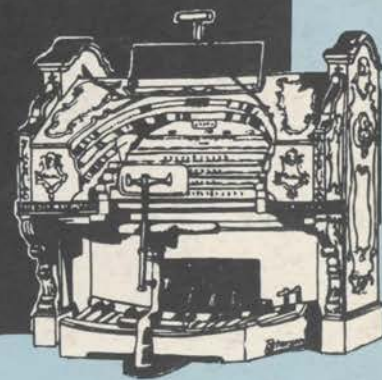


THEATRE ORGAN



VOLUME 19, NUMBER 2

APRIL/MAY 1977



Journal of the American Theatre Organ Society

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Journal of the American Theatre Organ Society

Volume 19, No. 2

April-May 1977

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Cover Photo

Console of the 6/62 Barton in the Chicago Stadium. The organ will be featured at the 1977 convention. (Bill Lamb Photo)

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President's Message

A most productive meeting of your National Board of Directors was held on March 26, 1977 in Atlanta, Georgia.

At the outset, may I say, I have never worked with a more conscientious, considerate, progressive group of people than we elected to conduct the affairs of our organization. The calibre of these people is "par excellence." They represent all walks of life and offer a cross section of ideas, and have constructive discussion followed by intelligent conclusions.

There are four past presidents on the board who have expertise and knowledge in the operation of ATOS and were instrumental in making our society what it is today.

Every item that was discussed at this meeting, whether of a controversial nature (and we had a number) or a routine item, was given careful thought and much discussion before any action was taken. In another part of this issue, you will find the items considered and the action taken. Also, detailed financial statement of ATOS for 1973-1976 covering the period since our last dues increase.

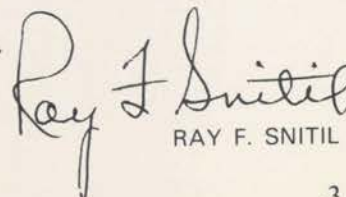
*ATOS is operated like any solid, well-run corporation. Our by-laws now conform with California corporate laws. The individual members elect the board of directors from a slate of nominees that are generated from the membership by letter of intent to run. This board of directors, having been elected by a **majority**, by popular vote, are then entrusted with the operation of ATOS for the ensuing year.*

A notice for nominations for the board of directors was printed on page 16 in the February/March, 1977 issue of THEATRE ORGAN. These nominations were requested to be at National Headquarters by April 15, 1977.


ATOS has had and will continue to have growing pains as any active and progressive organization should experience. Problems and changes have risen in the past and inevitably they will continue to come up in the future. These changes, when made by the board of directors, will always be made in the best interest of the majority of the membership.

I can foresee a greater ATOS in the years to come. Two new chapters have been chartered — our membership is equal to last year at this date and a great convention is being planned for Chicago in June.

Sincerely,



RAY F. SNITIL



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KEATON & CHAPLIN TONITE
HILDEGARDE AT THE ORGAN

RED RIVER'S FARGO THEATRE

Photos by Harold B. Velline, Jr.

The story of the Fargo Theatre and its diminutive yet eloquent Wurlitzer theatre pipe organ deserves a preface; its story is one of renaissance in the truest sense. It's the story of the Red River Chapter, and of a community that has taken the shows to its heart, making them the most successful theatrical events in the area.

The Fargo Theatre organ (a style E) was shipped by the Rudolph Wurlitzer Company of North Tona-wanda, New York, in January of 1926. It required two box cars to transport it to Fargo. The organ is installed in two chambers at each side of the proscenium. The Main chamber (on the left) houses the Concert Flute (smooth and light accompaniment stop), the Violin and its Celeste (particularly keen and orchestral counterparts) and the Diaphonic Diapason. The Concert Flute and Diaphonic Diapason ranks are augmented by pedal off-sets which add power and majesty to the ensemble. The relay is also housed in the Main.

The Solo chamber (on the right) contains the Tibia Clausa (this one being particularly sweet and lush), the Vox Humana (throaty yet subtle), and the Style D Trumpet (notable for its characteristic solo sound and its ensemble blending ability). Percussions include the Main's Chryso-glott (this one with a long-sustained vibraphone quality), and the Solo's

Xylophone, Glockenspiel and Chimes. The Toy Counter contains the usual battery of traps and film cueing effects.

As is the case with nearly every theatre organ, when the talkies came on the scene the organ was forgotten. Patrons clamored for Vitaphone rather than the Wurlitzer-backed silent films, and the organ changed roles. For several years the organ was heard on WDAY radio. However, as the taste of the public changed, the Wurlitzer was covered with a tarp and neglected. Forgotten by most — but not by all.

Lance Johnson, organ builder and organist, after repeated (and frustrating) fruitless attempts to gain permission to see the organ, was finally given permission three years ago to try the instrument. The Plitt company (whose far-sightedness also allowed the restoration of the famous Chicago Theatre Wurlitzer) was interested and concerned for the future of this sparkling seven-ranker. Under the direction of crew chief Johnson, members of the Red River Chapter (ATOS) rebuilt the then-decrepit Wurlitzer. It has been 90% releathered, and is now 100% operable.

Several modifications have been made to greatly enhance the organ's versatility. A Tibia Quint (5 $\frac{1}{3}$) has been added to the pedal to allow clearer speech for jazz playing. The Diaphone and Bourdon sixteen-foot offsets, once affected by the Main tremulant, have been rewinded on untremmed regulators as they should be, providing for undistorted bass tones. The Great manual (Solo) now has a Super (or Octave) Coupler, allowing for brilliance heretofore unavailable. The Solo sixteen-foot (T.C.) Trumpet was rewired from second touch to first touch, making it more accessible for individual combinations or ensemble. Every pipe in the organ has been polished, and Johnson himself has tonally finished the entire organ, having learned the art as a part of his training for the organ factory he owns and supervises. His personal joy, and perhaps the most ambitious project to date, was the addition of a second Trumpet rank. In careful reflection of the seven original ranks, the second trumpet was voiced to "snarl" as would the Post Horn on a larger organ. Being duplexed with



The 2/8 Wurlitzer and the interior of the Fargo Theatre as it appeared to audiences in November, 1976.

(Harold B. Velline, Jr. Photo)

the Style D Trumpet, it succeeds in adding additional majesty to the ensemble without being overbearing.

Once the organ was in concert condition, the chapter felt the need to have the public share their joy in hearing the instrument. Ted Larson, professor of film study at Moorhead (Minnesota) State University, graciously shared a silent film starring daredevil comedian Harold Lloyd, and the re-debut of the restored organ was presented to a sold-out house. Johnson took his place at the Howard Seat, for he not only builds organs but he plays them as well! He holds a degree in classical organ, but his first love is the orchestral organ. With a style reminiscent of both Billy Nalle and Buddy Cole, he re-opened the organ with a powerful arrangement of "That's Entertainment!" From the beginning, his audience was held spellbound.

And that is history! A series of shows had begun and, in November of 1976, perhaps the greatest entertainment event in the history of the Fargo Theatre took place — the most memorable and significant show to date!

In addition to many nights spent working on the organ itself, chapter members have restored dressing rooms below the stage, cleaning and painting areas not used since the days of live stage productions. And, for this very special evening the orchestra pit was cleaned and

painted, and the theatre's original music stands were brought from storage, given a new coat of paint, and put in place in the pit.

Long unused stage lighting has been re-lamped to show some of the Fargo Theatre's original vaudeville backdrops, still hanging in the loft.

The theatre was buzzing by 7 p.m., November 11. And well it should — the entire theatre was sold out two days prior to the concert. At eight o'clock, Master of Ceremonies Doug Hamilton came center stage with a vaudeville backdrop looming behind. After sharing the theatre and organ's history, he introduced Lloyd Collins, the first organist on the program.

Collins began his musical career with piano study at the age of five.

His interest in theatre pipe organs began during the years he spent listening to the "Mighty Wurlitzers" in Seattle, Washington. After attaining a college degree in Music Education, he accompanied Peggy Lee (who began her career in Fargo) and played for USO camps overseas. He is presently educational director for one of the largest music stores in the Midwest, and is a classical organist of the highest caliber. His years of classical study and careful listening are apparent; his style is captivating — and while an exponent of Wright, Crawford and Dunstedter schools of theatre organ playing, he has his own unique style. Dazzling key

and registration changes, and lush harmonies contribute to the overall appeal of the Collins' touch.

Second on the program was the Wurlitzer's protector, Lance Johnson, leading the audience in a lusty sing-along that really loosened the ceiling joists! Great fun was had by all, and a program really could not occur without Lance making an appearance at the console. He is responsible for the sparkling sound of this remarkable eight ranker.

The Lloyd Collins segment featured the classic Charlie Chaplin two-reeler *Easy Street*, scored capably by Lloyd at the organ. Lance Johnson, who has scored several films in previous concerts, captured every nuance of the 1922 Buster Keaton film *The Blacksmith*.

Following a short intermission, M.C. Hamilton introduced Ted Larson, one of this country's most dedicated film collectors. Films are his passion, and he lives his passion day to day as he teaches film study at Moorhead (Minnesota) State University. Ted then began his introduction of the Dakota's greatest artist from the golden age of the theatre organ, Hildegard Usselman Kraus. Knowing this grand lady personally, Larson knew that the audience couldn't fully experience her music unless they had met her. So, in an extremely sophisticated multimedia presentation, slides provided a visual backing to a tape of Hildegard, speaking about her career and personal life. In hearing her speak, the audience was pulled into the vivacious aura this remarkable woman presents. In this sensitive and intimate way, each audience member was allowed to *know* Hildegard before hearing her play.

A colorful history decorates this woman's remarkable career which has spanned her lifetime. Years before she became the "Grand Lady of the Wurlitzer" audiences who thrilled to the films of Chaplin, Keaton, Pickford and Fairbanks (in the Dakotas) also thrilled to the piano scorings of those films by a young, energetic, and spirited teenager, Hildegard Usselman.

While Hildegard was taking college music courses, she frequented the Stone Music Company of Fargo which had become the headquarters for the local musicians of the time. Here she played piano, performing



Organist Lloyd Collins (L) and the organ's protector, Lance Johnson, with the "Grand Lady of the Wurlitzer," Hildegard Usselman Kraus. (Harold B. Veltow, Jr. Photos)

the latest sheet music hits each day. At the time the manager of the Orpheum Theatre was seeking a pianist who could accompany a silent film, and Hildegard's friends urged her to audition. She laughingly recalls, "None of the pianists could read the score, and I was no exception! There were just too many notes above the ledger lines. So I faked it . . . and I must have done alright!" Indeed! For she was hired on the spot and became an immediate success with the public. The manager offered her a permanent position playing for vaudeville shows as well.

By 1921 Hildegard was also playing piano on radio at WDAY (the old Garden Studios) and had become staff organist at the State Theatre. She continued her study of advanced music techniques at the Dakota Conservatory of Music (Fargo) and at the MacPhail School of Music. It was at this time that she studied with Eddie Dunstetter of "Old Minnesota Theatre" fame. Expanding her radio and film music career, Hildegard did live, remote broadcasts from the State and Fargo Theatres. During this time her popularity and radio fame demanded she be booked for in-person performances in Grand Forks, Bismarck, Jamestown, Minot and other cities across the Midwest.

When talking pictures arrived in Fargo, and demands for film scoring lessened, Hildegard accepted an offer to become full-time organist at WDAY, and continued to play special event programs at the Fargo

Theatre. For the next thirty years, her unique stylings of musical favorites made her broadcasts some of the best-loved radio programs ever to come out of the Fargo-Moorhead area. Such long-running shows as *Dream Time* and *Lady of the Evening* established for Hildegard a permanent place in the history of musical performers of the Midwest. But more importantly, to those lucky enough to have been in her radio and theatre audiences, the special contributions her music made toward enriching lives have guaranteed her position in her listener's hearts.

In January of 1976, Hildegard made a quiet re-debut at the Fargo Theatre playing a private concert for Red River Chapter members. This performance was on the original grand piano, and was presented in tandem with the Wurlitzer (which was played by young midwest organist Rob Letherer). Ala "James Family," the two provided a medley of great Gershwin tunes, concluding with the concerto sound of "Rhapsody In Blue."

Following the multi-media segment introducing Hildegard to the audience, M.C. Hamilton introduced the grand lady to the audience. Applause burst wildly across the auditorium and people leapt to their feet instantaneously as she entered escorted by Ted Larson. A long ovation necessitated her taking a bow even before she played her first notes!

Her opener was elegant. Hildegard has always used music the way

a poet uses words. Like Crawford, she can do more with two stops than most organists can do with twenty! Exquisite combinations on ballads are her forte; and the silence of her audience was marvelous as minute combinations sent her melodies soaring out of the chambers across her rapt audience. Upon her release of the last eloquent note, the audience actually sat quiet, not wanting to destroy the beauty of the moment. But the applause broke out, and another ovation became history!

Her programmed finale was "I'll See You In My Dreams," which was her signature tune years ago as she closed her pro broadcasts. The organ literally sang as she coaxed from it every melodic nuance possible — it was beautiful. And, with a slight pause, she played a poignant "Auld Lang Syne." As the last reverberant echoes faded away, the applause again broke out, and the entire audience gave her yet another standing ovation that went on wildly for several minutes. In a touching exit, she was escorted out of the orchestra pit and through the center aisle, surrounded by the audience who loved her music and her magic performance.

Often, celebrities are accorded great laurels in one era and disappear in the next, knowing that they could be celebrities only under the circumstances of one particular era. Perhaps some are granted status which is wholly undeserved. But in the case of Hildegarde, she is as great as ever! And, the instrument she played, truly *her* Wurlitzer, was in better voice now than it ever was in the past! If there was a great past for the Fargo Theatre and its pipe organ, then there is now assurance for an even greater future, thanks to people like Lance Johnson, Lloyd Collins and, of course, Hildegarde. Under the capable direction of Chapter Chairman David Knudson, youthful and energetic programs have inspired the membership to double! The chapter has purchased a three-manual Wurlitzer which is being enlarged to an ultimate twelve ranks, and will be installed where it can be heard by the public at regular intervals. The theatre organ is assured a place of prominence in the Midwest: Hope-Jones would be proud! □

'SAVE THE FOX' MAJOR FUND UNDER WAY

The first 18 months of operation of the Atlanta Fox Theatre as a performing arts auditorium have been solidly successful. A variety of attractions ranging from ballet, symphony orchestras, Broadway shows, organ concerts, to rock shows have played to large audiences. The theatre is operating in the black under the capable leadership of General Manager Ted Stevens and Technical Director Joe Patten (both ATOS members). The owner of the property, Atlanta Landmarks, Inc. has been able to meet interest payments on the 1.8 million dollar loan. But the principal amount will fall due in mid-1978. This amount will have to come from major grants and Landmarks is implementing a major drive to get this money in place. So far there is a challenge grant in the amount of \$400,000 from an anonymous donor to become available when 1.4 million in other grants is obtained. The showplace is operating efficiently with good patronage, but the most critical period in saving the historic landmark lies directly ahead.

Since the dark days of '75 when

the fate of the Atlanta Fox hung in the balance, local ATOS members have worked hard to contribute time, talent and effort in guiding tours, cleaning the theatre, repairing seats, decorating display areas, and most importantly sponsoring benefit performances. Indeed the December 1976 interest payment on the 1.8 million dollar loan could not have been met but for the \$10,000 accumulated by the chapter from benefits by Lyn Larsen, Dennis James and Bob Van Camp. The March payment was assured by a benefit (not ATOS sponsored) by Arthur Fiedler and the Atlanta Symphony Orchestra. The next deadline is late June. The April 3 Keyboard Colossus — twelve grand pianos, harpsichord, 4/42 Moller organ all playing at the same time — is a major fund-raising effort. Organ concerts and possible silent movie series are under discussion. A souvenir record album featuring artists who have played the Fox; Lyn Larsen, Dolton McAlpin, Linda Kent, Ron Rice and house organist Bob Van Camp, has been assembled under local ATOS sponsorship. *The Many Moods of The Mighty Mo.* □

Closing Chord

William (Bill) Peterson, chairman of the Oregon Chapter, ATOS, passed away at his home in Portland Oregon, February 6, 1977. He was born in Hamilton, Montana, July 21, 1922 and came to Portland in 1941. Bill always had a keen interest in the movie palace and the theatre organ but didn't become actively involved until the early 1960's.

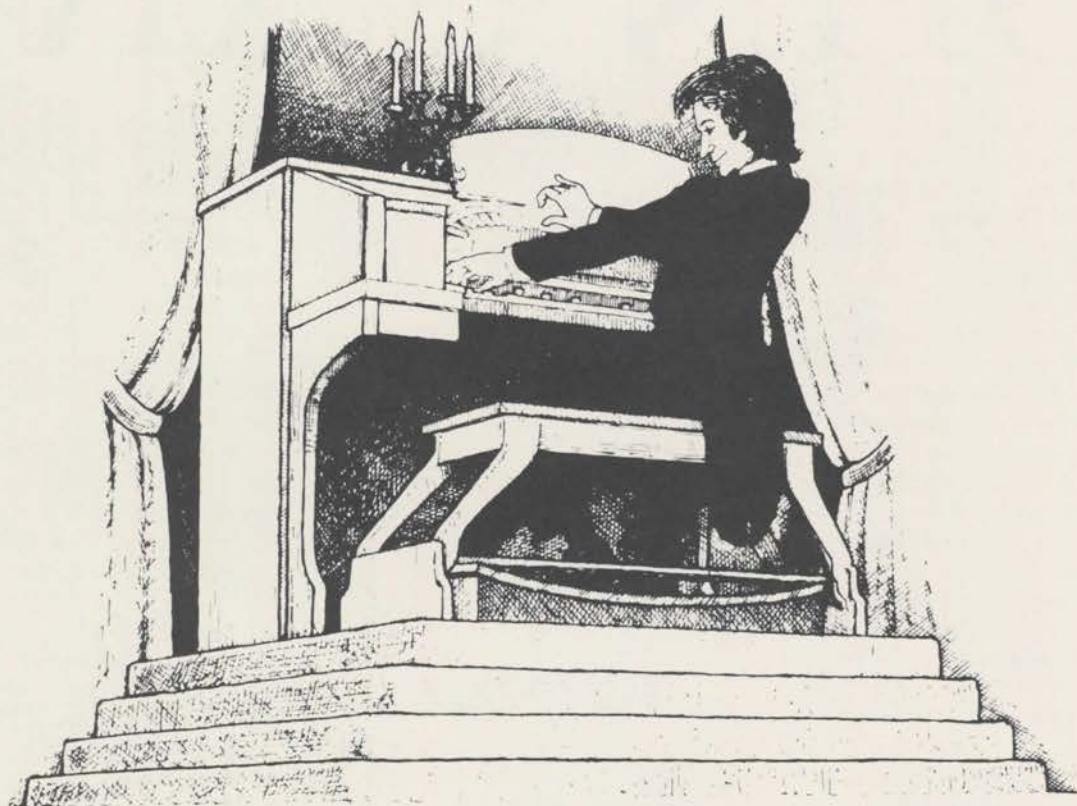
Bill served as co-chairman of the Western Regional ATOS convention in 1964 and the National Conventions of 1966 and 1973. He served one year as publications coordinator for ATOS and for many years authored the Acre of Seats column in *THEATRE ORGAN*. Bill was co-manager of two Portland theatres, the Oriental and the Colonial. He was also the motivating force behind



William Peterson

Gamba Records. Bill's occupation was also another hobby. He was director of the very successful Portland Roadster Show, a custom car exhibition. Bill Peterson is survived by a brother, sister-in-law, niece, and two nephews of Everett, Washington. □

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JOHN GART

When the writer was 17, he was given an Excelsior accordion as a Christmas present. Accompanying the "abdominal Steinway" was a catalogue showing all the models, plus a page of illustrated endorsements including one of John Gart of New York. The years passed until November 1972 when we were talking with Dr. C.A.J. Parmentier, and when he mentioned theatre organist John Gart, the name was instantly recalled as a top-flight accordionist.

However, Mr. Gart was also an excellent theatre organist, pianist and conductor, and we prevailed upon him to supply us with information which could be incorporated into a feature biography for THEATRE ORGAN. Thanks, Dr. Parmentier, for providing Mr. Gart's Florida address.

John Gart was born in Poland in 1905. "I started studying music when I was six. I was partly interested in it and partly *made* to be interested in it! My father was an opera singer. When attending concerts, the conductor would lift me onto the podium, put a baton in my hand, and I'd wave it in time with the music. This gave me some feeling about rhythm, etc."

Studying the violin for eight months didn't inspire him to great heights. However, he discovered the piano, and at the age of seven, he was accepted at the Imperial Conservatory of Music in Moscow where he studied piano and theory with Boris Levinson and counterpoint under Reinhold Gliere. At the age of twelve, he toured Europe, accompanying a concert violinist and an opera singer.

In 1922, he immigrated to the United States and studied organ with Dr. Clarence Dickinson at the Brick Presbyterian Church on New York's Fifth Avenue, and with theatre organist Herbert Sisson, who had played the Strand, Rialto and Rivoli in New York. All of Mr. Gart's theatre experience would be in the metropolitan New York area.

"My first job was in 1923 as relief

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RADIO ORGANIST

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TV ORGANIST

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VAUDEVILLE CONDUCTOR

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ACCORDIONIST

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COMPOSER

•

COMMERCIAL JINGLE WRITER

•

RETIREE

by Lloyd E. Klos

organist and pianist with an orchestra which played for silent movies in the Coliseum Theatre in Bay Ridge, Brooklyn. Since all the members of the orchestra were Italian, and I understood very little English anyway, the orchestra leader addressed us all in Italian. I was unaware of this and thought it was mostly English! I couldn't fathom why my American friends couldn't understand me!"

After a year, he became the regular organist at a Wurlitzer in the Park Theatre at Fifth Avenue and 44th Street. The September 29, 1924 issue of the *Park Theatre Times*, a pamphlet handed out to patrons, (a feature of theatre-going in the twen-

ties) does not identify the organist, but described him thusly: "Our organist, while only a youngster, has been complimented very highly by the Wurlitzer Co., the makers of our organ, which by the way, is the finest organ made. They have offered him a huge sum to join their forces as a demonstrator, but our contract with him prevents him from accepting — now."

In 1925, Mr. Gart began playing in Loew's theatres as a full-time organist. The first was the 1800-seat Loew's Sheridan on Sheridan Square and 14th Street. Second was the 2600-seat Loew's 83rd St. in Manhattan. In 1927, he began a very successful three-year run in the 3600-seat Metropolitan in Brooklyn which had a 3-manual Moller. He then had a stint at the Capitol Theatre's Estey.

By this time, Loew's was constructing its sumptuous movie palaces including five "Wonder Theatres" in the New York metropolitan area. On January 12, 1929, John Gart opened Loew's Valencia Theatre in Jamaica, Long Island. It had one of the "Wonder Mortons," a 4/23 organ. "How I loved it!" he says.

The inaugural program included the overture "Slavonic Rhapsody" by the Valencia Symphony Orchestra with Don Albert conducting; MGM News Events and Fox Movietone News; Organ solo "The Voice of the Organ" with John Gart "at the console of the mighty Robert Morton organ;" a stage presentation "My Mantilla"; 16 Chester Hale Girls, backed by Walt Roesner's Valencia Stage Band; the feature movie *White Shadows in the South Seas* with Monte Blue and Raquel Torres; and the Recessional with John Gart at the organ. You really got your money's worth in those days!

"The Robert Morton organ, as I remember, had the most wonderful sound. In fact, I liked it better than a Wurlitzer then. It approximated very closely the sound of orchestral instruments in a very sonorous and pleasing fashion.

"My wife, Mims, reminded me of a very interesting incident which occurred while I was playing at the Valencia in 1930. In those days, we used song slides on the screen, and occasionally I used a vocalist offstage who would sing a popular hit.

"One day, I got the idea of having a singer perform from the pipe chamber, directly behind the shutters. (Shades of a C. Sharpe Minor presentation!) The vocalist, Sunny O'Brien, used a megaphone as P.A. systems hadn't come to the fore. The effect was very successful, and I received many good comments on it. One came from a lady who stopped me on the street, saying that she recognized me, and that she loved the organ solos; in fact, she thought it was wonderful to hear the organ make sounds like a human voice with words!"

In 1931, he was selected to open three big Loew's presentation houses — Pitkin, Paradise and Kings. The silents had gone, of course. He also served as organist and musical conductor at Loew's 46th St. Theatre in Brooklyn.

An item from the inaugural program of Loew's Pitkin Theatre says: "John Gart, who will preside over the new \$100,000 (sic) Morton organ, a prized feature at Loew's Pitkin Theatre, is well known as organist of leading deluxe theatres. The console, mounted on a revolving and disappearing elevator, is one of the finest instruments of its kind." In the days of the Wonder Theatres, the organist played a spotlight solo, and after the entire program, a recessional.

The Motion Picture Herald, dated November 21, 1931, gives us an idea of the type of organ presentations given after the demise of the silents:

"John Gart at Brooklyn's 46th St. Theatre, presented an up-to-the-minute and pleasingly entertaining organ solo entitled 'Flying High.' Opening with a special lyric to '99 out of a Hundred,' as airplane effects were heard, the 'trip to the moon' started. At this time, the song sung by the audience was 'Makin' Faces at the Man In the Moon.' For the 'visit to Mars,' 'Stardust' was played and sung. A timely lyric about 'Lindy' was then sung to the tune of 'Japanese Sandman,' with special lyrics about the Graf Zeppelin to the tune 'Augustine' following. 'Keep

Your Sunny Side Up' was sung for closing as a film of planes in action was flashed onto the screen. This was a thoroughly enjoyable solo."

In 1932, Mr. Gart played the 2868-seat Loew's Gates Theatre in Brooklyn. He was a vaudeville conductor, led his own group "The Rhythm Boys," and performed organ solos.

"I remember being a very serious individual, and was very concerned with my work at first. However, when I became a vaudeville leader, all hell broke loose! I used to play all kinds of pranks on the performers, such as breaking them up while they were singing. I'd wear a crazy wig, funny mustache or cross-eyed glasses! Their first impulse was not to notice, but they soon wound up in convulsive laughter, and the audience loved it!

"Sometimes, I'd play their number several tones higher or lower and they'd lose themselves and blush! At first, they didn't know what hap-

pened, but when they realized how much better they were received by the audience, they'd ask me to do it again and again!

"It was customary for the performers while in the middle of their act to ask the leader for an instrument and make believe that they didn't know how to hold it, then break out with great sounds. But when I handed a performer a violin without strings, or a trumpet without a mouthpiece, the audience loved it!"

By this time, the use of organs in theatres was steadily decreasing, and the consoles were being lowered into the pits forever. Fortunately for some organists, they were able to continue in the infant medium of radio. Some stations had pipe organs in their studios which was a blessing. Others had the newly developed Hammond (after 1935) which was mobile, enabling the instrument to be shunted from one studio to the other.

John Gart at Loew's Metropolitan console in 1927. Moller had already adapted its church organs for theatre use by adding romantic stops and traps. (Gart Collection)





John Gart became a top-ranking accordionist, shown here with his Excelsior in New York in 1935. Note resemblance to Lawrence Welk's accordionist Myron Floren. (Gart collection)

With a Hammond, John Gart moved into radio, and by 1938, had become a popular performer in that field. On NBC, his group "John Gart and His Rhythm Makers" were featured over the air from such places as Hotel Shelton, Hotel Pierre and the Ritz-Carlton. There were frequent society functions with Meyer Davis' Orchestra. He was also featured on the NBC Blue Network on *Lanny Grey's Rhythm School*.

The Gart combination consisted of a Hammond organ, Rickewbacher Electric Violin, Gibson Electric steel guitar and Deagan vibraharp. The

group played anything from swing to rhumbas and made several transcriptions for Musak. A vocalist who got her start with this aggregation was Dinah Shore.

John also appeared in 1939 on the NBC program *Tasty Yeast Jesters*. He played an Excelsior piano accordion, Peg LaCentra sang, and there was a string bass and a guitar. John's prowess with the accordion began several years earlier, and it is noteworthy that he rode to greater success as a musician with the use of the piano accordion and Hammond electronic organ in the late thirties.

"I had started to play the piano accordion in 1931, and wrote some compositions for it. Gradually, I used it with some success, first in vaudeville in 1937 and in radio and records until 1941. This was the time that the accordion was achieving its greatest popularity with such stars as Pietro Deiro, Charles Magnante, Joe Biviano, Frank Gaviani, Vincent Piro, Gypsy Markoff, Phil Baker and Lawrence Welk performing on radio and on tours."

John furthered his radio career by playing themes and background for such programs as *Bright Horizon* with Richard Kollmar, Alice Frost, Audrey Totter and Frank Lovejoy; *True Story Theatre* with Henry Hull; *Superman* with Bud Collyer, Stacy Harris and Gary Merrill; *The House of Mystery* with John Griggs as Roger Elliot, the Mystery Man; *Romance of Evelyn Winters* with Toni Darnay and Karl Weber. There were others, of course. John impro-

Accordionist Gart with *Tasty Yeast Jesters* which aired on NBC radio in 1939. Peg LaCentra is vocalist, and John has a \$1000 Excelsior, a big sum for a small instrument in those days! (Gart Collection)





John Gart plays a Hammond for a musical group at the Shelton Corner at Lexington Ave. and 49th St. in New York in 1939. Dinah Shore sang with this group. (Stan Art Photo)

vised all the background music, but the theme was the same, day after day.

"I was asked, since I was playing on so many shows, and always without music. If I ever played the wrong theme. I replied that I hadn't — yet! One day, I rushed in to play a CBS show, and when the director gave me the cue, my mind went blank! I didn't know on what show I was, or what to play!

"After several agonizing seconds which seemed an eternity, the director frantically cued me again. I had to play something! Putting my hands on the manuals, and not knowing what would come out, the right theme came forth. My subconscious had fortunately taken over!

"Another afternoon after playing several shows, I was walking to the elevators on the third floor of NBC, enroute to my 45-minute lunch period. An actor rushed up and told me that organist Dick Leibert became suddenly ill prior to the show he was to play. Before I knew it, I was hurried to the studio, barely having time to start the organ. There was no music on the rack, no time for orientation. My actor friend stood at my side and whistled the theme in my ear. The director was greatly relieved and so was I! Another crisis was passed."

In 1940, John Gart had an en-

viable assignment on NBC, that of supplying musical background for Eleanor Roosevelt's series of informal talks over WMAQ. Many organists auditioned for this position.

Playing into the forties, John began to conduct and compose for radio and television. He worked on *Big Town* with Edward G. Robinson and Claire Trevor; *Truth or Consequences* with Ralph Edwards;

Ellery Queen with Carleton Young and Santos Ortega; *Robert Montgomery Presents*, *What's My Name?* with Arlene Francis; *Chance of a Lifetime* with Dennis James, *Star Time*, *Cosmopolitan Theatre* and others.

To show his ability to adapt his playing to any situation, he was known as "Radio's Quick-Change Artist." This was especially true while playing mood music for *Truth or Consequences*. He played for tenors who couldn't tenor, baritones who belted, and sopranos who sobbed. The contestants thought nothing of changing keys in the middle of a song, and John had to be ready to change instantly!

He worked on *Love of Life* for two years; *The Guiding Light* eight years; *Valiant Lady*, *Where the Heart Is*, *The Lanny Ross Show*, *Hobby Lobby* with Dave Elman and the *Bert Parks Show*.

"When TV began in the early forties, it was thought of as a fad and most thought it couldn't last long. As a matter of fact, a prominent producer who was to put on a TV series on the old Dumont network called me to play a show and thought it a very good one. In fact, if it went as good as expected, then the show 'might get on radio!'"

In 1944, John Gart performed for the Kem-Tone show over the NBC Blue Network. A verse was written for him to the tune of "The Lost

The John Gart Combo poses in the Rainbow Room in New York's RCA Building in 1941. John presides at the Hammond. (Stan Art Photo)



Chord" as follows:

Seated Wednesday nights at the organ.

John Gart is not ill at ease
As his fingers wander idly
Over the noisy keys.
For he knows what he is playing,
He's striking a chord for
Kem-Tone

(From here on, any similarity between this and the Lost Chord, isn't!)

In 1945, after a period in the army, he was on CBS, NBC and WOR. For six years, he was on *Who(m) Do You Trust?* starring Johnny Carson. Mr. Gart also organized a very successful trio of organ, harp and violin, which made many electric transcriptions as well as some records.

In the fifties, John was connected mainly with television. The shows included *Chance of a Lifetime*, an audience-participation affair; *The Dunninger Show*; *High Finance*; Edward R. Murrow's *Small World*; *Wagon Train*, *You Are There*, *Ellery Queen*, *Robert Montgomery Presents* and *Big Town*. He found time to make nine recordings for Kapp Records, using a plug-in. Songs of the West, Rodgers & Hammerstein favorites, South American tunes,

folk songs and marches were featured.

Another field in which his talents emerged was in composition. Not only did he compose themes and background music for the TV shows mentioned above, but he also composed tunes for commercials. In the sixties, he was president of Radio-Television Spot Productions Inc. which produced spot commercials. For example, in the first six months of 1960, the firm had credits for two dozen accounts including those for cigarettes, cookies, tea, oil, soap and toys.

Well remembered are the opening lines to the Halo commercial: "You can always tell a Halo girl; you can tell by the shine of her hair." John Gart was responsible for that one. Personalities who assisted with others included Tony Perkins, Tommy Sands, Jimmy Rodgers, Andy Griffith, Tab Hunter and John Saxton.

"Creating something you feel, and creating an assignment with a message are two entirely different things," he said in an interview. "If you have the desire to create, it doesn't take long to get the idea on paper. I believe in the spark or inspiration as far as music is con-



John Gart checks his score before a presentation of the "All-Star Review" on NBC television in 1952, in which John conducted a 24-piece orchestra. (Gart collection)

cerned. Melody is not the sole consideration in judging a composition. It's good if you can recognize the theme, but more than that, it must create a sustained feeling. An assignment necessarily takes longer. If I didn't have any real feeling for it, I'd leave it and come back sometime later. This would give me a new slant. I would sometimes tell a client that I'd have the finished product in one week, which usually resulted in a scramble before deadline."

During his career, John Gart composed six books of radio and TV music for the organ, as well as hundreds of compositions for piano accordion and organ, plus orchestral works.

"Now, (in 1974) I'm retired and living with my dear wife Mims, in Winter Haven, Florida. I practice three to four hours every day on the organ, using ear phones, if you please."

He still retains a very strong philosophy on the pipe organ, and after many years of performing on it, speaks of it in reverent tones. "I have respect for the organ. It may be similar to the piano as far as popular music is concerned, but this is not so for classical music. The organ is the most difficult instrument to understand, the least appreciated of all. It requires an artist who can properly employ both hands and feet, who can manipulate the stops and expression pedals, who can play with taste and color. Then the instrument is like an orchestra. I have always loved the pipe organ and I always will." □

The John Gart Trio performed over CBS from New York in 1942, and included Verlye Mills, harpist; Buddy Sheppard, violin; with John at the Hammond. (Gart Collection)



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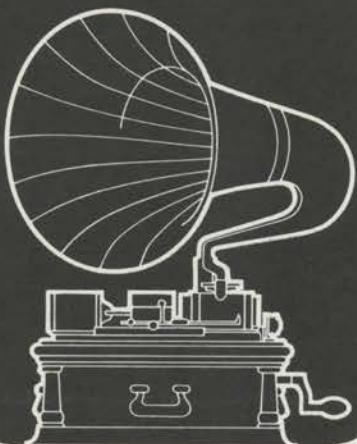
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REX IN CENTER CITY; REX KOURY AT THE WICHITA WURLITZER. Advent No. 5027 (stereo). \$6.50 postpaid from Rex Koury Enterprises, Box 197, Steamboat, Nevada 89436.

At last, here's the "Queen Mother" (or "Dowager Empress," if you prefer) of Wurlitzers, the famed 4/36 from the New York Paramount Theatre (now a 4/37), recorded by an honest-to-goodness theatre organist. Recently, an organist famous for his excellence in interpreting Bach, and the inner meaning of varie-gated light displays, tried hard on an RCA release, to mixed reactions. But this time, it's the real thing. Now enjoying a permanent home in the Wichita Century II Civic Center, thanks to the efforts of a local club, Wichita Theatre Organ, Inc., the organ sounds wonderful on this record. The installation in the Exhibition Hall provided the excellent acoustical conditions required by the one-time Jesse Crawford organ to really reach full potential. And in Rex's able hands, sounds out she does.

By now Rex Koury is well known

to all aficionados, so we won't repeat. For those in need of further info about this fine organist, we refer them to Lloyd Klos' feature article in the Dec. '76/Jan. '77 issue of THEATRE ORGAN. Needless to say, he's right at home at this instrument; he played it first in 1926 during his studies with Crawford.

Rex starts his program with a selection he usually reserves for a feature number, his 7:24 minute arrangement of major themes from Gershwin's "Rhapsody in Blue." We mention the time for the record, because the "Rhapsody" runs more than twice the length of Rex's rendition when played in its entirety. Lest we forget. But we doubt the cuts will be missed.

Rex's "Rhapsody" is often orchestral in concept, from the vaguely unsatisfying opening Clarinet trill, through brief passages played on the organ's piano. But mostly it's just solid organ, in the magnificence of the Wurlitzer's unique tonal qualities. This one will be difficult to top.

Rex comes nearer to the present in subject matter with "Here's That Rainy Day" which shows off some of the twists he learned from Crawford, but without resorting to imitation. It's a lovely ballad interpretation in which those gorgeous Tibias play a leading part. Phrasing is excellent and there's plenty of registration variety. "People" is enhanced by a plethora of counter melodies played on treble Flutes against a baritone melody and richly-conceived harmonies.

"Caravan" gets all the schmaltz effects remembered from a hundred "desert sands" movie epics beginning with Valentino's *The Sheik*.



Rex Koury (Bob Hill Photo)

Starting with a "voice from the minaret," there are jazzy non-trem'd passages on full, throaty combinations punctuated by riffs from the instrument's topnotch brass section. Through it all, Rex displays a tongue-in-cheek sense of humor. He knows there never was an Araby as seen through a Hollywood camera finder.

It will be recalled that Rex Koury was the organist selected to play the rededication concert when the 4/36 was premiered in its Wichita home in 1972. In celebration of the extended life bestowed upon the historic instrument by Mike Coup and Wichita Theatre Organ Inc., Rex composed a lively march, "Center City USA." It is presented here in marching band style, complete with Flute/Piccolo ornamentation. There's even a hint of "Paramount on Parade" but only an offhand reference. The march, as presented by Rex, is a thriller.

"In the Still of the Night" employs the ballad facilities of the instrument and the ingenuity of the organist, who weaves an intriguing counter melody sequence and plants occasional crescendos to mark appropriate highlights.

"Pink Panther" is loaded with interesting variations, with at least one referring to that age-old practice "in the southern part of France." Rex reflects a light, humorous mood but with lots of inventiveness.

"All The Things You Are" gets a subtle ballad treatment, employing some of the darker voices during the intro. There is much understatement during the exposition, with occasional sharp dynamic changes.

"The Girl That I Marry" is a vehicle for the famous Wurli's massed Strings. Nicely phrased, it features some close-up Glockenspiel jewelry.

"When Johnny Comes Marching Home" is the Koury adaptation of the Civil War tune which retains its popularity to the present. Not as dissonant as the Morton Gould orchestral version, it is played in a number of arresting variations, each more absorbing than the last. There's a countrapuntal "cathedral" sequence, a cavalry charge with high-pitched frippery, and an excursion into the major mode with victory fanfares and a bravura ending which features a 32' effect (probably a pedal 5th) which is guaranteed to exercise playback woofers.

This combination of exceptional organist-arranger, the "Queen Mother" of Wurlitzers and a tunelist which guarantees top interest, adds up to a most attractive package. The jacket displays a pen sketch by Daryl Murphy of the brand new console and a history of the instrument, as well as biographical notes on Rex Koury. Recording is good. Highly recommended.

BRYAN RODWELL ON THE ORGAN OF THE GRANADA (Theatre) CLAPHAM, LONDON. Deroy No. 870, electronic stereo. \$5.50 post-paid from Stanley C. Garniss, 35 Union Street, North Easton, Mass. 02356.

The theatre organ world is indebted to England's Derreck Marsh for his farsightedness. Back in the '50s when Britain still had a goodly number of organs in theatres, Marsh was there with his recorder, taking down concerts and recording sessions which in all too brief a time would no longer be possible. Going back further, we can also compliment those often unknown geniuses who drew up the stoplists for the imported Wurlitzers. Unwilling to accept the standard order of a Flute-Salicional-Vox-Diapason (or Trumpet)-Tibia-Clarinet etc. factory spec as peddled in the USA, especially in the case of smaller organs, the British designers threw Wurlitzer some interesting curves. The instrument heard in these grooves is a 3/8 — but what a 3/8!

Main	Solo
Diapason	Eng. Posthorn
Flute-Bourdon	Tuba
Gamba	Tibia
Gamba Celeste	Saxophone

No Vox, but it's never missed. It's the Posthorn and Saxophone which make the delightful difference.

This is by no means a recent recording. It was first taped in mono by Marsh in 1955. Eighteen years later it was remastered in "studio stereo" and released by Deroy, Marsh's Company name. The combination of offbeat instrument and virtuoso organist make this a collector's item well worth the expenditure.


Bryan Rodwell didn't show up on the scene until after World War II.

His playing shows every indication of a solid classical background, one which doesn't stand in the way of his energetic approach to rhythm and pop tunes. Bryan did a stretch broadcasting the BBC Moller between 1948 and 1951, but it was when his 1952 programs from Clapham hit the airwaves that the organ fraternity sat up and took notice. Never before had such emotion-dominated music, played with flawless technique, been experienced via the ether. Bryan plays fast and slow, loud and soft, much like a gypsy violinist. His arrangements are imaginative. His jazz "rides" are well conceived and executed. Sometimes the raw vigor of his performances seem a little too much for the average listener, but never for the musician listener. Bryan uses the organ like an orchestra, and each selection is treated to its particular needs. But over-all is that aura of — well, for lack of a better word — "wildness." Rodwell is a truly untamed organist, but that doesn't mean he lacks discipline. What he attempts in his offbeat arrangements comes off with ease and

expertise. We are never left hanging — "how'll he get out of this harmonic cul-de-sac?" Rodwell never paints himself into a musical corner, despite the arresting ornaments and extras.

The selections most USA listeners will recognize are: "Black Eyes," "Speakeasy," "Louise," "Malaguena," "Harlem Nocturne," and "Toy Trumpet." Less familiar but just as interestingly performed tunes are: "Punch" (from a *Puppet Suite*), a gypsy tune called "Embrujo Gitane," "Samun," "Valse Grise," and a wild "Jet Journey."

The organ is a delight, from its well regulated (although trem'd a bit fast) Tibia to its raucous Posthorn. The Saxophone stands in very effectively in place of a Vox. Bryan does lots of soloing on the generous array of reeds between energetic blasts of heavy combinations. His speed and accuracy are phenomenal when he adds some orchestral noodling to spice a pop or standard. His portamentos (in harmony) are most ear-catching. The only complaint we can conjure is that there may be a



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"Sponsored by the San Jose Chapter of the American Guild of Organists, he gave a display of musicianship that must be heard, live, to fully appreciate. He had them in the palm of his hand."

Tabs and Drawbars

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little too much emotional variance crammed into too brief a time period. One listener we asked to audition the record reported that hearing it only twice left him "drained — an emotional wreck." We can't agree that it's that hypnotic — but Bryan's technique, speed, imagination, mood changes, registration and general vivacity will get through to you if you don't watch out.

The 3/8 Wurli is well miked. The tennis match-watching head jerks of "studio stereo" have been minimized, so the "modernization" isn't bad, although there are spots which occasionally sound a bit distorted, possibly due to the remastering. Surfaces have a few pops and bumps which in no way interfere with enjoyment of the music.

An interesting tunelist, a very different 8-ranker and the volatile approach to the music by Bryan Rodwell make this a gem for collectors of unique discs.

DAVID LEE, playing the Portland (Oregon) Organ grinder organ. DLC 888, stereo, \$5.95 postpaid from D. Lee Co., 5005 Eureka Way, Vancouver, Washington 98661. Washington state residents add 32 cents tax.

Here's something different. The largest pizzery organ displays another side of its character, an ability to produce "mod" music. We have enjoyed excellent recordings of this fine instrument by Don Simmons and Jonas Nordwall, both of whom aimed their efforts chiefly toward the theatre organ enthusiast. This recording largely explores the mod and rock music possibilities of the instrument.

The music maker is 16-year-old David Lee, who started his somewhat precocious professional career at 14. Gifted he is, with an accurate ear and a sense of rhythm that won't quit.

He is presented here on three instruments, piano, trap drums and organ, which are mixed through overdubbing. Some of the cuts have no organ at all. They are among David's best numbers. One is the boogie-woogie treatment of the opening theme from Tchaikowsky's "Piano Concert No. 1," another is the McCartney tune, "Heart of the



David Lee

Country." David takes off on both tunes on piano and traps with the aplomb of a two-piece burlesk house pit band. The result, especially during "Heart," is not unlike the records turned out by pianist Lee Sims in the late '20s. Good entertainment. It helps show that David has a grasp of musical basics and that isn't always apparent when he turns to pipes. In fact, we can't help wondering why he selected pipes as a vehicle for his often frenetic rock arrangements such as "Bitter Fingers." It would seem that a Hammond B-3 would be a more appropriate vehicle for his one man "trio", although some of the tunes are mainly organ solos which make effective use of the pipes.

It is difficult to evaluate David's capabilities from the total impact

of this recording. His technique is devastating. A tendency to over arrange will be taken care of by a little maturation. His mastery of multiple rhythms is impressive. His registration is sometimes grotesque, but some listeners will be fascinated, especially during the very cinematic "Exorcist Theme" which is a zinger with a woofer-rattling pedal and a plethora of repeated bell patterns. But for an over-all evaluation we had to listen closely to the initial bars of Bach's "Jesu, Joy of Man's Desiring," before David broke into the inevitable rocked-up "Joy" sequence. He played a portion of this gentle chorale beautifully on relatively conservative registration, providing us, perhaps, with a window to what we may some day expect of David. It is as beautiful as the thunderous and speedy follow-up is tasteless.

When David tackles ballads such as "Smoke Gets in Your Eyes" or "You Made Me Love You," he can't resist the rum-te-tum "mod" accompaniment, dubbed in drum breaks, "delay" phrasing, piano "cutesies" and pure bombast. However, his understated "Send in the Clowns," featuring untrem'd solo reeds, is top-rank theatre organ. Another tune David offers in mostly theatre organ terms is a Paul McCartney tune, "My Love." On the purely mod side is a tune with the

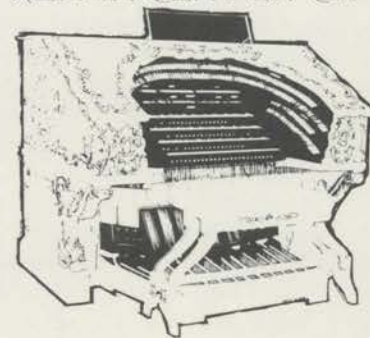
Wichita Theatre Organ, Inc.

REX KOURY

at the WICHITA WURLITZER

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REX IN CENTER CITY



REX KOURY at the WICHITA WURLITZER

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revolting title "Only Women Bleed." "Georgia Porcupine" is a go-for-broke organ boogie, as wild as one could imagine, on full registration.

This one is something of a puzzle-ment. To us, it's somewhat akin to the horrible fascination of witnessing a holocaust from a safe distance. Yet we can't help recalling John Muri's admonition in the Feb./March issue of this publication, "... we had all better remember that everybody has to move along with the times, one way or another, or get left." Perhaps that "safe distance" is only an illusion.

PAUL QUARINO HEADS THE BILL AT THE ORPHEUM. In Quadrophonic Stereo. No. DO (Q) 1505. \$5.95 from Doric Records, Box 182, Monterey, Calif. 93940.

This will be the last recorded opportunity to hear the most prominent organ featured at the 1975 ATOS convention in its natural habitat, the San Francisco Orpheum theatre. Shortsighted theatre owners and leasers wanted the 4/22 Robert Morton out, and it has been rescued by an "angel" for installation in an Oakland, Calif., high school. But that's another story.

The organ has been recorded previously for the Doric label by Tiny James and George Blackmore, each displaying his individual style. Now it's Paul Quarino's turn. Paul played a well-received concert for 1975 conventioners, and is currently in charge of the organ staff at the Portland, O., "Organgrinder" pizzeria. He was born too late, judging from his preference for old standards which date from post World War I. There's a sprinkling of "now" tunes, but the emphasis is on the oldies.

Selections are: "You," "Who," "To Each His Own," "While My Lady Sleeps," "The Gypsy in My Soul," "The Old Lamplighter," "Let the Rest of the World Go By," "It Looks Like Rain in Cherry Blossom Lane," "The Object of My Affection," "Penthouse Serenade," "Quentin's Theme," "Elmer's Tune," "The Twelfth of Never," "As Time Goes By," and "If."

Quarino's playing style is relaxed and uncomplicated. He likes the big organ sound but avoids possible monotony with frequent pas-

sages on lighter instrumentation or solo voices. His tunes are pleasantly arranged, richly harmonized and smoothly phrased. The program is about evenly divided between ballads and rhythm tunes. The oldies are played mainly in the style of the times when they were introduced. Actually, although Paul is too young to have had a lot of experience playing theatre intermissions, he fits all the qualifications of the intermission organist of the '30s and '40s. We did catch a couple of minor clinkers but they are difficult to spot.

The 4/22 Robert Morton has never sounded better on records, and listeners with "quad" playback equipment will enjoy the novelty of hearing the organ coming at them from front and back, as well as from the sides. It's an ideal instrument for "Quad" recording because its four chambers are located understage, in the rear of the balcony (Echo Division), as well as in the sides of the theatre's proscenium.

A generous quota of jacket notes provides background on the selections as well as a biographical sketch of the organist, who has enjoyed a varied career in his pursuit of music.

This one is for fans who enjoy the oldies played in a pleasing if unspectacular style. Recording is top quality and the Doric surface of our review pressing is glassy-smooth.

The Classic Corner

AIRS AND ARABESQUES, Keith Chapman playing the Wanamaker Grand Court Organ. SC-1724, stereo. \$6.00 postpaid from Stentorian Records, Box 1945, Philadelphia, Penna. 19105.

Some of the most memorable moments of the 1976 ATOS Convention were while conventioners were standing in the aisles of Philadelphia's Wanamaker store and mainlining the music of Keith Chapman, a young man who is part showman, part classicist. In the relatively brief time he has been resident organist at the big store he has brought new life to what Philadelphians claim to be the largest pipe organ. It can't be denied that it is the largest regularly played and recorded organ. Regardless of its size, the instrument has an ingratiatingly mellow tonal quality impossible to describe in words, but which, despite its classic character, is guaranteed to soften the prejudices of the most hardnosed TO fan. Just that happened in the store during the evening the conventioners listened. Those masses of rolling sound, probably due to dozens of celestes, encompassed and captivated listeners. This giant of an organ can be both majestic and intimate, at the will of



Keith Chapman at the Wanamaker Grand Court console.

the organist. This recording emphasizes the gentle side.

Keith Chapman knows how to get the best from the vast array of pipes, and one of his specialties is making transcriptions of instrumental music for organ presentation. Thus we are treated to four Debussy piano pieces given the much larger palette of organ coloring. The moody aspect of the Debussy selections is bound to appeal to movie music fans: "Arabesques" No. 1 and No. 2, "Ballet" and "Cortege." All the subtle, intimate quality of the composer's music is retained in the transcription. In contrast are Arne's "Flute Tune" and Satie's "Gymnopedic No. 1." A written-for-organ

selection is J.S. Bach's "Bist du bei Mir." The closer will be familiar to long ago Larry Clinton danceband addicts. They will recall the tune as "The Lamp is Low." Here it is played as the composer, Maurice Ravel, conceived it, but in the instrumentation of the organ — "Pavane For a Dead Princess."

The brief jacket notes state that one objective of the record is to feature "the other side of the organ — a tonal world of soft pastels." It succeeds admirably. Recording is good. Our one recommendation is for Keith Chapman to smile, just once, when he poses for those promotional photos. His music is far from being deadpan. □



Music Review

by Walter J. Beaupre, Ph.D.

Lee Erwin, SALUTE TO THE SILENTS: MUSIC FOR THE D.W. GRIFFITH FILM CLASSICS, Edward B. Marks Music Corp. (Price \$4.50 from distributor Belwin Mills Publishing Corp., Melville, N.Y. 17746).

In "Salute to the Silents" organist Lee Erwin has come a country mile from the routine practice of publishing theatrical arrangements of pleasant pop tunes for home organ grinding. Don't look for "Charmaine" or "Diane" in this collection. "Salute" is strictly business — the business of transposing Erwin's widely heard scores for three Griffith movies into printed music playable by the likes of us. One can almost — but not quite — check the printed scores against the Angel Records album of the same material. Notable omissions are "The Perfect Song," "War," and "Linen Clothes."

Those who have seen the Griffith epics with Lee at the organ will know how well the music works under the screen. And certainly those who have heard the Angel recording can judge for themselves which tunes are memorable and which seem to have little or no intrinsic charm. This reviewer's job is to point out the problems and pleasures of playing what has been printed.

The album contains 47 pages of music on tough stock which is easy to read and easy to manage on the music rack. Each selection (29 in all!) spans no more than two facing pages — most only one page. In general the music presupposes that the player knows his way around the organ and can adapt to spinet limitations if necessary. Suggestions for interpretation are always in plain English. Registrations are sensible. Notations for correct fingering and pedaling are nonexistent. Only "Remington Rifle" enjoys the printed luxury of a separate pedal staff.

Don't expect to sit down and breeze through this "Salute" from cover to cover unless you are a very accomplished organist. The most satisfying tunes for the resident duffer (people like myself who want their music predictable and who don't like to work too hard) are "Reconstruction Days," "Banjo," "The Reception Waltz," and the "Main Theme" from *Birth of a Nation*. The last named tune could have sprung full blown from a Doris Day movie (*Once I had a secret . . .*).

If mastering tricky rhythms is not your forte, better sit out the "Babylon Dance" with its 7/8 time. The introduction to "Intolerance" is no less of a challenge — six time changes in the first 11 measures. "Little Lap

Dog" will take careful planning and analysis of internal rhythms to keep it moving in a straight line. "The Chicken Trot" once you get used to the ragtime beat is mercifully predictable and fun to play.

Of the two Francis Hopkinson tunes from Revolutionary War days, the most satisfying to play is "My Days Have Been so Wondrous Free." When Lee Erwin gets his hands on a sweeping melody he takes off in grand style. The other George Washington favorite "Beneath a Weeping Willow's Shade" doesn't rise above the Bach/Haydn imitations which were so popular among early American composers and so supremely forgettable.

Twentieth century composer Erwin's love for Gershwin breaks through in the fanfare which introduces the "America: 1776" theme and at the climax of "Ford's Theatre." Other tunes in the collection suggest a strong influence of the French impressionists. "The President's March" although attributed to Joseph Hopkinson and Philip Phile is given the Elgar-Pomp-and-Circumstance treatment by Erwin the arranger. It works very well.

Perhaps the most revealing selections in the "Salute" are the Erwin treatments of two familiar classics "Camptown Races" and "When Johnny Comes Marching Home." The forward movement of these tunes has been directed almost as if by a magnetic force emanating from the screen. Erwin's creative talent provides the catalyst. The end result: two familiar ditties transformed into intensely dramatic, personal statements. Both are masterpieces in miniature.

To those who are serious students of silent movie playing as a worthwhile art form, Lee Erwin's point of view is nowhere better demonstrated than in this collection of pieces. The "Salute" is a necessity. To those others who have fond memories of the Griffith films as interpreted by organist Erwin and who wish to take a close-up, detailed look at the magic — why not?

MAKE CATOE HAPPY

SEND IN YOUR
REGISTRATION TODAY
(See Page 34)

Heidi James, Gotham: A CONCERT FANTASY FOR PIANO AND THEATRE ORGAN, Gentry Publications, 1977 (available in music stores or by mail from Dennis James Productions, The Ohio Theatre, 29 E. State Street, Columbus, Ohio 43215, price \$5.95 + .75 postage and handling).

It's comforting to know that there are music publishers who still have the creative daring to issue a handsomely printed original duet for piano and theatre organ. Granted, "Gotham" has already been performed to considerable public acclaim by the enormously talented James combine out of Columbus (Dennis and Heidi, that is). A recording of "Gotham" is also forthcoming. Nevertheless, the market for a complex mood piece requiring the skills of a concert pianist and a theatre organ with four manuals and twenty-odd ranks of pipes plus percussions is — let's say — limited.

Composer Heidi James reportedly studied with a student of Hindemith. I found the influences more closely akin to Gershwin, Milhaud and Louis Alter. The piano part, as one would expect, dominates; but if your resident virtuoso can play "Rhapsody in Blue" or some of the more demanding Ravel compositions, "Gotham" will pose no technical problems. The pleasure I derived from stumbling through the piano score was in the rich romantic chords. Heidi is definitely not just imitating former masters of this genre. She has new and beautiful things to say which make "Gotham" a treat for the ears. Watch out for what seems to be a printer's goof in the piano score. Don't try to play the 5th measure as written or you'll hurt yourself. The right hand must be played an octave higher than written.

The organ part is written to provide "orchestral" support to the piano and is not too difficult. The most serious challenge for me were the complex rhythms on pages 12-13. Playing 6/8 chords against 4/4 chords on the organ while the pianist is performing similar feats must pose some coordination problems in rehearsal. The pedal line is relatively simple, but be prepared for a couple of octave chords and a high G for

the right foot. Without pistons it would be virtually impossible to keep up with the suggested registration changes. Eleven generals* are required. Time changes during the piece range from 3/4 to 7/8, 5/4, 9/8 and others similarly exotic. Probably the better part of valor would be to "Follow the piano player"!

The composition as a whole gets its movement and interest from changing moods and rhythms, a metaphorsis from "white blues" of the late Twenties through the swing era in Fun City. Don't expect a big, memorable rhapsodic theme or hints of pop tunes here and there. It stands or falls as a grand scale impression. To paraphrase a truism: "You never take "Gotham." — "Gotham" takes you!" "Gotham" comes with two copies for performance. You get to see the piano and organ parts on each page which makes for some fancy page turning.

For those of us who make room for just an organ and a Hi-Fi in the family music room it would be great to have a recording of just the piano performance by Heidi. Then we could play along. why should Dennis have all the fun?

Lyn Larsen, STANLEY: AN ORGAN SOLO IN HONOR OF STAN LAUREL, Gentry Publications, 1976 (available by mail from The Music Room, 16222 Parthenia St., Sepulveda CA 91433, \$1.50 + .75 via UPS.)

Although the organ transcription credits belong to Ken Rosen, it is rumored that "Stanley" is a faithful transcription of a recorded performance by composer Larsen. "Stanley" emerges as a thoroughly likeable, reasonably uncomplicated soft-shoe novelty with broad hints of "T-4-2" in the counter melody. The whole treatment is gentle and good humored. You can almost hear Stan wailing "Ol-lie" from time to time and picture his guileless grin.

The initial chorus of what proves to be a 32 bar song is in the key of F while the repeat chorus drops a ma-

**Or one incredibly agile buck private with a screwdriver! The reference, of course, is to general pistons which activate all manual stops simultaneously.*

jour third to D-flat for variety. There are no rude surprises. The spirit of good fun continues through the coda complete with glock accent and chime.

This one should please everybody: those who can play arrangements of medium difficulty; those who are fans of this most talented Southwest musician, and the remainder of the universe devoted to Laurel and Hardy.

Registration suggestions are for both tabs and drawbars; musical notation is large, clear — and purple; the cover design is outstanding. After this top quality job, Ken Rosen how about some further transcriptions of Lyn Larsen arrangements . . . and some Buddy Cole arrangements . . . and some George Wright arrangements . . . and some . . . Get the message? □

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A few years ago we started a series entitled "Pipes for the Price of a Plug-in." After the first installment, the series disappeared because no builder of pipe organs came forth with a theatre organ model he was willing to talk about; current builders' major source of income is revenue from church organs, and too often their customers harbor resentment toward entertainment organs. Yet, several of the remaining pipe organ builders lock their doors at 5:00 p.m. and gleefully construct entertainment organs after hours — only on order, of course. Visitors to the factories report the fleeting sight of horseshoe consoles, color coded stoprails and stoplists to delight the most voracious "Tibia Tooter."

While our premise of electronic-priced pipes holds, this story deals with a different aspect of the love of pipes, the quest of those with limited resources, even less space, and a classical background.

Take, for example, Lawrence and Teresa Walters of Garden City, Kansas. Both were organ majors in college and the pattern was set. This doesn't mean they lack interest in pops and the theatre organ. In their part of Kansas, pipe organs number about three, all in churches, and no opportunity to get near a theatre instrument.

The couple currently live near Garden City, in a mobile home park. They found the home-on-wheels practical because Lawrence is with a supermarket chain and is subject to occasional transfer. His wife is a secretary.

Their enthusiasm for the sound of pipes seemed to increase after they acquired their mobile home. But the opportunity to play pipes was severely limited. Gradually, the idea evolved; why not some pipes right there in their small metal home? They shopped around, visiting nearby organ builders, but the price for even four ranks was beyond their range.

Finally they made inquiries at the Wicks Organ Co. in Highland, Illinois. This veteran organ company, associated with the Robert Morton Co. of Van Nuys, Calif. in the manufacture of theatre organs in the silent film era, is noted for some calculated gambles. The firm still builds theatre organs on order, but its mainstay is orthodox organs. Lawrence explained

his space limitations, and the man from Wicks replied, "I think our 'classic six' model will fit your needs very nicely." After much checking with a tape measure, the Walters agreed — except for one thing. Would the mobile home be able to stand the weight of the 2000-pound organ over an area of 64 square feet?

Sure said the mobile home builder. Actually, the organ weighs no more per square foot than a refrigerator.

pipes in a mobile home

by Stu Green

The Walters had to wait 10 months for delivery of their organ because Wicks is a busy builder. Then one day, a truck ground to a halt outside their door. The organ had arrived. It was installed by an experienced hand from Kansas City. They had spent \$12,000 for a six-rank straight organ tailored to fit their mobile home. Let's see what they got.

Teresa and Lawrence Walters enjoy their compact organ-in-a-trailer. The entire instrument occupies only 64 square feet. It is all self-contained, even to the blower which is mounted beneath the chest. Note the mitered 16' Subbass pipes at both ends of the main chest.

Stop Analysis

8' Gemshorn	49 pipes
8' Gedeckt	61 pipes
8' Dulzian (reed)	61 pipes
4' Nachthorn	73 pipes
4' Principal (Diapason)	85 pipes
1-1/3' Quint	61 pipes
16' Subbass (Pedal)	12 pipes
Total	402 pipes

This pipework is on a single chest, except for the 16' Subbass which is built on two offset chests resting on the floor, with six of the largest pipes mitered to fit under the 7½-foot ceiling. There are no chambers or swell shutters and the console is directly in front of the pipes.

"Probably the hardest thing to get used to is being right on the sound," says Teresa. The room which contains the organ is 18'5" x 13'3".

The only unification involved is the extension of two 4' ranks to their normal upper octaves. However, it will be noted that the Pedal Division, with the exception of the 16' Subbass, is borrowed from the manual stops, which is getting close to Hope-Jones practices.

Here are the voices as they appear at the drawknob console:

SWELL (UPPER MANUAL)

Gemshorn	8'
Nachthorn	4'
Spitzoctav	2'
(from Nachthorn)	
Quint	1-1/3'
Dulzian	8'
Tremolo	



PEDAL

Subbass	16'
Gedeckt (from Great)	8'
Octave (from Great)	4'
Dulzian (from Swell)	8'
Swell to Pedal	8'
Great to Pedal	8'

GREAT (LOWER MANUAL)

Gemshorn (from Swell)	8'
Gedeckt (Flute	8'
Principal (Diapason)	4'
Blockfloete	2'
(from Principal)	
Dulzian	8'
(from Swell)	
Swell to Great	8'
Swell to Great	4'

While there is some borrowing, extensive unification has been avoided. Church organ builders often resort to the practice of "extending" a rank beyond the orthodox organ's standard 61 note range, adding an octave or two at the top to form a Piccolo or a Mixture. Or the lower end of a voice may be extended downward to add a 16' Subbass to an 8' Flute or Diapason.

The Dulzian, in this case, is a reed voice and should not be confused with that mix of Diapason and String known as the Dulciana, which is a flue pipe. One might wonder whether 6 ranks of pipes played in a somewhat confined area might not be deafening. It's all in the voicing, and the playing area size was considered when the factory voicing was done. Incidentally, wind pressure is 2½ inches throughout. The blower is powered by a Swedish Meidinger Basel motor.

"One of the quietest motors in the business," says Lawrence.

With the console right up against the pipe chest, the installation would seem to be ideal for tracker action, which would further the classic makeup of the little organ. It was considered, but the Walters were favorably impressed by the response and simplicity of the Wicks direct electric action, whereby pneumatics within the chests are entirely eliminated.

There was also another reason voiced by Larry: "Trackers seem to be very touchy, and they might be damaged during a move. Besides, I like the idea of no chest pneumatics. That'll save me a lot of 'releathering' bread later." During a move, the



Even the console is mounted on the chest. It took some getting used to being so close to the pipework. The pipes in the foreground are part of the reed Dulzian rank.

pipes are removed from their racks and laid flat, the only precaution required for transit.

One of the unforeseen problems was getting the organ insured, and Larry can't figure out why.

"I tried to deal with insurance companies in all 50 states, but none showed any interest. They have a 'thing' about fire risk, even though more pipe-equipped churches than mobile homes burn down." The Walters finally secured a policy from Lloyds of London "which insures against everything but nuclear attack — at \$400 a year."

What do the Walters' friends and neighbors think about the pipe organ on wheels? There have been no complaints from neighbors living in the same park and the music-minded associates aren't doing much talking. But Larry has some theories.

"Out here on the plains, the classic organ buffs probably think it's a sacrilege to put a classical pipe organ in a mobile home, while the pop buffs most likely think of us as starched shirts, so we just keep a low profile. Guess I'm considered weird because I like all types of music," says Walters.

Asked why he didn't consider a unified organ with theatrical voices, Larry explains.

"First, it was a matter of cost. Our six-rank classic organ cost \$12,000, which we are financing much as a car buyer would. For the same amount, Wicks would have built us a four-rank unified organ. So the simpler classic system gained us two ranks of pipes. Secondly,

most of our work is in churches. Both Teresa and I hold down Sunday church jobs, and our home installation makes it possible to practice at home."

How do the Walters like their instrument?

Says Larry, "We've had it for over a year, now, and we are still so excited about having our very own instrument, it's easy to overdo the bragging!"

Adds Teresa, "The organ is excellent for Bach's music because of its clarity. The independent 4-foot pitches (Nachthorn and Principal) and the 1-1/3-foot Quint, are bright but not overpowering. Later periods of classical, and even pop music, also sound good on this instrument."

"This has got to be the most compact six-ranker ever built," adds Larry, "Volume is just right for the room, it was adjusted at the factory so it doesn't shake the roof or rattle the windows."

Thus ends our saga of a pioneer installation. With the rising popularity of both mobile homes and pipe organs, it is safe to predict there will be more.

Since our initial "Pipes For the Price of a Plug-in" story several years ago, the price of comparable electronic organs has shot upward into the 30 to 60 thousand dollar bracket. All of which makes the compact 12-grand pipe organ the more tempting.

And what has been done with a "Classic 6" may also be done with unified theatrical voices, we might add. □

VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 9c postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 13c stamp, why not include a black and white photo which need not be returned.

What does a baseball stadium organist do after playing the final note of the season? Go on a cruise? Spend a long vacation in Hawaii? Not if the person in question is the Dodgers' Helen Dell. First, between assignments, she supervised the complete renovation of her Hollywood home which has taken several months. Then came some busy sessions filming segments of TV shows *Phyllis* and *Barnaby Jones*. In November, she appeared in concert at the Kirk in Dunedin, Fla. In December she played at Dodger Stadium for the annual underprivileged children's Christmas Party. In March, her firm, Malar Productions, released a new recording featuring Gaylord Carter at the San Gabriel Auditorium Wurlitzer. The 1977 season at Dodger Stadium arrived in early April with its 81 league games.

While we are discussing Helen Dell, we can add that she has sold her 3/17 Marr & Colton. The instrument went into storage 9 years ago when then owner Bob Read's playing

stint at the Phoenix "Beefeater" restaurant ended. Helen and the late Robert Carson purchased it in hope of installing it in a projected home in Granada Hills, Calif. With the death of her husband, Helen abandoned the plan. It is now destined for a private home in Manistee, Michigan. Dave Junchen is handling the moving and the new installation.

Yes, that is Helen Dell shown briefly at a piano during an upcoming *Barnaby Jones* tube episode, but she's not doing the playing. All she had to do to earn scale this time was to look pretty and finger silent keys to a prerecorded sound track.



Until March 17, Lee Erwin was cueing silent movies at the New York Carnegie Hall Cinema on a Baldwin electronic. As of St. Patrick's day he was on pipes. A press release advises that the late Ben Hall's "Little Mother" 2/5 Wurlitzer, enlarged to ten ranks, is installed and will be used henceforth for silent film shows, organ concerts and intermissions.

The opening show's film fare consisted of three versions of Alexander Dumas' famous love story, *Camille*, two silent ones and a "talkie." The 1912 version stars Sarah Bernhardt, while Norma Talmadge plays the title role in the 1927 version. Greta Garbo plays the ill-fated gal in the 1937 sound film.

The organ was leased to the Carnegie Hall Cinema by ATOS, thus putting regular silent film screenings with pipe accompaniment in New York for the first time since the '30s.

Editors note: A story about this installation will be printed in a future issue.



One thing we can say about Korla Pandit, he maintains a low profile. One can never foretell where the mysterious East Indian will turn up. Recently he made two west coast TV appearances. One was a 50th anniversary program by a Los Angeles broadcaster (counting both radio and TV years), station KTLA where Korla's jeweled turban was first exposed to an audience which took him to its collective heart. Ancient film clips were aired, showing Korla at his trusty Hammond, then a segue to Korla today, in person. Darned if he hasn't resisted aging; he looks



Korla

about the same "in person" as he did in those 1950's film clips. About the same time he did another TV stint, playing "Song of India," for an arthritis marathon. He also filled Organ Power No. 2 in San Diego with enthusiastic ATOSers, then a stint at Old Town Music Hall, the Coffman & Field organ stronghold in El Segundo, near LA. Wherever he plays, he draws record crowds, partly because of memories of those long ago TV programs, partly because he puts on a good show today.



Our esteemed music reviewer, Dr. Walter Beaupre, finally got a taste of what the silent film accompanist is up against — although by remote control. Called on for advice by a Providence, R.I., TV station which was planning to show a recently discovered Doug Fairbanks Sr. silent, Walt got conned into doing the scoring. The film was to be shown by Channel 10 in five segments on a noon news program (there's a switch). Walt set up a videotape monitor by the family Rodgers, and went about improvising scores for the four minute segments. The music was taped by Beaupre's son, Laurier, and delivered to the station in time for each day's telecast.

Although Fairbanks' 1916 *American Aristocracy* isn't considered one of his greatest, there was much local

interest because the film was shot in southern New England. Dr. Beaupre says the venture was "great fun and very exciting," but adds ruefully, "If I had to do it again, I would not cue my first silent movie before such a large audience." No comeback from the audience so far.



It could hardly have come as a surprise to any well-informed student of romance in the organ hobby. We predicted it, then encouraged it, for what seemed like ages. So, they finally did it. On January 29, organist Carol Jones and Conn "Veep" Robert Zadel entered the holy state of matrimony. We just hope that Bob will keep his promise to Carol about selling her Conn organs wholesale now that they have entered the blissful state. One rumor that we can put a stop to is the fallacy that the couple are now living in a Conn-diminium.



From Genny Whitting are gleaned the following tid-bits from the Pacific Northwest: The 2/11 Wurlitzer in



Him (Sinfoto)



Her (Bob Hill Photo)

the Liberty Theatre in Wenatchee, Wash. is unplayable. One of the new owners has plans for it, either in the theatre or elsewhere. The 2/8 Wurlitzer in the Liberty Theatre in Mt. Vernon, Wash. is still in the theatre and the new ownership, while appreciating the instrument, has no definite plans for it. In Bremerton,

Wash., some ATOS members are installing a hybrid in a small playhouse. The organ parts belonged to the late Dan Adamson. Work on the Kimball destined for the new Alaska state office building in Juneau is progressing. It was scheduled to be shipped up north in February for a March installation. It will be the

SUPER '77 REGIONAL CONVENTION Western Reserve Theatre Organ Society

FRIDAY, SATURDAY AND SUNDAY
NOVEMBER 25, 26, 27, 1977

CLEVELAND, OHIO

FRIDAY — NOVEMBER 25th

- 9 a.m.-6:30 p.m. — Cleveland Plaza Hotel Registration
- 5:30 p.m. — Cocktail Party, Mezzanine of Cleveland Plaza Hotel
- 8:00 p.m. — John Muri at Grays Armory, in Concert with Silent Film
- 11:00 p.m. — Youth Organ Playing Competition Exams (Closed to Public)

SATURDAY — NOVEMBER 26th

- 9:00 a.m. — Tour of Playhouse Square Theatres: Palace, State, Ohio, Allen, plus Hippodrome
- 12: noon — Buffet Luncheon at Cleveland Plaza
- 2:00 p.m. — Keith Chapman, Cleveland Convention Center, 5/167 Skinner
- ???
- Open Church tours — you're on your own
- 5:30 p.m. — Cocktail Party, Mezzanine of Cleveland Plaza Hotel
- 8:00 p.m. — Dennis & Heidi James, Public Concert at Grays Armory
- 11:00 p.m. — 'til? — Grays Armory, Open Console

SUNDAY — NOVEMBER 27th

- 8:00 a.m. — Breakfast, Cleveland Plaza Hotel
- 10:30 a.m. — Tom Hazleton at the Masonic Temple 4 40 Austin
- 12:00 noon — Lunch, Masonic Temple Restaurant
- 2:00 p.m. — Richard Fettkether at the First Methodist Church
- 4:00 p.m. — Lowell Ayars at Grays Armory, in Concert



second recent installation to play publicly in our largest state. Steve's *Gay Nineties* in Tacoma, which was a stopping place for 1971 ATOS Conventioneers, is no more. The 3/10 Wurlitzer, which now belongs to Brian Ingoldsby, is in storage.



In the hoopla relative to all the attention justifiably paid to the three Organ Power pizzeries in the San Diego, Calif. area, another opening, more modest but no less important, got scant attention. For several years pop organist Tommy Stark had a 3/15 Wurlitzer stashed while he worked hard to establish the music store in nearby Lemon Grove, whose ownership he shares with classical organist Jim Hansen.

The Southland Music Center is ideal for the installation of a theatre organ because it was once a theatre. Late last year Tommy had enough of the 3/15 going for a "preview" so a "Wurlitzer Costume Party" was staged at the store. It attracted the normal quota of weirdo getups but also enough scantily-clad lovelies to generate "ohs" and "ahs." Tommy stopped drooling long enough for a demonstration of the Wurlitzer's facilities. The Wurlitzer will apparently be a valuable asset in merchandising the electronics which are Tommy and Jim's bread and butter. They admit to getting several leads for plug-in sales resulting from the Wurli's drawing power.



Veteran ATOS members probably remember when circa 18 years ago the 2/10 Wurlitzer in the Mt. Baker Theatre in Bellingham, Wash. was the focal point of early activities of the Puget Sound Chapter. The theatre observed its 50th anniversary in April. For some time Gunnar Anderson has been featured at the console nightly during intermissions and has a weekly radio program direct from the theatre. Scheduled for the anniversary observance were silent movies and sing-alongs with Gunnar at the organ.



The Old Prospector once said, "Show me the theatre organist who isn't a bench-bouncer or torso twist-



Tommy Stark's caption: 'It's me — with my dream come true!'



One of Tommy's Bunnies



The participants lined up early.



Ashley Miller

er, who doesn't employ palm schmears and other gimmicks, and doesn't talk endlessly with the audience, and I'll show you an organist who has made several steps up the ladder to the Hall of Fame." Such a person is the Master of Modulation, Ashley Miller, and he gave ample proof to his RTOS audience on January 20 that he is destined for the Hall with a program of very listenable music, accentuated by his superb technique and tasteful registration. Cold weather reduced the size of the Rochester, N.Y. Auditorium Theatre audience, but those who braved the elements were rewarded with one of the finest programs of recent memory. A medley of tunes which suggested the adverse weather, followed by the inevitable spring, plus Ashley's "chasing rainbows" arrangement of Chopin's "Fantasie Impromptu" were two of the highlights which sent concert-goers home happy.



From Clearwater, Florida, we learn that Terry Charles Christmas program at the Kirk of Dunedin ran four sold out performances, which is a record for Charles and the 4/22 theatre organ. Plans are already underway to extend the "Christmas Fantasy" to perhaps six performances next yuletide.



Remember in the thirties when theatres resorted to such gimmicks as "china nights" and bingo to fill

empty seats? History has a way of repeating, and in the world-famed Radio City Music Hall, at that. As an incentive to spur lagging business on Tuesday evenings after six, the Hall is giving free New York State lottery tickets. This action marks the first give-away of lottery tickets in a theatre in the state.

Meantime, use of the Music Hall's Wurlitzer has been cut, according to those who witnessed the early morning show during the Christmas season. There was no half-hour concert preceeding the show, but the organ was played with the orchestra and in solo spots.



The San Francisco Orpheum theatre's 4/22 Robert Morton organ has been rescued by J.B. Nethercutt, who is well known to organ aficionados through his musical instrument and vintage auto museum at Sylmar, Calif. The price was not disclosed but San Francisco Chronicle columnist Herb Caen said it "has to be worth \$75,000." Nethercutt has donated the organ to Piedmont High School for installation in the Oakland school's auditorium. He previously donated a theatre organ to the civic group which operates the former Oakland Paramount, but they seem to have cooled about installing it. So, another big one has been saved. To show appreciation, gals, use some Merle Norman cosmetics. That's Nethercutt's firm.



From Honolulu, Dr. E.J. Mullens reports that organist John DeMello is slowly recovering from several celebrations — some involving the Robert Morton in the Waikiki theatre, such as his more than half a century as a theatre organist. For the Bicentennial celebration last July 4th, his salute to the film *Midway* included "Remember Pearl Harbor" and "Anchors Aweigh." At the same time, John and wife, Olga, were celebrating their Golden Wedding Anniversary. For the Christmas showing of *A Star is Born*, John's selection on the Morton included "When You Wish Upon a Star," complete with blinking Christmas tree lights in the proscenium and a Brenographed



John DeMello

star projected on the curtain.

"After 55 years as a theatre organist, John DeMello is still a showman," says Dr. Mullen.



Organist Rose Diamond finally met the LA Elks Building 4/61 Robert Morton organ — head on. She was invited, with little warning, to play a half hour of organ music for a city-sponsored senior citizens' party which attracted over 1000 oldsters. But notice was so short, Rose felt she needed some help in absorbing the layout of the somewhat offbeat console. She called on an old friend, Bob Mitchell, who used to broadcast the Morton. Bob had Rose acclimated in a few minutes and all went well. The audience loved her music.

Standing in the doorway, shaking



Rose Diamond (Stutolo)

hands was LA's Mayor, Tom Bradley. Rose stopped to ask the mayor the name of his favorite tune.

Bradley paused a moment and replied, "I think it would be 'The Impossible Dream'."



Robin Richmond (John D. Sharpe Photo)

British organist Robin Richmond is so happy with the results of his 4-city US tour last year, that he's planning to storm the bastions of "the colonies" again later this year. Richmond, who continues to conduct the long-running (8 years) BBC radio-cast *The Organist Entertains*, played pipe concerts in Toronto, No. Tonawanda, Syracuse and Detroit in '76. His just-released record, "The Hollywood Years," played on a 3/19 Wurlitzer installed in a British auto showroom, should help clinch the '77 tour.

When organist Johnny Winters received his October issue of *THEATRE ORGAN*, he took it, unopened, to the hospital and loaned it to fellow organist, Dr. C.A.J. Parmentier to read while recuperating from an ailment. "Imagine my surprise when 'Cass' phoned me about my biography which appeared in that issue! Doc is home now and feeling better. But I sure appreciate the plug."

Former theatre organist Irma Glen recently spent several months in Hawaii. Therefore, her season's greetings to friends were in the form of an attractive Hawaiian card which said: "Mele Kalikimaka, Me Ka

Hauoli Makahiki Hou." Her general delivery address was from Maui and she was scheduled back to the mainland in February.

What well known ATOS member has a punch in the nose coming from a certain organist because of a mini review of one of his concerts in these pages? The fact that the reviewer even gave a compliment to this artist because of his ability to change his style, didn't make points with the offended pedal thumper. Wet noodles at 20 paces!

Longtime organ buff and 1975 ATOS convention bus captain, Elbert Dawson, moved a step closer to having a theatre organ in his home — he moved in next door to one by buying a house on the back side of the Bella Roma Pizza at Martines, Calif., where David Reese plays the 3/15 Wurlitzer. Now David has a "retreat" during rest breaks and Elbert has a "direct wire" to the place. The biggest advantage is that when visiting organ buffs are at the Bella Roma, a phone call can bring him over in two minutes for a visit without unexpectedly disturbing the wife or taking the car away from her. Elbert enjoys meeting and talking to other theatre organ and railroad buffs from around the country and



Elbert Dawson

encourages them to phone if they stop at Bella Roma. Elbert's number is in the book.

From Fresno, Calif., Tom Delay reports a case of a theatre organ coming to the aid of a church organ installation there. The University Presbyterian Church acquired a 3/55 slightly post-Harrison (1956) Aeolian-Skinner organ. Needing bread for the installation, organists Dick Cencibaugh and Tom Hazleton staged an organ concert at the recently restored Warnor (yes, Warnor) theatre with its top-condition 4/14



The Warnor's theatre 3/14 Robert Morton console. (Delavento)



Tom Hazleton (Stufoto)

Robert Morton organ. The \$3.50 tickets sold well and attendees were treated to Tom's accompaniment for the ubiquitous *Phantom*, in addition to concert selections by both organists. It was old home night for Cenci-baugh, who was the house organist for the Cinerama run there a few years back. It was the first time in years the theatre had put on an "organ only" show, and results were so satisfying that plans are underway for more shows featuring the newly restored Morton.



In September, Rosa Rio will play the ConValChap's annual Mildred Rice Memorial concert, using the Thomaston Opera House's 3/13 Marr & Colton. Incidentally, one of Rosa's students, 16-year-old Ronnie Fabry of Shelton, Conn., was the winner of the \$100 prize in an arranging contest sponsored by Conn Valley. The judges included Lowell Ayars, Don Baker, Bill Irwin and John Muri. The selection was "Lovely Lady."



Whenever Doc & Mrs. Bebko visit Salt Lake City to see their daughter, he inevitably seeks out pipe organs playing in the area. Such was the case during Christmas week. "The big moment was Sunday at the Mormon Tabernacle. The organist was Alexander Schreiner (former theatre organist), who at age 78 is as erect, stately and thin as a 21-year-old. The 375-voice choir and the organist made music which was heaven itself. It moved me both emotionally and spiritually in a way that I can only associate with the 1926 Sesqui-

Centennial Exposition in Philadelphia when Alfred Riemenschneider played.

"On Monday, I got to Larry Bray's 'Organ Loft,' and that 5-manual organ is a dream to play! It is lush in sound, rich and well-voiced for the size of the place. Larry was most gracious in letting me play for 45 minutes. The place is spotless and indeed a citadel for a reconstructed theatre organ. Two organists play for dancing every Saturday evening. Was informed that the 2/10 Wurlitzer in the Capitol Theatre is out of this world to play, but it is temporarily out of action for service work.



Organist Eddie May in Miami, Fla. says he has altered his playing schedule somewhat. "We have given up playing steady engagements in hotels, night clubs and dining rooms because it is a bit tiring to play six nights a week. Have changed to individual club dates as it is less demanding. It is also very pleasant, and we can pick and choose. We notice a definite trend to a return of tuneful music. Never did rock anyway, preferring to perform the solid music." Still a teacher, Ed is in his 15th year as organist at the Unity Center of Miami. "I do not feel I want to slow down. As always, I'm enjoying my life style."



John Landon (Stufoto)

Dr. John Landon is still hitting the lecture circuit with his great slide-talk show on Jesse Crawford. In January he spent "four terrific days as guest of the North Texas Chapter of ATOS. They are an enthusiastic group, and publish one of the best chapter newsletters in the country — the *Keraulophone*." John used many slides not shown at the 1974 ATOS Convention, and it went over very well. Landon's lectures provide a golden opportunity to review the life of the "King of the Theatre Organists," the one who blazed the trails.



Future operations of RTOS are hanging in the balance following the announcement on February 11 that

The Land of Lincoln Theatre Organ Society invites you to

A JUNE PRELUDE

Rosa by Starlight

ROSA RIO AT THE GOLDEN-VOICED
4/17 BARTON

Cameo Performance by Chad Weirick

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and come to the beautiful Coronado Theatre
in Rockford, Illinois

Tuesday, June 28, 1977 — \$10.00 Total Cost

Buses leave Chicago Convention Headquarters at 1:30 PM
and return for dinner in Chicago.



the Temple Civic Center in Rochester, N.Y. is up for sale. The complex, which is owned by the Masons and includes the 2574-seat Auditorium Theatre (housing RTOS' 4/22 Wurlitzer), has an annual operating and tax budget of close to \$300,000. The membership of the order has been decreasing at the rate of 5% a year for some time, and they cannot afford to underwrite this bill. Scarcity of traveling legitimate shows and other attractions has been a prime factor in the decision to sell the property.

RTOS will have a 3/8 Wurlitzer operating in the Eisenhart Auditorium in a few months, but this facility seats only 401. Average RTOS attendance per concert this season has been about 1100. Artists have been booked by RTOS into next fall. More on this as events develop.

"The big surprise was 'Pizza & Pipes,' and at 7 p.m. Monday nite, the place was standing-room only. The people in Salt Lake City are like those in Brooklyn in the early twenties; all families, no cuss words, clean, respectful and well-mannered. Mike Ohman, chief organist, is also president of the corporation which owns and runs the place and a similar one in Provo, Utha, where the ex-Rochester, N.Y. Piccadilly 3/13 Wurlitzer is operating. Ohman is one of the best. What technique! And only 32. The outfit has plans for other pizza parlors which will give employment to more young organists. There are five who alternate at the Salt Lake City place."

moving?

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From Toronto, TTOS club president Jim Lahay reports a cipher to end all ciphers. It happened during a concert by Frank Olsen, who was doing a steam engine "chug" effect on a manual when eight of the 3/19 Wurlitzer's pedal Tibia's ciphered simultaneously. There were some anxious moments as the thunderous sound beat on ear drums.

"It sounded like an earthquake," says Jim. But Jim wants it know that the organ is usually very reliable and was just feeling its oats this one time. During the past five months such talent as Karl Cole, Robin Richmond, Larry Ferrari, the James family, Ron Rhode and Rex Koury have found it to be a worthy facility for their Toronto concerts.

In an interview with Jim Davis which appeared in the Ft. Lauderdale (Florida) News recently, organist Reginald Foort made a sage observation:

"People adore the organ," he said, "but organists should go easy on the Bach."

Robert Legon reports good and bad news from the Boston area. For some time he played organludes in that city's 1800-seat Paramount Theatre. The house is now closed and Bob says there is practically no local support to save the 3/15 Wurlitzer, Opus 2173, the last remaining in-house installation in Boston. There have been bids submitted to buy it and take it west, however.

On the brighter side, Bob has eight of nine ranks playing in the Lakeview Congregational Church in Waltham. This is the Opus 4007 Kilgen which was formerly in the 2000-seat Embassy Theatre in that city. "I haven't had 10 ciphers, due to one-piece construction of the pallets on the bottom boards. The only thing which needs improvement is the relay, which is internally wired. Yipe! The organ has been modified to play as a church instrument, a compromise being made between church and theatre stops so that I can teach theatre style on a real cinema organ."

Peter deYoung reports that work on the 2/10 Kimball in the Elkhart,

Ind. Elco Theatre (formerly Lerner) is progressing slowly but surely. In fact, enough rehabilitation work allowed the organ to be used for the Christmas show. Remaining to be done are the reeds, and the inside of the console which must be completely refurbished. Theatre owner Bill Miller, convinced that the organ has a place in the future of his theatre, is going to bring in proper equipment to move the console backstage where Pete and crew can work on it evenings. Of necessity, the cable will have to be cut, but the restorers will employ the same type equipment used by the telephone company for splicing. Meanwhile, chambers are kept locked, there are no leaks in the roof, and all concerned are looking to the day when the organ will be re-dedicated.

Wherever Rosa Rio is scheduled for a concert, you can be sure Clealan Blakely will exert every effort to be present in the first row! When she performed at the John Dickinson High School in Wilmington, Del. on December 4, he flew down for the occasion. "She was great as usual," he says. "She played Laurel & Hardy's *Big Business* with the console down (elevator is now controlled from the projection booth, and there was no intercom). She couldn't see the screen, due to a row of potted palms around the console, but she still did it without missing a cue. She even resisted the temptation for a chorus of "Behind the Sheltering Palms."

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WE'VE GOT PROBLEMS

by John Muri

Isn't it wonderful to contemplate how an accumulation of inanimate matter like wood, metal, leather, and wind can be manipulated to produce melody, harmony, and spiritual delight? Sure. All the same, the theatre pipe organ, almost extinct as a movie utility, does not appear to have a placid future. Developments in electronics are mushrooming, and there are surprises in the making for us organ addicts. Within the year, we shall be seeing startling new electronic percussions on the market. Solid state relays are improving, and they will most likely become the standard installation.

The future of the theatre organ does not appear secure. In the past few years several important organ builders have closed up shop, with some of them in bankruptcy. Labor costs are high; you can't get people to work on organs for love and peanuts as we used to do. There are a few newcomers in the pipe-organ building field, but it is questionable how many of them will be able to compete with the electronics manufacturers.

Frequent reports of the purchase of organs all over the country (and their removal to Western states) stimulate speculation about what will happen to public interest in theatre instruments and particularly to the ATOS. There are very few cities with enough organs left to sponsor a theatre-convention. Gradually we are turning to pizzerias, skating rinks, electronic organs, and even churches for help in program-making. Transportation problems are becoming troublesome because of the long distances between instruments. Can we sustain interest in conventions that will need to be held in the same few cities year after year, particularly when they are held on the coasts, necessitating steadily rising travel and housing costs for the membership?

Our disappearing organs, a problem of gradual development, make up our number one problem. The destruction of theatres continued in

1976. We may have to go electronic, and that might not be too bad. It might even open up some new installations by managements who would not consider installing pipes, providing the prices of electronics descend as manufacturing efficiency rises.

The second problem is a more immediate one. For years altruistic people have been repairing and rebuilding theatre organs all over the country. Often they have put instruments into good working condition, sponsored a public concert or two, and then deserted the project. They do it for at least four reasons: (1) they get tired, (2) they want more time for their families, (3) they feel that the theatre management should assume care of maintenance, or (4) they have moved on to other projects. You can't blame them for not wanting to act as unpaid servicemen forever. Rarely do they get mention in concert programs. Consider the numerous devoted folk who handle ticket sales, clean dressing rooms, paint theatre interiors, scrub floors, and scrape chewing gum from seats. Some of us list their names in the printed programs, but we can also write stories about their activities (putting in human interest material and photos) and plant them in local newspapers. Then, too, we ought to consider ways in which on-going programs of regularly scheduled maintenance be established with some kind of support by theatre managements in the form of cash or the use of the theatre to make money for maintenance. Chapter meetings might well be devoted to consideration of the repetitive aspects of our work. Permanent service-agreements should be negotiated early in the development of a project.

Incidentally, we should encourage theatre-owners to place in charge of

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

maintenance only those persons who have good reputations based on work that has been inspected by the best impartial judges available in the area. Amateurs in organ chambers can produce havoc. Some fellows would electrocute themselves trying to hook up a door-bell.

The stories one can tell! There is the guy who packed his pipes in a crate quite nicely, the small light ones on top of the big heavy ones, but who forgot to label the crate "This Side Up." Of course, the crate was shipped upside down, and the little pipes were mashed. Then there's the fellow who had the display Diapason pipes in his church painted. They were speaking pipes; so it was a big job cleaning the paint off and out of the mouths. There was a fellow in Detroit who wanted to remove a blower from a theatre. It wouldn't go through a padlocked side door, so he pushed against a pair of old backstage five by twelve-foot shipping doors weighing over eight hundred pounds each. The rusty hinges fell apart, the doors pivoted at the base and crashed into the alley. He took off in a hurry, without the blower.

There is a litter of amputated marimba and xylophone mallets, battered strings, diapasons and voxes strewn over the countryside. I have witnessed the removal of two organs in which spreader bars were yanked out. Bystanders were disgusted at the butchery.

Thoughtlessness can approach recklessness. I remember a fellow who bought a ten-ranker and got permission from a friend to store the organ in the basement of a large Chicago ballroom. The building was a thirty years old and had never flooded. Of course, you can guess what happened. The night after the organ had been neatly piled in the basement, torrential rain backed up the sewer, the first time in thirty years!

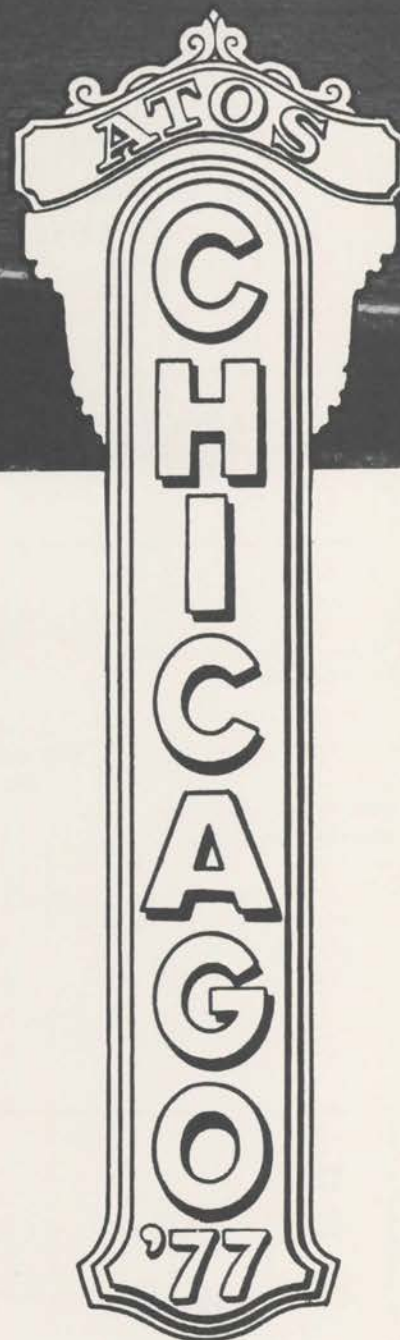
Some time ago I wrote a piece about respect for music. We still have a lot of people who insist on tinkering with organs without really knowing what they are doing. Let us hope for more understanding, just simple knowledge of the way an organ works before one starts tearing things apart or hooking things up without knowing what is going to happen. □



22nd ATOS NATIONAL CONVENTION

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_____ Registration(s) at \$35 each \$ _____
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Send Hotel Reservation with Registration; CATOE will send to Palmer House. No advance deposit for room is required. Limousine Service every 15 minutes between O'Hare & Palmer House – \$3.15.

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The Palmer House is in the heart of Chicago's loop at State and Monroe Streets. It boasts five fine restaurants inside the hotel and many more within a block radius of the building. Nine passenger elevators insure super fast service for busy conventioners and a large indoor swimming pool provides relaxation when you want it. Dining in the Grand-State Ballrooms at the ATOS Banquet will be a gastronomical delight, and light, airy rooms will make your stay a real pleasure.

Dining

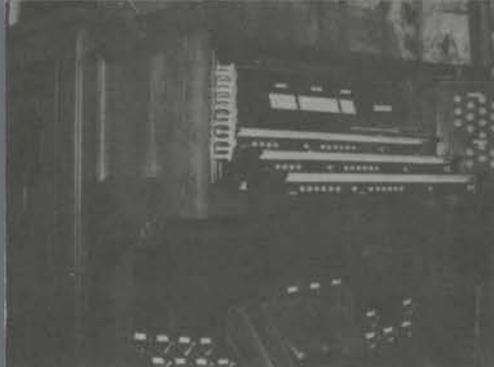
Chicago is a diner's paradise, and whether you want a light snack, or a full meal, purely ethnic, or just plain American, day or night, or somewhere in between, you can find what you want easily in Chicago's loop in all price ranges. (List will be furnished to all conventioners.)

Banquet

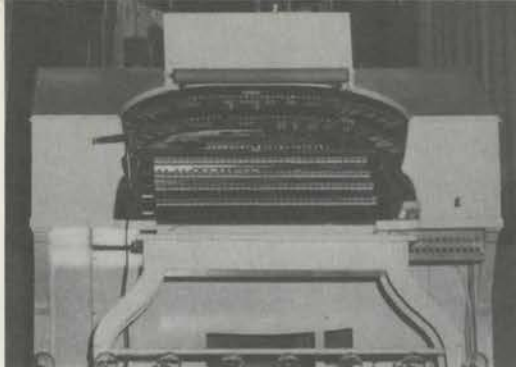
This year's Convention Banquet, climaxing the events of a busy week, will be held Saturday evening in the sparkling, elegant Grand-State Ballroom in this hotel.

Plan to spend the evening there. First the cocktail hour. Then dinner featuring the Palmer House's superb cuisine and smooth service (French style). Then following the drama of the annual awards and the roll call of chapters, the committee has arranged for a fun-packed evening in a night club setting. This will be the time for dancing, table hopping, patronizing the cash bars, visiting with old friends and making new ones.





Opera House
3/50 Skinner



Elm Rink
4/24 Geneva Console
Hybrid



Pickwick Theatre
3/11 Wurlitzer

Temple Shalom
4/32 Wurlitzer



CATOE welcomes you to Chicago '77, home of the 22nd Annual American Theatre Organ Society Convention with headquarters in the world-famous Palmer House located in the heart of Chicago's loop — less than three blocks from the fabulous Chicago and Oriental Theatres. Both big Wurlitzer organs will be tuned to perfection and feature top-notch artists for your enjoyment.

It is just a few minutes walk from the hotel to the Chicago Theatre's marquee, one of the largest and most ornate in the Midwest and the source of our convention logo. Only about five blocks west of the Palmer House is the Civic Opera House, site of the brilliant 3 manual, 50 rank Skinner Organ. These downtown organs are but three of the organs rebuilt, reactivated, and maintained by CATOE during the last few years.

Visit the Theatre Organ

CHICAGO STADIUM — 9 THEATERS — 2 HIGH SCHOOLS — 2 RINKS — B



Axle (Hub) Rink
3/13 Wurlitzer

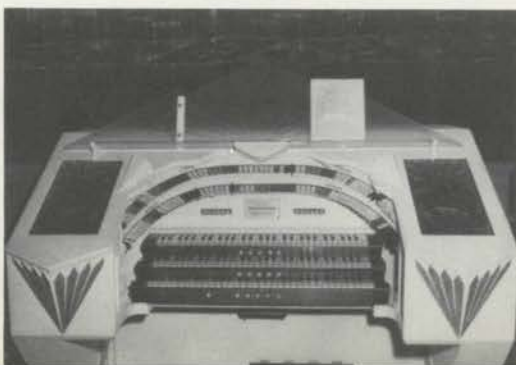
To reach the many other organs comfortable buses will transport you. Just three miles west of the loop is the Chicago Stadium, home of the Blackhawks and the world's largest unit theatre organ — a 6 manual, 62 rank Barton. You get a glimpse of its hundreds of stop tablets on the cover of this month's THEATRE ORGAN. You will hear the ethereal sweetness of half a dozen Tibias and the resounding sound of its percussions. It is an experience you will never forget.

During the convention you will make trips to Joliet, a city south of Chicago and hear the beautiful 4/21 Barton in the Rialto Theatre, courtesy of JATOE; and the Arcada in St. Charles, where there will be an exciting vaudeville show to go along with the 3/16 Geneva. In Downers Grove you will hear the beautiful 3/10 Wurlitzer that CATOE members personally transported from Lima, Ohio, a few years ago. You won't want to miss the Axle and Elm Rinks either; nor the 3/11 Kimball at WGN Stu-

Downers Grove North High School
3/10 Wurlitzer



Arcada Theatre
3/16 Geneva



Hinsdale Theatre
3/21 Hinsdale Cinema Organ
(Courtesy Owl Cinema Organ Guild)





Rialto Theatre
4/21 Barton
(Courtesy JATOE)



Chicago Theatre
4/29 Wurlitzer



Oriental Theatre
4/20 Wurlitzer

WGN Broadcasting Studios
3/11 Kimball-Wurlitzer



dios that was such a hit of "Showtime in Chicago" in 1969. Temple Shalom is an impressive Chicago landmark on Lake Shore Drive where a 4/32 Wurlitzer speaks out in most dulcet tones. You will look forward to visiting new Maine North High School in Des Plaines. It now houses the 3/10 Wurlitzer recently moved from the Indiana Theatre in East Chicago. And, OH, the theatres! Every one of them an operating movie palace! — the Patio — the Mont Clare — the Pickwick — and the Hinsdale! Every day will be entirely different!!

You must come early and enjoy the June Prelude at the Coronado Theatre in Rockford, courtesy of LOLTOS, on June 28th. Rosa Rio, international favorite, will be starred in a special performance called "Rosa by Starlight!"

n Capital of the World

DCAST STUDIO — CIVIC OPERA HOUSE — TEMPLE — PLUS 22 ARTISTS

At the Palmer House you will enjoy your stay where Thursday night two seminars will be highlighted. And of course, on Saturday night the traditional ATOS Banquet will be held in the Grand-State Ballrooms.

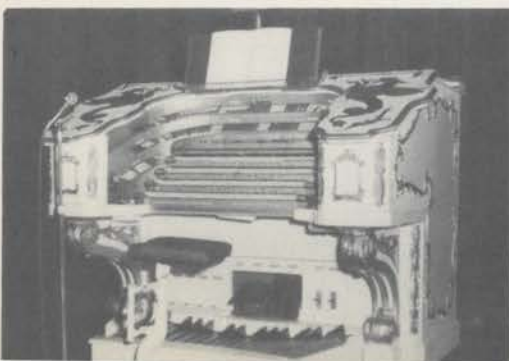
You certainly will not want to miss the Grand Finale of this most exciting convention. None other than George Wright will play the Chicago Theatre Wurlitzer in all its grandeur.

But you can't enjoy all these things if you are not here — so don't delay — send in the registration form today!!!!

Richard J. Sklenar, CATOE Chairman
Bill Rieger, Convention Chairman

Note: The photo of the beautiful Chicago Stadium Organ is on the front cover of this magazine.

Coronado Theatre
4/17 Barton
(Courtesy LOLTOS)



Mont Clare Theatre
3/10 Barton



Maine North High School
3/10 Wurlitzer



Patio Theatre
3/17 Barton



Prelude

Tuesday afternoon, June 28th, Rosa Rio prelude the Chicago '77 ATOS Convention. She will play the big 4/17 Barton in the Coronado Theatre, Rockford, courtesy of LOLTOS.

The glamorous and talented Rosa has played the Brooklyn Fox and Paramount Theatres; she established her reputation as staff organist for the ABC and NBC Networks by providing music for *The Shadow*, *Between the Bookends*, *Lorenzo Jones*, and her *Rosa Rio Rhythms*. Cameo performance by Chad Weirwick rounds out this exciting program.

You certainly won't want to miss viewing the beautiful, historic Coronado Theatre which, with its original lobby furniture and architecture, has retained all the splendor of its opening day in 1927. The Spanish motif, with its castles, buildings, and turrets extends from the rear of the balcony to the proscenium arch. To complete the fairy-tale picture, a deep blue sky follows the vaulted roof where the illusion of hundreds of stars appear between the floating clouds. What a treat for all those who come early!!

The Grand Finale

What could be more appropriate to complete this great convention than a GRAND FINALE with the incomparable GEORGE WRIGHT at the Chicago Theatre Wurlitzer on Monday morning, July 4th.

It has been nearly ten years since George has been heard at an ATOS convention, and CATOE is very proud that Mr. Wright has chosen Chicago to end his long absence from the convention scene.

Don't miss this once-in-a-lifetime opportunity to hear GEORGE WRIGHT in concert at the famous Crawford Wurlitzer.

We are also proud to announce that the NEW George Wright Pipe Organ Stereo Album will be available for sale during the Grand Finale only.

truly a GRAND FINALE!

Some Details

Registration — Register and pick up pre-registered convention materials at Registration Desk on the mezzanine at the top of the lobby escalator.

REGISTER EARLY!!! Because we are so anxious to know that you are coming to the 22nd ATOS Chicago '77 Convention, we are offering an "EARLY BIRD" discount to all those who register by June 1st. All registrations postmarked by that date are only \$30 per person, and bus transportation only \$20 per person. You can't afford not to take advantage of this great opportunity! Why not leave your car at home and sit back and enjoy our comfortable air-conditioned buses planned especially with you in mind.

Registration Hours: 9 AM — 9 PM Daily.

Optional Events — Four optional events are scheduled, two on Saturday (WGN or Home Tour "A") and two on Sunday (Temple Shalom or Home Tour "B"). You may choose one of these four options on a first come basis to their capacities when picking up your registration packet.

Photos — By all means bring your camera, but PLEASE — NO FLASH PICTURES during a performance!

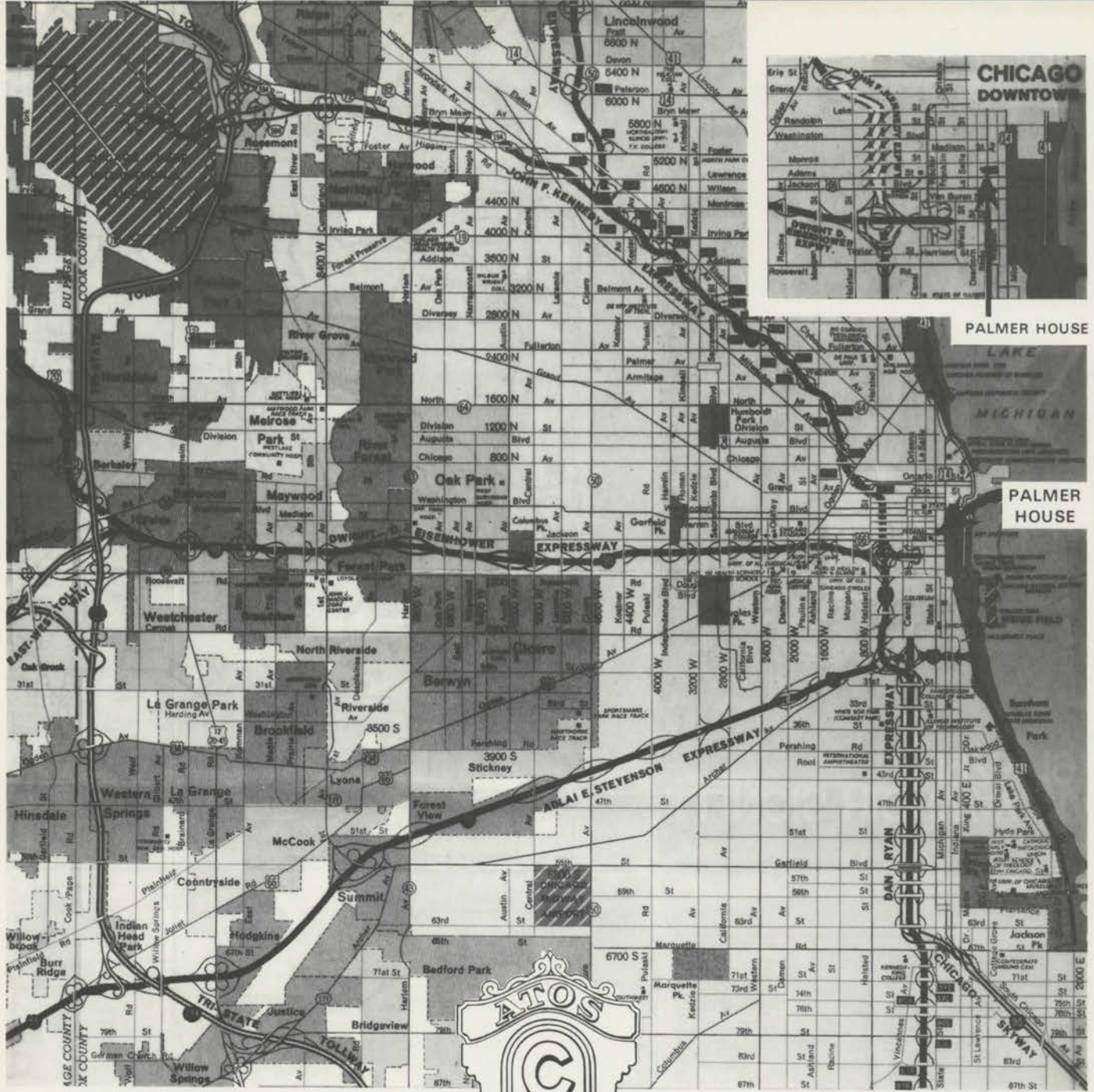
Taping — Tape recording for personal, non-commercial use only will be allowed at all programs, EXCEPT George Wright at the Chicago Theatre, using hand-held battery operated equipment only. Microphone stands or clamp-on holders cannot be allowed due to limited seating at many events. Please be courteous in handling your equipment so as not to disturb artists or other listeners.

Record Shop — Do you have anything to sell? Display your records or other items at Record Shop. Please contact Record Shop Manager Bob Verduin for arrangements.

Bob Verduin
2948 - 177th St. Apt. 29B
Hammond, Indiana 46323
(219) 845-3350

1977 Convention - Tentative Schedule

DAY	MORNING	AFTERNOON	EVENING
TUESDAY JUNE 28	Registration 9 AM – 9 PM Daily	A June Prelude "Rosa by Starlight" Coronado Theatre – Rockford Rosa Rio Chad Weirick, Cameo	No Host Cocktail Party Chapter Representatives and National Board of Directors Meeting – 8 PM
WEDNESDAY JUNE 29	Registration Chicago Stadium Ron Bogda	Patio Hector Olivera Pickwick Tom Cotner (Sing-along & film)	Opera House John Innes – Bill Fasig Organ & Piano Duo
THURSDAY JUNE 30	Registration Rialto – Don Baker Lunch Pheasant Run Lodge (Included in registration fee)	Arcada Lowell Ayars & Stage Show	SEMINARS #1 "Theatre Organ from Roots to Full Blossom" William Hansen Organ Builder #2 "Our Mansions for Pipe Organs" Dr. John Landon Bro. Andrew Corsini
FRIDAY JULY 1	Oriental Walter Strony	Hinsdale – Kay McAbee Elm Rink – Paul Swiderski Downers Grove Bob Ralston – Jim Benzmilller National Membership Meeting – 5 PM	Open Evening
SATURDAY JULY 2	Mont Clare Ron Rhode Axle (Hub) Rink Fred Arnish	Optional Event (limited capacity) Home Tour "A" or WGN Studios Byron Melcher	BANQUET & Show Frank Pellico
SUNDAY JULY 3	Chicago Jesse Crawford Style Sunday Organ Concert John Muri	Optional Event (limited capacity) Home Tour "B" or Temple Sholom Devon Hollingsworth	Maine North High School Tom Hazleton
MONDAY JULY 4	THE GRAND FINALE Chicago George Wright 10 AM – Noon	After the Convention you will find plenty of interesting things to see and do in exciting Chicago. HAVE FUN ON YOUR OWN!	
PROGRAM SUBJECT TO CHANGE	If you have any questions regarding the convention	write: 1977 ATOS Registration Charlotte Rieger, Registrar 6244 W. Eddy Chicago, Illinois 60634	or call Charlotte Rieger at (312) 282-0037



**It's easy
to get to
Chicago!**

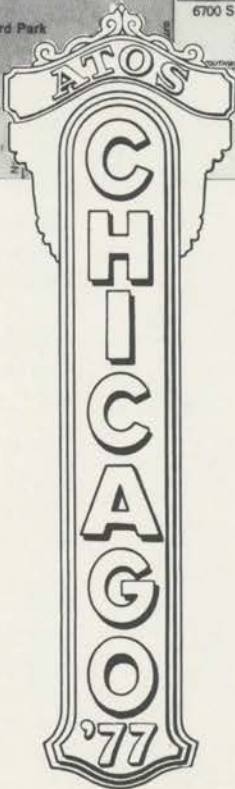
By Plane — If you arrive at O'Hare International Airport, a Continental Air-Transport bus leaves from the lower level baggage area every 15 minutes for the 18 mile trip to the Palmer House. Cost: \$3.15. The bus stops right in front of the hotel's Monroe Street entrance.

By Bus — Two bus depots are located in the Loop. The Greyhound Terminal is at Clark and Randolph Streets and the Continental Trailway Depot is at 20 E. Randolph Street.

By Train — Amtrak's Terminal, Union Station (Canal at Adams St.), is served by the National Railroad Passenger Corporation's major lines leading from all major cities in the United States and Canada.

By Car — If you should prefer to drive, several highways lead directly to Chicago's Loop. The Eisenhower Expressway (West), Stevenson (Southwest), Dan Ryan (South), Kennedy (Northwest), and Edens (North). The Tri-State Tollway, East-West Tollway, and Northwest Tollway hook up easily with these routes. (See Map).

Parking — Municipal parking lots throughout loop area. Reasonable rates.



ANOTHER 'PAGE' COMES TO LIFE!

by Ruth Ward

Rejoice and be glad! Another theatre pipe organ has a new home and "speaks" in glorious tones of beauty and splendor. It has been an exciting year of nostalgia and musical adventure.

Opening night means many things, but to organ enthusiasts, this one, just one year ago, had double meaning — another theatre pipe organ had been renovated, and Indianapolis once again had a theatre pipe organ to serve the community and ATOS as well.

Just one year ago, the 2/10 Page rose majestically from the pit of the Hedback Theatre in all its glory as in the era reminiscent of the mighty theatre pipe organ. Dennis and Heidi James, two outstanding young organ and piano artists, came to Indianapolis for the first public concert on the newly installed organ. The event, sponsored jointly by CIC-ATOS and Footlight Musicals, was an overwhelming success with sell-out performances both Friday and Saturday nights.

Through the generosity of Indianapolis industrialist Phil Hedback, the organ was purchased and installed in the Hedback Theatre. Built in 1925 by the Page Organ Company of Lima, Ohio, for a Fort Wayne, Indiana, residence, this was the first time this instrument had been installed in a theatre.

The theatre, formerly called the Civic Theatre, had been used for many years by a prominent dramatic group for its productions. In need of more parking space for his employees, Phil Hedback found a large lot adjacent to his manufacturing plant (for heating and cooling equipment) was up for sale, but discovered that in order to buy the parking lot, he also had to buy the theatre, situated on a part of the property.

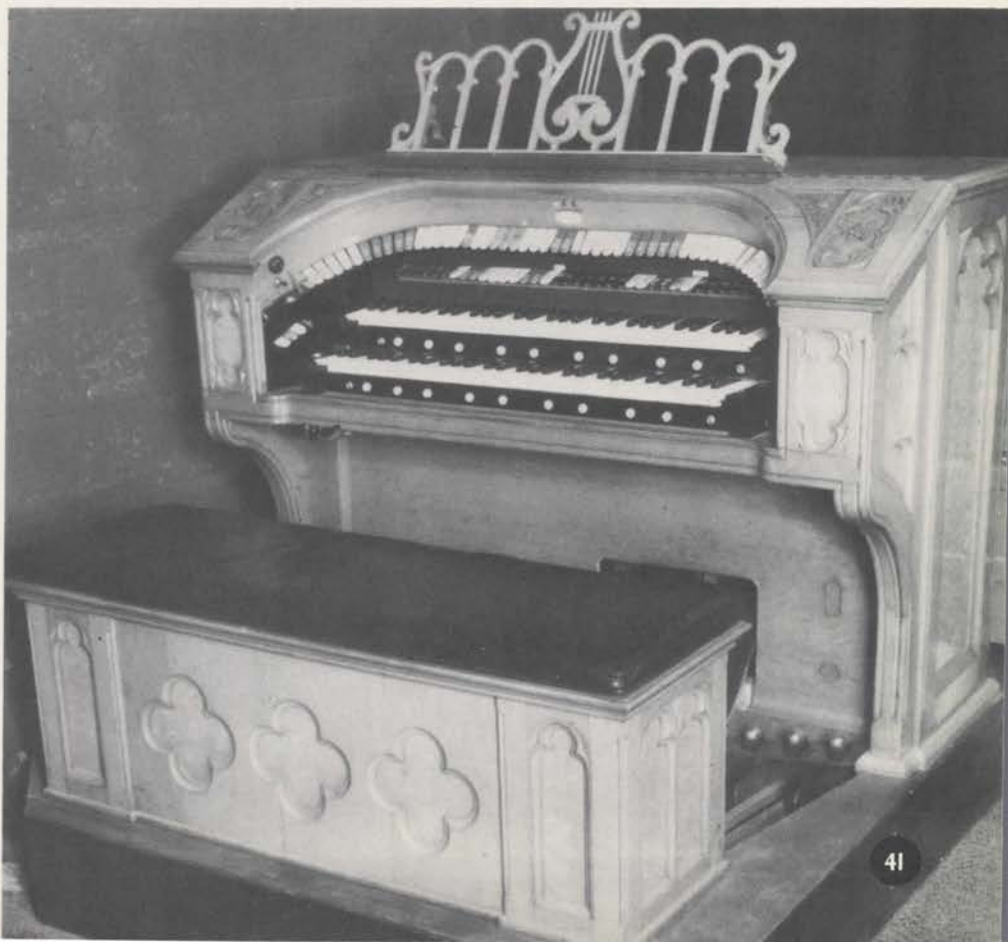
He purchased the whole package, and it became the Hedback Theatre. The theatre is now leased to Footlight Musicals, Inc.

When the theatre was built, more than 50 years ago, chambers had been included for future installation of a pipe organ. In the intervening years the organ chambers had been used to house, of all things, the theatre's heating system, which meant the entire heating system had to be removed and relocated. Quite an undertaking in itself, it demonstrates the true dedication of organ enthusiasts and proves they will do anything to save a theatre pipe organ.

There is an interesting story behind Mr. Hedback's theatre organ

venture. It all started when CIC-ATOS was trying desperately to find the means to purchase, and a place to install (a prerequisite to purchasing) the Rivoli theatre pipe organ, up for sale at that time. Phil was approached by the CIC-ATOS about his theatre as a potential location. A tour of the building revealed the theatre to be too small to accommodate the Rivoli's 3/14 Uniphone. In the course of conversation, Tom Ferree, owner of the Rivoli organ, mentioned casually that he had a smaller organ in storage that would fit in the space available. By this time, Phil Hedback had become so intrigued with the idea of having an organ in his theatre that he decided

The 2/10 Page theatre organ in the Hedback Theatre, Indianapolis, Indiana.





(L to R): Phil Hedback, Dennis and Heidi James and CIC-ATOS Past Chairman Ross Kirkpatrick at the opening night program, Hedback Theatre.

to purchase the smaller instrument himself.

Plans were made for Tom Ferree to install the organ with whatever assistance ATOS members could give and in return arrangements would be worked out for concerts, meetings and practice time for members.

Phil Hedback admits that before

being approached by the CIC-ATOS, his only interest in the theatre organ was remembering the days of the silent movies and attending the theatre in Minneapolis where Eddie Dunstedter played. It is now a completely different story; Phil and Betty Hedback have become two of CIC-ATOS's most enthusiastic supporters.

The Hedback Theatre promises to be a cultural center, offering a variety of activities, attracting drama and music lovers alike. A joint effort of CIC-ATOS, the Hedbacks, and Footlight Musicals, it features silent movies and a revival of theatre pipe organ entertainment. The organ is also being used regularly for short programs preceding the Footlight Musicals productions.

Another theatre pipe organ has come to life! □

Theatre Organ in Concert with The Baltimore Symphony

January 15, 1977 saw over 2,650 people at Baltimore, Maryland's historic Lyric Theatre for a special "Pops" concert entitled The Best of Hollywood. On the podium to conduct the first-rate 100-member-plus Baltimore Symphony for the program was associate conductor Andrew Schenck. At the console of the Conn 651 electronic theatre organ was American Film Institute organist Ray Brubacher.

During the program which began with the familiar 20th Century Fox theme, the organ was heard in a special unannounced "added attraction" the silent film *The Scoundrel's Toll* accompanied by Ray, a solo number, two "bouncing ball" sing-along films and in the finale. The orchestra performed music by Erich Korngold, Alfred Newman, Max Steiner, Bernard Herrmann and other great composers who have lent their talents to writing music for the screen.

Conductor Schenck, a very gifted young musician with first-class credentials, evidently enjoys putting his outstanding ensemble to the "pops" test and judging by the numerous curtain calls received by orchestra and organist, the audience in Baltimore really take their symphony orchestra to heart. After the finale, which consisted of orchestra and organ playing music of Irving Berlin, the program closed with the Bugs Bunny theme with conductor doing the "That's All Folks" much to the delight of the audience.

Hammann Music Company of Baltimore very generously provided the outstanding organ installation for the program. □

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QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZ MASTER
And Organ Builder

LANCE JOHNSON
Box 1228
Fargo, ND 58102

1. I have a two manual Wurlitzer console with several panels missing. I plan to make new panels. I have tried making samples of the finish but cannot get even a close match to the dark Wurlitzer finish on the mahogany. Do you know of any commercial stains that will darken the wood to a deep wine color?

Ans. The color you are looking for simply does not exist on the market. Back in the twenties, the stains used were a water base stain with a very heavy concentration of dyes. In the early thirties, it was discovered that methol alcohol instead of water was superior as it didn't raise the grain. Since this saved factory labor, it revolutionized the stain industry over night. During the forties, stain manufacturers used less and less dye and went to pigment instead. With the blond era in the late forties and fifties, stains became lighter and the dyes were discarded for the most part. Find-

ing a penetrating stain today is extremely rare since most paint manufacturers no longer make it.

I would suggest you apply your stain in two setps; First, mix Sherwin-Williams African Mahogany and heavy concentration of colors in oil, namely fast red and black. (You may also use Pratt & Lambert Ebony instead of the black.) Apply stain with a brush and wipe lightly. Then, as a second step, mix two parts of African Mahogany and one part of natural paste filler and apply with brush spreading about three square feet at a time. After the filler mixture begins to dull, wipe it with clean burlap and follow up with cotton rags. Now, if your finish is not quite dark enough, you may tint your clear coat with Mahogany stain to darken it more. If you use varnish stain, thin the stain one part of turpentine to two parts of varnish for the first coat. This will help you to spread the tinting color evenly. Be sure to use a very soft brush so brush marks will disappear. Be sure your finish color block sample is at least a square foot in size so you will get a good representation of your project. After your color block has been stained and filled, let a few drops of varnish or lacquer drops on it to see the change in the color the stain takes on with the clear coat. Since these drops will be thick, they will tell you immediately if your stain is dark enough.

2. We have a 3/10 Welte and a 2/10 Wurlitzer we are trying to combine as one 3/13 organ to install in our 30 x 60 studio. Recently an expert arrived on the scene and was distressed at the sight of the great wooden diaphones extending across the cross trusses. "Too large for the building . . ." says the expert. What is your opinion?

Ans. I would have to agree 100% with your expert friend. The tremendous power would simply overpower the whole organ and would be useless. I would suggest selling them and obtaining the metal diaphone. It was quite a different matter when these huge diaphones were needed in large theatres with their heavy carpeting, drapes and large interior areas.

3. Is it all right to combine ranks from various theatre organ makes and still obtain a good sound? I have been told I can't do this with my hybrid organ.

Ans. This question has been around theatre organ circles for a long time. Some will say that non-Wurlitzer pipes should never be in a Wurlitzer organ. I disagree very strongly with this school of thought. I am sure many of our subscribers who are organ experts could write volumes on theatre organ tonal design and the correct combining of ranks. I would suggest that you send me the scaling of all your pipework, the wind pressure and manufacturer and I will try to advise how to combine them for best musical results. The scaling would consist of the outside diameters of the lowest pipes in metal cylindrical type, the top diameters of the reeds, and the inside width and depth of the wood pipes at the lowest C only. Also, I would like to know how large the listening room will be and how the organ will be used. □



BOOK REVIEW

by Francis Hibbard

INDIANAPOLIS THEATRES FROM A TO Z, by Gene Gladson, available from Mr. Gladson at 1106 G Westfield Court West, Indianapolis, Ind. 46220. Price \$6.95 post-paid.

This effort is difficult for us to review as it is slanted to theatres and not to theatre organs. However, a section is devoted to organ installations which will be of particular interest to our members in the Indianapolis area or those who claim that midwestern city as their home town.

The author has researched carefully and it would seem from this

that he has included every public room in Indianapolis that ever boasted a platform for performers or a white sheet for the showing of movies.

The section devoted to pipe organs is of particular interest to THE-ATRE ORGAN readers. A number of stoplists are displayed including a Hinners tracker action instrument and the complete specifications of the Louisville 3/16 Uniphone which was installed in the Rivoli Theatre by Thomas Ferree in 1966. (Now gone, unfortunately).

It is our opinion that Mr. Gladson's work will be of most interest to theatre historical buffs and those enthusiasts living in the area of Indianapolis. □



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 Sir:

I read with great interest of the return of the "Little Mother" from the West Coast to the East Coast to be installed in the Little Carnegie Theatre, and I thought perhaps some people might be interested in the early history of the organ. Most articles about the organ start with Ben Hall's ownership. Who could have known what the destiny of the little two-manual, five-rank Wurlitzer

would be when it was installed in the Lawler Theatre in Greenfield, Massachusetts, in 1928!

Fire had gutted the theatre which had been built for stage shows and vaudeville in 1913. Sound motion pictures had recently been installed, and some say that the picture *Too Hot To Handle* starring the "IT" girl Clara Bow, was just too much for the old place and it caught fire.

The "Little One," a Style 150 — 25th and one of the last that Wurlitzer built, was introduced to the public at a Gala Midnight Show. The reopening featured George Abel of the Garden Theatre at the cream and gold console; set in the center of the orchestra pit. The organ chamber was high in the right wall of the auditorium. The five ranks were Tibia, Flute, Vox Humana, Salicional and Trumpet.

After the crash of 1929, and the resulting depression period, the orchestra and the organist were the first to go, and by the early 1930's, the organ was silent.

About 1933-34, my brother Andrew and I got permission from the management to get the organ working again, and by 1934-35 it was being used to broadcast from the theatre over the local radio station WHAI. I cut my first "theatre organ" teeth on it and played a half-hour program on it every Saturday morning. Another fellow — Harold LaChappelle and I played the program for almost two years.

Again it fell into disuse when new management took over from the Lawler family. When I returned from service in the Navy during World War II, I found the console cut loose from cable and windline, and stored in the box seat area under the organ loft.

Later, I moved from Greenfield to Arlington, Virginia. It was then in 1958, that I heard that the theatre was to be torn down. But before that happened, the organ was removed and stored in a nearby Roller Skating Rink in Deerfield, Mass. It was never installed there and it was there that Ben Hall found "Little Mother," and took it to New York City.

That is a rough history of the organ (now) known to ATOS members as "Little Mother," prior to its acquisition by Mr. Hall. I have fond memories of it because, as I said, it was the first theatre organ I ever

played, and it had a delightful Wurlitzer sound in the 1100-seat theatre where it was originally installed. I hope it will be enjoyed in its new home in New York City for a long time.

Yours truly,
Howard O. Murphy



Dear Mr. Thompson,

I was pleased to see the news of Fred Feibel in the recent article about the organ safari to England and France.

And I wondered if your readers knew of the wonderful concerts (for charity) that Fred has given in Vero Beach, Fla., for many, many years.

I am enclosing the program of his latest benefit, presented in November by Fred and a number of talented entertainers. Although the organ is featured, Fred wisely adds others to keep the program at a fast pace.

All that's lacking is more seats. The "SRO" sign goes up practically every year.

Cordially,
Charles W. Fauroat
(Member G.S.T.O.S.)

Dear Editor Thompson,

My first letter to an editor abounds with musical enthusiasm for the man who not only opened the totally magnificent Tampa Theatre in 1926 playing the 2/8 Wurlitzer, but *re-opened* the restored theatre formally on the evening of January 22 to a capacity main floor audience which paid 75 cents for the evening's fare of formal speeches, roarin' twenties dancers, silent comedies, shorts and a complete feature running of *The Black Pirate* starring Douglas Fairbanks. Eddie Weaver played an

electronic installed for the reopening ceremonies, and played so well in both solo and silent accompaniment that I found myself listening and watching his work and paying little attention to the film! It was remarkable in that every few measures of music seemed to modulate beautifully and always in sync with the action on the screen. You had to be there!

Those of us, as patrons of the restoration of the place, were treated to a sight seldom seen these days . . . that gloriously beautiful theatre, all relamped and colorful artwork in plaster all fully restored. As I sit here now I realize it is impossible to describe the beauty of that place. As a Center for Arts now, we can all relax in the knowledge that the place is out of danger of being demolished. Patrons of the Renaissance of the Tampa were seated in the balcony with a spectacular view of the upper levels of the "Andalusian Bondon" as Ben Hall so adequately described it. But Eddie Weaver equalled the great showplace in popularity with an immediate standing ovation from the audience at the conclusion of the feature film he accompanied so brilliantly.

All in all, an incredible evening!
Long Live The Tampa!

Sincerely yours,
Terry Charles

Dear Sir:

As one who is more than casually interested in both the science and art of the construction of organ pipes, I have been reading the Weisenberger-Swanson-Weisenberger discussion with great interest. For what it is worth, let me contribute my own opinions on the subject.

First, anyone who is genuinely interested in the scientific understanding of the production and perception of sound should read *Fundamentals of Musical Acoustics* by A.H. Benade (Oxford University Press, New York, 1976, \$14.00). The author is both a scientist and a musician. Furthermore, his book is accessible to most readers in both style and content. I had the opportunity to study with Dr. Benade a few years ago, and was as impressed then as I am now with his ability to understand both science and his ears.

Second. The following articles have been moderately useful to me in my venture into the technical side of the organ pipe. They have all appeared within the last 50 years.

The Voicing of Organ Flue Pipes, by D.M.A. Mercer (Journal of the Acoustical Society of America, vol. 23, p. 45, 1951)

Initial Transients of Organ Pipes, by A.W. Nolle and C.P. Boner (Journal of the Acoustical Society of America, vol. 13, p. 149, 1941)

Nonlinear Interactions in Organ Flue Pipes, by N.H. Fletcher (Journal of the Acoustical Society of America, vol. 56, p. 645, 1974)

Transients in the Speech of Organ Flue Pipes - A Theoretical Study, by N.H. Fletcher (Acustica, vol. 34, p. 224, 1976)

These journals are not readily available at your local newsstand, but a good library should have them.

Third. My personal feelings in the matter are twofold. I enjoy the science of how and why an organ pipe sounds the way it does as much as enjoy listening to a pipe organ. Secondly, my ears impose the final

judgement in all matters. I could care less whether a pipe is the result of a long computer calculation of the scientific properties of a pipe or whether it is the result of an experienced artist. If it pleases me, I consider it a job well done.

Sincerely,
David G. Monet

P.S. As to innovations in the construction of organ pipes . . . I have always wanted a trumpet made out of glass or a vitreous ceramic material. Do any of you organ buffs have friends who are glassblowers?

Dear Lloyd:

Received my February THEATRE ORGAN yesterday and naturally was elated to see my biography in it. You did a wonderful job in editing it, really "dressed it up." The great two-page spread made it look good and the pictures were well spotted.

My sincere thanks to you for your efforts and kind cooperation.

Jack Skelly
Rye, N.Y. □

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ALABAMA

BIRMINGHAM

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

Recreation Hall, S. Side Baptist Church
3/9 Kimball. Periodically.

ALASKA

ANCHORAGE

Uncle's Pizza, 1900 Gambell
3/8 Robert Morton. Daily.

ARIZONA

MESA

Organ Stop Pizza #2
2250 W. Southern Ave.
3/25 Wurlitzer. Nightly.

PHOENIX

Organ Stop Pizza #1, 5330 N. Seventh
4/29 Wurlitzer. Daily.

CALIFORNIA (North)

CAMPBELL

Capn's Galley #3, 1690 S. Bascom.
3/27 Wurlitzer-Morton. Nightly except
Monday.

CARMICHAEL

Big Top Pizza, 5800 Winding Way
3/20 Wurlitzer. Nightly.

DALY CITY

Capn's Galley #4 Serramonte
Shopping Center
3/15 Wurlitzer. Nightly.

HEADSBURG

Johnson's Winery, 8329 State Hwy. 128.
2/7 Marr & Colton. Often.

MARTINEZ

Bella Roma, 4040 Alhambra Ave.
3/16 Wurlitzer. Thurs. thru Sun.

PLEASANT HILL

The Pizza Machine
2/6 Wicks. Nightly.

REDWOOD CITY

Capn's Galley #2, 821 Winslow.
4/19 Wurlitzer-Morton. Nightly except
Monday.

SACRAMENTO

Arden Pizza & Pipes, 2911 Arden Way.
4/20 Wurlitzer. Nightly.

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

Grant Union High School, 1500 Grand Ave.
4/22 Wurlitzer. Periodically.

Municipal Auditorium
4/46 Estev. Periodically.

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

SAN FRANCISCO

Avenue Theatre, 2650 San Bruno Ave.
3/15 Wurlitzer. Friday evenings.

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

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

SAN JOSE

The Thunder Mug, Winchester & Williams
3/13 Wurlitzer. Nightly.

THE pipe piper



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

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

SAN LORENZO

Ye Olde Pizza Joint, 1951 Hesperian Rd.
3/13 Wurlitzer. Wed. thru Sun.

SAN RAFAEL

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

SANTA CLARA

Capn's Galley #1, 3581 Homestead Rd.
3/12 Wurlitzer. Nightly ex. Monday.

SANTA ROSA

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

VALLEJO

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

CALIFORNIA (South)

ANAHEIM

Shakey's Pizza, 2815 W. Lincoln
2/9 Wurlitzer. Nightly ex. Monday.

DEATH VALLEY

Scotty's Castle
3/15 Welte. Daily.

DOWNEY

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

EL SEGUNDO

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

FRESNO

Warner Theatre, 1402 Fulton.
4/14 Robert Morton. Periodically.

Pizza & Pipes, First at Shields
3/23 Wurlitzer. Nightly.

FULLERTON

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

GARDENA

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

GLENDALE

Whitney Recording Studio, 1516 Glenoks.
4/34 Wurlitzer-Morton. Often.

LEMON GROVE

Music Store (Theatre)
3/15 Wurlitzer. Often.

LOS ANGELES

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

Haven of Rest Studio, 2400 Heperion
3/13 Wurlitzer-Kimball. Daily.

Universal Studios, 100 Univ. City Plaza
3/13 Robert Morton. Often.

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

ORANGE

Orange Theatre
2/8 Wicks. Periodically.

PACIFIC BEACH

Organ Power Pizza #2, 1165 Garnet Ave.
5/28 Moller & 2/6 Wurlitzer. Daily ex. Mon.

PARAMOUNT

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

PASADENA

Crown Theatre
3/11 Wurlitzer. Occasionally.

RESEDA

Pipes 'n Pizza, 7500 Reseda Blvd.
2/10 Wurlitzer. Nightly ex. Monday.

SAN DIEGO

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

Organ Power Pizza #1, 5375 Kearney Mesa
3/12 Wurlitzer. Daily ex. Monday.

SAN GABRIEL

Civic Auditorium, 320 S. Mission Dr.
3/16 Wurlitzer. Often.

SAN SYLMAR

Nethercutt Museum
3/25 Wurlitzer. By Appointment only.

SANTA ANA

Pipe Organ Pizza, 1717 Old Tustin Rd.
3/17 Wurlitzer. Nightly.

WESTCHESTER

St. Roberts Hall, Loyola College.
3/10 Wurlitzer. Periodically.

COLORADO

ALAMOSA

Rialto Theatre
2/7 Wurlitzer. Occasionally.

COLORADO SPRINGS

Marjorie Reed Auditorium, Cascade Ave.
3/9 Wurlitzer. Monthly.

DENVER

Aladdin Theatre, 2010 E. Colfax Ave.
3/14 Wicks. Weekends.

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

CONNECTICUT

THOMASTON

Thomaston Opera House, 158 Main St.
3/13 Marr & Colton. Often.

WATERBURY

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

WILLIMANTIC

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

DELAWARE

WILMINGTON

Dickinson High School, 1801 Milltown Rd.
3/28 Kimball. Often.

FLORIDA

CLEARWATER

Orpheum Restaurant, 15000 US 19 S.
3/27 Wurlitzer. Nightly.

DUNEDIN

Kirk of Dunedin, 2686 US Alt. 19.
4/19 Wurlitzer. Monthly.

MIAMI

Andre Hall, 4150 SW 74th Ave.
3/15 Wurlitzer. Often.

PENSACOLA

Saenger Theatre, 118 S. Pflors.
2/8 Robert Morton. Occasionally.

GEORGIA

ATLANTA

Fox Theatre, 660 Peachtree St. NE.
4/42 Moller. Periodically.

HAWAII

HONOLULU

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

Waikiki Theatre, 2284 Kalakua Ave.
4/16 Robert Morton. Fri. & Sat.

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

GLOUCESTER CITY
King Theatre
2 7 Wurlitzer. Periodically.

MONTVALE
Montvale Roller Rink, Chestnut Ridge Rd.
2 8 Robert Morton. Daily ex. Mon. & Wed.

NEWARK
Casa Italiana, 985 S. Orange Ave.
3 11 Wurlitzer. Sundays, Sep. thru Mar.

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

PITMAN
Broadway Theatre
3 8 Kimball. Sundays.

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

SUMMIT
New Hampshire House Restaurant
2 4 Kimball. Often.

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

TRENTON
Soldiers & Sailors War Memorial
3 16 Moller. Periodically.

WANAQUE
Suburban Restaurant, Belvedere Ave.
3 17 Wurlitzer. Nightly, Wed. thru Sun.

WESTWOOD
Pascack Theatre
2 8 Wurlitzer. Periodically.

NEW MEXICO

ROSWELL
Pearson Auditorium, N. Mex. Military Inst.
3 14 Hilgreen-Lane. Periodically.

NEW YORK

BINGHAMTON
Roberson Center for Fine Arts, 301 Court
3 17 Link. Monthly.

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

CORNWALL-ON-HUDSON
New York Military Academy
4 30 Moller. Periodically.

GOWANDA
Hollywood Theatre
2 6 Wurlitzer. Sunday evenings.

LAKE PLACID
Palace Theatre
3 8 Robert Morton. Rarely.

NEW YORK CITY
Beacon Theatre, Broadway & 7th Ave.
4 19 Wurlitzer. Theatre closed.

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

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

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

NIAGARA FALLS
Rapids Theatre
2 7 Wurlitzer. Rarely.

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

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

ROCHESTER
Auditorium Theatre, 875 Main E.
4 22 Wurlitzer. Monthly, Sept. thru Mar.

ROME
Capitol Theatre
3 7 Moller. Weekends.

SYRACUSE
Mills Bldg., State Fairgrounds
3 11 Wurlitzer. Monthly, Sep. thru June.

UTICA
Proctor High School, Hilton Ave.
3 13 Wurlitzer. Occasionally.

NORTH CAROLINA

GREENSBORO
Carolina Theatre, 310 S. Greene
2 6 Robert Morton. Periodically.

NORTH DAKOTA

FARGO
Fargo Theatre
2 7 Wurlitzer. Weekends.

OHIO

AKRON
Akron Civic Theatre, 182 S. Main
3 13 Wurlitzer. Periodically.

CINCINNATI
Emory Auditorium, Univ. of Cincinnati
3 20 Wurlitzer. Often.

CLEVELAND
Grac's Armour, 1234 Bolivar Rd.
3 13 Wurlitzer. Periodically.

COLUMBUS
Ohio Theatre, 391 State
4 20 Robert Morton. Often.

Pipe Organ Pizzeria
3 15 Moller. Daily.

St. Joseph Girls Academy, 3311 Rich
2 7 Robert Morton. Periodically.

HAMILTON
Shady Nook Steak House, Route 27
4 33 Wurlitzer. Nightly ex. Monday.

LORAIN
Palace Theatre
3 11 Wurlitzer. Occasionally.

OLMSTEAD FALLS
Lampighter Inn, 7068 Columbia Rd.
3 11 Kimball. Nightly ex. Monday.

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

WILMINGTON
Wilmington College
2 7 Wicks. Rarely.

OKLAHOMA

MUSKOGEE
Muskogee Civic Center
3 7 Robert Morton. Often.

OKLAHOMA CITY
Civic Auditorium
4 14 Kilgus. Rarely.

Showplace Rest., Aeromerdian Plaza
3 11 Wurlitzer. Nightly.

TULSA
Central High School, 212 E. Sixth
4 45 Kilgus. Often.

Christian Crusade Aud., 2808 S. Sheridan
3 10 Robert Morton. Traps. Sundays.

OREGON

COOS BAY
Lycian Theatre
1 18 Wurlitzer. Saturday evenings.

PORTLAND
Alpenrose Dairy Park, 6149 SW
Shattuck Rd.
2 5 Kimball. Occasionally.

Benson High School, 546 NE Twelfth
3 24 Kimball. Often.

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

Oaks Park Roller Rink
4 17 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd
4 40 Wurlitzer. Nightly.

Scottish Rite Temple, 709 SW 15th
3 13 Wurlitzer. Often.

SHERWOOD
Oriental Theatre
5 24 Marr & Colton. Often.

PENNSYLVANIA

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

DURYEA
The Cinema Club
3 27 Kimball. Nightly.

ERIE
Gannon College, 109 W. 64th
2 10 Tellers. Periodically.

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

INDIANA
Manos Theatre
3 8 Robert Morton. Often.

KENNETT SQUARE
Longwood Gardens
4 169 Aeolian w. traps. Periodically.

LANSDOWNE
Lansdowne Theatre, Lansdowne Ave.
3 8 Kimball. Weekends.

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

PHILADELPHIA
Wanamaker's Store, 13th & Market
6 469 Hybrid. Daily.

RHODE ISLAND

PROVIDENCE
Columbus Theatre, 270 Broadway
2 6 Wurlitzer. Occasionally.

WOONSOCKET
Stadium Theatre
2 8 Wurlitzer. Occasionally.

SOUTH DAKOTA

LEAD
Homestake Opera House
2 5 Wurlitzer. Occasionally.

TENNESSEE

CHATTANOOGA
Tivoli Theatre, 709 Broad.
3 14 Wurlitzer. Occasionally.

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

MEMPHIS
Malco Theatre, 197 S. Main
3 13 Wurlitzer. Sundays.

TEXAS

BEAUMONT
Jefferson Theatre
3 10 Robert Morton. Often.

DALLAS
Fine Arts Theatre, 6719 Snider Plaza
4 27 Hybrid. Periodically.

Landmark Pipes & Pizza, 6522 E. NW Hwy
3 11 Barton. Nightly.

FORT WORTH
Casa Manana Theatre, 3101 W. Lancaster
3 11 Wurlitzer. Often.

GARLAND
Organ World Studio
4 Hybrid. Often.

UTAH

PROVO
Pizza & Pipes
3 13 Wurlitzer. Daily.

SALT LAKE CITY
Capitol Theatre, Second & Main
2 10 Wurlitzer. Under repair.

Organ Loft, 3331 Edison
5 24 Wurlitzer-Morton. Saturday evenings.

Pizza & Pipes, 4400 S. State
3 20 Wurlitzer. Nightly ex. Sunday.

VIRGINIA

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

RICHMOND
Byrd Theatre, 2908 W. Cary
4 17 Wurlitzer. Nightly.

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

WASHINGTON

BELLEVUE
Pizza & Pipes #3
3 17 Wurlitzer. Daily.

BELLINGHAM
Mt. Baker Theatre, Commercial St.
2 10 Wurlitzer. Nightly.

- BREMERTON**
Masonic Temple
2 8 Wurlitzer. Occasionally.
- BURIEN**
Big Bob's Pipe Dream, 630 SW 153rd.
4 42 Wurlitzer. Nightly.
- MT. VERNON**
Liberty Theatre
2 7 Wurlitzer. Occasionally.
- OLYMPIA**
Olympic Theatre, 506 S. Washington.
2 9 Wurlitzer. Occasionally.
- SEATTLE**
Haller Lake Improvement Club,
12579 Densmore.
3 8 Wurlitzer. Often.
- Paramount Theatre, 9th & Pine.
4 20 Wurlitzer. Nightly.
- Pizza & Pipes #1, 100 N. 85th.
3 17 Wurlitzer. Nightly.
- Queen Anne High School, 215 Galer.
3 10 Kimball. Rarely.
- TACOMA**
Pizza & Pipes #2, 19th & Mildred.
3 17 Wurlitzer. Nightly.
- Temple Theatre, 49 St. Helens.
2 9 Kimball. Occasionally.

WISCONSIN

- BARABOO**
Al Ringling Theatre
3 9 Barton. Occasionally.
- BAYVIEW**
Avalon Theatre
3 8 Wurlitzer. Occasionally.
- MILWAUKEE**
Avalon Theatre, 2473 S. Kinnic Ave.
3 10 Wurlitzer. Weekends.
- Pabst Theatre
4 20 Moller. Often.
- Pipe Organ Pizza, 620 W. Oklahoma Ave.
4 16 Hybrid. Daily.
- Riverside Theatre, 116 W. Wisconsin Ave.
3 13 Wurlitzer. Occasionally.
- Schnitzelhaus Rest., 52nd & Capitol Dr.
3 19 Wurlitzer. Nightly ex. Monday.
- WAUSAU**
Grand Theatre
3 9 Kilgen. Often.

CANADA

BRITISH COLUMBIA

- VANCOUVER**
Organ Grinder Restaurant #2
3 12 Wurlitzer-Hinners. Daily.
- Orpheum Theatre, 884 Granville.
3 13 Wurlitzer. Occasionally.

ONTARIO

- TORONTO**
Casa Loma, 1 Austin Terrace
4 18 Wurlitzer. Monthly. Sep. thru May.
- Organ Grinder Restaurant #1,
58 The Esplanade
3 13 Hybrid. Nightly.

APRIL - MAY, 1977



The Chicago '77 hospitality committee will be rolling out the red carpet for you at the Palmer House in Chicago on June 28. (Standing, L to R): Linda Swiderski, Bettie Christensen, Thelma Douglas, Florence Joseph, Geraldine Anderson, Marilyn Hengels and Betty Hengels; (Seated): Anne Barry, Jean Wegielewski, Irene Henriksen, Cathy Koenig, and Jim Koller. Missing from the photo are Mildred Berry and Mildred Grau. Look for them when you need information about registration, the bus schedule, or where to find the nearest rest room.

(C. Albin Anderson Photo)

Manny Keyes? At the Paradise? If there really were a Wurlitzer in this theatre, the tallest pedal pipe would be all of about 2½ inches high, and Manny Keyes would have to be a Lilliputian to play it. The building was designed and constructed by Daniel M. Costigan of Edison, N.J., as part of the scenery for an HO-gauge (1/87th scale) model railroad. The actual distance from the sidewalk to the top of the vertical sign is 7 inches. (Dan is a theatre organ devotee and owner of a Conn "Theatrette.")



DINNY'S COLYUM

as
transcribed
by
Del Castillo



I remember a few years back that they was sayin the movie ads that Movies is better than ever. They dont say that no more. I guess if they was to bring it up to date they would of said Movies is dirtier than ever. Or probily this year they would of said Movies is scarier than ever. First off they was Earthquake and that Inferno pitcher about the fire in the skyscraper. But I guess what really got them scare pitchers goin was the shark pitcher they called Jaws. So that got em started on scary animals and insex pitchers until they wound up with King Kong and how you gonna top that? I read where the gal who King Kong gets a crush on really did get crushed when he starts to cuddle her, and she wound up with brooses and cracked ribs and a sprained ankel, no kiddin. In one scene she had to holler to stop until they got King Kong's mekanism fixed because his fingers was squeezin too hard. Like my missus always said, its tough to be an actor. This gal give out a interview where she

said she really got to kind of like him but she guessed if she had a choice she'd ruther be made love to by William Holden or Robert Redford. Probily they dont squeeze so hard.

I dont really get excited by the way they talk in pitchers nowadays. Where I grew up in Roxbury Mass the kids I grew up with used the same words they say now except that if there folks caught them at it they had to wash there mouths out with soap. Its a good thing they dont do that now or all the actors would have so much lather in there mouths you couldnt tell what they was sayin. Maybe that would be a good thing too. Of course bein a old codger I go way back to the days when you couldnt even say Dam on the stage, and of course nobody said anythin in the movies except on subtitels and if they put Dam in the subtitels why the Hays Offis would be on there necks. Oncet in a while some smart aleck would mouth somethin so you could lip read it, but when after the talkies come in Rhett Butler said Dam in Gone With The Wind why peepul thought that was a big step forwards or backwards accordin to what kind of peepul they was. One of the pitchers I see this year was the one they called Network which the plot is all about a noos commenter who goes hey wire and starts to use a dirty word and it makes him a hit so they keep him on. Sounds like a pretty silly plot but the things they say in pitchers now maybe it aint so silly.

In this pitcher Network things get so bad that they finely have to kill him and I really mean kill him with two guys with guns in the audience and he falls down dead with blood

splattered all over him. I spose thats what you call simbalism like actors in the radio is always gettin killed off at the end of 13 weeks. I guess we aint supposed to be too critikle about the movies on acct. its just for entertainment, and I suppose the way movies is put together jumpin from one place to another place maybe its hard not to make mistakes but its kind of irritatin just the same. Like why in American movies in dance scenes and in marchin scenes they is always out of step. in European movies they aint because they use the live musick when they is doin the scene. I should think the way they spend money like crazy here they could do the same thing.

And they's some other things too. Why in weddin scenes do they use a Hammond organ with all them veebratos goin and make believe its a church organ. And when a actor sits down to play the piano for another actor to sing why is they always a big orkestra handy that sneaks in after he starts to play. And another thing, how is it that when they drive a car in the movies they is always a place to park. I never had there luck. Well, I got a few more whys left. Like why do heroes always wear white shirts but villins always wear black shirts, and generally play Chopin on the piano. Why does a smart Detecktive always get bopped on the head by some crook sneakin up behind him. When they use the telephone why do they always look at the receiver when the other guy hangs up on them, and jiggle the hook if they dont get there number. O well, one thing I can be sure of, so I will stop with it. Somebody is goin to say What's That Suppose To Mean.



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Report of the Meeting of the Board of Directors in Atlanta, Georgia March 26, 1977 and Financial Statements for 1973-1976

Beginning in 1972, an effort began to establish a permanent office to house our administrative records and out of which we could conduct the daily business affairs of the society. Our rapid growth in membership and the complexities of record-keeping made physically transporting our official records around the country to the home of each new ATOS president impractical. This pursuit led to the establishment, in 1974, of a National Headquarters, at Middleburg, Virginia, with Erwin A. Young as administrative officer and treasurer. This marked the first time that ATOS National Headquarters had not been at the home of the president.

Since the organization of ATOS, the president, the membership and circulation office and members of the publication staff have always been reimbursed for their out-of-pocket expenses incurred in the performance of their duties.

There being no employees, the National Board decided the above workers be reimbursed for time and expenses by putting them under contract to conduct the daily affairs of the society. Hence, contract fees. The board reviews these annually and determines the amount paid under each contract.

The membership/circulation office receives \$300 per month; the publisher and editorial staff of THEATRE ORGAN receive \$150 per issue; the treasurer/administrative officer receives \$300 per month and an executive secretary to the president can receive \$50 per month.

However, by board action on March 26, 1977, these contracts were reviewed and the amounts adjusted to reflect the certain savings resulting from our new computerization. In the financial statement published in the August/September, 1976 issue of THEATRE ORGAN, the figures for disbursements meant disbursements **by** the various offices, not **to** the various offices. In the following financial reports, the figures have been broken down to show an accurate report of exactly where the expenses were incurred.

ATOS National has always been financially re-

sponsible for national-sponsored meetings and supplies advance money to each convention host chapter. The amount of the advance is based on our total membership figure as of October 31 of the preceding year. National is then reimbursed from convention receipts, and has, on more than one occasion since 1961, underwritten any losses incurred. The National Annual Meeting and Convention is not planned to be a profit-making venture but neither can it operate at a loss. Since each National convention registration is an unknown number, it is necessary to project months in advance, the probability of attendance and figure all budget items on this estimated number. Therefore, if the attendance exceeds the projection by a substantial number, a profit will occur. Conversely, if the meeting is poorly attended and registrations fall below the estimate, a loss is involved and National must absorb such loss. If a profit is realized, the chapter and the National share the profit on an equal basis.

Since this is a *National* convention, it is necessary that convention events, expenditures and receipts be under the scrutiny of the National board. This financial responsibility is one of the many reasons for incorporation.

Had the economy not continued its inflationary spiral, an increase in dues might not have been necessary. The National board has made a dues adjustment that takes into account the economy of the past four years. Dues have been held at \$10.00 per year from January, 1973 through December, 1976. In this period of four years, general costs have risen 10%-20% each year and had the board increased the dues \$1.00 per year during this time, the dues would have increased to \$15.00 in 1977 — at just the same amount the board has approved.

It is hoped that the enclosures herein will clarify the financial position of the society and answer most of the questions brought forth by letters received from chapters and individuals. ATOS is not alone in trying to keep up with inflation as increased costs are something we all have to live with.

ATOS

Financial Statements

1973

1974

Operating Surplus from 1972	\$1,027.25
1973 Dues collected in 1972	16,767.16
1973 Dues collected in 1973	30,732.84
First Class Mailing	1,129.04
Advertising	7,016.41
Rosters	552.05
Binders	695.00
1972 Conv. Refund	1,665.20
1973 Conv. Refund	1,800.00
Back Issue TO	1,564.89
Savings Interest	250.00
Misc.	319.00
Total 1973 Receipts and balance forward from 1972	<u>\$63,518.84</u>

Operating Surplus from 1973	\$5,119.59
1974 Dues collected in 1973	16,574.80
1974 Dues collected in 1974	36,536.24
First Class Mailing	2,392.29
Advertising	6,869.76
Rosters	21.00
Binders	899.25
1974 Convention Refund	2,375.00
Back Issues TO	1,188.90
Savings Interest	550.00
Misc.	94.50
Total Receipts for 1974 and balance forward from 1973	<u>\$72,621.33</u>

Expenses for 1973

National Office	Contract Fees	\$450.00
	Telephone	1,161.54
	Postage	469.93
	Printing	999.07
	Supplies	781.92
	Transportation	45.00
	Misc.	284.14
		\$4,191.60
Membership Office	Contract Fees	\$3,000.00
	Telephone	440.08
	Postage	1,203.41
	Supplies	854.86
	Dues Refunds	269.00
	Misc.	54.71
		\$5,822.06
Theatre Organ	Contract Fees	\$1,500.00
	Telephone	746.54
	Postage	2,659.60
	Printing	31,834.22
	Supplies	1,344.15
	Transportation	1,223.59
	Freight	628.64
	Advertising Expenses	705.76
	Misc.	1,243.31
		\$41,885.81
Roster Printing		\$2,799.88
Theatre Organ Binders		1,324.90
Convention Advance (Motor City)		2,375.00
Total Expenses for 1973		<u>\$58,399.25</u>
Total Operating Funds for 1973		\$63,518.84
Total Expenses for 1973		<u>58,399.25</u>
Operating Surplus for 1973		<u>\$ 5,119.59</u>

Expenses for 1974

National Headquarters	Contract Fees	\$750.00
	Telephone	907.81
	Postage	482.47
	Printing	1,146.73
	Supplies	294.43
	Transportation	73.80
	Misc.	480.98
		\$4,136.22
President's Office	Contract Fees	\$550.00
	Telephone	219.29
	Postage	60.00
	Supplies	283.92
		\$1,113.21
Membership Office	Contract Fees	\$3,250.00
	Telephone	724.09
	Postage	1,350.06
	Supplies	1,096.51
	Printing	1,095.40
	Dues Refunds	27.00
	Transportation	313.00
	Misc.	246.70
		\$8,102.76
Theatre Organ	Contract Fees	\$1,950.00
	Telephone	962.02
	Postage	2,097.12
	Supplies	1,610.05
	Printing	40,623.73
	Transportation	1,059.75
	Freight	359.13
	Advertising Expense	1,008.15
	Misc.	783.14
		\$50,453.09
Convention Advance Nor-Cal		\$1,000.00
Total Expenses for 1974		<u>\$64,805.28</u>
Total Operating Funds for 1974		\$72,621.33
Total Expenses for 1974		<u>\$64,805.28</u>
Operating Surplus for 1974		<u>\$ 7,816.05</u>

1975

Operating Surplus from 1974	\$7,816.05	
1975 Dues collected in 1974	16,547.99	
1975 Dues collected in 1975	40,998.87	
First Class Mailing	1,473.08	
Advertising	7,615.47	
Rosters	8.98	
Binders	1,143.96	
Back Issue TO	1,633.00	
Interest	550.00	
1975 Convention Profit	12,066.38	
Misc.	345.20	
Total Receipts for 1975 and balance forward from 1974	<u>\$90,198.98</u>	

Expenses for 1975

National Headquarters	Contract Fees	\$2,550.00	
	Telephone	1,126.23	
	Postage	653.32	
	Printing	791.26	
	Supplies	199.03	
	Freight	132.71	
	Misc.	32.59	
			\$5,485.14
Membership Office	Contract Fees	\$3,600.00	
	Telephone	432.00	
	Postage	2,066.00	
	Printing	2,377.34	
	Supplies	978.52	
	Freight	207.42	
	Misc.	364.87	
			\$10,026.15
President's Office	Exec. Sec.	\$600.00	
	Telephone	857.79	
	Postage	20.00	
			\$1,477.79
Theatre Organ	Contract Fees	\$2,400.00	
	Telephone	1,322.97	
	Postage	2,349.29	
	Printing	50,209.69	
	Supplies	2,605.75	
	Freight	426.09	
	Transportation	1,253.22	
	Advertising Exp.	935.78	
	Misc.	336.22	
			\$61,839.01
Library Expense			\$1,572.88
Legal Service			31.50
Tax Prep.			125.00
Insurance			246.00
Nor-Cal Chapter Conv. Advance			1,650.00
Del Valley Chapter Conv. Advance			2,850.00
Repayment to CATOE for 1969 Conv. Loss			2,040.72
Nor-Cal Chapter 1975 Conv. share			4,708.19
Theatre Organ Binders			2,250.06
Total Expenses for 1975			<u>\$94,302.44</u>
Total Operating Funds for 1975		\$90,198.98	
Total Expenses for 1975		94,302.44	
Operating Deficit for 1975		<u>(\$4,103.46)</u>	

1976

Operating Deficit from 1975	(\$4,103.46)	
1976 Dues collected in 1975	\$22,089.66	
1976 Dues collected in 1976	40,577.29	
First Class Mailing	1,363.41	
Advertising	9,639.08	
Binders	970.05	
Rosters	3.50	
Back Issue TO	1,603.84	
Extra Membership Cards	1.00	
ATOS Safari Refund	564.12	
1976 Convention Return	5,000.00	
1976 Convention ADV. Refund	3,850.00	
Interest	134.44	
Misc.	56.50	
Total Receipts for 1976		<u>\$85,852.89</u>

Expenses for 1976

National Headquarters	Contract Fees	\$3,600.00	
	Telephone	1,284.95	
	Postage	631.68	
	Printing	403.84	
	Supplies	411.22	
	Freight	53.13	
	Misc.	66.78	
			\$6,451.60
Membership Office	Contract Fees	\$3,600.00	
	Postage	2,671.14	
	Telephone	1,080.00	
	Supplies*	741.02	
	Transportation	330.00	
	Printing	1,056.47	
	Misc.	420.50	
			\$9,899.13
President's Office	Exec. Sec.	\$350.00	
	Telephone	635.30	
	Postage	10.10	
	Transportation	102.40	
	Printing	193.96	
	Supplies	205.29	
	Misc.	168.09	
			\$1,665.14
Theatre Organ	Contract Fees	\$2,850.00	
	Printing (5 issues)	48,405.56	
	Postage	4,605.78	
	Telephone	927.00	
	Supplies	1,392.23	
	Freight	553.95	
	Transportation	1,104.25	
	Misc.	1,057.31	
			\$60,896.08
Insurance			\$865.00
Tax Preparation			125.00
Advance For 1976 Convention			1,000.00
Share of Convention Profit to Delaware Valley Chapter			2,300.00
Partial Loan Repayment			4,000.00
Total Expenses for 1976			<u>\$87,201.95</u>
Operating Deficit for 1975		(\$4,103.46)	
Total Receipts for 1976		85,852.89	
Loan**		7,000.00	
Total Operating Funds for 1976			\$88,749.43
Total Expenses for 1976			87,201.95
Balance			\$ 1,547.48
Less Balance Due on Loan			3,000.00
1976 Deficit			(\$1,452.52)
Cost of December 1976 issue Theatre Organ*			(\$8,383.50)
Operating Deficit for 1976			<u>(\$9,836.02)</u>

*Cost of Dec. 1976 issue not included (billed in 1977).

**Loan of \$7,000.00 made to account on 10/13/76 to cover balance due on October 1976 Theatre Organ. Repayment of \$4,000.00 made 11/30/76.

ATOS
National Board of Directors Meeting
March 26, 1977
AGENDA AND ACTION

1. Dues increase — action to conform to by-laws. Passed
2. Financial Report — 1973 - 1976 re-stated to reflect actual operations on calendar year basis. Accepted
3. Nominating committee — progress report. Received
4. Membership report as of 3/25/77. 5280 members, reported.
5. Convention report, Chicago, 1977 — Progress stated by Bill Rieger.
6. Convention report, Atlanta, 1978 — Progress stated by Bob Van Camp.
7. Charter name and jurisdiction — Southeastern Chapter now Atlanta Chapter. Territory, State of Georgia.
8. Report on two new chapters —
 London and the South of England.
 Pike's Peak Area, Colorado Springs, Colorado.
9. West Penn Chapter becomes inactive.
10. Board approved contract with Anagram Corp. for computerization of membership records and mailings.
11. Board reviewed THEATRE ORGAN staff and adjusted contract fees because of computerization.
12. Approved publication of new membership roster.
13. ATOS Library report by Dr. Paul Abernethy.

ATOS
1977 ESTIMATED BUDGET

INCOME

Dues (6200 at \$15.00)	\$93,000.00
Advertising	9,000.00
Back Issues	1,000.00
Binders	500.00
Misc.	600.00
 Total Estimated Income	 \$104,100.00

EXPENSES

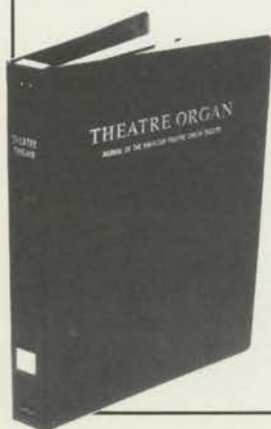
Theatre Organ Printing	\$55,000.00
Theatre Organ Mailing	5,000.00
Contract Fees	10,500.00
Postage	4,500.00
Supplies	5,000.00
Telephone	4,500.00
Transportation	2,500.00
Membership Service (Computer)	1,200.00
Roster Printing	1,500.00
Loan Repay	3,000.00
Misc.	1,500.00

Total Estimated Expenses \$94,200.00

1976 Deficit 1,500.00
 1976 Dec. Issue TO 8,400.00

\$104,100.00

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Hollywood Cavalcade

Directed by Lyle W. Nash

REAL NEWS . . . George Raft, who was a top Paramount star in 1932 when Mae West came to Hollywood, will probably have a part in her new film now in production . . . Mickey Rooney, 56, has returned to live in Never-Never land, after about 10 years in Florida and elsewhere. He's very busy with TV, films and personal appearances . . . Henry Wilcoxon, 71, now in his 44th year of Hollywood toil, keeps busy with films and TV. Lives quietly in Burbank, CA . . . Peggy Ann Garner, selling autos for the past few years, is returning to the TV screen this summer . . . Italian movie director Lena Wertmuller is the first woman nominated for a director Oscar in 49 years of awards . . . Little people, sometimes called dwarfs, were much in vogue in silent film days. Now they are working in film and TV in growing numbers.

* * *

FILM FAME is fleeting. The gossip column of a filmland trade paper contained 42 names in one edition in 1962. Fifteen years later only seven of those names were column grist . . . In the Philippines there is a bamboo organ with 950 reeds (pipes) that still plays after 156 years. I wonder if the U.S. has an organ still working after 100 years? . . . Samuel Goldwyn, Jr. will make his movies from great stories — the same as his father did, starting in 1917.

* * *

ALFRED HITCHCOCK SAYS: "I usually go for a mediocre book. I don't believe great literature makes good films. I go for the basic idea and work from there."

* * *

WHO IS WHERE . . . Write Pat Boone, 9255 Sunset Blvd., Los Angeles 90069 . . . Dale Evans may still get fan mail at the Apple Valley Inn, P.O. Box 5, Apple Valley, Calif. 92307 . . . Vera Zorina, who made some American films as a prima ballerina, is now artistic director of the Norwegian Opera in Oslo . . . Will Rogers and James B. Rogers, both live in Southern California . . . Will does film and TV roles when something interesting comes his way . . . Bobs (Rev.) Watson, now waiting a new assignment, loves to hear from fans and friends: 2217 Berkely Ave., Los Angeles 90026.

* * *

BETTE DAVIS SPEAKS: "I have no humility about my awards. They represent years of hard work, fighting for what I thought I deserved and sweat and blood."

NEWSREEL SHORTS . . . May Allison was last contacted at 2 Bratenakl, Bratenakl, Ohio . . . The old Long Island Paramount studios, opened in 1920, are in use again. Last time a film feature was shot there was in 1938 . . . The Silent Movie is going strong after 35 years . . . Charlie Chaplin is greatest draw of all time . . . Pioneer Art Director Ben Carra, 93, is writing his memoirs . . . Last Tycoon left this critic underwhelmed.

* * *

FOR YOUR INFORMATION . . . Irving Thalberg in rejecting *Gone With the Wind* noted: "No Civil War picture ever made a nickel." His estate has benefited handsomely from GWTW profits, though . . . Connie Haines was recently reported living in the Sacramento, Calif. country . . . Critics are praising a new book by George Eells which is the story of Loretta Young, Ginger Rogers, Ruth Etting, Miriam Hopkins, Kay Francis and Irene Bentley. Title is *Ginger, Loretta and Irene — Who?* . . . Hollywood Costume Design by David Chierichetti is choice reading. Presently the author says design work is pretty slim and somewhat like used wallpaper.

* * *

CLOSE-UP . . . A Hollywood personality of many moons who worked with Mabel Normand says that Shirley MacLaine and Debbie Reynolds have the same vitality, charm, wit, believably, zest and beauty as did the star of the silents . . . Unforgettable movie moments: Jeanne Crain walking down the staircase in *A Letter to Three Wives*.

* * *

QUESTIONS: Frank Parker, a reader reminds us, sang for some time on the Jack Benny show. So he did . . . See the 1959 issue of *American Heritage* for an excellent illustrated article on the use of song slides, pipe organs and silent films . . . Try reaching Gene Reynolds via the Directors Guild of America, 7950 Sunset Blvd., Los Angeles 90046 . . . It was Ed Connor of NYC who claimed he saw 648 films in 1960 — 216 of them on television. Record was seeing six in one day . . . Average length of films screened for 1976 and 1977 Oscars was 119 minutes.

* * *

COMMENTS, questions and contributions to HC are welcome at Box 113, Pasadena, Calif. 91102.

NUGGETS
from the
GOLDEN
DAYS



Prospected by Lloyd E. Klos

Our "pot luck" columns have been popular. Here is another in which nuggets are gleaned from all over. References were American Organist (AO), Diapason (D), Jacobs (J), Metronome (Met.) and Motion Picture Herald (MPH) magazines, and local press (LP).

Apr. 1915 (D) It is not generally thought that the musicians who play organs at the movies give much attention to suitability of selection. *Music News* is in possession of a program, however, which proves contrary in at least one case. EMMETT ROBERT GADERE sends his list of pieces played for "The Children of the Ghetto," and with surprise is noted that the list includes "Kol Nidrer," "Eli Zijon," "Mesker-Neschamoth" and "Hebraische Melodie" by Wagner as well as "Finlandia" by Sibelius. This remarkable program was played at the Independence Theatre on West 12th St. in Chicago.

Mar. 21, 1926 (LP) Buster Keaton's latest comedy *Go West* comes to the Blue Mouse Theatre in Tacoma today, his first Western, and the most elaborate laugh-provoker he has ever made. Keaton and his company lived on the Arizona desert for a month to insure realism in the scenes. A Jersey cow, which was insured for \$100,000 during the making of the comedy, has an important part in the development of the plot. WEST BROWNE, organist, assisted by JOHNNY MAC CARTNEY, associate organist, presents the novelty "Musical Moments."

Apr. 1926 (Met.) At New York's Rivoli Theatre during the week of

March 14, HAROLD RAMSAY played a great arrangement of "Dinah."

Jan. 19, 1927 (LP) HERBERT HENDERSON, formerly chief organist at Warner's Theatre on Broadway in New York, and HARRY G. SULLIVAN, local organist, are playing the Strand's Marr & Colton in Rochester.

Feb. 1927 (Met.) During the week of January 15 at New York's Paramount Theatre, JESSE CRAWFORD, the featured organist, offered "Miserere" from *Il Trovatore*, and a novelty arrangement of "Nola." During the following week, Mr. Crawford played "Martha Overture," "I'm Falling in Love With Someone" and "Blue Skies." The movie was "Paradise For Two" with Richard Dix and Betty Bronson.

May 1927 (D) JACK WARD is at the Robert Morton at Loew's Grand Theatre in Fordham, N.Y.

May 1927 (Met.) MILTON SLOSSER has been organist at the Missouri Theatre in St. Louis for five years.

July 1927 (D) ALBERT F. BROWN opened the 5-manual Wurlitzer in Chicago's Marbro Theatre on May 28. A 5,200-seat house, built at a cost of \$3 million, it has been called "Chicago's New Cathedral of the Silent Drama."

July 1927 (Met.) At the Fox Great Lakes Theatre in Buffalo, the musical director is Herman E. Schultz, the feature organist is ALEX F. TAYLOR and his assistant is TIM CRAWFORD. These three men work together incessantly to give their patrons a show which is on par with a New York presentation.

Feb. 1928 (AO) PAUL H. FORSTER was sent to Ft. Worth, Texas by Publix to the Worth Theatre for the opening weeks. He and family motored the 2,050 miles from Syracuse in 7 days without injury to car or natives. The advertising announced "Forster at the Mighty Organ."

After the engagement, Paul and family returned to Syracuse. This time, he began a stint at the Eckel Theatre there. Mr. Forster is one of the featured organists used by builders to introduce their instruments in new localities.

Apr. 1928 (J) LEO LE SIEUR is taking the place of Thomas Musgrove, organist in one of Montreal's

theatres, who passed away recently.

Sep. 10, 1928 (LP) GEORGE WALD opens the \$26,000 Wurlitzer in the Stanley Theatre in Utica, N.Y. with "Star Spangled Banner." Helen Kelley was featured singer. Uticans proudly state that the 3/13 Stanley Wurlitzer is equal to the 4/36 Wurlitzer in the New York Paramount. (sic).

Jan. 1929 (MPH) EDDIE STEIN has been featured organist at Publix Fort Theatre in Rock Island, Ill. for eight years and under a dozen managers. There must be a reason!

Jan. 1929 (MPH) DON WILLIAMS is organist at Fox's Japanese Garden Theatre, 97th and Broadway in New York. He is also private organist for William Fox.

Jan. 1929 (Roxy News) Dr. C.A.J. PARMENTIER is chief organist, and GEORGE EPSTEIN assistant organist at New York's Roxy. Current movie is "Romance of the Underworld," starring Mary Astor and John Boles. Stage show features 32 Roxyettes.

Apr. 1929 (Syracuse Daily Orange) Organist W. STUART GREEN is playing remaining silent features and short subjects at the Vitaphone-equipped Regent Theatre in Syracuse, N.Y.

Dec. 1930 (LP) J. GORDON BALDWIN returns to Loew's Rochester 5/24 Marr & Colton after sojourn in Louisiana.

GOLD DUST: 3/27 15-year-old WALTER ESCHERT at Tuxedo Theatre, N.Y.; CHEERFUL WILLOUGHBY, Strand in Great Kills, N.Y. . . . 5/27 The Austin organ in New York's Strand is being enlarged . . . 12/27 A.R. WEIDLAND at Faragut Theatre's Austin, Brooklyn; STANLEY DOUGLASS, Queen's Community and GEORGE BROCK at Colony's Skinner, New York . . . 1/28 GEORGE W. BROADBENT, Imperial in Long Beach, Cal.; RALPH BRIGHAM, Madison in Rockford, Ill.; ERNEST HUNT on Loew's circuit in Cleveland; PAUL H. HEIDEMANN, Keith's 105th St. and CARLETON BULLIS, Lincoln in Cleveland . . . 4/28 JESSE T. GUNN, State in New Bedford, MASS.

Until June when we will return with gems from the host city of the convention, Chicago, so long, sourdoughs."

Jason & The Old Prospector



CHAPTER NOTES

Let us know what's happening in YOUR Chapter!

Send Photos and News to:

GEORGE THOMPSON
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Deadline for all material is the FIRST of the month PRECEDING Publication.

Copy for June-July issue must be in by May 1.

ALABAMA

On Monday, January 10, 1977, at 4 p.m., on a snowy, icy and very cold afternoon here in Birmingham, little Jesse Barnard Franklin, III, made his first public appearance in this world . . . weighing in at 7 lbs. 10 oz. He has good lungs and long fingers, but I guess we'll have to wait a while

yet to see if he is going to give some competition to "old Dad" who is the house organist at our Alabama Mighty Wurlitzer. Proud parents Marti and Barnard, and little Jesse, are doing quite well. Congratulations to the three of you!

Our January meeting was small in attendance, but large on enthusiasm. It was a cold, rainy, snowy day, with travel warnings out for the entire state, but our guest artist, Michael Pack, from Nashville, Tennessee, was lucky enough to get here and soon warmed things up with some beautiful ballads. Michael made his first professional appearance when, as a teenager, he was a winner in the Yamaha Festival contest. He also did some later club work in Las Vegas for a while. He is now in his early 20's and has just discovered theatre music. He has done mostly church work, but is really developing a love for the theatre sound. Michael's



Master Scott Crompton, from Montgomery, accompanies the group in "The Happy Birthday Song."
(Thomas L. Hatter Photo)



Michael Pack, from Nashville, Tenn., was guest artist at the January meeting.
(Thomas L. Hatter Photo)



Lee Aured, chapter chairman, watches Margaret Crompton cut the cake she baked for the fourth birthday of the Alabama Chapter in February. The unusual cake is a doughy duplicate of the Mighty Wurlitzer at the Alabama Theatre.
(Ed Bruchac Photo)

program consisted of some lovely ballads and some familiar show tunes. Of course, being from Tennessee, he also had to include the beautiful "Tennessee Waltz," to the delight of the audience.

Our February meeting showed us much improved weather. It was a beautiful, balmy Sunday morning, and we had a very good turnout. We didn't have an out-of-town guest for this meeting, but we did have a Parade of Stars — our own local chapter members. We started with one of our youngest members of this chapter, Master Scott Crompton (age 9), of Montgomery, Alabama, some of our senior members as well as some of those in-betweens . . . Bruce

Rockett, Barnard Franklin, Riedel West, Larry Rodriguez, Alleen Cole, Lillian Truss, Evelyn Jones and Norville Hall. The performances by each of these "stars" were just super, and you can bet we're going to be using some of this hidden talent more often now that we've got it out in the open. Lee Thomas, another of our members who plays a mean trombone, also did a great job and added a professional touch by acting as emcee for the program.

To round everything out for this meeting, it was a real birthday party! This being our fourth birthday meeting, Margaret Crompton (young Scott's mother) another talented member, lent her artistic abilities by creating a cake that was a masterpiece. It was a replica of our beautiful red and gold Mighty Wurlitzer, complete with all the scrolls, right down to the last pedal, stool and pineapples on top of the console. It was such a lovely addition to the party that we had one of our local newspaper photographers come down to do a bit of publicity for our chapter with a picture of the cake, and the organ, along with the "Baker" and Lee Aured, chairman. Finishing out the refreshment table were Beatrice Fee, Louise Harless, Evelyn Jones, Ruth Farris and Betty Crowe. Thanks to all these ladies from the rest of us!

All in all, it was a wonderful birthday party, and we're already looking forward to our meeting next month, when our guest will be Jack Moelmann, from Ocean Springs, Mississippi.

JO ANN RADUE



"Convention costs? I thought it was the National Debt!" says Chicago '77 Treasurer Ione Tedei to CATOE Chairman Richard Sklenar and ATOS President Ray Snitil during a recent meeting. (C. Albin Anderson Photo)

CATOE

CATOE's absence from these pages for the last two issues doesn't mean that we have been idle. Indeed not! A large number of our members have been busy under the leadership of 1977 Convention Chairman Bill Rieger, planning every detail for what we are sure is going to be a great convention this summer. Work goes on on the many organs that CATOE maintains, so that they'll be in top shape. It's a big job, but we feel that the final product is going to be worth it. National President Ray Snitil and THEATRE OR-

GAN publisher Betty Mason have been guests at recent planning meetings.

The second show of our 1976-77 season was presented on November 4 at the Chicago Theatre. The program featured Walter Strony at the 4/29 Wurlitzer, and Chuck Schaden, Chicago's "King of Old Time Radio." The entire show was a night of nostalgia, and brought back many memories of those days before television, when the only limitation to what we "saw" was our own imagination.

CATOE's October social event



Another CATOE convention planning meeting held at the beautiful Palmer House. Bill Rieger (front center), convention chairman, has held numerous meetings to make certain that the huge 1977 ATOS convention will run smoothly for the enjoyment of all conventioners. (C. Albin Anderson Photo)



CATOE members protect their ears while touring the inside of the Axle Rink's organ chamber.

(Frank Axelsson Photo)

was a banquet at the picturesque Baker Hotel in St. Charles (there may still be a few people around who remember the Baker from the 1965 convention).

CATOE's November social event was held at the Pickwick Theatre in Park Ridge, where Tom Cotner played a full program, including silent film and sing-along on the 3/11 Wurlitzer. Tom is a fine musician, and we hope to hear more of him.

On December 12, our Christmas social was held at St. Mary of the Angels Church, which houses a large, very romantic Kimball. About 75 of us braved a cold, January Sunday morning for a social at the Axle (formerly Hub) Rink, where staff organist Freddie Arnish entertained us on the high pressure (mostly 25") Wurlitzer. And finally, our February social featured organist Gladys Christensen at the Chicago Civic Opera House, playing the 3/50 E.M. Skinner which is maintained by a CATOE crew.

JIM TAGGERT

CENTRAL INDIANA

"The snow is snowing — the wind is blowing, but I can weather the storm" . . . some did and some didn't . . . but 32 brave souls ventured out into the worst blizzard of the winter to attend the first meeting of the new year.

Congratulations and best wishes were extended to Carrol Copeland as he presided at his first meeting as

CIC-ATOS's newly-elected chairman. The meeting held at the Frieden United Church of Christ in South Indianapolis was something a little different and an excellent beginning for what promises to be another busy and exciting year. The organ concert was presented by Bee Butler and her talented student, Todd Goens. The organ was a Hammond Concorde, furnished by Larry Weber of Columbus, Indiana.

There was a time when January was the "let-down" month following holiday activities, but no longer do people, at least not ATOSers, experience this dilemma. There are smaller groups split off from the "mother" chapter that seek organ activities throughout the intervening weeks and months. One group recently journeyed by motor home to the Ohio Theatre in Columbus to attend the concert of Hector Olivera. What a tremendous concert he presented on the Ohio's 4/20 Mighty Morton theatre pipe organ. Still another group went to the Embassy Theatre in Fort Wayne, Indiana, for Hector's concert there on the 4/15 Page.

The big event locally was the formal dedication of the 3/14 Louisville theatre pipe organ at Manual High School in Indianapolis. A near-capacity crowd filled the auditorium on a bitterly cold and snowy night to hear Lee Erwin play the dedicatory concert, followed by the silent film classic *The General* starring Buster

Keaton. It was a thrilling experience for young and old alike and the first exposure to theatre pipe organ music and a silent film for many in attendance.

This memorable evening culminated four years of diligent work, dedication of time and people to accomplish the feat of saving and renovating another theatre pipe organ. Many from CIC-ATOS gave able assistance to Carl Wright, stage manager of Manual High School, who instigated and promoted this gigantic project. The Manual organ is one of only three such installations in high schools in the United States. Our congratulations to the many who made this possible!

The completion of Manual High School's Louisville theatre pipe organ now gives Indianapolis two pipe organs contributing to community activities. The other is the Hedback theatre's 2/10 Page which has been serving Indianapolis cultural and community groups for the past year.

RUTH D. WARD

CENTRAL OHIO

Our first meeting at the home of our Palace Wurlitzer took place in January. Members and guests had guided tours of the chambers and progress reports were given by Willard Ebner and Bob Shaw. For the first time we used the attractive new auditorium of the Worthington High School to watch the last movie made by Harold Lloyd. The film and sound track is owned and was projected by Willard Ebner.

An unexpected event began with a phone call from Mrs. Ansel, one of the owners of the new Pipe Organ Ristorante. She informed us that the following evening Gaylord Carter would be putting on a mini-concert and our membership was invited. We requested a block of 40 reservations be held and immediately burned the telephone lines to reach as many members as possible. When we phoned in the reservations we had we learned the restaurant was booked to capacity. Over forty of our members were present when Gaylord began his concert which now was stretched from mini-size. Thanks to his friends Frank Babbitt and Tom Hamilton who furnished a projector, the Harold Lloyd silent

Haunted Spooks and a sing-along, all projected on a wall of the restaurant, Gaylord gave us a full program. His concert included two of his original compositions, "Virgin River Rag" and "South Dakota Waltz" — both enthusiastically enjoyed. His command of his audience is magnificent and patrons new to this sort of thing were soon entranced with what was going on.

Partially quoting from information printed on the place mats — "The Pipe Organ Ristoranté is proud to introduce to the public our majestic 3/21 Moller Theatre Pipe Organ built by the M.P. Moller Company in 1926. Our 'Mighty Mo' was built for installation in the Strand Theatre, Moundsville, West Virginia. The organ was later removed from the theatre and installed in a church in Barnesville, Ohio. Our 'Mighty Mo' was too powerful for the church, however, and it was soon removed. Since that time, history is sketchy, but we believe it spent most of its time in storage in a garage. After we purchased it, we brought it to Columbus to be brought back to life so that it might entertain as it had in its prime. It is now happily enjoying its 50th birthday here at the Pipe Organ Ristoranté under the agile fingers of our organists. Installation of this magnificent instrument was expertly undertaken by the Bunn-Minnick Co., Columbus, Ohio. They have done much to make it the superb-sounding organ that it is today."

House organists are Ted J. Gyson and Steve Barnes. Following Gaylord's concert Steve performed at the console to an appreciative audience. Before coming to Columbus Steve played Jimmie Boyce's 4/34 Wurlitzer at the Alexandria Arena in Alexandria, Virginia.

The restaurant will have open console, and amateur night with advance auditioning required. The Moller is now about half finished with the traps yet to come. With audience response what it is now, there is little doubt this venture is headed for total success.

Williams Music Store, featuring Allen and Thomas organs, was the scene for our February meeting. During a short business meeting Vice-Chairman Bob Richard informed us of a major program being undertaken in Columbus to coor-

dinate cultural activities with a clearing house for dates to try to eliminate overlapping of important cultural events. Bob and Betsy Richard will attend the meetings and represent COTOS.

Tom Lasten of Williams Music Store, introduced us to the Thomas 2001 and played a tape prepared by Byron Melcher demonstrating the features of this versatile instrument. With not much more knowledge than how to turn the 2001 on, one can be an instant artist — which prompted professional organist Lois Hays to comment, "I've wasted my life." With other organs available to us, members kept the music flowing.

Always of interest is what our young members are doing with their musical talent. Charles Prior Jr., 15, is to play a Conn organ for the Junior Achievement Trades Fair March 4, 5 and 6. He will also play the Ohio Theatre Morton on March 17 for a Junior Achievement Production.

IRENE BLEGEN

CONNECTICUT VALLEY

The February meeting of this lively chapter was hosted in the homes of Harry and Carmen Charette and Irving and Anita Twomey, both with organs in Manchester. The Charettes' instrument is an Allen Theatre Deluxe while the Twomeys' is a 2/7 Wurlitzer Style E.

Open console was enjoyed at the Charettes' until dinner time. Our program resumed at Towmeys' with the business meeting that covered the usual matters, but was most unusual as it started promptly on time and didn't consume over 40 minutes. Congratulations, Chairman Norm Ray!

With the close of business, Program Chairman Paul Plainer began one of his excellent entertainment programs by introducing Lew Price, one of our members, who played for us. Next, Paul presented Allen Miller who builds organs, tunes organs, plays organs, etc., etc., etc. Al favored us with a few numbers, all nicely done.

The third portion of the evening's program depended upon some timing at the Hartford Civic Center where Phil Stock played the organ

(not hockey!) for the Whalers' game which, fortunately, did not go into overtime. Wasting no time, Phil managed to get to Manchester in time to accompany, at the 2/7 Wurlitzer, Anita Twomey with her violin. Anita plays very pleasingly, indeed, and with Phil's accompaniment, the effect is most delightful. Their offering included the lovely "I Dream Too Much," written by Jerome Kern some years back for the late Lily Pons who sang it with her marvelous coloratura voice in the motion picture of the same title. The great hymn, "How Great Thou Art" lent a satisfying element to the close of Anita and Phil's presentation.

Phil stayed at the console for a bit to play a little and to relate some interesting experiences in connection with his regular playing at the Civic Center.

And so another enjoyable meeting came to a close. Many thanks go to our hosts, to the artists, to the program chairman, and to those who prepared the delicious refreshments.

W.P.

EASTERN MASS.

Our new slate of officers and those reelected opened our first 1977 meeting at Babson, Saturday evening, January 22, in an auspicious manner with Chairman "Pete" Hoagland at the "helm." Despite the cold, approximately 100 were present. It was announced that the building and console keys were now available at the security guard house to those playing members approved by the Key Committee. Our unworkable console enclosure is to be rebuilt by the manufacturer with cost assumed by the college after which the club must be responsible.

New Board member, Paul L. Callahan, spoke of the Boston Paramount's unfortunate quiet closing in late December when operating expenses and taxes overtook diminishing box office receipts. A possible field trip there was being anticipated (which houses the 3/14 Opus 2173 Wurlitzer and the last downtown in-theatre installation), but those hopes have now evaporated.

Vice Chairman and Program Chairman Craig Johnson, outlined program plans and requested that the membership write file card suggestions, including names of a Fall

concert artist. His appointment as Don Baker's booking agent was also mentioned. Craig then produced his wife's oven clock timer for use during open console to be set at 15 minutes to insure equal time for all.

Member Bob Legon, our mini-concert artist for the evening, was then introduced with "Lush Theatre Organ" as the program theme. A deserved round of applause had Bob consent to an encore of "On Old Cape Cod," which further showed that he had done his "homework."

Customary open console followed with first on the sign-up sheet being Mark Renwick, just back from being a college student in Florida. Most playing members signed up and several had a second "go". Much good music resulted and one of the unusual happenings was when Cheryl Linder with a marching band sousaphone "oompahed" with Bob Legon at the Wurlitzer for a couple of tunes. Another toward the end was with Cheryl again on the sousaphone, her Dad, Dick, on the stage Steinway parlor grand piano and "Pete" Hoagland at the console for a fun threesome. It was well after midnight when Organ Crew Chief and former Chairman Arthur Goggin put the organ "to bed" with "Mame." It was a satisfying evening with good fellowship, good refreshments and good Wurlitzer.

The console artistry of Lyn Larsen is a brand of magic very hard to resist and why try when only your presence is requested! Some 35 members and families accepted the open invitation of the Curtis Music Store of Lynn and the Gulbransen Company to hear Lyn put the Rialto II through its paces. The place, Colonial Hilton Inn, Wakefield; the date, Sunday afternoon, January 30. His console talents, enthusiastic

personality and originality are all suggested by the large audience following the planned concert, much to the delight of all. So young in years and so old in experience, Mr. Larsen has to be counted among the very select few top exponents in the theatre organ world!

In excess of 100 members and guests met at Babson on Saturday evening, February 26. Prior to the meeting, Bob Legon kindly played cassette tapes he made while seated at the Boston Paramount Wurlitzer a few years ago. There was a tinge of sadness while listening, realizing that this fine instrument will almost certainly not be heard again, at least not there.

Chairman Hoagland soon brought the meeting to order with the various reports read and approved. Craig Johnson, also Spring Concert Chairman, announced that he needed help — much of it! All essential tasks were then filled voluntarily without need of "drafting", which portends well.

This meeting's theme was "An Evening of the Silents" with our former theatre organist, Al Winslow, at the console and Charles Clark, projectionist and film supplier. A 1928 comedy, *From Soup to Nuts* with Laurel and Hardy, was the opener, followed by what was announced as a special movie of our crew working on our organ, with "tongue in cheek." If ever there was a destruction crew at work, then it was Willy West and McGinty with Joan Davis in an outtake from *Beautiful but Broke* made during World War II. The final film was of 1921 vintage, *Dodge Your Debts* with Gaylord Lloyd. All three created many a chuckle as Al supplied his own always listenable musical cueing on our favorite instrument and Char-

lie blowing an authentic police whistle where appropriate. It was fun and the applause between films and at the conclusion attested to that.

Now it was time for membership to have their stints on the bench, but the sign-up sheet was blank owing to the previously darkened auditorium. Al was prevailed upon to start open console time with more of his manual and pedal dexterity to the delight of all. A steady console "parade" ensued, each providing enjoyment for themselves and to those listening. The home-made refreshment table with coffee urn also became a "magnet" and for "organized" conversation. All too soon it was time to push the console off switch for the evening (actually morning), but a relaxed feeling remained — such is the spell of the pipes!

STANLEY C. GARNISS

KIWI

Greetings. Happy events are always eagerly awaited, but generally have to be planned well ahead, and so it was with the birth of the KIWI Chapter. Finally the great day came, the arrival of our Charter No. 52, and we are one year old in April. Newsletters from CATOE, Toledo and Sierra chapters, as well as letters from members in America, have proved just the riet diet and we thank you for the interest shown to the new arrival. From Rocky Mountain we had a visit from Margaret Ann Foy who was touring New Zealand.

The highlight of our year was the visit of Dennis and Heidi James, who stopped over on completion of their Australian tour. They presented us with a wonderful Christmas present — a concert on the 2/10 Wurlitzer Opus 1482, the only cinema organ in NZ (at the moment) that is in full working order. This is



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Reg Maddams at the 2/10 Wurlitzer, Opus 1482, in Tauranga Town Hall, Tauranga, New Zealand.

installed in the Tauranga Town Hall, about 130 miles from Auckland. The concert was on Sunday December 19 — the dreadful weekend when NZ was nearly drowned. The weather did not deter a busload of enthusiasts from making the journey, and music lovers from near and far to hear these superb artists. ATOSers who have attended concerts given by Dennis and Heidi will know what a treat we had — to those who have not, then do not miss when next they are in your area. In this, the American bicentennial year, we were presented with a grand programme, some selections new to us and the familiar numbers were refreshingly different, particularly "Rhapsody in Blue," rarely heard in concert in this country. Our personal thanks to our members Rex White, who organized this event — and also maintains the organ, and to our secretary, Mollie Granwal, for organizing the landcruiser, which was farewelled on the return journey, in grand style, by our artists. It is hoped that in future, other organists

visiting Australia will pay us a visit. A very warm welcome is assured and it takes only a little over two hours to fly across the lake.

We are fortunate to have some professional members in our ranks,

and earlier in the year Reg Maddams journeyed north from Wellington and delighted a large audience on the Tauranga organ. As well as appearing at several Australian cinemas, Reg was also organist at the Civic 2/16 Wurlitzer — Opus 2075. This is at present awaiting installation near Wellington and is owned by member Len Southward.

Members of the Kiwi Chapter are widely scattered in the North Island but we have a good average attendance at our bimonthly meetings. Though the Kiwi does not fly we hope to have representatives at the Convention in San Diego in 1979. So — watch out.

NORMAN DAWE

LAND O' LAKES

Once again, the ballroom of Cedarhurst, palatial Estate of the Newmans at Cottage Grove, Minn., hosted by Claude and Sedonia Newman, was the setting for our annual



Ramona Gerhard at the 3/18 Wurlitzer at Cedarhurst, the estate of Claude and Sedonia Newman, Cottage Grove, Minn. (C.J. Newman Photo)



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Christmas Party. Among an abundance of boughs and Poinsettias most tastefully displayed and the nicest setting we have ever had, our chapter was treated to an unforgettable event — Ramona Gerhard returned to Minnesota as guest artist, as well as for her annual concert at N.W. bank. Claude, our masterful M.C., introduced Ramona, charming as ever, and started the program by asking, "Who remembers Ramona at W.C.C.O.?" The majority responded by raised hands; then he asked everyone to close their eyes. For a second — silence — and then, with all stops down, "Open Your Eyes" was Ramona's opener. She had her audience captivated in a state of nostalgia. Claude's 3/18 Wurlitzer, "Goldie," responded admirably to her professional touch. Her long list of well-chosen selections was enthusiastically received by the members.

During several short "breathers," Ramona's monologue about their trip in the Mediterranean on their cruiser Mona-Mona was most interesting, and her cute way of presenting it was entertaining. On the closing chords of "Ramona," and a standing ovation, Ramona remarked, "I've always liked Minnesota!" The Land O'Lakes Chapter is grateful and wishes to extend thanks to Fred, Claude and Sedonia Newman.

LOS ANGELES

A concert by Bill Thomson is no ordinary affair. Nor was his introduction at the San Gabriel Civic Auditorium on January 16th. In fact, it was a well-planned exercise in suspense.

While organist Bill Shaw kept us on edge regarding the where-



1977 Officers, Los Angeles Chapter: (L to R) John Ledwon, chairman; Robert M. Power, vice chairman Shirley Mickey, secretary; Hugh Hanger, III, treasurer; Dean P. McNichols, program director; Robert E. Hill, liaison-chairman.
(Chuck Zimmerman Photo)

abouts of our featured artist (he was originally booked to play the 4/37 Kimball at the Wiltern), 3 lovely cuties, presumably Bill's students, drove cars from his collection on stage, inquiring about the man. But the day was saved when Bill chugged on stage, tooting the horn on the midget of them all (his Honda Civic) to relieve another of his students,

Dan Semer, who meanwhile rose from the pit playing the mighty you-know-what. Dan relinquished the bench to our hero, Bill, who proceeded to perform in an inspired fashion, presenting perhaps the finest Bill Thompson concert we have ever heard.

His selections included such a balanced variety of older melodies, a touch of semi-classics, a thoroughly charming set of three original works called "Tahoe Suite" and for the contemporary such current hits, as "I Write the Songs," Barry White's "Love Theme" and "Feelings."

Most outstanding and very apparent was Bill's sensitivity of communication between himself and the great instrument. The organ responded equally to every nuance and technical demand made on it.

At the end of the program, the audience gave Bill a standing ovation and he responded with several encores, the climax being "My Heart



Bill Thomson (Stufoto)

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Bill is no stranger to this organ. The 3/16 Wurlitzer in the San Gabriel Civic Auditorium was brought west from Brooklyn, N.Y., in 1968 and was dedicated in Feb. 1972 at which time Bill Thomson gave the final concert of a three day dedication program.

BOB HILL & ELINORE DECKER

MIAMI VALLEY (Ohio)

Things in Ohio have been grotesque during the past couple of months, with the local power and light company telling businesses that they could not run at any usual pace. Homes have been cold, and although the President has told us about the heat of our homes, there has not yet been an edict about operations of pipe organ. Sure glad that pipe organs are not run on natural gas, or we would be surely out of business.

Having served for better than two years, and having new demands on his professional schedule, Chairman Bob Cowley has relinquished his duties to Vice Chairman Dennis Werkmeister, who is owner of a splendid home installation of a remarkable 2/17 Wurlitzer pipe organ, which you must hear in order to believe. Dennis promises a lively schedule of home visitations and other enjoyable social gatherings for our chapter in the coming months. Judging from earlier affairs Dennis has arranged, we can hardly wait.

JOHN M. GOGLE

MOTOR CITY

Our Second Sunday series (now beginning its fourth year) at the Michigan Theatre in Ann Arbor featured John Lauter at the 3/13 Barton in January, and Lance Luce



John Lauter (Garv Hitches Photo)



Lance Luce

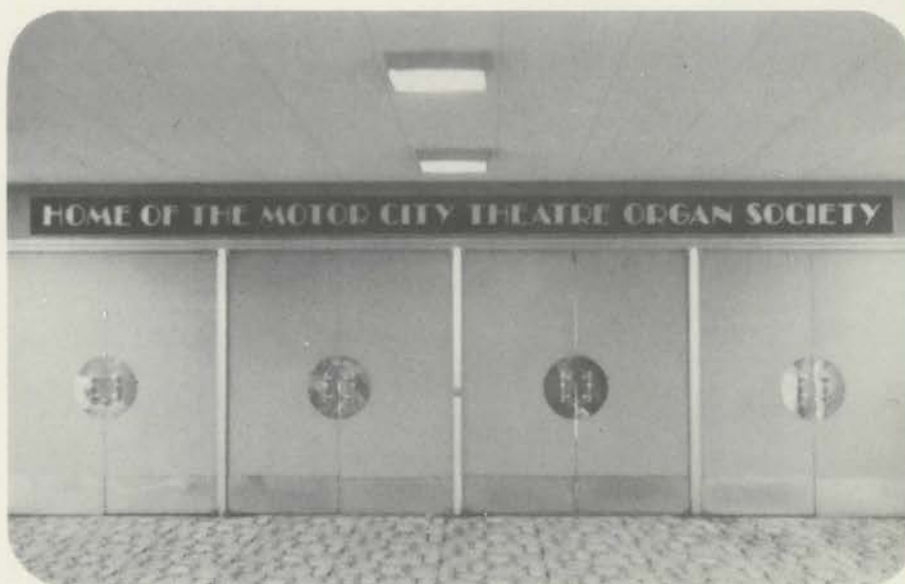
at the organ in February. Both John and Lance are seventeen years old and Motor City is proud to have such talented young artists as members. These programs now attract an audience of 100-150 listeners every month.

Dave and Jo Lau brought their synchronized slide and tape show of last year's ATOS Organ Safari to

the Royal Oak Theatre for the January Fourth Sunday program that also featured Rupert Otto in his first appearance at the 3/16 Barton.

The artist for our Fourth Sunday presentation in February at the Royal Oak was Lou Behm.

At a special chapter meeting on February 6, our membership voted



This sign welcomes patrons to the Redford Theatre, home of the Motor City Chapter for the past 2 1/2 years. If the fund-raising drive is successful, it will become a real home for MCTOS and the Barton Organ.

(Don Luskwood Photo)

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in favor of purchasing the Redford Theatre. The purchase would include, in addition to the 1500-seat theatre, two parking lots and several stores and offices. A fund-raising drive is now under way to obtain the necessary capital.

Gaylord Carter's two-night appearance at the Royal Oak Theatre in February, with the Buster Keaton film *Steamboat Bill, Jr.*, was very well received by the enthusiastic audiences. The print was excellent and Gaylord's playing has probably never been better. Enthusiasm and Gaylord Carter seem inseparable.

DON LOCKWOOD

NIAGARA FRONTIER

Another year another election. The following officers were reelected. Randy Piazza, chairman; Elwyn Guest, secretary; Chester MacRae and Albert Wright directors for three years. Newly elected are Harry Cousins, vice chairman; Roland Riegle, treasurer; Paul Locke, director for three years.

Neal McDonald has resigned as director and Eugene Upper has been appointed to serve out his term. Other directors whose terms did not expire and will help guide the chapter through 1977 are Greg Gertner, Ken Martin, Irv Toner, Tom Van-Brocklin and Steve Crowley.

Jean and Bob Flierl, long-time chapter members, have hosted many chapter activities over the years. Bob, former chapter chairman and regular convention goers for many years have purchased a year-round home in Fort Meyers, Florida. They have decided they could stand the torrid Florida summers better than the frigid Buffalo winters. Sorry to see them leave but we wish them the best of luck.

So you didn't get your *Silent Newsreel*? Jim Meyers who has done such a fine job as editor of *Newsreel* has found it necessary to resign as editor because of a conflict with his work schedule. Neal McDonald at whose home the *Newsreel* has been published for several years can no longer find the time to carry on because of other interests. So we thank these two members and the many others who helped them over the years for a job well done.

Roy Simon has been appointed to take over the duties of *Silent Newsreel* editor and house the editorial office in his home. Because of the blizzard of '77 and the blocked highways, Roy has been unable to move the equipment to his home. We hope you will soon start receiving your *Silent Newsreel*.

Because of the winter storms and bad road conditions we were unable to obtain coverage of the Colin Cousins concert at the Riviera in January.

Dick Smith was back to play his annual concert for the chapter at the Riviera on February 16. This is one concert I did not wish to miss but again I was over-ruled by the weather. However, I feel sure Dick did his usual fine job.

On a pizza parlor menu in California, on letterheads and envelopes from different parts of the country, I have seen reproductions of the beautiful Riviera theatre organ console with the two indiscreet ladies painted on each side of the keyboard. It's a nice feeling to think that so many chose this console to grace their letterheads and menu. I understand this was the fourth ivory console built by Wurlitzer, but I can find no record as to whether ladies adorned the other three consoles, or where they were shipped.

Rex Koury, who has made such a

great hit with the Riviera crowd, will be back on March 23.

Another first at the Riviera will be Ron Rhode on April 20.

STEVE CROWLEY

NOR-CAL

One objective of our chapter is to report our activities more faithfully in this section. The lack of news from Nor-Cal did not mean we have been inactive since hosting the 1975 Convention. Many fine artists have performed for our enjoyment at the numerous installations in the San Francisco Bay area.

As the new year unfolds, the membership reluctantly allowed our five term chairman, Warren Lubich, to retire and devote more time as a professional organist coupled with his full time medical research occupation.

Dick Clay advanced from vice chairman to chairmanship. Jim Dunbar fills the vice chairman post. Our faithful treasurer, Etta Nevins, and secretary, Isaleen Nadalet, continue to perform these important functions.

Dave Reese organized at the Bella Roma Pizza Parlour in Martiniz for our December meeting. The program and his artistry were equal to, and better than, his performance during the convention. So, many of you know we had fine entertainment.

Our January 30 meeting was in Cupertino at the Monte Vista High School to enjoy an unusual 1½ hour slide show presented by Steve Levin, president of the Theatre Historical Society. He traced the history of theatres from the store style of 1900 to the magnificent palaces of the '30s. Architects and their styles of design and decoration were presented by excellent photographic displays of interiors and exteriors of these in-



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(L to R) Gordon Walker and Judd Walton congratulate Steve Levin on his entertaining slide show, featuring movie palace history.

stitutions. The restoration of the Paramount Theatre in Oakland was detailed with the before, during, and after photos proving what a huge cleaning and refurbishing job was done. The excellent presentation is recommended to other chapters. Following the Levin presentation, we journeyed a few blocks away to the home of Bob and Donna Baese to enjoy refreshments and the well-voiced 2/10 Wurlitzer. Jack Gustafson welcomed us with his artistry at the console. The organ was kept busy the full afternoon by many members making beautiful music on a fine home installation.

The next meeting is set for March in the East Bay at the homes of Judd Walton and Norm Lippert.

Nor-Cal will sponsor two upcoming public concerts. Ron Rhode will appear on April 3, at the Capn's Galley in Redwood City. On May 20, Dennis and Heidi James will perform at the Avenue Theatre in San Francisco.

On your next visit to the Bay Area you are cordially invited to join with us in our activities. Here are some

persons you may telephone to obtain information on events, locations, and perhaps transportation.

San Jose Vicinity

Dick Clay — (408) 296-0079

Jim Dunbar — (408) 867-1095

San Francisco Vicinity

Bob Vaughn — (415) 564-6652

Oakland Vicinity

Duke Wellington — (415) 526-8690

JIM DUNBAR

NORTH TEXAS

Even though the January meeting ended in a snowstorm, the first in this part of Texas in about five years, attendance for the first meeting of the New Year was way above the norm. Seems like every member came and brought a guest. But then, with an attraction like John Landon and his great presentation on Jesse Crawford, who could stay away, even with the threatening weather? The audience sat spellbound in the Organ World's auditorium while John, the Jesse Crawford tapes and the slides brought back fond memories of the Poet of the Organ. This

writer grew up in New York during the heyday of Jesse Crawford and the theatre organ. Even the weather added to the nostalgia and a full appreciation of Mr. Landon's presentation. The meeting, was a real 4-star session.

Not so for the February meeting, mainly because of the poor turnout for an important session like election of officers. However, the meeting was by no means a flop. Chairperson Lorena McKee presided in her usual capable manner for the election of officers, after a few items of other "old" business. The nominating committee, chaired by Richard Nichols, presented their slate of officers recommended for the next year. Of course, with the chairman-elect position, Jim Peterson automatically became chapter chairman. Charles Evans, the dean of Dallas organists, was elected chairman-elect. Eric Parker took over the chores of the secretary-treasurer from Doris Garrett, who received a standing ovation, and the heartfelt thanks of the chapter for her many years of fine service in the position. Doris "did not choose to run" this year because of some health problems. Eric has a real challenge in trying to fill Doris' shoes in the job of secretary-treasurer, which is really a key position in the success of the chapter. Without all the necessary correspondence, dues collections, fiscal chores and other details of the job, the chapter would find it hard to operate.

Lew Williams, our favorite up-and-coming young organist, was elected to the job of program chairman. Lew should do a real good job in that position what with his contacts in the organ field all over the world. Earl McDonald was elected to the post of membership chairman.



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DON BAKER

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After the election of officers, Lorena presented the gavel to incoming Chairman Jim Peterson, who thanked her for her capable handling of the position for the past two years. Lorena, too, received a standing ovation from the group and was given a vote of thanks for a job well done. Jim thanked the outgoing officers for their service and then outlined some of his plans for the new year. He chaired a session which generally reviewed the purpose of the chapter and then presented an outline of possible activities to fulfill those purposes. Among the points Jim discussed was the need for a permanent "home base" for the chapter, preferably a location suitable for theatre organ concerts, and hopefully with a theatre organ installed and working, through the efforts of the chapter members and their skills. He also pointed out the educational benefits of such a program and emphasized that to be successful, it required participation by all members. Several possible locations were discussed, and some sources of theatre organs for chapter installation were discussed. Jim also discussed the possibility of more frequent meetings, both formal and informal, concert-type and technical sessions, where members could learn theatre organ craftsmanship as well as musicianship, and simultaneously open the way to a lot more pleasant listening for theatre organ enthusiasts. Jim has done a lot of thinking on the chapter possibilities and has arranged his professional schedule (Jim's a professional pipe organ designer, technician and installer) so that he can devote maximum time to the activities of the chapter. With his guidance, 1977 should be a banner year for the group.

JOE KOSKI

OHIO VALLEY

The chapter had an enjoyable meeting in December at the home of Jack and Joan Strader, featuring their 3-manual Wurlitzer, which was originally installed in Cincinnati's long-demolished Paramount Theatre. Organist for the afternoon was Esther Hanlon, a long-time Cincinnati pro. Esther has played on practically every Cincinnati radio and TV station in past years, in numerous supper clubs, and even had her own band for a time. Having achieved a successful career as a professional entertainer, she decided to go back to school; and went all the way, earning a PhD in improvisation at the University of Cincinnati College Conservatory of Music. She provided an interesting and varied program, using a soap-opera type skit to demonstrate the value of correct musical accompaniment to silent films and also showing her ability at improvising on popular song themes. Open console, always popular on Straders' Wurlitzer, followed Esther's portion of the program.

The following announcement doesn't give us much pleasure to make, but we thought that we should, in order to squelch any possible rumors and provide full information to everyone. As some readers may know through contact with Ohio Valley Chapter members, we had planned on holding the dedication concerts for the former Albee Theatre Wurlitzer now installed in UC's Emery Auditorium on April 29 & 30, 1977. Last July, when our article was published in THEATRE ORGAN and we set the concert dates, we were certain beyond any doubt that the organ would be ready this spring. At that time no one could foresee that

the winter of 1976-77 would be one of the worst ever recorded, with its resultant natural gas shortages. Beginning in December, 1976, Emery Auditorium was put on gas allocations and the temperatures began to drop, but no one gave it much thought. Working conditions just weren't quite as comfortable as before. When the gas crisis hit the East and Midwest in January, it hit us full force, as all gas supplies to Emery cut off completely. All water pipes, heating lines, and even sprinkler system pipes were drained to prevent bursting, as the temperature in the building dropped below freezing. We were told that there would be no gas at all until April and that it was doubtful even then. Quick conversion of the boilers to oil or coal was not possible. Since we were not assured of having gas even at concert time and were in the final stages of work on the organ; regulation, tuning, and trouble-shooting, we decided that it would be best to postpone the opening concerts. It's hard to tune and trouble-shoot an organ in below freezing temperatures and expect it to sound like much when it finally warms up. Work continues where possible by a hardy crew clustered around space heaters. A late spring concert would run into conflicts with other local musical and cultural events of long standing, and summer just isn't a good time because of vacations. Early fall gives us conflicts with the Cincinnati Reds baseball games, as this is World Series country, so we have set our opening concerts for October 21 & 22, 1977. UC will have a special opening program on October 23, 1977. We'll provide more information on the upcoming event in future columns.

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Ron Graham at the Hammond during the January meeting at his home in Brighton.

ROCKY MOUNTAIN

On January 30, 1977, the chapter had a "plug-in" organ party at the home of member Ron Graham in Brighton, Colorado. It was a lovely sun-shiny day but "ya can't plug 'em in outdoors" so Ron's house was packed with 24 guests 'n cookies n' punch n' cheese, etc.

The concert by Ron Graham was a well-rounded program of pop, jazz, show music and a couple of lovely old church hymns. Ron had just acquired his Hammond enclosed in a beautiful ebony case. His use of reverb and percussions was artistically done. A piano-organ duet of "Maple Leaf Rag" with Ron on organ and one of his students, John LaPont, was one of the highlights of the program.

The concert was preceded by a short business meeting headed by our new chairman, Don Wick. Don introduced the other new officers — Vice Chairman Fred Riser; Secretary Frank R. Gandy; and Treasurer Bill

Arthur. Our director, Duane Searle, recovering from a "Gig" in the hospital, returned home to recoup and could not make this concert and meeting. Get back to us soon Duane.

Photographic work is being done on Bill Arthur's Marr & Colton installation in his home, and also on Fred Riser's Wurlitzer at what we lovingly call "Organ City" out in Henderson, Colo. They will be ready



Bill Johnston and "The Mickey Mouse March," during open console at the Graham home.

with stories by next edition.

We have programs planned for just about every month up to June of this year. The new officers have clenched their teeth and fists to make this the best year ever.

FRANK R. GANDY

SIERRA

Late in October, via chartered bus and private cars, sixty members made our third trek to Scotty's Castle in Death Valley. It was the usual fun trip from the time the bus left Sacramento until its return. Emil Martin played a wonderfully varied concert on the Welte theatre organ at the Castle, and the National Park employees were our very enthusiastic guests. Many had never heard the organ. Dale Mendenhall, past chairman, arranged the trip and it's for certain he'll be asked to do it again.

One-hundred-twenty-four members and friends filled the dining room of the Sheraton Inn (formerly Carl Greer) on Sunday, December 12, for our annual Christmas party. The holiday spirit was much in evidence as the group began to assemble about three o'clock. The Robert Morton was willing and able, and for two hours we relaxed at the beautifully decorated tables while members took turns at the console. It's surprising how many fine organists are developing among our members. A "Name That Tune" contest taxed a few minds and several contestants won prizes from jewelry to theatre organ records. House organist Clyde Derby was our "orchestra" for the game and also kindly helped many members with registration at the big console. After a delicious dinner, the new officers and board were introduced: Art Phelan, chairman; Jim Hodges, vice chairman; Charles Zell, treasurer; Betty Wilmunder, secre-

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tary; and John Carleton, James Welch, Sr., and Hal Wilmunder new board members. Three members, Bob Longfield, Paul Siglin and Larry Weid, were given lovely wall plaques for past services to Sierra Chapter. It was long past eight o'clock when the last guests left for home. Much thanks must be given to Cindy Carleton and her hard working committee for a most successful party.

Despite cold weather and the Super Bowl on TV, more than 200 members and fans arrived at Grant Union High School for the concert on January 9 by one of our favorite organists, Dave Reese of the Bella Roma Pizza eatery in Martinez. An excellent organist with a bubbling humor and unflappable personality, Dave is one of the "beautiful organists." The auditorium was cold — boiler trouble; and someone had inadvertently reset his carefully arranged combinations, but that didn't stop Dave from playing a concert without a flaw. In a bit of "half-time" fun, Dave indulged in some clowning with Carroll Harris and a silly looking bird-marionette. Dave has to be seen as well as heard and it's surprising that he is not one of the country's most "in demand" concert organists. He's truly a fine artist.

KEYZANPEDALS

SOUTHERN ARIZONA

The first quarterly meeting was held for our year in February. The big news was a report given by Lois Seamands on a possible installation of a theatre pipe organ, if our chapter becomes the owner of one. The committee has been busy running down any and all leads for a proper home for the organ. The Tucson Temple of Music and Art, on South Scott Street in this city, a small the-

atre of 929 seats (including the balcony) is equipped with two side chambers and an overhead echo chamber which at one time accommodated an organ that was moved and destroyed for scrap during the Second World War. The Temple is again being used for stage productions and chamber-music concerts. It will be 50-years-old this year. The new managers, a youthful group, are much interested in the placement of an organ in their theatre.

In March, Karen Claus of New York City will be appearing as a soloist with the Tucson Symphony at the Tucson Community Center. The next day Karen Claus and one of our honorary members, Lon Hanagan, also of New York, will give a program of song and Lon's special styling of solo-type theatre organ music. This will be held at Seamands home on their 650 Conn and pipes, a very theatrical sounding installation. Donations are to be used for our future organ courtesy of Karen and Lon.

Our February program was highlighted by a talk by Grant Hill, a "musician's librarian." Long gone out of print tunes, both popular and classical, are Grant's specialty. Hill, at one time, had 82,041 tunes very precisely indexed, but now they run to over 100,000. Mr. Hill, a retired insurance executive and a member of Southern Arizona Chapter, started his collection in the 1920's, while working in London. Being married to a French born classical pianist helped get him "hooked" in setting up her music file. Hill, an honorary member of the local musicians union became so by being helpful in supplying 'requests' to any and all musicians both professional and amateur. Upon receiving a call for some tune or tunes, Grant looks them up and gives out the music. He also says,

"if you can't learn this or copy it in ten days, you don't deserve to have it." They always take the music and he always gets it back.

The correct title is very important as everything is filed on 3 x 5 cards.

After the talk, refreshments were served, and a program was given featuring Julia Smith, the writer and Lynn Staininger played on Lynn's Lowery console model followed by open console.

BOB HIGH

VALLEY OF THE SUN

Our January meeting was held in the auditorium at Phoenix College. The chapter has begun restoration work on the college's 2/10 Wurlitzer theatre pipe organ. That evening Al Davis, Phoenix College Music Dept., gave us a brief history of the Wurlitzer organ now installed in the auditorium.

The organ was originally installed in the Rialto Theatre in Phoenix in 1922. Sometime in the 1940's the theatre was destroyed by a fire that left only the stage and pipe chamber standing. The organ incurred water damage while it sat in the fire damaged building, since there was no roof covering the organ. The organ then was stored in various places.



Valley of the Sun is now restoring this 2/10 Wurlitzer at Phoenix College.



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#3 Solana Beach, 4/20 Robert Morton, 113 S. Acacia St.

In 1947 the organ was given to Phoenix College and it was installed in the auditorium where it is presently located. At the time of its installation, the organ was barely playable and could only be heard four rows back in the room.

In 1963 Al Davis and the college music department were given the go-ahead by the college to begin restoration on the organ. Finally in 1971 the organ became partially playable. Many hours have since been put in on the organ and at our meeting we were shown what the organ is capable of now. During our open console time, Organ Stop organist Ron Rhode honored us by playing the Wurlitzer.

Our chapter is currently holding work sessions on Sunday afternoons at the college auditorium.

The February Valley of the Sun meeting was held at the Allen Piano and Organ Company in Phoenix. About 35 attended the demonstration given by Ken Schroeder of a beautiful Allen digital organ. Ken demonstrated the organ's capabilities wonderfully with such tunes as "Deep Purple" and "Misty." Our group really enjoyed Ken's demonstration and a chance to try out the organ during open console.

Our chapter was very proud to

present a Ron Rhode concert on the Allen digital theatre organ in February at the Phoenix College Auditorium. All profits from the concert will be used to finance the restoration of the Phoenix College Wurlitzer theatre pipe organ. Cosponsor of the concert was the Phoenix College Music Department.

JANICE PERRY

WOLVERINE

Our first meeting in 1977 was held in conjunction with Motor City's Second Sunday performance at the Michigan Theatre in Ann Arbor on January 9. Organist for the morning was John Lauter, who at the age of 17 is showing an amazing understanding of the theatre organ. Beginning with "Another Opening, Another Show," from *Kiss Me Kate*, John led us on an orchestrated tour of the 3/13 Barton with pieces from *The Fantastiks*, contemporary selections by the Carpenters, standards like "Vanessa," and the rarely heard "If I Ruled the World." There was an average turnout of mainly Wolverine and Motor City members.

The February meeting was held at the Mert and Rita Harris residence in Troy on February 20. Mert has the organ that was originally installed



Mert Harris in the organ chamber of his now 3/14 Wurlitzer. (Ed Corey Photo)

in the Glen Falls, N.Y., Paramount Theatre, one of the last 3/11 Wurlitzers built. He has meticulously installed the organ in what used to be his attached garage and has added three ranks. An informal party-meeting was had in lieu of the usual formal concert. Some of the people who played were Donna Parker MacNeur (recovering from a bad car accident), Fr. James Miller, Gladys Nancarrow, Lois Page and Gary Montgomery. A crowd of 44 filled Mert's house to near-capacity.

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