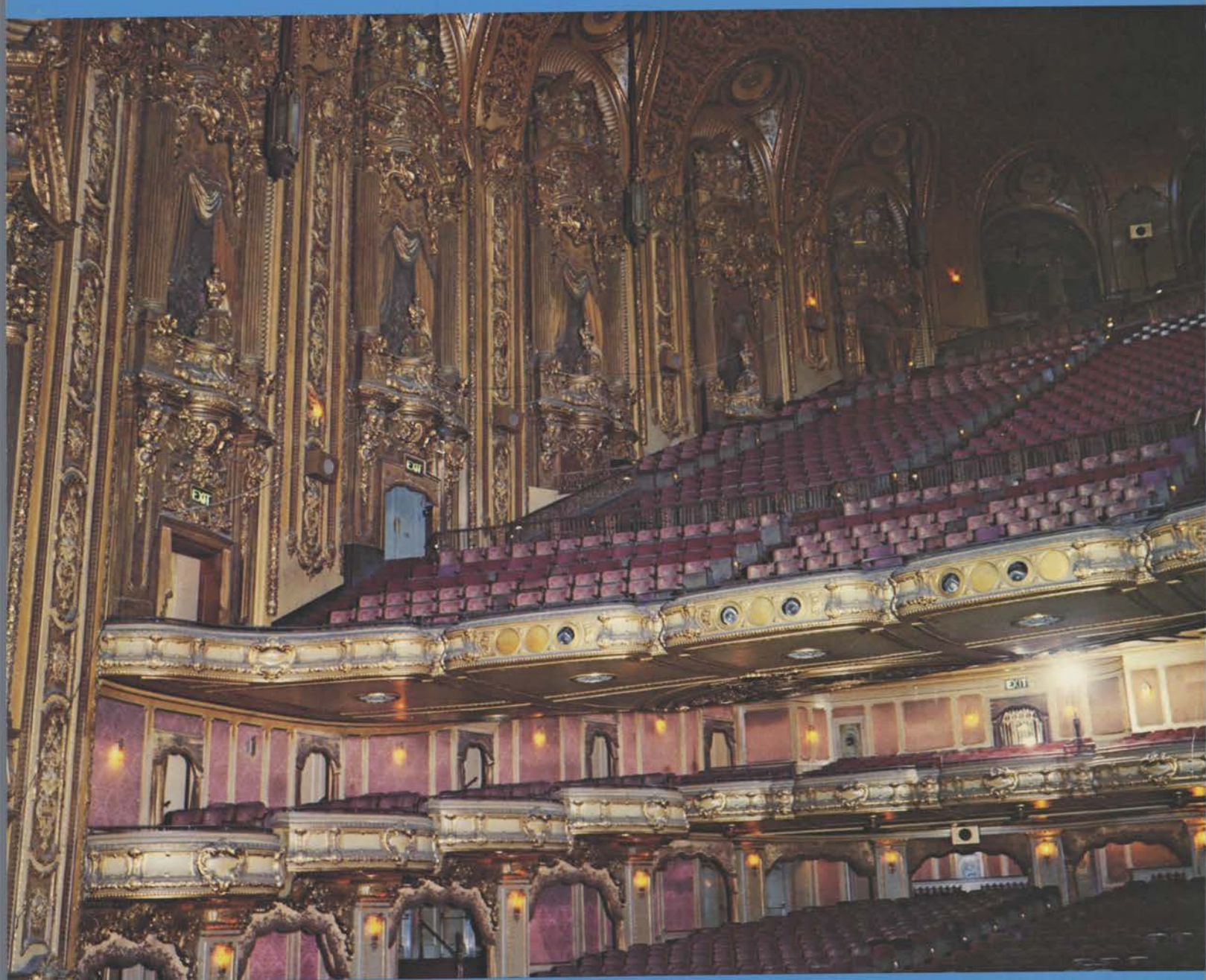


THEATRE ORGAN



VOLUME 17, NO. 4

AUGUST-SEPTEMBER, 1975



Journal of the American Theatre Organ Society



“Gee, Dad, it’s a Wurlitzer!”

Wurlitzer’s Electronic Piano is made for all types of people and all styles of music.

For easy listening, get down to the Wurlitzer sound. It comes from the grand piano-type action with touch control, and a weight and ring time that’s similar to a conventional piano’s. And it has tuning stability and portability so you can make your music wherever you like.

You can have your rock hard or soft. Just hook it up to any external amplification system,

and wail. For smaller parties, play it through its built-in speakers. And for private listening, play it through headphones. You can swing for a crowd of a thousand or one.

And when you’re in an experimental mood, express yourself with the unusual effects you can create with our built-in vibrato and volume controls. The vibrato produces a Vibraharp effect that adds to the versatility of the instrument. And there’s a control that allows you to vary its intensity,

For 20 years, people have been using the Wurlitzer Electronic Piano to express their musical moods. It’s a favorite of the greats in music, and of those who simply want to make great music.

Try a Wurlitzer Electronic Piano soon. When you turn it on, it’ll turn you on. You just might get excited enough to say “Gee, Dad, it’s a Wurlitzer.”

WURLITZER
the music people

THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 17, No. 4 Aug. - Sept., 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
Phone: (408) 663-3238

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

Allen R. Miller	W. "Tiny" James
William Rieger	Jean Lautzenheiser
Duane Searle	Richard C. Simonton
Robert Van Camp	George F. Thompson
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	1968—Richard C. Simonton
1960—Fanny Wurlitzer	1969—Judd Walton
1961—Mel Doner	1970—Bill Lamb
1962—Leonard MacClain	1971—George and Vi Thompson
1963—Eddie Dunstedter	1972—Stu Green
1964—Reginald Foort	1973—Al and Betty Mason
1965—Dan Barton	1974—Lloyd Klos
1966—W. "Tiny" James	1975—Joe Patten
1967—Erwin A. Young	

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 © American Theatre Organ Society, Inc., 1975. 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

IN MEMORIUM

FOX THEATRE, SAN FRANCISCO

Photo by Jim Crank, Courtesy Doric Records

IN THIS ISSUE

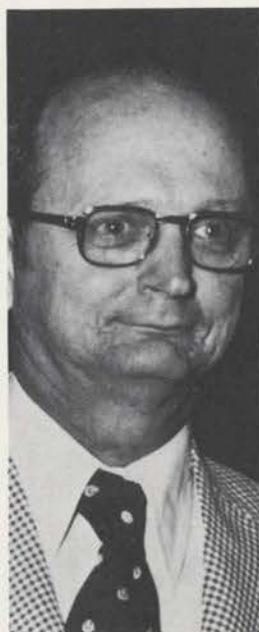
Features

- 4 Hall of Fame
- 5 The Roaring Twentieth
- 21 Joe Patten, 1975 Honorary Member Bob Van Camp
- 22 Board of Directors Meeting
- 25 4/28 Merger, Part II George Allen
- 31 Our David Rosa Rio
- 36 European Organ Safari
- 36 ATOS Theatre Organ Competition
- 46 An Outline for a Course in Theatre Organ — 3. John Muri
- 49 More Pipes

Departments

- | | |
|---------------------------------|---------------------------|
| 24 Dinny's Colyum | 43 Letters to the Editors |
| 32 For the Records | 48 Hollywood Cavalcade |
| 35 Closing Chord | 50 Music Review |
| 37 Vox Pops | 52 Chapter Notes |
| 42 Nuggets from the Golden Days | 71 Classified Ads |

PRESIDENT'S MESSAGE



Our 20th Convention has just passed and was an outstanding success with 875 registered in San Francisco. The percentage of chapters represented was very high as well as non chapter members. Our membership has now passed the 5400 mark and our 50th chartered chapter this month. The board of directors has kept national dues at \$10.00 for another year with the hope that we can gain 600 new members this year to keep our dues at this low level. We need help from everyone in getting new members and renewal of prior members and I do mean everyone. How about you?

Sincerely,

Paul M. Abernethy
ATOS
ARCHIVES / LIBRARY

HALL OF FAME

DON BAKER
BUDDY COLE
MRS. HELEN A. CRAWFORD
JESSE CRAWFORD
LLOYD G. DEL CASTILLO
REGINALD DIXON
EDDIE DUNSTEDTER
LEE O. ERWIN
GUS FARNEY
FRED FEIBEL
MILDRED M. FITZPATRICK
REGINALD FOORT
PAUL H. FORSTER
BETTY GOULD
ARTHUR GUTOW
JOHN F. HAMMOND
HENRI A. KEATES
FREDERICK KINSLEY
SIGMUND KRUMGOLD
AMBROSE LARSEN
RICHARD LEIBERT
LEONARD MacCLAIN
QUENTIN MACLEAN
"SANDY" MACPHERSON
ALBERT HAY MALOTTE
DR. MELCHIORE MAURO-COTTONE
AL MELGARD
F. DONALD MILLER
C. SHARPE MINOR
HENRY B. MURTAGH
DR. MILTON PAGE
DR. C. A. J. PARMENTIER
RAYMOND SHELLEY
ARSENE SIEGAL
MILTON SLOSSER
KATHLEEN STOKES
FIRMIN SWINNEN
SIDNEY TORCH
EMIL VELAZCO
DEZSO VON D'ANTALFFY
OLIVER WALLACE
JACK WARD
LEW WHITE

1975

Theatre Organist of the Year
GAYLORD B. CARTER

New Hall of Famers

Six inductees were enshrined in the Theatre Organists Hall of Fame during the ATOS Convention in San Francisco.

The selection committee included Chairman, Lloyd E. Klos; Dr. Edward J. Bebko, H. Clealan Blakely, W. Stuart Green, W. Tiny James, John T. Muri, Rosa Rio, and Vice Chairman, George F. Thompson.

The new Hall of Famers are:

BETTY GOULD. A much-traveled musician, she was also active in broadcasting and later in restaurants and clubs.

DR. MILTON PAGE. A theatre organist in Texas and New York City, he was an accomplished arranger of music, a conductor, and an editor of music publications.

MILDRED M. FITZPATRICK. A leading performer in the Chicago area, she also did considerable broadcasting, recording and teaching.

JOHN F. HAMMOND. Active in New York City, Rochester and New Orleans plush theatres, he was also an excellent teacher and church musician.

AMBROSE LARSEN. A recording artist based in Chicago, he was known more for his radio broadcasts, using pipe organs over WLIB and WGN on such coast-to-coast programs as *Little Orphan Annie*.

GAYLORD B. CARTER. For over 50 years, he has been a professional musician. "Mr. Flicker Fingers" is perhaps the foremost accompanist of silent film today, and his radio and television credits are also impressive. □

Theatre Organist of the year, Gaylord B. Carter. (Bill Lamb Photo)





Conventioneers converged on San Francisco in a drizzly summer down-pour on Tuesday, July 15, to sign in at the Hilton Hotel. As always, the lobby was a mass of humanity, many of them ATOSers, looking for the club registration desk. This vital office was located at the farthest corner of the lobby and as soon as Stu Green and Lloyd Klos doctored the direction signs (the arrows were at the wrong ends) and taped them to the walls, registration started. Registrants were pleasantly surprised to learn that, instead of the usual picture-studded brochure of artists and organs, the convention packet of goodies included a recording of music played on a number of Bay Area organs by well-known organists (including one played by Jesse Crawford!) Convention registrar Ida James reported a total of 875 were signed in.

Registration went on all afternoon and once signed up, registrants

pinned on their badges and started renewing old friendships and beginning some new ones. The badge-bearers all had at least one thing in common — sufficient regard for the theatre instrument to travel, often great distances, to be with those who share their enthusiasm.

At 5 p.m., the fast-moving express elevators had started rocketing loads of conventioneers to the observation tower, 45 floors above, for a look at the San Francisco skyline just before the twilight of a rainy afternoon. It was a scene of wall-to-wall people, some holding glasses of tinkling ice cubes, others just talking. Multiplied 500-fold, the noise level was heavy in decibels. Then, it was out to supper. The rain stopped and window-shopping in the “city by the bay” was in order — if one is disposed toward

ATOSers “Home away from Home” — the San Francisco Hilton and new 46-story tower is the largest hotel west of Chicago. ▶





Registration does a capacity business on opening day.



Mike Prideaux-Brune was in charge of the fleet of buses which ferried conventioners to pizzerias as far as Sacramento (a 100 mile trip). Referred to as the "Admiral of the fleet," Mike showed up in this attire at the cocktail party.

(Stufoto)



Wall to wall people at the opening cocktail party at the top of the San Francisco Hilton Hotel.

All photos from page 6 thru 22 were taken by Bill Lamb, ATOS Official Photographer, unless otherwise noted.



Bill Langford, maestro, at Ye Olde Pizza Joynt Wurlitzer, holding a friend.

acres of hilly geography, "porny" hole-in-the-wall movie houses and a myriad of the city's excellent restaurants.

Early next day the fog burned off and it was sunny for the first round of pizzeria-with-pipes. The first buses cast off for the faraway pasta emporia shortly after 8 a.m. The bus captains were super. Their commentaries about the weather, landmarks, history and commerce of the areas were excellent.

Our first stop was at the granddaddy of all pizza parlors, Carsten Henningsen's "Ye Olde Pizza Joynt" in San Lorenzo. It was a welcome sight; it had been a long ride on a semi-air conditioned bus and inside the establishment was refreshment. It's a comparatively small room, considering the volume and quality of the music which palpitates its walls nightly in its role of merchandising pasta.

When the contents of at least two buses had been seated at the rustic tables, Lorraine Cagle introduced organist Bill Langford. It was an emotional moment for Lorraine because her late husband, Dewey, had been appointed convention chairman for the SF bash. When Dewey died last year, Judd Walton accepted the chair. All of this must have passed thru Lorraine's mind as she introduced the artist.

The "Joynt" Wurlitzer is a 3/13 composite with percussions, an air-powered calliope and 16' Tibia, unenclosed and dispersed around the walls and ceiling of the compact room.

Bill's first selection was an Eddie Dunstedter-oriented "Open Your Eyes," during which the tremulants started to chop. Carsten rushed to the chamber and took corrective action. Then Bill demonstrated the clackers with "Spanish Eyes" (marimba, accordion, chimes) and "My Shawl." The Langford approach to pizza-hungry audiences was demonstrated with a visual gag during which Bill did a routine with a mechanical monkey which sometimes clanged the cymbals on the beat.

Bill Langford closed with a generous slice of Rachmaninoff's "Second Piano Concerto," transcribed for organ. Bill left his audience in an upbeat mood as the travelers poured



Lorraine Cagle introduces the grand daddy of pizza parlor organs. Ye Olde Pizza Joynt, San Lorenzo.



"Joynt" console from Warfield Theatre, S.F. Pipework from State Theatre, Fresno.

Appreciative audience listens to Bill Langford.



out of the "Joynt" and into the buses.

Next stop, after a 55-minute journey, was the pizzeria in Pleasant Hill. The organ is a six-rank Wicks, built to Wurlitzer specifications. The organist for the occasion was Tom Sheen, once of Chicago, and now ensconced in the northern California pizza parlor circuit. The one-chamber organ with plate glass swell shutters was put through its varied paces by Tom with good effect. He played both slow ballads "(Over the Rainbow,)" and fasties "(Brassman's Holiday)" and closed with a cryptic message to Stu Green — "Too Fat Polka."

It was just a stones throw to the next pizzeria, in Martinez, where Dave Reese presided at the 3/17 Wurlitzer console. Like its predecessors, it is a relatively small room, considering the impact of the organ power unleashed there. Yet, the sheer volume was at no time unpleasant as Dave opened with a heavily registered "With Plenty of Money and You." Next, he played an example of the "pizza music" he is required to play for the benefit of the pasta-munchers nightly, an around-the-world version of "Small World," with emphasis on the sound effects, each of which lights up when in use. His closer was a majestic "Battle Hymn of the Republic."

Then, back to the buses and the return excursion to San Francisco while the bus captain noted points of interest, via the PA system. The busing was handled smoothly, especially considering the fact that four, and sometimes five, caravans of buses were crisscrossing one another's routes in order to distribute audiences in the numbers a pizzeria could easily handle at one time.

After a quick meal in a restaurant at, or near, the hotel, the conventioners started ambling in the direction of the Orpheum Theatre, a three-fourths-of-a-mile trip, by "shanks mare" for most. (No transportation for this trip).

The Orpheum organ is an original, mid-20's installation, a 4/22 Robert Morton which compares favorably with the "Wonder Mortons" installed in New York area theatres. The console is located on an elevator in the center of the pit. It not only boosts the console to a spot nearly half-way to the proscenium arch, but also rotates for an arc of 180 degrees.

AUGUST - SEPTEMBER, 1975



The Pizza Machine in Pleasant Hill.



Glass shutters offer view of chambers at the Pizza Machine, Pleasant Hill.



Tom Sheen, at the 2/6 Wicks, greets touring ATOSers at the Pizza Machine.



This Wicks is similar in design to the Wurlitzer two-manual keydesks.



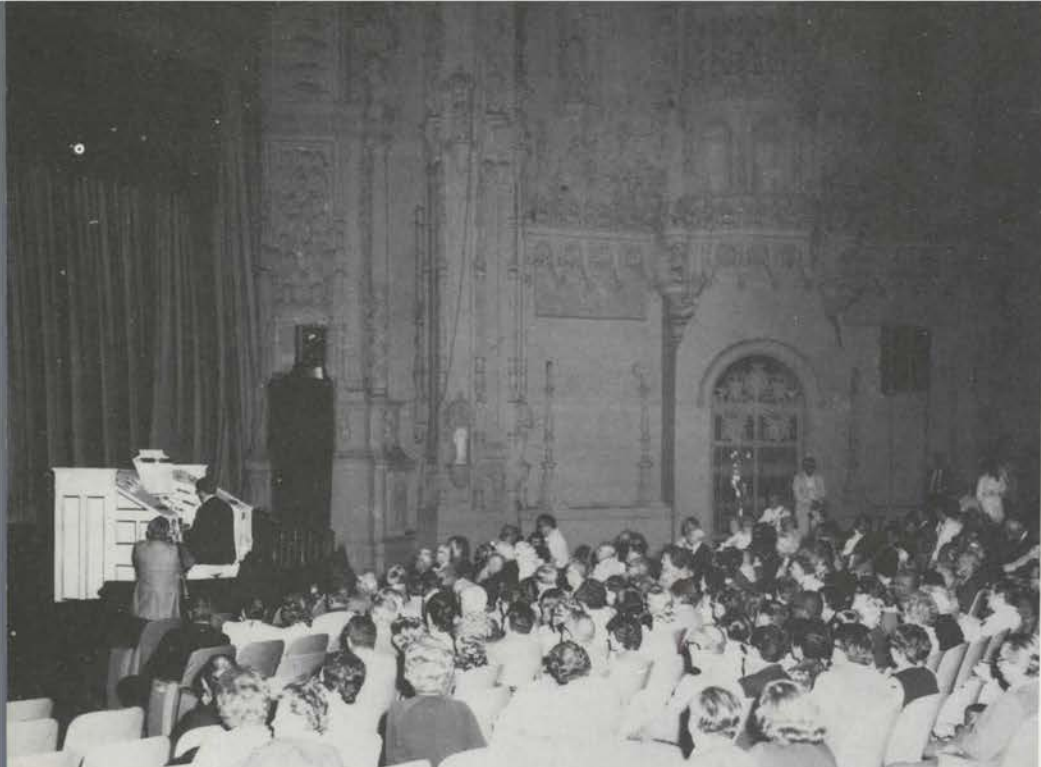
Dave Reese at the Bella Roma, Martinez, Calif. 3/17 Wurlitzer explains the organ specs to the tour group.



Bill Lamb (L), ATOS official photographer, with Gaylord Carter (R), 1975 Organist of the Year.

Audience anticipating a program at the Bella Roma, Martinez, one of the East Bay pizzerias.





Organist Jim Roseveare, playing in the Jesse Crawford style, holds the attention of his audience at the Orpheum.



Jim Roseveare at the 4/22 Robert Morton in the Orpheum. (Stufoto)



The announcers were restored for the occasion and featured the MC on one side of the stage, the artist on the other.



Those responsible for the gorgeous Robert Morton sound at the Orpheum. Left to right, "Tiny" James, Gary Baumann, Jim Roseveare, Chuck Davidson and crew chief, Ron Downer.

(L to R) Ruth Montgomery, Synneva Seiglstad and Ruth Chinquist all from Grand Forks, N.D. relaxing in the Hilton Hotel Lobby.



Shortly after 8 p.m., MC Stan Kann greeted the audience of convention-goers and the public (this was one of two open concerts). It was close to a full house; the 1865 seats are distributed among two balconies as well as the orchestra level. Then came the magic moment as the lights faded and the spotlight picked up the side and back of a wide console, turning slowly as it crawled up through the beam of light. Accompanying this spectacle was the Crawfordian strains of "I Love to Hear You Singing." By the time the console reached its zenith, the turn had been completed and the horseshoe faced an enthusiastic audience.

One of Jim Roseveare's endearing qualities is his selection of music not generally heard today. He seeks out lovely, and sometimes forgotten, themes from old movies, such as "Beautiful Love" from Karloff's *The Mummy* (1932), or tunes remembered only because Jesse Crawford recorded them in the halcyon days, e.g. "I'd Love to be Loved Once Again." In the same category was Victor Herbert's "Punchinello" and a piece of wonderful Viennese schmaltz by the late Robert Stolz, "Waltzing in the Clouds." A highlight was Jim's recreation of the Helen and Jesse Crawford duet of "Masquerade" as recorded by Victor so long ago.

Following intermission, Stan Kann introduced Charlie Hirschman, who installed this 4/22 Robert Morton when the theatre was built.

Jim Roseveare's bag being "oldies," the remainder of his program consisted of well-performed tunes from '30's musicals, romantic waltzes and surprisingly exact recreations of the unforgettable stylings of early Jesse Crawford. One of his most memorable interpretations was of the exquisite "Journey Into Melody" by England's Robert Farnon, long a Roseveare concert favorite. His closer was "My Love Song," in the style of Crawford. The large audience expressed deep appreciation of Jim's program in the usual manner.

Next morning again found conventioners boarding buses at 8 a.m. The first stop was the Cinema 21 Theatre where native San Franciscan Larry Vannucci played an entertaining program of pops and standards on the divided, 6-rank Robert Morton organ. Like its big brother in the

Orpheum, this organ is also an original installation. Over the years, it has been championed and maintained by Larry.

Larry opened with a tribute to his home town, leaving his heart there, naturally, and including a fast tour of "Chinatown" and a ride along the rails with "The Trolley Song." Included in Larry's program were a "Moonlight Serenade" à la Glenn Miller, a jazzy "That's A-plenty," a very "paesano-ish" "Mattinata," a romantic "I've Got You Under My Skin" and a dirty, lowdown "St. Louis Blues." The announcements were brief and to the point, and the organist was quite obviously in love with his audience. In fact, one of his closing announcements was an invitation: "I'll see all of you at the Hilton, and we'll all have a drink together." If realized, this ambition could put Larry Vannucci under the bar for months.

His closing number was a heartfelt "Thanks."

The buses then transported the organ-happy convention-goers to the Orpheum Theatre for a noonday concert by Paul Quarino, a young man who has done considerable electronic organ demonstrating and pizza parlor pipe playing.

The Orpheum organ is a three-chamber installation. In addition to pipework installed in chambers on either side of the theatre in front of the proscenium arch, there is an under-stage chamber which opens into the orchestra pit. For many years, this third chamber, which houses much-needed strings and other accompaniment voices, was muffled by a heavy cover over the orchestra pit. The cover has been removed and once more, the under-stage "Main" aids its solid voice to the ensemble.

Paul Quarino's program consisted of standards, show tunes and some novelties. While the white console spiralled upward, Paul performed an energetic "Who?" Later, he demonstrated the rotational screw of the console elevator as he whammed out "In the Mood" in Posthorn-punctuated patterns. When the back of the console hove into sight, it bore a sign, "Made In Japan."

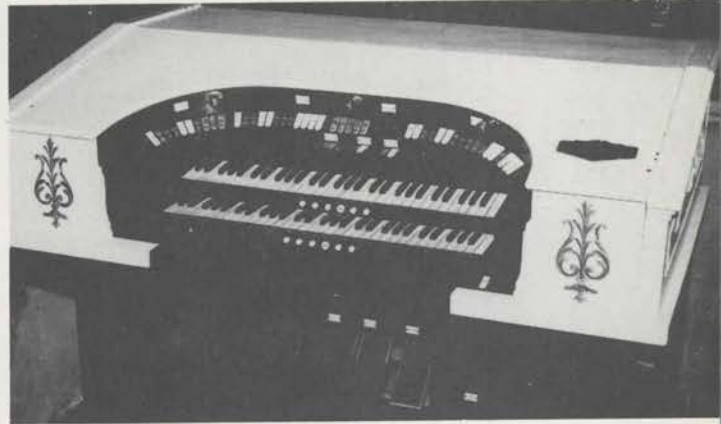
Paul likes to group selections. Sometimes, his titles add up to a situation, e.g. "I'm Confessin' That I Love You, Cecelia, Last Night On



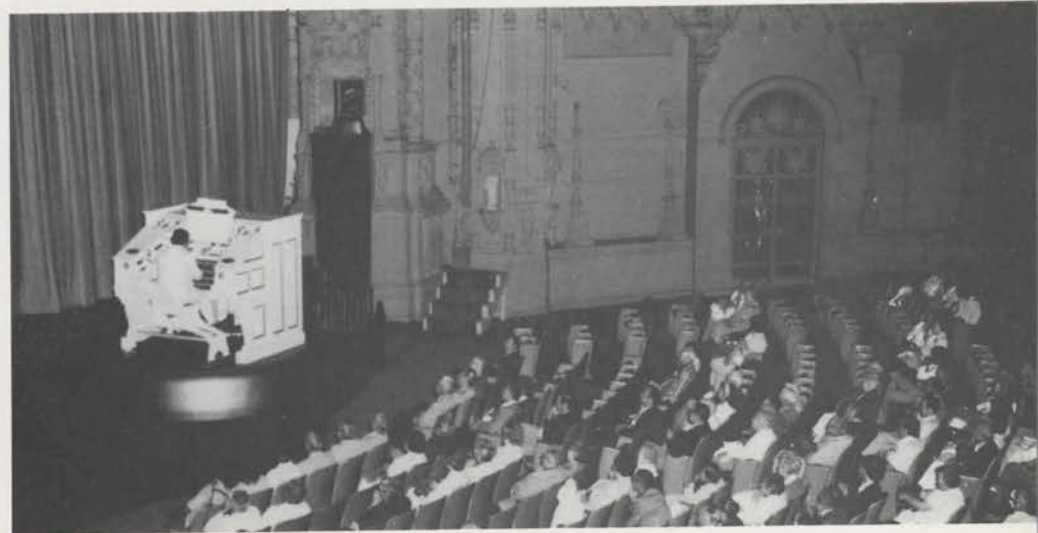
The crowd shows its approval of both Larry Vanucci and the Cinema 21 Robert Morton.



Larry Vanucci at the 2/6 Robert Morton, Cinema 21.



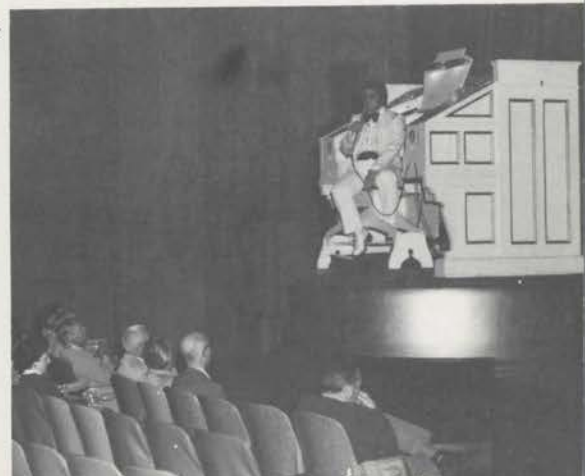
Cinema 21 console. This small (2/6) and a large (4/22) Morton, both in their original settings, were heard the same day.



The lift at the Orpheum can be rotated nearly 180 degrees. Here Quarino demonstrates the rotation while playing.

Paul Quarino announces his next set. Note the unusual height of console elevator in "up" position.

The Otis Elevator Co. gave unlimited help to the Orpheum crew in making the console elevator dependable. Not only did they give advice to the crew many times, an expert on hydraulic elevators was dispatched to the theatre. The Otis man spent several hours at the Orpheum finishing the elevator rehabilitation. All this was performed at no cost to ATOS or the theatre.





Dr. and Mrs. Mel Doner talk with Judd Walton and "Cap" Young. Mel was editor of the original ATOS Journal, the TIBIA.



Paul Quarino plays in true "Theatre Organ" style.



Jacob and Christiaan Jonker from the Netherlands.

Use of the Orpheum for convention activities was in doubt until late Spring, this year. Upon receiving word, a "crash" effort was made to get the instrument in concert condition. Ron Downer, Gary Baumann, "Tiny" James, and Jim Roseveare, with the help of others, took on the task of refurbishing the organ. The results were fabulous. No organ during the convention sounded superior. A tribute to the hard working crew, slaving under an ever shortening deadline.



Three of the lucky ones — at the open console session. Among the 19 organists who performed were (L to R) Amy Reimer (Motor City Chapter); Mike Ohman (Salt Lake City), and Lew Williams (Lafayette, La.). (Stufata)

Lee Haggart, pipe organ expert who spent many years with Robert Morton, explains a technical point to Ashley Miller. The charming lady on the left is Laurel Haggart, Lee's wife.



The Australian representation. (L to R), John Wall, Don Clark, Bill Schumacher, David Sacre and Rob Gliddon.



the Backporch, We Just Couldn't Say Goodbye." Then he demonstrated the little-heard Echo Chamber in the rear of the theatre's balcony. He brought in the ranks, one by one: Stopped Diapason (with a distinct Tibia sound), Vox, String, Chimes and a tweeting bird effect.

His novelty tune was a rhythmic "Dainty Miss" and he warned that one fill put him in a "Nola" mood. Yes, he ended up with a snatch of that tune. Conversely, "All the Things You Are" was played as a ballad which featured the organ's several Tibias. Lush and lovely. Paul's *piece de resistance* was a musical conglomerate; Bach's "Little Fugue," counterpointed by three nursery rhyme tunes — "Twinkle, Twinkle, Little Star," "Three Blind Mice" and "Pop Goes the Weasel," in turn. The pedals underwent a solid exercise.

The Quarino encore was "That's Entertainment." He had already made that point!

Immediately following Paul Quarino's program came a pleasant surprise, announced by Convention Chairman Judd Walton, an "open organ" session wherein all comers would get a five-minute crack at the 4/22 Robert Morton. The order of players was determined by a lottery system and the man in charge was Gary Baumann.

Rudy Taylor (Oregon Chapter) was first with a selection from *Fiddler on the Roof*. Next was Lew Williams of Lafayette, La., playing Crawford arrangements which included that maestro's remembered "At Sundown." Warren White played a jazzy "Birth of the Blues," and youthful Amy Reimer of Muskegon, Mich. offered a well-played "I Feel a Song Coming On."

Mike Ohman, in from Salt Lake City, did a fine job on his selections; then it was time for Stan Whittington, all the way from England, to voice his convention sentiments with "Sentimental Journey," followed by "I Left My Heart In San Francisco." Bob Fischer continued with "Memories" and "Spanish Eyes." Then, little Lynn Staininger of Tucson, Ariz. performed a worthy "Japanese Sandman." It was the second time the little girl had played a pipe organ.

Others who played the Morton for an appreciative "open console"

audience were Tim McClure (No. Cal. Chapt.), Bill Schermerhorn, Robert Legon (East. Mass. Chapt.), Fernand Martel (LA Chapt.), Doug Thompson, Bob Shatton, Gordon Pratt, Gerald Nagano (LA Chapt.) Harry Koenig (CATOE), Jim Parker and Bob Goldstine (Ft. Wayne, Ind.)

San Francisco's Grace Cathedral compares favorably with many of Europe's historic churches. It is built on a massive Gothic scale and has all the columns, naves, sacristies, buttresses, stained glass windows, spaciousness and reverberation which distinguish the world's great places of worship.

The organ is an Aeolian-Skinner of 100 ranks, designed in 1934 by the distinguished G. Donald Harrison.

Organist John Fenstermaker first played a César Franck chorale then moved over to the antique (1860) mechanical action, one manual organ for five baroque selections. Back on the 5/100, he offered six varied selections, ranging from Charles Ives to Sousa. The Ives' selection was that composer's "Variations on America," Bach's *Air* from his "Suite in D," selections from Tchaikovsky's *Nutcracker Suite*, Debussy's "Clair de Lune" and a pulse-thumping "Stars and Stripes Forever," complete with piccolo frippery. The majestic sounds of this great organ resounding in its excellent acoustical setting add up to an experience not soon forgotten. Mr. Fenstermaker exploited all the tonal facets of the cathedral organ and his Sousa selection was an appropriate topper.

Back to the Hilton for a nap before dinner.

The Thursday evening program was sponsored by the Yamaha Organ Co. The firm rented the Oakland Paramount Theatre, now the completely redecorated home of the Oakland Symphony Orchestra, and introduced their new model GX-1 synthesizer organ with a raft of high-powered audio equipment on the orchestra lift.

It was a pleasant bus ride over the Bay Bridge before twilight and the refurbished Paramount looked wonderful — from the outside.

On the inside it was discovered that no one could photograph within the edifice — no exceptions. The cameras of both convention official photographers were confiscated and protests to the theatre manager were



This tracker action organ at Grace Cathedral was built about 1860.



Grace Cathedral (Episcopal), on Nob Hill, San Francisco.



Organist, John Fenstermaker discusses his program at Grace Cathedral.

Unlike some previous conclaves, the San Francisco Hilton maintains a late hour coffee shop, much to the delight of ATOSers. Considerable theatre organ conversation and gossip was exchanged during the late hours, following scheduled events.

The small things that make for a successful convention.

John Seng at the Banquet. We were not allowed to photograph him as he played the new Yamaha Synthesizer at the Oakland Paramount.



Convention Chairman Judd Walton greets Lowell and Reba Ayars.

The English contingent. (L to R) Mr. and Mrs. Ted Lawrence, Mr. and Mrs. Stan Whittington, George Harrison, and Fr. Gerard Kerr.





Two organists talk shop. Luella Wickham, New York with Don Thompson, California.



Two projectionists compare notes — (L to R) Bill Arendell, Detroit and Roger Bouth, Los Angeles.



Amy Reimer surrounded by organists George Blackmore, Dick Schrum, and Lowell Ayars.



At the Souvenir Record counter Eddie Horton tells "Tiny" James, Lloyd Klos, and Stu Green how it was on Market Street in the early 1920's, when he played most of the deluxe houses.

Korla Pandit spent some time in the lobby of the hotel holding audience with his many fans. Some thought he was a member of some foreign guided tour group, with which the Hilton lobby is usually crowded and therefore failed to recognize the one and only Pandit.



Nancy Lubich, daughter of NorCal Chairman Warren Lublich, served in all capacities with registration, was helpful with general information and seemed to be on hand at all times.

Boarding the buses was a familiar scene during the conclave.



in vain. We have no photos of the beautiful refurbished interior, sorry.

The official photos, divested of their working tools, settled back to enjoy the program. At the appointed hour, MC Stan Kann rode the empty organ lift upward to introduce the John Seng program. Then, up came the orchestra lift with John at the synthesizer switchboard, surrounded by huge loudspeakers beamed directly at the audience. John's overture was a carefully orchestrated space-age composition, played at tremendous volume. It was what is known as "today" music, played on a radically new type of synthesizer, one not limited to the production of one note at a time. While the end result may have been somewhat overwhelming to the theatre organ purists, there was some approval noted from that segment of the audience which John designates as the "under 30" people.

John's second number was a more theatrical "Jeannine," played on the Yamaha version of Tibia sound.

By intermission time, some people in the audience had discovered they didn't care for "Now" music. As beautiful as the restoration is, we found the attitude of the top management depressing and took the fifth bus leaving for the hotel shortly after intermission.

Our apologies to Yamaha for not having a picture of the GX-1.

SACRAMENTO SAFARI

The Sierra Chapter, a group known for having events requiring long distance travel, hosted a tour of Sacramento which required 18 buses and a round trip distance of 200 miles.

The trip turned out to be a highlight of the convention. It was well co-ordinated and smoothly scheduled. The travelers were divided into four groups and dispatched in such a manner that no congestion occurred at any of the limited capacity locations.

In all, five theatre pipe organ installations were heard. This writer was with Group two and the sequence of visits was different from the other groups, but the programs were identical.

First, we arrived at Grant Union High School to hear the 4/21 Com-

posite-Wurlitzer with the well-known Rex Koury presiding at the new custom made console. Rex played a well-rounded program including some music not often heard at theatre organ concerts including Gershwin's "An American in Paris." Rex, being a top flight arranger, played the program using his own arrangements which gave it the freshness always associated with a Koury presentation.

The Rex Koury concerts marked the first time that the new Grant Union console was employed for a public event. It was built for \$36,500 by Balcom & Vaughn of Seattle to replace the original Kilgen console which was destroyed by fire. (See Feb. & June 1974 THEATRE ORGAN).

Next stop was Arden Pizza and Pipes which featured Emil Martin at the 4/20 Wurlitzer. Emil, a Sacramento institution, performed everything imaginable from a Puccini overture to authentic boogie-woogie. His efforts were well received.

The organ was installed by Sierra Chapter members under the direction of Dale Mendenhall who is now manager of the Arden operation. The organ speaks out with high decibel authority.

After a lunch break the group was driven to the Golden Bear Playhouse to hear Everett Nourse play the George A. Seaver Memorial Organ.

The instrument, a 2/7 Wurlitzer, was purchased by Sierra Chapter from member Larry Weid and installed by them. It is located in a small theatre on the California State Fair Grounds complex.

Everett offered his listeners an ear-pleasing variety of well known numbers played in a style that has become familiar from his *Farewell to the Fox* record series. This performance was a pleasing contrast to the

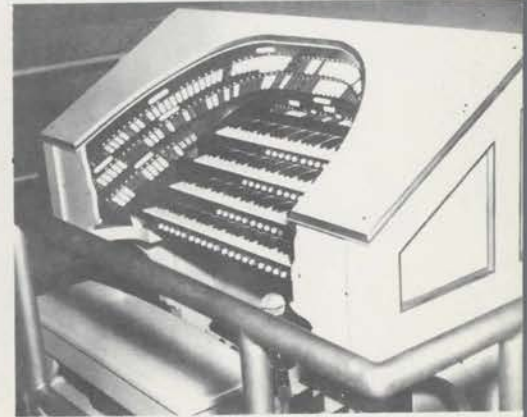
Audience listens to the George A. Seaver Memorial Organ in the Golden Bear Playhouse at the California State Fairgrounds.



Rex Koury at Grant Union High School explains his program to the audience.



Rex Koury, using his own arrangements, invariably adds freshness to his music.



New Balcom & Vaughn console at Grant Union High School.



Everett Nourse, former staff organist at the S.F. Fox, presented the 2/7 Wurlitzer at the Golden Bear Playhouse, Sacramento.



Emil Martin announcing a number while seated at the ex-Replica Records Company Wurlitzer. The instrument is a combination of both Opus 0683 and 0564, plus other additions.

Arden Pipes and Pizza is owned by Bob Breur and managed by Dale Mendenhall.





The 4/16 Robert Morton from the Music Hall, Seattle, now entertaining diners at Sheraton Inn, Sacramento.



Clyde Derby giving out with those lush theatre organ sounds, to an enthralled ATOS audience.



Jeff Barker at the *Moon River* console at Larry Weid's Big Top Pizza in Sacramento.

One group enjoys lunch at the Big Top Pizza. Since there were four groups during the Sacramento tour, other lunch locations were the Sheraton Inn, Arden Pipes and Pizza and Expo 75.



louder brassy pizza installations. This variation in instruments contributed to the over-all success of the day.

Next stop was the well known Sheraton (Carl Greer) Inn which houses the 4/16 Robert Morton originally installed in Seattle at the Music Hall Theatre.

Clyde Derby, house organist, did the musical honors. His program consisted of standard fare showing off the beautiful solo stops available to the organist.

The pipe work is installed in the basement using a tone chute to bring sound to the listeners. Although the organ is installed in two chambers, the use of the chute allows for little separation. Everything in the instrument blends well making a very pleasant sound.



Clyde Derby, organist at the Sheraton Inn.

Bill Lamb, official ATOS photographer, was assisted this year by ATOS member Bob Sanders. Bob is known far and wide as a great conversationalist. His repertoire, copied from Gary Cooper, is mostly yup and nope. He does, however, carry cameras well.

The last stop featured Larry Weid's famous *WLW Moon River* organ, originally a Wurlitzer of 10 ranks. Larry plans additions which will bring it up to some 20 ranks, on 3 manuals.

Jeff Barker played for the traveling ATOSers. His program consisted mostly of familiar tunes, many of them in an upbeat tempo. The audience responded enthusiastically.

We were told after the program that Jeff had played under a handicap, a physical problem restricted the use of one hand. It is certain that no one listening could tell this as his playing was clean and accurate.

After this program, the schedule of installations had been completed. We then boarded our buses for San Francisco.

It was noticed during our travels around Sacramento, great care had been taken by our hosts for the day, Sierra Chapter.

Not only were the four groups expertly dispatched, but obscure details were considered.

For example, Sacramento in July is ordinarily extremely warm with the temperature usually hovering above 100 degrees. Considering the impact of leaving the Bay Area, with a climate of 50 to 60 degrees, and going to the hot valley, some people are overcome with heat prostration. Anticipating this possibility, Sierra Chapter arranged to have First Aid Stations established at each stop. An ambulance service was standing by and a walkie talkie command was set up to keep all units in communication.

As it turned out, we can say, happily, the weather was much cooler than anticipated (in the mid 80's) and the safety measures weren't put to test.

It is not possible to list all the wonderful Sierra Chapter people involved, but we wish to note that Ci Cochrane headed communications, Dr. D.R. Walk, M.D., was the stand-by doctor, bus captain was George Kling and Bee Tomkins was hostess. Needless to say, most members of Sierra contributed to this very successful effort.

It should be stated that all commercial facilities, the Big Top Pizza, Sheraton Inn and the Arden Pipes and Pizza, donated the use of the organs and the rooms to Sierra for the ATOS convention use.

The Avenue Theatre in San Francisco is a re-incarnation of the average-size movie house of the 20's, brought to life about ten years ago by Verne Gregory and a small band of volunteers. The house has had some bad financial times but has managed to keep afloat with a silent movie-talkie-organ concert policy. Currently, it's doing well.

The Friday evening ATOS Convention concert was held at the Avenue. The event was slow in getting started, due to what seemed to be a wayward bus. But, around 8:30, the full house was exposed to a slide show with recorded soundtrack, describing the goodies to be experienced at the Central Ohio Chapter's regional convention, set for November. This was followed by a second slide show, relating plans for the 1976 ATOS Convention in Philadelphia. This was well done, both presentations brief and to the point. Then came slide show number three — a long-winded harangue on the virtues of Philadelphia all the year around. This chamber of commerce-style promotion ate up a precious half hour of convention time and had nothing to do with organ matters. The audience was patient for the first 20 minutes, then became restless, then hostile. Catcalls, foot-stomping, clapping in unison and cries of "give it the hook!" drowned out the dreary tirade, but the pictures continued to the bitter end. This massive dose of propaganda did nothing to sell conventioners on the '76 convention.

Finally, Stan Kann introduced the concert artist, Warren Lubich. Warren went right into his first tune, "San Francisco," in an effort to calm troubled waters. It worked. By the second chorus of "Play, Fiddle, Play," he had his audience in a gypsy mood. Warren offered "Chicago" in deference to the town from which the Avenue organ was "imported" (its original home was the State-Lake Theatre where Hazel Hirsch played it for years). Chicagoan Bill Reiger was seen wiping away a tear for the loss.

Like Jim Roseveare, Warren Lubich likes to dig up obscure but worthy oldies. Among the seldom-heards he played were "Building a Nest For Mary," "Sonny Boy," "Kinkajou," "A Precious Little Thing Called Love" and "Chloe" (for an equally obscure T.O. Maga-



(L) The Avenue Theatre houses the only in-theatre Wurlitzer in San Francisco. (R) A full house greets the Lubich-Vaughn program at the Avenue.



Buster Keaton on the screen, Bob Vaughn at the console close cueing.



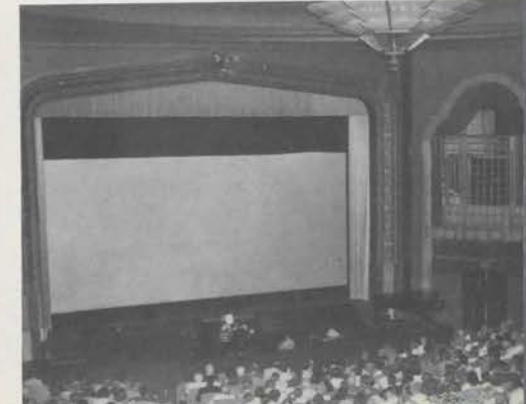
The Avenue Theatre's 3/14 Wurlitzer. Originally installed in Chicago's State-Lake Theatre.



From whichever coast, their interest is the same — theatre pipe organ. (L to R) "Cap" Young, Virginia, Woody Wise, California, Lloyd Klos, New York and Dick Loderhose, New York.

Warren Lubich, (L) and Bob Vaughn, (R) shared the program at the Avenue. Warren concertized then turned the console over to Bob for silent movie cueing.

Organ chambers at the Avenue are behind the Cinemascope screen. The small chambers flanking the proscenium once housed a small Wurlitzer.





Tom Hazleton at the Redwood City Cap'n's Galley Wurlitzer.



Note oriental motif on side of console at Redwood City.



John Steele announcing his next number at Campbell.

The Wurlitzer-Morton once owned by Buddy Cole is played by John Steele.



A beautiful display of pipe-work at Bill Breur's Cap'n's Galley, Campbell, California.



zine editor). He did one number played previously by Jim Roseveare, "Masquerade," using a different approach. His sing-along tunes were "In the Good Old Summer Time" and "Daisy." The audience responded with some lusty singing, especially during Warren's closer, "I Love you, California," the state's official song (by an A. F. Frankenstein, incidentally). The words appeared on the screen and folks from many states and countries joined in praise of "Sunny California" (which greeted conventioners arriving with a downpour, plus smaller squirts through the week).

Warren Lubich was warmly applauded by his audience for his very listenable music. Then it was veteran theatre organist Bob Vaughn's turn at the 3/15 console. Bob's forte is accompanying silent films and he picked a beaut — Buster Keaton's *Seven Chances*, wherein our hero will inherit a fortune — provided he gets married by nightfall. One of the big scenes is the mob of would-be brides who answer Buster's published advertisement. It's a different kind of chase — the hero pursued by several hundred disappointed frumps in wedding veils. The climax is a hillside scene, shot in Griffith Park

(L.A.) with Buster dodging an army of huge rolling boulders he has dislodged from the hilltop. Bob Vaughn never missed a cue. Tune title recognition plays a large part in the fun of a Vaughn score and he used "What Are You Waiting For, Mary?" as a love theme (yes, the heroine's name was Mary) and "Get Me To the Church on Time" for the bride brigade. The cue changes came a mile-a-second and Bob caught them all with the ease of an old pro.

It was an enthusiastic and delighted crowd which piled into the buses for the trip back to the Hilton. It was a weary crowd, too. First, eight hours of busing to and from the Sacramento pizza parlors, a fast bite and then to the Avenue for a dual concert. Even so, quite a few made straight for the fourth floor electronic organ showrooms.

Saturday morning was a repeat of the Wednesday pizza tours and since we had already visited the East Bay pizzerias, we headed for the two on the Peninsula Tour.

First stop was the Cap'n's Galley in Redwood City where the oriental motif on the side of the Wurlitzer console (from the Fifth Avenue in Seattle) caught our eye.

Artist Tom Hazleton made us feel welcome (even at that early hour). His program was varied and, as usual, his arrangements interesting and artistic. Everyone had been encouraged to jot down a theme on a paper that was found in the registration packet. A different theme was chosen for each program and Tom played an interesting improvisation on the theme chosen from our group.

Too soon it was time to reboard the buses for our next stop, the Cap'n's Galley in Campbell to hear John Steele.

The Campbell installation, although slightly smaller than Redwood City, was interesting for this housed the former Buddy Cole organ. The instrument seemed to be well regulated for the room. One of the more unusual "ranks" was the accordion mounted outside the chambers between the swell shades. A particular favorite of John Steele's program was his Disney medley. He played something to please everyone. This program brought our pizza tour to a close and we headed north to the city for a free afternoon before the banquet.

BANQUET/BLACKMORE

The conventioners were in a festive mood for the banquet, one of the few times the group assembles in one location. Many of the ladies, comfortable in slacks for the pizza plant safaries, now looked lovely in evening dresses. The men appeared in jackets and slacks, some even wore ties.

Procedure during the banquet was "as usual." Between gulps of prime rib, Convention Chairman Judd Walton and MC Stan Kann made the usual announcements regarding lost articles and told humorous stories.

After the clatter of dinnerware ceased, ATOS business was taken up in earnest. President Abernethy introduced the THEATRE ORGAN magazine staff.

Next it was Lloyd Klos' turn at the microphone. Lloyd is chairman of the Hall of Fame Committee. Before reading the selected additions to the





View of the banquet. Head table is in the background.



George Blackmore receives congratulations from Convention Chairman, Judd Walton.

A hilarious moment at the banquet — (L to R) "Doc" Abernethy, President, Judd Walton, Convention Chairman and Stan Kann, Convention M.C. and Vacuum Cleaner enthusiast, with the "vacuum-pipe" presented to Stan a minute earlier.

A tempest in a teapot was aroused based on the "no recording" rule.

It should be remembered by all members that rulings such as this are not set down by the host chapter.

The chapter is required to follow edicts set down by the American Federation of Musicians as to the condition under which artists must perform.

The San Francisco local is particularly strict on the recording rule and any artist performing while unlicensed recordings are being made is subject to heavy fine or suspension as well as possible ouster from the union if the infraction is flagrant.

Of course, the union if questioned on this, will rely on the ASCAP live performance copyright rule as well as their own, which theoretically would make ATOS an involved party on any litigation that might develop.

It is admitted that San Francisco's local of AFM takes a very hard line on this subject.

Hall roster, Lloyd presented a song written especially for Stan Kann by the late organist, Anson Jacobs, a ditty entitled, appropriately, "If Anybody Can, Stan Kann."

Then came the new entrants to the Hall of Fame. The names selected were Betty Gould, John Hammond, Mildred Fitzpatrick, Ambrose Larsen and Milton Page.

The ATOS Honorary Member selected was veteran organist Gaylord Carter, who was present. Always exuberant Gaylord was escorted to the podium. He thanked ATOS for honoring him and for their continued enthusiasm for the organ "which keeps me going."

Then came the roll call wherein conventioners stood up as the name of their state or country was called. Canada, England, Holland, Australia and New Zealand were represented, as well as many of the states.

Then, the comedy relief as a decrepit vacuum cleaner, rigged to honk an equally beat-up reed pipe, was presented to collector Stan Kann.

Next it was roll call time for organs. As the brand names were called, owners of the various makes arose and grinned at one another.

Bob Van Camp announced the selected ATOS Man of the Year, Joe Patten, for his untiring and successful efforts toward saving the Atlanta Fox Theatre and its 4/42 Moller theatre organ.

The laugh break was supplied by Stan Kann who demonstrated some of his pre-electric vacuum cleaners.

After the bus captains and store keepers had been applauded, the meeting was adjourned and the long walk down Market Street to the Orpheum Theatre started.

The closing convention concert starred British organist George Blackmore at the 4/22 Robert Morton. The upbeat spirit rampant at the banquet was still evident and the well-filled house gave a big hand to MC Stan Kann, whose antediluvian vacuum cleaner demonstration was still fresh. Stan introduced the organist and in a moment the white console spiralled upward in a beam of white light accompanied by that wonderful big organ sound. As the console turned, George Blackmore concluded his fanfare and announced a march medley. His instrumentation ranged from fife and drum,



calliope, bagpipes to full marching band.

There was a wealth of variety in Mr. Blackmore's selections and his treatment of them. Among his groupings were a Mancini medley, *Showboat* selections, a Franz Lahar operetta potpourri, a "quickstep" medley (one chorus of a list of standards in upbeat tempo) as well as the "Zampa Overture." His closer was a collection of San Francisco tunes.

During intermission, President Abernethy conducted the annual ATOS meeting. He named the four newly-elected board of directors members: Dick Simonton, Tiny James, Jean Lautzenheiser and George Thompson.

All four members of the top governing body agreed to accept a second year in their respective offices and the board re-elected them. Therefore, the 1975 officers remain: Dr. Paul Abernethy (president), Russell Evans (vice president), Erwin Young (treasurer) and Jean Lautzenheiser (secretary). With business taken care of, it was back to the organ and George Blackmore for the conclusion of his program.

The trek back to the Hilton through as weird an assemblage of street people as one could imagine, was a light-hearted one, despite all those characters lurking in doorways (no muggings were reported). The ATOSers made for the electronic showrooms and the ATOS record shop which did a very successful week's business. But it was all anticlimax for all but those who had signed up for the Afterglow boat trip across the San Francisco Bay. □

Christian Brothers plant in Napa Valley. Very interesting even if it was early in the day.



The Harbor Emperor takes aboard a jolly crowd for a trip around San Francisco Bay.

330 Wine Tasters Go To Sea With a Real . . .

Afterglow

The hardy souls hit the buses at 8 a.m. Sunday morning for the final scheduled event of the 1975 ATOS Convention. Seven busloads of drowsy conventioners sped down the road to the Napa Valley, in the heart of California's wine country. The first stop was the Windsor Winery where French bread, wine and cheese were served while groups of 25 were given the guided tour among the huge casks of fermenting grape juice. Many were surprised to see the press used to extract the juice; they assumed that this was accomplished by the stomping bare feet of maidens.

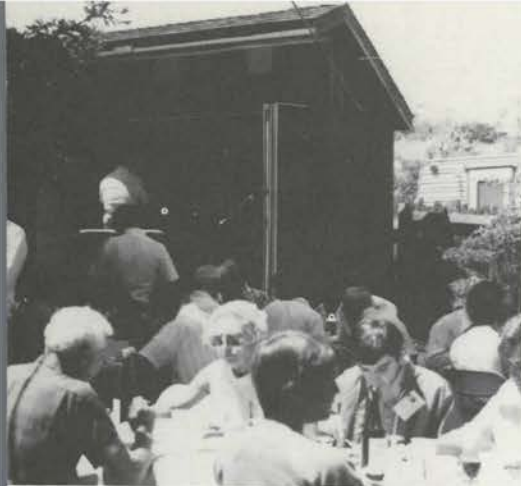
During the 1½ hours at the Windsor Winery there was something of a waiting line at the two "his" and "hers" comfort stations provided.

Then the buses reloaded and split into three groups. One section went to the Christian Brothers plant, one to the Mondavi fermenting facility and one to Beringer's juice joint. The bus captains pointed out interesting places along the way and generally maintained the high level of effectiveness which earned them gratitude of all conventiongoers. Needless to say there was considerable wine sampling at these fermen-

teries and about 1:30 p.m. the bus captains rounded up their charges and poured them onto the buses for the trip to the Bob Ensele ranch in Napa. The seven buses disgorged their high-spirited passengers, now hoarse from lusty singing, in the Ensele cow pasture (the only residents were two donkeys — "Popcorn" and "Peanuts"). The Ensele establishment is graced by a rare out-of-doors organ installation, a 2/9 Wurlitzer. For this occasion there were tables to accommodate the 330 visitors and a catered barbecue lunch was served while the pipes were played by Larry Vannucci, Lowell Ayars and a host of brave open console volunteers. The music was often peppy, and senior citizen Annie Olive was observed doing her high kick impression of a Rockette.

The Enseles provided four portable privies for the occasion and the waiting lines were therefore shorter. This event extended to 5:30 p.m., then the roisterers tumbled back into the buses for the one hour trip to the Berkeley pier. The singing was even louder during this jaunt. At the pier, the buses unloaded the happy passengers and the bus captains





Larry Vanucci is busy entertaining at Ensele's outdoor organ installation (See THEATRE ORGAN Aug. 1971, Vol. 13, No. 4., Page 41).



There could be many a headache in these huge casks of fermenting grape juice.



Everywhere ATOS goes organ music is a must. There wasn't room on the Harbor Emperor for pipe organ so a Hammond Organ with Leslie tone cabinets was put aboard. Organist Don Burke kept everyone happy.

After the winery tour, the Afterglow group assembled at the Ensele home for a western style barbeque. While eating, the travelers were treated to pipe organ music played by Larry Vanucci.



aimed them in the direction of the excursion boat's gangplank. The merrymakers were in high gear after an afternoon of wine guzzling and subsequent exposure to the sun, but all made it safely up the gangplank.

As the boat steamed south, the strains of a Hammond were heard. It was played by Don Burke. The boat passed the Oakland East Bay cities, then turned west to skirt now deserted Alcatraz Island, then out to sea, passing beneath the Golden Gate Bridge.

Although the passengers were not permitted to sample the bottles of wine they had collected during their winery visits, there was a well-stocked bar aboard so no one suffered.

On the return journey the ship again passed under the Golden Gate Bridge then turned north toward Sausalito, Belvedere and Tiburon as the sun set in a blaze of orange only slightly dimmed by incoming fog.

It was dark when the boat docked at Fishermans' Wharf in San Francisco. No buses waiting, so the excursionists hopped on cable cars for the final return to the Hilton.

Thus the 1975 ATOS Convention passed into history, although there would be a few wine "afterglows" next morning to prove the old adage that "the memory lingers on." That "afterglow" would illuminate many an ATOS proboscis for the homeward journey. Thanks, Larry Marton for the good final day. □

Good music, good spirits and good weather for the boat trip on the Bay climaxed a good convention.



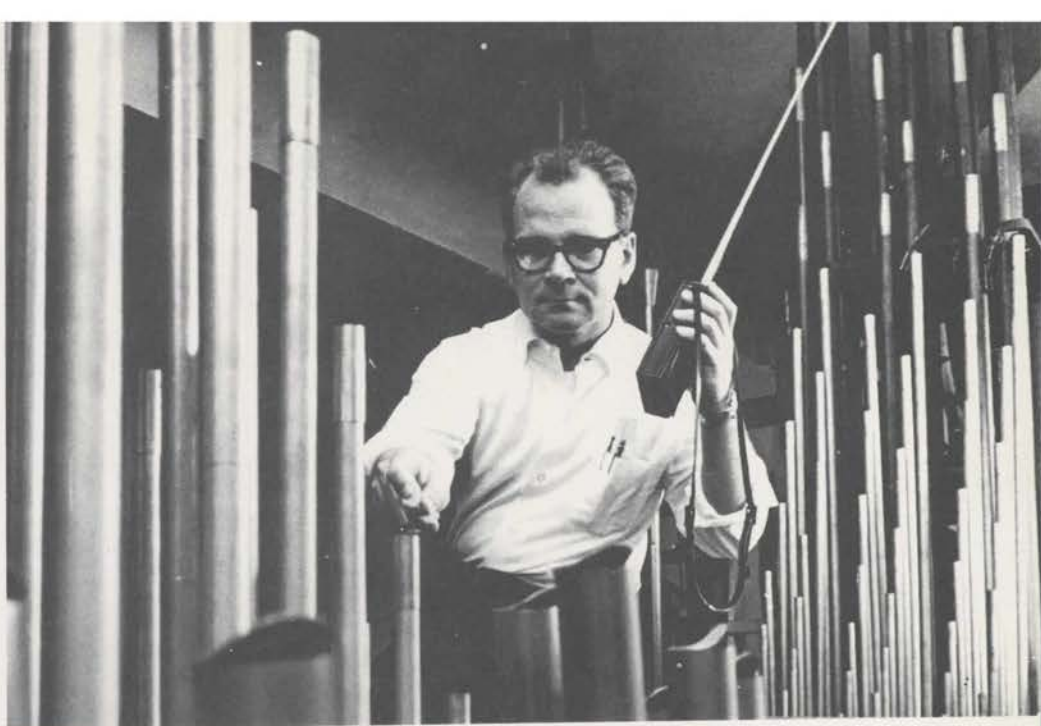


FOR THE RECORD

One innovation of the 1975 ATOS Convention was the gift to each attendee of a very special souvenir recording, a LP containing 12 selections played on Bay and Sacramento area organs, some current, some gone. The organists are Everett Nourse, Gordon Kibbee, Tiny James, Emil Martin, Len Rawle, Bill Langford, George Wright and Jesse Crawford (the last by miking a perforated paper roll). The organs range in size from a 2/9 to a 4/36, the latter being the now gone SF Fox Wurlitzer. The package was prepared by Doric Records and includes a jacket with a striking view of the San Francisco skyline and Bay Bridge across the front and back covers. Inside, the jacket notes include brief biographical sketches of 20 convention organists, plus notes about the organs and organists heard on the record.

The package was put together in great haste and there are a few typos in the program notes but a high quality of sound is evident in the record grooves. Most of the cuts are from previously released records. However, the tunes played by Emil Martin, Gordon Kibbee and Jesse Crawford have never before been heard on records e.g. Jesse Crawford playing "El Capitan" March. Other tunes are "Slow Poke," "Object of My Affection," "Tea for Two," "One Kiss," "Just One of Those Things," "Goofus," "Lara's Theme," "Coquette," "Dance of the Sugar Plum Fairy," "Blaze Away" and "Jealous."

Only enough records for convention goers were pressed and any extras remaining are not for sale. The only way stay-at-homes can hear the goodies on Doric's *Leave Your Heart in San Francisco* is to buttonhole a returning conventioneer. It's well worth that effort. □



JOE PATTEN — 1975 Honorary Member

by Bob Van Camp

In July of 1974 it was announced that Southern Bell Telephone Company was negotiating to purchase Atlanta's Fabulous Fox Theatre, and to demolish it to make way for a high rise office tower. Joe Patten, long time ATOS member, had restored the theatre's 4/42 Moller Deluxe in 1963 and kept it in perfect condition ever since. In the course of this, he had also become well acquainted with virtually every square inch of the Fox Theatre building. His love of both the organ and the building prompted his taking quick action to avert the demolition.

He assembled a group of knowledgeable Atlantans who shared his feeling about the building, and from this group Atlanta Landmarks, Inc. was formed, chartered by the State of Georgia as a non-profit preservation corporation. There followed a year of complicated negotiations involving Southern Bell, Atlanta banks, realtors, even the Metropolitan Atlanta Rapid Transit Authority, and City, County and State officials. Through all of this, Joe Patten was the prime mover and many weeks he spent more time in Save-The-Fox meetings than he did in his office. In late June, 1975, the results of all this hard bargaining fell into place, and contracts were signed making Atlanta Landmarks Inc. the owner of the Fox Theatre.

Now comes the real task of saving the Fox: assembling two and a half million dollars which will be necessary to retire the loans, with interest, by July 1978. But for the moment, one of the last of the great theatres remaining has been saved from the wrecker's ball. For the fact that the Atlanta Fox still stands, and the Mighty Mo' still plays, Joe Patten deserves the major part of the credit and ATOS' selection as Honorary Member for 1975. □

Electric Organs

An interesting sidelight and crowd pleasing part of all recent ATOS National Meets has been the electronic organ displays.

This year space was taken by four firms and their products received many hours of use by the Conventioners, between scheduled events.

The following were represented:

Allen organ — courtesy — Stevens Music.

Conn organ — courtesy — Golden Gate Conn Organ Studio.

Rodgers organ — courtesy — Rodgers Organ San Francisco store.

Yamaha — courtesy — St. Regis and Leuenberger of San Francisco.

ATOS expresses a warm thank you to the above who helped make the Roaring Twentieth roar. □



ATOS National Board of Directors (L to R) Russ Evans, Seattle, Wash., Vice President; Bob Van Camp, Atlanta, Ga.; W. "Tiny" James, Alameda, Calif.; Erwin Young, Middleburg, Va., Treasurer; Jean Lautzenheiser, Springfield, Va., Secretary; Dr. Paul Abernethy, MD., Burlington, N.C., President; George Thompson, Salinas, Calif.; R.C. Simonton, North Hollywood, Calif.; Allen Miller, Glastonbury, Conn.; Duane Searle, Denver, Colo. (Absent).

Board of Directors

MEETING, July 15, 1975

The meeting was called to order by President Abernethy at 8:26 a.m. with all officers, ten directors and 22 chapter representatives present. One director, Duane Searle, was absent. Results of this year's election of directors were:

- Richard Simonton, 1083 votes
- W. "Tiny" James, 1081 votes
- Jean Lautzenheiser 1061 votes
- George Thompson 806 votes

Discussions included:

1. The tax-exempt status for chapters.
2. Hoped-for reduction in cost of National Conventions.

Central Ohio Chapter announced a Regional ATOS Convention, November 28 thru 30.

Connecticut Valley Chapter announced a regional ATOS Convention, October 11 thru 13.

Editor George Thompson announced a need for technical articles, and solicits technical questions in order to re-institute the question-and-answer column.

National membership was reported in excess of 5400 as of July 16, 1975.

Members were reminded that National ATOS carries umbrella liability insurance for National events.

Action Taken:

1. A condensed financial report to be published once a year in THEATRE ORGAN.
2. National dues to remain at \$10.
3. First Class mailing of THEATRE ORGAN Magazine will be advanced to \$6.50 for 1976 because of increased postage.

Chapter representatives at ATOS National Board meeting.



4. The Historical Committee was dissolved and a Library and Museum Committee established with Tom Lockwood as Chairman.
5. A total of \$300 was appropriated to be used for the copying of song slides.

New Chapters

San Diego, California; Miami Valley, Ohio; and Gulf Coast, Florida were announced.

Future Conventions (National)

1976, Philadelphia, July 16 thru 22. Delaware Valley Chapter as host.

1977, Chicago, with CATOE as host.

1978, Connecticut Valley.

1979, Los Angeles

(An organ safari to England and France, July 22 thru August 6, 1976 is being planned).

Election of Officers

- President, Dr. Paul Abernethy
- Vice President, Russell Evans
- Secretary, Jean Lautzenheiser
- Treasurer, Erwin A. Young, Jr.

The meeting was adjourned at 12:15 p.m.

In Executive Session, following the Annual Board Meeting, the Board unanimously approved an appropriation of \$150 per month for an administrative assistant to the President, to be appointed by the President.

Unanimously approved Hall of Fame Committee recommendations. Unanimously selected the Honorary Member.

Respectfully submitted,
Jean Lautzenheiser, Secy.

Statement of Receipts and Disbursements

January 1, 1974 through December 31, 1974

Cash on Hand, 1/1/74	\$21,694.39
Total Receipts,	
including prepaid 1975 dues	67,474.93
Total Receipts plus cash on hand . . .	\$89,169.32
Disbursements	
National Office	\$11,879.79
THEATRE ORGAN (Livonia)	47,132.29
Membership and Circulation	
(Salinas)	5,793.20
Total disbursements	\$64,805.28
Cash on hand 12/31/74.	24,364.04
Total disbursements plus	
cash on hand	\$89,169.32

THOSE WHO FAITHFULLY SERVED

by Judd Walton, Chairman

No convention would be possible to operate efficiently without ATOS members who are devoted and dedicated. The recently completed convention committee is no exception. They have met regularly each month for over a year, to make their plan and work their plan, overcoming obstacles as they arose. The com-

mittee was originally organized under the chairmanship of Mr. Dewey Cagle who passed away only a few months after the planning activity started. It is a pleasure to introduce you to the members of the committee who have worked under my chairmanship since being appointed to this task. These are the people who deserve the credit for

the Roaring Twentieth Convention.

It would be impractical to attempt to give a complete outline of the duties of each of our committee chairmen. Suffice to say, one can be extremely proud of their activities which were culminated in the very successful Roaring Twentieth Convention, San Francisco, California, 1975. □



DON BAILLIE
Auditor



IDA JAMES
Registrar



DUKE WELLINGTON
Transportation



DALE MENDENHALL, JR.
Chairman, Sierra Chapter



WARREN LUBICH
Exhibits



BOB SCHMALZ
Co-Chairman
Annual Banquet



BILL STEWARD
Artist



FRANK KILLINGER
Souvenir Record Program



MIKE PRIDEAUX-BRUNE
Field marshal-general
of the Bus Captains



JIM ROSEVEARE
Pocket Pal and Member's
Guide of San Francisco



LARRY MARTON, MD.
Afterglow



RICHARD CLAY
Program Chairman



RON DOWNER
Home Tours



DORIS HENDERSON
Treasurer



BILL REED
Record Store



GARY BAUMANN
Co-ordinator of the Orpheus
Theatre Restoration Project



MARIAN SCHMIDT
Co-Chairman
Annual Banquet



JACK BETHARDS
Contracts for Artists
and Theatre Rentals



LORRAINE CAGLE
Secretary to the
Convention Committee



STEVE LEVIN
Pocket Pal and Member's
Guide of San Francisco

DINNY'S COLYUM

as
transcribed
by
Del Castillo



This is the time of the year when all the organ clubs they get together and hold convenshuns — o that reminds me I got a letter from a feller name of Jacobs about Lloyd Klos who is always messin around with organ clubs and organ magazines and organ convenshuns, and he rit me a letter and he says in it — Hear's sumpin about Lloyd Klos that he is sumwhat of a song-writer, rote a Dodgers Song and is workin on Here Comes The Easter Bunny, he may be bashful and not menshun his efforts but Im tellin ya, I think he is tops.

Now I like to get noos about people I think is friends of mine and that wood certinly take in Lloyd Klos, but do I have to put in stuff like that with poor spellin jest when Im bildin up a repetition as a riter? Look at the way he does, he rites the word Rote but then he says, and Im a-spellin it the way he does, he calls Mr. Klos a song-writer. Now aint that ridicilus. Just try to say that over out loud. you jest cant do it. It comes out wariter. And then take what he says about Efforts. I never in my life herd anybody say anythin except Effuts.

So now I better get back on the tract of what I was saying about organ convenshuns. Now the ATOS they jest had one in July in San Francisco and I couldnt get to it because I didnt have that much jack and Mr. Thompson he dont pay me enuf to take that much of a trip. So I thought to myself OK if I cant get to this one Ill just make up one of my own and pretend I was to it an what happened and all like that there. So I thought where will I have this Convenshun and who will it be for and of course I didnt have to think about that much because I made it up for the Elyvater

Operators Association and since it had to be where all the members they could ride up an down it had to be in Noo York City because that is where the tallest elyvaters is.

But then I thought what the heck I wanted this to be a Convenshun about organs and organ musick so then I had a insperation and I thought I will get all the organ players who use to ride up into the spotlight on elyvaters I will make them honerary members and then we can go round to the places where they is still organs on elyvaters and all the regular members can have fun goin up and down and all the honerary members can have fun workin the express elyvaters on the skyscrapers and everybody will have a real whiz of a time. So I set the time for the Convenshun on a Sunday when the offices to the bildins is closed an I reserved rooms on the top floors of the highest hotel I could find and I figgered I was all set.

Well, I figgered rong. In the first place they wasnt scarcely any organ elyvaters in use. I thought for a big slam bang openin I would have the organ on the elyvater in the Music Hall and so I went to see the show and you know what, all the organ player does is to come slidin out from behind the curtains and when he is thru he slides back again so they aint no kick to it atall except the organ sounds so good you can forget about that they isnt any elyvater. So then I started goin round to some of the other places I remembered about like the Paramount and the Roxy and the Rivoli and the Strand and so forth et cetera and they was either tore down or they was changed into offis bildins or churches or the organs they wasnt there any more. But finely somebody told me about the Beacon Theayter and the organ

not only went up and down but they was a real live organ player who plays it and so I went to the mgr. and at first he wouldn't go for it but I him what a fix he was in and so finely he says OK. So then I sent out notices to all the elyvater operators who was members of the Association and then I rounded up about a half a dozen of the old time organ players who use to play in them big theayters where they made a feature of them acomin up into the spotlight an so a lot of people they showed up and we had a big openin dinner where we had a organ player aplayin songs like Rum And Coca Cola, and Jest a Cocktail For Two and the Beer Barrel Polka and Tokay and Drink Drink Drink and Ida Sweet As Cider and Brown October Ale and a lot of stuff like that there to get em in the Mood. And then for my boys they played stuff like Goin Up and Youre The Top and Breezin Along With The Breeze and Up In The Clouds and Half Way To Heaven and High Up On a Hill Top. So that was on a Sattiday night and the next mornin was Sunday and we all trooped over to the Umpire State Bildin and the organ players took turns runnin the elyvater and we would rush out from the Local to the Express to the Special to the Executives and back down, and after lunch we went over to the theayter and the regular members they took turns punchin the buttons to go up and down and the regular organ player had showed them how to punch the buttons that made tha auto horn and the train wissel and the telyphone bell only they pertended it was the elyvater bell, and then the organ player he come back on and he had the words to the song put on the screen and everybody sang I Hear You Callin Me, and just then I woke up. □

CONNECTICUT VALLEY'S "Autumn Serenade" AMERICAN THEATRE ORGAN SOCIETY

REGIONAL CONVENTION

SAT. - SUN. - MON. — OCTOBER 11-13, 1975

FEATURING

Lowell Ayars - Ashley Miller - Lyn Larsen



REGISTRATION INFORMATION
POST OFFICE BOX 112
HARTFORD, CONNECTICUT 06101

4/28 MERGER

by George Allen
Photos by George Timanus

PART II

In the first installment, unable to find a complete instrument, Mr. Allen described how he assembled an organ from choice parts of three Wurlitzers and installed it in a special building attached to his home. As the installment closed he was ready to fire up the blower for the initial shakedown.

The time had finally arrived for our first air test which would, I hoped, bring 12 tons of inert wood, metal, leather and wire to life in a glorious crescendo of music. A push on the console "start" button stirred up a distant rumble as the blower sprung into action, and suddenly we had what sounded like a full-blown hailstorm on our hands. Air was leaking from hundreds of chest valves and no amount of adjusting could stop them. They wouldn't seat. Dropping a bottom board, I pulled a valve and examined it closely. The two leather valves were tightly seized to the rod due to years of verdigris that thrives on the leather nuts, so that they couldn't "flex" and make a tight seal. Sadly, I switched the blower off. The task ahead would be enormous. We had to remove all bottom boards, every valve, polish every rod, replace all nuts and felt washers and install 3,500 new valves. To this day I cannot figure how they got by our rigid

Extra heavy bass strings are strung on the Hardman player piano by Steinway-tuner Dave Miller. Piano was completely rebuilt with soft and loud expression, sustain and a near-authentic harpsichord.



rebuild procedure initially, unless we weren't getting enough pressure from the vacuum cleaner we used as a wind source during the early test stages. It was my first big boner and shot the whole summer.

Air capacity can be just as important as air pressure. I had a 7½ hp blower but needed 10 hp to handle the present 28 ranks, which included those enormous air-guzzling 16' Tibia Clausas. After a fruitless

After arrival from factory, the 1360 lb. 10-hp blower was completely disassembled before it was skidded across lawn and down incline into blower room. George Allen works on blocking while George Timanus gets his back into it.

Spencer Orgoblo No. 30466, built June, 1970. Duct at left carries 15" wind and large overhead line 10" wind. Starter controls and silicon rectifier on wall at right with transfer switches for 54 amp generator (below). Rectifier is cut in, in event of generator breakdown.



search for a large blower I drove up to see the Spencer people in Hartford. They custom-built a 3-stage "Orgoblo" with 10" and 15" pressure outlets utilizing the new-type wind vanes which scoop more air. The delivery rate is 2100 cfm at 10" and 350 cfm at 15" after regulation. The motor is a slow speed 1150 rpm, 220-volt, 3-phase unit designed to cut down on wind turbulence.

Also, the 10" pressure metal output line is led into a big 18-cubic foot muffler chest before entering the chambers to further reduce wind noise. The chest has three staggered baffles to slow down the air stream and all inside surfaces are covered with heavy felt glued into place. The blower motor is the enclosed cage type and has no dripping oil or grease cups. There are just the two Alemite fittings which are filled

with a grease gun only once a year. Keying voltage is supplied by a 54-amp, 12-volt generator driven by a 2 hp, 220-volt motor and there's a standby Durst 35-ampere silicon emergency rectifier in case of breakdown.

Of all rebuild jobs the console is the most formidable and should be approached with reverence and loving care. In this plastic age mine is an honest example of hand craftsmanship and skilled knowhow. One can only imagine what it would cost to produce such consoles today. I spent one entire winter carefully taking it down and wound up with a sheaf of notes and wiring diagrams that filled a binder. The empty shell was stripped of its heavy cream paint and I had a refinisher bring the richly-grained mahogany veneer back to its original state.

Pneumatics were releathered, the brittle silver stopkey contacts replaced and handmade bridles installed. Black and white keys were balanced, rebushed and recovered with a plastic imported from England by Pratt & Read of Ivorytown, Conn. Stopkeys for the new ranks were added in family order, and every stop was re-engraved and polished by Hesco of Hagerstown. Three small pilot lights for Generator, Crescendo and Sforzando were installed on the backboard. Also an ON-OFF switch for the piano and a SOFT piano switch for long-term use (the piano pedal is for short-period use). The only non-Wurlitzer items on the console are five cancels for the four manuals and pedal, using electric switches wired in tandem with the stop magnet chests.

Couplers and unification give greater flexibility and now was the time to make just one addition to the superb coupler arrangement with which the Publix No. 1 console was already endowed. A 6-2/5' (major third) coupler was added to the Solo manual. This is the final coupler setup:

PEDAL: Acc. to Pedal, Great to Pedal, Solo to Pedal.

ACCOMP: Octave, Solo to Acc. Solo to Acc. 2nd Touch, Solo to Acc. Pizzicato.

GREAT: Sub-Octave, Octave, Solo to Great Sub-Octave, Solo to Great 2nd Touch, Solo to Great Pizzicato.

BOMBARDE: Octave, Great to Bombarde, Octave, Solo to Bombarde, Sub-Octave.

SOLO: Octave, 6-2/5' Third.

The Solo to Great Bombarde Sub-Octaves enrich the sound tremendously, of course. And the 6-2/5' coupler on the Solo has several advantages including that of making fast single note chromatic runs along the scale in thirds, quite a difficult feat even for a young Crawford. Two mutations, a Fifth and a Tenth were wired into the Solo Tibia which broadened its range to: 16', 8', 5-1/3', 4', 3-1/5', 2-2/3' and 2'. Stopkeys were also installed to control special features such as String Chorus, Fanfare Trumpets, Solo String Celeste Off, and similar combinations.

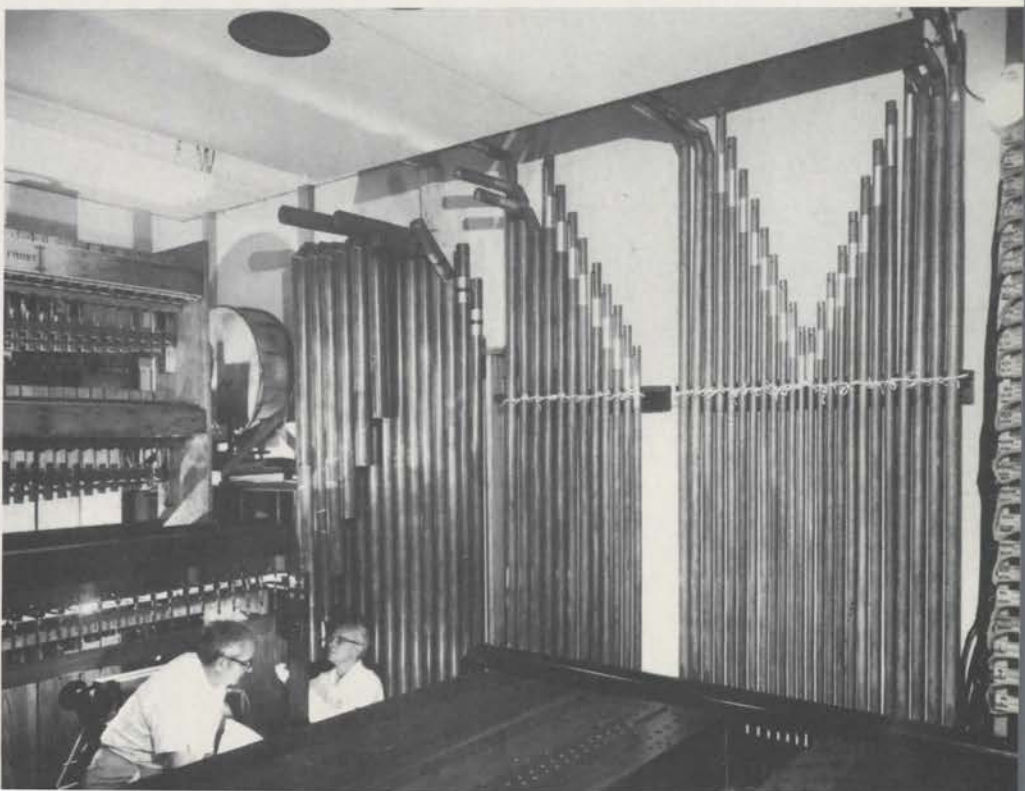
My second big boner was miscalculating the space needed for the relays and switch stacks. I thought they'd fit nicely into the blower room, certainly by double-decking. But when everything was unpacked and laid out, the units stretched over half the basement. And that's where they remained. This meant running nearly a hundred 80 ft. cables from the chambers through two 25 ft. cement ducts buried in the ground. Ringing out junctions between these isolated areas was accomplished by means of intercoms

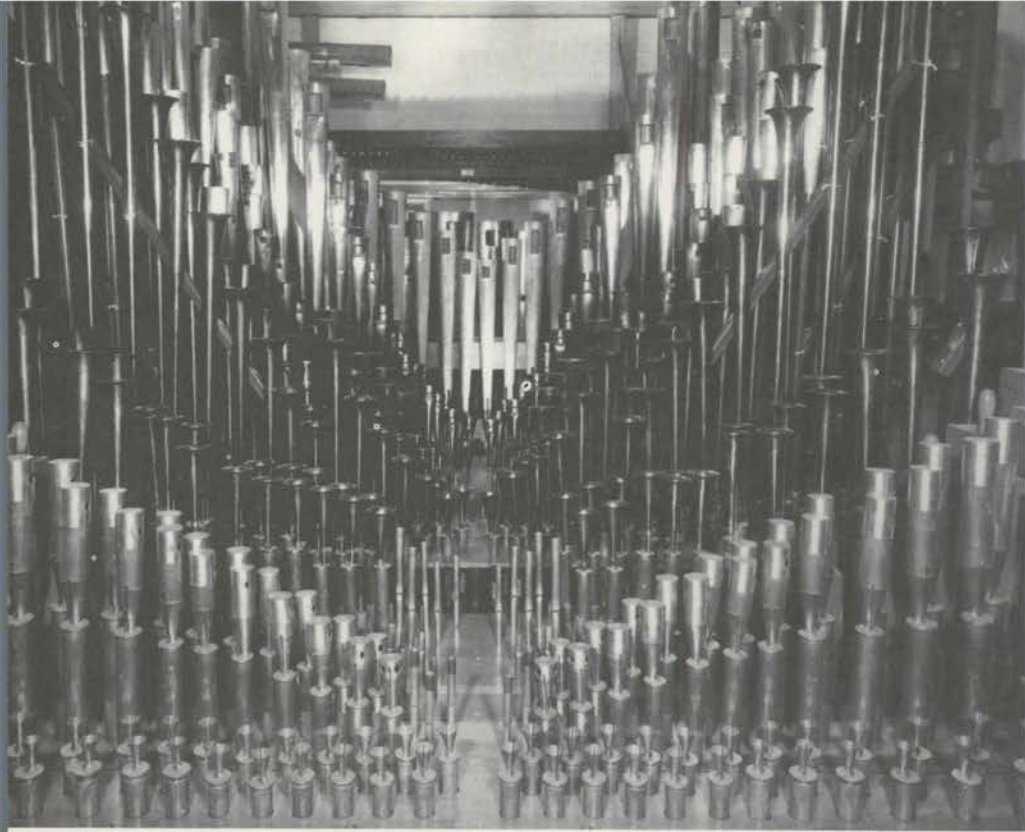
which are now permanently installed.

Just what do we mean when we talk about that enthralling "theatre organ sound?" It's probably a combination of many things, many sounds, that once surrounded us in a warm envelope of pure joy as we sat in the lush perfumed twilight of a movie palace during the organ interlude. The throbbing Tibias, the cutting edge of Brass, the shimmering Strings, and a tiny man or woman in the far distance bringing all this forth from a huge white console under a brilliant arc spotlight. There were other sounds too: the tinkling Bells, the Chimes, the Xylophone, the Marimba, the Piano, the Drums. Percussive sounds; the icing on the cake. They were part of the reason those consoles carried brass plates which read: "Wurlitzer Hope-Jones Unit Orchestra."

This is why I would like to go into more detail concerning our tonal and non-tonal percussions. After much trial and error certain locations for each device were finally arrived at. Even then, the Xylophone and Glockenspiel were only recently brought closer to the Solo shutters. There are actually five toy counters at various spots. In the Solo Chamber: Snare Drum, small Tom Tom, Fire Gong, Temple Blocks and two

Ed Dornfeld, right, and Joe James check out junctions in main chamber. On wall, left to right: Solo String 16', Solo String 8' and Viol d'Orchestre and Celeste 8'. Hanging from ceiling is the 64 sq. ft. baffle for electronic string bass, with 3 speakers visible.





Solo chamber, front to rear: Kinura, Vox Humana, Tibia Clausa, Saxophone, Brass Trumpet, French Trumpet, Oboe Horn, Post Horn, Tuba, Violin, Violin Celeste, Cello, Musette and 16' Oboe Horn offset. Tibia Plena was installed later.

Joe James tests marimba magnets. His son, Dennis, and daughter-in-law, Heidi, are making quite a name for themselves in the concert field. Pipes are: front, French Horn, Concert Flute, Solo String, Solo String Celeste, Open Diapason and 8' French Horn offset.



Rain Machines (one for light rain, the other for a downpour). In the Main Chamber: Band Drum, Tympani, Klaxon, Bird, Doorbell, Train Whistle, Horse Hoofs and three Cow Bells. Behind the mixing chamber in studio: Maracas, Castanets, Tambourine and Triangle. On the overhead platform: 18" Zildjian Crash Cymbal, Snare Drum with wire brushes, 18" Chinese Gong, 11" Sizzle Cymbal, 10" High Hat (a standard dance band item fitted to a large pneumatic action), 20" Persian Gong, large Tom Tom and Shuffle. And on the wall near the Piano: Orchestral Drum, Kettle Drum and an unusually large airmotor operated Surf with a metal barrel full of dried peas which sound very wet when activated.

Rhythm music and orchestral effects are further heightened with the help of three electronic circuits. One is the upbeat relay, designed by Joe James, which brings in a choice of five rhythm devices on the after-beat of the pedal. These same devices can also be played on the down-beat either on 1st or 2nd Touch pedal. The second is the flip-flop circuit for the Marimba and Master Xylophone which drives them in alternate reiterating fashion rather than two notes simultaneously, which was Wurlitzer's practice. And last, the 8-foot electronic String Bass.

No organ pipe can give the sharp cut-off of a plucked bass viol string, yet it is a beautiful rhythm backup for popular music. I wanted a deep bass, one with authority, and George Denham set to work to build just that. Instead of a speaker or two in a small cabinet George took another approach. Four 1/2 inch thick, 4 x 8-foot sheets of plywood were criss-crossed, glued and spot nailed to form a solid sandwich one inch thick and 8 feet square. Near the center were mounted four heavy duty permanent magnet 12-inch speakers with special heavy mesh cones, and the 64 square foot baffle board was hung by chains from the main chamber ceiling, speakers facing downward. Either a slap or bowed string bass note can be produced by a switch at the console.

At one time I considered putting the tonal percussions under expression in a separate chamber but this was rejected for several reasons.

First, it eliminated "another" expression pedal. And second, only a few percussions really needed control of volume. Therefore, in the Solo Chamber we mounted the 25-note Xylophone, the 25-note Tuned Sleighbells and 30-note Glockenspiel (the low octave was rewired a sub-octave below to increase its range). In the Main Chamber we erected the 49-note Marimba and over this the 25-note Cathedral Chimes, the 49-note Master Xylophone and above the console, on a platform, the large scale 49-note Deagan metal bar Celeste. All organ tonal work and regulation, incidentally, was done by Dave Davis who is a specialist in this field.

Some of you may have Ray Bohr's great RCA disc *THE BIG SOUND*, recorded on the Paramount Wurlitzer in 1956. One number, *Melody of Love*, is particularly interesting; it features a wonderful pizzicato Tuba over a sustained melody. Then again you've probably heard it done on some of George Wright's recordings. Wurlitzer's pizzicato relay was an ingenious thing in its time, yet it is rarely heard today. Found only in the large organs, I imagine many are just not in working order. Seldom used over the years, they gradually deteriorated. Unlike the common relay, the pizzicato relay is sensitive to adjustment and when rebuilt should be rebuilt from the ground up. Thin membrane must be used for the pneumatics (as the factory did) which I learned after recovering them with brown leather. It was too stiff. I had to remove all leather and redo the pneumatics with membrane. Two adjustments are necessary, the contact finger clearance and air valve escape. Once these are balanced the relay works consistently with just the right amount of "pizz."

Then, of course, there is the Piano. The sustained tones of the organ form a perfect backdrop for the percussive quality of this instrument. The organ piano is an upright Hardman player that was rebuilt by Dave Miller, including heavy bass strings that add more fortissimo to the lower octaves. The pneumatic layer action works from the organ relays by means of Reisner magnets, using special armatures to insure positive cut-off. There is a sustain, two stages of expression and a Harpsichord



George Allen and his "4/28 Merger" console. It was a long haul, but now — "...life can be beautiful."

effect has been incorporated.

The studio grand piano is not connected to the console but is used when several artists are featured. I discovered it in a small antique shop in upper New York state, hidden in a corner and covered with years of grime and neglect. I did not get involved in its rebuild (ask anyone who has tried it) but had a professional take it completely down and restore it to top condition. This piano is a Weber with Aeolian Duo-Art reproducing action. The price in 1924 according to a New York retail price card I have was listed at \$2,500, or about \$5,000 in today's cheaper dollars. That was why these pianos were found mostly in the homes of the wealthy.

Wurlitzer shipped over 2,200 Unit Orchestras to all parts of the world during the 33 golden years of their manufacture and the era abruptly ended during the late 1930's when their complete inventory of organ parts — jigs, cabinetry, chests, pipes, keyboards, everything — was piled high in the yard at the rear of the factory at North Tonawanda and went up in the smoke of a huge bonfire.

The story could have ended there, but a small group of enthusiasts shared a vision back in the mid-'50s. A legion of organ enthusiasts banded

together and many an organ was saved because ATOS (then ATOE) members arrived before the junkman. Or better still, they brought many slumbering giants back to life in their natural environment, the motion picture palace. Yes, a new era has been born, and with it has flowered a new generation of fine organists. And many console veterans are still with us. Life can be very wonderful, after all! □

Since the first "4/28 Merger" installment appeared in the June issue, the organ has been dismantled and readied for shipment to California. George Allen has moved to Altadena, near Los Angeles, and plans to install the organ there.

Needless to say, the many people who helped on the project are deeply disappointed at this turn of events.

FINIAN'S RAINBOW.

Max Finian's new Yamaha E-10 gives him a big rainbow of colors and features to brighten his playing.

"So I'm brilliant!" That's just how Max hears himself on the Upper Preset Tones of his E-10 (Chimes, Accordion, Piano, Harpsichord, Vibraphone and Hawaiian Guitar).

Max also likes having a choice between Touch and Automatic Vibrato, and between Touch and Attack Wah Wah.

"Such rich colors," says Max, referring to the E-10's variable tone levers.

"And there's a rainbow of percussion and rhythm colors too."

Max means, of course, that his E-10 has 4' and 2-2/3' Percussive, Cymbal and Brush Percussion, and fourteen *combinable* Auto Rhythms.

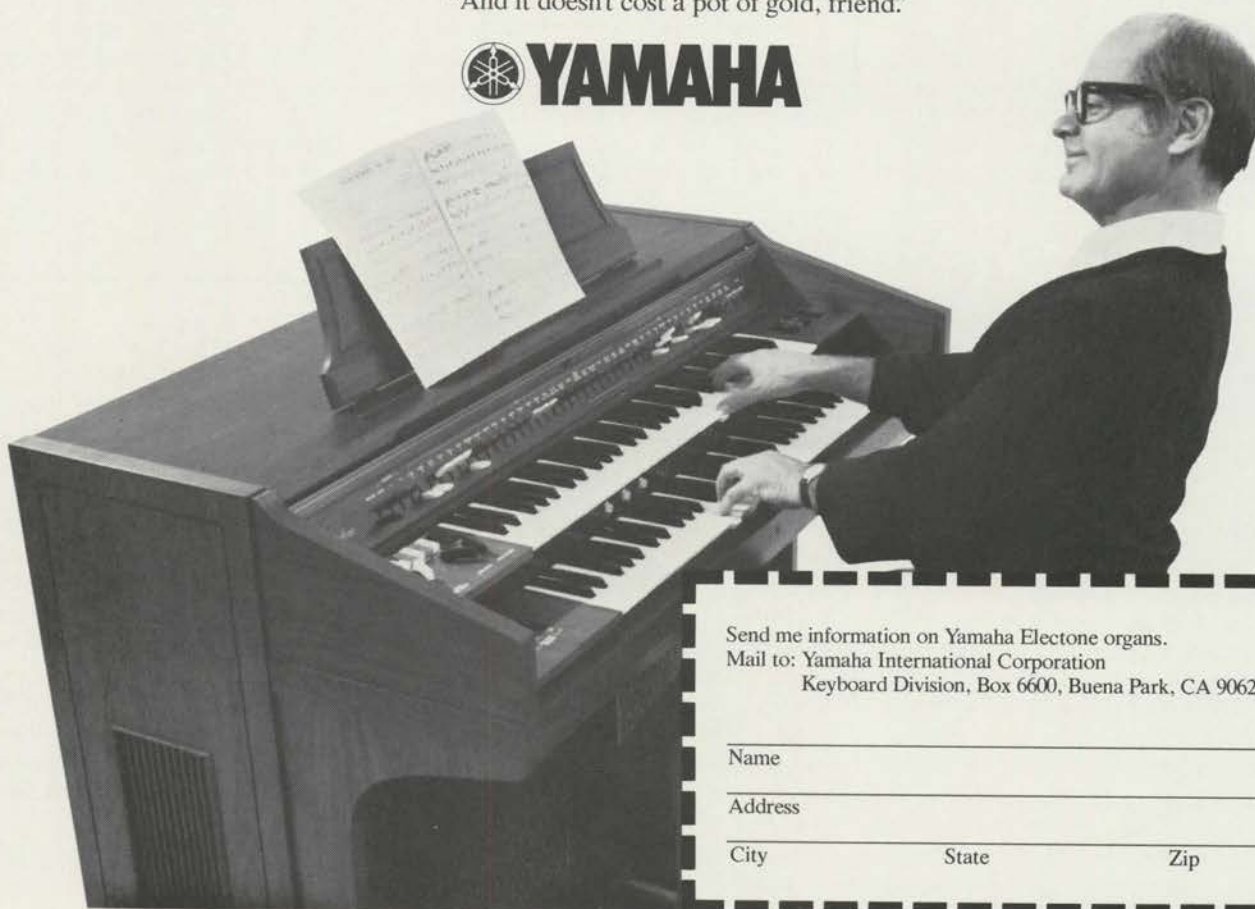
But the best way to understand what Max Finian means is to play an E-10 rainbow yourself at your nearby Yamaha dealer.

One further comment from Max:

"And it doesn't cost a pot of gold, friend!"



YAMAHA



Send me information on Yamaha Electone organs.
Mail to: Yamaha International Corporation
Keyboard Division, Box 6600, Buena Park, CA 90620

Name _____

Address _____

City _____ State _____ Zip _____



“Our David”

Chapter II

by Rosa Rio

Since the feature article on David Scrimenti appeared in the April 1973 issue of THEATRE ORGAN, so many wonderful people expressed interest in my sightless organ student that I should like to bring you up to date on his musical progress.

I have been teaching David three years. Having been asked by his parents if I would teach him to play the organ, it was a challenge I couldn't refuse. But I found that David was no ordinary student. He has perfect pitch and can identify any chord by its pitch name. He is capable of playing most music he hears on radio and television.

During the past three years of electronic organ instruction, I have also introduced him to the sounds of the pipe organ, and once he heard the 3/13 Marr & Colton in the

Participants in the sixth annual recital for Huntington Congregational Church, April 12, 1975. From left, David Scrimenti and Rosa Rio, organ soloists; Mrs. Elmer Kellogg, co-chairman; Mrs. Nancy Ibsen, vocalist; and Bill Yeoman, director and MC for the program.

David Scrimenti stands at the Weavers' console, while judges deliberate during Connecticut Valley Chapter's Junior Scholarship competition in 1975. Judges, from left, are: Alfred Colton, Kenneth Beyer and Allen Miller.



Thomaston Opera House, he made it a must to learn to play that instrument.

David is now ten and he has never hesitated to play before an audience. I have seen that he has acquired the basic fundamentals: harmony, intervals, good fingering, etc. In other words, I wanted him to be recognized as a musician and not a sightless person. However, when he plays, everyone is overcome by his strong, emotional playing and his God-given talent.

For obvious reasons, I did not enter David in any contests until I felt him ready for competition. This year, I gave him the green light to enter the Junior Theatre Organ Scholarship competition, sponsored by the Connecticut Valley Chapter of ATOS. The contest used the 3/9 Marr & Colton in the home of Mr. & Mrs. Harold Weaver, and 18 students competed. To everyone's surprise, David Scrimenti was judged the winner over some very talented participants.

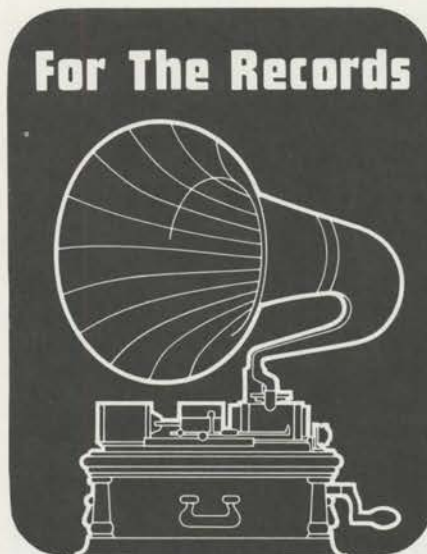
On April 12, 1975, David appeared with me at the Shelton Intermediate School in an organ concert, sponsored for the sixth year by the Huntington Congregational Church. He was sensational and well received by the audience who asked for more of his music. It was his first commercial venture where people paid to hear him.

So you see, "Our David's" musical prowess has evolved with his physical stature these past three years, and he's now preparing for a career in music. He receives normal schooling and has a special teacher for reading Braille. With a good foundation in music and his uncanny wit, the world is going to be his oyster. So watch your newspapers, magazines and television sets; Our David is on his way to stardom. □

moving?

Send your change of address to . . .

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



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.

For The Records

EVERY NIGHT IS MUSIC NIGHT, William Davies at the Mighty Wurlitzer of the Gaumont, Manchester Theatre. Acorn label No. CF 250 (stereo), \$9.25 (air) postpaid from Mr. Tom Herd, Amsel Cottage, 19 Coupe Green, Hoghton, Preston, PR5 0JE, Lancashire, England. (checks on US banks made out to the Lancastrian Theatre Organ Trust are accepted)

William Davies might be described as a master of the frenetic; a majority of the selections on this recording are fast moving, in part or whole. This is not a criticism; in fact, all of the "fasties" are entertaining. And the moving selections are well balanced by slower ballads and standards sandwiched between them. The organ is the by now well-known 4/14 Wurlitzer formerly in the Manchester Gaumont. It is now removed, and in storage in care of the Lancastrian Theatre Organ Trust, a local group of British enthusiasts who depend on the income from records such as this one to relocate threatened organs in their areas to permanent homes.

Selections are *Tritsch-Tratsch Polka* (Strauss), *Butterflies in the*

Rain, Mexican Fire Dance, Knave of Diamonds, How Beautiful is Night, Cherokee, Passepied (De-Libes), *Scherzo* (Litloff), *Fantasy 'Up North'* (Croudson), *Selection of Gracie's (Fields) Songs, Little Serenade* (Tomlinson), *Toy Town Trumpeters* (Davies), *Selection from George Formby Memories*. Not too much here familiar by title but it's a fine opportunity to escape from the "old hat" repeats being recorded by too many US organists. The medleys contain a number of unlisted old favorites. All of the music is first rate and Mr. Davies' performances are fine except when he descends to the cheap tricks one might expect of a corner pub plug-in plunker. Luckily such backsliding is minimal although it also faulted a previous pipe recording by Mr. Davies reviewed in this column.

Recording is excellent and the organ is obviously in top shape. The jacket bears an excellent photo of the double stoprail console with Mr. Davies standing by. The console is a Wurlitzer style we've never before encountered. The keydesk is supported beneath the side jambs with ornate, wide gold-flecked double bolsters and the console endpieces above the bolsters are doubly wide. The jacket notes trace Mr. Davies distinguished career as a musician in broadcasting, theatres and with the Jack Hylton orchestra. He wrote his own jacket notes describing the music presented and Side Two is a tribute to his native Lancashire where he is a vice president in the Trust.

GOLDEN MOMENTS with Frank Cimmino at two Wurlitzer pipe organs. HMR-932 (stereo). \$5.50 postpaid from HMR Productions Inc., 574 West Court, Scotch Plains, New Jersey 07075.

Harry Randel and Bob Balfour have been recording theatre organ for about 15 years, mostly for release on other labels. Often dissatisfied with the final results on discs, they decided to strike out on their own and follow through in all aspects, from initial taping to licking the stamps on record mail orders. They have some ambitious plans for future releases which promise a recording by Jim Leaffe and another by Frank Cimmino.

Frank is the popular resident organist at the Suburban restaurant in Wanaque, New Jersey, where buffs may go to munch on a Lasagne while enjoying the sound of pipes (circa 15 ranks), thanks to the acumen of owner Jim Provesserio. But that instrument is not involved here; rather we are treated to the magnificent sound of the Broadway (New York) Beacon Theatre's 4/19 Wurlitzer on Side One and the engaging and bright tones of the Rahway (New Jersey) Theatre's 2/7 Wurlitzer on Side Two. This provides an opportunity to compare the recorded qualities of a large and small Wurlitzer as played by one artist. We are happy to report that the smaller organ stands up very well in the comparison, with the larger one being superior chiefly when the organist makes sudden demands for volume and also in the more random tremming of the larger instrument.

Quite naturally, the platter opens with an Italian medley ending with *Funiculi Funicula* (the selection of tunes hints strongly toward those requests which encourage record sales across the console), then a medley of "Amour" — *My Way* and *So In Love*. Then *Tea For Two* and an engrossing *September Song*. These tunes are played on the 4/19 Beacon Theatre organ. Side Two, played on the Rahway 2/7, opens with that fine old Italian tune *Sunrise Sunset*, continues with the fine new Italian tune, *Somewhere My Love* (yes, again!) and then goes into that fine old Italian tune, *Three Coins in The Fountain*. All are nicely phrased and Frank even conjures up an attractive solo from the 2/7's resources. We can't vouch for the nationality of *Hernando's Hideaway* (other than Tin Pan Alley) but *My Own True Love* is obviously Italian (via Dixie) although composed by Austrian Max Steiner. We aren't being facetious. There's a certain charm in the Cimmino approach to a selection which we like to think harks back to the unquestioned musicality of his lineage.

Poinciana is a next-to-closing tune and for the closer Frank, again thinking of those spumoni nibblers who request tricks from the organ, offers *Bye Bye Blues* with a steam train takeoff. For the benefit of those organists who like to attempt this effect, the weak point is always



Frank Cimmino at the 2/7. Good, except for the 'schmears.'

the locomotive bell. That stationary brass rectangle is no match for the doppler effect of the tolling bell — so, for an authentic sound glom onto a real bell, or record one. Frank's huffing and puffing effects are well done and may arouse nostalgia in the minds of anyone old enough to remember steam trains.

Playing is generally good (Frank has an interesting way of using trem during the Beacon Theatre segment), although he too often reveals that he was raised on plug-ins, judging from his use of less-desirable "Hammond honkers'" tricks. Frank's registration is excellent on both organs and he knows how to use expression pedals and volume contrasts. Technical pickup of both organs is tops. The review pressing was pocked with far more clicks and pops than is usual, although the recent and enduring petroleum shortage may be responsible for a lower grade of record surface, a flaw we have noted also in the products of such majors as RCA (formerly Victor).

Jacket notes provide information about Frank and the two instruments. A very good first bid by a new record producer.

THE NIGHT IS YOUNG, Dan Bellomy playing the Casa Manana Theatre (Ft. Worth, Texas) 3/11 Wurlitzer. No. CR-0144 stereo. Available at \$6.00 postpaid from Concert Recording, Box 531, Lynwood, Calif.

Here we go again. Another "first" recording for both artist and instrument. The latter is the model 235 Wurlitzer installed in Fort Worth's Worth Theatre and premed by Paul H. Forster in 1927. When the Worth

Theatre was doomed the organ was purchased by Mr. and Mrs. Howard Walsh and donated to the local Casa Manana theatre-in-the-round where it was dedicated by Rex Koury and Paul Forster (at 80) in the early '70s. So much for history.

Dan Bellomy has been up to here in music since roughly his 5th birthday. He became a "product specialist" (e.i. demonstrator) with Thomas following a stint as staff organist at the Casa. Dan is certainly one of the most promising of the younger generation of pop wind merchants and this recording offers a sampling of his talents.

His interpretation and phrasing are good and his registration well-selected — except for one area: Dan seems to have a thing for tintinnabulation. Therefore, the sound of reiterating orchestral bells (often in full chords) frequently tops full combinations. Luckily, the timbre and volume of the pipes tends to deflect or cover the worst of the unpleasant clashing of too close intervals at high pitches. Yet, the selections where this effect is used would be much pleasanter to listen to if the bells had simply been omitted. But that's Dan's problem. The bell dissonance isn't heard in a majority of the selections.

Everything's Coming Up Roses is played in a snappy console riser style with plenty of bells and glockenspiel throughout. *You'll Never Walk Alone* enjoys a subtle, understated treatment. The slow build in volume required for this tune gives Dan an opportunity to exploit the excellent strings and Vox as the re-



Dan Bellomy. O' — those blessed bells! (Stufoto)

strained crescendo progresses. Then it's the well-regulated Tibia for some skillful open harmony. The climax is never overpowering and it's followed by a *sotto voce* Coda. One of Dan's best arrangements through its entire 6:10 minutes. It's back to rhythm, fire sirens and the Klaxon horn for a riproaring *Thoroughly Modern Millie*. One of Dan's talents is in the imitative area; he can duplicate the sound and much of the essence of his favorite organists, although he normally avoids just copying, except in special cases. An allowable case is *Open Your Eyes*, a tune forever entwined with the memory of Eddie Dunstedter. And the way Eddie played it was deceptively simple. Dan comes about as close as one can come to catching the Dunstedter charisma in this version, the only recreation we've heard which comes anywhere near the original. Next, its 6:21 minutes of tunes from *Fiddler on the Roof*, all good — but those blessed bells!

Dan brings the console up on Side 2 with *Who Cares*, both as in big band rhythm (plus bells) and as a Tibia-heavy ballad. There's a hint of George Wright here but only by device. It's not a copy. But the next selection, *Just My Bill*, smacks strongly of Millie Alexander's fine arrangement recorded at the Wiltern. That little chromatic run from the chord 7th down to a flatted 5th then up a half tone is one of several typical "Millie-isms" which color the arrangement. And there's a touch of "George" in *That's My Desire*, which features a sharp reed melody line with the exaggerated variations recalled from the Wright arrangement. *The Lady is a Tramp* is played "four to the bar" in the pedal department to accent an interesting rhythm variation on the melody line, or "ride" as it was called in the "Swing" era. The closer is the Casa's theme tune, *The Night is Young and You're so Beautiful*, played with lots of emotional wallop.

Generally, the organ sounds best during the softer passages where individual sections or solo voices carry the ball. The big combinations seem to be made a bit harsh by too prominent "upperwork." But this does little to mar Dan Bellomy's performance; he'd sound good on a harmonium. Come to think of it,

even those damn bells can't diminish his performance.

Recording, by Mark Muntzel, is good and Jim Peterson, who installed the 3/11, put it in excellent shape for the recording session.

The Classic Corner

THE ENTERTAINER, Virgil Fox at the Mighty Wichita Wurlitzer. RCA Red Seal ARLT-0666 (stereo). Available at music stores from \$5.00 to \$6.00.

This one is difficult to categorize; mainly classical stylings played on a theatre organ. As all buffs must know by this time, the organ is the ex-Times Square Paramount organ now transplanted to a safe home in Wichita's Century II civic center by Wichita Theatre Organ Inc, a local club. Now a 4/37, this is the first recording released since the transplant and it seems a little strange that what is considered the world's No. 1 theatre organ is heard in its first recording in its new home in a basically classical concert.

The tunes on the recording were taped during a concert and the audience is very much in evidence through applause and noise heard during the selections. The full house is generous with its applause and there is no dearth of enthusiasm. Some of Mr. Fox's remarks to the audience are retained on the pressing and sometimes they help explain the *raison d'être* of some selections, especially Charles Ives' *Variations on America* which can use all the help it can get.



Virgil Fox lets his classical hair down.

The jacket photo of Mr. Fox walking a tightrope stretched across Niagara Falls sets the mood for the musical content of this recording — don't take it too seriously, it's all in fun. And Mr. Fox does his best in both performance and MCing to carry out the premise, sometimes inviting his audience to whistle and clap in tempo.

As might be expected, the organist seeks registration of the type he's familiar with in his classical work and the Wurlitzer does admirably in its effort to counterfeit the classical sound. Yet, this very thing too often defeats the purpose of the Wurlitzer, which is to sound like a theatre organ. We consider Mr. Fox to be one of the foremost interpreters of "horizontal" music (all right, counterpoint) and his playing of the old masters of that mode often brings out new and different aspects of their music. And he does his classical thing with freshness and flair. No complaint there.

Yet, to transplant this fine classical artist to a horseshoe console and expect him to play theatre organ style seems a little unfair. So, the overall result is a mostly classical concert played on a theatre organ. Let's examine the selections.

Star Spangled Banner is played on pseudo-straight heavy registration, a little stilted, followed by a rousing *Hail Hail the Gang's All Here* with the tremors on. He misses the free and easy swing of Joplin's *The Entertainer* a mile with a so carefully fingered and slow interpretation that one wonders if he has a feeling for the ragtime idiom. The question is soon answered; he has, as proved later by his playing of the same composer's *Maple Leaf Rag*, where he comes much closer to the ideal. Seth Bingham's *Roulade* is a well played and mostly fast-moving selection in the classical mode, a little reminiscent of some of Cesar Franck's heroic organ pieces. *Londonderry Air* is played on theatrical registration and in its quiet way is one of the most satisfying selections from the T.O. standpoint because it exploits some of the Paramount Wurlitzer's distinctive voices effectively. Nice phrasing and lush combinations, sounds theatre organ buffs have been waiting for since the start of Side 1.

Virgil Fox exhibits a touch of the

showman even during his purely classical concerts and he enjoys being in the limelight of controversy. One way is to play selections by controversial composers, such as Charles Ives, who just may be recognized one day as one of the USA's great composers. However, Ives' liberal use of dissonance to the point of cacophony in his big symphonic works often shocks the musical conservatives who like their music pretty. Result: verbal static.

Even when he's kidding, Ives dishes out the dissonance in great gobs. His *Variations on America* is a prime example. The composer did it as a gag in his youth, used it once and threw it in a trunk in his barn — where it was unearthed years later to haunt his memory. Years ago E. Power Biggs recorded a much more sedate version on one of those dullsville organs he so loves. If Mr. Biggs' version is "gospel" then Mr. Fox has taken some liberties in his interpretation of *America*, brightening it considerably in the process. But whether one listens to the Biggs or Fox version, there are parts which sound as though Donald Duck's little nephews,

Hughie, Louie, and Dewey are tromping across the manuals simultaneously. Good fun music but with a large pinch of salt.

Elgars' *Pomp & Circumstance No. 1* is sheer magnificence from any viewpoint, easily the most inspired recording of that old warhorse since the one played by the late Richard Ellsasser on the Hammond Museum classical organ. This selection, as played by Virgil Fox, transcends fine distinctions about theatrical or straight organ characteristics. It's a goosebump generator.

No Virgil Fox concert would be complete without some Bach. The closer is a rousing Jig Fugue (it used to be Gigue) during which the audience is encouraged to clap in tempo and even to dance jigs in the aisles. It's all fine Saturday night fun and the audience contributes much to the mood of merrymaking. As for the playing, it is accurate, well phrased and largely classical. A theatre organist Virgil Fox is not but he's a topflight musician and he's viewed here letting his hair down for a public romp among encores and the stuff that earns approval at his concerts.

The jacket offers notes about the artist and the instrument. The review pressing was warped and had far too many surface clicks for the product of a firm with RCA's years of experience. □

Closing Chord

Anson C. Jacobs, 81, theatre organist and composer, died on June 7 in his home in Franklin, Pa.

Born in North Tonawanda, N.Y., he was educated there, and when a young man, became a theatre organist, having a repertoire of 45,000 songs. He played three theatres in Tonawanda, three in Jamestown, N.Y. and the Orpheum in Franklin, Pa. For awhile he served as demonstrator for the Wurlitzer Co. in their theatre organ and piano roll divisions.

Mr. Jacobs started composing in 1912, and by his estimate, wrote over 500 songs, including "Take Me to the Movies," "Won't You Come Back to Me?" and "When I'm Alone, I'm Lonesome." He taught accordion, piano and organ and was active musically at the time of his death.

He is survived by his wife, a son, two daughters, two sisters and four grandchildren.

Barbara Koons, daughter of Joe and Ida Mae ("Spud") Koons, Long Beach, Calif., died in an auto accident near Salt Lake City, Utah on



Barbara Koons

Central Ohio Theatre Organ Society
invites you
to

Beautiful
19 OHIO 75

for our
Regional Convention

See Page 36

November 28, 29 and 30, 1975

July 21. Barbara and two friends were enroute to see and hear the Mormon Tabernacle organ. The other two passengers were hospitalized with injuries.

British organist George Blackmore made the sad announcement during his Los Angeles ATOS concert at the Elks building.

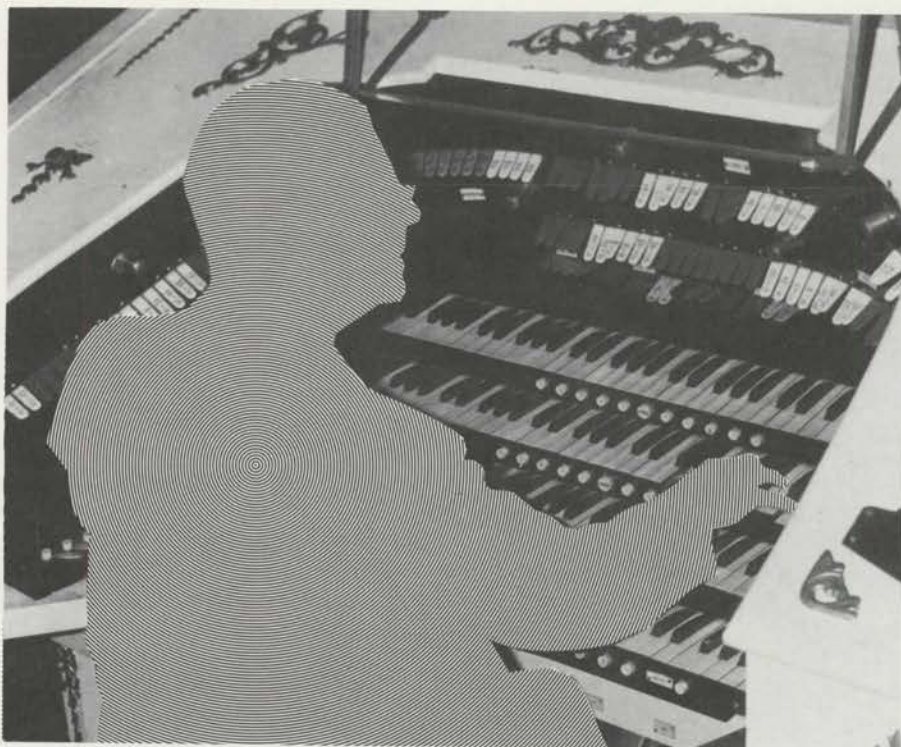
Barbara Koons crammed a lot of activity into her 21 years. She acquired an interest in the organ from her father, Joe, but her talent proved to be in the straight organ field. Over a period of five years she became a skilled classical organist. Occasionally she would play a classical piece during her parents' Saturday evening soirees at the Koons' cycle shop, which is equipped with an ever growing 3/34 Welte-Wurlitzer-Heinz 57. She also liked to travel and had explored Europe.

Friends assumed the long-standing open organ session for the Saturday following Barbara's funeral would be cancelled. But it wasn't.

"Barbara wouldn't want us to be mourning alone," said Spud. The Saturday session went on, as usual.

STU GREEN □

This Could Be YOU!



ATOS THEATRE ORGAN COMPETITION

The Central Ohio Chapter of the American Theatre Organ Society announces a *THEATRE ORGAN COMPETITION* as part of the Beautiful Ohio-1975 Fall ATOS Regional Convention in Columbus, Ohio. The competition will be held at the Ohio Theatre during the convention using the 4/20 Robert Morton organ. The top three winners will perform at the Morton during a special convention concert and a trophy and prizes will be awarded.

The contest rules are as follows:

1. Contest participants are limited to ATOS members 21 years of age or younger as of November 30, 1975, who are registrants of the Beautiful Ohio-1975 Regional ATOS Convention.
2. Contest entry is to be an 8-10 minute medley derived from a single Broadway Musical or single Motion Picture Score.
3. Judges will include the performing artists of the Beautiful

Ohio-1975 Regional ATOS Convention.

4. Entrants will be judged according to the following:
 - a. Originality of arrangement.
 - b. Registration.
 - c. Musical form, rhythm, tempo, phrasing, etc.
 - d. Console Technique.
 - e. Overall presentation.
5. Participants will be allowed a minimum of ½ hour practice time on the Morton organ — the order of practice to be determined on a first-come basis at Convention Registration.
6. Participants will be limited to those whose applications are postmarked no later than November 1, 1975.
7. Application form, console specifications and stop list, and additional contest information may be obtained by writing to:

Beautiful Ohio-1975
Organ Competition
29 East State Street
Columbus, Ohio 43215 □



European Organ Safari Set For 1976

Dick Simonton prepared a descriptive brochure for release during the 1975 Convention, covering the first ATOS European Organ Crawl. The proposed tour, which will follow the 1976 ATOS Convention, will visit two dozen organs in England and France. Details as to the exact dates, number of days and price level of accommodations are tentative and subject to changes suggested by the enclosed questionnaire. ATOSers are asked to fill in and mail to ATOS European Safari, 6900 Santa Monica Blvd., Los Angeles, Calif. 90038. The price for a 15-day excursion will be in the neighborhood of \$1,000. **Please mail the questionnaire immediately so our plans can be finalized.** □

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.

Organ Stop Pizza, Opus 2, opened in Mesa, Arizona, on June 20th. The Featured Organist is Ron Rhode. Betty Gould is playing at lunchtime daily, and Charlie Balogh is Associate Organist. The trio is using a



Betty Gould and Ron Rhode do some anticipating by sitting at the silent 3/23 Wurlitzer console they'll soon be playing.

Hammond (set temporarily on the lift) while the Wurlitzer 3/23 is being installed. It is hoped the pipes will be playing by late summer. Meanwhile, Lyn Larsen is holding forth at Organ Stop, Opus 1, with Balogh as Associate. Ron tells us he had a disappointing English "tour." He arrived at the airport which serves London only to learn that his sponsors had not obtained the required work permit. The immigration people bundled him onto the next plane bound for New York. So all he saw of Great Britain was the inside of the airport immigration building for eight hours.

Remember the upbeat item we ran recently about Al Sacker and his lifelong love affair with the Robert Morton organ in the Jefferson Theatre (Beaumont, Texas)? Apparently we rejoiced too soon. We thought theatre and organ were safe in the hands of the LBJ Foundation but now it appears the theatre has been leased to an aggressive evangelist who prefers to roll in a Hammond. Chuck Dailey submitted a clipping from the Beaumont Enterprise in which staff writer Bob Stump surveys the Jefferson theatre scene and it doesn't look encouraging, either for the future of the theatre or Al Sacker's devotion to the Morton. The evangelist now in charge, according to one of Bob Stump's published articles, is "a seven year vet-

eran of roadside religion and an expert practitioner of the kind of gospel delivery that moves audiences to their feet." He hasn't asked Al Sacker to play for his services, nor has he shown much interest in the pipe organ. We had reasons to expect more of the LBJ Foundation.

Hope you enjoyed the two-part story about George Allen's "4/28 Merger" home installation in Had-donfield, New Jersey. New Jersey? DON'T YOU BELIEVE IT! True it used to be there but before we could get Part 2 to the typesetter we got a phone call from George Allen — from Altadena, California.

"Yes, Stu, we've moved." We had heard some disconcerting reports that George sold the organ, so we put it to him straight — what about the organ? "The organ is on the way. It has been dismantled and crated for shipment. I'm going to set it up in Altadena."

Things happen fast in the organ hobby and one phenomenon is the vast distances often travelled by pipe organs in order to find a good home. For example the 5/24 Marr & Colton which once graced the Rochester, N.Y. Loew's is now near Portland, Oregon, the responsibility of Bill Blunk. The 5-manual behemoth (with an ever changing pipe complement) which continues to draw hobbyists to the Organ Loft in Salt Lake City came from an eastern theatre in the New York area. The most famous case is the Times Square Paramount 4/36 Wurli which suffered a couple of years of "durance vile" in southern California before finding a good home in Wichita's Century II civic hall. This would seem to establish a travel pattern from East to West, but there are exceptions, for example the Buddy Cole WurliMorton which was moved from North Hollywood to the east coast for a debilitating sojourn of neglect and water damage before going west once more to find a home in a California Bay Area pizza emporium.

Perhaps he doesn't know it yet, but we predict another chapter in George Allen's well-written saga — "My 4/28 Merger Goes West!"



Hector Olivera gets around. He's cut a fine biscuit, "Columbus Discovers Hector," on the Ohio theatre 4/20 Robert Morton which our record reviewer promises to explore next issue. On June 5th the agile organist played a well-attended concert on the Rockford (Illinois) theatre's well-maintained 4/17 Barton. In fact, Hector's concert pulled in a goodly array of ATOS notables. Bill Lamb's photo shows (L to R); Chicago Chapter Chairman Russ Joseph, CRATOE Chairman Ray Snitil, Hector, LOLTOS Chairman Orril Dunn and ATOS Director Bill Reiger (CATOE). Not shown but present was the Dairyland (Wisconsin) ATOS Chapter Chairman, John Hill.



While the Atlanta Fox Theatre still isn't free of demolition threats, it has a new lease on life and a good chance for permanence reports ATOSer Herbert H. Lee. If it hadn't been for the bull-headed determination of numerous Atlantans, the rococo theatre on Peachtree Street,



Bob Van Camp

(Stufoto)

with its 4/42 Moller organ, would be already demolished. The aroused Atlantans, with organist Bob Van Camp and organ fixer Joe Patten in the vanguard, organized as "Atlanta Landmarks Inc." Bell Telephone wanted the property for a new 45-story building. The Landmarks group talked Bell into a land swap which diverted them away from the Fox property. Then came the big push for money — \$40,000 now and \$1.8 million within three years. Plans were underway to reopen the dark theatre as we went to press with both stage attractions and movies. The "Landmarkers" are confident they can raise the money. Something else they have raised is universal admiration.



David Burke submits a clipping from the *Orlando (Florida) Sentinel* which brings to light a long ago romance involving organist Eddie Hanson. In 1943 he received a letter from a girl he met while he was playing organ in an Indianapolis hotel. Helen worked in the coffee shop. They went their separate ways when Eddie's gig ended. Then Eddie received the letter. He had reservations about the romance because Helen was 22 years younger. He didn't open the letter and that was that. But 32 years later, rummaging through old mail, Eddie came across the letter. This time he opened it and read it.

Said the 77-year-old organist, who now plays in a Waupaca, Wisconsin, supper club, "If I had opened it (then), our lives would have been changed, I think, because... I would have married her."

Chances of warming up the romance are small. Although Helen

and Eddie have agreed to correspond, Helen's husband of 30 years makes primeval noises when a meeting is discussed.

Said Eddie, "Helen and I are just friends. I don't want to break up anything."

Said Helen, "All husbands are jealous."



Organist Karl Cole has relocated in Florida. He left his job in Syracuse, N.Y. and his 55 students to enter a partnership with the object of opening a pipe organ-equipped restaurant, probably near Fort Lauderdale. Meanwhile he's playing a plug-in at Howard Johnson's in Deerfield Beach. For the present Karl will continue to serve as pro-



Enroute to Florida, Karl (left) visited Dick Kline and his 4/28 Wurlitzer in Maryland.

gram director for Syracuse-based ESTMIM, the group which maintains the 3/11 Wurlitzer located in a state fair building.

Another organist on the move is Don Thompson, until mid-June chief organist and music director for San Diego's Organ Power pizzeria. Don has relocated and is now playing at the Melody Inn (Los Altos, Calif.) on the 4/20 ex-Oakland Paramount Wurlitzer. Don says he's missed the Bay Area of California too long.



Billy Nalle is now relocated in Wichita (from Gotham) and is shaping up plans for a novel use of Century II's 4/37 Wurlitzer early in '76. With the cooperation of Wichita Theatre Organ Inc., Billy is going to stage a combination concert/dance according to a report by Alden Miller. The Wurlitzer will be the source of dance music, with some



Historic photo of Billy Nalle made during a rehearsal for his "Swingin' Pipe Organ" record release. Here is the original New York Times Square Paramount console. The year was 1957. (Ben Hall Photo)

help by a percussionist — thus creating a sort of "Blackpool in the USA." It will be an American first for Billy, who has been in the vanguard of organ innovation ever since he was knee-high to a mint julep. Can he make it come off? In the 1950's Billy cut a record on the same organ when it was the pride and joy of the Times Square Paramount Theatre and his "Swingin' Pipe Organ" cuts have become jazz collectors' items. He'll make it.



Perhaps the most faraway organist heard from is Walter Strony. We received a postcard from Tokyo, while Walt was enroute to a two-month playing stint at Expo 75 on the island of Okinawa. Last time we heard from Walt he was rating kudos for his CATOE concert in Chicago last December.



The Los Angeles Chapter's Malin Dollinger and John Ledwon (Chairman and Program Director, respectively) have come up with a novel idea, an organ swapmeet to be held on a huge parking lot on a Sunday afternoon, about the time this hits print. Anything connected with organs, pipe or plug-in, is fair game, and we can't help picturing some of the possibilities. Each entrant gets a single lined parking

space for his \$2.00 entry fee, and he is free to use it any way he wants. Can you imagine a couple of dozen electronic organs blasting forth simultaneously? And although the exhibitor is encouraged to show photos of heavier items such as 25 kw blower assemblies, 32 foot Diaphones and 10-rank windchests, there is actually nothing to stop him from stacking his wares into a veritable tower so long as he remains within his white lines. Then there are the possible come-ons, such as using a topless dancer to gather a crowd so the pitchman can deliver his pitch to a multitude. The one "heavy" item sellers are encouraged to bring, according to the chapter's official announcement, is brass pipe-work. What a sneaky but magnificent way to locate that needed



John Ledwon

(Stufoto)

Brass Trumpet or Saxophone! Our post-swapmeet report should be interesting.



No details yet but Central Indiana Chapter's *Ciphers* reports that the Embassy Theatre in Fort Wayne, Indiana, and its Page organ, have been saved and now belong to the Foundation. Congratulations to hard-working Bob Goldstine and his group.

Atlantans — take heart!



If Robert Hope-Jones had been told in 1908 that the organ he had just installed in Rochester's First Universalist Church would be used to accompany a Buster Keaton comedy 67 years later, he would probably have thought the prognosticator slightly bananas. However, this did happen on April 19 when Tom Lockwood accompanied *One Week* on the Opus 2 Hope-Jones 3/13 organ. A sizeable audience waxed enthusiastic as Tom, aided by closed-circuit TV camera and receiver in order to see the screen, gave a presentation which encouraged the sponsors to plan similar events later.



One of the circus performers' latent fears is that of a tent blow-down. It happened to our touring circus organist, Col. Harry Jenkins on May 23 at Marion, Iowa. The tent was up and the sides were being attached. Harry was just about to test his trusty Hammond in preparation for the afternoon show. It started to rain, then came a mighty wind. Harry saw the tent lift up enough to release the 8-inch diameter tent poles, which started falling. He heard yells of "Everybody Out!" but it was too late. A falling pole narrowly missed Harry, who then crawled down under his organ bench. Then the wet canvas came floating down. A moment before the wind blast, Harry had been talking to Parley Baer (you know him as the mayor of Mayberry on the old Andy Griffith Show). As the water-heavy canvas settled around Harry's refuge he saw a pole hit Parley and the heavy canvas forced him to the ground. Parley

was winded but not injured. Together, the two men sought air pockets in the flattening canvas. As the air became stuffy they knew they would have to worm their way out from under their dark prison — or smother. Outside they could hear the yells of the roustabouts (including Harry's son who does a gorilla act). Slowly, they progressed on hands and knees, as the giant wet blanket sucked away the air pockets. After a couple of minutes of squirming, Harry saw daylight and wiggled toward it, followed by Parley who was holding on to Harry's foot so he wouldn't get lost in the dark.

They made it okay, and Harry handed his son the eyeglasses the younger man had left on the console. Harry had automatically grabbed them when the tent started to billow and flap. One of the roustabouts, Dave Burke, wasn't so lucky. He was hit by a falling pole and suffered gashes in his back and hand which landed him in the hospital. But the show went on only 17 minutes late. The canvas was rolled up, the seats replaced and the performance was given in the open air — under a sunny sky.

Harry has dropped *Blow The Man Down* from his repertoire.



For the sixth consecutive year veteran theatre organist Rosa Rio performed her spring concert for the Huntington, Conn. Congregational Church on April 12. Her program was augmented by contributions of singer Nancy Ibsen and blind organist David Scrimenti, the latter a student of Rosa. In the juniors' division in the recent Conn. Valley scholarship competition, David won first prize, and he has stated that "when I'm on television, I expect to ask \$5,000 for my appearance." Lots of luck, kid!



Dennis and Heidi James realized a long-time ambition in June — a trip on the famous Delta Queen on the Mississippi river. Naturally, they were interested in the ship's steam calliope during the voyage and played many guest shots at ear-shattering volume (the one-rank calliope still has an estimated range of two miles). Heidi learned that the limited range of the screamer didn't



Dennis James. All steamed up.

allow for some of her more elaborate piano arrangements but Dennis reveals that she was awarded her *Vox Calliopus* certificate anyway. On the last day of the excursion, as the craft approached Cincinnati, Dennis sneaked up to the calliope, turned it on and played a somewhat truncated version of Bach's "Tocatta and Fugue in D Minor." Halfway through the ponderous selection Dennis heard a stern voice, louder than the calliope.

"This is the captain speaking. Turn that thing off. You're not leaving me enough steam to maneuver the ship!" Killjoy!



Another record-breaking season, attendancewise, was the achievement story for the Rochester Theatre Organ Society as it presented its final concert for 1974-75 on May 9 at the Auditorium Theatre. The crowd of 1167 swelled the season attendance to 14,868 for 12 concerts. Ron Rhode, from Phoenix, regaled the audience with some very sprightly music, from classics to current tunes. The enjoyable program was devoid of hackneyed selections which too many performers are prone to use. Much should be heard from this 23-year-old artist in the future.

A busy season will begin in the fall. RTOS Program Chairman Ken Veneron promises an even better concert schedule with new faces appearing plus some proven performers. Jim Leaffe, Lowell Ayars

and Gaylord Carter have been booked for the first three months, starting in September. Work on the 3/8 Wurlitzer is progressing well, and it is hoped to have it playing in Eisenhart Auditorium by winter.



The Pipe Piper announces three corrections on the April list. There is no Montague Roller Rink in New Jersey. The Montvale Rink is the only one with a pipe organ in the Garden State. The Landmark Pipes & Pizza is in Dallas, not Ft. Worth. And there is no pipe organ in the Taft Auditorium in Cincinnati, though there are chambers for which one had been planned. We urge all correspondents to be accurate in locating pipe organ installations in their areas, and to be sure of the size and make of instrument. Change of status should be reported immediately to the Pipe Piper. And please don't pull our gamba with reports of non-existent organs!



Bernie Venus says that the organ in the Casa Loma in Toronto keeps his crew busy. "We are getting all the bugs out but during this shake-down period we have had some good concerts, and the organists with their varying styles are getting to be known in Toronto now. Like all clubs, the Toronto Theatre Organ Society has its limitations as to what it can spend on artists. So far, the income from concerts has been pumped into the organ.



In April, Lloyd Klos finished a most successful first season as a lecturer before various clubs in the Rochester, N.Y. area, subject: "The



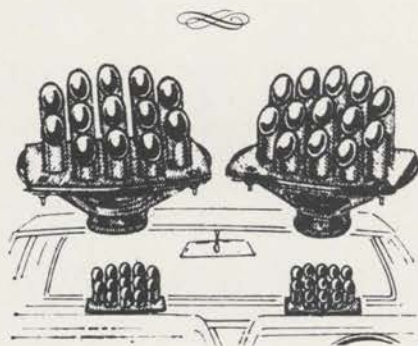
Old Prospector Klos. 'On the Road' for a good cause. (Stufoto)

Theatre Pipe Organ, Yesterday and Today." Audiences were most attentive, and the fun began after each session when members of the audience asked questions and volunteered information. "I talked to almost 800 in the 11 appearances, and the slides I used were most instrumental in appraising folks of the magnitude of the theatre organ renaissance." As a warning to prospective lecturers, Lloyd says that most organizations, to use their own words, cannot afford to pay a speaker. Yet, while sitting in on meetings of these groups Lloyd noted that "hundreds of dollars were mentioned, and budgeted for other things." Perhaps lecturers need a union.



Organist Lew Williams. Good news from his home state. (Stufoto)

days at 12:30 p.m., according to a brochure released by the theatre and a downtown promotion group called *City Lights Inc.* Among the organists scheduled for pop concerts are Ray McNamara, who easily rates the title "Mr. Theatre Organ of New Orleans" (he played the night the Saenger opened, Feb. 4, 1927), Bob Reid, and veteran organist Robert Kingsworth. Classical concerts were set for Floyd Lee Reeves and Gwen Goodrich, both of whom have musical pedigrees a mile long. Another theatre organ goes back to work.



Gary Connor of Wilmington, Delaware, sent in this ad for stereo "Pipe Organ Speakers" he clipped from an auto-parts mail order catalog (see cut) The accompanying blurb is a classic: "They look like they sound great — and they do! Beautiful chrome-plated plastic organ style pipes with full range 6" x 9" heavy duty speakers. 10 watt maximum output per speaker. Frequency resonant to accent high tones and the lows with full rich sound." The seller doesn't state whether all sounds from the radio or tape player which drives the speakers are guaranteed to sound like a pipe organ. Well, it's your \$22.95!

Lew Williams, who just got his Bachelor of Music degree from Texas Christian University at Fort Worth, sends along encouraging evidence that things organwise are looking up at the New Orleans Saenger Theatre. The 4/26 Robert Morton has been put in good shape and concerts are played on Satur-

Krenek and Schoenberg music was "Starr," which ended up being presented via 12 tape playbacks (mostly Fred's "boom-boom"), two pretaped organs plus Fred playing the vintage (1901) Murray-Harris 4/69. Reports seeping back to us indicate Fred's heart valve earned a ringing round of applause.

"In fact" admits Fred modestly, "It brought down the house."

A few years ago we revealed that Alice Blue, one of the veteran theatre organists, was retiring and moving to the island kingdom of Tonga in the South Seas, and under somewhat romantic conditions. We are happy to report that Alice is well and happy in her new life. She has her house built and it's one of the classiest abodes on the island of Vava'u. She keeps her fingers nimble with piano practice and if it gets too warm she can roll down the hill and land in the Pacific. Her only big want is someone from the USA or Europe to talk with. Yes, she gets lonesome for the congestion, smog and speed of US life sometimes. But in all, it's an agreeable life. Sure beats playing a plug-in in a Hawaiian beanery, as she did for so many years.

That wonderful zany of the classical organ, Fred Tulan, is still cooking up novel ways of presenting music, usually by blending old (organ) and new (synthesizer) methods of tone production. His latest is a lulu.

The fact is, Fred used adversity to his advantage. Troubled by a palpitating "ticker," Fred's doctor decided his patient needed more heart, so he installed a Starr-Edwards artificial heart valve in Fred's pump. Fred perked up immediately, one might say "heartened" by the now steady "boom-boom" of his pulse. So, when he needed a novel piece of music for his Standford University concert, he had a friend, Jay Wright, record his new heartbeat in quadraphonic sound. This was used as a basis for the composition, "That Splendiferous Starr." Electronic mutations of the beat were taped and combined with an organ part written mostly for pedals.

Came concert time and tucked in among the Bartok, Poulenc,

It's well known that Australia has an organ hobby club (TOSA) but it isn't generally known that New Zealand has an equally active hobby group, the Organ Society of New Zealand, Inc., with headquarters in Auckland. Their monthly 4-page *Console Whispers* describes organ events very similar to ours.

Peter de Young reports from Casapolis, Mich. that work is progressing on the 2/10 Kimball in the Elkhart, Ind. Ecco (formerly Lerner) Theatre. De Young will take the console home, completely restore it to its original finish and recondition it inside and out. Upon its renovation, it will be placed in the middle of the orchestra pit, and the Howard Seat replaced. Bill Miller, owner of the Ecco, is behind the restoration and giving the crew full cooperation. The chambers are in pretty good shape, and even the piano is not hopelessly out of tune. More on the project later. □

**NUGGETS
from the
GOLDEN
DAYS**



Prospected by Lloyd E. Klos

There are some, including one or two on its staff, who believe THEATRE ORGAN should be goosed up with more humor. With the dog-days of August upon us, we submit the following from the American Organist of February 1930, entitled "Poets' and Peasants' Corner" by James E. Scheirer, as a means of easing you through these hot days:

Editor's Note: We take great pleasure in presenting for the first time (and possibly the last) a review of current poetry culled from the more aloof and supercilious magazines. Unless something better than the following balderdash presents itself, we will henceforth confine our critical comment to Homer, Shakespeare, Longfellow and others.

The spirit of the incorrigible optimist, who with unquenchable enthusiasm surmounts all obstacles, pervades the following lyric. Mr. John D. Pedalthumper, noted organist, composer, improvisateur, conductor, arranger, author, lecturer, pedagogue, teacher, writer, iconoclast, philanthropist, organ architect, clubman and man-about-town, appears in the columns of "The Organ Pumper" with the following:

Try, Try, Again!

*Hey diddle, diddle, the viol di fiddle,
The vox was way out of tune.
The organist laughed when he heard such sounds,
So he changed to the oboe-basson.*

From the facile pen of the same gifted writer, comes this pensive sonnet. The reviewer, a rather hard-boiled individual, must confess shedding a surreptitious tear as he read it:

Forte Strepitoso

*How dear to my heart are tones of the tuba
When placed unenclosed on the great organ chest;
The unenclosed tuba, the ear-splitting tuba,
The tuba which blares out above all the rest.
The fifty-inch tuba,
The brass-lunged tuba,
The Mirabilis Tuba, that blithering pest.
The unenclosed tuba, the ear-splitting tuba,
'Tis unshaded tuba which roars at its best.*

A former prohibition agent, since turned music critic and who prefers to remain anonymous, strikes a rebellious chord in the following dithyramb which we quote from a new magazine called "The Twelve-Mile Limit":

Watch Your Step

*Sing a song of six pence; hip pocket full of rye,
Four and twenty pistons made the program dry.
When the fugue was opened, the audience began to sing,
Why in heck does the organist play such a blankety blank-
blank thing?
The tuner was in the chamber, looking for a leak,
And greasing all the bearings to stop a swell shade squeak.
He slipped off the walk board, some pipes caught in his
clothes,
And down fell a tibia and whacked off his nose.*

From the same source, we derive the following in which an even more martial note is sounded:

Quintessence

*Hark! Hark! the bourdons bark
Queer notes never found in print;
Some do grunt, and some do woof,
And some bark only the quint.*

The rising tide of feminine dominance is presaged in the next group of poems selected at random from the columns of "The Lady Organiste, Why Not?" Miss Susie de Floot, noted organiste and still a lady, contributes our next quotation:

Toot Sweet

*Mistress Mary, quite contrary,
How does your tibia toot?
With wooly wheeze and hoot hoot
And I think that the tone is quite cute.*

From the same writer comes contradictory verse which is somewhat at odds with the one above. The vernacular contains delightful tang of early vulgarism, indicating that our modern poets have swung completely away from the sweet prissiness of the Victorian rhymsters.


Tutti Flutti

*Mary had a little flute
She called it Tibia Clausa,
And everywhere that Mary was
T'was said, "That tone is lousy."*

Still another from the same writer in the nature of a Pastorale:

Vox Humana

*Whaa, whaa, Billy-goat, can you carry a tune?
Yes, yes, master, listen while I croon,
A squawk for the master, a squawk for the dame,
And a bleat for the little boy who lives in the lane.*

A weary organ tuner sends this little gem. It was evidently written after wrestling with a three-rank mixture: 



the letters to the editors

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:
George Thompson
Editor
P.O. Box 1314
Salinas, Calif. 93901

Dear George:

Congratulations on another excellent issue (April 75)! Your color covers get better all the time, and the expense is well worth it. I read with interest the "Letters" column (column?). It was most provocative, and if I may be so bold I would like to comment on a few comments.

Anna May Wyeth's letter brings up an interesting point. Half the fun of going to a concert is, to be sure, watching the organist do his or her

thing. Most organists do feel the music with their bodies. But one must be careful not to let the visual part of a concert overshadow the aural part. I have seen too many organists leaping around consoles with arms swooping and feet flying, but not producing any MUSIC. Too many organists use flamboyant body English to cover up poor playing. A lot of organists are highly disappointing on record because there is nothing to watch; the music, or lack of it, is there in its naked state. A good organist, when playing, does not sit "stiff as a ramrod," but neither does he waste any movement. He does not try to impress the audience with console calisthenics as if to say, "Look at me! I can thrash about like this and still hit the right notes!" A good organist can get his musical message across without having to resort to gymnastics for effect.

The controversy over Jesse Crawford appears to be in full swing again and the opinions expressed seem to lean toward either of the two extremes. As one who has never heard Crawford live and in color, my opinions on his playing are based only on his recordings (of which I have most in my collection). Crawford's playing was definitely much better in his Victor days than in later years; his formal lessons in the thirties took away the spontaneity and carefree feeling so evident in his twenties output. While I become bored very easily with his over-use of *portamento* and ballad after syrupy ballad on his records, there is no doubt that Crawford had strict ideals and a

sense of musical integrity which, throughout his career, he would never compromise for the sake of commercialism. (I often wonder at the small paradox in the fact that he left the Posthorn out of his design for the Publix Wurlitzers so the organist would not be tempted to use it to excess, yet he used the *portamento* trick he so finely developed to the point of overkill.)

His playing is flawless, correct, innocently inspired and always sensitive, and in the context of the time when his records soared to popularity he was right in the musical mainstream. However, one must realize that since 1930 the music world has changed to a phenomenal degree, and in the context of *today's music* and tastes he has been left far behind. Crawford was the theatre organ innovator of his time; he dared to try things other organists would not, he was a first-rate showman, and he knew how to give the public what it wanted. The unfortunate thing is that he did not develop his style with the rest of the music world, but stayed in the twenties.

John S. Carroll states that Lew White was better. More lively and interesting, certainly, but not "better." Crawford's forte was the sensitive ballad and White's was the novelty. They both had a reasonably predictable style, at least on record, and each was a product of the time. Personally, I like Dick Leibert's playing more. Whether or not "George Wright can play rings around either of them" is totally irrelevant because Wright is operating in a completely

Ennui

*Ennui, ennui, meinui, mo,
Cone a flauto at the toe,
If it shirps, let it go.
Ennui, ennui, meinui, mo.*

For our last, we quote a poem rescued from the waste basket of the late Viola d'Orchestra. Miss d'Orchestra came to a tragic end recently in a blind-fold test. She reached for a flute instead of a sweet tibia and the ragged organ builder shot her where she sat.

Angelus

*Tinkle, tinkle little chime,
How I wonder ******

And, with that, we say, So long, Sourdoughs!
Jason and The Old Prospector

Whatever happened to July?

A plausible explanation of the May-June and August-September issues of THEATRE ORGAN.

Nothing has changed, but it may seem like it has.

Since THEATRE ORGAN is a bi-monthly publication, published every even numbered month, we thought we should account somehow for the missing months of Jan., March, May etc., so members would know they had not missed an issue of the magazine. Following publication of the June issue (called the May-June issue) it was decided by the editorial office that the actual month of publication should appear first. Thus, this is the August-September issue. The June issue should have been the June-July issue.

different time frame. He has been able to learn and borrow from a lot of organists before him, Crawford included, and has developed his own style to try and meet the musical tastes of the day. What about Ashley Miller, Billy Nalle and a few others? You certainly can't compare THEM to Crawford and expect to find him better. The fact still remains that Crawford originated the "Crawford Style," and his imitators are simply that. In the context of the seventies he is old hat, but in the twenties he

was the original hat.

The thing that bothers me more than anything else is not the ultimate result of the controversy over whether Crawford was good, bad or whatever. People's opinions are always diverse and with a subject such as this, one's emotions, memories and musical background more or less determine one's position. What I do find incredible, though, is the way in which Jesse Crawford has been raised so high on a pedestal by his various fans that his memory has taken on the quality of

deification. There are those who will be tolerant of other organists only if he can do a passable Crawford imitation. They will defend him to the end but will not open up to another organist's playing to an even remotely similar extent, or they will like another organist's playing but his style is so different that he is put on a lower level of worship. It sometimes sounds as if Crawford was the *ne plus ultra* of theatre organists, now and forever more, amen. The argument that "you should have heard him at the Paramount in person" holds no water in 1970, and THIS is where the emperor starts running around naked.

Unfortunately these, and other, people who are living with their memories are missing a lot. They are content to relegate theatre organ and the playing of it to history, as long as there are organists around who can re-create the golden years. The sad thing is that because of this the theatre organ has become an antique by default. There seems to be a discouraging tendency among fans to dwell on the past and, while I am all for that to a degree, let's not lose sight of the fact that the theatre organ is the most advanced and versatile musical instrument ever designed for solo work. But in terms of today's music and the real world outside of the movie theatre, theatre organ in North America is virtually unknown as anything but a relic. It is most disheartening to note that with an organization the size of ATOS it has taken an independent group in Kansas to have the faith in the instrument and the farsightedness to get it out into a space-age environment where it will be free from the trappings of the past and the memories of a diminishing few.

Sincerely,
Geoffrey Paterson
501-1833 Riverside Drive
Ottawa, Ontario, Canada

Greetings Editor:

I'm a bit late on the following, but here goes. In the April issue, John Muri, in the article "Outline for a course in Theatre Organ," in column one, began with a brief history of the theatre organ in the United States.

Mention was made of "Tally's Electric Theatre" opening in Los Angeles in 1902. As I can remember years ago from my older relatives

CATOE

Is Pleased To Announce
And Proudly Welcomes, You
To The Re-Premiere Of

The Chicago Theatre Wurlitzer

Four manuals, Twenty-nine ranks

FEATURING

Lyn Larsen

AT THE CONSOLE

Concert — Silent Film — Sing-along

THURSDAY EVENING • 7:30 p.m.

OCTOBER 2, 1975

Chicago Theatre

"Wonder Theatre of the World"

175 North State Street, Chicago, Illinois

Tickets \$3.50 each advance sale available after September 1. Indicate number of seats desired. Please include stamped, self-addressed envelope. Refunds honored prior to day of show only. Mail to CATOE, 6244 West Eddy Street, Chicago, Ill. 60634.

who are now gone, (I'm 69) Tally went a bit further south later from the then center of town to Broadway between 8th & 9th Sts., about opposite the present Orpheum Theatre, about 1910 and built his Tally's Broadway Theatre (Motion Pictures, of course), which I attended in the late teens occasionally.

The space it occupied is not an extension of the May Co. dept. store, which at the time was Hamburger's dept. store. They too had left the then center of town, as was told to me. Their store was called "The Peoples Store" before the move.

Tally's Broadway organ pipes were visible on both of the upper walls from front to about 25 ft. to rear. The console was stage level on the right side. The organist wore a very formal coat. In front of the theatre, rear of box office, was a permanent sign on gold sort of background about 15" high stating "The Worlds finest Theatre Pipe Organ."

One must remember the motion picture theatres on Broadway at the time, (middle teens), were about the same size as the Main St. and neighborhood houses in Los Angeles, seating capacity about 5 to 800.

Hoping this will be of interest to our readers.

Very Sincerely,
Gaston Garneau
P.O. Box 38661

Los Angeles, California 90038

Dear Sir:

Having been a member of ATOS for almost a year now, I have received the Journal regularly. In general, all articles are of high interest to me, however, I do feel that you missed the boat entirely by not having any construction articles that relate to how 1) an organ works 2) its electrical connection and 3) possible electronic substitute for sections of organs.

For instance, in your article on page 16 of the May-June 1975 issue, you show marvelous photographs of the computerization of an organ, but, again, no technical information as to how it was implemented and interconnected at all.

In short, I had hoped to learn from your excellent magazine, some of the technical background in the construction of pipe organs (and let's not forget electronic organs), but, so far I am disappointed that you have

not covered this area at all. I am sure that there must be other readers with similar technical interest such as mine.

In reference to William Klinger, Jr.'s letter about solid state circuitry on page 47, also in the May-June 1975 issue, I wish to offer the following comment. The circuit as drawn in the magazine, if used, has two problems in it that I think could become major problems in time if installed in an organ exactly as shown. Suppose you are holding down a chord and while listening to the sounds, you operate the stop keys. I believe Bill will find that his stop keys will get pitted contacts and wear out in a very short time due to arcing, because his spark quenching diodes in his diagram are incorrectly connected.

These diodes should be connected directly across each chest magnet coil and not on the stop key switch as shown on the diagram.

It is generally advisable that these chest magnets be connected in the collector circuit of an NPN transistor rather than a PNP transistor for the following reasons: If a short circuit should occur in the wire to the chest magnet in a PNP transistor circuit as shown, the transistor (if turned on) would be destroyed. If an NPN tran-

sistor was used instead, and a short to ground occurred to the chest magnet connecting wire, the only possible thing that could happen is that its respective voice would sound with no damage to the driving transistor.

Enclosed you will find a diagram which essentially duplicates Bill's circuit using, however, the latest integrated circuits available and eliminates the necessity of switching inductive loads in the organ console. Note also that any input or output can be grounded for trouble shooting purposes with no possible damage to the solid state circuitry. There are only two points in the entire circuit that cannot be grounded and these are 1) the plus side of the chest magnet and 2) the two #8 pins of the integrated circuits.

I hope that his information will be helpful to some other constructioner in their projects.

Harry Kaemmerer
6 Patton Drive
Somerset, New Jersey 08873

Editor's Note:

Due to limited space, we are unable to print a diagram enclosed with this letter. If you would like a copy, send a self addressed, stamped envelope to Theatre Organ, Box 1314, Salinas, Calif. 93901. □

"Bud" Taylor Recovering

Want to do a good deed, and at the same time boost the morale of a veteran theatre organist? Frank "Bud" Taylor, whose most recent pipe engagement was a two-year stint playing the new 2/8 Wicks organ in the Red Vest pizzeria in Monterey, Calif., underwent a serious operation the same week as the ATOS convention. Bud had been experiencing circulatory problems in his legs for some time and the medics decided that his leg arteries needed a flushing out and, in some areas, replacement with plastic tubing. It was the same operation performed on organist Eddie Dunstedter many years ago. After the operation, Eddie had no further problems with circulation, although he complained that "the darn tubes itch occasionally." Apparently, Bud's problem was more serious. For several days following surgery

his life was in balance, then he started to rally. He's recovering, but slowly. An avalanche of "get well" cards could work wonders. Send yours to: Bud Taylor c/o Robert Applegate, 3015 Kennedy Court, Marina, Calif. 93933. □

Bud Taylor

(Stufoto)



AN OUTLINE FOR A COURSE IN THEATRE ORGAN - 3

Function in Theatres

by John Muri

In 1903, as the movies were just getting under way as mass entertainment, Dr. George Ashdown Audsley was severely criticizing tremulants and high wind pressures in his now historic work, *THE ART OF ORGAN BUILDING*. Since then his followers haven't let up in their hue and cry. On April 25, 1931, an article called "The Bumbulums" written by Eliot B. Spalding appeared in the *BOSTON EVENING TRANSCRIPT*, heaping protracted abuse upon theatre organists and their instruments *a la* Audsley, calling the organs "monstrous offshoots of the calliope, the brass band, and the riveting machine." It's a little late to get excited over Messrs. Audsley's and Spalding's remarks, but examination of their philosophy will reveal that they, like others, have maligned an institution because of the transgressions of a faction within it.

The heart of their argument is that a noble instrument has been inadequately built and jocosely treated. Such a view is a fine example of what the British critic, John Ruskin termed "the pathetic fallacy," the endowment of an inanimate thing with the qualities of a living being. In this case, the organ is supposed to have innate nobility and dignity. As a matter of fact, an organ has no life of its own; the only dignity it can achieve is that which man gives it. Its use in churches has led many to believe that it is the highest, if not the holiest, of instruments, but insofar as dignity of function is concerned, many forget that the earliest organs were used exclusively in places of amusement. Audsley admits finding the first organist living in 200 B.C., while the first church organ he can find appears in the middle of the fifth century, six hundred years later. It was a long primary interval in which the organ served an original function of strictly popular and secular nature.

We encounter more temperate

attitudes when we turn to Chapter Six, "The Theatre Organ," in Barnes and Gammons, *TWO CENTURIES OF AMERICAN ORGAN BUILDING*, in which we read "... a good theatre organ is a musical form unto itself and pleasant to hear."¹ The authors have given accurate treatment to a subject that had been previously discussed with little more than ignorance and prejudice. The authors credit Robert Hope-Jones with perfecting the Tibia family, the Diapason phonon with leathered lips, the Diaphone and colored reeds such as the Orchestral Oboe and the Kinura², and with developing stops of extreme scales (large and small) voiced on high wind pressures, producing "a collection of powerful, distinctive, and colorful voices — almost every one a solo stop."³ The blend produced a unique pleasing tone that won widespread acceptance. Although sound-effect percussions were "not strictly speaking organistic"⁴ they were valuable in silent movie scores. Dr. Barnes was well aware of all this in 1925, the year Dr. Audsley wrote *THE TEMPLE OF TONE*. I know, because I talked with the former about it then; I was a pushy 18-year old, who dared to visit the great man because Arthur Gutow had told me (correctly) that Barnes was a kind and considerate gentleman.

Barnes and Gammons recognized that the theatre organ had made a valuable contribution to the entire organ world. Item: "The theatre organ has introduced many people to the joy of organ music who have later developed a taste for church and concert music."⁵ "The theatre

1 William Harrison Barnes, Mus. D. and Edward B. Gammons, *TWO CENTURIES OF AMERICAN ORGAN BUILDING*. J. Fischer and Bro. Harristown Road, Glen Rock, New Jersey, 1970. P.61.

2 *Ibid.*, P. 52.

3 *Ibid.*, P. 54.

4 *Ibid.*, P. 55.

5 *Ibid.*, P. 62.

organ was a special breed of organ that was used as much as 10 hours every day, and was usually used as much in a month as a church organ would be used in a year... Consequently mechanical defects, such as burned contacts, would show up ten times as fast in a theatre organ as they would in a church organ. They were a good test ground for weak or deficient design concepts."⁶ "The demands of the theatre organist for excessive speed in the key, stop, and expression pedal action in the organs they play, have resulted in mechanical improvements in all classes of organs."⁷ The sober, documented judgements of Barnes and Gammons stand in polar contrast to the vituperation of authoritarian critics.

The introduction of Kinuras, Post Horns, percussions, and their use for comic effects were not vulgarizations *per se*; the vulgarity came from occasional tasteless human application. In this connection, one wonders if the monkeyshines of Charles Ives' "Variations on *America*," played frequently by "legit" organists, are any more dignified than some other comedy pieces played by theatre organists. Many theatre organists used their resources with good taste. A well-planned movie accompaniment could and can be as inspiring and dignified as any "legit" concert. It is the organist, the human being at the console, who creates the nobility and dignity with which the instrument speaks. The music is truly *his* voice.

A moment's thought will reveal that the complaints about vulgarization are really directed at the audiences. Theatre organists were not the sole arbiters or judges of theatrical taste. They provided a service that was prescribed by managements, who in turn were influenced by the demands of their customers. One of my employers wouldn't let me play Bach or avant-garde composers. Some managers disconnected stops that they didn't like; one ordered me never to use the Tuba. I know a manager who thought rhythm was "ribbon." He thought that "modulations slow up the ribbon." Significantly, though, it was

6 *Ibid.*, P. 64.

7 *Ibid.*, P. 62.

a rare manager who demanded only popular music for serious films. The exhibitor's position as cultural monitor has always been shaky, affected as it is by mass and mob psychology. Many a time have I heard good organists in third-rate movie houses playing Grieg or Beethoven for uninspired and uninspiring Western films.

Good players, "legit" or theatre, have never been very far apart, except in the kinds and amounts of music they played. Classical specialists have often swung out with pop tunes at rehearsals and try-outs. Theatre organists possessed (and used) libraries that included much so-called high-class music. Opera, symphony, and light concert material made up the larger part of movie scores. Most theatre organists were students of harmony and technique. They spent much time looking over new materials. Few of them were either organ jazzers or strict classicists; their work covered too broad a spectrum.

The organist was continually making decisions affecting taste. Should he cater to the lowest elements of his audiences? He was obligated to entertain the ignorant and the semi-cultured. How should he do this? Should he always play the overworked, familiar pieces? Should he ignore the immature and the untrained listeners and cater to the small minority that professes superiority in musical taste? They haven't been large enough in numbers or affluence to support music of the kind they like. There is hardly a symphony orchestra in the country without a deficit. Opera is always in danger of financial collapse. Organ recitals are few and far between, although we can fill Detroit's auditoriums any night with thousands of screaming fans of raunch who will pay five dollars and more for their tickets. We organists are apologetic when we try to get three dollars for an organ program. How can we attract the youthful audience that apparently has a lot of money for music? With Bach, Irving Berlin, Bacharach, or what?

The organ has been used to accompany vaudeville and even circuses. After sound-movies came in, it was frequently used during the opening and closing of films. It has been used effectively at style shows,

but the organist must be able to play with facility and know a large amount of music by memory. The organ has been used with orchestras. At the Fort Wayne (Indiana) Jefferson Theatre, two organists used to play along with the orchestra for film accompaniments. At the Chicago Theatre, the organ was almost invariably used to play the closing chord of the orchestral overture. On a small radio station in Indiana, an electronic organ was used to augment a hill-billy barn-dance band. Occasionally, the organ and orchestra would alternate and answer each other with dialogue-words flashed on the screen. It was called "The Battle of Music" or some such thing. The units would make fun of each other, do separate specialty numbers, and then join for a big finale. Sometimes the "battle" was between the classics and jazz. The idea was not particularly clever, but it worked with audiences. The organ is unexcelled at smooth backgrounds for skating, acrobatics, and magic acts.

There's a lot more. It can be used for public-relations events. Special showings, free or otherwise, can be arranged for school-children during late afternoon hours. If the program is educational, it may be done during school hours. Silent-film festivals conducted by theatre departments at universities or colleges can be the settings for film-accompaniments on electronic instruments. With proper amplification, this kind of music can be quite effective.

Those who would criticize the theatre organist's musical standards should be willing in fairness to consider two things:

1. Organists played many hours seven days a week, performing a variety of services. The demand upon repertory was large. Transcriptions of every conceivable kind of music were necessities. Organists had little time or strength to polish great music for virtuoso performance. Quantity was a requisite. Quality was desirable, but it had to give way to necessity.

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

2. Audiences were heterogeneous. Organists entertained the very young in great numbers, particularly on weekends. The measure of the organist's competence was his ability to select and play good music that would appeal to the best in human nature. Functionally, he was at his best when he was inspiring and elevating. As he performed inside the movie-palace mystique, little did his listeners know about the things he had to worry about. A few of the problems are memorialized in the following excerpt from "An Organist's Prayer," by John Hutchings, organist at the Lyric Theatre, Shenandoah, Pennsylvania, long ago:

From those pious noble brethren of the church who say "That fellow plays too much jazz," from those joykillers who complain to the manager that "those fool effects spoil the music" when they never fail to bring a laugh; from engagements in theatres that run tear-jerking pictures and are attended mostly by rowdies and jazz-fiends who never hear enough "rough music" at the dance hall; from managers who know more about music (?) than we do, Great Orpheus, Deliver Us! □

Permission to use passages from "Two Centuries of American Organ Building" has been granted by the copyright owner, Belwin-Mills Publishing Corp., Melville, N.Y.

HECTOR OLIVERA'S NEWEST RECORDING . . .



Made on the fabulous 4/20 Morton in the Ohio Theatre in Columbus.

Copies available now at \$6.50 postpaid from

HBG Enterprises
5567 Crawford Drive
Columbus, Ohio 43229



Hollywood Cavalcade

Directed by Lyle W. Nash

REAL NEWS... Watch for the autobiography of Marion Davies. The lovely lady taped many hours of her memories before she died. It is now being edited and tells of her life with WRHearst... The Day of the Locust is a raw story about Hollywood and being roundly shafted by critics... Lash LaRue, 57, former cowboy actor, made headlines in Georgia in a recent tangle with the law... May McAvoy now lives in the San Fernando Valley, after nearly 40 years in Beverly Hills... Carol Burnett was the 1608 personality to have her star placed on the Hollywood Walk of Fame... Could not happen to a nicer person... Two fans are asking where Gloria Warren (WBros. 1940's) is?

SELECTED SHORTS... Ripley's *Believe It or Not* feature says the *Jazz Singer* with Al Jolson had only 291 spoken words. Seems true as it was essentially a silent film, with mostly titled dialogue and sound... *Life* magazine will have its giant book *Life Goes to the Movies* (remember the old weekly feature) out by September but the price tag may hit \$19.95... Although he had no children, GWGriffith has quite a few relatives living. A number turned out when he was honored at the American Film Institute in Beverly Hills in June.

NEWSREEL fans have a treat in store for them in the months ahead. Fox Movietone saved all its footage and is releasing it to groups wanting to show (or buy scenes) it. UCLA will hold a weekly series of films depicting the era of 1927 to 1963 when the Fox closed down its operation. It will be in five showings. Blackhawk Films has for sale much Fox News footage.

Modern day idomatic language was used by Cecil B. DeMille in the 1956 *Ten Commandments*. Some samples of the dialogue included: "But, I can have any man... What did you find?... Out you go!... Why didn't you say no?... The old wind bag... You are going to be mine." I often wondered how DeMille could spend a fortune on research and then be certain the people used that type of 1975 language.

WHO IS WHERE... Christine McIntyre, who played in westerns and in many Three Stooge productions, lives in Van Nuys... Norman York writes: "Two old time B-Western actors... would love to hear from fans and buy copies of their films. They are: Reb Russell, 704 Spruce St., Coffeyville, Kan., 74702... Bob Baker, Box 67, Camp Verde, Ariz., 86322"... Buster Crabbe, 67, trim and barrel-chested, lives in Prescott, Ariz., 86301... In recent interview he said he'd like to do a movie heavy... Ted Libel says he last heard of Wampus star Lillian Bond as living in Northridge, Calif.

FOR YOUR INFORMATION... Motion Picture *Mothers, Inc.*, just what its name denotes, is 36-years-old this year. The mothers of the stars are a happy lot and have one big celebration once a year at the Motion Picture Country House. Tom Brown's mother was one of the founders... The club is limited to 100 members and presently has 87 on its rolls... There is another nostalgic group called *The Universal Old Timers*. Dorothy Hughes, one time script girl, is president. The groups socialize and also donate funds to the various film charities mostly the Motion Picture Country House.

QUESTIONS you did not ask (yet): Stepin Fetchit, 85, lives in Chicago, now and then does a club date but mostly enjoys life. His financial health is fine, thank you... D.W. Griffith probably made the first gangster film in 1912. It was called *The Musketeers of Pig Alley*. It had gang killings in New York's lower East Side but no sadism and violence which today dominates films... Adolph Zukor once noted that every Mae West film made was faulted by some censor board in every state or city of the land. Only the fans loved them.

WRITER, historian, publicist John Springer has caused me to lose more time writing than any man I know. His book *All Talking, All Singing, All Dancing* is a gem. But it is a time killer. It is a pictorial history of the movie musical. His choices of memorable songs is fascinating. Who can forget Nancy Carroll singing *A Precious Little Thing called Love*... or such songs as *Should I, Weary River, My Ideal, You Brought a New Kind of Love to Me, When I'm Looking at You, Out of Nowhere, Where Was I* (from *One Way Passage*), *I'll String Along With You, Please, You Were Never Lovelier, Rosalie, I'll See You in My Dreams, Hold Your Man, One Night of Love, I Dream Too Much, Alone, Would You and Did I remember? This could go on and on.*

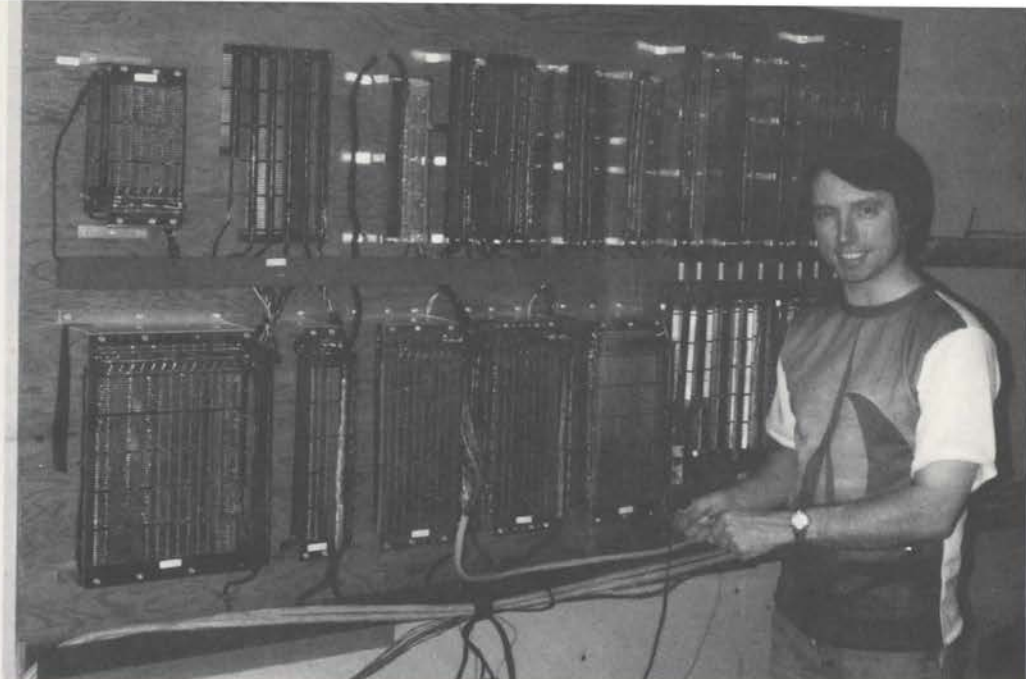
QUOTES: "The only director I knew who could light a set was Josef von Sternberg." — James Wong Howe... Rosalind Russell: "The film that made me a star? That's easy. The Women made in 1939." "Ronald Colman didn't like working with me. It offended his dignity. It (noise on the set) offended his reserve." — William Wellman.

REQUEST: If there are any collectors of *Paramount News* (silent or sound) out there please contact us. Several readers are anxious to meet such collectors.

QUESTIONS, comments, contributions and thoughts about HC, are appreciated. Send them to Box 113, Pasadena, California 91102.

The Connecticut Valley Chapter recently completed additions to their outstanding Marr & Colton installation in the Thomaston Opera House. Members may recall a feature article on this organ in *THEATRE ORGAN*, December 1971, p4. It had been the opinion of several concert artists that the 3/10 Marr & Colton, as it had been reworked, had many of the characteristics in sound and registration of an organ of 15 to 18 ranks. It was felt that the addition of three ranks would give the Opera House organ the full capabilities of a much larger instrument.

It was not just a simple matter of adding ranks and stop tabs. The horseshoe stoprail was already filled to capacity. The problem was to decide which ranks would make



Allen Miller installs switching panel on Peterson relay. Unit shown handles half of the augmented Thomaston organ.

MORE PIPES

the organ most useful, and which of the present stops would have to be deleted to make room for the additions. We sat at length with Tom Hazleton, Dennis James, and Lyn Larsen reworking stoplists, and finally after a year of juggling, worked out a realistic plan. The additional ranks were to be Posthorn (English Horn), Oboe Horn, and Krumet. The present Kinura was to be deleted or left playable only in one place for comic effects. By

(L to R) English Horn, Clarinet and Diapason installed at Thomaston Opera House.

judicial substitution of stops, and figuring on the use of 16' couplers for ensembles, and limiting 16' stops to those needed for particular solo combinations, we were able to make the additions within the space of the horseshoe.

Since the original stoplist of the Marr & Colton had been sparse in a few areas, we had previously added switches and diodes to the original relay. The new stoplist required such extensive changes, plus the additions, that we decided to install a solid-state relay and switching system to take care of all additions to the original relay. We chose the Peterson system because we could easily provide for the eventual replacement of the pneumatic relay with additional solid-state switching in the future.

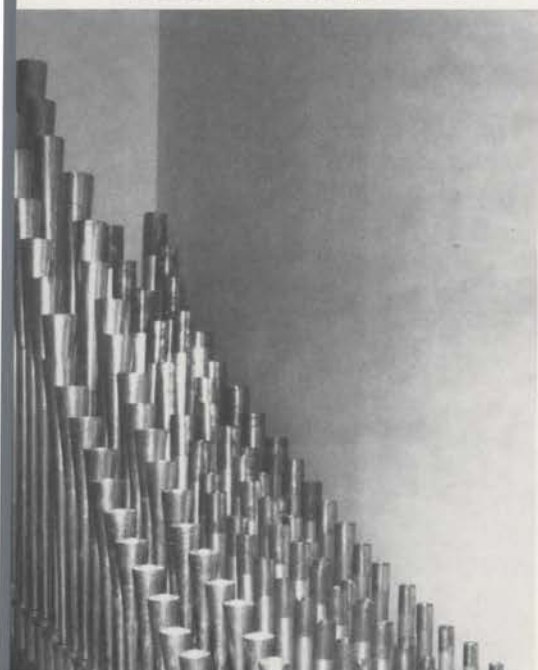
The Peterson relay was wired in and the horseshoe rebuilt during last summer, and we were ready for the new ranks we opened our first concert in the fall. To our surprise, the organ was already more versatile with only the ten original ranks playing.

We had decided to revoice an English Horn which we had in storage. This rank had been made by Schopps for a large Wurlitzer, and we knew it would be overwhelming in the intimate Opera House.

Organist Ashley Miller and Lyn Larsen will be heard on the augmented Marr & Colton during Connecticut Valley's "Autumn Serenade" regional convention in October.

Our real windfall was the gift of a 3/15 Marr & Colton church organ which included all the chests, regulators and pipes we would need except for the Krumet. Allen Miller undertook the revoicing the pipework for the Thomaston organ, and while he was at it, revoiced a Salicional and Celeste to replace the scratchy Violin and Celeste from the original organ. A new copy of a Wurlitzer Krumet is being made through the facilities at Austin Organs. Meanwhile, we were able to tame the Kinura by partially capping the resonators.

The results of these additions were even more rewarding than we expected. The changes had been completed only days before Lyn Larsen's May concert. Lyn made it known to all that he was pleased with the results, but the concerts he played were the best tribute he could have given. Bon Smith, who headed the New York City Beacon Theatre Wurlitzer restoration, was in the audience, and commented that we had, "... made a tired old lady into a beautiful young princess." □





Music Review

by Walter J. Beaupre, Ph.D.

Lee Prater and Bill McMains, FRONT ROW . . . CENTER: CINEMA ORGAN STYLES, Frank Music Affiliates, 116 Boylston Street, Boston, Mass. 02116. Price \$3.95.

Lee Prater and Bill McMains have fashioned three separate collections of *Cinema Organ Styles*. These are the logical spinoffs, one would suppose, of their very successful *Primers* (Part I and Part II) reviewed in the last issue of THEATRE ORGAN. The best of the three — by many ranks of pipes — is one called *Front Row . . . Center*. Each of the eight tunes was deservedly a popular favorite in its day, and each as styled by Prater and McMains adds to the nice variety of moods in the collection. Most of the arrangements are full four page treatments which fold out across the music rack to avoid page turnings. *Moon of Manakoora* begins with lovely open harmony to establish the lush elegance of the tropics. The verse (which I'd never heard) emerges as a single note solo for the right hand with counter melodies on the lower manual. The second chorus proper (a right hand duet) slides ever so smoothly into a sultry 4/4 beat, then slinks back into a waltz for the finish. I found after a few playings that there were too many Crawford glissandos for my personal taste, so I just dropped a few. How nice to find this 1937 Dorothy Lamour hit so stylishly "gussied up" by Prater and McMains! Next in the collection comes *Slow Boat to China* with a charming oriental intro which gives way to a swinging Chicago style accompaniment. "Slow Boat" is a well built, tight arrangement with no awkward holes between choruses. The finale is the strongest in the collection — a bash. *Orange Colored Sky* was one of those big band "bop" specials of the early fifties, featured as I recall on Jerry Lester's Broadway Openhouse (TV). It plays well

and sounds better on the organ than I thought it might. Bill McMains obviously did the Tiffany quality arrangement of *Baubles, Bangles and Beads* because here it is a shorter version (sans the jazz waltz finale) of Bill's Accordafolo arrangement. What's left is easy to play and perfectly gorgeous theatre organ sound. Bill's stylings have many of the virtues of those Dave Coleman and George Wright transcriptions of a few years back. *In My Arms* was a dum-dum tune of the mid forties that has grown prettier with the addition of some counter melodies, courtesy of Prater and McMains. *Boo Hoo* remains faithful to the Guy Lombardo mystique. The arrangers work just a bit too hard to keep it interesting, but the results should please all home organists who like the sweetest music this side of . . . well . . . swell shades.

The collection is neatly rounded out with two romantic *Music Man* ballads, *Till There Was You* and *Goodnight, My Someone*. The Crawford influence is present but not overpowering and the harmonic progressions are lean without being square, sophisticated but not self conscious. Seldom — if ever — does one find so many good moderately-easy-to-play arrangements of so many good tunes in one collection. Lee Prater and Bill McMains have hit the jackpot with *Front Row . . . Center*.

THE ENTERTAINER and THE RAGTIME DANCE, Arranged by Jerry Allen, Accordafolo Double Feature, Frank Music Affiliates, 116 Boylston St., Boston, Mass. 02116. Price \$1.95.

Perhaps Scott Joplin's *The Entertainer* is the most successful of the half dozen arrangements recently published by Jerry Allen in the Accordafolo format. It's no small triumph on Jerry's part to follow the

smash hit *Sting* recording with an organ transcription which is easy to play and yet satisfying because it captures the fun and flavor of the recorded version. The secret of Jerry's success lies in the two hand manual changes which are frequent and dramatic. For the home organist who has gotten into the rut of keeping his left hand on the lower manual and right hand on the upper manual come-what-may, this arrangement will open up a whole new world of nice contrasts. It's easy to predict that Jerry Allen's *The Entertainer* will become a favorite re-order item among teachers of pop organ who cater to adults.

The reverse side of the fold-out is another Joplin tune, *The Ragtime Dance*. Again Jerry uses manual shifts for variety of voices, but the charm of the "stop-time two-step" escapes this reviewer. Dyed in the wool Joplin fans should of course ignore that last observation. Jerry's arrangement makes good sense, although there is more than the usual "monkeying around" with registration changes. Basic registration instructions are fine, but the pipe and tab players will find the Tremolo instructions missing (a printer's goof).

LIDA ROSE and 76 TROMBONES, Arranged by Jerry Allen, same publisher and price as above.

Of the duo from Meredith Wilson's *Music Man*, Jerry Allen's arrangement of *Lida Rose* opens with a barbershop style intro in A-flat and then bounces along merrily until the dixieland second chorus where a Chicago style bass alternates with a modified beguine tempo. Thoroughly pleasant carryings on, I'd say. And if you are sick to death of hearing other organists play *76 Trombones* but still admire this truly great march, retaliate by playing Jerry's version yourself. His occasional left hand melodic excursions give a robust drive and dash to the whole affair. I should warn you that the five-fold spread-out is a challenge to your music rack, so be prepared to use sky-hooks, binoculars — or resign yourself to flipping a section of the Accordafolo. Both arrangements will take some patient practice, but neither is beyond the capabilities of the home

organist who can read music and follow directions.

HEART and ONCE IN LOVE WITH AMY, Arranged by Jerry Allen, same publisher and price as above.

If *The Entertainer* was the most successful of Jerry Allen's arrangements, it's only fair to note that this reviewer found *Heart* the least successful organ transplant. The Adler and Ross tune from the musical *Damn Yankees* begins appropriately enough as a "soft shoe" number with pleasant ricky-tick counter melodies. Then *Heart* becomes a "bright beguine" — then a waltz — then back to a beguine in time for the cardiac arrest. There doesn't

seem to be any rhyme nor reason for the tempo changes nor for the showboating arpeggios. Registration changes are frequent and frantic. Probably in the hands of a true virtuoso such as Jerry Allen the arrangement could be made to work as a personal tour de force.

Once In Love With Amy from the show *Where's Charley?* is another excursion into "soft shoe" — but with a difference. "Amy" plays it cool by staying safely in her soft shoe routine (and in the key of G) from introduction to finale. Jerry's stop-time accents are catchy, the shifts of melody to the left hand work well, and the pedal notes, although easy enough to play, add musical interest as well as rhythmic support. It's a sensitive

arrangement of a great song and it captures some of the humor and delight of dancer Ray Bolger as Charley's Brazilian aunt — "where the nuts come from!" Or don't you remember? □

ATOS ARTIST

The ATOS 20th Anniversary logo which appears on the cover of all issues of *THEATRE ORGAN* this year, and also is used to designate articles about ATOS history, was designed by Jeffrey Mattis of Royal Oak, Michigan. Jeff is a member of the Motor City Chapter and also did the art work for the logo of last year's Noteable Nineteenth Convention in Detroit. □

NOW AVAILABLE

A VERY SPECIAL RECORD

ORGAN POWER

FEATURING

Don Thompson

AT THE WURLITZER PIPE ORGAN

THE FIRST Recording of a new Installation, the Wurlitzer Style 260 special (3/16) formerly in the Strand Theatre, Portland, Maine and now in the home of Preston M. Fleet, near San Diego, California.

THE FIRST Recording of Don Thompson, in the U.S.A., for over two years. Don's many albums for Concert Recording, Amberlee Records, etc. have made him a well known and popular artist the world over but this is a NEW Don Thompson with the thrilling mature style which won plaudits from critics and public alike throughout Canada, the U.S. and Great Britain on his recent highly successful tour.



DON THOMPSON

PROGRAM

SIDE ONE

Napoleon's Last Charge
Judy Garland Medley:
The Trolley Song
Meet Me in St. Louis
The Boy Next Door
While we're young
Singin' in the Rain
You made me love you
Over the Rainbow.

SIDE TWO

The Continental
The Carioca
Breezing along with the Breeze
Spring is Here
Puttin' on the Ritz
Bill Bailey
As Time Goes By

ALSO AVAILABLE

A SOUVENIR OF THE PIZZA PARLOR — Top Twenty Pizza Requests . . . on the Buddy Cole 3/27 Wurlitzer/Morton in the Capn's Galley, Campbell.

THE ROARING TWENTIES — A Fun-Filled Romp Through the Tunes of the Period . . . on the 3/14 Wurlitzer in The Avenue Theatre, San Francisco.

RAGTIME! — Toe-Tapping Tunes of the Twenties and Thirties . . . on the 3/10 Marr/Colton in Thomaston Opera House, Connecticut.

FIREWORKS! — A Sparkling Performance of Exciting Light Classics . . . on the 4/18 Wurlitzer in the Capn's Galley, Redwood City.

ALL RECORDS PAYABLE IN ADVANCE AT \$6.00 EACH (POSTPAID) FROM:

PIPE ORGAN PRESENTATIONS
P.O. BOX 4428, MOUNTAIN VIEW, CA 94040

MAKE CHECKS PAYABLE TO RICHARD W. WOZNAC



CHAPTER NOTES

BEEHIVE

On May 11, the Beehive Chapter of ATOS held a meeting at the home of Darryl and Darlene Walker.

The meeting centered around the forthcoming convention in San Francisco. Several members are looking forward to attending this meeting in July.

Vice-president Ronald Apgar will do some research for the chapter on group transportation.

After the meeting, members and guests were invited to play a few numbers at Darlene's beautiful Rodgers Organ.

The chapter members would like to thank Darlene and Darryl for their gracious hospitality and for the very delicious refreshments that they served the chapter.

MAXINE V. RUSSELL

CEDAR RAPIDS

Our spring season opened on May 8 when a 98 pound bombshell exploded at the console of the three-manual Wicks organ in Davenport, Iowa's Capitol Theatre. The 29-year-old Argentine organist, Hector Olivera, may be tiny in stature, but



Hector Olivera at the three-manual Wicks in the Capital Theatre, Davenport, Iowa. (Bill Lamb Photo)

he is a dynamic power at the keyboard.

The occasion was the fifth Silent Movie Night at the Capitol. The program opened with "There's No Business Like Show Business," a salute to Capitol Theatre manager, Dan Lindner, who has been a most cooperative and enthusiastic supporter of CRATOS. After several other solos, Hector presented his sing-along, followed by the showing of a vintage movie, Harold Lloyd's *His Royal Snyness*.

The fantastic feats of the gifted young Argentinean kept the audience captivated for three hours as his nimble fingers raced over the three manuals and his size 7½ feet scurried over the pedals.

Olivera also displayed his complete inventiveness when he asked his audience for a song he didn't know. Member George Baldwin gave Hector the music to "River Stay 'Way From My Door." This soon became a dazzling concerto with full symphonic orchestra sound. The audience loved this particular selection as the Mississippi River was then above flood stage and moving toward the Capitol Theatre.



Lyn Larsen at the Paramount Wurlitzer in Cedar Rapids. (Bill Lamb Photo)

When the final notes of the restored Wicks echoed through the auditorium, the entire sell-out crowd of 1600 gave a strong Olivera ovation. Consensus of those leaving the theatre was, "Bring him back."

Exactly six days later, on May 14, the Paramount Theatre in Cedar Rapids, Iowa, was filled to the top row in the balcony for the great organ music of Lyn Larsen. It had been two years since Lyn last performed for us, but the sell-out crowd had not forgotten him. A great Laurel and



Hardy comedy, a sing-a-long, bringing some robust vocals from the audience, and Lyn's mastery of the 3/11 Wurlitzer presented a highly enjoyable, listenable and thoroughly entertaining evening for the big crowd.

Fantastic shows, great organists and sell-out concerts, all accomplished through the hard work of dedicated CRATOS members, have, during the last few years, made "Silent Movie Night" one of the hottest box office attractions in our area. It is a wonderful feeling to know that our members have put on success number five in Davenport and success number eleven in Cedar Rapids — sixteen shows in six years.

BYRON F. OLSEN

CENTRAL INDIANA

"June Is Bustin' Out All Over", at least it was on June 8 when some 75 members and guests of CIC-ATOS traveled to Kokomo to see, hear and play one of the finest home pipe organ installations in the Midwest.

Frank and Frances May, our gracious and hospitable hosts, delight in

entertaining and having friends in to play their fabulous pipe organ, not only at stated meetings, but anytime. The welcome mat is always out. Co-hosting with the Mays were Bill and Mary Trowsell, of Kokomo, and Fred Erwood of Pittsboro.

The 4/19 Barton which Frank May built since his retirement in 1966 is the most beautiful installation we have seen anywhere. Frank purchased several old instruments, the principal one being the Barton from Chicago radio station WLS. A large room was added onto his home to house the 1400 pipes in a symmetrical design it would be difficult to describe. Seeing is believing and we never cease to be amazed and thrilled at every opportunity to view this magnificent installation! (See article on this pipe organ in the May-June 1975 issue of THEATRE ORGAN.) One feature not previously mentioned is that each of the four manuals has a set of general pistons in addition to the pistons for that particular manual.

Having been an electronics engineer before retirement, Frank also has a large model Hammond with special tone cabinets, recording equipment, and all sorts of things I don't even know what they're all about! I'll find out and report some day!

The formal program was presented by Virginia Byrd Rechteris and Carroll Copeland. Virginia is well known in radio and TV in Indianapolis and presently is organist-director of "Chapel Door" on WISH-TV Indianapolis

Carroll Copeland is band director at Jefferson High School in West Lafayette. He plans to retire soon and devote much time to his hobby-pipe organ. Carroll told how, when he was a young boy, he took advantage of every opportunity to see and hear Dessa Byrd when she was presiding at the consoles of the Circle Theatre's "Mighty Wurlitzer," the 3 manual Barton at the Indiana Theatre and the Marr & Colton at the Fountain Square Theatre, all in Indianapolis, and finally realized his dream to some day play the pipe organ. Performances by both Virginia and Carroll were most enjoyable.

Dessa Byrd (Rappaport) is a legend of the theatre era and will always remain "Indianapolis' Pipe

Organ Queen." We were delighted that Dessa could attend this meeting. She had the misfortune to break both a hip and an arm in falls a year ago and spent many, many weeks in the hospital. It was so timely for this to be her first meeting since her recovery — she is sister of Virginia and idol of Carroll.

The usual open console time, refreshments and social hour followed the program.

Since there was no meeting in May, quite a large number of CIC-ATOS members attended the program portion of the Annual Alumni Banquet at Manual High School in Indianapolis to hear John Muri at the school's Louisville-Kilgen. With the installation only partially complete, John Muri did a masterful job and gave a superb performance. His program consisted entirely of memorable songs of Indiana composers and was well received by an appreciative audience.

The Kilgen console has been added recently to the Louisville, which did not have a theatre horse-shoe console. It is now 3 manuals instead of the original 2. The console, so beautifully refinished through the generosity of C.S. Ober of Indianapolis (honorary member of CIC-ATOS), rose majestically on a newly installed lift. Much credit should be given to Carl Wright, auditorium manager at Manual High School, his students, and the members of CIC-

ATOS who helped work on the organ the last couple of years. Ross Kirkpatrick, present chairman of CIC-ATOS, also deserves special mention for his work on the installation of the lift.

We are proud to boast another pipe organ installation in Indianapolis.

RUTH D. WARD

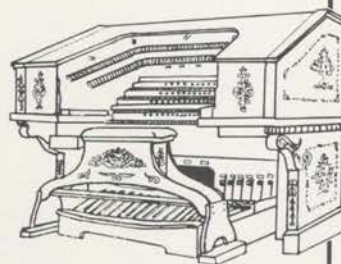
CENTRAL OHIO

Thanksgiving weekend, 1975, almost assuredly will have those attending our Regional Convention thankful that they did. One of many events has our own members looking forward to November for A Tribute to Bill Dalton and Roger Garrett. Bill Dalton presided at the console of the Robert Morton at the Ohio Theatre during the early 30's and Roger Garrett was house organist from 1933 until 1942. Columbus natives remember them with love as evidenced by the sell-out of the theatre when they have returned in recent years to present organ concerts. During the tribute, commemorative awards will be presented to them and each artist will present a half hour concert.

Our present resident organist at the Ohio Theatre, and program chairman for the convention, Dennis James, is programmed for organ concerts and organ and piano duets with the girl who has captured our admiration for her charm plus her

OHIO THEATRE ORGAN SERIES

Outstanding Keyboard Artists at the 4/20 Robert Morton



- Sept. 27..... Lyn Larsen
- Nov. 29..... Dennis & Heidi James
(organ & piano)
- Jan. 31..... John Seng
- Mar. 12..... Dennis James (Optional event)
(silent movie classic)
- May 1..... Keith Chapman



For subscription series information write: Ohio Theatre, 29 E. State Street, Columbus, Ohio 43215, (614) 469-1045

talent at the piano, Heidi James.

Tom Gnaster, noted young concert artist from Chicagoland, will be featured in concert at the Robert Morton. Dr. William Haller from Capital University in Columbus will play a concert on the new 3/73 Von Beckerath organ at Congregational Church. Included will be some duets with Dennis James on the original 4/68 Kimball organ which remains in the church. The organs are located at either ends of the building, the Von Beckerath being baroque and the Kimball romantic. Rex Koury, who has won the esteem of theatre organ enthusiasts, completes our list of artists for your enjoyment. An exciting part of the convention will be the artistry of the Ohio Theatre's state manager, Joe Worman,



Kenny Winland at the Hamilton's Robert Morton in Zanesville. (Photo courtesy of Bob Shaw)

with his lighting and special effects techniques.

Our meeting in May was held in Zanesville with Rosemary and Bob



Chris Phillips at the Moller, with Stanley Jay at the piano in Fred Rieger's "barn." Note piano rolls. (Photo courtesy of Bob Shaw)

Hamilton hosting. It is always fun to be there and enjoy their 3/19 Robert Morton. Kenny Winland was featured organist. It is appropriate to borrow the phrase "inimitable styling" to describe one of his selections, "Frolics and Frolics," which he adapted for organ from an old piano roll. A while back Ruth Howard Shaw and their son Bob attended a chapter meeting. Ruth is a church organist and organ teacher. Bob is a student and is studying organ. Both Ruth and Bob played the Robert Morton for us and have taken to pipes like ducks to water. Howard and Bob spend every Saturday working on the chapter's Wurlitzer and Bob furnishes us with pictures to accompany our chapter news. Great people to have with us. The Hamilton's Morton never sounded better. Bob Hamilton played and his son-in-law, Don Reighard, from Dayton, was on hand to assist members with registration and

also to play. An understatement is that Don's playing is listenable. He is an excellent organist.

Another understatement came from our President, Frank Babbitt, who, in describing a forthcoming bus trip to the Dayton area, said the organ was installed in a barn. The "barn" was indeed the correct shape, but there the similarity ends. It is solid brick, with one side predominantly glass windows, overlooking a beautiful valley. As we entered through large double doors every jaw dropped — abruptly. We were in a room 52 feet wide and 80 feet long and at the far end of the room on a raised platform gleamed the 42-rank Moller. The basic organ is Moller. It is also an Estey player pipe organ and our host Fred Rieger demonstrated this feature. He has an outstanding collection of player rolls. The installation includes percussion for theatre organ. The chambers are 20 by 40 feet and 27



COTOS members arrive at Fred Rieger's "barn."

feet high. A carpeted stairway takes one up through the center of the chambers and the entire organ can be viewed through glass windows. The temptation to go into further detail here is overruled by the fact that this installation is worthy of a feature article in THEATRE ORGAN. The story of why and how it all came about is interesting in itself so we will stay with the chapter activities and hopefully in the near future present details in proper fashion. Chris Phillips, whose budding talent has been emphasized none too highly in previous issues, presented the formal concert. Having been given plenty of practice time Chris was well acquainted with the organ. Many members played during open console.

We had been invited to use the premises for a picnic lunch. Tables had been set up for us inside so we could take advantage of every minute with the organ. Our members from Marion, Ohio, Hope and Gene Decker and Stella Collins, hosted. Stella had done the planning and packing and no one could have handled a picnic lunch, transported that far, for so many, as well as she. During lunch Betsy Richards entertained us with piano music on the new Baldwin concert grand. It is hard to say whether she excels at piano or organ but both are a treat. Gene Decker played for us and accompanied his wife, Hope, with the vocal "Come, Come, I Love You Truly" which Hope dedicated to our hosts Kay and Fred Rieger in honor of their wedding anniversary, which was that day.

With the passing of bandleader Ted Heaton, who played the Columbus area since World War II, our chapter received several cartons of his music — piano, organ, instrumentals — from his wife Sandy. Ted and Sandy met when he played with Glen Gray and Sandy was vocalist. Ted has also been a member of the Claude Thornhill Band. He was an accomplished organist and his admiration of Glen Gray is preserved. The first four bars of the Glen Gray theme song are carved on Ted's tombstone. Our sympathy is extended to Sandy. The music is accepted with gratitude by our chapter members. Beautiful Ohio, November 28, 29 and 30 has more to offer. Our Regional Convention plans read

"Capping off the convention will be a banquet on stage at the Ohio Theatre." Open console will be the maximum that time permits to provide visitors the opportunity to play this magnificent Robert Morton. Following the banquet and conclusion of the convention, open console will be available until just about 9 a.m.

IRENE BLEGEN

CHICAGO AREA

CATOE'S activities have continued at their usual busy pace. We held our annual membership meeting and election of officers at Carl Schurz High School on May 15. The school's auditorium houses a 4/45 classical Moller. Following our formal meeting, organist Gary Jenkins entertained us with several selections from the classics. In addition to being a gifted concert musician, Gary is also a fine technician, and represents the Wicks Organ Company in the Chicago area. He is the regular organist for a suburban Methodist Church, a Synagog, and the televised Chicago Sunday Evening Club.

CATOE's new officers for the 1975-1976 year are Russell Joseph, who will continue as chairman, Richard Sklenar, vice-chairman, Bill Rieger, secretary, Ione Tedei, treasurer, Elaine Hanok, membership chairman, Jim Taggart, VOX CATOE editor, and directors Almer Brostrom, John Peters, and Walt Strony.

On May 19, the Patio Theatre was filled to capacity for Tony Tahlman's concert. The 3/17 Barton was in fine shape thanks to Bill Rieger's crew. Tony included both old and new songs, as well as accompaniment for the silent film *His Marriage Wows* with Harry Langdon. A highlight of the evening was the honoring of Pearl



Pearl White, Tony Tahlman and Leon Berry.
(Bill Lamb Photo)



John Muri at the Indiana Theatre in East Chicago. A farewell to an old friend.

(Bill Lamb Photo)

White and Leon Berry as CATOE honorary members. Both Pearl and Leon then pleased the crowd with their cameo performances.

A very important event took place at the Indiana Theatre in East Chicago on Sunday, May 25. John Muri presented a program for our farewell social. The 3/10 Wurlitzer has been purchased by CATOE, and is to be installed in a Chicago area high school auditorium. It was particularly fitting to have John Muri perform at this event, as he was the staff organist at the Indiana in the 1920's. John still knows how to turn an audience on, and he keeps up with the latest in music as well as the old favorites. His accompaniment of the Cannes Film Festival prizewinner *Pacific 231* was outstanding. Prior to John's formal program there was a long open console period for those who wanted to play this fine instrument one last time in its original home. The organ has now been completely removed and is awaiting completion of its new home. While it is out, it will undergo necessary refurbishment.

Some 75 members met at the Elm Skating Club on June 15 for our monthly social. Tony Tahlman and Paul Swiderski entertained us on the hybrid 4/22 organ. Tony is the chief organist at the rink and supervised the installation several years ago. Paul is associate organist. Several members were brave enough to try their hand at this unusual organ.

The following Sunday we had a special treat. Terry Lloyd and his wife, Betty, of Canberra, Australia were in town for the National Association of Music Merchants show. Terry is an importer of Rodgers and

Baldwin organs, and an enthusiastic member of the Theatre Organ Society of Australia. He took time out from his busy schedule to show us slides of the demise of Melbourne's Regent Theatre, and also views of several theatre organ projects being undertaken by TOSA. It seems to be the same struggle to save the magnificent movie palaces "Down Under" that we face in this country.

By the time this goes to press the San Francisco convention and CATOE's convention charter flight will be history. We hope that the many hours of work by charter coordinator Ione Tedei made it possible for people to attend the convention who might not otherwise have been able to make it.

JIM TAGGART

CONNECTICUT VALLEY

The May concert of the 1975 season of Con Val concerts featured Lyn Larsen at the console of the 3/12 Marr & Colton organ in the Thomaston Opera House on May 17.

Always well received here, Mr. Larsen was again favored with enthusiastic response to a program consisting, this time, almost entirely of short popular tunes. Exceptions were "Stars in Your Eyes" and "Liebesleid," both by Fritz Kreisler, "Londonderry Air," a nice rendition of "Tico, Tico" and the final group on the program, "America, I Love You," "Let there be Peace on Earth," "God Bless America" by I. Berlin and the two encores. "Trumpeter's Holiday" and a short Bach fugue.

Our June meeting, which took place on the 14th this year, made good use of arrangements with Yale University which allowed us to hear the organ, tour the chambers and play the organ in Yale's Woolsey Hall. Jo Dzeda, who, with Nick Thompson-Allen, maintains the organ, and Steve Loher, organist and choirmaster at Trinity Church, New Haven, were our gracious hosts. They conducted tours through the chambers and played the organ for us. The 4/96 organ was originally manufactured by Hutchings in 1903, was enlarged and improved in 1916 by Steere, and again enlarged and re-built by E.M. Skinner in 1928. Even with all the subsequent enlargement and re-building, the chambers

are not too crowded and even have room for some work space, work bench and parts.

These events in Woolsey Hall took place in the afternoon. After time for dinner, we re-convened in Bethany at the home of Harold and Eleanor Weaver for our usual business meeting, followed by delightful organ and other music. Prior to the start of business, Bob Fazzino and Harold La Chappelle entertained at the console of the Weaver's great Marr & Colton 3/10 — most enjoyable.

The business meeting revealed that we stand an excellent chance of obtaining an agreement with a theatre in the western part of the state to maintain, and use occasionally, an organ in playing condition, a good one, too. This was, of course, great news.

The formal organ portion of the evening program was played by contestants in our recent scholarship program.

Bill Hively, age 12, Raymond Blass, age 13, David Scrimenti, age 10, and Duane Boise, age 18, gave us an hour of great organ music as they played pieces they had practiced for the Scholarship Program. Then they were presented with the trophies they



Lyn Larsen at Thomaston. (Preston Miller Photo)

had won a few days earlier. They are certainly outstanding and we marvelled at their ability as we enjoyed their music.

Finally the prestigious *Three Squares* gave us a rousing forty minutes of the happy music that has earned them their reknown in the Housatonic Valley. Personnel are Stillman Rice, organ, Ed Pass, piano, and Jesse Rice, saxophone. They could make recordings and sell them, but their reward is in playing to give people the opportunity to hear live music, especially those unable to get out and about frequently. They are a great group and, together with refreshments, brought our June meeting to a fitting close.

WALLACE F. POWERS, JR.

EASTERN MASSACHUSETTS

Progress toward completion of our chapter Wurlitzer at Babson College was much in evidence May 17 when Ashley Miller played an excellent show. The new Tibia tremulant was the most notable improvement. The evening was very warm, but Knight Auditorium was nearly packed. Ashley seemed unperturbed, being a most genial host to his audience. The first half of the concert was only music and after intermission he played for a sing-along and then for a full-length silent movie. For many in the audience this was a first.

On May 24 we took advantage of the excellent condition of the organ by putting our own members on the bench in a formal pot pourri of talent. What was heard from those two organ chambers was more a kaleidoscope of sound representing a wide diversity of styles and tastes. The program was followed by the traditional open console session which usually holds a surprise or two. Garrett Shanklin was a beginning organist just five years ago at the time his newly installed Wurlitzer had reached the first plateau status of nine ranks. At that time he was intent on becoming an organist, the home variety (as a starter), as he was intent on building a truly refined Wurlitzer theatre organ in his home. We who have heard the organ (now 2/11) and have heard him play the chapter organ during the informality of open console time salute him for both jobs well done.

To describe the June 8 "blast" at the home of Rosalie and Patsey Fucci would require all the positive superlatives at the command of this reporter. A backyard cook-out was followed by an exciting performance on the 4/19 Robert Morton by Stan Cahoon, a long-time favorite Boston area theatre organist. This organ is the antithesis of the mellow sounding pipe organ buried deep in the chambers of a well draped theatre. It would be an understatement to say the Rodgers Morton dominates — takes charge — especially with Stan Cahoon at the controls.

Carl Getz and Al Winslow presented an original program June 28 at Babson College to an audience of about 120 members and guests. They traced by narration and demonstration, through sight and sound, the development of silent films and their musical accompaniment leading to the development of the theatre pipe organ. The program climaxed with an abbreviated version of *The Phantom of the Opera* accompanied by Al Winslow at the chapter organ. Al's creativity, timing, registrations, keyboard dexterity — all resulting from great sensitivity — were true to highest expectations. The audience, having been well indoctrinated by Carl before the movie in the why's and wherefore's of silent film musical accompaniment, was well prepared to grasp new insights into Al's artistry. Without doubt, this presentation has such educational and entertainment value as to merit recommendation to other groups such as church, school and other theatre organ groups.

ERLE RENWICK

GULF COAST

Silent fortresses standing in timeless vigilance over rolling dunes of white sand and sparkling turquoise waters! Centuries-old oaks laced with graceful Spanish moss! The excitement of sportfishing; the exhilaration of clean air; the quietude of museums steeped in history; the charm of true southern hospitality! This is the Gulf Coast of Florida's panhandle, and a new star has been added to her crown — the Gulf Coast Chapter, ATOS! From all of us to all of you, warmest greetings!

The receipt of our charter in June marked the culmination of months



Chairman Tom Helms and Vice Chairman Paul Sutton recover keys in Dr. B.D. Rhea's ATOS workshop.

of organizational effort within a group composed of several non-affiliated ATOS'ers and many others who embraced the doctrine while unaware that a national organization with similar interests existed. As momentum increased, direction was gained by the establishment of by-laws and the election of officers, which include: Tom Helms, chairman; Paul Sutton, vice chairman; Bob Sidebottom, secretary; Walter Smith, treasurer; and yours truly, Curt Goldhill, newsletter editor.

But formal meetings and Robert's Rules have taken a back seat to "Lola," the nickname affectionately given our Wonder Morton. She has graced Pensacola's Saenger Theatre for an even fifty years, and, to our knowledge, is the last remaining theatre organ in Florida still in its original location. The restoration of "Lola" and the preservation of this fine old theatre have defined our chapter's objectives and charged our rapidly-increasing membership with a dynamic brand of enthusiasm rarely attainable.

Each Saturday morning finds a work crew huddled around the newly-refinished console or sandwiched between pipe-laden chests, tool boxes rattling in the stillness, flashlights casting eerie shadows. The successful blend, well known to all ATOS artisans, of TLC and the "get-a-bigger-hammer" philosophy has paid off — "Lola" is fully playable!

And play she does, with all the gusto fashioned into her wood and spotted metal and brass by the Robert Morton designers in 1925.

Under the skillful fingers of our chairman and resident virtuoso, Tom Helms, the Wonder Morton has starred in public concert at our regular April, May and June meetings, the latter with an attendance approaching 500 appreciative listeners. From Joplin to Bacharach, and all in between, Tom capably showed us what theatre organ is all about.

As several of our members are confirming their reservations to San Francisco, the future looks bright. Plans include replacement of a defunct combination action, installation of a lift, expansion into the opposite chamber which has never been utilized, and a continuing program of monthly concerts. Gulf Coast is in



Gulf Coast Chairman Tom Helms at the Pensacola Robert Morton.

full swing, and our thanks go to ATOS for giving us a charter, to the Pensacola Saenger Theatre for giving us a home, and to "Lola", for giving us a purpose.

LAND OF LINCOLN

The 4/26 unit organ installed by LOLTOS member Bob Coe and members of the Congregational Church at Whitewater, Wis. was the focal point of a reception by LOLTOS for Hector Olivera on Wednesday June 4th, preceding the concert at the Coronado.

The organ which contains both church and theatre organ ranks with tremors to match either mood, was put through its paces by Hector, who played everything from "Bach" to "Basin Street". Hector was so taken with the organ that LOLTOS board will undoubtedly present Hector in a classical concert on the Whitewater church organ when he makes his next appearance at the Coronado Theatre in Rockford, Illinois.

ORRILL DUNN

The night of June 5 was a great one for the Chapter and the people of the Rockford Ill. area. Hector Olivera was presented in concert on an almost completely restored 4/17 Barton Organ in the Coronado Theatre.

From the opening number, Gershwin's "I Got Rhythm," in which Hector displayed a "ping-pong" technique, throwing the lead chords rapidly back and forth between the right and left chambers, the audience was his. A number of people moved their heads back and forth as if they were watching a tennis match.

"Cry Me A River" was next. The



Hector Olivera at the 4/17 Barton Coronado Theatre, Rockford, Ill. (Bill Lamb Photo)

styling of this ballad, which has been heard on previous Olivera concerts, is uniquely beautiful, and bears many playings. The mood was changed by an expert rendition of "Teddy Bear's Picnic." The sing-along came next, and was notable for the unusual improvisations during the gag slides between songs.

Then came the "Toccata in F" from Widor's *Fifth Organ Symphony*. Here was an example of superior technique. "September In The Rain" was followed by a neat contrapuntal tour de force. Explaining that a shortage of time required him to play his next two numbers simultaneously, Hector started out with "Three Blind Mice" on the pedals and "Alley Cat" on the manuals. The whole thing developed into a "Fugatum ridiculosum" but it did display a seriously remarkable technique in improvisation. The first part of the program closed with a brilliant rendition of "Cumana" that left the audience breathless and rising in standing ovation.



LOLTOS Chairman Orrill Dunn (L) welcomes Russell Stevenson, manager of the Coronado Theatre, following the announcement of his honorary membership in the chapter. (Bill Lamb Photo)

Following the intermission, LOLTOS President Orrill Dunn presented an honorary membership in the chapter and ATOS to Mr. Russell Stevenson, Manager of the Coronado Theatre in appreciation for the excellent cooperation of the Kerasoates Theatres and Mr. Stevenson in particular. Since it was also Mr. Stevenson's birthday that day, the audience happily joined in the singing of the traditional song with an unusual Olivera organ accompaniment. The picture, Harold Lloyd in *His Royal Slyness* followed, adequately played by Hector.

Once more the emphasis was classical with the playing of the Bach

"Fugue in A Minor". This splendid work was followed by a beautiful version of *Malaguena*. The program was ended with a patriotic medley in which Stephen Foster songs, Sousa, and "Battle Hymn of the Republic" were expertly interwoven.

However, members of the audience in standing ovation once again wanted more. Hector obliged with his now famous "Flight of the Bumble Bee" on the pedals. Perhaps he felt a lift from the enthusiastic audience — in any event, he did a bigger and more extensive performance of the Rimsky-Korsakoff delight than was heard at the 1974 Convention.

Another standing ovation — another encore. This time he played "My Way." It is a great way!! It is astonishing to many that this man, born and raised in a different culture with a different language from ours, has so completely captured the American idiom. He is a worthy successor to Dupre and Fox.

BOB COE

LAND O' LAKES

Before leaving for Okinawa, Japan, where he is presently appearing at Expo '75, Walter Strony met his good friend Paul Adams of Aledo, Ill., in Minneapolis to see, hear and play several pipe organ installations.

Thanks to good Land O'Lakes Chapter friends the Minneapolis Civic Auditorium was kept open for their late arrival around midnight. Clyde Olson, George Hardenbergh, Bill Ackley and others were good enough to stay around knowing they were on their way from the airport.

First to the five-manual theatre division and then over to the five manual classic division. The Kimball is



First stop. Walter tries the 5-manual theatre division. Minneapolis Civic Auditorium.



Walter Strony and Paul Adams at the Byron Carlson 5 manual Wurlitzer.

in excellent condition and a real joy to hear and play. Naturally one never has enough time available to thoroughly enjoy such an opportunity.

George Hardenbergh helped them find their motel, around two in the morning, only to be back for breakfast the next morning and to chauffeur them around town for the busy day ahead.

First stop, early in the morning, was at the Byron Carlson residence and the 5 manual Wurlitzer from the Marbro Theatre in Chicago. Again, too little time to enjoy this magnificent installation. The chambers were almost as beautiful as the console.

Next, on to Cicero's Pizza #1 and the 3/12 Hybrid. A coffee break on the house, plus a turn at the organ by Walter and Paul, and only too soon we were at the KSTP Studio and their 3/15 Wurlitzer. This is a fine installation, only you hear the organ through amplifiers and the true effect of a pipe organ is missing.

Next was a pleasant unexpected surprise. George Hardenbergh drove us to the Cedarhurst estate in Cottage Grove, Minn., where we found Terry Kleven supervising the final installa-



Paul Adams tries the 3/12 Hybrid at Cicero's Pizza #1.

tion of the former Aurora Paramount Wurlitzer.

Mr. Claud Newman and his son Fred were on hand to welcome the visiting organists. The moment Walter Strony walked into the ballroom he recognized the Aurora Par-



Former Aurora Paramount Wurlitzer in ballroom of Fred Newman's estate, Cottage Grove, Minn.

amount console. Walter and Paul put the organ through its paces. Except for a grand piano the room was yet to be furnished and with the excellent acoustics the organ sounded unbelievably alive for a "home" installation.



Much like the one at home. Paul Adams takes over at Cicero's Pizza #2. Barton 3/15.

The final stop for the day was at Cicero's Pizza #2 and the 3/15 Barton. Paul Adams felt at home immediately since the organ was almost a duplicate of the large Barton found in the Adams residence in Aledo, Ill. For the next hour or so Walter played. The only reason for stopping was to catch the last plane from Minneapolis, Walter to Chicago and Paul to Moline.

It rained hard for most of the day, but there was only one real regret — not enough time to enjoy these wonderful installations.

LEN CLARKE



Larry and Claire Vanucci. Wiltern Kimball console in the background. (Bob Hill Photo)

LOS ANGELES

The merry month of May was made even more so by the outstanding concert by Larry Vannucci at the Wiltern theatre. Not having played the Kimball in concert for several years, Larry obviously enjoyed doing so, and the audience loved him for it. He leaned heavily on the favorite old standards and promised "a little heavier stuff" the next time around. We think he set a tough precedent and the audience obviously agreed.

Like a postman on a holiday, that same afternoon Larry and his charming wife, Claire, journeyed to the home of Alice and Bob Power in nearby Camarillo to play some more organ. And there, along with such other artists as Helen Dell, Tiny James, Gordon Kibbee, and Pro-



Bob and Alice Power. The console is that of their "style 260 special" Rodgers.

(Bob Hill Photo)



Gerald (left) and Kim Nagano present Joe and "Spud" Koons (center) with a birthday present — a mahogany organ bench (background) which Kim handcrafted from Wurlitzer measurements. (Bob Hill Photo)



Lenore and Malin Dollinger look on as Dennis supervises the cutting of the cake by Heidi during their reception at the Dollinger home. (Bob Hill Photo)

gram Chairman John Ledwon, proceeded to try out the custom "Style 260" Rodgers and the Steinway Grand throughout the afternoon and evening. Even THEATRE ORGAN's Editor Emeritus, Stu Green, who steadfastly professes musical pusillanimity apparently forgot his posture and showed considerable ability on the Steinway and the organ. Ditto for our host, Bob Power, who has ample justification for such a magnificent studio in a rural garden setting.

During that same weekend, the fair City of Long Beach was awakened to the fact that it was motorcycle magnate Joe Koon's birthday. This being no ordinary occasion, members made the pilgrimage from far and wide to hear the 3/34 Wurlitzer-Welte and to celebrate the occasion with music, cookies and a huge cake especially decorated to honor Joe, and his wife "Spud," who have held open house for organ buffs every Saturday night for more than six years. One recent visitor was one of ATOS' founders, Tiny James, who made a rare personal appearance at the console.

Only a week later, ATOS Chairman Dr. Malin Dollinger and wife Lenore, joined with past ATOS Chairman Neil Kissel to host a reception for visiting artists Dennis and Heidi James. There at the classic Spanish style home of the Dollingers, overlooking a breathtaking view of the blue Pacific, Dennis and Heidi generously gave the guests a little preview of their Pacific Coast Tour

on the Conn 650 plus and Steinway Grand.

With the resiliency that is inherent in youth, Dennis and Heidi bounced back to do a truly magnificent concert that Sunday evening at the San Gabriel Civic Auditorium. With Heidi playing the gleaming black Blüthner Grand and Dennis at the 3/17 Wurlitzer, to which another grand piano was attached on-stage, the performance was, as we say in Hollywood, "colossal."

But the real high spot to this writer was when Dennis opened the second half with the soft strains of "Beautiful Ohio" and the drapes parted to reveal color slides of the recently restored Ohio Theatre in Columbus, along with the Mighty 4/20 Robert Morton, which we saw Henry Murtaugh bring up into the spotlight at the theatre's opening in the spring of 1928. Murtaugh was followed by five years of Bill Dalton and ten years of Rodger Garrett, and now Dennis James is resident organist.

And then, as if to climax the first half of the 1975 Season, the chapter received a gift to gladden the heart of any theatre organ buff — a magnificent theatre pipe organ! Through the generosity of Pacific Theatres, Inc., and the hard work of a number of our chapter members, the 4/28 Marr and Colton from the Hollywood Pacific Theatre was formally donated to our group on the morning of June 14th. Originally installed in the New York Piccadilly Theatre where it was played by Paul H. Fors-

ter, Herbert Henderson and John Hammond, it was shipped west for the opening of the famous Hollywood landmark, the then Warner Brothers Theatre on Hollywood Blvd. One of its players there was Harry Q. Mills. Little used in recent years, the console was literally buried under a 10-inch concrete stage apron several years ago when the theatre was remodeled for Cinerama presentations. Past Chapter Chairman Bob Carson will head the committee for removal, restoration and re-installation of the instrument in a location yet to be determined.

BOB HILL



Neil Kissel contemplates the job ahead represented by one Marr & Colton pipe — another organ to dismantle, restore and re-install. Neil supervised the San Gabriel 3/16 installation. (Bob Hill Photo)



Eddie Weaver at the Redford Barton. His keen sense of showmanship helped us pull our "act" together. (Marjorie Allen Photo)

MOTOR CITY

Our monthly Second Sunday open house at the Michigan Theatre in Ann Arbor, on May 11, featured member Bud Bates at the 3/13 Barton. And, member Henry Aldridge was featured artist at the June 8 Second Sunday program. Sizeable crowds of members and friends continue to support this popular monthly event. Open console is a regular part of these programs.

Also gaining in popularity is the newly-established Fourth Sunday open house at the Royal Oak Theatre. Featured artist at the 3/12 Barton on May 25 was member Herb Head. George Krejci, organist at the Lamplighter Inn, Olmstead Falls, Ohio, was guest artist at the June 22 program at the Royal Oak. An open console session followed both events.

Rental of the Redford Theatre

to outside groups has helped us to maintain a sound position as sole managers of the 1500-seat auditorium. The Rosedale Players, a community theatre group, presented the play *Strange Bedfellows* on May 2-3 at the Redford. The large turnout of over 1600 people would never have been possible in the limited capacity school auditorium they had been using.

The appearance of Virgil Fox at the Redford, playing both the Rodgers Touring Organ and the Barton theatre pipe organ, on May 16, resulted in a near-capacity audience, and another evening's rental of the house.

Two poorly-attended performances by rock star B.J. Thomas at the Redford, on May 17, netted yet another evenings rental of the auditorium for the chapter, but left the outside promoter wondering where he went wrong.

Other Redford bookings during May and June included a sales-meeting, a film benefit and a community orchestra rehearsal.

On Friday and Saturday, May 9-10, Eddie Weaver returned to the Redford for a vaudeville show that made full use of the Redford stage, in lieu of our usual silent film fare. In addition to a fine concert, Eddie's expertise as an organist provided appropriate background music for a slight-of-hand magician, a perky tap-dancer named Laurie and the Motor City Singers, an unbelievable chorus of chapter members that hasn't been heard from since. Only during the barbershop quartette



No vaudeville show is complete without a good quartet (Marjorie Allen Photo)

selections did Eddie have a chance to rest.

John Muri accompanied the silent film *Oliver Twist*, starring Jackie Coogan and Lon Chaney, on June 14-15 at the Redford Theatre and again on June 17 at the Royal Oak Theatre. There is something about a John Muri score to one of the great silents that makes his programs a special treat. In addition to some beautiful, but seldom seen, vintage song slides, John brought along a 1919 newsreel filmed in Detroit. Authentic in every way, John's program was a welcome retreat to "the way it used to be."

On June 27-28 we presented the 1933 musical *42nd Street* at the Redford Theatre, the first in our Hollywood Film Musical Series, designed to provide some income over the summer months. Besides offering the public some of Busby Berkeley's best efforts for Warner Bros. at a



Motor City Chapter members participated in their first live vaudeville show at the Redford Theatre.

(Marjorie Allen Photo)

low ticket price, we will showcase the talents of several chapter members who will play a short program at the Barton during the evening. Member Larry Gleason was featured at the Barton on June 27-28, utilizing many of the numbers with which *42nd Street* abounds.

DON LOCKWOOD

NIAGARA FRONTIER

When our '75 schedule of concerts appeared in the June issue of T.O., many of our concert-goers asked why the ever-popular Don Thompson was not included in this year's schedule. As you may know, Don played a program here last September and went, among other places, to Rochester and Syracuse. He then traveled to Europe where he completed a successful tour, before returning to the West Coast, and is not coming East this year. Be patient, he will be back in '76.

A change in our schedule for July, from the 16th to the 23rd will allow Ashley Miller to attend the National Convention.

Perhaps you do not realize the amount of effort that is required of our chairman, Randy Piazza to set up these schedules. While there are many artists anxious to play the Riviera, the theatre is only available on certain nights. Sometimes an artist cannot work it into his tour, or perhaps the month the artist would like to play has already been filled. Hats off to Randy.

Guest Reviewer Charlie Koester, our genial treasurer, reported on our May 14th concert.

A young talented showman, with all the polish of an old time performer, graced the Wurlitzer console at the Riviera Theatre. Wonderful tunes, all but lost in the passage of time, standards and marches, were played with a great professional touch with a bit of styling borrowed from Wright, Cole and Crawford but mostly his own. More than once the audience broke into applause during a number. Intricate key changes, cascading ninths, whispering pianissimo's, thundering sforzando's — the unexpected are his mettle. A stint of pizza parlor razzamatuzz with audience participation was fun.

Top drawer in every way — our hats off to Andy Kasparian of Pipes and Pizza in Seattle, Washington,

who can visit us and the Riviera console as often as he wishes. We sincerely hope he enjoyed his stay with us as much as we enjoyed him.

To this writer (who does not know why they paint some of the keys white and the rest black) falls the task of writing our June 18 concert review. Larry Ferrari was back at the Riviera and again we turned them away at the box office after standing room only was sold out. Larry has played here many times and was at his best — a fine program, with constant changes of registrations. The crowd stayed to the finish; a standing ovation and then a mad rush to the record counter. Another great night at the Riviera.

A little more frosting was added to the cake on Sunday, May 18, as Winifree Armistead and Roy Simon gave the Riviera Wurlitzer quite a workout, and we had several hours of pleasant listening. Winifree has generously offered her home for our annual picnic, so everyone will be off to Toronto to the Armistead residence on Saturday, Aug. 9 for a great time and lots of organ music.

The Riviera theatre organ, playing seven nights a week before the movies, at intermissions and monthly for concerts, nearly didn't make it for its own dedication. The Riviera, a brand new 1400 capacity movie palace, was scheduled to open Dec. 30, 1926 with a brand new Wurlitzer organ. The Wurlitzer Company had previous commitments for two other organs that were to be dedicated in Buffalo for the same week; the Kensington and the Riverside theatres. However, with a lot of overtime all three were playing on opening night.

I often wonder about the fate of the Riverside organ. When I asked Bob Sieben (who had made an inventory of all the organs of western New York), he told me that in 1960, when he visited the Riverside, no trace of the organ remained. The chambers were as bare as mother Hubbard's cupboard and no one knew what ever became of the organ.

The Kensington organ is a different story. This organ fell into disuse as time, the elements and vandals took their toll. Many useable parts, pipes and toy counters were still repairable and have been incorporated into the Riviera organ in its ever expanding role.

Who would have thought in those cold December days of 1926 that the Riviera organ, only a stone's throw away from the Wurlitzer factory, the last of the three to be finished, would survive the others and would be bigger and better some 48 years later.

STEPHEN T. CROWLEY

NORTH TEXAS

A Battle of the Organs took place the evening of May 30 at Landmark Pizza & Pipes in Dallas. The actual "battle" was between the 11-rank Barton, permanently installed at Landmark, and a Conn 651, that chapter member Gene Powell of Organ World brought in to spar around with the Barton. It wasn't really a battle because the instruments waltzed around together, and marched, and polka'd and fox-trotted too, making some real nice music in the hands of Gene Powell at the Conn, and Dale Flannery at the Barton. Dale gave a blow-by-blow description, as MC of the show, and he and Gene alternated between melody and counter-melody, depending on which organ was really swingin' at the moment.

Both instruments sounded fine, but in terms of "dynes per square centimeter" of sound pressure, the 15 inch woofer speakers in the Conn were no match for the Barton's blower. After all, a 7.5 horsepower blower can move a lot more air than a bunch of speaker cones. Actually, in terms of pure decibels of pretty organ sounds, there wasn't really that much difference. With Gene riding the volume pedal on the Conn and Dale carefully controlling the swell shutters on the Barton, everything came out real great. It was the sort of session that we need to have more often. Besides the good music, it demonstrated that each type of organ has a place in life. One can do some things the other can't, and vice versa. The two working together really added a lot to the music.

While Gene and Dale rested between "rounds," Jack Riley made the Conn really go through some great numbers, from Rock to Bach and back again. We've heard just enough of Jack on the pipes to know that he can really make one talk, just like he did the Conn that night. The session was not a regularly scheduled meeting. It was "bonus" type activity, but we had a quorum,

and then some, present.

Our last regularly scheduled meeting was held Sunday, June 15, at the Tyson Music Co. Auditorium in Dallas. After a brief business meeting, Chairperson Lorena McKee introduced John Ingram of Tyson Music, who in turn introduced our own Lew Williams and two Rodgers, one their latest theatre model and the other a 3-manual church model. Lew had his folks there from Lafayette, Louisiana, and introduced them to the group, especially his father, for it was a Father's Day performance. Lew also mentioned that right after the convention he would be leaving for Geneva, Switzerland, for some advanced study. He received a scholarship to the Geneva Conservatory upon receiving his BA in Organ from Texas Christian University in early June.

Lew's concert began with several favorites on the Rodgers theatre organ. He then commented on Stu Green's accomplishments as a writer, and editor, and led into Stu's other talents as organist and composer. He proceeded to demonstrate Stu's composing talent, and his own musical talent, with a beautiful rendition of one of Stu's compositions, "Once in a Dream." Incidentally, while on the topic of Stu Green, our editors of the *Keraulophone*, the chapter chatter sheet, received a letter from Stu reminiscing about some material they had used which Stu originated a decade or two back. Stu was surprised and pleased to see the stuff in *Keraulophone*, a copy of which he received through the mails. (Wonder who sent it, Stu,?)

Firing up the church model, Lew made some comments about swingin' on a church organ, quoting Virgil Fox's views on the subject, and then played some Scott Joplin with church voicing. He demonstrated his talented footwork with a rendition of Robert Elmore's "Rhumba for Organ." With a little classical music thrown in for good measure, Lew received a standing ovation from a very pleased and impressed audience.

John Ingram, as a new chapter member, was forced by popular demand to demonstrate his own abilities and John knows his way around a theatre organ console. Open console followed with music from several chapter members. Then, believe it or not, the guest artist, Lew Williams,

took a turn and another pleasant meeting of the North Texas Chapter came to a close.

JOE KOSKI

OREGON

The May meeting was a concert by Gerry Gregorius, chapter chairman, at the newly enlarged 3/21 Wurlitzer-Morton of Dr. and Mrs. Gordon Potter. The Potter's have a large living room area so the 70 or more guests were comfortably seated. Dr. Potter has an attractive display of unenclosed pipes over the book case, which is topped by the organ grille. These are all "speaking" pipes, and is certainly one of the most attractive home installations in the chapter.

Gerry Gregorius played a varied program, and made good use of the two Tibias, the Tibia 5 $\frac{1}{3}$, the Post Horn and the many reeds. Open con-



Gerry Gregorius at Dr. Gordon Potter's 3/21 Wurlitzer-Morton. (Claude V. Neuffer Photo)

sole was held after the concert.

The June meeting was one of our favorite type of meetings. In this case, an open house at Bert and Gwen Hedderlys. Bert's 5 rank Wurlitzer is a small jewel. Everything works and it puts out a lot of music. We had no professionals on hand this night, so some of our more modest members were able to work up their courage to try a few tunes. As far as this writer is concerned there is no finer way to spend an afternoon or evening. Our chapter has made greater gains in fellowship and acquaintance by these "open-house" meetings than by any other method.

DON INGRAM



Bert Hedderly at his 2/5 Wurlitzer.

(Claude Neuffer Photo)

PINE TREE

The Pine Tree Chapter of Portland, Maine, presented its first concert involving the 3/13 Wurlitzer at Old Orchard Beach High School on July 12, 1975.

Organist Douglas Rafter, known for his work at the Portland City Hall



Douglas Rafter at Old Orchard Beach 3/13 Wurlitzer. (Joe Williams Photo)

concert organ, and formerly at Park Street Church in Boston, played to over 300.

Dr. Dwight Leighton and Robert Legon have been prime movers in the upsurge of this installation. The organ was originally in the RKO New Rochelle Theatre, and was obtained through the co-operation of RKO representative, Walter Froelich.

Summertime is prime concert time due to the influx of French-Canadian vacationers to the nearby camping areas. Nearby is famed Old Orchard Beach and amusement area. There will be Saturday concerts during the summer, and among those engaged to play are Luella Wickham, Tim Bjarby, Russell Gray and Bob Legon.

The organ, which speaks directly into the gymnasium auditorium, resulting in excellent results, is also to be used with programs of the high school's music department, and gives the chapter another theatre organ to hear. Good luck to these people.

FRED NEWCOMB & ROBERT LEGON

POTOMAC VALLEY

Our April meeting was held at the Virginia Theatre but due to a misunderstanding about the date of the meeting, our scheduled artist didn't appear. However, with no notice, two of our loyal chapter members graciously filled in and played the 3/11 Grand Barton for us.

First to perform was Edith Evelyn, who is seldom heard at chapter meetings, but plays every Wednesday at the Virginia Theatre and Thursdays at the Alexandria Rink. Edith opened her program with "That's A'Plenty" and included her own arrangement of such favorites as "Only Make Believe," "Can't Help Lovin That Man" and "Begin the Beguine." Dick Kline then took us on a musical journey, starting with "Let's Get Away From It All," and going to London, Portugal, Vienna, Hawaii, San Francisco, New York and then back to Ol'Virginy. He has a smooth, relaxed style and we all enjoyed the trip around the world.

Open console brought several talented chapter members to the organ to play this beautiful sounding instrument.

Afterwards, about 25 of us went to Rustler's Steak House a few miles from the theatre where we enjoyed

lunch and conversation.

In May we chartered a bus to Longwood Gardens, Kennett Square Pa., which is a horticultural show-place established by the late Pierre S. DuPont. The grounds cover over a thousand acres of formal gardens, magnificent fountains, a conservatory, a chimes tower, and, of course, a vast Aeolean pipe organ. Although we were unable to get a look at the console or the artist, the sounds coming through the screened doors sent chills up your spine.

We always have a fun time on our bus trips as Al Baldino, our vice chairman and bus captain, has games and food planned. A chicken box lunch was served on our way up to the gardens and after we walked acres and acres, looking at the beautiful flowers and fountains, we boarded our bus for home, stopping at a charming inn for dinner.

ETHEL THOM

PUGET SOUND

Seattle was enjoying one of the first really nice days of summer on



Dick Schrum

(George E. Belston Photo)

Sunday, June first, when members met to enjoy the artistry of one of our favorite local artists. Mr. Dick Schrum, former ATOS National president, 1971 National Convention Chairman, and National Board Member, as well as a very fine organist, was the featured musician for the day. The meeting and concert were held at a local pizza parlor using the magnificent Opus 2121 Wurlitzer, a 3/17 formerly installed in the Paramount Theatre, Salem, Massachusetts. Dick presented many very fine arrangements of selections from all types of music. He played the very lovely music from Rudolph Friml's *The Firefly*, which we do not have the opportunity to hear often enough. Since he appears regularly two nights a week at this same console, he was prevailed upon to play several numbers included in his regular performance — "Pizza-Parlor" music, as we have come to refer to it. Other renditions enjoyed to utmost were a couple of his specialties namely "Quiet Village" "Kansas City." The entire event was well attended and offered our members a wonderful chance to hear the pipes at their very best, in the hands of a master.

Following the concert, open console was offered and participated in by many members. The regular resident organist, Andy Kasparian, offered his exciting musical talents to the added enjoyment of those in attendance. He had only just returned, a few days before, from his concert tour of the East Coast. It was great to welcome him back home.

Having completed his contract, Andy is, at this writing, preparing to leave Seattle for Sacramento, Calif. where his new position will be at the Big Top Pizza. We wish him all the success due him in the future. He has certainly left his mark on this area. There is no way to measure the happiness and inspiration he has brought to those hearing and seeing him at the consoles.

MARGARET SABO

ROCKY MOUNTAIN

A spring program was presented on Sunday, May 4 at the beautiful home of Jack and Nancy Walden in Loveland, Colorado.

The instrument was the newly-installed 2/12 Kimball. Bill Johnston ably put it through its paces, fol-

lowed by an open console session. The organ is installed in a room on the ground level of their home, and faces an extensive landscaped yard which extends to the shores of the large lake in Loveland. Beyond the lake, 30 or 40 miles distant, the entire northern Colorado portion of the Rocky Mountains rises majestically. It is difficult to obtain a more perfect setting for an afternoon concert. Jack and Nancy plan to write a complete story on their Kimball to be included in a later issue. The instrument was originally installed in the Teatro De Largo on Sheridan Road in Chicago.

KEN TILLOTSON

SAN DIEGO

Facing up to the competition of the highly popular Del Mar County Fair and the attractions of the Southern California beaches with their current blush of no-strings-attached bathing, the San Diego Chapter held a Music of the Twenties revival for their June meeting. Gathering at Chairman George and Susie Coade's home, the group had the pleasure of an afternoon with their extensive collection of pianos and roll operated orchestrions. Musical greats of the twenties, Edyth Baker, George Gershwin, Joseph Hoffman and Ignace Paderewski played . . . courtesy of Duo-Art rolls and a reproducing Steinway grand. Masterfully recorded for use on these amazing machines, everything is there except the sight of the artist with his hair flying and the chance to applaud him personally.

For the fans of the big sound of the theatre organ, other instruments were played that served the cafe and dance hall trade. These instruments,



We Aim To Please . . .

If you should find a mistake in this journal, please consider it was put there for a purpose. Some people are always looking for mistakes . . . and we aim to please everyone.

Borrowed from TOSA News, May, 1975. Official Journal of Theatre Organ Society of Australia, N.S.W. Division.



known as Orchestrions, copied the sounds of small combo's and larger dance bands by the use of pipes for Violin, Flute, Saxophone, Clarinet and Trumpet, as well as Xylophone, Bells, Drums and traps. Played from rolls, these machines again had the one-man-band concept that was later to emerge full symphony size in the theatre organ. Sizes were available to suit your location from the advertised range of two to fifteen men with dependable rolls that played in tempo and never struck for higher wages or got into fights.

Completely American in musical appeal is the Wurlitzer Pianorchestra with its four ranks of pipes, Piano and Xylophone and Drums. Advertised as a five man machine, it was directed at the dining and dancing trade. The Pianorchestra is at its best with tunes from 1915 to 1920 . . . the years when Wurlitzer held the lead in the field. Classics like "Pretty Kitty Kelly" and "I'm a Jazz Vampire" may not be at your fingertips or on the music rack, but after listening to them they sound as bright today as when they were first played. Another advantage of rolls,

they are played and phrased exactly as they were originally heard with no additions of later musical styles. It is fun to think that some of the skills that Wurlitzer gained in the orchestration days of the early part of the century prepared them to attempt the glorious musical giant that the theatre organ represents.

For fans of larger instruments, the Maestro Orchestrion from the Waldkirch, Germany, factory of Gebruder Weber (not related to the USA piano manufacturer) has the toe-tapping music of the lot. Rated as a 15-man machine, the music was patiently coded on the rolls by young Gustave Bruder who was an American Jazz fan and avid collector of jazz and dance band records. While some of the arrangements differ slightly in phrasing to accommodate the translated lyrics, the remainder of the music seems entirely American in form and appeal. He is at his best with arrangements of "Louise" and the Rudy Vallee "Stein Song." Not being limited to just ten fingers and two feet is sometimes a great advantage and Bruder makes every note in the machine do its stuff.

Turning to other activities of the area, organ and movie buffs have been treated to several showings of *Wings*, Paramount's great 1927 aeronautical extravaganza of WW I with organ accompaniment by Tommy Stark. Full houses have been held at Southland Music as well as most recently at Organ Power Pizza Parlor. Tommy and Jim Hansen, both of Southland Music, have been busy at the Del Mar Fair with their organ display and sent their regrets to the group for missing the most recent meeting. They also have invited the club to their store for the August meeting for a concert and movie

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

Christmas Ads



Send Season's Greeting to all our readers with an ad in the December Issue of THEATRE ORGAN. For a pro-size ad (3½" x 2") the cost is only \$12.50. Send copy and check to . . .

LEN CLARKE
ATOS Advertising
2231 North Burling Street
Chicago, Illinois 60614

— Deadline October 1, 1975 —

combination, our group's most favorite activity.

Sandy Fleet tells us that Organ Power Pizza #2 in Pacific Beach should soon start installing the fantastic Travelling Moller Organ. The organ was commissioned by England's great organist Reginald Foort in the late '30's and was played in English theatres as a traveling show 180 times before the outbreak of the war grounded it for lack of trucks to move again. Reginald tells history in *The Cinema Organ* and if your club library doesn't have a copy of it write to the *Vestal Press*. Organ fans are lined up three deep here to be the first to hear this great organ in its new home. Sandy Fleet has invited us for Halloween week to see *The Hunchback of Notre Dame* which seems fittingly appropriate for the season.

LOIS SEGUR

SOUTHEASTERN

The Atlanta Fox Theatre has been saved from demolition, for three years at least. Atlanta Landmarks Inc., a non-profit preservation group, has completed a multi-faceted deal to buy the fabulous showplace and restore it to its former grandeur. Much of the credit for masterminding this complicated deal must go

to long-time ATOS member Joe Patten. But it is not correct to say the theatre has been saved. Landmarks has borrowed 1.8 million dollars from a consortium of Atlanta banks, which must be paid off, with interest, in three years. Only when that has been accomplished can we report that the Fox is saved. The money will come, in part, from the operation of the theatre and the variety of other rental space in the building complex. But a large amount of cash will have to come from contributions, large and small. Contributions can be mailed to Atlanta Landmarks, Fox Theatre Building, Atlanta, Ga. 30308.

Meanwhile, chapter meetings have been musically-electronic, and pleasantly chatty, in private homes. In May we visited the Whitmires in Gainesville, where Kay gave us a short concert on one of the organs in the Whitmire music room. Following, various members combined their talents on the full compliment of instruments in the room: two organs and a piano. The June meeting was at the home of Mr. and Mrs. Tommy Akins. Jay Mitchell, from the Alabama chapter, was guest artist playing Capt. Tom's huge Lowery installation. Jay was every bit as dazzling at the plug-in as he is

in his frequent performances at the Alabama Theatre Wurlitzer.

BOB VAN CAMP

SOUTHERN ARIZONA

June eighth was a special day for two of our members and the occasion for another meeting. Donna Parker and Bob McNeur announced their engagement. An April wedding is planned for 1976. Estelle, our chapter chairman, did the honors in the cake-baking department with a very nice tiered white cake, with four cupids as a centerpiece.

Bob and Donna are now in the Phoenix area where Bob is working for Bill Brown. Both attend Arizona State at Tempe. Along with her studies Donna has found time for a few students of organ.

After Donna and Bob's announcement open console was the order of the afternoon and many of the members played, or just listened. Our hosts' 650 Conn, as usual, was in good tune. Thanks again Larry and Lois for supplying a party site.

Bill Brown's newest pizza parlor, the Organ Stop, at 2250 W. Southern Ave., Mesa, Arizona, is about to open. A Hammond organ is to be used, temporarily, until the pipe organ is ready to go.

BOB HIGH



Coast-to-Coast Concert Tour
September - October 1976.

Karl Cole

2525 Middle River Drive
Ft. Lauderdale, Fla. 33305

Direct contact: (305) 561-0059

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



Pictured here is the group who considered that ATOS should be truly international and formed a chapter to support that feeling. Chapter is now one year old and growing. Most of the people pictured are residents of the Brisbane, Australia area.

SO. QUEENSLAND

The 47th chapter has now completed its first year and reports, a remarkably successful start, with continued progress all year. A paid membership of 46 for 1975 to date, with inquiries coming in steadily, beckons well for all concerned.

Several well attended concerts have been held with the public showing considerable interest in organ music and the affairs of ATOS. The

most recent was held in Brisbane on Saturday, May 31, as a joint endeavor by the chapter and a church group.

The affair was carefully planned resulting in a full house of over 600 in attendance. The proceeds were divided equally between the chapter and the church group.

The net result was a substantial sum being placed in a savings account earmarked for the eventual

purchase and installation of a pipe organ which will be the property of the chapter.

SOUTH FLORIDA

The chapter held a special meeting Sunday afternoon, June 22nd, at God's Missionary Church located in the Little Havana district of Miami. The meeting was a sneak-preview of the 2/11 Moller instrument, originally ordered early in 1929 for a theatre/concert hall in Cincinnati, Ohio area. Moller was late in delivering, and by the time they were ready the theatre had gone broke. The instrument was then altered (Tibia removed) and sold to the Trinity Lutheran Church, its present location in Miami. This organ had been in a state of disrepair and non-use for many years until a recent surge of restoration on the part of South Florida members under the leadership of Al Combs and Harry Foresman. Harry is a local organ maintenance man.

This gathering had the distinct pleasure of having members Al Combs and Betty Lee Taylor put this Moller theatre-in-church gem through some sweet sounding rhythm.



DONN CLAYTON • DICK SCHRUM
RESIDENT ORGANISTS

PIZZA AND PIPES

100 NORTH 85TH STREET • SEATTLE, WASHINGTON 98103 • TELEPHONE (206) 782-0360

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



Al Combs and Betty Lee Taylor. The 2/11 Moller is in a Miami church.

(G.W. Gerhart Photo)

The owner, the Missionary Church, with decidedly marginal financial resources, is completely overwhelmed with this restoration and has offered the chapter "carte blanche" in the use of the organ.

G.W. GERHART

WEST PENN

On the weekend of May 3-4, the West Penn. area was treated to an organ extravaganza. At 8 p.m. sharp the members of WPTOS and their many guests gathered at the Monroeville Mall Shopping

Center Community Hall for an evening of theatre organ music and a silent movie.

The mistress of ceremonies was our vice president, Elva Hosten, who introduced the first organist of the show, Larry Henne, an employee of the Wurlitzer Co. Larry demonstrated the Wurlitzer, that he had so graciously loaned to us for the evening and showed the many different types of music that can be played on the electronic Wurlitzer and the many effects that can be achieved.

Directly thereafter, at 9 p.m., Elva introduced the star of our show, and the societies chief theatre organist since the chapters inception, Reynolds (Rey) Galbraith, no stranger to patrons of the ATOS conventions. Rey made his way to the bench and played a mini-concert immediately preceding the film *Foolish Wives*, a 1921 classic, starring, written and directed by Erich Von Stroheim and co-starring the ever-popular May Busch.

Most of the audience were unfamiliar with the art of theatre organ styling and were in awe at the beautiful "Crawfordesque" sounds that Rey produced, and I might add without the help of rhythm gadgets.

Two highpoints in Rey's accompaniment of the film were, first, the great storm scenes where organist Galbraith produced effects of wind, rain and thunder, heretofore thought attainable only from a theatre pipe organ, and during dramatic closeup of the Count's maid, as she was going out of her mind for love of the bogus Count, Rey portrayed her every facial change in his music.

An added visual attraction was the use of a projected color organ which helped to make the music even more enjoyable. I might add

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

Currently Appearing At Expo '75, Okinawa, Japan
Fall/Spring Concert Dates Available

WALTER STRONY

"... a show stealer" THEATRE ORGAN

615 1/2 W. Washington Blvd., Oak Park, Ill. (312) 327-0315

Hear Him
at the
Suburbian

Wanaque
New Jersey

Frank Cimmino

THEATRE ORGAN CONCERTS

80 Lions Head Dr. W.
Wayne, New Jersey 07470
(201) 696-3421

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

that the projection equipment, color organ and 20 foot screen was supplied and operated by our newest member, Jack Morris, and his son. The film was from the private collection of Treasurer John Schwartz, just one of the many films he has made available to the club without charge. Without the help of people like these, WPTOS could not put on such high quality programs, which, by the way, have been free to the public.

Immediately after the show we proceeded down the road a piece to Conley's Restaurant where Hector Olivera was holding court on his modified Hammond X66 and synthesizers.

Finally on Sunday, the fourth, at 2:30 p.m. we found ourselves at the Nativity Lutheran Church where Hector Olivera gave an all Bach Concert on the Moller baroque-style tracker-action pipe organ and his own personally built Harpsichord.

At this point I would like to explode a myth. Contrary to many beliefs, Hector Olivera *does* have hands. It seems that all you hear is, "You must see his feet to believe it" or "He has to have the fastest feet in the business." It may be true that Hector can produce more

music with his feet than most of his contemporaries can with their hands, but watch his hands, that is if you can see them. They are the best.

Our thanks to the graciousness of Larry Henne and Rey Galbraith, who opened our gala weekend, and for the local engagements of Hector Olivera who brought it to a close.

FRAN VERRI

WOLVERINE

On Sunday, May 18, our monthly meeting was held in the residence of



Herb Head at the console of his 3/15 Wurlitzer. (Scott Smith Photo)

Herb and Wilma Head, in the Detroit suburb of Roseville. Several of the approximately 40 members and guests in attendance took part in an all afternoon open console session at the Head's 3/15 Wurlitzer.

The organ, originally a 2/6 Wurlitzer, was the original instrument in Detroit's Cinderella Theatre, installed in 1923. It was replaced a year later, and moved to the Roosevelt Theatre. Herb enlarged the console to three manuals and added several ranks, including his own homemade Posthorn, to bring it up to its present size.

On Sunday, June 22, the Wolverine Chapter was the guest of the Motor City Chapter to hear George Krejci at the Royal Oak Theatre. Mr. Krejci is organist at the Lamplighter Inn, Olmsted Falls, Ohio.

Sunday afternoon, June 22, found the chapter as guests of Mert and Rita Harris at their home in Troy for the annual Wolverine picnic. About 40 members and guests enjoyed the beautiful weather, good fellowship with friends, and, an afternoon of music poured forth from the Harris' 3/11 Wurlitzer.

Our hats are off to the Heads and the Harris family for opening their homes and their pipe organs to us.

SCOTT SMITH □

NOW BOOKING CONCERTS

- ☆ DON BAKER
- ☆ DEL CASTILLO
(West Coast Only)
- ☆ SHIRLEY HANNUM
- ☆ REX KOURY

through ...

Starways Talent

Box 3804
Granada Hills, California 91344
Phone: (213) EM 3-5625

WALT MOLT MANAGEMENT

364 AVENUE F
PITTSBURGH, PA 15221
(412) 823-3163



Organ Parts and Accessories

1018 LORENZ DRIVE • ANKENY, IOWA 50021

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

Send \$1.00 for Catalog

"Quality Through Pride In Workmanship"

"Hear Him at the Big Top Pizza"

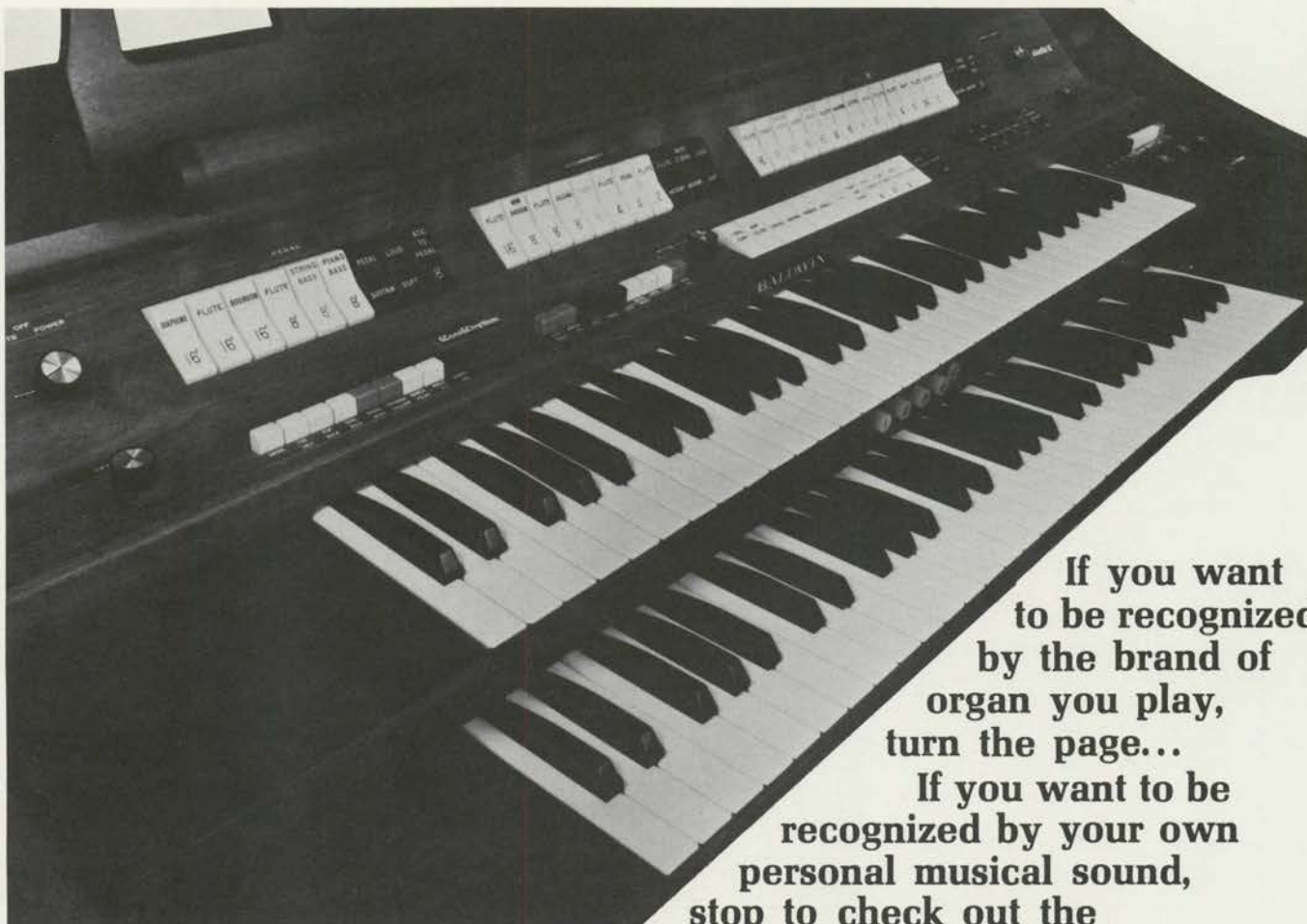
Carmichael, California

Andy Kasparian

ORGAN CONCERTS

Marquis Apartments #28
5738 Straight Way
Carmichael, Calif. 95608
(916) 488-7434

The Big Top Pizza
5800 Winding Way
Carmichael, Calif. 95608
(916) 488-6004



If you want
to be recognized
by the brand of
organ you play,
turn the page...

If you want to be
recognized by your own
personal musical sound,
stop to check out the

Baldwin *studio II* T.M.

While you're developing and establishing your very own sound, your very own style, the Studio II has the tonal versatility to move you up, not tie you down. You can mix and match Baldwin's exciting Flute voices, realistic orchestral voices, and true-to-life percussion effects in a million ways. You can create unique sounds with the virtuoso instrumental effects of exclusive FantomFingers. Plus you can play around with Baldwin's RealRhythm, the first really playable and really realistic organ rhythm section.

If you don't want your organ playing to sound like everybody else's, play the Baldwin Studio II. They may not recognize the Baldwin, but they'll recognize you.

For a full-color folder, write Hal Vincent, Baldwin Piano & Organ Company, Box 2525 T, Cincinnati, Ohio 45201.



CLASSIFIED ADS

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

FOR SALE

FOR SALE: HAMMOND 'A' Serial No. 405. Collector's item. Vintage 1935 with full pedal board and original bench. Excellent mechanical, cabinet needs refinish. John K., 10112 Comanche NE, Apt. B., Albuquerque, N.M. 87111.

CONN THEATRE ORGAN — Model 650. 3/61 note manuals, 32 pedals, percussion, with bench. Like new, used very little. \$4,500 firm. Ben Lodwick, 5070 N. 124th St., Milwaukee, Wisc. 53225, (414) 461-9900.

Pipes, chests, console, percussions, tremulants, blower, rectifier, cables, regulators, shutters, flexible tubing. For list and prices contact Herb Bidwell, 4650 Village Dr., Saginaw, Mich. 48603, (517) 792-0004.

Plan to attend the
Central Ohio Regional
Convention
Columbus, Ohio
November 28, 29 and 30, 1975



2/4 Moller complete in storage. Bourdon, Gemshorn, open Diapason, Oboe. 5 hp motor, Kinetic blower, 600 cfm at 6 in., swell shutters w/motor, trem, 32 tab mahogany console. Extra: 8 ft. VDO and 8 ft. Vox Humana, 2 sets swell shutters w/motors and Wicks relay board f/16 stop unification. \$2500 firm. Ralph Wilson, Box 206-A, R.D. 4 Waynesburg, PA. 15370, (412) 627-9151.

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.

Antique 2 manual Estey Church Organ. Solid oak cabinet. In playing condition. H.B. Muchman, P.O. Box 237, Gold Hill, Ore. 97525.

CHRISTMAS CARDS for 1975. ORGAN MOTIF — 25 assorted — \$6.00. MUSICAL MOTIF — 25 different — \$6.00. (Examples of Christmas cards — 10 diff. \$3.00) (Catalog of recordings, books, stamps, birthday cards, note cards, post cards, games, Christmas tree ornaments, etc., 50 cents — free with order.) MUSICAL ARTS, Box 309, Burlingame, CA. 94010.

Non-used Durst reservoir. 24" x 18" x 13". \$100.00. Write Joe Repasky, 4660 South Avenue, Youngstown, Ohio 44512.

FOR SALE

Aeolian Pipe Organ (Opus 1396). Reworked, some new pipe work and chests. Interesting orchestral stops. Presently working. Inquiries to: First Presbyterian Church c/o Director of Music, 224 E. Grand River, Brighton, MI. 48116.

Smith 2 Man. 9 Rnk. Theatre Pipe Organ, with percussions. Unit Model 11 A \$9000.00 invested. Make offer. No trades. Write for specifications and appointment to see, to H.B. Shannon, 10524 Tantau Ave., Cupertino, Calif. 95014.

MISCELLANEOUS

BUILD THAT ELECTRONIC ORGAN you always wanted at a price you can afford. Third edition of "Organ Builder's Guide," pictured product kit line, circuits, block diagrams, design rationale using IC divider and independent generators with diode keying, 32' and 16' electronic pedal generators for pipe organs. \$3.00 postpaid DEVTRONIX ORGAN PRODUCTS, Dept. F, 5872 Amapola Dr., San Jose, CA. 95129.

RECORDS

The second of the series on the Wanamaker Organ — PICTURES AT AN EXHIBITION — by Keith Chapman, has just been released. For this record or the original — GRAND COURT ORGAN — send \$6.00 for each record to Stentorian, P.O. Box 1945, Phila., PA. 19105.

A Stereo Spectacular! Classical Pipe Organ played with Fire and Gusto. "PRINCIPALS UNSHACKLED" with CARLO JAMES CURLEY, The World's Youngest Concert Organist, at the Fountain Street Church Organ. Order now at \$7.00 postpaid. FOREMOST RECORDINGS, 434 Charlotte Ave., Grand Rapids, Mich. 49504.

DEROY (English) cinema pipe organ recordings Vol. 14 Gerald Shaw; Vol. 35 William Davies; Vol. 16 Horace Finch reviewed this year as well as 62 other releases mostly in-theatre installations played by renown English/American organists. \$5.50 postpaid each. (Mass. residents add 17 cents sales tax) Complete lists available from STANLEY C. GARNISS, 35 Union St., North Easton, Mass. 02356 (exclusive U.S. Distributor).

WANTED

WURLITZER PIPE WORK WANTED: Any or all of the following ranks. Saxophone, Kinura, Krumet, Orchestral Oboe, Brass Trumpet. Details of conditions and price to: Frank G.F. Walker, Old School Cottage, Rickerby. Carlisle. Cumbria, England.

Kimball Clarinet, Press — 8"-10" No's. 14,25, 26,37,40,43,44,46,47,48 and 50. Will consider others. Will buy or trade for Wurlitzer 2 Man. Keyboard assembly. Marlin Mackley, 3412 So. Perkins, Memphis, TN. 38118.

Conn 645. R.J. Floody, 30 Castles Drive. Waune, N.J. 07470, (201) 694-3889.

Wurlitzer, 3/11 to 4/20, excellent condition for immediate installation. Karl Cole/Dick Planer, 2525 Middle River Rd., Ft. Lauderdale, FL. 33305, (305) 561-0059.

Active investor to operate growing Pipe Organ Division of Newport Organs. Telephone (714) 645-1530.

Stereo Album "Reveen Selects Themes for Relaxation". Richard Guylarte at console of Rodgers Trio Deluxe. Advise price. E.S. Pannebaker, 3980 SW 4th Street, Miami, Florida 33134.

Artists wanted by the Pearson Theater Organ Society of Roswell, New Mexico for concerts. Possible dates early November or February or March of 1976. Concerts may include silent films. Write to Dorothy L. Yourd, Secretary, 1802 Capitan Avenue, Roswell, New Mexico 88201.

"To the owner of the ex-Hotel El Panama's 3/27 Wurlitzer. Interested in purchasing the organ and pipes. If interested in selling, contact: Bill Salkin, 5051 Goodland Avenue, North Hollywood, California, 91607."

Tape of Eastern Airlines commercial featuring Atlanta Fox organ. Dave Whitmore, 52 1/2 Lincoln St., Essex Junction, VT. 05452.

CONNECTICUT VALLEY'S

"Autumn Serenade"

Regional Convention
SAT. - SUN. - MON.
OCTOBER 11-13, 1975

"See Ad on Page 24 for Details"

P R E S E N T I N G



THE TOPPER

THE TOP OF
EVERYBODY ELSE'S
LINE.

Play classical, theatre, or pops on our new home entertainment organ with the unique, touch-sensitive "Tone Array Panel." Just TAP a square and bring on the voice and indicator light. Wipe rows of voices on or off instantly. And all with the same Rodgers beauty and quality you always admired.

See the TOPPER soon. You'll be amazed at the sight, the sound, and the low cost.



RODGERS To make every person a musician and every musician an artist.

Rodgers Organ Company • Hillsboro, Oregon 97123