San Fernando Valley watering hole then called "Keith Jones". (The Ventura Blvd. beanery is now "The Iron Horse"). The year was 1954. Paul was sitting in for the regular organist, Iola Arendsee, and his style was so different he attracted the attention of the barflies. His jazz had a Dixieland beat but his improvisational and harmonic approach was something certain to catch the ear of one musically inclined. The jazz idiom was briefly abandoned only when Paul was approached by a drunk requesting a potboiler such as "Lemme Call you (hic!) Sweathard." Paul accommodated but one could tell he hated it. Asked if he played anyplace regularly, he said he couldn't stand the level of "cocktail lounge" music as a steady diet. Yet he played lounges on and off for 15 years, with a trio and in solo.

Even in 1954, Paul's impatience to get moving in the musical direction he planned was driving him relentlessly. In fact he was already on his way. Since 1951 he had been jerry-rigging electronic sound making devices as part of his Hollywood film studio scoring and recording work. As time passed, the contraptions became more

stable and subtle. Paul always played the gadgets he developed during scoring sessions. His devices were heard in the orchestras which scored *Dr. Zhivago*, *The Slender Thread*, *Hawaii*, *Harper* and *The Professionals*. When the Moog Synthesizer burst on the scene, Paul gave up much of his experimental work and became its principal Hollywood exponent and champion. He played the Moog on the soundtracks of *Candy*, *Camelot*, *Dr. Doolittle*, *The Graduate*, *Catch 22* and *Love Story*.

What equipped this soft-spoken low-keyed personality for such a career? It wasn't generally known that he had earned college degrees in mathematics, physics and psychology while pursuing his musical career.

Paul wrote about his first encounter with a theatre organ at age 12 thusly: "... heard my first real, live theatre pipe organ, saw its console rise majestically spotlighted in a great, golden halo. Triple WOW!"

Many years later Paul would record an album on the 3/26 Carson/Kearns studio Wurliitzer in Hollywood. Like all Beaver projects the album, *Perchance to Dream*, would be offbeat in its treatments of standards and originals, and was probably many years ahead of its time. Paul used the theatre organ to project his own pensive moods, reflecting them through his arrangement of such standards as *Lullabye of the Leaves* and through two

originals on the record.

Paul Beaver was born in a small Ohio town. At 15 he won a piano scholarship to the Cranbrook School of Music. He fell in love with mathematics while attending Allegheny College where, "I suddenly realized that algebra, geometry, and numbers made up one beautiful, vast intellectual fabric." Later, at the University of Michigan he became similarly engrossed with physics. All of this helped when he later worked in the electronic circuitry of his musical devices.

In 1945 he was hospitalized on the recently captured island of Okinawa with pneumonia, during which the hospital (one of those ribbed metal huts) nearly blew away in a typhoon. It remained anchored only because bulldozers had been driven against its sides to hole it down. Paul later said, "I somehow survived a night that seemed like the end of the world."

In 1967 he teamed with Bernard Krause, a musician with similar aims, and formed Parasound Co. to provide electronic music for radio and TV commercials and for records and film scores. Together they made three albums for the Warner Bros. label, *In a Wild Sanctuary*, *Gandharra* and *All Good Men*, all noteworthy for their electronic effects. A concert he played for the LA chapter at the Wiltern theatre in the late 1960's is still remembered for Beaver's unorthodox arrangements and his use of sight gags,



Paul had an abiding love for pipes. He's shown here playing John Ledwon's studio organ. (Bruce Haggart Photo)

props, a costume and a beautiful girl to enhance his music.

On January 15, 1975 Paul had just concluded a lecture at UCLA on music scoring for movies and was leaving the stage. He fell and was seemingly knocked unconscious. He was rushed to Cedars of Lebanon hospital where he died next day without regaining consciousness, apparently of a stroke. He was 50 years of age. On the following Sunday a memorial get-together was held at the home of organist Candi Carley. It attracted the "who's who" in the southern California organ scene. It wasn't a tearful affair, just a chance to talk about Paul with his friends in surroundings which would have pleased him. His mother and father were present and their stoic composure set the mood for the evening. Still, there was a great sense of loss because Paul Beaver was one of those rare persons who was universally liked, even by those who didn't fully understand "the man of quiet countenance... an inner man with a jazz soul, a nonconformist, an iconoclast," as he was once described by the late Ruth Carson.

Paul Beaver never had a bad word for anyone and he never made others feel uncomfortable in the presence of his remarkable intellect. He was quiet but deep, and always a joy to be with.

Like others overtaken prematurely by death, Paul left a number of projects undone, among them an unfinished recording, his fourth with Bernie Krause. Bernie plans to complete it as a paean to Paul's memory. Less definite is the eventual fate of the Estey straight organ Paul had stashed to install in his Los Angeles home.

Paul left his own requiem, the brooding, moody music in his *Perchance to Dream*, album.

Stu Green

**M. Herbert Eisenhart**, 90, Rochester philanthropist and former board chairman of Bausch & Lomb, died January 7.

In 1971, he and Mrs. Eisenhart donated \$525,000 to the Rochester Museum and Science Center. This sum was used to transform the former Columbia School gymnasium into a 401-seat auditorium where a 3/8 Wurlitzer is being installed by the Rochester Theatre Organ Society. The auditorium was dedicated in September 1974, and it is hoped the organ will be playing by the end of 1975. □



## CENTRAL INDIANA

Home tours always attract people. The January meeting was unique in that it was not only a home tour, but also a tour of Marian College. Because two of the most stately mansions in all Indianapolis are a part of the campus, located on 114 acres of a beautifully rolling and wooded section of north-west Indianapolis, this meeting attracted about 125 members and guests. The historical background, the architecture, the magnificent interior decorating and exhibits of art were appealing to music and art lovers alike.

The Stokely mansion was built in Mediterranean style in 1914, featuring lavish inlaid wooden floors, pink and white magnolias, and an authentic oriental garden surrounding a Japanese Teahouse. The home is now used for the Music Department and has a large electronic Wurlitzer classical organ.

The Allison mansion was built 1911-1914 by the founder of Allison Engineering Company, now a Division of General Motors. European craftsmen were imported to carve the wood and stone both inside and outside, and this building now houses the Art Department.

The Music Room of the Allison mansion is sunken, of white mahogany and runs the length of the house. A rare Aeolian pipe organ was installed when the home was built, at an estimated cost of \$30,000, and was the feature attraction of this room. The pipes, which were two stories high, were concealed behind a handcarved wooden screen. The organ is now in the College Chapel in Marian Hall and is still used regularly. The original console remains at the west end of the Music Room and the ornate screen that concealed the pipes is still intact.

At the conclusion of the tour, our business meeting and program were

held in the Chapel where a most interesting program was presented by two of our members. Emcele Masbaum, one of our newest members and a graduate of Marian College, played two classical selections on the 3 manual, 42 rank Aeolian organ. Then Tim Needler demonstrated the romantic tones with several improvisations.

An occasional all classical program is a delight to some of our members, since quite a number have classical backgrounds, and some are accomplished in both theatrical and classical stylings.

Refreshments were served by the College. We wish to extend our thanks to the staff members of Marian College who conducted the tour and to those who prepared and served refreshments to our group. It was truly a delightful and different meeting.

Two unusual meetings, back to back, have gotten our chapter off to a good start under the leadership of Chairman Ross Kirkpatrick. February's meeting was hosted by Tess and Les Moses. Our hostess and her organ teacher, Mildred Taggart, arranged a most interesting program. She played a special arrangement of Liszt's *Hungarian Rhapsody No. 2*, then Mildred and Tess played an organ duet *Song of Love*. Both performed beautifully. On the lighter side, and for a little fun, Tess played quite a group of old time favorites to test our ability to recognize and name them. Gene Dottery, organist at St. Andrews Catholic Church in Indianapolis, a guest, favored us with Bach's *Prelude in C Major* (and promises to do the Fugue another time). Open console followed, but it turned out to be a more unscheduled program. Tim Needler played *Cabaret* and *Roller Coaster*, and one of our very young new members, Chuck Owens, a high school student, played a medley. Chuck is an

excellent young organist and we were delighted with his contribution to our program.

The Moses' DeLuxe Serenade Model Conn, with electronic pipes, adapted beautifully to both the classical and theatrical numbers. We thank Peg Roberts and Mary Drake, social co-chairmen for 1975, for the delicious refreshments served following an enjoyable meeting.

DAVID D. WARD

## CENTRAL OHIO

The Port Columbus International Airport NEWS-GUIDE featured a picture of the interior of the Ohio Theatre with the Robert Morton in prominence on the cover page of the January 3 edition. Within the paper is a picture of Dennis James at the Morton with the announcement of his appointment as house organist. There also appeared a feature story with the history of the Ohio Theatre from origin to present date. The LANTERN, the official paper of Ohio State University, published similar material. Excellent advertising for our interests.

The newly formed Miami Valley Theatre Organ Society in the Dayton-Springfield, Ohio area rate our congratulations. Many of our members appeared at the State Theatre in Springfield on Saturday morning, January 11, to hear the 3/7 Wurlitzer and the mini-concert featuring Chris Gorsuch who accompanied the film "The Great Train Robbery" with his own musical score. The program in-

cluded a sing-along and the movie "Hot Sports". Projection was in the capable hands of David Marshall. For a beginning chapter, Miami Valley is off and running.

We enjoyed a double feature at our January meeting. Dinner at Presutti's Villa where we enjoyed the piano music of Bill Vlasak (who is equally talented with the pipe organ). We also enjoyed the company of Betty Mason and John Fischer, chairman of the Motor City Chapter, who were in town for the Lee Erwin-Gloria Swanson program at the Ohio Theatre the following evening. It was our pleasure to have Lee Erwin with us plus our artist for the evening, Lowell Riley and Mrs. Riley. Following dinner we met at the 1st Community Church where the church organist, Lowell Riley, described the 4/61 Moller and proved himself and the organ versatile with theatre organ music. Several members took advantage of open console. Our appreciation of Dennis James mounts with exposure to him. His command of the Moller was admirable. We are also becoming acquainted with Dennis James the business man, partly through his appointment as Program Chairman for our Regional Convention here next November.

Fifty members and guests (who became members by the end of the meeting) signed the register at our February meeting hosted by the writer and her husband.

The organ is a 651 Conn with additional Leslie primarily flutes plus reeds and strings predominant from a



Fred Lewis, Jr. Concert artist at the February meeting. (Photo courtesy of Bob Shaw)

stereo speaker. Concert artist for the evening was Fred Lewis, Jr. Fred holds a Bachelor of Performing Arts degree and has given both classical and theatre organ concerts. His program was prepared to offer a variety of selections including *Doll Dance* and *Charade*. To add a festive aura to Fred's keyboard artistry, he was resplendent in a white satin suit. Appreciation of his concert was very evident.

A lot of fun was added to the evening with piano and organ duets with Heidi and Dennis James. The organ was in constant use. COTOS has

### THEATRE ORGAN Magazine

RATE CARD #8  
Effective January 1, 1975

#### ISSUANCE AND CLOSING DATES:

Published the first week of February, April, June, August, October and December by American Theatre Organ Society, P. O. Box 2329 Livonia, Mich. 48150 for its members.

Theatre Organ Magazine is also distributed world-wide to libraries and organ industry officials.

CLOSING DATE is the first of the month prior to publication.

Cancellations are not acceptable after the closing date.

Covers are non-cancelable.

Membership in American Theatre Organ Society available at Ten Dollars per year on a Calendar year basis. (January to December.)

#### AD SPACE SIZES AVAILABLE

	(in inches)	
	Width	Height
Full Page (Bleed)	8 1/2"	11"
Full Page (Regular)	7 1/4"	9 3/4"
3/4 Horizontal (3 col.)	7 1/4"	6 1/2"
3/4 Vertical (2 col.)	4 1/2"	9 3/4"
1/2 Horizontal (3 col.)	7 1/4"	4 7/8"
1/2 Vertical (2 col.)	4 1/2"	7 7/8"
1/3 Horizontal (3 col.)	4 1/2"	4 7/8"
1/3 Horizontal (2 col.)	2 1/2"	9 3/4"
1/3 Vertical (1 col.)	7 1/4"	2 3/4"
1/4 Horizontal (3 col.)	4 1/2"	3 3/4"
1/4 Vertical (1 col.)	2 1/4"	7 1/4"
*1/4 Special	3 1/2"	4 1/2"
1/4 Horizontal (2 col.)	4 1/2"	2 3/4"
1/4 Vertical (1 col.)	2 1/4"	4 7/8"
1/8 Horizontal (2 col.)	4 1/2"	1 7/8"
1/8 Vertical (1 col.)	2 1/4"	3 3/4"
Professional Ads	3 1/2"	2"

Camera-ready copy is requested as the publication is printed offset. Typesetting, photo reproduction, layout, proofing, cropping, reversing, bleed layout and any other mechanical costs requested by the advertiser or agency will be charged by the publisher at nominal rates.

\*1/4 Special size limited to Professional Card pages

CLASSIFIED: 20 cents per word per insertion  
Minimum \$2.00

#### ADVERTISING RATES (Black & White, 1-time)

Front Cover-not sold	
Fourth Cover	\$210.00
Inside front cover	185.00
Inside back cover	185.00
Page	165.00
1/2 Page	115.00
1/3 Page (Horiz. or Vert.)	100.00
1/4 Page (Horiz. or Vert.)	75.00
1/4 Page (Horiz., Vert. or Special)	60.00
1/8 Page (Horiz. or Vert.)	50.00
1/8 Page (Horiz. or Vert.)	45.00
Column inch	16.00

BLEED: Bleed accepted for full page advertisement only.

Special positions available at 15% above space rate.

PROFESSIONAL CARDS 3 1/2" Wide x 2" High	
6 Issue Contract	\$60.00
2 Issue Trial	25.00
(Payment must accompany order)	

#### MECHANICAL REQUIREMENTS:

Trim size 8 1/2" x 11"  
Gutter Margins 11/16"  
Top & Bottom Margins 3/8"  
Outside Margins 11/16"

Bleed: Add 1/8" to top, bottom and outside margins for trim. Keep reading material at least 1/4" inside the trim.

Page 7 1/4" x 9 3/4"  
Bleed 8 1/2" x 11" (without allowance for trim)

#### AGENCY COMMISSION:

15% of gross billing allowed to recognized advertising agencies on space, color, bleed and position, if account is paid by 10th of month following invoice date.  
Commission not allowed on any mechanical charges and non-display classified advertising.

#### CASH DISCOUNT:

2% on net (after commission) if paid by 10th of month following invoice date and applies only to current invoices.

Delinquent accounts will be charged interest at the rate of 1.5% per month.

Rate Protective Clause: If, as, or when new rates are instituted, contract advertisers will be protected at their contract rates for 90 days after new rates are effective. Orders beyond three months will be accepted at rates then prevailing.

#### Shipping Instruction:

Space and insertion orders, correspondence, copy plates, film, etc. should be sent to:

A. T. O. S. ADVERTISING  
2231 N. Burling St.  
Chicago, Illinois, 60614

Len Clarke, Advertising Manager  
(312) 248-8079

an abundance of talented playing members. Even unexpected talent showed up when Jim Blegen's dog, Tanya, accompanied Dennis as he played *The Whistler and his Dog*, by barking on cue.

The dollar movies at the Ohio Theatre have begun with a series of mystery movies starting with "Laura" and "The Thin Man". The house lights dim, the organ sounds, rises slowly and there is Dennis James wearing his Sherlock Holmes sleuthing hat. Plans at the Ohio Theatre are to increase the use of old movies when the theatre is available. The Morton is now in frequent use and if you are travelling in the Columbus area, your chances of hearing the organ are very good.

We hope all members will celebrate the 20th Anniversary of ATOS by attending the National Convention in San Francisco in July AND the Regional Convention in Columbus November 7, 8 and 9.

IRENE BELGEN

## CHICAGO AREA

While no CATOE public concerts were held in 1975 until the March 19 appearance of Dennis and Heidi James at the Oriental Theatre, the group has been active.

On February 9 Tom Gnaster played for the monthly social, this one being CATOE's second visit to Temple Sholom. Gnaster's program included music probably not heard at that synagogue before. But *Varsity Drag* and *Someday My Prince Will Come* fit because they sounded good on the organ, a 4/34 Wurlitzer installed in 1929. The console is semi-horseshoe with a dropped music rack and the stop list is theatrical including Tibia Clausa and Tibia Plena. Hostess Helen Near and Host Val Escobar presided over cake and coffee while Tony and Lilian Sykora handled the new record sales counter. Tom Gnaster is scheduled to play the Riviera Theatre, N. Tonawanda, N.Y., on April 16.

On that same night Rick Shindell will be at Downers Grove North High School playing the CATOE installed and maintained Wurlitzer at a benefit show for the American Field Service.

In March CATOE was scheduled to join the Land of Lincoln Chapter for a joint social with the Dairyland Chapter, at the invitation of Chairman John Hill, to hear Walt Strony play the



Harold Turner at the WGN studio pipe organ before the console was refinished in off-white for use on television. (WGN Photo)

Milwaukee Avalon Theatre Wurlitzer.

CATOE's charter flight to the ATOS convention in San Francisco had over 125 reservations by March 1. Full details were in the February THEATRE ORGAN

*(As we go to press, all reservations have been filled and there are nine on standby. Editor.)*

Since the New Year's Eve "sneak preview" of the Chicago theatre Wurlitzer by Walt Strony, work has continued there. Paul Swiderski, assistant organist at the Elm Skating Club, has let other patrons hear the sound by playing before the movie starts on Sunday mornings.

Harold Turner, staff organist at WGN Radio and Television, retired on January 3. He was feted at an informal party hosted by CATOE member John Wagner, also an employee of WGN. Turner joined WGN as staff pianist in 1934. From 1943 to 1945 he served in the Navy but returned upon his discharge to become staff organist following the tenures of Len Salvo and Preston Sellers.

For years Turner was heard on "Pipe Dreams," a Sunday morning program which he opened and closed with *Dream* played on the distinctive Tibias of the pipe organ in WGN's Studio 3. The organ is a 3/11 Kimball-Wurlitzer which has been a part of WGN since the twenties. In recent years the organ was used for solos on a regular Sunday music program, but recently has only been used for a religious program with Dr. Robert Lodine playing. CATOE hopes to be holding a social at WGN shortly at the invitation of Executive Vice-President Alexander Field. CATOE wishes

Harold Turner a pleasant and healthful retirement after long years of keeping the sound of theatre organ alive in Chicago, "Theatre Organ Capitol of the World."

"Bill Rieger reports that the Grand Opening of the Chicago Wurlitzer will be delayed until October due to some wiring and cable rearrangements required by the Chicago Fire Department."

RICHARD J. SKLENAR

## CONNECTICUT VALLEY

We began 1975 auspiciously with a concert by John Muri at Thomaston Opera House on January 25. This charming gentleman gave us a fascinating evening of fine music, beautifully arranged, and interspersed with delightful comments and anecdotes.

The selections were from a repertoire of long span, carefully chosen to comprise a most entertaining sampler of organ music.

The first half of the program consisted of popular music often heard in the theatre through the years of motion pictures with live stage shows, also "John Muri's Singing Lesson," a group of song slides with organ accompaniment for community singing. Some interesting original slides from years ago, from Mr. Muri's personal collection, inspired great vocal response from the Opera House audience.

A printed program was a welcome item that has, on occasions, been missing from our Opera House presentations.

The second half of the program included light classics, old time fav-



orites and *Pacific 231*.

A short motion picture, usually from several decades back, with organ accompaniment by the evening's artist, is not unusual in today's theatre organ concerts. Mr. Muri, however, treated us to a short movie of recent production which was shown at the 1947 Cannes Film Festival. Entitled "Pacific 231," by itself the film would have been fairly interesting, consisting, as it does, of camera-eye views from the running gear of a high speed French steam passenger locomotive. As accompanied by John Muri playing the fantastic score he created for the film, it was sensational.

This was a captivating concert of excellent variety, artistically played and spiced with subtly humorous commentary.

On February 8 we had our first meeting of the year. It was also the first under the leadership of our new officers.

The hours 3:00 - 6:00 P.M. were for open console at Bethwood, home of Vice Chairman Harold Weaver and Program Chairman Eleanor Weaver, in Bethany Ct.

After dinner, the chapter business meeting was held. This took place in an empty, small store adjacent to the Civic Center in Waterbury. Use of the small store was necessitated by the Waterbury Symphony Orchestra's use of the Civic Theatre for an evening concert this date.

Following the business meeting an interesting technical session on organs was conducted. Peter Piliero, Don Hyde and Ev Bassett were the professors. It was a good session with ample time devoted to questions and answers.

From 10:00 to 10:45 P.M., we celebrated the 14th anniversary of the chapter with delicious cake and coffee and reminiscences of past activities. At 10:45 P.M. we did forsake the store for the comfort, spaciousness, and elegance of the Civic Theatre where the concert portion of the day's program took place. Three past participants in our scholarship program and Everett Bassett were the performing artists. Marc Basso (age 12), Duane Boise and Bob Carangelo each played three selections; all were well received. Finally Everett Bassett sat at the console of the 2/10 Wurlitzer that he restored to playable condition almost single-handedly and has maintained these past years. Ev played an ap-

--- FREE ---

The Organ Literature Foundation has just issued a new supplement to Catalog G Part Two. This supplement is available free of charge to readers of THEATRE ORGAN.

Write to them at Braintree, Massachusetts 02184.

propriate program of eight selections from the lush years of vaudeville and theatre organ. He prepared well for the occasion and the result was a fitting theatre organ musical finale to the observance of our 14th year.

#### DAIRYLAND

On December 8, the Schnitzelhaus Restaurant was the setting for the final board meeting of the 1974 year. A general membership meeting followed and at this time officers for 1975 were elected. John Hill is again to be at the reins of our "herd." Greg Filardo is taking over the position of vice chairman vacated by Pete Charmon. The new secretary is Louise Dove, who by the way is the only female member of the board. The treasurers slot again will be handled by Robert Leutner, whose famous last words are always, "Get your dues in early." The remaining board members are Fred Dove, Rick Johnson, Fred Hermes Jr., and John (Curt) Pippenger. Fred Hermes Sr. will continue on as the overseer of a most difficult task of setting up monthly socials. Jim Brill has volunteered to be the new editor of the BARTOLA. He replaces Pete Charmon who did a great job during his editorship.

After a short but productive business meeting, Gary Sette entertained members at the 3/14 Wurlitzer. Gary is truly a versatile organist who can play a whole range of songs from 1920's ragtime to songs made popular by such groups as "Chicago." Gary invited those wishing to try the organ to do so. A few tried the organ and more fine music was enjoyed by all.

The January 12 meeting of DTOS was held through the courtesy of the Land of Lincoln Chapter at the First Congregational Church of Whitewater, Wisconsin. Veteran theatre organist Bob Coe played many "oldies but goodies" and much to the delight of everyone present, Bob opened the big four manual instrument for anyone who wanted to play.

For a change of pace, the February meeting was held at Jensens Res-

taurant in Kenosha, Wisconsin, where Jim Brill plays the Hammond H-100. Most of Jim's selections were taken from his just released record, *Just Jimmy*, which was recorded on the Hammond X-66. Again the members were offered open console and several succeeded at putting the Hammond through its paces.

The March 16 meeting is scheduled to be an inter-chapter meeting at the Avalon Theatre in Milwaukee from two to four in the afternoon. Walt Strony from CATOE is to be the featured artist. This instrument has been the main club project in recent years and again, some pretty exciting concerts are in the offing this year. Stan Kann will play the 3/8 Wurlitzer on April 8 (complete with a 61 note rank of vacuum cleaner celestes). Stan says it took years of intense study to get this rank properly voiced. Stan is bringing this rank direct from his home in St. Louis. On June 3 Hector Olivera will perform at the Avalon. Anyone interested in these concerts should contact the Dairyland Theatre Organ Society for further information. This is just the beginning of what should prove to be the biggest year yet for the "herd" from Americas' Dairyland.

FRED HERMES, JR.

#### EASTERN MASSACHUSETTS

The new year began with a program schedule designed to please the most ardent buffs.

On January 25, the Babson Tea Party emceed by Nick Lupo was a resounding success — some 14 keyboard artists playing their own distinctive arrangements of *Tea For Two* for first prize. Since choosing the winners would have been almost impossible, the names of the contestants were drawn impartially from a hat. Impartiality was questioned when newly elected President Arthur Goggin drew booby prize.

On the following day, Sunday afternoon, January 26, John Phipps and Carrie Garber's refreshment gang hosted true theatre organ buffs who found their way to the Somerville Baptist Church. The 3/10 Wurlitzer cooperated beautifully with all who played it. There was ample opportunity for indulgence to complete satisfaction. Sociability was most pleasant, contributing to a wonderful afternoon.

On February 8 another field trip was arranged, this one to the Columbus Theatre, Providence, RI, where former members of this chapter and their friends have banded together to form Southeastern New England Theatre Organ Society. They have resurrected a magnificent 2/6 Wurlitzer in an impeccably preserved smaller-but-not-less-pretentious palatial wonder of elegance of the '20s. This rare opportunity to play a real theatre organ in its original habitat was impossible to resist. Members who never play the organ at regular chapter meetings played this time. Hosts for the occasion made everyone welcome and feel right at home. Thanks to the Ed Alves family, Alan Goodnow and all.



Allen Miller after recording bash with Boston Audio Society. (Preston Miller Photo)

On February 22 Allen Miller concertized on the chapter organ at Babson College for a recording bash to the delight of Boston Audio Society members and Eastern Mass. Chapter and guests. The scene was a forest of various type short and tall stands with microphones perched on top. Allen Miller was seated at the console in the front of the auditorium, squarely in the middle of the forest. The tape recording hobbyists were seated at tables around the edges of the forest, their bulbous earphones in place, hunching over their equipment — interconnecting cable all over the place!

Being very familiar with difficulties in faithfully recording pipe organ in full dynamic range, Allen began by playing several finale-type full organ chords for recording level setting, and promptly turned around facing the

audience saying words of the effect, "I have enjoyed playing for you, and you have been a wonderful audience." Before audience laughter had subsided, Allen was into his first number, *Say It With Music*. He played a varied and colorful program of oldies from Broadway and the movies sprinkled with contemporary selections like Lyn Larsen's beautiful melody, *There's A Place In My Heart For You*. Like all other Allen Miller concerts, this one was characterized by meticulously chosen arrangements and stop registrations.

ERLE RENWICK

## GARDEN STATE

The December meeting of Garden State Chapter was held at the Montvale Skating Rink, Montvale, N.J. This is the only roller skating rink in the area that can boast of a pipe organ. The eight rank Robert Morton which is used daily, was originally placed in the Palace Theatre in Bergenfield, N.J. It was removed in 1950 and put in storage until 1969 when it was acquired by the rink. Formal dedication took place in October 1970 with Al De Luca concertizing. The white and gold trimmed console was placed on a raised platform high above the skaters. The toy counter and swell shades are painted bright psychedelic colors.

Disregarding the inclement weather, (it was a dreary, wet December day) members attended the meeting and enjoyed two hours of open console. They applauded the organists who not only were brave enough to perform, but also had to climb a steep ladder to reach the console.

The high point of the meeting was a demonstration of roller skating by the Montvale Figure Skating Club accompanied on the pipe organ by Al De Luca, house organist. Al's varied registrations and changing tempos, all carefully monitored by the metronome, enabled the dancing skaters to perform flawlessly.

A meeting followed in which the names of the newly elected officers were announced. As members left they were greeted by the early arrivals of children of all ages eager to don skates and roll to the mighty pipe organ sound.

On Friday January 17, 1975, the chapter held its annual dinner meeting for the installation of new officers at the former Stanley Theatre, Newark, New Jersey, now the "Casa Italiana,"

the Italian Cultural Center affiliated with Seton Hall University. This is a beautiful "atmospheric" theatre with a Mighty 3/11 Wurlitzer. The theatre interior features an evening blue sky with twinkling stars and drifting fluffy white clouds. The proscenium and walls give the feeling of a charming Mediterranean villa with marble columns and statuary. The rear half of the auditorium has been raised and floored level with the entrance foyer, providing a garden-like dining area, complete with a trellaced band stand. What a glamorous and delightful setting for the evenings festivities!

House organist, Bill Gage opened the musical evening with a program that included many of the gay Italian melodies so popular with the regular "Casa" patrons.



Five young performers: (l. to r.) Rick De Karski, Ronnie Stout, Dave Kopp, (background) Tim Hoag and Peter Schryner.

During the delicious buffet dinner, we were entertained by five talented younger organists; Richard DeKarski, Dave Kopp, Ronnie Stout, Peter Schryver and Tim Hoag, each playing a concert-in-miniature on the big Wurlitzer. Their talent and musicianship was attested to by the tribute of applause from the more than one hundred attending members and guests.

The organ was given a brief rest while the new officers were installed: Irving Light — chairman, Frank Germain — vice chairman and Roy Frenzke — secretary/treasurer.

A very surprised and charming Virginia Messing was given a gleaming brass Wurlitzer Trumpet pipe by outgoing Chairman Bob Balfour as a token

of appreciation from our chapter for her untiring work and legal advice that secured our tax exempt status from the IRS in record time. Bob Balfour appeared speechless for probably the first time anyone can remember when he too was awarded a Wurlitzer brass Trumpet by new Chairman Irving Light. The award inscription reads, "To Bob Balfour, Charter Chairman of Garden State Theatre Organ Society, in appreciation of his exceptional leadership in establishing the Garden State Chapter."



Virginia Messing, GSTOS attorney, receives an inscribed brass trumpet from outgoing Chairman Bob Balfour.

Also recognized and given appreciative applause were Jinny Vanore, editor of *PEDALS AND PIPES* and Aaron Messing, financial advisor, for their many continuing contributions.

Professional organist Patti Germain, (and wife of our vice-chairman, Frank Germain) led off the open console that followed. Also tooting the Tibias were Glen Haugh and two very small youngsters, students of Rick DeKarski.

Reluctantly, Walter Froehlich — general manager of the Casa Italiana and outgoing vice-chairman of GSTOS, signaled the close of the festivities. We left the warm Italian Riviera atmosphere with its twinkling stars, pulled our coat collars about our ears and reentered the real world of a New Jersey winter. It seemed less harsh because of the evenings warm afterglow.

IRVING LIGHT

## LOS ANGELES

On January 19th the chapter staged a Helen Dell concert at the Wiltern theatre. It was a bright Sunday morning (always rough competition for indoor events) but a sizeable crowd greeted Helen as the 4/37 Kimball



IN HAPPIER DAYS. Paul Beaver (right) and Helen Dell congratulate Stan Kann after his concert at The Los Angeles Wiltern Theatre a few seasons back. (Stufoto)

console soared up into the spotlight with a rousing march, *Rapaz Band*. Then Helen made the announcement which would color the remainder of her concert — a good friend of the organ and of many chapterites had died suddenly the day before and Helen's concert would be dedicated to his memory. Paul Beaver's story is told elsewhere in this issue. The Dell concert was a fitting memorial.

Helen's program was spiced with variety, ranging from a mod *If* to a non-Joplin *Cum Bac Rag*, from a patriotic *The Flag's Still There, Mr.*

*Key to Variations* and *Fanfare* by concert organist Richard Purvis. Ballads included *Soft Lights and Sweet Music* and *You've Changed*. Novelty tunes were *Churchmouse on a Spree* and a dirty, lowdown *Natural Man*.

Helen's easy going MC'ing, her low-pitched, sensual microphone voice and her two costume changes enhanced the fine showmanship and quality musical offerings. Her closer was an almost forgotten, but top quality march by Eric Coates, *Oxford Street* from his *London Again Suite*.

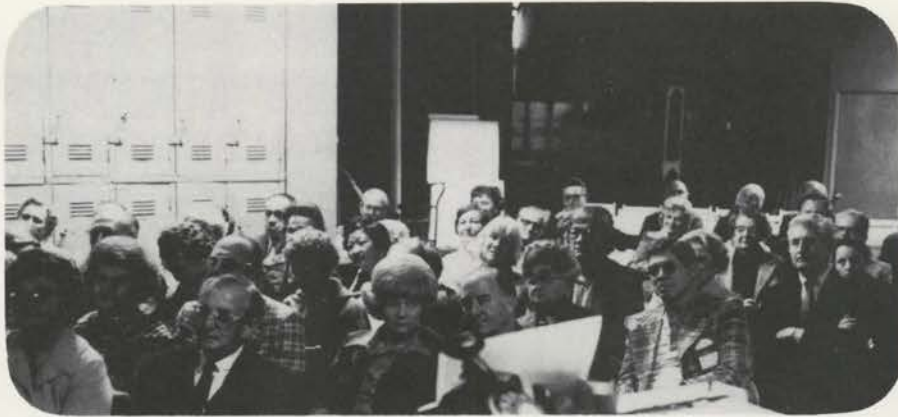
Ramona Gerhard Sutton, who played our concert at the Wiltern Theatre on Sunday morning, February 16th, is a very special kind of artist, just as it says on the jacket of her recent album, *Christmas With Ramona*.

From her dramatic opening with Eddie Dunstetter's *Open Your Eyes*, to her closing theme, *Ramona*, this tall, stately lady with the bun on her head was in complete command of the 4/37 Kimball and her captivated audience. Being an extremely versatile musician, she is equally at home with Gershwin or Bach, and proved it with her own arrangements of *Rhapsody in Blue* and *Toccata in D Minor* followed with a beautiful rendition of *Liebestraum*, the latter a last minute tribute to the man on the big spotlight in the projection booth.

Having been in semi-retirement in Southern California since her daily pipe organ interludes on KNX-CBS, this was Ramona's first appearance for local ATOS members.



Wife "Spud" and Joe Koons welcome Ramona's husband, Bob Sutton, and Ramona to the chapter's post-concert jam session at Joe's cycle shop. (Bob Hill Photo)



Part of the jam session audience listening to Ramona play Joe Koons' organ. This seating area is normally wall-to-wall motorcycles. The three chambers are behind the listeners. (Bob Hill Photo)

The jam session was held on this Sunday at Joe Koons' Motorcycle Shop in Long Beach and Ramona was there with husband Bob Sutton to brighten the musical picture. She enjoyed playing Joe's 3/34 theatre organ.

BOB HILL

## MOTOR CITY

Our monthly Second Sunday open house at the Michigan Theatre in Ann Arbor on January 12 featured Wolverine member Sam Lam at the 3/13 Barton. Special guests were members of the Wolverine Chapter. These Second Sunday get-togethers are attracting an increasing number of area residents, lured by the pipe organ sound; a real compliment to our conscientious Ann Arbor contingent.

Member Dave Brewer played the Ann Arbor Barton for our February 9 Second Sunday event. More than 70 people enjoyed the program as well as the open console and refreshments that followed.

The Kiddie Matinee at the Redford Theatre on January 18-19 was taken in stride by our members, many of whom are now old pros when it comes to dispensing candy or quelling a juvenile disturbance. It all comes with practice, not unlike trying to master the theatre pipe organ, which is often heard at the beginning and during intermissions at these family matinees.

On Saturday evening, January 25, we celebrated our tenth anniversary as a chapter of ATOS with a banquet on the stage of the Redford Theatre. For those members lucky enough to obtain one of the 150 reservations (limited only by the seating capacity of the Redford stage), the event was a glittering salute to our ten enthusiastic years of theatre organ involvement in the Detroit area.

The banquet was actually held in our eleventh year, postponed from 1974 by the many convention activities and other chapter projects. The organizational meeting was held on October 15, 1964 at the home of Al and Betty Mason, when our national organization had the unwieldy name of the American Association of Theatre Organ Enthusiasts, and we became chapter number 24.

All evidence of current restoration had temporarily vanished, as members entered the Redford Theatre the night of the banquet. A mirrored ball twinkled over round cloth-covered tables, set with real silverware and flowers, snugly arranged against a gold curtain backdrop on the Redford stage. Large foil letters, proclaiming our 10th Anniversary, hung from a batton overhead.

Thanks to Alice Falletich and Doloris Frank, banquet co-chairmen, the evening unfolded with clockwork precision. Herb Head, Greg Smith and

Harry Bunnell provided dinner music at the 3/10 Barton. After dinner, a grand march led people up the aisle, through the projection booth and concluded in the off-stage dressing rooms. Rupert Otto furnished the music for both the grand march and for dancing on the stage, once the tables had been cleared.

Honored guests at the banquet were Fred Pellerito, business manager for Community Theatres, and his wife.

In an effort to make certain the public would know of our work in Detroit, and especially of our new home, the Redford Theatre, we scheduled an unprecedented five day run, February 14-18, for a show starring Gloria Swanson, in person, with Lee Erwin at the organ. Friday, Saturday and Sunday night performances took place at the Redford Theatre, where chapter members worked nightly during the preceding weeks relamping and repainting the auditorium, and rigging the stage for drapes. The Monday and Tuesday evening programs were held at the Royal Oak Theatre, where the staging was somewhat limited, for it is an operation movie house.

Extensive radio, television and newspaper publicity, in addition to our large public mailing list, resulted in an unprecedented attendance in excess of 5200 people.

As Lee played the Barton organ, Gloria Swanson, seated in a large chair at one side of the stage, recounted her career in the silents as film clips flashed by on the screen. The clips from "Teddy at the Throttle" and "Manhandled" proved to be among



Motor City celebrates ten busy years as a chapter with a catered banquet on the stage of the Redford Theatre. (Marjorie Allen Photo)



Gloria Swanson, atop the Redford Barton, sings to a near-capacity crowd, accompanied by Lee Erwin. The five-day event attracted over 5200 to the Redford and Royal Oak theatres.

(Marjorie Allen Photo)

the most humorous.

Following intermission, we saw the serious side of Miss Swanson in her last silent feature, "Queen Kelly," which was never finished, and released, after the advent of sound, only in Europe and South America. Miss Swanson, who had made her first entrance of the evening singing, then showed segments from several of her early talking pictures in which she sang. A question and answer period ended the program, and allowed the audience an opportunity to get to know her more intimately.

Few will know just how hard we worked in order to present Gloria Swanson and Lee Erwin; but then, the constant effort to preserve the theatre organ is not an easy job.

DON LOCKWOOD

## NIAGARA FRONTIER

Election time is over, and apparently the membership is well pleased, or at least satisfied, with the way our chapter activities were handled during the past year. All incumbents were returned to office with one exception, Director Jerry Krammer, who has been a faithful officer for many years, for personal reasons found it necessary to resign. We thank Jerry for his time and guidance in helping us make many important decisions.

Our officers for 1975 are: chairman, Randy Piazza; vice chairman, Gordon Gillette; secretary, Elwyn Guest; treasurer, Charles Koester; and

newly elected directors: Neal McDonald, Tom VanBrocklin, and Steve Crowley reelected directors, Greg Gurtner, Ken Martin, Jim Meyers, Mark McDonald, Joe Thomas, and Jane Van Brocklin. Annual installation of officers and banquet is planned at the Kenwood Restaurant in Buffalo on March 22.

Over the years it has been a bitter pill to take to see so many fine theatre organs leave the East for the West Coast; if only we easterners could learn to like pizza.

One of our greatest losses in recent years, from which we will have a hard time recovering, is the announcement by Paul Birk that he is moving to the West Coast. Paul, along with the Joe Thomas', are at the top of the list for the hundreds of hours that they have spent in rebuilding the Riviera organ. We will miss Paul and his wife Edith, both of them good workers, good company and always around to attend receptions, board meetings and other functions. But I guess that the West was won when all these good easterners got the wander lust.

I am sure that as soon as Paul is established you will find him again, in his spare time, in some organ chamber. Perhaps with all his ingenuity he may be able to figure out a way to tie a rope around all those fine instruments and anchor them to a mountain top so that if the West Coast should slip off into the sea those organs can be saved for future generations instead of sinking to the bottom of the Pacific. Good luck, God speed and the best of luck

Edith and Paul Birk.

Another shock for our chapter was to hear that Roy Simon had severed half his left thumb. Fortunately Roy chose the right Doctor who sent him home to retrieve the other half and replaced it in its proper place.

Roy is one of those fine organists who has played many concerts for our chapter. He is always good for a turn at the console at every party, reception, board meeting and Silent Newsreel work session. Everyone is pulling for you Roy and the way I heard you play at the Jack Doll reception bandage and all, I think everything is going to turn out all right.

All is not bad for Niagara Frontier — here is some good news. For the hundreds of listeners from eastern Canada, western New York and northern Pennsylvania who have wondered what happened to WBEN-FM Organ Music we are happy to report that if you turn your FM dial to 98.5 MC, Monday thru Friday at 6:30 P.M. this fine theatre organ program may be heard again, this time over WHLD-FM, Niagara Falls, New York, with up to date news of our future organ concerts at the Riviera. Keep listening to WHLD-FM, 98.5 MC.

Jack Doll made his second appearance at the Riviera Theatre on January 15 and in spite of the bad weather, a large crowd attended. A pleasant surprise was the guest appearance of Don Kinnier, a favorite of the Riviera crowd and a personal friend of Jack. Don played a few numbers then joined Jack in several duets at the console.

After the concert Jack and Don made a personal appearance with their long-time friend, Luella Wickham, who made the trip from Syracuse for the concert.

On February 19th John Muri made another appearance at the Riviera after an absence of some time. He put on a fine show as John is not exactly new at the game.

On March 19th, Del Castillo was scheduled for a concert at the Riviera Theatre. This was his first time at the Riviera but not his first time in the area having played at the Buffalo Theatre long, long ago when this movie Palace was first opened.

Other artists for our spring concerts will be Tom Gnaster in April, Andy Kasparian in May and Larry Ferrari in June.

STEVE CROWLEY

## NORTH TEXAS

The major item of business at the February meeting of the chapter, held at Gene and Denise Powell's Organ World, was election of officers. It turned out to be a good session with everyone making comments as to who, how and why the club should be run. It is great having open discussions about what everyone wants out of the chapter. Basically, it came out the way it usually does; a percentage was interested in the planning and construction of theatre organs, another group was interested in playing the instruments primarily, and the remainder was primarily interested in just plain listenin' to a well-constructed and voiced theatre organ being played by a true artist. That's what it takes to make theatre organ, chapters and societies. No one group would be truly happy about theatre organs without the contributions of the other two. Somebody's gotta build 'em, someone has to play them, just so all can listen and enjoy.

The report of the nominating committee and its recommendations gave outgoing Chairman Earl McDonald a real workout in parliamentary procedure and the art of chairing a meeting. Nominations from the floor sure make it interesting.

The election results came out just the way the nominating committee recommended, and for the first time in many a moon, we had to resort to secret ballot voting. Lorena McKee is our new chairperson, Jerry Bacon the first vice chairman (programs) and Gene Powell as second vice chairman (membership). Doris Garrett was re-elected to the position of chapter secretary. Doris, the only way you'll get out of the job is to quit doing it so well.

A few other items of business were also discussed, among them the generating of more interest in technical sessions and actual "on the job training" in the art, crafts and fun of putting theatre organs together and making them work. Under Lorena's capable leadership all of us can get more involved in this phase of our hobby.

The two Mark Munzells (Sr. and Jr.) are busy installing their instrument in the new addition to the house and Gordon Wright, John Beck and a few others are either building homes to house new installations or installing bigger and better instruments in their

homes. Jim Peterson says he'd be glad to serve as chief instructor in the crafts. Jim feels that the fun and relaxation of working on theatre organs is a nice break, without detracting from the skill and craftsmanship of installing pipe organs for your "bread and butter." He also has one of his own to install and all he really needs is a bigger room to put it in.

After the business meeting, we were in for a real treat. Host Gene Powell, after a few numbers just to warm up the organ, presented Bill Flynt, who entertained us with a great job of accompanying "Teddy at the Throttle", starring Mary Pickford and Wallace Berry. The film is of 1916 vintage, and Flynt did a great job of demonstrating how important the organ music accompaniment was to the full enjoyment of the silents. A good organist "made" the picture. Chapter members hissed the villain and cherrred the hero, and not "on cue" either. Dr. Bill, (he holds a Doctorate in physics) you done great!

The newly elected "administrative board" met on February 24 at Lorena McKee's home and discussed 1975 plans for programs and activities. If the 1975 programs are as good as Lorena's refreshments and as lively as the board discussions, we're in for a great year. It's interesting to note that even though some of the chapter "old timers" have found it necessary to curtail some of their chapter activities, we have grown to a total of 42 members. That's exactly a 50% increase in membership from two years ago.

## OREGON

The chapter meeting and concert was held on Sunday, February 23 at the Portland Scottish Rite Temple.

Chapter member Walter Miesen, official organist at the temple, was our artist of the day. We are most appreciative to Walt for his efforts in getting approval for our meeting. The temple supplied members, at no charge to our chapter, to operate the meeting. Our sincere thanks to John Horton, electrician, Harry Hoak, stage manager and temple guards Roy Bolt and Wilson Harvey. The Scottish Rite Temple has been undergoing a million dollar renovation over the past three years. It is a real pleasure to see one of Portland's historic old structures brought up to standards, instead of razing it, and building some new modern monstrosity.

The stage settings of the temple are spectacular, and rival any stage in a theatre of the past or present.

The meeting was opened by Chairman Gerry Gregorius. Arlene Ingram was called on to bring us up to date in our efforts to charter a bus to the San Francisco convention.

Organist for the day, Walter Miesen, introduced his program and mentioned the titles of the three sections. While he went up to the console of the 3/13 Wurlitzer in the balcony, Dennis Hedberg told us that the Paramount Theatre had made the decision to dispose of all art and furniture objects in the theatre that were not "essential" to



Walter Miesen at the Scottish Rite 3/13 Wurlitzer.

the actual operation of the "rock and roll" house. This includes disposal of the 4/20 Publix No. 1 Wurlitzer. Dennis advised the chapter that the organization he represents, "The Organ Grinder," is prepared to out-bid everyone in the open auction of the organ. If the "Grinder gets the organ it will remain in the theatre, available to the chapter, until such time as the "Organ Grinder" organization is ready to put it into a new "Grinder" in the Portland area. Every effort will be made to save the organ for Portland.

After Dennis' announcement, Walter took his place at the console. He used some of the stage settings and lighting with his musical accompaniment. It was most impressive. One section of Walt's concert was entitled "Bridge to Dreamland." This writer has never heard anyone before who played in the style of Paul Carson. As we told Walt later, you almost put us to sleep, but wasn't that what "Bridge to Dreamland" was all about, many radio years ago?

We are most grateful to all the staff of the Temple for their hospitality, and especially to our good member Walter Miesen, who insisted on donating his concert to our chapter.

We understand that our own Paul Quarino is to be one of the soloists at the San Francisco convention, and we are proud and happy about this. Anyone who hasn't heard Paul will be very impressed with his fantastic musicianship and style and also his great personality.

**SAN FRANCISCO HERE WE COME!!**

DON INGRAM

## POTOMAC VALLEY

The new year came in with a roar for the Potomac Valley Chapter. Our January artist was none other than Dick Smith. He gave a spectacular concert amid a variety of obstacles which could easily have upset a less professional musician but didn't affect him at all. The scene was the Virginia Theatre with its sometimes temperamental Barton. In attendance were 180 chapter members, guests, and a TV film crew from our local NBC affiliate WRC-TV who were there to complete a special on the club for local evening news. Amid changing lights, ladders, cameras under his nose, pauses for retakes, etc., Dick gave an



Dick Smith performs in spite of the TV camera crew and equipment at the Virginia Theatre. (Roy Wagner Photo)

exciting concert. His selections ranged from soft, sentimental ballads to full brass and percussions and explored the full variety of resources available in the Barton.

Dick plays professionally in a restaurant in Baltimore and came to our Sunday morning meeting with a few hours sleep but still did a top notch job and we look forward to hearing more from this very talented artist later in the year.

February saw us once again visiting the studios of Doug Bailey for a program at his 2/11 Moller. Two artists were on the program and both did a fine job with a wide variety of selections.

First to appear, was Howard Murphy. He has been very active in the upkeep of the Virginia Theatre Barton and other chapter activities but has not played for us before. It was a real pleasure to find another talented artist among our membership. Howard played for a time in the Lawler Theatre in Greenfield, Mass. on the "Little Mother" Wurlitzer and his program was sprinkled with selections from that era. Even with his audience scattered through the five rooms of the studio, his warmth and personality came through and everyone enjoyed hearing him.

After a pause for refreshments, Doug Bailey presented a program of old chestnuts and newer selections. Doug is heading up the restoration efforts on the Kimball we are currently involved with, and always gives most generously of his time and many talents for club activities. His desk is in the office next to the console of the Moller and the temptations to spend all day at the organ are many. We are most fortunate to have a man with his abilities in our chapter.

FRANK VITALE

## PUGET SOUND

The chapter members started 1975 off with a concert at the Temple Theatre in Tacoma, Washington, on Sunday morning February 9. A very fine presentation of very lovely music was enjoyed by our members as Andy Kasparian was introduced to them in concert on the 2/9 Kimball. Andy's selections were very well received. He was even coaxed into playing a couple of the rousing tunes which have gained him so much popularity during his performances at the well known neighborhood pizza parlor. All of the audience at the Temple Theatre joined in the fun when Andy played his interpretation of *Calijah* and *Hava Nagela*. He then resumed his regularly planned concert, playing such lovely tunes as *Ebb Tide*, *Meditation*, and a particularly beautiful arrangement of *Bye Bye Blues*, to name only a few of the songs we were privileged to enjoy.



Master of Ceremonies Russ Evans, artist Andy Kasparian and Chairman Mark Cockrill at the Temple Theatre, Tacoma, WA.

At the conclusion of Andy's program the master of ceremonies, Russ Evans, introduced Jane McKee Johnson and her husband Homer who began the open console portion of the morning by playing several duets. Jane was at the keyboard of the grand piano while Homer was at the console of the organ. Homer is the man responsible for the excellent condition of this installation. Jane McKee is no stranger to ATOS, having been one of the featured artists during the 1971 Convention in Seattle, at which time she was heard on this very same instrument.

Following this portion of the Sunday program, we drove north, towards Seattle, to gather at Big Bobs' Pizza House for our meeting and luncheon,

and to enjoy another open console session in which many of our members participated.

Several members of Puget Sound journeyed to our state capitol, Olympia, to attend one of the events scheduled in the Governors Festival of Arts for 1975. In honor of the 50th Anniversary of the opening of the Olympic Theatre, in Olympia, the Festival of Arts committee elected to feature the theatre organ as part of the annual affair. The theatre was full and we all very much enjoyed Andy Crow's accompaniment of the Academy Award winning silent movie "Wings".

Prior to the movie presentation, several of the travelers from the Seattle area met at the home of Fran and Tom Solberg to partake of a potluck supper and to enjoy some fine music played on their 2/9 Wurlitzer-Morton. Don Myers took over the console of the organ and played several numbers in duet, with Mrs. Sam Tottem at the keyboard of the grand piano. Mrs. Tottem is the widow of the first organist at the Olympic Theatre, who played the opening night, New Year's Day, 1925. Immediately following the performance at the theatre, some of the Seattle visitors were able to return to the Solbergs' home for dessert and more music. This time Don Wallin and Andy Kasparian shared the honors on piano and organ.

The Puget Sound Chapter wishes to extend their congratulations to the American Theatre Organ Society on their 20th anniversary. We are all very proud of this organization and pleased to be a part of it. Our chapter is looking forward to a special program in the very near future to celebrate the 15th anniversary of the founding of Puget Sound Chapter. Actually on February 3, 1955 Dr. Mel Doner visited with 14 local enthusiasts in the home of Bob Jones. How many of the following are still active in ATOS? Dan Adomson, Mrs. Glenn White Sr., Glenn White Jr., Bob Coombs, Dean Botteker, Ted Leamy, Glenn White Sr., Catherine Siderius, Jim Collier, Ken Maybery, Bob Jones, William Bunch, George Cole, and Alden Bice. These names are taken from the caption to a picture which appeared in one of the early TIBIA magazines. It was stated that of the 14 persons listed, 9 had their own installations. The 12th charter issued was awarded Puget Sound on February 27, 1960. The first

chairman was Bruce R. Jacobson and the secretary was M.H. Strickland, Jr., both from Bellingham, the actual birthplace of our chapter.

We were most happy to have had Pete Schaeble, of New York City, as a guest at our Christmas Party and to be able to visit with him from time to time when he is away from his duties at the Trident Submarine Base near Bremerton, Washington, across Puget Sound from Seattle. At this time it seems that he will still be in our part of the country for several months and we are very happy to have him here.

New York, New Jersey and Philadelphia ATOSers take note. One of Puget Sound's newest members will be coming your way on a concert tour the second and third weeks of May. He will be no stranger to you. In fact, he will actually be returning home for a brief stay. We are speaking of Andy Kasparian who is at present scheduled to give a concert at Kingsbury, N.J. on May 12, at the Riviera Theatre, No. Tonawanda, N.Y. on May 14 and will be returning to his old home at the Suburban Restaurant on Sunday, May 18. We shall be looking forward to his return to Seattle to take up his regular job on May 24. We wish him well on his concert tour.

## ROCKY MOUNTAIN

The new year is starting off with lots of enthusiasm. What we lack in numbers out here in the open spaces of the west we make up for in dedication to ATOS.

Denver was treated, on November 22, to an AGO-sponsored concert by Billy Nalle on the Rodgers Touring Organ in Phipps Auditorium. Rocky Mountain Chapter assisted the AGO in some of the work involved. The annual meeting and election of officers was held December 8 at Villa Music Company in Denver.

Many members join in fellowship and organ-rebuilding activities every Tuesday evening at Fred Riser's organ building in nearby Henderson, Colorado. A 2/6 Wurlitzer, the current project, is located at one end of the building, and should be finished before too many months. Following its completion by the dedicated crew, a 4-manual Barton, now in storage, will be installed at the opposite end of the building.

Bill Johnston has achieved an anniversary celebrated by only a few

people, having recently attained a record of 50 years as a church organist. Bill led the chapter for two years as chairman during 1972 and 1973, is a theatre organist, and chief slave-driver and organizer for the Tuesday night organ workshop sessions.

KEN TILLOTSON

## SAN DIEGO

With an enthusiastic group of thirty-six ATOS members, the organizational meeting for the San Diego Chapter got off to a grand start at the Springfield Wagon Works restaurant on Tuesday, February 5, 1975. The group convened at 6:00 P.M. with the election of temporary chairman Preston (Sandy) Fleet. Sandy is well known to the group and has led the initial organizing efforts to gather interested local ATOS members. His efforts have been instrumental in receiving a charter from the national society and persuaded out sister chapter in Los Angeles to relinquish the San Diego portion of their chartered territory.

With the reading of the charter agreements by the temporary chairman, the group voted its formal approval and began its existence by the election of permanent officers. Chairman and secretary positions were filled by George and Susie Coade, members from Carlsbad, California, with a long history of interest in music groups. George is a practicing radiologist in the Oceanside-Carlsbad area, and his wife, Susie, is a former legal secretary, who is now the busy mother of three grade school children, and very active in school volunteer programs.

With the election of officers, the group turned to the development of group activities and definition of goals. The members present voted to hold six meetings yearly on an alternate month schedule. These meetings will be open to all ATOS members, prospective members and guests. Future meetings were proposed at the Fox Theatre, the homes of Floyd Watson, the Coades, Tom Packard and the Fleets. Dates and programs will be sent to the membership as soon as they are available.

The group also established a dues structure for the local chapter of \$5.00 yearly, with the business year to run from January through December, coinciding with that of the national organization. Additional donations, for refreshments and other expenses, may be asked for by the officers as



necessary with any additional funds being raised by a vote of the membership as the need arises. Distribution of a local mailing list of the membership was also approved by the group.

Turning to future growth, a proposal to hold public concerts sponsored by the chapter for an additional source of income was moved and passed.

LOIS SEGUR

## SIERRA

During the months of January and February the chapter had three concerts played by an equal number of excellent artists. Each had a slightly larger audience to tax the capacity of Bob and Cathy Breuer's Arden Pizza and Pipes.

January 19 Bill Langford played his second Sierra Chapter concert in less than a year. He played to a full house, which is not unusual. His many years at Ye Olde Pizza Joynte, Hayward, has built a tremendous following for his top flight ability to please the audience.

Sunday afternoon, February 16, was another full house at Arden Pizza and Pipes when its 4/21 Wurlitzer was heard in concert by an artist whose fame is associated with Marcel Dupre, San Francisco's St. Mary's Cathedral, Poulenc, Luening, and the American Guild of Organists. Dr. Frederick Tulan is also a member of the American Theatre Organ Society and Sierra Chapter and he played the musical background for Mack Sennett's 1916 comedy, "Teddy at the Throttle," starring Gloria Swanson, Wallace Berry and Bobby Venton. He also played selections from Annie Get Your Gun as well as from Max Steiner's score for Gone With The Wind.

Fred showed his audience he didn't need his score when it all fell on the



Dr. Fred Tulan, in his J.S. Bach shirt, at Arden Pizza and Pipes' during the Sierra Chapter February concert. (Carroll F. Harris Photo)

floor. He showed them he had a sense of humor with his announcements, but even more humor was shown when he took off his jacket, revealing J.S. Bach emblazoned on the back of his shirt.

February 23 the chapter tried something they had never done before — the second of two concerts in one month, and had the largest audience they have ever had in Pizza and Pipes. From the very first notes you knew Jimmy Paulin, Jr., was in command of the instrument. His warmth and audience rapport really came across. After breaking the proverbial ice with *Getting To Know You* he invited the group to join in on any tune they desired, by clapping or singing.

Jimmy's sense of humor is natural and it showed best after the intermission when he stretched out his left hand with palm upturned, inviting some member of the audience to "pay up with that nickel" — and he got it. Seems a gentleman wanted to hear Ellington, and hear it he did in a great version of *Satin Doll* — with much laughter. The concert had something for everybody including Paulin's version of Virgil Fox playing a Bach fugue. Three standing ovations for that and other tunes no less!!! At 4:30 a

great Paulin arrangement of *There's No Business Like Show Business* finally closed the program — one-half hour after the normal conclusion hour.

In closing, Paulin said he'd be back in the fall as several concerts had been arranged here on the coast. Sierra Chapter is going to work for one of those concerts, and have it in a larger hall — we'll travel if we have to. In the meantime any ATOS chapter on the East Coast looking for a warm, vibrant artist should try Jimmy Paulin's services — he's great, and if you don't think so, find one of the 350 or so in attendance at Arden Pizza and Pipes that Sunday.

The latest word about restoration of the theatre pipe organ in Grant High School, Sacramento, is that Balcom and Vaughn will commence console installation in late May or early June. The custom built console, built by Kilgen, was destroyed on December 10, 1973 by an arsonist. The organ will be played by Rex Koury of Sierra Chapter for the 20th National ATOS Convention on July 18.

Mrs. Charlotte Seaver, widow of organist George Seaver, is undergoing radiation treatment for cancer. Her late husband was the first treasurer and vice chairman of Sierra Chapter and the club is dedicating their 2/8 Wurlitzer to his memory on April 20, 1975.

May 18 Sierra Chapter will move its monthly meeting to the second pipe organ equipped pizza palace in the Sacramento Area — Roy and Larry Weid's Big Top Pizza which is home for Wurlitzer Opus 681, heard for years on WLW Radio's Moon River. House organist Jeff Barker will perform.

Chapter member and Pizza and Pipes relief organist, Don Croom, will be heard on June 15. This will be the last concert before the National Con-

# Jimmy Boyce

ALEXANDRIA ARENA — 4/34 WURLITZER  
VIRGINIA THEATRE — 3/11 BARTON

THEATRE ORGAN CONCERTS  
SILENT FILM ACCOMPANIMENT

4921 Seminary Road  
Alexandria, Virginia 22311  
Telephone (703) 931-4840

Now Booking 1975 Concert Tours



# Karl Cole

Organ Studio  
4682 Broad Road  
Syracuse, New York 13215

Direct Contact:

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

vention, and affair in which the chapter is deeply involved.

Every Thursday morning Bob and Cathy Breuer play host to bus loads of Sacramento County school children at Pizza and Pipes with a "trip through the organ," some music and refreshments. Organist Don Croom, is also a student at California State University at Sacramento, and holds their interest, answers their questions, and has just as much fun out of the event as the children.

Chapter Chairman Dale Mendenhall maintains the organ in top condition; he is also a co-host at the Thursday morning events which are a novel way to get the word of the theatre pipe organ story into more homes.

CARROL HARRIS

### SOUTHEASTERN

The elaborate marquee of the Atlanta Fox now bears a single word: CLOSED. At the end of the 9:00 P.M. feature picture on Thursday, January 2, the curtain closed for the last time. A smattering of patrons, mostly saddened ATOSers, filed out through the lobbies. The ABC-Paramount lease had expired and "the last picture show" was a reality. Now the house is dark, awaiting whatever fate is in store. Its mighty 4/42 Moller is well secured,

though silent. The organ had some final moments of glory. Dennis and Heidi James were in Atlanta for New Year's and Dennis spent several hours at the Mighty Mo, to the delight of a few friends fortunate enough to drop by the theatre without prior knowledge of his visit.

Mosque, Inc., owners of the Fox Theatre, have contracted to sell the theatre and certain parcels of land in the same block to Southern Bell. As originally announced, the plans of the utility company were to demolish the Fox and build a new corporate headquarters in a high-rise office tower. However, Southern Bell has agreed to postpone application for a demolition permit from the City of Atlanta until May 1, 1975. They have also agreed to entertain offers from "any organization" for the purchase of the Fox with the stipulation that the new ownership group "preserve the building." The initial asking price was \$3.5 million plus overhead and legal costs. Conversations with Southern Bell officials indicate the price has now risen to \$4.25 million plus overhead and legal costs. This price increase results from additional properties adjacent to the Fox being acquired by Southern Bell.

Atlanta Landmarks Inc., a not-for-profit corporation formed to preserve

historical sites, has as its first priority objective "Save The Fox." Joe Patten of ATOS is chairman on the Save The Fox committee and is working hard to follow up on any and all possibilities, several of which appear hopeful.


Southeastern Chapter is back where it began with mostly plug-ins. Members have generously offered their oscillator-equipped living rooms to fill the gap. The January host was Jack Goodwin (Conn); in February, Don Kasten (Gulbransen); and in March, Walter Winn (Allen 3-manual).

Refurbishing of Joe Patten's East Point Theatre is progressing. Whatever is to become of the Fox, we can look to the day when the East Point organ is completed and again the voice of Moller is heard in the land.

BOB VAN CAMP

### SOUTH FLORIDA


The chapter held its November meeting at the Coral Ridge Presbyterian Church in Fort Lauderdale. It was a joint meeting, held with the Fort Lauderdale and Miami chapters of the American Guild of Organists. The subject of the meeting was the new 5/117 Ruffatti which had been installed. Diane Bish, organist at the church, demonstrated the instrument. The organ will not be finished completely



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

**THE MAESTRO LYN LARSEN**

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

FEATURING THE MIGHTY WURLITZER THEATRE PIPE ORGAN 

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

*Theatre - Classical - Popular*

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

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



Organ Parts and Accessories

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

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

Send \$1.00 for Catalog

*"Quality Through Pride In Workmanship"*

*"Here Him at the Pizza & Pipes"*  
Seattle, Washington

**Andy Kasparian**  
ORGAN CONCERTS

Sir Edwin Apartments - Apt. 504  
10306 Meridian Ave. N.  
Seattle, Washington 98133  
(206) 525-3915

100 N. 85th Street  
One Block West of Greenwood  
Seattle, Washington 98103  
(206) 782-0360

until April, but it is a beautiful straight instrument. The ATOS chapter officer nominations were presented and approved.

The annual meeting on December 15 was held at J. Calvin Juriet's house, containing the 3/14 Wurlitzer. Those who had been nominated in the November meeting were all elected to their posts. Pete Dumser was guest artist, and did a fine job. The chapter sang Christmas carols after the program with various members accompanying at the organ. It was a good close for the year.

The New Year's Party was held on January 5 at Bob Andre's who has a 3/15 Wurlitzer Model 260. Dick Jacques was the guest artist. After the recital, a silent movie was accompanied by member Betty Lee Taylor. Bob Andre is continuing to install an atmospheric theatre, (about 25% complete) which was viewed by the members present. After further explorations at the keyboard by other members, the meeting ended.

LAWRENCE BRIGHTMAN

## WEST PENN

February 18, Pittsburgh, and the Mighty South Hills 2/6 Wurlitzer! *Mighty 2/6??* The answer had to be yes when the Pittsburgh Area Theatre

Organ Society and West Penn Theatre Organ Society sponsored the first concert in a new series designed to showcase Pittsburgh's last remaining original in-theatre pipe installation. *Mighty?* Yes, when that concert featured Hector Olivera, Pittsburgh's brilliant young organist. *Mighty* also due to the magic of a unique electronic coupling device developed by PATOS President and West Penn member, Jay Smith, which more than triples the output of this beautifully restored instrument.

Thanks to the diligent efforts by the loyal and skillful PATOS members, this last remaining in-house Pittsburgh theatre organ (originally installed in 1927) was restored to its original glory, and then some, for the opening concert in this new series designed to include nationally known artists in piano and organ duos, silent movies with theatre organ accompaniment, sing-alongs, etc., in addition to regular theatre organ concerts.

For this first program only one person could have been chosen — Hector Olivera, whose popularity in the Pittsburgh area is already legendary. Hector is equally at home in Heinz Hall (formerly the Loew's Penn) as one of Pittsburgh's favorite classical concert organists, at Conley's Restaurant and Manor East, (where he has

performed pop miracles on his modified X-66,) or at one of America's other fine theatre organs, such as the Rochester, N.Y. or Columbus, Ohio. Hector blends just the right amount of music, humor, and keyboard pyrotechnics. Once having heard him play *Flight of the Bumblebee* on the pedalboard, or *Londonderry Air* with four-part pedal harmony and harp glissando on two manuals, it is easy to understand why even professional colleagues still say, "I see it, I hear it — but I don't believe it!!"

Hector's opening number, a rousing *Everything's Coming up Roses*, amply demonstrated the restored voicing capabilities of the instrument. Each selection thereafter was given a special introduction. Part of Hector's audience appeal is his informal presentation of program notes, including amusing and informative musical asides.

During theatre organ concerts, Hector will often demonstrate and explain individual registrations in a manner that enhances the audience's enjoyment. At the South Hills concert it was doubly intriguing to hear how much more color and variety could be added to the instruments six ranks with imaginative use of Dr. Smith's new coupling mechanism.

A poignant rendition of *Cry Me*

*David Ashbolt*

THEATRE ORGAN CONCERTS  
SILENT FILM ACCOMPANIMENT

3111 North Connecticut, Royal Oak, Michigan • (313) 588-6285

*Cap'n's Galley* — PIZZA & PIPES

WURLITZER THEATRE PIPE ORGAN

3581 Homestead Road  
at (Lawrence Expressway)  
SANTA CLARA, CALIFORNIA  
PHONE 248-5680

821 Winslow Street  
(Downtown — Off Broadway)  
REDWOOD CITY, CALIFORNIA  
PHONE 365-6543

Staff Organists

1690 S. Bascom at Hamilton  
(Hamilton Plaza Shopping Center)  
CAMPBELL, CALIFORNIA  
PHONE 371-5000

TOM HAZLETON  
JACK GUSTAFSON  
JOHN SENG  
MIKE CALLA  
JOHN STEELE

LEE ERWIN



ANGEL RECORDS  
CADENCE PUBLICATIONS  
E. B. MARKS MUSIC

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

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

— THEATRE ORGAN CONCERTS —

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



Hector Olivera at the completely restored Wurlitzer. Directly behind Hector, at the base of the music stand, is the little box that contains Dr. Jay Smith's ingenious coupling device.



PATOS program chairperson Shirley Flowers, Dr. Abernethy and Harold Rouse.

a *River* was followed by a contrasting rollicking *Teddy Bear's Picnic*. Hector then displayed his own special creative registrations in unusual arrangements of *People* and *Has Anyone Seen My Sweet Gypsy Rose*.

For a classical change of pace, Hector chose J.S. Bach's *Fugue in G Minor* which provided an interesting contrast to the following medley, which included *Alexander's Ragtime Band*, *A-Train*, *Shine on Harvest Moon*, and *In The Mood*.

After the intermission, M.C. Randy Lafferty acknowledged the presence of ATOS President, Dr. Paul Abernethy, and then introduced Jay Smith, who

presented Harold Rouse a plaque awarding him a lifetime membership in PATOS for his service to the Society and his many years as a theatre organist. Mr. Rouse was one of Pittsburgh's pioneer theatre organists, who also has worked in theatres from Atlantic City to Hawaii.

Beginning the second half of his program with a lively give-'em-Heck version of *The Entertainer*, young Olivera then displayed a raffish sense of humor with a sly "take-off" medley of *Bye Bye Blackbird*, *My Blue Heaven*, and *Pretty Baby*. After the chuckles had died down, Hector moved once more to a serious classical

theme — this time an innovative arrangement of two Debussy selections, *Arabesque No. 1* and *Clair de Lune*. Here, again, Hector displayed brilliant musical imagination as well as creative registration — and in this instance accomplished an almost impossible tour-de-force by eliciting the mood, if not the exact sound of a Moog synthesizer from a theatre pipe organ of the twenties.

Hector then moved back several decades to a full-orchestra version of *Slaughter on Tenth Avenue* — an ideal vehicle for demonstrating the full potential of the South Hills Wurlitzer.

No Hector Olivera concert is com-

CONGRATULATIONS ATOS ON YOUR 20th BIRTHDAY!  
FROM AN ORGANIST WHO HAS GROWN UP WITH YOU

**WALTER STRONY**

"... a show stealer" THEATRE ORGAN

615 1/2 W. Washington Blvd., Oak Park, Ill. (312) 327-0315

**RON RHODE**

KARL WARNER MANAGEMENT  
6842 EAST VIRGINIA AVENUE  
SCOTTSDALE, ARIZONA 85257

AREA CODE 602 - 946 - 6892

CONCERTS  
theatre pipe organ

**JOHN MURI**

(313) 868-3322

1735 Boston Blvd., Detroit, Michigan 48206

**RAY BRUBACHER**

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

Available for theatre organ concerts — silent film accompaniment

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

plete without his special talent in the field of improvisation. For this occasion, Herky Knell provided the theme: *Yankee Doodle*. "Doodle" it Hector did — pleasing both classicists and pop music fans alike, ringing in a remarkably ingenious improvised set of variations on a typically American theme.

As might be expected, this improvisation brought the audience to its feet for the first of several standing ovations: Hector obliged with his now famous *Flight of the Bumblebee* and his closing theme *My Way*.

It may have taken nearly half a century to bring back the excitement of theatre organ to Pittsburgh, and thanks to the combined efforts of West Penn and PATOS, it now appears that Pittsburgh's once great theatre organ past has seen its rebirth with Hector Olivera at the South Hills Theatre.

FRAN VERRI and DAVE HOUSMAN

## WOLVERINE

Our January 12 meeting was held at what is perhaps the finest in-theatre installation in the state of Michigan — Ann Arbor's Michigan Theatre, as guests of the Motor City Chapter for one of their Second Sunday programs.

The artist of the day was member

Sam Lam, D.M.A. of Ann Arbor, who woke us all up with Strauss' *Also Sprach Zarathustra*, which led into *Oh, What A Beautiful Morning*. Included in Sam's program was a medley of four songs about his native homeland, the state of Hawaii.

Being of the classical background that Sam is, he couldn't let the morning slip by without playing something strictly out of the classics. He chose the Virgil Fox arrangement of *Now Thank We All Our God*, which came off surprisingly well on the organ,

especially considering the use of the beautiful Gottfried English Posthorn within the piece.

A special note of praise goes to Ben Levy, for whom this writer has a great deal of respect and admiration, and the maintenance crew for the superb condition in which they keep the Michigan's 3/13 Barton.

Another note of thanks goes to Sam Lam himself, as this was his first excursion into the field of theatre organ. We certainly hope it is by far not his last.



Sam Lam, D.M.A., at the 3/13 Barton in Ann Arbor's Michigan Theatre.

(L. G. Mallett Photo)

## THE SUBURBIAN

RESTAURANT and COCKTAIL LOUNGE

3/17 WURLITZER  
Theatre Pipe Organ

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

**FRANK CIMMINO**  
Organist

## "Master of the Silent Film"



### Dennis James

Resident Organist  
for the Ohio Theatre

DENNIS JAMES PRODUCTIONS  
29 East State Street  
Columbus, Ohio 43215  
(614) 464-0889

**Maria Kumagai**

*Theatre and Classic Concerts*

117 Camino Esplendido • Camarillo, California 93010

Hear Him  
at the  
Suburbian

Wanaque  
New Jersey

## Frank Cimmino

THEATRE ORGAN CONCERTS

80 Lions Head Dr. W.  
Wayne, New Jersey 07465  
(201) 696-3421

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

On Sunday, February 16, we were the guests of the management of the Macomb Theatre in Mt. Clemens and Mr. Bill Nelem, to see, hear and play the 3/9 Kilgen. Upon entering the theatre, we were most surprised to hear music pouring forth, which we soon discovered to be a Wurlitzer Model 153 band organ of 11 ranks and percussions, one of many which have been restored by Bill Nelem.

Our organist for the morning was

Lee Hohner, one of Detroit's most familiar organists, who opened his program with *The American Legion March*. Among the morning's selections were a medley from *Showboat*, and one from the movie *Song Of Norway*.

We wish to thank not only Motor City Chapter for inviting us to their Second Sunday program, but, Bill Nelem and the Macomb Theatre as well. □

## CLASSIFIED ADS

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

### CONCERTS

Terry Charles plays SNAZZY RHYTHM in concert Sunday, April 20 at 2 p.m. 4/26 Wurlitzer at **Long Island University** in Brooklyn. Premiere performance of selections on new Concert Recording release. Don't miss it!

### FOR SALE

NEW ORGAN KIT BUILDERS MANUAL \$3.00. Circuits, block diagrams, details on diode keyed IC divider and independent oscillator designs. Many new kits and models. Keyboards also for synthesizers. Manual cost refundable with purchase. **DEVTRONIX ORGAN PRODUCTS**, Dept. F, 5872 Amapola Dr., San Jose, CA 95129.

3/13 Wurlitzer presently in storage midwest area. Needs some leather otherwise is immaculate. Console being professionally rebuilt and can be finished to suit new owner. Includes factory dwgs, floor frames, windlines, some extra shutters and 16 ft. Tibia ext. Telephone (716) 586-5340, 8 a.m. to 4 p.m. weekdays.

Wurlitzer relays and switch stacks, 2/6, \$500; 4/32 from Denver Civic Auditorium, \$1200. **Malin Dollinger**, 700 Via Somonte, Palos Verdes Estates, Calif., 90274, (213) 378-4059.

CONCERT HAMMOND RT3 Ideal For Home Church. Also Rebuilt Player Piano. **Charles Schubert**, 8170 David Lane, Baldwinville, N.Y. 13027, (315) 635-7952.

Rodgers Trio Organ — 3 Manual Theatre — absolutely as new, \$5,000.00 **C. Roberts**, Box 534, Port Jefferson, N.Y. 11777. (516) 473-2059.

ARTISAN THEATRE STYLE ORGAN: Factory Built, Late Model, Solid state electronics. 3/5 With 4-Ch. Audio. Dual Mag. Comb. Action. "Band Box" with 9 Live Percussion Instruments, plus "Live" Orchestra Bells. NOTE: Console 50" High, 61" Wide, 35" Deep, (48" Deep including Pedals) Needs some touch-up. Priced for quick sale, as is, only \$5300 (Reasonable Offers Considered) P.O. BOX 517, Hillsboro, Ohio 45133. Phone: (513) 393-4120 or 2563.

### FOR SALE

AMPICO Model A — Marshall & Wendell Reproducing Grand Piano. Impeccably restored and refinished. 122 rolls included. \$3,150. **Paul Fleming**, 4982 Harvest Lane, Liverpool, N.Y. 13088. (315) 451-0540. Photos \$1.00.

2/10 Wurlitzer-Moller Theatre Organ in 60% restored condition. All hard work done, includes \$1,000.00 worth of new relays, wires, parts, etc. \$3500.00.

Weber Duo-Art reproducing Grand Piano. Good restorable condition \$1150.00.

Five Bedroom 3 bath home with 30' x 48' x 30' high living room. Balcony with 2 13' x 16' x 16' high pipe organ chambers. Set on gorgeous 1 1/4 acres in central Fla. \$120,000.00. Send S.A.S.E. to **John Frchette**, P.O. Box 321, Roseland, Fla. 32957.

Wurlitzer 3/10 Style H Opus 1745, complete with Toy Counter and tuned percussion. Asking \$11,000. **Lawrence Perry**, 16292 Ryland, Redford Twp., Mich. 48240. Phone: (313) 535-2926.

3/16 Robert Morton Theatre Pipe Organ. Dismantled and warehoused. Excellent condition. \$6,000. **Eileen Halverson**, 7033 Via Estrada, LaJolla, Calif. 92037. (714) 459-6756.

New-Like Continental Carrousel Allen Theatre, 32 Pedal Organ, Hardly Played. Show Room condition, with extra tone cabinet. Cost \$11,000. Price \$6500. Principals only. Write to **Josef Botti**, Apt. 212, 2635 Seville Blvd., Clearwater, Fla. 33515.

Solo Scale Tibia Clause 8', 73 pipes 15" W.P. Low "C" 8 1/2 by 7 1/2 mint condition, believed to be Moller. \$300. "Fotoplayer" Vox Mystica 4 1/8 W.P. 49 pipes T.C. Good condition \$100.00. Wurlitzer shades 102 by 78 wide Nine blades "Left side" shutters. \$200.00 very good condition. Releathered few years back. **Richard Warburton**, 17043 8th N.E., Seattle, Wash. 98155, Phone: EM5 3431.

200 Used Grand Pianos and 500 Organs of all makes for Home, Theatre and Church. Piano and Organ Technicians wanted. **Victor Pianos and Organs**, 300 N.W. 54th St., Miami, Florida, U.S.A. (305) 751-7502.

### RECORDS

TIME AFTER TIME with CARL WEISS on the Wurlitzer organ. New tunes, New Combinations combined with a real theatre style will give you hours of listening pleasure. Order Now \$5.50 postpaid. **Walter Hilsenbeck**, 32 New York Avenue, Massapequa, N.Y. 11758.

### WANTED

WANTED 49 note Chrysoglott bars A-440 and hangers for Robert Morton Organ in theatre. We have action. Write **Ron Thurber**, 1523 W. Hayes, Boise, Idaho. (208) 345-4698.

WANTED Top three octaves of Wurlitzer 2' Tibia (15" pressure) **Windham Regional Vocational-Technical School**, 210 Birch Street, Willimantic, Connecticut 06226.

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

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

Send \$8 or 2.75 pounds sterling for a year's subscription

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





Lee Prater and  
Bill McMains  
present

# Cinema Organ Styles

A stupendous, colossal, new program of those lush, gilded sounds of the theatre-organ era.

## Sumptuous Sounds of the Cinema



- Two instruction books: *PRIMER I* and *PRIMER II*  
First time ever that the theatre style of pop organ has been introduced at so elementary a level.  
2.95 each book
- Three *ACCORDAFOLD*\* folios of complete theatre-style arrangements of sumptuous standards, rollicking rhythms, and baaad ballads:  
*LIGHT, LUSH AND LIVELY* • *TICKETS PLEASE!* and *FRONT ROW... CENTER*  
3.95 each book

All five books are available in either bass clef or chord symbol editions.

\*The music actually folds out flat, four pages across ... no pages to turn!

Distributed exclusively in U.S.A.  
and Canada by



**FRANK MUSIC AFFILIATES**

Sole Selling Agents: Frank Distributing Corp.  
116 Boylston St., Boston, Mass. 02116

Available at your favorite sheet music center or directly from Harmony Cottage - Oskaloosa, Iowa 52577

# GREAT STARS OF THE SILENT ERA...



Francis X. Bushman & Beverly Bayne  
in "Romeo and Juliet"

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



## MAKING BEAUTIFUL MUSIC TOGETHER!

**RODGERS**  
ORGAN COMPANY  
Hillsboro, Oregon 97123