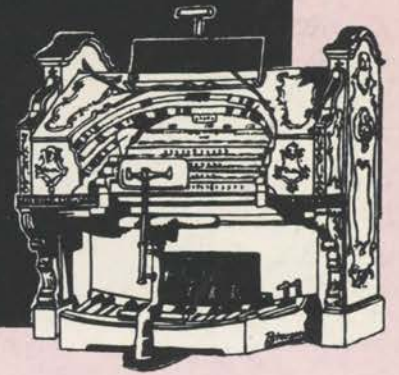


# THEATRE ORGAN



December 1977/January 1978



**Journal of the American Theatre Organ Society**



# Bring this poster to life in your own home!



**Close your eyes. The nostalgia of The Mighty Wurlitzer can live again in even the smallest living room. The incredible new Spinnet Model 625 Organ by Wurlitzer will do it!**

It has long been our ambition to recreate some of the outstanding playing features and sounds of The Mighty Wurlitzer in an electronic home organ. With today's Model 625 Total Tone Organ, we are coming closer. For example, the 7½ octave Tibia range is beautifully scaled and balanced, the solo instrumental sounds are orchestral, the percussions authentic. The playing thrill is there!

**TOTAL TONE . . . THE TOTAL DIFFERENCE**—Just when you think you are getting all the color and power the basic organ can produce, you can bring in the remarkable space-filling Total Tone Modulation. Every sound is suddenly layered, multiplied and expanded. Total Tone Modulation, with Orchestral Presence and special Leslie Speaker system, can add a unique opulence of sound to every registration. And there's a new third keyboard Orbit Synthesizer that ranges all the way down to 32'. The Synthesizer sounds can be coupled to the upper keyboard and played through the Leslie Speaker System, too!

**BIGGEST RHYTHM SECTION IN WURLITZER HISTORY**—There are more automatic rhythm choices . . . more rhythm sounds, more current beats, and the added versatility of cancelling snare and cymbal sounds from rhythm patterns. There's even Toy Counter rhythm, which follows you, and an automatic rhythmic bass riff. No "robot drummer" effects here. This is sparkling orchestral rhythm sound and style.

**EASY-PLAY/PROFESSIONAL FEATURES**—Touch Tone Memory Chords, Pedal Memory, and Dancing Chords are easy-play features (the pro's tell us they use them too). With so much going for you automatically, you can really explore the magnificent sounds in the organ itself!

**EXPERIENCE WURLITZER TOTAL TONE**—We invite you to visit your Wurlitzer Organ Dealer to see the new Total Tone Model 625 . . . Better yet, hear it, play it and *feel* it!

**SPECIAL VALUE:** A 21x39-inch full-color poster of The Mighty Wurlitzer of yore, the perfect decoration for your music room, a valuable collector's item for lovers of the Golden Age of Theatre Organ. Only \$3.50 including postage and handling. See coupon below.

## WURLITZER®

403 East Gurler Road, DeKalb, IL 60115  
For \$3.50, enclosed, please send me, post-paid,  
your Mighty Wurlitzer Commemorative Art Poster.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

I am interested in Wurlitzer Model 625. Please  
send name of nearest dealer.

I own a \_\_\_\_\_ organ.

Offer good only  
in U.S.



ATOS National Membership is \$15.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$2.50. Make check or money order payable to ATOS, and mail to P.O. Box 1314, Salinas, California 93902.

**Editorial Address**  
THEATRE ORGAN  
P.O. Box 1314  
Salinas, California 93902  
Phone: (408) 663-3238

**Advertising Address**  
ATOS Advertising  
2231 North Burling Street  
Chicago, Illinois 60614

**ATOS Corporate Office**  
ATOS  
6900 Santa Monica Boulevard  
Los Angeles, California 90038

**Office of the President**  
Ray F. Snitil  
2849 14th Ave. S.E.  
Cedar Rapids, Iowa 52403  
Phone: (319) 364-3464

**National Headquarters**  
ATOS  
P.O. Box 1002  
Middleburg, Virginia 22117  
Phone: (703) 554-8321

**National Officers**  
Ray F. Snitil, President  
Erwin Young, V.P. — Treasurer  
Riedel West, Secretary

**National Board of Directors**  
Thomas Landrum  
William Rieger  
Robert Van Camp  
Riedel West  
W. "Tiny" James  
Betty Mason  
Richard C. Simonton  
George F. Thompson  
Paul Abernethy, Past President

**Curator**  
Paul Abernethy  
Campus Box 2213  
Elon College, North Carolina 27244

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

THEATRE ORGAN (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a nonprofit organization, Ray F. Snitil, President. All rights reserved. Entire contents copyrighted © American Theatre Organ Society, Inc., 1977. Office of publication is P.O. Box 2329, Livonia, Michigan 48151.

POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Circulation Department, Box 1314, Salinas, California 93902.

# THEATRE ORGAN

JOURNAL OF THE  
AMERICAN  
THEATRE ORGAN  
SOCIETY

VOLUME 19, NUMBER 6

DEC. 1977 / JAN. 1978

## features . . .

- 5 The Coronado, Rockford's Wonder Theatre . . . Bob Schmoock
- 9 Home Organ Festival — Bigger Than Ever . . . . . Hal Steiner
- 12 Chauncey Haines, The Era of Rediscovery (Part III) . . . Stu Green
- 18 Silent Movies Weren't Silent. . . . . John Muri
- 20 Hector at the Alabama . . . . . Jo Ann Radue
- 21 Kompleat Silent Movie Show . . . . . Elmer Fubb
- 26 OK City, a New Chapter . . . . . Paul Haggard
- 35 The Byrd, Richmond's Historic Theatre. . . . . Miles J. Rudisill
- 37 Atlanta '78. . . . . James K. Jobson
- 39 Shea's Buffalo Gets Federal Grant
- 39 Pizza Organ in Fort Wayne
- 46 Carl Greer Inn Changes Again

## technical . . .

- 27 Questions and Answers . . . . . Lance Johnson

## departments . . .

- |                                   |                           |
|-----------------------------------|---------------------------|
| 4 The President's Message         | 28 Vox Pops               |
| 11 Book Review                    | 40 Closing Chord          |
| 16 Nugget's from the Golden Years | 42 Letters to the Editors |
| 19 Dinny's Colyum                 | 47 Chapter Notes          |
| 22 For the Records                | 69 Classified Ads         |

## Cover Photo

The Coronado Theatre, Rockford, Illinois, celebrated its 50th Anniversary in October. See story starting on page 5.

BILL LAMB PHOTO

ATOS  
ARCHIVES / LIBRARY



## PAST PRESIDENTS

Richard Simonton  
Feb. 1955 — Oct. 1958

Judd Walton  
Oct. 1958 — July 1961

Tiny James  
July 1961 — July 1964

Carl Norvell  
July 1964 — July 1966

Richard Schrum  
July 1966 — July 1968

Al Mason  
July 1968 — July 1970

Stillman Rice  
July 1970 — July 1972

Erwin A. Young  
July 1972 — July 1974

Paul M. Abernethy  
July 1974 — July 1976

## HONORARY MEMBERS

1959 — Jesse Crawford

1960 — Fanny Wurlitzer

1961 — Mel Doner

1962 — Leonard MacClain

1963 — Eddie Dunstedter

1964 — Reginald Foort

1965 — Dan Barton

1966 — W. "Tiny" James

1967 — Erwin A. Young

1968 — Richard C. Simonton

1969 — Judd Walton

1970 — Bill Lamb

1971 — George and Vi Thompson

1972 — Stu Green

1973 — Al and Betty Mason

1974 — Lloyd E. Klos

1975 — Joe Patten

1976 — Floyd and Doris Mumm

1977 — Les and Edith Rawle

## President's Message

*Thanksgiving Day has been celebrated and everyone is looking forward to the Christmas and New Year festivities.*

*Many chapters are scheduling their annual meetings with special programs and holiday parties during this month. There is always a good feeling among ATOS members who are brought together because of our one main reason — the love of the theatre organ. During these get-togethers, the accomplishments of the past year are reviewed with a great sense of satisfaction and the plans for the coming year are looked upon with anticipation.*

*Also, at this time of the year, chapters are electing their officers for the coming year. The members you will select as your leaders have indicated their willingness to serve and they deserve your complete support. Give them all the assistance you can — physically and morally.*

*Chapters will be receiving a form from National Headquarters requesting information about the new officers. Please complete it as soon as possible and return to Headquarters so that an accurate list can be compiled by February 15, 1978.*

*ATOS dues for 1978 are now payable. Members of chapters should pay both their national and local dues to their chapters. Those who do not belong to chapters should remit to P.O. Box 1314, Salinas, CA 93902.*

*The Atlanta convention committee is working hard and formulating the programs and arranging the other festivities for the 1978 convention. It should be another great one. Don't forget to mark your calendar and prepare for July 9-13 in Atlanta.*

*Your National officers, Board of Directors and the THEATRE ORGAN staff wish all of you —*

*A MOST JOYFUL CHRISTMAS AND A HAPPY AND PROSPEROUS NEW YEAR.*



*Sincerely,*

*Ray F. Snitil*  
RAY F. SNITIL





Anniversary day marquee. (Bill Lamb Photo)

# THE CORONADO

## ROCKFORD'S WONDER THEATRE

by Bob Schmoock

**T**he Coronado, "Rockford's Wonder Theatre," a landmark of downtown Rockford, Ill., celebrated a major historical milestone by presenting two shows on October 9, 1977, for its 50th Anniversary. Both performances played to a full house.

Construction of the Coronado began in 1925. After construction of the foundation was completed, the steel skeleton was erected. And what a structure it was! Four hundred tons of structural steel went into it. Five roof trusses, each 116 feet long, 14 feet high and weighing 14,000 lbs., are supported on ten steel legs. The concrete balcony rests on a massive steel frame work. A ten-ton plate girder supports the structure above the proscenium arch.

After the steel frame, roof and outside brick-work were completed in the spring of 1927, the interior designers erected scaffolding and finished the inside of the building with the plaster castings and sculptures.

By September 27, 1927, according to one newspaper account, "Workmen rushing on double shifts are expending every effort to have Rockford's \$1,500,000 Coronado Theatre open to the public early in October." Mrs. Anne Johnson Linden said many of the delicate colors were applied as foil so thin that "it would turn to dust if you rubbed it between your fingers." Mr. Van Matre, president of the company which built the Coronado, said of the architect, Frederie J. Klein, of Peoria, "De-

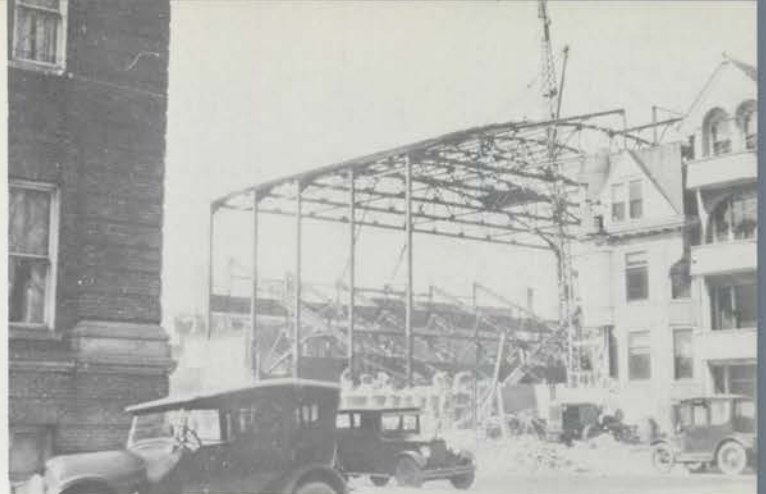
signing a theatre of the magnitude of the Coronado is a stupendous task, one which requires months of study, research, and genuine inspiration. Mr. Klein gave his best to the Coronado, and it stands today as a monument to him."

While the construction was taking place, a contest was organized to choose a name for the new theatre. By May 4, 1927 the name "Coronado" had been chosen. The literal translation of the Spanish word "Coronado" pertains to coronation or the act of crowning. Francisco Vasquez Coronado was a famous Spanish explorer who came to the New World in 1535 and explored parts of what is now New Mexico and Arizona. The slogan "Rockford's Wonder Theatre," was also a





Many hundreds of musicians have been hoisted into view on the orchestra lift being formed here. Dressing rooms are beneath stage to left.



The huge steel skeleton of what was to be the Coronado.

prize winning entry in the contest that drew more than 3000 entries.

The interior of the theatre almost defies description. From the ornate lobby to the immense and sweeping grandeur of the proscenium, the motif is mostly that of a Spanish Village. Even the ticket booth is unique in design.

On October 9, 1927, the doors of the Coronado opened for the first time — the public's first opportunity to see what had been talked about for weeks. There were hundreds and hundreds of light bulbs in every cove and arch. A deep blue border completely surrounded the auditorium ceiling, and stars twinkled in a deep blue sky, while fleecy clouds floated overhead. These were sights never before seen in Rockford. The "Wonder Theatre" certainly lived up to its name. To top off the grand opening, the 4/17 Barton, played by Ralph Brigham, added its sound to the stage band, Dan Garry and his Playboys, and Archie Short and the Coronado Symphonette in the orchestra pit. Over the years, greats of stage and screen, and later radio and TV, would be performing on the Coronado stage. With the advent of "talkies," the organ ceased to have a major role in programming. Occasional stage shows were presented and once in a while, the organ was used for a New Years Eve sing-along.

Rockford Enterprises with W.N. Van Matre, Jr. as president, operated several theatres in the Rockford area under the name of Great States Theatres. Louis St. Pierre was managing director until 1948, George Contois was assistant manager and Henry Hanson was publicity director. (Henry still distributes posters for LOLTOS and occasionally works backstage at the Coronado.) Mr. Van Matre passed away in 1953, but

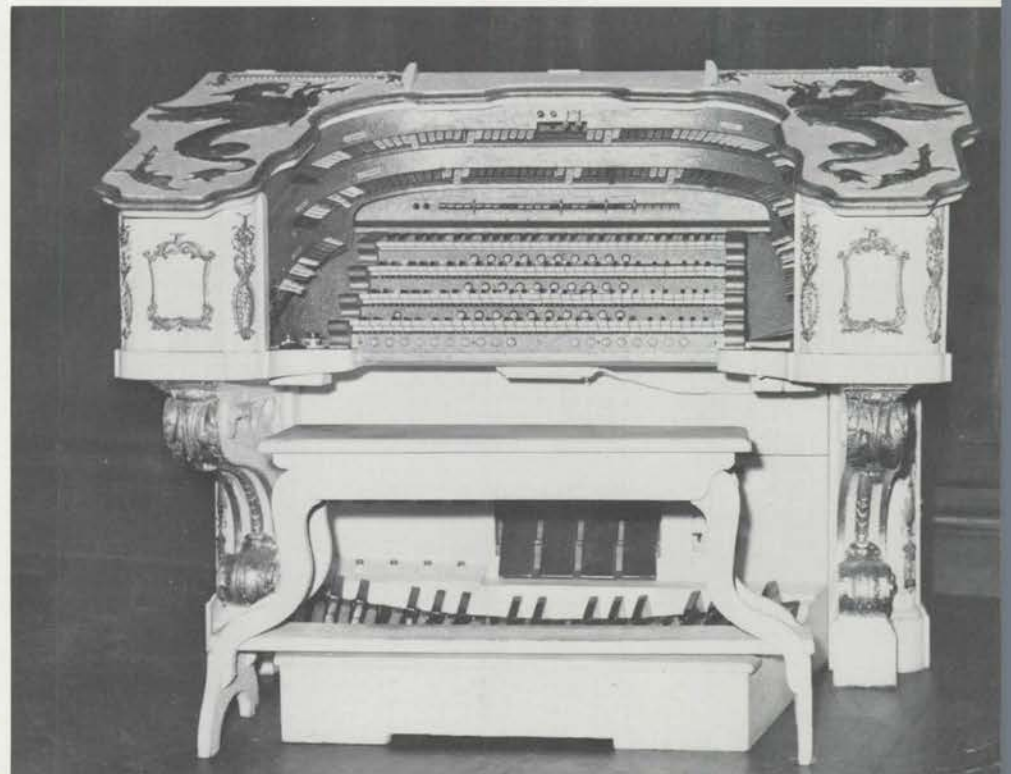
his widow retained ownership until 1970, when Kerasotes Theatres, a Springfield, Ill., based firm, purchased the Coronado. As Dennis Morlan, Kerasotes Northern Illinois district manager puts it, "Kerasotes is not in the business of closing theatres." Russell Stevenson was hired as manager, and remained in that post until his retirement in 1976, when his daughter, Mrs. Paula Christianson took over the duties. The Kerasotes people have improved the theatre with new carpeting, relamping, cleaning and an on-going program of good maintenance practices. The theatre is the home of the Rockford Symphony Orchestra and the Rockford Community Concert Association, and hosts numerous stage presentations that require an auditorium of 2500 seats.

In 1970, Orrill Dunn and George Smafield, Rockford members of

CATOE, approached the new owners, and received permission to restore the Barton pipe organ. The first public concert was held in 1971. In 1964, a group had done some work on the organ, and when their shows were not financially successful, they "borrowed" seven ranks of pipes to cover their losses. Consequently, the first concert was performed without some of the pipes. At present, all pipes have been replaced and the organ is back to its original size. Tonally, the organ is even better than on opening day because of relocation of some pipes and percussions. The Barton organ, built by the Barton Musical Instrument Co. of Oshkosh, Wis., is referred to in early advertising as "the Golden-Voiced Barton Organ." Later ads refer to the Grande Barton Organ or the Barton Grande Organ. After staging several shows under the

The Barton console, originally gold with red trim, now white with gold trim.

(Bob Schmoock Photo)







Dennis James opens the show with organ overture. (Bill Lamb Photo)



Right side of auditorium with towers and turrets of Spanish village. (Bob Schmoock Photo)



Harry Koenig entertains in the lobby. (Bill Lamb Photo)

CATOE banner, Land of Lincoln Theatre Organ Society of ATOS was chartered in 1973, and has continued the work.

As October 9, 1977 approached, the realization that the Coronado was about to celebrate a very important birthday brought about plans to as-nearly-as-possible recreate the opening program. Plans started one bitter cold night in January, 1977 with the appointment of committees. As the weeks sped by, talent was booked, the symphony orchestra arranged for, and the organ was given its final touches. LOLTOS members painted the dressing rooms, and Assistant Crew Chief Bob Tuttle rebuilt both of the remaining grand pianos (there were three).

On June 28, early arrivals to the "Chicago '77" Convention were

treated to the beginning efforts to have the theatre presentable for the Anniversary. All lights and stage equipment is working as originally installed, and the theatre is clean. No coal was ever used to heat the Coronado. City steam and in later years, gas heat kept everyone comfortable. In August the City Council gave permission to close the street in front of the theatre on October 9, and the Mayor proclaimed the week of October 9, Coronado Anniversary Week. Antique car buffs agreed to display vintage cars in front of the theatre. By 1 p.m., people were lined up three-quarters of the way around the block and at two o'clock, the grand old house was jammed to the eaves. Dennis James opened the program with the first song played at the Coronado, "In A Little Spanish Town." He continued with a 1927

ATOS member Vic Hyde does his thing on the calliope. (Bill Lamb Photo)

(Bill Lamb Photo)

Bobby Burgess and Cissy King give it their all in a 1920's dance routine. (Bill Lamb Photo)







View of the stage from center of auditorium beneath balcony.

(Neltz Photo)

newsreel and the silent Harold Lloyd classic *Safety Last*. Larry Guline and the Orchestra opened the second half of the program, followed by veteran stage personality Red Blanche as MC. He introduced the remainder of the acts, Vic Hyde, Roger and Shar, the Goetschi Bros., and finally, the featured dance team from the Lawrence Welk Show, Bobby and Cissy. At 7 p.m., the whole thing was repeated with another capacity crowd. Before both shows, Harry Koenig played beautiful music at the lobby grand piano.

The people of Rockford and the surrounding area have made it known that they wish the Coronado to remain just as it is; hopefully to celebrate many more birthdays in similar fashion.

Elaborate ticket booth carries out theme found in the lobby.

(Bill Lamb Photo)



The members of LOLTOS look forward with renewed enthusiasm to future work on the organ and in promoting the organ's home, the beautiful Coronado which still remains, "Rockford's Wonder Theatre." □



Doorman, member of Rockford's crack drum and bugle corps, The Phantom Regiment.

(Bill Lamb Photo)

## WE'RE NUMBER 1!

Junchen-Collins has installed more entertainment pipe organs than any other builder! Recent pizza organ installations include:

### MINNEAPOLIS

Cicero's #1, #2, and #3

### TORONTO

The Organ Grinder

### VANCOUVER

The Organ Grinder

### ST. LOUIS

The Old St. Louis Noodle & Pizza Co.

Call us for a quotation on an entertainment pipe organ for *your* home or business.

**JUNCHEN - COLLINS ORGAN CORPORATION**  
743 McHENRY AVE. WOODSTOCK, ILL. 60098 (815) 338-7180



HOME ORGAN  
FESTIVAL  
AT ASILOMAR

# Bigger than Ever!

by Hal Steiner



Diminutive Ann Leaf makes the Rodgers 340 console look even larger. She is shown acknowledging applause following her concert. (Stufoto)

Byron Melcher denies that he's opening a chicken take-out store, but following his Thomas concert he sure resembled a certain Kentucky Fried Colonel. (Stufoto)



This year's September home Organ Festival, held at Asilomar state park, attracted the most customers ever — 2500, according to Festival chairman Tiny James. Now in its 18th year, the "HOF" is quite unlike any other organ confab in that it is held in a woodland setting where the deer and the raccoons play. The distractions of a city location are entirely absent. The idea of a forest site for an organ show has shown consistent appeal over the years, to both attendees and the manufacturers who supply organs and players.

This year the attractions were 39 manufacturer-supplied musicians playing several models of 13 brands of organ. There were opportunities to hear the organs in concert at Merrill Hall (and by closed circuit TV relay in the 400-seat chapel when 1000-seat Merrill Hall filled up) and in the more home-like atmosphere of the showrooms.

In recent accounts of the Festival we complained of very tired feet from all the traipsing between showrooms. The Festival planners were listening; this year there was mini-bus service between showrooms.

One of the continuing popular features is the daily "Attitude Adjustment Hour." Despite the psyched-out nomenclature it's a free champagne party, during which many of the organists volunteer to pour. This year they poured 11,880 glasses of bubbly, and there is no truth to the rumor that about half were poured into the writer's goblet.

Organ manufacturers participating this year were Allen, Eminent, Conn, Thomas, Gulbransen, Lowrey, Rodgers, Wurlitzer, Yamaha, Hammond, Farfisa and Kawai. There

was a trend toward including veteran keyboard artists, in contrast with former years' tendency to depend largely on newcomers, who often displayed lots of flash but not great depth. Thus, Ann Leaf (Rodgers), Gaylord Carter (Kawai), Byron Melcher (Thomas), Frank Renaut (Lowrey) and Weldon Flanagan (Gulbransen) were billed along with the Festival regulars and newcomers.

Because we are concerned mainly with the theatre organ features of electronic organ development, we'll concentrate on those aspects. Needless to say, the schism between theatre organ design and voicing and and the rock organ concept is wider than ever. Conn bridged the dilemma very neatly in their Martinique model by providing a switch which turns a mellow theatre organ ensemble into an old-fashioned Hammond B-3 sound. It may be sitting on the fence, but the idea is very practical in an effort to sell organs to those whose concepts never developed beyond the B-3. The Martinique has some improved theatrical voices, especially a Trumpet said to have been developed with the help of George Wright. The Allen company is making rapid strides, both tonally and mechanically, but has still to develop lush Tibia and Vox voices. Then — lookout! Rodgers is still the only firm to offer second touch (on order). Great improvements have been made in the Trio model and when Rodgers discovers the Lee Sundstrom improvements in the Tibia and Vox tonalities (as Lee has applied them to the Bob Power "Style 260" Rodgers) they'll be unbeatable. The Thomas is improving in the theatrical sense but much too





Dan Bellomy, following his concert on the Kawai organ. (Stufoto)



Dave Kelsey presented an exceptional concert on the Baldwin. Everything went well and his audience was most receptive. It was one of those rare "electric" moments too seldom experienced at concerts. (Nakahara Photo)

Jan Bordeleau exhibits much personal charm while introducing the new Eminent organ to showroom visitors. (Stufoto)



slowly. The tremos are better. Nearly all brands are determined to include a "piano" effect — before they have refined their organ voices to where they are convincing reproductions of their pipe forebears.

Most of the "jazz organ" models and some home models, are loaded with switches, dials, rocker keys and sliders on the side jambs or on the stoprail which call for an advanced instruction course to master (John La Duca, who played his concert on the new Eminent, is an expert in this area of complex switching arrangements). And the drawbar syndrome is still with us. One encouraging exception is Allen, which, despite the unchangeable aspects of computerized circuitry, has mastered the challenge of capture action for its combination buttons (the affected stopkeys go down when a button is pushed). In addition, all of its switching is done on the horseshoe stoprail, with no arrays of side jamb confusion. No doubt, Allen is a comer, thanks mainly to Dwight Beacham, whose efforts toward making the Allen easier to play and easier to listen to, are most appreciated by those who believe that theatre pipe values should be the goal before going off in other directions. Of course, Rodgers has had capture action for many years, and that firm is still among the leaders in the TO quality quest.

Too many brands seem to have opted for the gimmick route. Of course, these builders are not concerned with catching up with pipe technology and convenience; they are off on their own tangents, and they still may come up with something good. But the main thrust is in ear-catching devices which promote quick sales. One of these is the built-in synthesizer. It has promise, good and bad.

The over-use of mechanical rhythmic crutches during concerts was no credit to the performers. It must be a dilemma to a product specialist when he prepares a concert: should he play music or demonstrate the rhythmic gadgets, repeat choppers, tone distorters, self-playing capabilities for musical incompetents and automatic rhythm devices peculiar to his brand of instrument? It has to be a challenge.

The weather during Festival week was ideal; brisk but not chilling. The



Showroom scene. Wayne and Cheryl Seppala (left), Russ Butler and Ann Leaf (foreground) take in a Yamaha showroom demonstration concert. (Stufoto)



Weldon Flanagan, for 20 years a theatre organist in Dallas, made his initial appearance at the '77 Festival playing the Gulbransen Rialto II. (Stufoto)

Porter Heaps, veteran of the theatre organ's broadcasting days, checks out a new model in the Rodgers showroom. (Stufoto)







Rosemary Bailey entertains in the Hammond show-room. (Stufoto)

deer made many fleeting appearances but the raccoons hammed it up nightly with their floor shows designed to mooch goodies from the accommodating humans.

Were there any standouts? If audience acclaim is indicative the winner would be David Kelsey. Playing a Baldwin and piano spread-eagled, Dave's concert often sounded like the best moments of Ev Nourse and Frank Denke (Bay Area piano-organ favorites). His stylings and program caught the Festivaleers where they live.

Others who scored high in concert were Bob Birnstihl, Larry Vannucci, Dwight Beacham, Rosemary Bailey (wonderful on jazz), Carol Jones, Bud Iverson, Bruce Erikson, Dan Bellomy, Weldon Flanagan, Jonas Nordwall, Tom Hazleton, Joyce Clifford, Glenn Derringer and Bill Thomson (especially during his well-conceived workshops).

The HOF 1978 committee is already making plans for the next Festival, so get those applications in early. It's a pleasant experience — even for a pipe purist.

Always popular Larry Vannucci played his concert on an Allen model. Larry has been a frequent Festival concert artist since the Festival's Hoberg days. (Stufoto)



## BOOK REVIEW

**AMERICAN THEATRES OF TODAY** by R.W. Sexton and B.F. Betts. Text plus 280 pictures, 318 plans, drawings and renderings. 360 pages. Vestal Press, Box 97, Vestal, N.Y. 13850. \$35 (New York State residents must add 7% sales tax.)

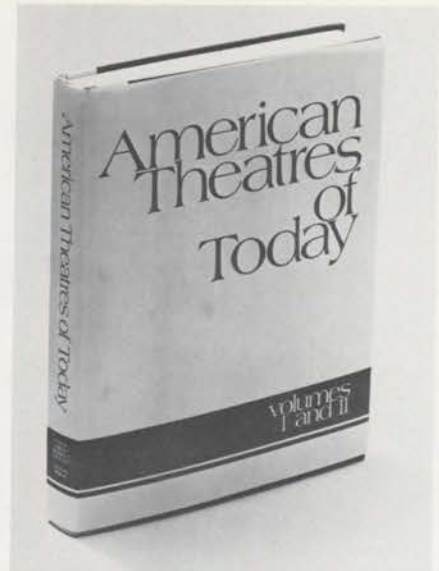
by Lloyd E. Klos

In 1927 and 1930, messrs Sexton and Betts, associate editors of *The American Architect* magazine, compiled two volumes on theatres — from the neighborhood houses to the motion picture palaces — which included construction details, plans and pictures of structures in existence and in the planning stage.

When Ben Hall was researching material for his *Best Remaining Seats* in the fifties, he was hard-put to find material already written on the subject of theatres. The two Sexton-Betts volumes were extremely difficult to locate; in 1958, one volume alone was selling at \$50 in antique bookstores! However, Ben was successful in acquiring copies of each work and upon his death, they were donated to the Theatre Historical Society. Vestal Press has combined them into a limited-edition reprint and it behooves the theatre buff to secure a copy, because in all probability, it will not be re-issued.

Beginning with the original forward by the man whose name was synonymous with the motion picture place, "Roxy" himself, the book features pictures and plans of over 100 theatres in 46 cities and towns in 21 states.

Every facet of theatre construction is covered — from ground layout to final exterior and interior design. All the appurtenances within the building are touched: the stage, fly gallery, orchestra pit, organ chambers, projection room, screen, sight lines,



lighting, heating, ventilation and cooling. Psychology was extensively used when designing theatres as a vehicle to encourage increased patronage.

The text devoted to the organ asserts that "the pipe organ is now considered essential equipment for all motion picture theatres." Placement, size and height of pipe chambers, shutter openings, and chamber walls are discussed. "The organ equipment should be determined before the plans are too far advanced so that the space and arrangement essential for correct installation may be developed in conjunction with the organ builder." In 20 of the book's pictures, organ consoles are plainly visible.

Other chapters include "Tendencies in Present-day Theatre Design," "Planning a Theatre," "Decoration," "Electrical Installation," and "Acoustics." There is a two-page check list of items necessary for theatre operation.

Summing it up, this book is ideal for anyone who is seriously considering building a theatre (in these times?) or operating one. For those not so inclined, but who are devoted theatre buffs, *American Theatres of Today* should be a welcome addition to one's reference library. □

**DUES ARE DUE!**  
See Page 14



# CHAUNCEY HAINES

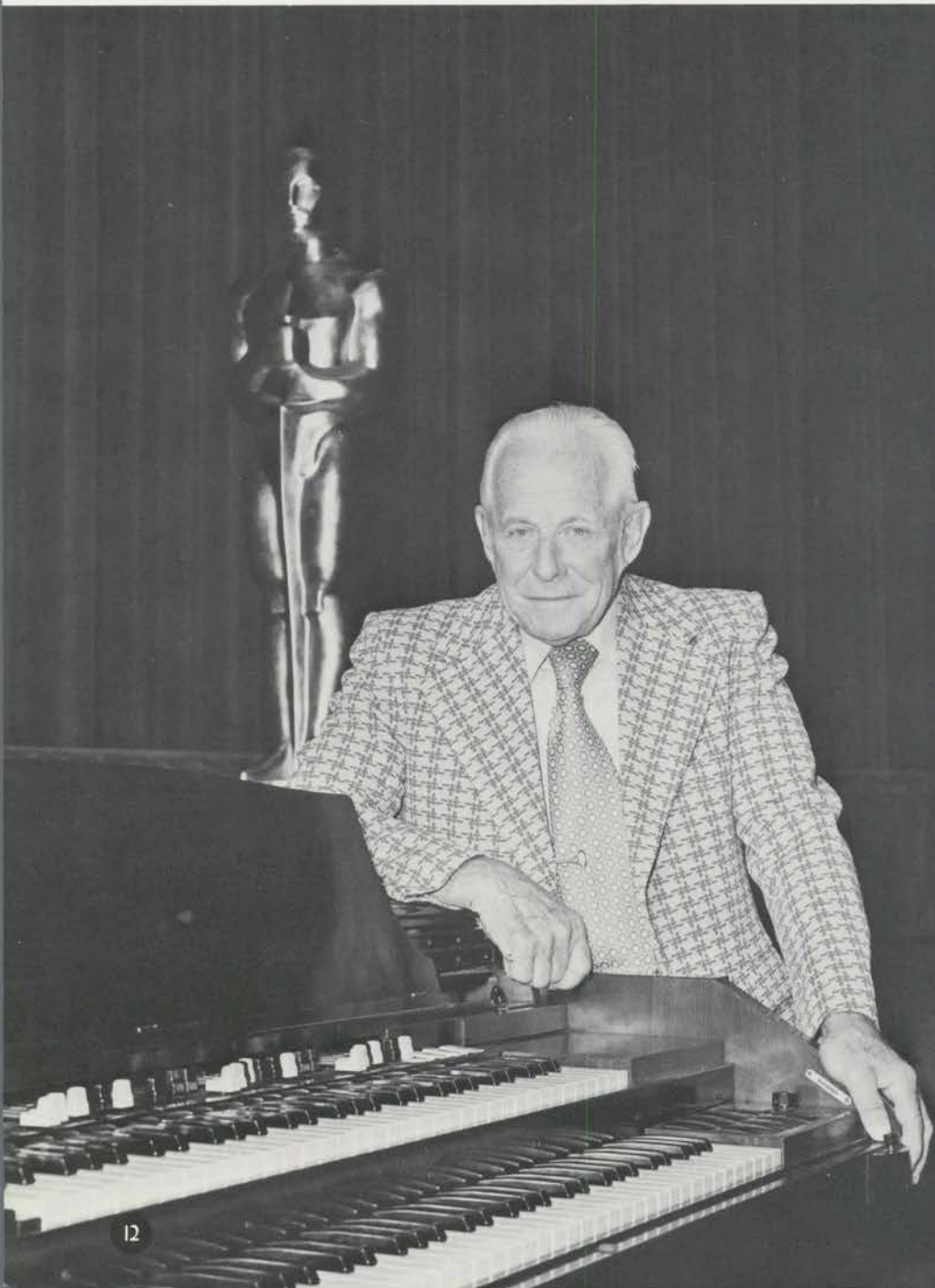
## The Era of Rediscovery

As told to Stu Green. Photos are from the Haines Collection.

### Part III

Chauncey Haines. The only organist, so far, elected to the Motion Picture Academy of Arts and Sciences.

(Long Photo)



### Foreword

*During our first installment, in our zeal to picture Chauncey Haines as a brash 1920's man of the world, we had him involved with booze, dames and fast cars. It seems we were only two-thirds correct; Chauncey admits to the fast cars and females, but not to the alcoholic refreshment. "Never could stand the taste of that stuff" says Chauncey, so we offer this correction and our humble apologies for inadvertently soaking Chauncey in demon rum. In our final installment, bone dry Chauncey tells how the public rediscovered the excitement and charm of silent film classics. He was ready.*

And now we come to what I call the "third era" in my musical adventures. We have dealt first with the time of the silent film and secondly with the great days of film sound track music, called by some "Hollywood's golden era." The third chapter isn't so easy to classify. Yet, it might be designated as "the era of rediscovery" because so many people of all ages have seemingly discovered a "new" art form — silent movies. Others have taken the old films into their hearts for what I prefer to call them — the classic masterpieces.

As strange as it may seem, the most voluble and ardent devotees of the silent classics are the young, often the very young. I have no words to describe the great satisfaction and enjoyment that has been mine, not only playing film accompaniments for these great kids, but also in giving symposiums, talks, lectures, or just mixing with them after a screening, telling them how it was when the films were new and live music in the-



atres was the norm. It is now a rare occasion when I am not rewarded with a round of applause before I even play a note; the audience anticipates something good is in store. And at the conclusion of a showing, the lid often comes off with an explosion of applause, as I unashamedly take bows on behalf of the great pioneer directors, Griffith and DeMille.

At this point I would like to explain why this audience acclaim is so heartfelt, and so appreciated. When I cued these same films on their first runs, a half century ago, they weren't received with one-third the measure of enthusiasm and enjoyment that are in the college classrooms and auditoriums of today. That's a somewhat recent phenomenon; how I used to dread being sent to play in college towns, whether in the Big Ten or Pacific Coast Conferences. It was a very different audience then, in every sense of the word. The attitude was reminiscent of the raccoon coat/bathtub gin/flapper era of long ago, when students came to the neighborhood houses near colleges not to be entertained but to raise some hell. And woe to any performer (or film) that provided the slightest opening, however small, for something to ridicule loudly. Yes, college audiences were tough ones, the anathema of many an old trouper, whether "on the boards" or in the pit. I must confess that my skin was thinner then and I'd go to any length to avoid any assignments that smacked of "college."

How differently I feel now! It's a whole new ball game. Student attitudes have changed drastically; they know why they are in college and they are serious in their studies. I have often expressed myself about the current generation of college students, even directly to the kids in the classrooms.

"You are the darndest looking bunch (considering the current mores in dress) but you are the greatest in terms of being wonderful human beings."

I don't know exactly when the great change took place; it must have been a gradual metamorphosis but I have been aware of it for the past ten years. I consider this to be the greatest of all generations, and I believe time will bear me out.

My career has also undergone a

metamorphosis, from straight theatricalism to pedagogy with a show biz slant, the "third era." It started slowly, back in 1950 I was asked by Harold Lloyd to prepare an organ score for a re-issue of *The Freshman*. This was recorded on a concert model Hammond in the United Artists studio. I was assisted by percussionist Harold Reece, a regular with Alfred Newman's 20th Century-Fox scoring orchestra. The film pulled good audiences wherever it was shown. This awakened me to the fact that audiences would still attend good silent film presentations. Shortly thereafter I was called on to host a Great Directors' Symposium before accompanying film presentations, with such famous directors as Henry King, Fritz Lang and King Vidor participating. This series was held in UCLA's wonderful Royce Hall. I again used the Hammond but I was intrigued by the console slumbering under wraps near the stage.

I don't mind admitting that I had "butterflies" aplenty as I tackled the Directors' series, with its dual challenges, but it apparently came off well; I was once more in the silent movie scoring business, but this time the sponsor was a respected university.

The pipe console continued to pique my curiosity, so one day I drummed up the courage to turn on



For campus excursions, Chauncey hauls along his trusty Hammond. 'It may not be as versatile as pipes, but it never lets me down.' (John O'Connor Photo)

the long-neglected instrument. It turned out to be a 4/73 Aeolian-Skinner with hall-filling volume. Of course there were dead notes, ciphers, and it was badly out of tune. But it had definite possibilities, in fact a whole orchestra-full.

Then came a most fortunate turn of events. Organist Tom Harmon was brought in to play some concerts. Tom is one of those gifted people with know-how in the organ chambers. He soon had the Aeolian-Skinner sounding wonderful, and then I could accompany the silent classics on a real pipe organ, albeit a "straight" one.

What a beautiful instrument Tom made of that organ! The transformation was fast and complete. I quickly fell in love with it, and have

Chauncey likes and performs all kinds of music. He's shown here whooping it up with a hillbilly group at Death Valley Scotty's Castle.







Chauncey at the console of his beloved 4/73 Aeolian-Skinner in UCLA's Royce Hall. 'Draw-knobs notwithstanding, she has a soul.' The instrument is used to cue the silent film series which have made students familiar with movie classics and with Chauncey Haines. (Stufoto)

accompanied most local silent film presentations on it ever since.

Meanwhile, the interest in classic films was growing. Students were demanding courses in film history. That's how I became a pedagogue. Once again the time was right. Other campuses also were experiencing the revival of interest in silents. So, for the past twelve years I have spread the gospel of this "new art form," usually doing a series of four showings annually at each location. The programs have taken me (and often my trusty Hammond) to Alaska, Arizona and up and down California. I am particularly fond of playing in Caltech's Beckman Auditorium (Pasadena) and I pulled a capacity crowd of film fans into a new and beautiful 1800-seat auditorium in Salinas for a showing of *The Iron Horse*. The personnel on military bases are always most appreciative, as are students at UC Santa Barbara. I do this travelling between series at UCLA's Royce Hall, my "home base." The more appreciation audiences show for my meagre talents, the harder I work to please them; it's most rewarding to the "ham" in my ego, and I have it.

Over the years I have developed a philosophy with regard to scoring films, thoughts undoubtedly influenced by the great film composers I have worked with.

In retrospect I blush at some of the "clever" things I did in my youth, such as using a tune that was related to the scene on the screen by title only. One of my prominent compatriots can be depended on to come up with "Time on My Hands" whenever a timepiece is shown on the screen, be it a Tiffany boudoir desk

clock, a big old vest pocket "turnip" or even Big Ben.

The great film composer Alfred Newman condemned this approach: "When I have taken the audience's mind off of the play by showing how cute I can be — then I have failed miserably in my whole purpose." That sums up reasons for my avoidance of gag-title cueing.

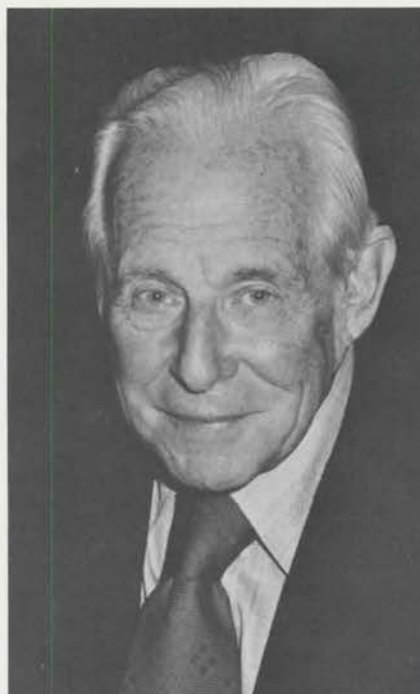
Of course I borrow liberally from my "idol scorers" and the classics, but only music which will advance the plot of the film by the mood it sets. I either avoid easily recognizable themes (they recall other experiences to the minds of the listeners) or I disguise or camouflage them through improvisation. I don't want my music to intrude or distract movie viewers. I even prefer to play in as close to darkness as possible, which I can do because my scores are all memorized. I just try to melt into the picture as unobtrusively as possible.

Occasionally I break my own rules. For example, at a screening of John Barrymore's *Beloved Rogue* during a recent show sponsored by the LA Professional Organists' Club at San Gabriel auditorium, I used Charlie Chaplin's "Terry's Theme" which he composed for *Limelight*. It just seemed to fit the situation and it isn't that well known.

How do I manage to keep all the music in my head? A reviewer for the *LA Times* wrote that "Haines must have total recall." I wish it were true. I thank my Maker many times

Chauncey, at 75, insists he'll never retire.

(Dan Ross Photo)



HEAR YE!

HEAR YE!

Now is the Time

to pay your

1978

National Dues

1978 Dues. . . . . \$15

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

Other members please send National Dues direct to . . .

ATOS

P.O. Box 1314

Salinas, California 93902

First Class mailing of THEATRE ORGAN is \$6.50 extra. Total — \$21.50.

for the retentive memory He gave me, but I spend many hours each day memorizing music and double-checking what I have stored. It's not easy, by any means.

While I have a platform, there's one plea I would like to make, one in support of more effective college courses in cinema studies and movie history. I first noticed the lack of first rate teaching when I started on the college circuit. Too often teachers with a couple of semesters of dramatics or film appreciation were trying to conduct classes in which the students knew more than the instructors. That's one reason for my success on the circuit. I could answer the numerous questions they asked about the film world from personal experience. I don't like to see those bright kids shortchanged in their quest for knowledge about what to me is an important and worthy subject. I would like to see film courses upgraded to the standards demanded by law or medicine.

Time to close this discourse and I'll try to do so on a note of personal triumph. It was the last film in my 1977 series of silent films presented





Not 'total recall' but hard work accounts for the Haines ability to retain long musical works over long periods of time, some from the 30s. Here Chauncey is shown in a 1967 photo during a 'woodshedding' session as he prepared a piano copy of a portion of the *Bonanza* TV score. He says the paper cup contained only coffee.

at UCLA's Royce Hall. The 4/73 Aeolian-Skinner was in perfect shape. The film was Harold Lloyd's *Grandma's Boy*, one of the films which established him as a feature length comedian. Things had gone very well and I was enjoying the applause. Suddenly, a man in the audience stood up and in a loud voice demanded more applause "for the world's finest theatrical organist!"

Ham that I am, it both pleased and embarrassed me. Who was this guy out there, making all the fuss?

It turned out to be none other than Meredith Willson, "The Music Man." Meredith is a long-time friend who surprised me by attending the final show, as have many

'Music Man' Meredith Willson visits with Chauncey after the latter accompanied a Harold Lloyd comedy double feature. (Stufoto)



celebrities during the season, including actors Buddy Ebsen, TV's *Barnaby Jones* and Will Geer, the Walton's grandpa. After the audience left, Meredith led me to the Green Room, and there was a reception in progress. I recognized film directors and producers, entertainment-oriented people from both the Academy and the Directors' Guild, mingling with pedants from UCLA and press people.

Meredith Willson anticipated the question forming in my mind: "It's for you, Chauncey."

"What a wonderful way to close a series." That's all I could say. There were my dearest friends, students, professors and those matchless show-biz folks partaking of a catered buffet. It was an emotional time for me, and I loved every moment.

But the end of the series doesn't mean the close of my playing career. I'm ready to play anyplace, most any time, if the conditions are right. And there will be another series of silents for me to cue on my beloved Aeolian-Skinner at UCLA. As a youth of 75, I'm much too young to think of retirement. In fact I'll never retire. My good Maker will let me know when my time is up, and He doesn't seem to be in any hurry." □

THEATRE ORGAN

WHO  
BETTER  
FOR  
VALENTINE TIME  
THAN THE  
SWEETHEART  
OF THE ORGAN...

# ANN LEAF

**FEBRUARY 11 & 12  
8:30 P.M.**

AT THE  
**ORPHEUM'S**  
(NEW!)

**MIGHTY  
WURLITZER**

VANCOUVER B.C.

TICKETS:  
\$7.00 — \$6.00 — \$5.00  
Add .25 Mailing Charge

**VANCOUVER  
TICKET CENTER**

630 Hamilton Street  
Vancouver B.C.  
Canada V6B 2R8  
(604) 683-3255

Visa — Master Charge —  
American Express Accepted

**WARNING!**

*The Reginald Foort Concert  
was sold-out in November,  
so you had better ACT NOW!*



## NUGGETS from the GOLDEN DAYS

Prospected  
by Lloyd E. Klos



Once again, Jason and I send our readers Season's Greetings in the form of choice nuggets from all over the lode. References were *Diapason (D)*, *Motion Picture Herald (MPH)*, *Motion Picture World (MPW)*, and *Local Press (LP)*.

*Oct. 1916 (D)* The Wurlitzer in the Covent Garden Theatre in Chicago is used every afternoon and evening, and **John Howard** presides at the console, giving audiences an excellent conception of the possibilities of the instrument with his varied programs.

*July 1923 (MPW)* The Apollo Theatre at 52nd and Thompson streets in Philadelphia is being renovated and the organ is being enlarged. Original cost of the theatre was \$200,000. Renovation will cost \$30,000.

*Aug. 1923 (MPW)* Audiences in the Mission Theatre in San Francisco enjoy movies because the projection is good. Why? Whoever laid out the theatre, placed the projection booth at the rear of the main floor, thereby reducing the angle of projection to a minimum.

*June 1925 (MPW)* At Rochester's Eastman Theatre, the featured picture is *My Son*, starring Nazimova. The overture is Richard Wagner's "Rienzi," played by the Eastman Theatre Orchestra. The organ recital with **Robert J. Berentsen** at the console, featured the overture "Mignon." Olive McCue and Thelma Biracree alternating, appear as dancers in the number "LaPaloma." Alberto Sanchez is tenor.

*Aug. 1925 (MPW)* The Stratford Theatre in Chicago features organist **Doris Gutow** in a number "The Melody Which Made You Mine."

*Sep. 1925 (MPW)* **William Klaiss** and **Lew White** at the Stanley Theatre in Philadelphia played selections from *When You Smile*.

*Oct. 1925 (MPW)* A new player pipe organ has been installed in the Gautier Theatre in Kansas City, owned by Dick Liggett.

*Oct. 1926 (MPW)* L.O. Davis of the Virginia Amusement Co. of Hazard, Ky. says: "A pipe organ! The magic words in picture music! It is truly the music for this purpose, and every exhibitor in the country must sooner or later realize this great fact.

"With an organ and a good organist, your music can be made a seat-filling asset and with little expense, you can sell both organ music and your organist to your public so that they will be one of the most valuable drawing cards you have. All the big music publishers are furnishing gratis the many fine song specialties which can be made a regular feature of your program. Any exhibitor not taking advantage of this is losing a valuable addition to his program.

"Music is the most beautiful and powerful of all arts and is absolutely necessary in the picture theatre. The Vitaphone may some day become a wonderful success, but it

is not likely to replace organ music in the picture theatre. I venture to say that should many an actor or actress speak forth as their actions show on the screen, it would be less than half as effective as the strains from the deep notes of a mighty pipe organ.

"A good organ, well played, makes 'em enjoy any picture more."

*Oct. 1926 (MPW)* **Oliver Wallace**, Seattle's Liberty Theatre organist, is playing a special presentation "Offerings From Old Madrid."

*Mar. 30, 1929 (LP)* **Eddie Clifford** and **John Mc Cartney** are at Port Angeles, Wash. Olympian Theatre. "Two of the foremost organists on the Pacific Coast in another of their big-league organ acts. Hear them play the Mighty Olympian organ from the tiny baby grand console on the stage tonight and tomorrow. On the screen: *The Flight of the Graf Zeppelin* in three reels."

*Aug. 1929 (D)* The Capital City Theatre Organists Club in Washington, D.C. has elected as its first officers: **Harry C. Manvell**, president; **Alexander Aarons**, vice president; **Irene Juno**, secretary; **Arthur Thatcher**, treasurer; and **Harold T. Pease**, sergeant-at-arms. Membership is now at 50.

*Feb. 1930 (Syracuse Daily Orange)* **W. Stuart Green**, youthful central New York organist, on a visit to Stuart, Florida has been assisting at the Robert Morton organ in the Lyric Theatre there, which is continuing a silent film policy for the present.

*June 4, 1930 (LP)* **Reginald Dixon** does his first broadcast from the Tower Ballroom in Blackpool, England. He used a 2/9 Wurlitzer. (This organ was replaced by a 3/13 Wurlitzer in 1935).

*Mar. 1931 (MPH)* On all sides, there is ample evidence of growing respect for the theatre organist, who without live talent, suffered with the introduction of sound in pictures. Not only is the organ being restored to use in the first-run houses, but there is every indication that the neighborhood places are falling in line. In Midwesco theatres in Milwaukee, great emphasis is being placed on the entertainment value of the organist. In these 6 houses, a Wisconsin Organists Club has been organized by division manager, **H.J. Fitzgerald**.

The purpose of the club is for suggestions and criticisms, with the console artists meeting once a week for the purpose of demonstrating new thoughts in solo presentations. So successful has the plan been that its general adoption by all Fox houses is suggested. Another plan, adopted in Milwaukee, is the rotation of talent, with each organist playing a theatre for a 2-week stretch. This rotation gives the managers an opportunity for added newspaper copy.

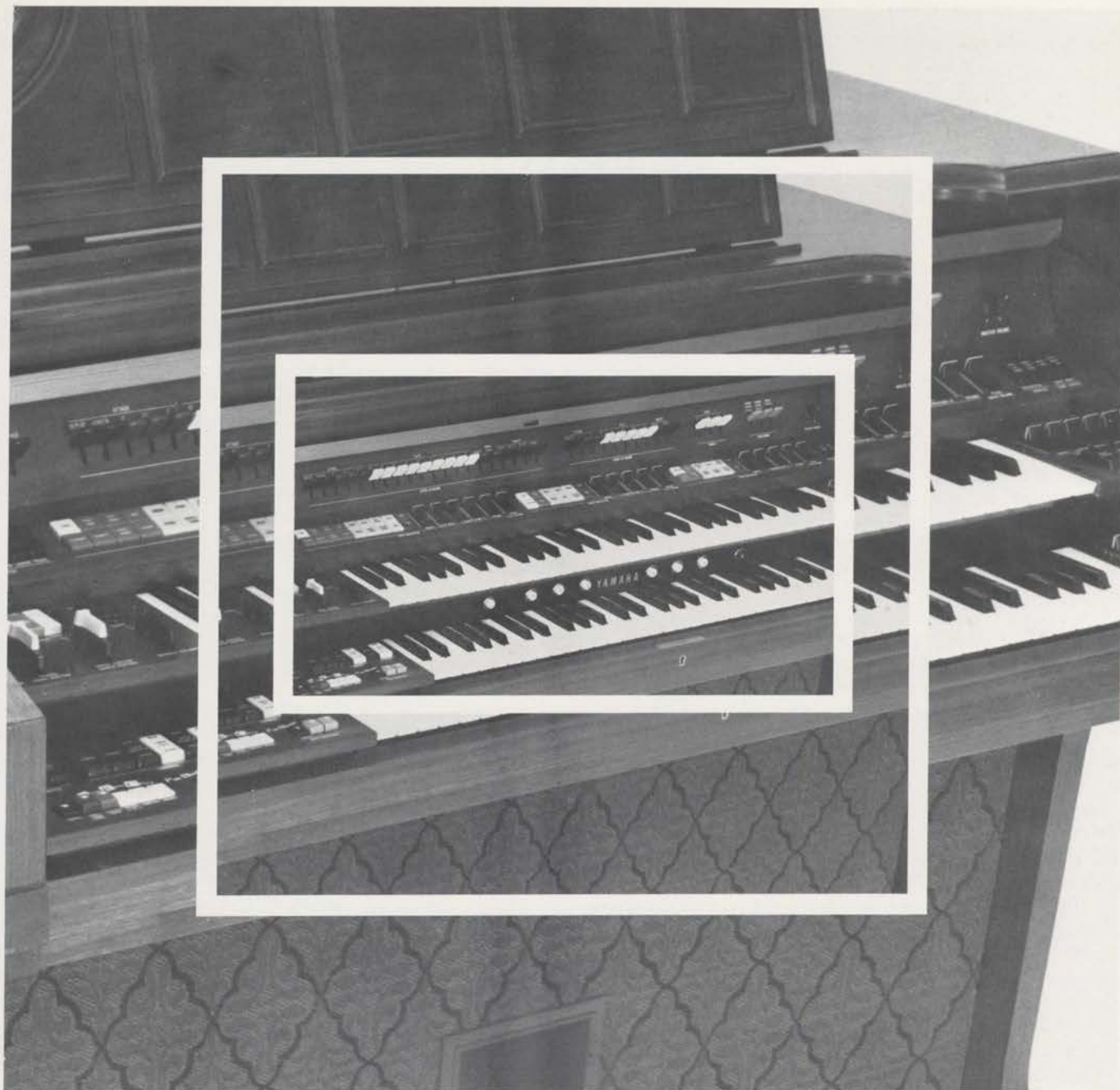
The club functions as follows: At the first meeting, each of the organists was asked to play a popular number exactly as he would play it for community singing. As each of the organists was going thru his number, the others gave constructive criticism as to how it might be improved so that the audience would find it easier to follow the melody. Each of them demonstrated his method of putting across an organ number and from these demonstrations, the others were able to get ideas and suggestions for the improvement of their own deliveries.

Until next time, so long, sourdoughs!

Jason & The Old Prospector







## The Yamaha E-70, E-50 and E-30 Electone organs. The only thing they don't do with music is dance to it.

Yamaha's new Electone console organs deliver a variety of uncompromisingly-real, precisely-defined sounds. There's no overlapping. Jazz sounds like jazz. Commercial like commercial. Church like church. Theatre like theatre.

You get uncompromising authenticity. If you want an oboe, you get an oboe. Not an organ trying to sound like an oboe. And a variety of Upper Orchestra section voices comes instantly alive with just the touch of a button. A bright lever allows you to personalize the sound of each voice. And all of these new Electone consoles come with Auto Arpeggio.

But don't be intimidated by these wildly sophisticated new Electone consoles. Because they all come with Yamaha's custom Auto Bass/Chord Fun Blocks,

and Auto Rhythm Unit. And that means they're as easy to play as a spinet. (Yes, chords with one finger!)

What gives Yamaha's new Electone consoles such realistic voices and incredible versatility is a technology called Pulse Analog Synthesizing System, PASS for short. It makes the E-70, E-50 and E-30 so advanced, years from now they'll still be years ahead of their time. So put some wings on your music. Try the custom ABC Fun Blocks, and our new Electone consoles.

**A difference you can hear.**



P.O. Box 6600, Buena Park, CA 90622.



# SILENT MOVIES WEREN'T SILENT

by John Muri

While the custom of revealing the inside workings of theatre organs (the "organ crawl") began in this country in the sixties, it is essentially an adaptation of an old Japanese custom in the showing of silent films. The Nipponese had a unique film figure called the benshi, or narrator. Often he was a local star greater than any of those on the screen. His job was to explain and interpret the film; not only that, he explained how the film was projected. At least one theatre owner placed the projectors on the right side of the stage and projected upon a screen to the left. The Japanese thought the mechanics of the operation were as much a part of the show as the film, and they wanted to see the projection machinery in operation. In the tradition of the kabuki, the benshi explained and dramatized with sound effects and dialogue. In their book *The Japanese Film*, Anderson and Ritchie state that the benshi was "practically the Japanese version of the cinema organ, holding in reserve a repertoire of noises which would unquestionably have embarrassed a Wurlitzer." One very bad film had a scene of a sinking submarine clearly a tin model sinking in a bathtub. Bubbles and dreadful gurglings highlighted "a symphony of aquatic noises interspersed with fiendish screams which suggested all to realistically the agony of dying men." I am not recommending that enterprising theatre organists introduce such techniques into their silent-film performances. All it shows is that there are different customs in the presentation of theatrical realism.

Actually, there were almost never any silent films. Practically all of them were intended to have musical accompaniment, from a single piano to a symphony orchestra and a great pipe organ. Then, too, children's matinees were anything but silent. You were expected to be quiet during performances, except on Satur-

day afternoons, when the kids took over. Sunday afternoon was noisy too, if there were enough kids present. They cheered the hero, booed the villain, screamed during the chases, kissed their elbows when the hero kissed the girl, and stamped and howled when the film broke. Sam Levenson says that during love scenes everybody went to the bathroom. A blind man could follow all the action by just listening to the kids. I remember vividly the outcries of "That's my seat!", "Gimme back my candy!" or gentilities like "It stinks in here!"

Playing for very young children is a joy. I remember two shows at the Indianapolis Rivoli Theatre for 1200 elementary school children, most of whom had never heard a theatre pipe organ. This called for a demonstration of organ stops and effects, with the usual exhibition of Clarinet, Trumpet, Kinura, etc. (In this case it was warranted; for today's theatre organ shows, the organ demonstration is old-hat). There were imitations of ducks, pigs, and other barnyard noises. Then the organist said he could make more noise than all the kids could — all put together. After that, there was a little Grieg, with music from *Song of Norway*. The music supervisors liked that. An old Keystone comedy had the kids screaming with laughter in a way that one doesn't hear from audiences. What beautiful, innocent laughter! After a few tinkly pieces and a patriotic march, the youngsters went back to their school to draw pictures about the event and write letters. The school authorities were pleased, and the Rivoli management received letters of appreciation. One thing remains to be said: those shows were anything but silent. We need

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

to do more of this kind of thing in order to reach the youngsters who don't know that we're alive. If we give them some good shows, they may be better equipped to demand something worth while when they get older.

What about the organs? Aside from the music they made, they weren't particularly quiet either. The piston-noises of some of our theatre organs were enough to keep anyone from claiming that any movie was "silent." The "ka-thump" of those good old Wurlitzer pistons made everyone in the theatre aware that somebody was at the console, even if the music didn't. Wurlitzers made the most noise; Kimballs probably made the least. Somehow, everybody liked the Wurlitzer ka-thump. It sounded as if the organist meant business.

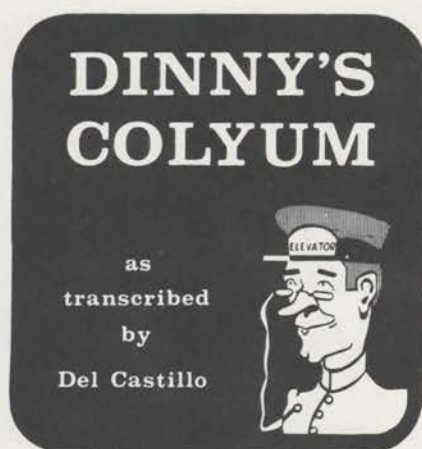
Then there were the too-loud organs, usually small ones in small theatres, equipped with overbearing Diapasons, shrilling Tubas, too-thick Flutes, and gurgling Voxes in chambers with shutters that slammed shut with a crash. Starting up an organ in 1920 could result in an unholy series of squawks, beeps, and burps as the chests filled with air. Some tremulants could be heard all over the theatre the moment they were turned on. There were usually two in the smaller organs, but they were real shakers. Even the organ grilles and the plaster trembled to their convulsions.

Noisy backstage or projection-booth conversation was prohibited. It was understood that no professional would disturb an audience. Mothers with crying babies were requested to take the children to the lobby. Occasionally an employee would get out of line. In one theatre the janitor got drunk regularly, and he would then go up to the picture booth and start cursing the lady-manager of the theatre. One night his timing was wrong. I had just stopped playing and was going out for a rest period. The janitor was delivering his loud and uncomplimentary descriptions of the lady to the projectionist. It was all heard down in the auditorium where the lady was watching the movie. She sprinted up to the booth, made her own loud remarks, and fired the mouthy offender. The next day she hired him back.



Audience conversation and commotion by adults were always present. It has never ceased. You can hardly see and listen to a film today unless you sit in your own car at a drive-in. In the old days, some people would read the sub-titles out loud, particularly for the illiterates in their families; sometimes they did it just for fun or because they became emotionally involved in the film. During boring scenes, kids would drop popcorn and bags filled with water from the balcony. There was always a certain amount of destructiveness on the part of younger theatre-goers. Broken and slashed seats have always been, and are, perennial.

The only really silent film I ever heard about was a two-minute segment in a 1924 British film *Reveille*, in which the two-minute pause of respect on Armistice Day was represented in a score that directed complete silence by the organist and orchestra. The effect was emotionally overwhelming. It was a truly silent film for one-hundred and twenty seconds. The French sound-film *Rififi* had a long half-hour sequence without a word of dialogue. It was a bank robbery scene. There were only subdued sounds, no music. Outside of these, and perhaps a few others like them, movie theatres showing "silents" were anything but silent. □



Now is the time of the year when us riters has to rite about the Xmas season and Santy Claws and presents and Jingle Bells and all like that there. And all the stores they start doin a lot of advertisin in October about Do Your Xmas Shoppin Early and they have a lot of Xmas decerations and the windows all fixed up

speshal and then they got canned music with Xmas Karols and they got big ads in the papers and if you aint enspired to get out and start buyin stuff for Xmas why you just aint with it to coin a phrase. And then they is a lot of speshal concerts with the big choruses singin Handels Messiah and the Ballet Companey doin the Nutcracker Sweet and Santy Klawses at all the street corners ringin little bells sos you will give them your loose change.

I spose maybe they was a time in the past when they was a real Sperit of Xmas as you mite say, but I guess it must have been before my time because the only Sperit of Xmas I ever seen was everybody in a hurry and gettin impashent if youre in the way and lookin kind of worrit because they is so many peepole and evrythin costs so much and then on all the vacant lots they is Xmas trees that dont look like the Xmas trees I use to see because they is all colors like pink and white and purple and I guess they never heard of Mother Nature Knows Best.

So I thought well everybody else is talkin about Xmas and mostly they is sayin the same things they say every year so why dont I shut up about Xmas and talk about sumthin else. I spose the subjeck that is the furthest away from Xmas would be the Forth of July so I will talk about that instead. Of course I aint really any better off because every July all us riters says the same thing about the Sperit of Independents and the Liberty Bell and the Sperit of the Revolushun and Yankee Doodle which goes with July the Forth the same as Jingle Bells goes with Dec. the 25th, but anyways I will be talkin about sumthin the rest of the riters aint talkin about.

Back in Boston where I grew up we had a kind of a double barrel as you mite say because we didnt get only the Forth of July but we had a kind of rehearsal of it on April the 17th which was the Battle of Bunker Hill. I think they called it Patriarts Day to distingwich it from Independents Day but it turned out like it was about the same thing with the perades and the bands and stayin up all nite to have bon Fiers. I dunno whether they still have it on acct I aint been back there on one of them holidays, and anyways they keep changin the dates on all the holidays

so as they can come on weak ends. Come to think of it semms to me I read somewheres that Patriarts Day is on a Monday. I even got to makin a speshul trip to the Liberry to have somebody look up holidays on acct they got a speshul department in the Los Angeles Liberry where they look up anythin for you and you would be serprised at how many holidays we got. Of course evrybody knows about Thanksgivin and Xmas and Labor Day and Noo Years Day, and then they is not only Washingtons Birthday and Lincolns Birthday but in Texas they is Johnsons Birthday and Huey Longs Birthday in Louisiana and of course they is Robert E. Lees Birthday in the South.

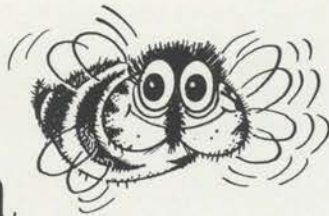
I dunno about other countreys but we are certainly hipped on patriartic holidays. I spose every country probily does the same thing but we got not only Independents Day on the Forth of July and Patriarts Day in Noo England on the 15th of April and then we got Flag Day and Memorial Day and Veterans Day and Arm Forces Day and Loyalty Day. Betcha you never knew about that. The Congress they made it on the 1st of May but it dont seem like people pay much attenshun to it.

And I aint through yet. We Got Mothers Day, and so on top of that we have to have Fathers Day. And on top of that we got Forefathers Day. And then we got Arbor Day and Fast Day and Prayer Day and Bird Day and Child Health Day and Ground Hog Day and Halloeen and Aviation Day and Valentines Day. Want some more? How about Susan Anthony and Will Rogers and the Wright Brothers and Gen. MacArthur and Sadie Hawkins and Gen. Pulaski and Gen. von Steuben and Elizabeth Cady Stanton and Frances Willard whoever they are. They all got Days. Looks like everybody got a Day for theirselves except Jesse Crawford and Dinny Timmins. How about that? □





# Hector at the Alabama



by Jo Ann Radue

Last year, Hector Olivera captivated the south with his appearance at the Alabama Theatre, the words, Tremendous! Gigantic! Super-colossal! Stupendous! Marvelous! Brilliant! All these seem to be commonplace in the world of show biz! But, what we saw and heard was anything but commonplace! That night there were about 1,000 more people who believe that all these words, and many more, can be summed up in two words — HECTOR OLIVERA! Those who have seen and heard him perform know exactly what we mean, and to that unfortunate group who have not heard and seen him . . . you wouldn't believe us anyway! All we can say is, if you ever have the opportunity to hear Hector Olivera in concert, don't miss it. You'll never forgive yourself!

Hector and his manager, Walt Molt, arrived in "The Magic City" in The Heart of Dixie on Thursday afternoon before the concert. After getting settled in the hotel, he went to the theatre to "check out" our beautiful 4/20 Wurlitzer and played until 2 a.m. Now, to us "organ nuts"

this is not at all unusual, but Hector had to be up again bright and early that morning for a 7 a.m. appearance on a local TV talk show, *Tom York's Morning Show*. After his interview there, he was introduced to a breakfast, southern style, complete with grits and "red-eye" gravy, and loved it. He even took some grits back with him!

Then, it was back to the theatre where he spent the rest of the morning — not in rehearsal primarily — but behind the scenes working on the organ to make last minute changes for the concert. As most of you know, he is just as adept at working on the organ and building them as he is at playing them . . . and just as happy doing it, too.

After a dinner in his honor we were all invited to a jam session at Joan and Lee Aured's home where Hector amazed us all with his versatility at the console of the Aureds' Schober theatre organ. Joan and Lee built this instrument and installed it themselves in their home several years ago. All who have heard it will agree when I say that their combina-

tion of speaker systems and the arrangement and location of the instrument itself produce a unique sound reminiscent of the much larger theatre pipe organs of old. For those of us hearing and seeing Hector play for the very first time, this was quite a thrill.

Saturday morning found Hector taking a "busman's holiday" by visiting some of the more prominent classical installations in our city.

Finally the big night arrived! Excitement mounted as Lee Aured, chapter chairman, introduced our guest artist . . . the spotlight went on . . . and from the moment the console of the Mighty Wurlitzer rose from the pit there was no doubt about it . . . Hector Olivera, 100 pounds of dynamite at the console, was "in charge" of this evening! He held his audience spellbound through some new things, some old things, and we might add he also stood at the console while playing "Dixie" as we consider this the National Anthem below the Mason-Dixon Line!

Among the many highlights of the evening was the unusual arrangement of "Amazing Grace," as well as the haunting rendition of "Battle Hymn of the Republic" played as it's never been heard before. Hector tried to close out the program with his "Battle Hymn," but the audience wanted more and more. For his first encore Hector did his legendary "Flight of the Bumblebee" with his feet, his usual encore. If you have never seen him do this, it's hard to believe.

After this spectacular number, we were gently reminded that it was getting late as he played "That's All," but the audience still hadn't had enough. An already perfect performance was finally rounded out with a rousing and beautiful rendition of "Malaguena" which once again proved to be a crowd pleaser.

All in all, a very personable young man came to our city and charmed all he met, dazzled his audience with a magnificent performance and left this chapter with a more than satisfactory second-concert-within-a-year at our Mighty Wurlitzer. He sparked memories for many of a bygone era when the beautiful sound of the Mighty Wurlitzer theatre organ was the king of the movie palace. □

Hector Olivera with Alabama Theatre Manager, Cecil Brown, on the night of concert.







Del Castillo ramrodded the 'Kompleat Silent Movie Show' to fruition with the cooperation of less than one-third of LAPOC membership. Sound familiar? (Bob Hill Photo)

# THE KOMPLEAT SILENT MOVIE SHOW

## A THREE-AND-A-HALF-HOUR ROMP WITH SIX VETERAN MOVIE ORGANISTS

by Elmer Fubb

Southern California theatre organ aficionados were afforded a unique opportunity to sample the console expertise of no less than six veteran theatre organists on Sunday afternoon, October 9, 1977.

The "sextuplet" affair, sponsored by the exclusive Los Angeles Professional Organists Club, was held at San Gabriel Civic auditorium. The instrument was the ATOS 3/16 Wurlitzer.

The all-star cast consisted of tried and true console veterans: Chauncey Haines, Milton Charles, Arlo Hults, Del Castillo, Randy Sauls and Gaylord Carter. The program, arranged by Del Castillo, included a sing-along, silent films and spotlight solos.

Del did the kickoff stint, with a truncated "Carmen Overture" followed by accompanying a compilation of silent newsreels, then performed the movie organist's standby — a trip through the organ, spotlighting the orchestral imitative combinations and effects which once made movie attendance both a delight and a surprise. Del spoke not a word, depending on slides, as the pre-microphone organists did, for the visual illustrations and explanations.

The program was knit together by a well-written commentary voiced by film actor Marvin Miller, remembered from his TV appearances as *The Millionaire's* bag man, but giving, not collecting.

Next came Randy Sauls, a true son of the south with silent film cueing credits in Alabama, Louisiana and Florida, and who admits to being "raised in Georgia — but the rope

broke." Randy's first offering was an atmospheric accompaniment for a Hawaiian travelogue, shot in a very early color process. Then it was Pearl White time and Randy supplied a campy and often frenetic background for the "Watery Doom" episode. Randy gagged it up, as there wasn't much else he could do with the preposterous 1915 episode. Played for "laffs" it was entertaining and Randy did just that. Example: as the flood inundated Pearl's prison cell, Randy played "River Stay Away From My Door."

Arlo Hults' offering was brief, he was recovering from a hand injury which limited his playing time, but not his playing quality. Arlo recreated three memorable Jesse Crawford record arrangements. After the "Forgotten Melody" console riser, he played "Falling in Love," "At Sundown" (an arrangement rarely heard since the 1971 "Stu Green

Humiliation Concert"), and "Russian Lullabye." It came off well despite the mangled mitt.

Milton Charles came out of semi-retirement to participate. Known on both west and east coasts during the silent movie heyday, Milton provided music for a showing of the first animated cartoon, Winsor McKay's *Gertie the Dinosaur*, which the cartoonist produced to win a bet. Milton supplied a close-fitting score which enhanced the clumsy but kindly reptile's humorous image. Next it was sing-along time and Milton led his great untrained chorus through such tunes as "Ballin' the Jack," "I Could Have Danced All Night" and "Elmer's Tune." The large audience (1000) ate it up.

Gaylord Carter, wearing the loudest sport shirt imaginable, closed Part I with his console riser, "The Perfect Song." Then a "Hooray for Hollywood" medley, followed by his fa-

In-Kompleat lineup of artists. L to R: Arlo Hults, Randy Sauls, LAPOC Pres. Doryce Talbot, Milton Charles and narrator Marvin Miller. (Pegpic)







Chauncey Haines meets his newfound fans in the lobby after his impressive scoring of 'The Beloved Rogue.' Chauncey has been the subject of a three-part biography, the final installment being in this issue. (Pegpic)

mous "chase" music, illustrated on screen by W.C. Fields speeding full tilt in an auto sequence which is tops in its genre — a suicidal, split second rampage through traffic. Gaylord left them panting, and it required the intermission which followed for the audience to recover.

Chauncey Haines came on the scene as what might be considered an unknown quality. True he's been cueing silent films at west coast universities for the past twenty years, following a distinguished career playing and composing film scores during Hollywood's "big studio" days. But he's never played an ATOS concert nor a public concert on a theatre organ in the area, not since the advent of "talkies," at least.

The silent film selected was John

Barrymore's *The Beloved Rogue*, in which "the great profile" does a Doug Fairbanks Sr. style romantic romp as Francois Villon, the long ago Parisian poet and rogue.

The moment Haines started playing, it was with an air of authority, a sure-footed approach to scoring which avoided recognizable tunes in favor of creating appropriate moods. His score was one long improvisation, which fitted the film's mood and action closely at any given moment. He quickly established a rapport with audience members and held them spellbound for the remainder of the one hour-plus movie.

If Haines came on the scene relatively unknown to this main stream audience, he had gained an auditorium full of converts by the show's end.

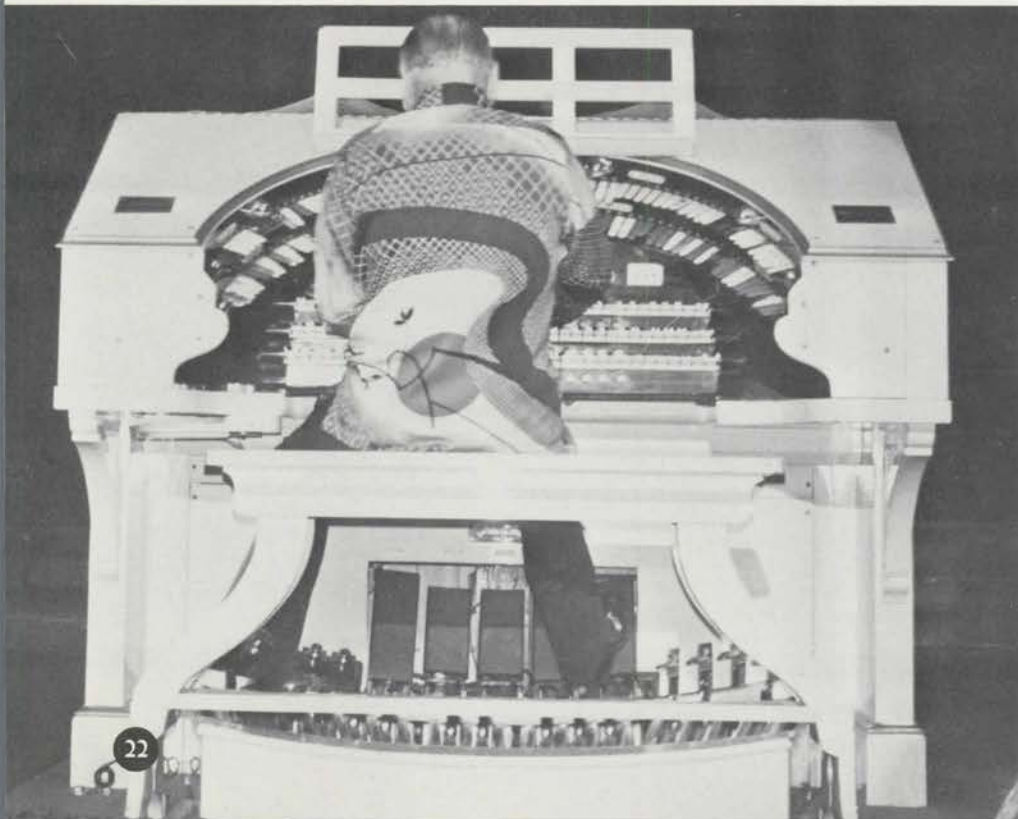
Perhaps we've gone a little overboard in Haines' case but he was the "dark horse" on whose ability rested the entire post intermission show. He did an inspiring job, even for a "new-comer."

So did all the others, those familiar names who have provided so much pleasure at many a concert over the years.

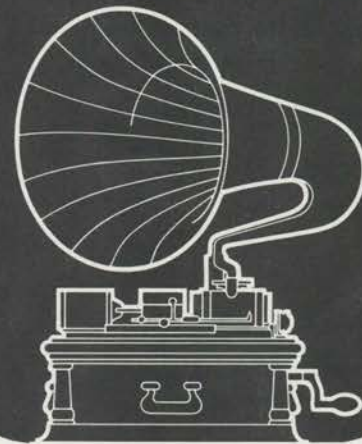
"The Kompleat Silent Movie Show" lasted for three and one-half entertainment-filled hours, the longest TO concert ever. And all for \$3.50! Proceeds will help support LAPOC scholarship projects. □

Gaylord's colorful shirt showed up furiously against the shining white 3/16 console.

(Pegpic)



## For The Records



*Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.*

**ASHLEY MILLER AT THE WAR MEMORIAL, HMR 1061 (stereo). \$7.00 postpaid from Milco Music Co., Box 32, Closter, New Jersey 07624.**

1976 ATOS conventioners had a whole invigorating day with the Trenton War Memorial Moller. Arriving by bus (from Philly) in the morning they heard the well-restored 4/16 played by a talented youth, a veteran organist and a guy who opened up the swell shutters at the start of his stint, shoved the crescendo pedal on full and went to ear-shattering work. In the evening it was Ashley Miller and Jim Goodleaf in a most artistic presentation. Each time, the Moller met the demands of each player. Like all theatrical Mollers, there is much classical facility in the voices, reflecting the background of the builder. Don't anticipate Morton or Wurlitzer sounds; Moller marched to a different drum-beat. But this recording adds up to a fine theatrical musical experience. In the hands of an expert such as Ashley Miller, that comes as no surprise.

Before getting into the selections,





Ashley Miller

(Stufoto)

it is fitting to give credit to the one pivotal figure on whom the rescue of the Moller depended. There always seems to be one person who gets it all together. In this case it is organ crew chief Bill McKissock, who was ably assisted by his wife Marianne and crew members Jason Taylor, Rowe Beal, Judy Ginder, Bob Harris, Bill Hartigg, Fred LeCompt, Gil Milbrand, Harry and Thyra Ray. Bill's group is responsible for a most encouraging accomplishment.

If the reader doesn't know all about Ashley Miller after his dozen record releases, concerts for three ATOS conventions, and residency at Radio City Music Hall, he has some catching up to do. Otherwise, he'll have to take our word that Ashley is among the best. We have no qualms about that statement and this recording will support the premise.

The selections are: "Strike Up the Band," "I Write the Songs," Pavanne (Gould), "Street of Dreams," "Wives and Lovers," "I Can't Get Started,"\* "On the Sunnyside of the Street,"\* "Jing-a-Ling," "Yellow Days," "Humoresque (Tchaikowsky), "I Wish You Love," "Stardust,"\* "Love"\* and "Serenata" (Anderson). The selections marked by asterisk feature the Bunny Berigan-style Trumpet of Joseph Scannella, a definite asset to the show. His tone is full and warm. He is recorded a little off-mike for a spacious sound which both stands out and blends with the organ.

The extra long fanfare which leads into "Strike Up the Band" was composed by Miller for the dedicatory concert at the War Memorial. The idea was to fill the 58 seconds required by the console elevator to get it up. "So I composed a Music Hall type intro for the occasion," explains Ashley. It's a dramatic thriller. The

tunelist is a happy mix of old, new, standards and a classic. Not an over-exploited "dog" in the lot.

Miking has been done with great care: close enough for sharp definition and contrast among solo voices; distant enough for a mellow blend when that effect is called for. It has been done in complete empathy with the requirements of Ashley's arrangements, which take full advantage of the very different but fascinating facilities of a fine Moller organ. Stereo separation is good; it's interesting to toy with controls during the Trumpet tunes. By changing the stereo balance one can bring the trumpeter up front or place him in the back of the hall. Peter Panos jacket notes provide info on the artists and history of the organ. Good show!



Ramona Gerhard

(Bob Hill Photo)

**RAMONA IN CONCERT AT SAN SYLMAR, Monarch DBP-213 (stereo). \$7.50 postpaid from Dean Brown Productions, 3551 Brayton Ave., Long Beach Calif. 90807.**

Ramona Gerhard! The name has magic for many an old timer in the TO hobby, especially those who searched the radio dials for organ broadcasts in the '40s and '50s. Ramona, a protege of Eddie Dunstetter, first broadcast from WCCO, Minneapolis (on Eddie's Wurlitzer) and later from KNX, Los Angeles, where she met and married now retired CBS executive Bob Sutton (westerners have been seeing him recently on a savings plan TV commercial expounding on how much more he likes the "second half" of his life as he pilots his yacht, the "Mona Mona").

The organ, now enlarged to 32 ranks, is installed in the music room

of the Merle Norman Cosmetics "Tower of Beauty" at Sylmar, Calif., better known as the J.B. Nethercutt Antique Auto and Musical Instrument Museum. Much has been written in these pages over the years about this remarkable instrument, so we won't repeat. This is only the second released recording played on it, the first being Rex Koury's "Rex at San Sylmar." It has been heard at many invitational concerts and a number of ATOS events. Mr. Nethercutt has spared no expense to insure the organ's tonal and mechanical perfection, assisted by his curator, Gordon Belt, also an able organ tech.

The selections are: "Toy Tiger" (Mancini), "Estrellita," "Tie a Yellow Ribbon," "Hawaiian Wedding Song," "Meringue" (Touzet), "I Got Rhythm," "Love is Here to Stay," "Liza," "Amazing Grace," "Solace" (Joplin), "Maple Leaf Rag" (Joplin), "Nadia's Theme," "Charmaine," "Diane" and "The Most Beautiful Girl in the World."

The program has been selected obviously to appeal to a wide popular segment. The jacket notes reinforce this conclusion. Yet, it must gall the organ aficionado to hear an organist of Ramona's proven technical facility and imagination concentrating on such no-challenge tunes as "Wedding Song" and "Estrellita." However, the Gershwin tunes, "Meringue" and the Joplin more than make up for these. "Toy Tiger" is an interesting mix of an Irish Jig and "The Campbells are Coming," plus a touch of Laurel & Hardy. "Oak Tree" is light and airy with lots of tinkly percussions. The jazz trumpet ride during "I Got Rhythm" and the variations during "Liza" hit the spot, too. "Charmaine" and "Diane" are known as the "ham 'n eggs" of concert programming; old and oft recorded chestnuts, but always pretty, and moreso, in Ramona's phrasings. "Solace" is nicely understated, as is "Nadia's Theme," but "Maple Leaf Rag" gets the full treatment. "Amazing Grace" is properly "worshipful" in places, then theatrical in registration. We only wish she had omitted the second chorus of "Estrellita;" the reasons will be obvious to auditions.

One of Ramona's strong plusses is great variety in her selection of voices to best express each selection.



The combinations are constantly changing and the audio kaleidoscope effect is a charmer. The excellent instrument meets her exacting registration requirements easily.

An advantage of recording in the Tower of Beauty music room is that the music is first encoded on a computer tape which can be played back instantly, energizing the organ with every subtlety the organist put into the performance. We gather that Ramona liked what the computer played for her, and we predict purchasers will like the end result, too.

**MEMORIES OF THE FABULOUS FOX, Volume 3, played by Everett Nourse and Tiny James. DO 1411 (stereo). \$5.95 postpaid from Doric Records, Box 282, Monterey, Calif. 93940**



Everett Nourse

(Stu Nascke Photo)



Tiny James

(Bob Hill Photo)

We reviewed this recording when it was first released many years ago as No. 85018 on the Fantasy label. It was a consistent seller as long as it was available, so Doric made arrangements to re-issue it recently — but with a difference. It has been re-

mastered to bring out a wider frequency range than the original, and the packaging is new, with more detailed jacket notes about the instrument, the organists and the music. The new color cover photo shows a section of the ornate wall decoration in the long gone San Francisco Fox Theatre, one of the most beautifully appointed and lavish theatres, ever to be later steelballed into rubble. The Wurlitzer organ was a fine example of the five 4/36's built for showcase houses in major cities. When the end was announced for the Fox in the early '60s, audio engineer Frank Killinger decided to establish some memories of the Fox through the voice of the organ. He recorded material for several record albums, some of which were initially released by Fantasy, and others on Killinger's Doric label. Much work was put into finding the most effective microphone positions, and the effort paid off; the tracks are tops.

Mr. Nourse's selections are: "Rosalie," "When I Take My Sugar to Tea," "Beautiful Lady," "Pietro's Return," "Vienna City of My Dreams," and "I Can't Believe That You're in Love with Me."

Mr. James plays: "A Precious Little Thing Called Love," "I Love You," "I Don't Know Why," "Beautiful Ohio," "Sleepy Time Gal," and "The Object of My Affection."

The emphasis here is on smooth stylings, pleasantly conventional arrangements and the big organ sound. In brief, no surprises. Also, no monotony. Both organists provide plenty of tempo and registration variety.

The over-all effect is similar to sitting in a huge theatre during intermission while the organ is playing; both artists were famous in the Bay Area of California as intermission organists as long as there were theatres with organs to play. And they make the big Wurlitzer's power felt.

Even though the reader may have the original Fantasy version (named "Farewell to the Fox, Vol. 3"), this newly mastered disc reveals a much more detailed audio picture of one of the great Wurlitzers. It's a package well worth owning.

**RON RHODE AT THE MIGHTY WURLITZER THEATRE PIPE ORGAN. No. 377-004 (stereo). \$7.00 postpaid from Arizona Theatre Organ Productions, 5326 North 7th Street, Phoenix, Ariz. 85014**

The organ is an historic one. Originally installed in the Chicago Paradise Theatre, it gained organ buff attention while installed in the Vaughn home in Inglewood, Calif., where George Wright cut a series of Hi-Fi label records on the 5/21 which did much to boost the resurging interest in the theatre instrument in the mid-'50s. Now a 5/22 (a Krumet has been added) in pizza magnate Bill Brown's Phoenix home, it is indeed an opulent sounding organ. The miking has been improved to soften the sometimes brittle sound of a previous recording made in the same acoustical environment. In fact, this reviewer has never heard the pioneer recording Wurli sound better.

In a relatively brief period, we have watched Ron Rhode develop into one of the most expressive of the younger crop of organists. His recent "Organ Stop Pizza" release was proof that he had arrived. The music presented here only solidifies that position.

Ron has a pleasant way of mixing the old with the new, sometimes even embellishing a recent tune with a classic styling. His concert at the Montclare Theatre (3/10 Barton) during the 1977 Chicago ATOS convention made a hit with conventioners. His tunelist and stylings were aimed straight at the preferences of dyed-in-the-wool pipe organ fans, and he was on target.

Many of his arrangements heard here show the influence of Crawford, from light touches to heavy gobs of phrasing and harmonic treatment.

The selections are: "Shakin' the Blues Away," "Nobody to Love," "Thine Alone" (Herbert), "Some of These Days," "Deep Purple," "The Piccolino," "Wonderful One," "I Write the Songs," "Darktown Strutter's Ball," and "Pomp and Circumstance" (No. 1).

With the exception of the over-grooved "Pomp & Circumstance," it's a variety tunelist. "Blues," "Days" (with "burlycue" bumps), "Piccolino" (shades of Fred and Ginger) and "Ball" are the upbeat, jazzy ones. "Thine", "Nobody" and "One" are attractively Crawfordized.

**THEATRE ORGAN  
WANT ADS  
GET RESULTS**

See page 69 for details.





Ron Rhode

"Songs" comes through as an excellent organ adaptation of a mod tune. "Deep Purple" deserves special attention for its completeness and authoritative adherence to composer Peter DeRose's intention, possibly the best organ version since the late Eddie Dunstedter's. Ron orchestrates it beautifully. His phrasing and sense of the dramatic are right up there with Eddie's. He makes good use of the organ's piano. It's a superb job, and it's all there (no big cuts). "Pomp and Circumstance" is given just as much TLC, but jeez — again?

**moving?**

Send your change of address to . . .

**VI THOMPSON  
THEATRE ORGAN  
P.O. BOX 1314  
SALINAS  
CALIF. 93902**

Recording is the best yet of the Bill Brown 5/22 residence Wurlitzer. The jacket features a color photo of the 5-deck mahogany console which has made so much history (recorded by Don Baker, Gordon Kibbee, Richard Ellsasser (unreleased), George Wright and Lyn Larsen). Among the jacket notes is a color photo of Ron, in formal attire, contemplating a towering Arizona desert cactus, probably not far from "Organ Stop No. 2" in Mesa where he's heard placating the pizza chompers with his magic on the Wurlitzer almost nightly.

## The Classic Corner

**THE SECRET ORGAN, Alan Lowry playing the 4/85 Casavant organ in Eaton's Store Auditorium, Toronto, Canada. No. PCFT 0002 (stereo). \$8.50 postpaid from Pinecroft Productions, Baysville, Ontario, Canada POB 1A0.**

When organ service man Alan Lowry learned that the 50-year-old Eaton's store on College Street was to be torn down, he thought immediately of the 4/85 Casavant organ in its auditorium, an instrument he had worked on for many years. He decided that an instrument which had given the people of Toronto so much pleasure for nearly half a century shouldn't die unnoticed. The 14 selections on this disc were recorded by Alan on the Casavant only 24 hours before the blower was disconnected.

This is obviously a labor of love. Mike Filey's jacket notes put matters in perspective: "One would probably gather that the artist is more a technician than a performer." Alan is most effective when playing the hymns which dominate the program: "Amazing Grace," "Come Sweet Death," "Onward Christian Soldiers," "Sweet Hour of Prayer," "Oh Master Let Me Walk With Thee," "Bless This House," "Now the Day is Over," and "We Thank Thee God." In addition there is the Welsh traditional tune, "All Through the Night" and a thunderous rendition of Richard Rodgers' "You'll Never Walk Alone." Because all programs in the hall started with the anthems "O Canada" and "God Save the Queen," the latter being familiar to we USAers under another title, Alan



Alan Lowry. He recalled great concerts by Richard Ellsasser, Marcel Dupre, Fernando Germani and Frank Olsen played on the Casavant, and decided that 'Canada's last concert organ' deserved something better than limbo.

plays them. Alan also includes two very brief pop-standards, "I Could Have Danced All Night" and "I Left My Heart in San Francisco," but neither is suited to the massive Casavant sound and Alan seems uncomfortable playing them. The hymns and anthems fare much better. While the Casavant doesn't afford the registration variety TO-attuned ears are accustomed to, Alan provides some variety through key changes between selections. He takes the tunes at a deliberate pace and seldom strays from the tempo. Arrangements are mostly by the book. It's easy to determine which tunes Alan enjoys playing most: "Oh Master" (48 sec.), "Now the Day is Over" (52 sec.) and "We Thank Thee" (1:00 min.) are the shorties, while "Sweet Death" (6:00 min.) and "Never Walk Alone" (3:47 min.) are provided with more exposition.

The sound is typical orthodox organ, and Alan adds the small amount of tremulant available for some selections. Strangely, the auditorium does nothing acoustically for the sound; it's a comparatively "dead" hall sound. Recording is good. It's all there, from the softest celeste to the full organ climaxes, topped by a mighty pedal. Alan has succeeded in preserving the sound of a fine orthodox organ.

And it didn't "die." It was removed carefully and put in storage. Alan is looking forward to installing it in a church soon, and even may do another record.

Jacket notes provide some biography of Alan Lowry, history of the hall and photos. □



## A NEW CHAPTER...

# OKLAHOMA CITY

by Paul Haggard

*In 1936 Radio Station WKY installed a 4/14 Kilgen theatre organ. The organ was installed and maintained by Paul Haggard during its tenure at WKY.*

*In 1951 WKY moved their headquarters and the organ was sold to the city (Oklahoma City) for a token fee. It was reinstalled in the Civic Auditorium. The auditorium was remodeled in 1967. The organ was damaged during the remodeling and neglect became the order of the day.*

*In 1976 civic minded Mrs. Jackie Carey decided to start a "Save the Organ" campaign and called on Paul Haggard to give an estimate of cost and feasibility. It was natural that Paul would approach the project with considerable enthusiasm.*

*We'll let him tell the story from that point to the present.*

During the restoration project, which took eleven months, many people came by, quite a few more in-

terested than the normal person. It occurred to me one day that we should form a local chapter of ATOS. After some preliminary talks with Ray Snitil President of ATOS and "Cap" Young of ATOS National Office we called our first meeting with eleven charter members. The chapter has been growing each day since.

The chapter was very helpful in the dedication concert. They worked as ushers, in public relations, on the final stages of the organ, manned booths for memberships in the chapter and sold records.

We have been asked to join the Arts Festival Council in Oklahoma City, and they will co-sponsor a Hector Olivera concert with us. The Council is a 3500-member group of leading culture exponents here, and we will have their promotional and financial help in getting us started on our first paid concert.

From the beginning of the project, which he inspired, Mr. Walter,

"Bill" Ashby, manager of the Civic Center Music Hall, and a long-time violinist in the Oklahoma City Symphony, turned out to be one of the finest business managers I have ever run into. After 25 years with the old Geo. Kilgen & Sons, of St. Louis, and then 20 years with Aeolian-Skinner Organ Co., of Boston, in sales, service, installation and management, I ran across many types of business managers. I have never found one like Bill who had both the business management, and the aesthetic expertise to balance both. Consequently all problems that came up in the project were solved in our favor.

We had the full backing of Mayor Patience Latting and the city council. They proclaimed a "Kilgen Restoration Day," and issued framed copies of the proclamation to Ken Wright, who played the organ in the old WKY days. (Our chapter made Ken a lifetime honorary member, and presented him with a framed colored picture of the console.)

We had the backing and enthusiastic support of the chamber of commerce, the large City Art Department and the entire crew of the Civic Center Music Hall. The huge Kerr-McGee Foundation sent special photographers and a writer from New York and are publishing pictures and a story in their annual stockholders report, which goes around the world.

A grand reception was held on the fourth floor of the Civic Center, attended by 650 V.I.P.'s invited on special silver invitations.

The dedication was opened by the mayor presenting a large bronze plaque with the heading Kilgen Organ Restoration 1977, and inscribed with the names of the mayor, city council, organ committee, and builder, it has been installed on the wall of the beautiful entry lobby of

The 4/14 Kilgen in the Civic Auditorium, Oklahoma City.





the building.

The mayor presented the vivacious and efficient chairwoman of the organ committee to the audience, Mrs. Jackie Carey, prominent leader in the cultural world of the city.

Mrs. Carey then presented the most thrilling person of our whole dedication, our ATOS President Ray F. Snitil, who, accompanied by his wife, Dorothy, gave an inspiring talk to the audience, and in turn presented the OK City Chapter Charter to the writer, as chairman of the local group. This made our day complete.

Mrs. Carey then announced, "Here's Hector Olivera at the Kilgen organ."

The rest was glorious. Although I knew the organ had its potential, and was a success as organ building goes, I didn't know it could be brought out like that. I heard things come out of the organ I didn't know existed. We worked on the action for months, and it is naturally fast, but I didn't know that it would ever be called on to answer to that kind of technique. Standing ovations during extraordinary phrases, and three standing ovations at the end brought four encores. They still talk about it and through so much admiration for him, we decided to bring him back. He and his manager, Walt Molt, certainly are doing things to bring out the former uninterested listeners, from teen-agers to the older fans.

Our chapter has been fortunate in having the organ as our own home base instrument, and we have the full facilities of the entire city to promote the organ, use it, add to it or whatever we desire.

It is used with the symphony, and all events are urged to use it before openings and during intermissions. We are doing this with the week-long run of *Hello Dolly*, starring Carol Channing, with the city paying for two of our members, Lou Ann Rice and Curt Chambers. It was used for a bash for Ronald Reagan recently. It will be used for two large productions at Christmas for the mayor's Christmas program.

We have had the wonderful cooperation of the Sooner State Chapter who were specially invited to attend this program and have plenty of things planned in conjunction with them. □

## QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

1. **I am helping my boyfriend set up his Wurlitzer theatre organ and he insists that all tremolos are winded directly to the regulator. I also know that tremolos drive him crazy when he tries to adjust them but he says that all the Wurlitzers he has seen had the tremulant connected to the regulator and not the windchest.**

Ans. To my knowledge, Wurlitzer never winded tremulant to regulators in theatre installations. It is possible that this was done on church installations. The ideal is to cause the maximum amount of shaking of the wind and get the source of the shaking (tremulant) as far away from the correcting device (regulator) as possible. Wind enters one end of the chest and the take-off for the tremulant is at the other end and connects to the tremulant pipe by means of a manifold. (Boyfriends don't like being corrected. Better handle this one with diplomacy.)

2. **Here is a tip from one of our readers, Ken Ladner of Howard Beach, NY. "I found that after fifty years, my theatre organ stop tablets needed a bath. I put them in hot soapy water only to have all the engrave fill come out. Bob Atkins, a friend of mine, suggested flat black latex paint. With a small cheap brush I painted over the engraving starting with about ten tablets at a time, allowing a half hour to dry. Then after applying scouring powder and water to my fingers, I gently rubbed off the excess paint. It will be necessary**

**occasionally to apply two coats as the scouring powder may remove too much paint. This system does not seem to work well on pistons. I carried two tablets in my pockets for a few weeks to make sure the engraving would not wear off."**

3. **Please suggest best Main or Solo placement for the following Kimball ranks:**

Ans. I assume you are asking for a Wurlitzer style arrangement of Main and Solo. (Below are the ranks submitted with the chamber designation by the Q & A editor:)

Diaphonic Diapason 16-4 . . . . M  
Tibia 16-2 . . . . . S  
Flute 16-2 . . . . . M  
Violin I 16-2 . . . . . S  
Violin Celeste II 8-4 . . . . . M  
Tuba 8 . . . . . M or S  
Trombone 16-4 . . . . . S  
English Horn (Cor Anglais 8-4 . . S  
Kinura 8 . . . . . S  
Clarinet 8 . . . . . M  
Vox 8—4 . . . . . S  
Harp Celesta . . . . . M  
Chimes, Orch bells, Xylophone,  
Traps, Toy Counter . . . . . S

4. **I have had two intermittent dead notes in my Wurlitzer Tibia Piccolo 4, for some time. I have worked the relay note and switch but can't find out why it should be dead off and on. Can you give me any help? The chest magnet and primary works perfectly with a test wire.**

Ans. Try the following process of elimination:

a) Make sure relay note will repeat rapidly with no skipping. If skipping occurs, it could be dirty contacts, either at the relay, switch bar or relay contact.

Do you have any questions?

Send them direct to:

QUIZ MASTER  
And Organ Builder

LANCE JOHNSON  
Box 1228  
Fargo, ND 58102



b) With key held down, work gang switch by hand and watch the action of that contact wire on the switch block to be sure it snaps back each time as you roll the switch to off position.

c) Check all solder connections and reheat them all if necessary. A hair line crack in a joint may not be visible.

d) If all else fails, try jumping your note at the relay block to a spare contact if scraping the chopper and contact wire don't produce results. If your relay blocks do not have any spares, unsolder one of the feed contacts and make it a spare for your stubborn note. □

## VOX POPS



Conducted by Stu Green

Stu Hinchliffe writes in his Eastern Massachusetts Chapter's *Eastern Pipes* newsletter that veteran organ-builder and chapter member Jim Rankin, now relocated in Kingston, New Hampshire, is up to his old tricks. Jim observed that the United Church of Christ in Kingston needed an organ. About that time he located a 2/5 mostly Robert Morton which had seen service in several theatres and a Masonic lodge. Jim acquired the organ in June, 1975. With the help of church members, the pastor organist, and Mrs. (Peg) Rankin, the organ was moved to the church and installed in time to start making music by October of the same year. Jim added relay capabilities to permit the addition of five more ranks. Another one saved!

Jim Rankin first came to our attention while he lived in Reading,

Mass. There he built a pipe-electronic hybrid which boasted seven ranks of Wurlitzer pipes, long before Ruffatti and Rodgers picked up the pipe-plus-electronics idea commercially. Wonder if he has it playing in his Kingston home?



Cathy Koenig from Niles, Ill. writes "Harry and I meet the nicest people when we travel by the book — the ATOS Membership Roster." After their active participation in the Chicago Convention (Harry was the lobby pianist at the Muri concert) they decided that they needed a vacation so they flew to Denver, rented a car, and drove through Colorado, Wyoming and Utah.

While in Estes Park, Colorado they contacted Don Wick, chairman of the Rocky Mountain ATOS Chapter. Don took them to a get-together at the home of Jack Walden who has a 2/12 Kimball perking. We learned the organ's history. It was installed in the Teatro del Lago, Wilmette, Illinois, in 1927. In 1965 it was moved to a private home in Chicago when the theatre was torn down to make room for a supermarket. In 1966 it was transported to Kansas City by Randy Charles and in 1968 he moved it to Estes Park. In 1974 it was installed in the home of Jack Walden in Loveland, Colo. Since acquiring the organ Jack has added a Wurlitzer relay; also replaced missing percussions, Glockenspiel and Chrysoglott.

Harry was invited to play and gave an impromptu concert which lasted



Harry Koenig. Always on the move. (Shown here at Downers Grove High School Wurlitzer.)

(Carl Anderson Photo)

an hour. Judging from the audience reaction, the favorite numbers were "Ave Maria", "Vesti la Giubba" (Pagliacci), "Desert Song" and the "Washington Post March", which is Harry's usual closer, reports Cathy.



Bill Wright. The astounded fans wouldn't let him go. (Stufoto)

On October 16, a multi-store electronic organ retailer in southern California staged his 4th annual Organ Festival in the San Gabriel Civic Auditorium. The Gould Music Co. sells four brands, and late models of these organs and their associated speaker equipment were spread across the stage. Because there is an excellent 3/16 Wurlitzer pipe organ in the hall, young Bob Gould made a venturesome decision; he would include the Wurlitzer pipes on a program designed to promote plug-ins, knowing that comparisons would be made. In short, he gambled; would the extra pizzazz offered by the huge pipe organ be balanced by possible critical tonal comparisons?

The pipe organist selected was veteran Bill Wright, another who never quit when "talkies" took over. The electronic organs were played by Ralph Wolf (Thomas), Carol Jones (Conn), Jerry Nagano (Allen) and 15-year-old Bob Speaker (Wurlitzer spinet).

Most of them played energetically and very well, but the pipe organ stole the show. The big sound and the very size of the raised console astounded those who thought in terms of parlor-size spinets, those too young to know about the ances-



tor of their spinets.

Large groups came forward to examine the Wurlitzer console during intermission, and they returned after the show. Bill Wright gave them an impromptu demonstration of the "mighty Wurlitzer's" resources and capabilities. They didn't want to leave.

In the end, the experiment paid off in good will for the Gould Music Co. Potential customers left the auditorium with a better understanding of the whole organ scene. Here was an electronics merchandiser who wasn't afraid to pit his products against the grand daddy of them all.



ATOS Vice President and Treasurer, Capt. Erwin A. Young, Jr. is now playing the part of a full time gentleman farmer at his Middleburg, Va. digs. A veteran United Airlines pilot for many years, Cap turned off the jet engines after his last flight on July 31, his retirement effective October 1. In his words, "the pay is not quite as good, but you cannot beat the working conditions." At least one other ATOS member still files the "Friendly Skies," however. Capt. Duane Searle, former ATOS Vice President and Director, operates from his home base in Denver.



From Ft. Lauderdale Helen Kiley encloses some encouraging clips from Florida newspapers. One describes a 25-hour "Bach-a-thon" staged by organ students at troubled Kent State University to raise funds to buy the college a new pipe organ. As one student tired, another slid onto the bench to continue the all-Bach bash. Another clip describes the happy predicament of Delta Airlines pilot John C. Kamper of Islamorada, Fla. Ever since he, as a boy, performed the Saturday morning ritual of dropping his quarter in the slot for an hour of pipe organ practice at Chicago's old Kimball Hall, he's wanted his own organ. But there wasn't room on his Florida Keys property for pipe chambers so he built his house to accommodate a suitable electronic classical model, and finally selected a Rodgers model 990 "Heritage." The organ was delivered and installed in July '77, with

Rodgers' Jonas Nordwall making the final adjustments.

Now free to enjoy his instrument (his flying schedule allows him four days at a stretch at home), the pilot says, "First thing, I'm going to take music lessons."



For several years we've been hearing about that "red devil" theatre organ visitors report seeing and playing at the Moller factory in Hagerstown, Md. The firm seemed to be reluctant to admit they could still build an entertainment instrument, so mum was the word. No more. Moller's So. Calif. rep, Les Pepiot, offers this photo of the "red devil." It's a 2-chamber, well-unified (plus 5 couplers) organ, complete with theatre accoutrements: a full set of traps and 10 silent movie sound effects. The voices are: Flute (85 pipes), Tibia (97 pipes), Diapason (61 pipes),

Violin (61 pipes), Vox Humana (61 pipes), Viol Celeste (37 pipes), Trumpet (61 pipes), plus Diaphone and Bourdon 16' 12-pipe pedal extensions. Forty-nine metal bars, with two sets of hammers, provide Chryso-glott, Glockenspiel and re-iterating Orch. Bells sounds. Wind pressure is 10" except for the 5½" Vox. There are separate tremors for Tibia, Vox and Main, and 5 combination buttons for each manual. Swell shutters are glass.

Reports on the Moller's tonal qualities by those who have played this instrument average "not Wurlitzer, but very good." It's been marked down to \$39,000 for a quick sale. The next one ordered will be back at the pre-sale price of \$45,000.



What did a theatre organist do when he had free time from the con-



Moller's 'Red Devil.' Marked down for a quick sale.



sole? Well, when he was playing the Daly Theatre (Kramer organ) in the Bronx in the summer and fall of 1928, Doc Bebko got paid partly in passes to the nearby Starlight Amusement Park. There he swam in the pool, and rode the roller coaster. Fifty years later he still is a great lover of the surf, visiting Jones Beach and Fire Island with his brothers Ted, George and Gene when in the Big Town. And he still loves roller coaster rides.



Pianner-playin' dancehall gal, Heidi, and straight-shootin' dude.

The "James gang" has a flair for showmanship which goes far beyond the skilled performance of music. If they had existed in vaudeville days, it is likely that they would have been headliners in the medium, with their musical talents contributing. Dennis and Heidi love to include skits, in costume and makeup, to sharpen the impact of their music. One such occasion was the presentation of William S. Hart's *Tumbleweeds* at the Ohio Theatre (Columbus). As a prelude, the theatre staff staged a western bar scene, complete with dance hall girls and a shoot-out.

Naturally, the dude in the white hat won, then strode to the faithful Robert Morton and mounted the bench for his concert. But that isn't all. "Dude" Dennis went later to Rochester, N.Y. for a Halloween concert and underwent quite a physical metamorphosis. He came on as a "Phantom" which would warm the cockles of Lon Chaney's heart.

Observed one wag. "Gad, what marriage will do to a guy!" Heidi!



Aloha Chapter member Joseph Anthony, visiting California, discovered the "Pizza Machine" in Pleasant Hill and its 2/7 Wicks (1975 ATOS conventioners visited the installation). Joe reports that the room is being renovated to better accommodate the sound of the organ; the ceiling is being raised 5 feet to provide more spaciousness. Joe is most favorably impressed by the playing of organist Jim Branco, who may be heard evenings, Thursday through Sunday. He says "Jim plays the organ very well — correction, exceptionally well, anything from "Three Blind Mice" to "Rhapsody in Blue," from rock to classics, all kinds of requests." Joe adds that improvements on the organ are in the works. We trust he'll keep us advised, unless the call of the islands lures him home too soon.



For the first time since the disastrous fire on March 6, the Kirk of Dunedin, Fla. opened its doors for church services in September. Services had been held in the fellowship hall for six months, and though the sanctuary needed more work, the faithful wanted to return to that area as soon as possible. Damage to the structure, excluding the famed pipe organ, was more than \$100,000.

Rev. Ted Wehling, pastor, hoped that the organ would be ready by Thanksgiving, but much remains to be done on it. Organist-designer Terry Charles is working diligently every day but progress is slow. Considerable soldering and wiring remain. The Kirk organ is well known, nationally, and the yearly concert series entices visitors from Miami and Fort Lauderdale. Some of the biggest names on the circuit have entertained the patrons in that theatre organ's unique setting.



Over 100 years ago, Thomas Alva Edison recited "Mary Had a Little Lamb" into a machine he had invented. His voice vibrations, spoken into a horn, caused a stylus to etch sound-bearing grooves into the surface of a piece of tinfoil wrapped around a rotating cylinder. He named it "phonograph."

Since that first crude machine, the science of recording sound has undergone many refinements. Too many, say some recordists who point



Same dude later. Was marriage the cause — or those drawknobs?





George Wright's November 5 concert at the San Gabriel Auditorium Wurlitzer, an excursion into '30s music, was felt by many present to be one his best. Next day he was off to Chicago to record a beloved organ by an old process. (Stufoto)

to the low distortion 78 rpms made in the late '30s and early '40s, before tape made recording so easy — and increased the distortion, dampened performer spontaneity and brought in an unwanted factor called "tape hiss."

The answer, according to the newly formed Great American Gramophone Co., is to return to the days before tape and cut records directly on acetate recording blanks to obtain the "masters", "mothers" and "stampers." The performer is required to play a whole side (circa 18 minutes) without error and without stopping, else he must re-cut from the beginning. The pressings will also be limited editions, and will retail for around \$10.00.

When George Wright went to Chicago in mid-November to cut perhaps three releases on the Chicago theatre 4/29 Wurlitzer, the Hollywood-based Gramophone company's van was waiting outside to take down the music by the direct-to-disc process. Time will tell whether the method is an example of regression or a case of that old proverb about "the more things change" etc.

Several months ago in these pages, it was announced that the future of the Auditorium Theatre in Rochester, N.Y., home of the RTOS' 4/22 Wurlitzer, was in doubt, due to rising taxes, operating costs, and a decreas-

ing Masonic membership which owns the building. According to RTOS Secretary, Lloyd Klos, the theatre's manager has been given the go-ahead by the Masonic Board to book programs through the 1978 season. Thus, the new Moller Posthorn which has been promised a delivery date in March 1978 will have at least six months to sound forth in concerts. Either Jonas Nordwall or Lyn Larsen will be the first artist to use the new stop.

Alaska is known as America's last frontier. Which is probably why news of theatre organ activity up there is so slow. However, Connie Stewart, administrative assistant at the Governor's House in Juneau, informs us that the 2/8 Kimball which once graced the Coliseum and Twentieth Century theatres in the capital, and was reshopped by Seattle's Ballcom and Vaughn Organ Co., was dedicated on May 2 in the State Office Building's cavernous lobby. Doing the honors was the lady who played the instrument in 1928 in the Coliseum, Carol Beery Davis. A crowd of 1,000 attended the event.

The San Gabriel Civic Auditorium is fast becoming the hub of organ concert activity in the Los Angeles area. This is possible because of the well-maintained 3/16 Wurlitzer organ installed by the LA ATOS chapter a few years back. Within the past couple of months the hall has witnessed two ATOS concerts, the "Kompleat Silent Movie Show" described elsewhere in this issue, a



Organ concerts, operas, musical shows and ballet make for a busy theatre. (Stufoto)

plug-in festival which included the pipe organ and a George Wright concert. In addition, young Greg Rister cut an album on the pipes. Not bad for a 50-year-old veteran of silent movie days.

After two months to the day when over 1,000 ATOS conventioners trooped into Chicago's Oriental Theatre, the M & R Amusement Co., which operated the 3,078-seat house under lease, announced that it would close its doors on September 29. But, according to photographer Bill Lamb, the end of this movie palace is not here yet! On the evening of its supposed demise, a group of CATOE members gathered at the Palmer House, exchanged pleasantries, saw pictures of the convention, then trooped to the Oriental where an English organist, Dave Hamilton, played for over an hour, followed by open console. The good news was announced that a new lessee had been found, that he'll continue to run the house and CATOE will have access to the Wurlitzer and run concerts there. The instrument is not for sale.

The 3/9 Wurlitzer which was once housed in Milwaukee's Schnitzelhaus Restaurant (June 1973 THEATRE ORGAN) is no longer there. Milwaukee's loss is Texas' gain. According to David Olson, the owners of Dallas' Landmark Pipes and Pizza acquired the instrument for a new pizza emporium. Installation was scheduled for a September start, with completion hoped for before 1978. The departure of the Wurlitzer, however, still leaves Milwaukee with five theatre organ installations: three in theatres and two in pizza parlors, and all being played. Sounds like a good locale for a convention!

We haven't heard from "Mr. Theatre Organ Enthusiast of Central New York State" in quite a while, but rest assured, Don Robinson keeps busy. First, his famed *Organ Loft* program on WLFH, Utica, is in its 15th year. Second, Don is now listed with suitable biographical





Don Robinson. He keeps busy.

sketch in "Who's Who In the East." Third, he was re-elected Dean of the Central N.Y. Chapter, AGO, for 1977-78. But, that isn't all. Don is organist-musical director at Sts. Joseph & Patrick Church in Utica, minister of music and organist at St. Paul's Baptist Church in Utica, and organist for the Knights of Columbus' Utica Council. His regular occupation is reliability engineering at General Electric. "I just wish to say, despite the demanding schedule which keeps me going seven days a week, I enjoy every moment of it, especially in those areas where I serve others. Everywhere possible, I spread the fine work of ATOS, particularly thru the broadcast media."



When Hector Olivera "signed on" the staff of the M/S Southward for a recent weeklong Caribbean electronic organ dealer-sponsored cruise, little did he know that pipes were in store. 70 "safari sailors" from Mountain View, Calif., embarked from Miami, on the first cruise sponsored by a dealer, the Yamaha-Conn Music Centers in Mt. View. Aboard were Carol Jones (Conn) and instructor Dick Bailey, plus recitalist Hector.

Photographer-publicist John Tyner describes Hector's shore leave adventure:

"Upon leaving the dock at Ocho Rios (Jamaica), Olivera and some friends found a well-worn six-rank Discus pipe organ, complete with Crescendo Pedal, in a church. Hector got the blower going and with the

ancient pedals clacking, filled the church with some highly respectable Bach. He noted, on drawing the 3-rank mixture, that one rank was so out of tune it formed a calliope-like celeste!"



Another well-known organist who discovered treasure in the Caribbean is Don Thompson. He writes that during a visit to Cuba he located an Aeolian pipe organ in an old house, now a restaurant, at Veradera. The house, reports Don, once belonged to the Dupont family (before Castro). The date on the Aeolian's console is 1932. The organ is small (1300 pipes) but the management claims it's the largest in the hemisphere, reports Don, who adds that the organ needs servicing and that a qualified organ man could probably exchange his labor for a free holiday on the Caribbean beach.

Incidentally, Don Thompson

joined the ranks of us "cover boys" with the August 20 edition of *Star Week*, a newspaper entertainment supplement. It's an excellent Harold Barkley color photo of Don at the Toronto "Organ Grinder" console.



Once a theatre organist, always a theatre organist, even if the musician gravitated into other fields of endeavor after the Great Era. Take San Francisco's Vern Gregory, for example. Vern is known for his activities at the Avenue Theatre there. The July 1977 issue of *Inland Printer*, devoted to those laboring with ink and printing press, ran a color picture of Vern at a 3-manual horseshoe keydesk, and described the organist thusly:

"In the silent movie era, he was the unseen organist who added thunder supreme and melodrama to the escapades of Douglas Fairbanks Sr. and John Barrymore. When sound was added to the fury, Vern turned



Hector throws the Discus. An unexpected pleasure during shore leave.

(John Tyner Photo)



his talents to printing, but is still a major collector, mender and authority on the grand organs which once replaced words, sound effects and sometimes talent. Today, he oversees the operation of Gregory and Falk, a major California trade shop."



Phoenix ATOSer Dave Broskowski reports that Milwaukee, Wisconsin, is well "organized" from the pizzery standpoint. Jim and Mario's "Pipe Organ Pizza" has been operating for a year now with Walter Strony at the 4/16 "Mollitzer" hybrid. It is given regular maintenance by Gary Hanson, Bill James, and Dave, the latter two having been in the installation crew. On the West Side (Greenfield) it's Jim Bringe's "Organ Piper Pizza," featuring Gary Sette at the console of the 3/28 Moller.

Says Dave, "Each organ has a characteristic sound, and both are well worth hearing. They contribute much to Milwaukee's theatre organ-rich tradition." Dave is preparing a study of the theatres and organs of Milwaukee for next year presentation in these pages.



The 3/10 Robert Morton organ in Beaumont's Jefferson Theatre is one of three instruments in playing condition in Texas theatres. The house belongs to the Jefferson Theatre Preservation Society, and devoted to the performing arts, according to Al Sacker, the organist who has played the Morton for many years. The Southeast Texas Arts Council, of which the Southeast Texas Chapter, ATOS is a member, has its offices in the Jefferson. "We would be delighted to entertain tourists visiting Beaumont," says Al, "and we urge that this information be passed on to all ATOS members as well as the general public. The director of the theatre is there, usually seven days a week from 9 a.m. to 5 p.m. I'm in and out of the office daily most of the week."



From Grand Rapids, Mich., Barbara Gedris tells of the impact made by the opening of an organ-equipped pizzery.

"The hottest new place in Grand



Donna Parker. A hit for this Miss — er — Mrs.  
(Bob Hill Photo)

Rapids is the Roaring '20s Pizza, featuring the 3/33 Wurlitzer organ. The decor is reminiscent of a '20s theatre, with large photos of silent film stars on the walls. Capacity is 450. It's located on 28th Street, the second busiest road in Michigan. Grand Rapids has always been known as a music lovers' town but the crowds at the Roaring '20s are unbelievable. At times traffic is backed up a quarter mile with cars waiting to get into the parking lot. Inside, the organ is visible everywhere, with pipe offsets,

tuned and untuned percussions mounted on walls and ceiling. A Trompette en Chamade thrusts its resonators from the back wall.

"Organists are Charley Balogh and Donna Parker (and sometimes Ron Walls). Requests range from "William Tell Overture" to the "Star Wars" and "Rocky" themes.

"This new place in town is responsible for a least one new social more here; teenagers tell me that if a boy takes a girl to the 20s, it means they are going steady." Thanks, Barbara.

The Wurlitzer originally saw service in the Jersey City, N.J., Stanley theatre in 1928. It was rebuilt and enlarged on being installed in the Roaring '20s.



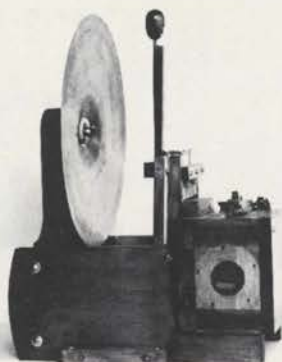
The Rochester Theatre Organ Society opened its 14th season on September 23 when it presented a return engagement of Karl Cole. The crowd of 1787, largest opening nite assemblage since 1974, kept the organist at the console for several encores. Dressed in a flashy sequined black suit, which could compete favorably with one of Virgil Fox's, Karl presented a varied program which ran from baroque to "The Beer Barrel Polka" and "Alley Cat." For several months, Karl had been playing engagements in his native Syracuse area, including a week as New York State Fair Organist on the 3/11 Wur-

## HEASTON PIPE ORGAN COMPANY

RR 2 • BOX 85-FA  
BROWNSBURG, INDIANA 46112 1 (317) 635-7300

### NEW TAP CYMBAL AND ACTION

A Wurlitzer® replica, same as photograph, complete with rebuilt original Wurlitzer magnet. Available for immediate delivery \$174.95 f.o.b. Brownsburg, Indiana.



New Wurlitzer® or other original brand theatre pipe organ toys and actions, custom made at your request. Call or write us for details.



litzer. An appendectomy prevented his attending the 1977 Chicago convention.



Tennessee organ owners oiled their blower motors early in October in



preparation for Roy Davis' annual "Mid-Tennessee Organ Bash," his 7th. This year they converged at 9:30 a.m. of a Saturday at the Henry McKinney residence (2/6 Wurli) in Chattanooga for an open organ session. Then to the one-time Union RR Station for lunch at the "Chattanooga Choo-Choo" restaurant. At 1:30 p.m. they met at the Tivoli theatre for a Wurlitzer concert played by staffer Bill Barger. Another stop was at the McMinnville Pipe Organ Warehouse of Roy Davis for a look-see at Roy's many goodies. Then came a visit to the Cumberland Caverns for underground food and organ music. The last stop was the Davis pad on the Cavern grounds for a session of mainlining the Davis 2/9 Wurlitzer and Duo-Art Steinway 88. All on one Saturday!



Taking a cue from George Wright, who threw oranges to members of his audience, on dedicating "The Boy Next Door" to Anita Bryant during a recent concert, Ken Rosen decided he needed a similar gimmick to introduce his "Fiddler on the Roof" medley during his October concert, played on a Rodgers (the 2/7 Wurli isn't set up yet) in The Music Room, a prominent Sepulveda, Calif. sheet music retail outlet. He gave the problem much thought and on concert night his audience was delighted when he tossed them the contents of a bag of bagels.



Bob Pereda sends us the good news from Vero Beach, Florida, that Hall of Famer Fred Feibel, is slowly



Ken Rosen relaxes after his concert while Stan and Jesse ignore him.

(Stufoto)

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.

but surely regaining his health, following two operations. Fred and wife Leonore exchanged visits with Bob, following the ATOS Convention, and had the opportunity to hear, via cassette recorder, some of the artists who performed in Chicago. Fred was prevented by illness from attending.



After years of stop and go, and many disappointments, John Beck's 3/15 Wurlitzer (from the El Paso, Texas, Plaza Theatre) seems now to have become an operating entity, if a Dallas TV reporter is giving it to us straight (John hasn't verified).

John bought the Plaza organ about six years ago. He already had built a high-domed chapel type building for a smaller organ on his grounds in Dallas, so he was ready. But obstacle after obstacle caused delays.

The TV feature indicated that the Wurli is now in fine playing shape. At the console, demonstrating the goodies, was young Lew Williams.



Dr. John Landon has announced that his *History of the Theatre Pipe Organ*, has been accepted for publication by the *University of Kentucky Press*. John was highly elated over this, as it has been over a year since completion of the book and he'd been searching for a publisher in the interim. One of the reasons *UK Press* decided on the project was the success enjoyed by *Indiana University Press* with Dr. Orpha Oche's book, *The History of the Organ in the United States*. "I have corresponded with her and she told me that the book has sold very well," says John. "*UK Press* hopes my text will be a big selling item and hope they are not wrong." □



NOW OFFICIAL . . .

# THE BYRD

## RICHMOND'S HISTORIC THEATRE

*The Byrd Theatre, a Richmond, Virginia, showplace for the past forty-nine years, has now been placed on the Virginia Register of Historic Places. It is awaiting clearance for the National Register.*

*The following description was prepared by Miles J. Rudisill for the nomination form for the National Register of Historic Places, the National Park Service, the United States Department of the Interior.*

Except for the removal of the marquee and lobby fountain, the Byrd Theatre has survived its forty-nine years of continuous operation with few alterations. The front of the building, in keeping with its inte-

The interior of the 1396-seat Byrd Theatre recalls an Italian opera house in the elegant and flamboyant Rococo style in hues of amber and gold.

*(Ray Brubacher Photo)*

riors, generally follows Italian Renaissance precedent. The facade is of red brick with white terra cotta ornament. The plain but impressive box office is black Italian marble, a material also used in framing the main entrance. There is an outer lobby between two sets of a dozen plate-glass doors framed in brass.

The ceiling of the main lobby is

twenty-five feet high, vaulted and heavy with gold-leaf plaster decoration. There is a large crystal chandelier, and the walls are covered half-way up with heavily veined marble. Three hand-painted murals line one wall, while the other three sides open onto a mezzanine lounge, itself heavily decorated with gold-leaf plaster, crystal chandeliers, wall brackets, and solid bronze handrails. A concession counter stands today where formerly a twenty-by-eight-foot pool and fountain were located. The marble fender, bronze rails, and other parts of this feature are carefully preserved in storage.

The auditorium recalls an Italian opera house in the elegant and flamboyant Rococo style expressed in a superabundance of marble, crystal, gold leaf, crimson velvet, and elabor-





rate plaster decorations. The basic colors are amber and gold, with red velvet accent. The 1,396-seat auditorium is spacious but not so large as to lose its feeling of intimacy and elegance. The color scheme and detail are continued in the balcony, an integral part of the theatre's visual effect.

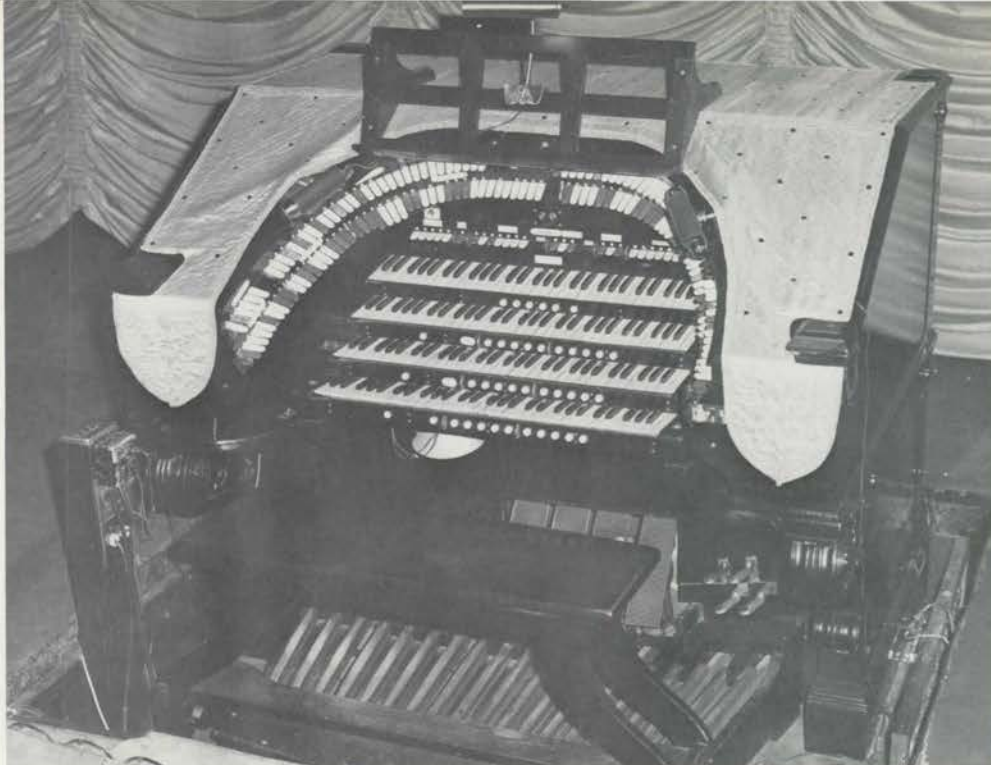
A huge chandelier in the dome, containing four thousand imported hand-cut crystals and three hundred bulbs in four colors, weighs some two tons but can be lowered for cleaning and relamping. There are an additional eight chandeliers, smaller in size, but also in four colors. Along the top of the auditorium's side walls in the niches are six hand-painted murals. The large murals on each side of the stage form a background to the opera-style boxes in which are displayed a grand piano and a harp.

The piano and harp are playable through the organ console, which can be raised from the basement to stage level. A gold grill extends along the entire length of the proscenium, concealing the organ chamber openings. Three chambers housing the pipes are located directly over the stage, which has been extended over the original orchestra pit.

All the lighting for the stage and auditorium, as well as the curtain and screen maskings, is controlled from the main switchboard located in the projection booth at the rear of the lobby. The only discordant element at the Byrd is the plastic and metal marquee built in 1971 as a replacement for one in the art deco style. The original marquee was a simple bronze structure with no lettering.

The grand opening of the Byrd Theatre on Christmas Eve of 1928 was a great civic event. Richmond's citizens could point to a bona fide movie palace which, in its design and interior appointments, could justifiably be described as comparable to the famed Paramount and Roxy Theatres in New York and the Atlanta Fox. It was certainly similar to them in representing the popular extravagance of the 1920s and the epic age of motion pictures.

"In our big modern movie palaces," an observer of contemporary culture wrote in 1929, "there are collected the most gorgeous rugs, furniture and fixtures that money can produce. No kings or emperors have



The 4/17 Wurlitzer at Richmond's Byrd Theatre has been used nightly since the theatre opened. For the past 16 years Eddie Weaver has been the house organist. (Ray Brubacher Photo)

wandered through more luxurious surroundings. In a sense these theatres are social safety valves in that the public can partake of the same luxuries as the rich and use them to the same full extent." The Byrd, constructed for Walter Coulter and Charles Somma at a cost approaching one million dollars, was in this class.

Fred Bishop of Richmond was the architect and contractor, with decoration and art-work done by the Brounet Studios of New York. The great chandelier in the auditorium was assembled and hung by the electrical contractors Union Electric of Richmond. The Byrd was built for talking motion pictures and was equipped with Vitaphone, a relatively new sound synchronization system pioneered by Bell Telephone Laboratories and commercially developed by Warner Brothers.

Walter Coulter, dean of Richmond showmen, employed his brother Robert as manager of the Byrd. The theatre opened with *Waterfront* and remained, during the heyday of Hollywood, the showcase theatre for such major studios as RKO, Universal, Fox, Disney, Paramount, First National, and Warner Brothers. While the limited backstage area would not support stage productions, major film stars appeared on stage to celebrate the Richmond premiere of their pictures.

The Byrd enjoys a national reputation achieved through the many recordings made on its great house organ. The Rudolf Wurlitzer Company, which custom made organs for the leading theatres of the country, installed the organ when the theatre was built. It has four manuals and seventeen ranks of pipes plus a complete percussion section. Patrons have enjoyed live organ music on a daily basis since the theatre opened.

The Byrd remains, with the Radio City Music Hall, one of only two theatres in the country today that has a regularly employed organist. Among its nationally known musicians was Dick Leibert, who left Richmond to become staff organist at the famed Music Hall when it opened in 1932, a position he held until his retirement in 1970. The Byrd has been the scene of many organ concerts, most recently during April 1977. The 1972 national convention of the American Theatre Organ Society was held in Richmond, with two concerts at the Byrd figuring prominently in the program.

Robert Coulter managed the theatre from 1928-1971 and was succeeded in this capacity by his long-term assistant, George Stitzer. Although the Byrd is currently leased to Neighborhood Theatres, Inc., it is managed by Stitzer and owned by Charles Somma, Jr., son of an original owner. □





# ATLANTA

# 1978

## Y'ALL COME

by James K. Jobson

Once upon a time we had some expressions about Atlanta and the South in general: "The Journal Covers Dixie like the Dew" for one; and there was "Welcome South, Brother" (stands for WSB, Bob Van Camp's old stand at 750 kHz). But you can readily see these are now passe. The cliches may be gone, but the latch string is still out (you youngsters ask an elder to explain). Atlanta is cleaning the red carpet and will have it glistening in the July sun for you on the 9th.

You know more or less what to expect at an ATOS convention, but this one will be a bit different, so we're going to tempt you a little. Early temptation gives you time to plan a little and scheme a lot during the cold winter months on how you can arrange to be here and enjoy the fun. If you are prompt in making reservations, you may stay at the famous Sheraton-Biltmore, the official convention hotel. It is the last of Atlanta's old *grand* hotels with a tradition of southern grace and charm. But it's fully modern and is in easy walking distance of the Fabulous Fox Theatre and a host of large churches with interesting classic pipe organs. There's another, more modern Sheraton just up West Peachtree Street to take the overflow. No farther to walk, but more modern in design, the Biltmore will be the official hotel and its management is going all-out for ATOS. You won't be disappointed.

Two days are tentatively scheduled away from the Fox, but only one of those will be out of town . . . a jaunt to Birmingham to hear Alabama Chapter's Mighty Wurlitzer in the Alabama Theatre. The other side trip will be a divided affair — the East Point Moller in the morning and the Music Grinder Wurlitzer in the afternoon — or vice versa.

Otherwise, you will have a chance to sample some of the excellent church organs in Atlanta's churches on Sunday morning, and arrangements are under way to provide other opportunities for you to visit other outstanding pipe installations while you are in our city. However, the balance of the scheduled concerts are planned to be on the 4/42 Fox Moller to give you an opportunity to experience the many moods of that

(Continued on next page)



(continued)

# ATLANTA 1978

instrument as it performs for a variety of top-notch concert artists. Their identities will be made known later after all arrangements are complete.

As I said, you pretty well know what to expect from an ATOS convention, but what do you expect of the host city? Well, quite frankly, it is difficult for a native to tell you, because — for one thing, we don't even stay in hotels in our own home town! There are a number of attractions to the city, however, which make it the fastest growing convention site in the nation.

You will not want to miss Stone Mountain State Park which exhibits the largest piece of exposed granite in the world — and hear the magnificent carillon there. The famous painting of the Battle of Atlanta, the Cyclorama at Grant Park, is undergoing restoration and is not expected to be open during your visit, but Grant Park has other interests — Fort Walker for the Civil War buffs and a zoo for the kiddies. About 20 miles north is Kennesaw National Battlefield and park where there's a modest Civil War museum and the "General" locomotive that figured in the great chase.

Callanwolde, home of Charles Howard Candler (brother of the Coca Cola founder) will be of interest to some who would like to see how the other half lived back in the opulent days — and to sample the Aeolian residence organ.

Underground Atlanta will give you another taste of 19th century city life in an authentic view downtown that lay forgotten after being built-over for nearly a hundred years.

Shopping for the ladies includes Nieman-Marcus, Rich's, Saks

Fifth Avenue, Davison's Lord and Taylor and a host of other fine stores and shops and shopping malls.

The metropolitan area houses some 2,000,000 people who are caught up in a swirl of activity in a dynamic city where one can do literally anything that can be done anywhere in the world! Some of the best dining and entertainment are available. We'll be keeping you up to date in future issues about availabilities, and the convention packet will have some well-considered recommendations and reviews to keep you from making a mistake in choice.

One thing is for sure — every member of Atlanta Chapter will feel personally responsible for your enjoyment of your visit to our city. Feel free at any time to accost anyone with an AC badge and ask for information. If he doesn't have the answer, he will get it for you.

By the time you read this, international flights will be landing and taking off at Hartsfield International Airport. There are non-stop flights from almost every major city in the nation, so it is easy to get here with little fuss and bother. Limousines run regularly from the airport to the Biltmore and back, and the rates are comparable to other similar services.

If you drive, however, you have a wider choice of rooming accommodations and will have more mobility while here. Recommendations of motor facilities will be made available in advance of time for your reservations. Remember, though, Atlanta is a growing convention city. There are one or more conventions going on here each day of the week. It will be wise to get your rooming accommodations made as far in advance as possible to assure your first choice.

Remember the dates — July 9-13, 1978. Y'all Come!!



SPECIAL CRUISE TO

## ALASKA

**JULY 29 TO AUGUST 12, 1978**

Join the fun for two full weeks aboard the T.S.S. FAIRSEA (Liberian Registry). Sail from San Francisco, cruise the fabulous inside passage to Alaska. Majestic scenery, breathtaking views of glaciers, icebergs and America's last frontier.

**ORGAN WORKSHOPS CONDUCTED BY:**

**GAYLORD CARTER • BUD IVERSON • CHUCK WRIGHT**

*SPACE IS LIMITED!  
RESERVE NOW!  
CONTACT:*

**Anne Olson/Sea Safaris  
1136 Loma Ave. Suite 2  
Coronado, California 92118  
714-435-6754**

**FOURTH ANNUAL  
ORGANISTS'  
SEA  
AFARI**







Rep. Henry J. Nowak announces a \$693,000 grant to turn Shea's Buffalo into an arts center. In the background on the ornate mezzanine is a three-manual Page organ console, planned for the lobby.

(Robert L. Smith Photo) — Courtesy of Buffalo Evening News

## SHEA'S BUFFALO GETS FEDERAL GRANT

Not so long ago, 30 organ buffs, got together when the Shea's Buffalo Theatre was threatened with extinction, paid \$1 apiece in dues and formed the Friends of the Buffalo, headed by Curt Mangel.

The organization now numbers about 2000 and on August 31, received a grant of \$693,000 from the Economic Development Administration to turn the theatre into a regional arts center.

The money will go for repair of the roof, refurbishing of the interior, restoration of the organ and reconditioning the heating and air systems.

Representative Henry J. Nowak of Buffalo, who served on the congressional sub-committee, attended the presentation and said, "I visualize this grant as a beginning of total revitalization of downtown. Hopefully these funds will also act as a catalyst for private investment."

The theatre's executive director, Charles F. Chauncey, called the grant, "the gold at the end of the rainbow." Now we can put our facility in first class shape."

About \$75,000 will be spent to put the 4/28 Wurlitzer in shape. The committee received suggestions from Ashley Miller, Billy Nalle, Allen Miller and Tom Gnaster. We expect to replace the combination action with a solid state system and may replace the aging relays with a scanner system. Contracts will be let out and hopes are the organ will be ready for next fall when the theatre refurbishing will be completed.

Plays, opera, music, dance and movies are being scheduled for the coming season.

The Friends, grown from 30 charter members to nearly 2000, have managed to save Buffalo's (as Ben Hall would have called it) "Palace of Splendor." □

## NEW YORK DEBUT

Lance Luce, a Motor City Chapter member, has made his "debut" at Carnegie Hall Cinema in a most unusual way — on tape.

Having heard Lance play his new Yamaha E 70 while on a recent concert tour in Detroit, Lee Erwin requested him to make a few tapes to be played during intermissions on the days silent films are shown at the theatre.

The audience, which is composed mostly of young people, is a critical one but they are enthusiastic about Lance's style of playing and the selections he recorded (which was exactly the kind of music Lee asked for). □

## PIZZA ORGAN IN FORT WAYNE

Mr. Calvin Prott, Fort Wayne theatre organist, entertains several evenings each week at the Golden-Voiced Barton theatre pipe organ, recently installed in the Village Inn Pizza Parlor in Fort Wayne, Indiana. Built in 1929 by the Bartola Musical Instrument Company of Oshkosh, Wisconsin for the Orpheum Theatre in Green Bay, Wisconsin, it remained there until 1946 when it was moved to Zion Lutheran Church, Monroe, Michigan. The theatrical effects were removed and it was used continuously until 1971 when it was purchased by Mr. William Zabel. It was purchased by the Village Inn in 1975.

The organ was restored by Mr. George Smafield of Rockford, Illinois, and Mr. Richard Matthews of Denver, Colorado.

Mr. Prott is engaged in other musical activities including entertaining at social functions as well as nursing homes. He is also assistant organist and pianist in his church and, in his spare time, is chief engineer at Byron Health Center in Fort Wayne. He is supported in his musical career by his wife, Grace, and son, Randy. □

Calvin Prott at the Barton in the Village Inn Pizza Parlor, Ft. Wayne.





# Closing Chord

## ALICE BLUE

She was a small woman, but her short stature belied the brimming vitality which was so much a part of her.

**Alice Clemmer** (originally Clemo) was a many-talented gal, and she left a distinct impression on all who met her. As a pianist and organist in the days when silent theatres were being wired for sound, she struggled to make a living in music, but supplemented her income with articles of topical interest which she sold to newspapers in the areas where she was working, Texas or California. She could type accurately better than 60 words a minute. When "Alice Blue Gown" was published in the '20s, Alice adopted it as her permanent theme tune, and she became "Alice Blue."

She was a veteran of the silent movie era in the USA but her big break came when she was hired to play the Robert Morton organs in Honolulu's Hawaii and Princess Theatres and at the Palace Theatre in Hilo. She played for intermissions between 1931 and 1934 at all three theatres but she preferred the Princess organ. "I loved the Princess Robert Morton more than any I ever played." During this period she

noticed a young man sitting down front, observing her technique. It was young John DeMello, soon to be the dominant name in Island theatre organ lore.

Of the resurgence of interest in the theatre organ in the '50s and early '60s, Alice was exuberant but felt like an anachronism: "Everybody, almost, concerned with the rebirth of pipes, is so much younger than I — I feel like a reincarnation!"

She first came to the attention of organ hobbyists in the early '60s. She lived in a northern California woodland cabin with her large shaggy dog and was employed to write a regular column for the *Guerneville Times*. Her subjects ranged from music to national politics, and she took special interest in the campus unrest of those years. Her comments were sharp and to the point, and they finally got her fired from the paper. Then she eked out a living playing in area bars and clubs for several years.

At one time she was so broke that she couldn't afford to attend the Home Organ Festival, then held at Hoberg's Resort, among the tall pines and rolling hills of northern California. Word got to the officials of the Festival, and they took up a collection so Alice could attend that year. Alice showed up with her tape playback and continually competed with the scheduled concerts by inviting crowds to her room to hear tapes she had made on her Hammond. She had no interest in listen-



Alice in her Guerneville, Calif., home in 1972, just before she went to play in Honolulu.

ing to other organists. When she had an audience, she wanted to be the star.

Some time later, she returned to pipes briefly for a joint concert at San Francisco's Avenue theatre. With no rehearsal time, she "winged it" on the Wurlitzer with audience-satisfying results, although she was heard to exclaim "I don't know what the hell I'm doing."

Yet, listeners were impressed by her applications of second touch, something she had learned in her youth while playing for silent movies. "I keep the second touch voices on the accompaniment manual on all the time. Never know when I'll need them," said Alice, "I don't have any special arrangements — I just play."

Alice had a brush with marriage but it didn't take. "At heart, I'm a loner," she insisted.

With the years mounting she turned back to Hawaii and during a visit landed a job playing a Hammond X66 in a Honolulu restaurant and watering hole. After several years of keeping the Mai Tai guzzlers happy, she met a man, quite a few years her junior, who proposed marriage, if she would move to his native Tonga. Alice, then in her 60's, accepted and rushed back to Guerneville to sell her property, then voyaged to Tonga, where she eventually built a house "close enough to the sea so I can roll down the hill and hit the water."

But the marriage never took place and the years mounted. About two years ago, sensing an end, Alice prepared letters to be mailed to friends at her passing.

Alice Blue died at age 79 in her Tonga home on September 3, 1977.



Alice Blue at Hawaii Theatre, Honolulu, 1931-1934.



The cause of death could easily be attributed to her advanced age, and indeed she was plagued by physical infirmities.

However, a better clue is in that final letter prepared two years before her passing.

Wrote Alice, "I died of a broken heart." Burial was in the European cemetery on the Tonga isle of Vava'u.

— Stu Green

**Jay Golden**, "Mr. Showman of Rochester, N.Y." for many years, died there on May 19. He was 86.

Originally a journalist in Albany, he managed theatres in Troy and Syracuse before coming to Rochester to oversee the RKO Palace in 1930. In 1937, he was named manager of the RKO-Paramount-Comerford pool in the city which included the Capitol, Century, Palace, Regent and Temple. His holding of many community benefits at the Palace gave him the "showman" monicker.

After World War II, Golden took over management of RKO theatres outside New York City, and later served as district manager of the Brooklyn-Albee division of RKO.

When the Palace was slated for demolition in 1965, it was Golden who worked as liaison between RKO and the Rochester Theatre Organ Society to secure the Wurlitzer organ for RTOS. For that effort, he was named the first Honorary Member of the Society in 1965.

He is survived by a sister, two nieces and two nephews.

**Mrs. Lillian Gardner Truss**, 77, of Birmingham, Ala., died September 25. She was a native of Alabama, the widow of the late Wylie DeWitt Truss, and is survived by two sons, 8 grandchildren and two great-grandchildren.



Lillian Gardner Truss.

(Tom Hatter Photo)

Mrs. Truss began her career as church organist and was organist at the Bluff Park United Methodist Church in Birmingham for 35 years. In 1923, she became picture organist at the Rialto Theatre in Birmingham. During her theatre career, she also did picture work at the Trianon, Galax and Strand theatres. When the Alabama Theatre was built, Mrs. Truss gave a two-hour concert on the 4/20 Publix #1 Mighty Wurlitzer for the December 25, 1927 Grand Open-

ing Celebration. She remained at the Alabama doing picture work, and finally as soloist until the "talkies", and the raising of two sons officially ended her career.

She never stopped being active, however. She maintained an art studio for several years, and helped her son in his office up until her recent illness. A charter member of the Alabama Chapter, Mrs. Truss, already in her 70's, played several concerts at the Alabama Wurlitzer. She amazed her audience with an ability to play an entire program from memory even after a long absence from public work. At the age of 76, she played the Alabama Wurlitzer for a cooking school — mixing in modern music with the traditional.

This grand lady was loved by all who knew her, and her loss will be felt for a long time. While she never gained national prominence, she will always belong in our own "Hall of Fame."

Alleen Cole

**Karl Bonawitz**, 84, and "Mr. Theatre Organ of Philadelphia" during the instrument's early years, died at Newport Beach, Calif., on August 30.

A native of Philadelphia, he studied in London, and upon his return to Philadelphia, in 1913, played piano at Witherspoon Hall at \$12 a week. He then signed a long-term contract with the Stanley Theatre Co. as an organist. It is said he played 29 theatres in the Philadelphia area, including the Germantown, Stanley,

greg rister

\$7.50 Overseas

# Contemporary Wurlitzer

The Wurlitzer of SAN GABRIEL CIVIC AUDITORIUM, and a variety of music, including **STAR WARS!**

**\$6.00**

(California residents add 6% sales tax)

send check or money order to:

**ROLLING THUNDER RECORDS**  
P.O. BOX 1384  
WHITTIER, CA 90604



Ogontz, Metropolitan, Fox, Carmen, and the Stanley in Atlantic City.

He served in the Fellowship of Theatre Organists, and broadcast over WIP, Philadelphia. When the Hammond electronic came out in 1935, he was a demonstrator at Wanamaker's. In the late thirties, he deserted the organ and moved to California "to play golf."

Mr. Bonawitz is survived by a son, Karl, Jr.; daughters Judy and Sonya; a sister, seven grand children and five great grandchildren. □



## 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. 93902

Dear Mr. Thompson;

My reason for writing to you is to inform you and the many readers of our purchase of the 3/9 Wurlitzer Opus 2231.

This organ was originally shipped on September 14, 1939 to radio station KDKA in Pittsburgh, Pennsylvania, where it was installed and used up until sometime in 1955 when it was then purchased by the Baldwin Community Church just a few miles outside of Pittsburgh.

The organ was originally a 3-manual special with 9 ranks, although in the church it had been expanded to a total of 18 ranks with some additions of their previous church pipe

organ.

We purchased only the 9 Wurlitzer ranks and the vibraphone and chimes. It also at onetime had a toy counter and the Glock which was not available from the church but an original Wurlitzer toy counter and Glock were furnished to us from the people we bought the organ from.

The nine ranks were as follows: Tibia, Flute, String, String Celeste, Diapason, Tuba, Vox, Post Horn, and Clarinet.

It has 4 tremos, 104 total stops on a single bolster. 7 of these stops are accomp. 2nd touch. It has two shoes for swell shades and a crescendo pedal that sets the complete organ. There are also 5 preset combination buttons for each manual and 5 preset buttons for the pedal registration.

We would like to know if any of the readers or artists (that might have played the organ) could furnish us some background information on the organ and maybe possibly have pictures, or records when in its original installation in the KDKA studios that they would be willing to share with us.

We would be very happy, after the organ is installed in our home, to furnish to your magazine an article and pictures of the removal of the organ from the church and installation in our home.

We would appreciate any information or cooperation from you or the readers. They can reach us by writing;

Gene D. or Mary Lou Bryant  
8407 Columbus Ave., S.  
Bloomington, Minnesota 55420

Dear Mr. Klos:

Thank you for sending copies of the June issue of THEATRE ORGAN, containing the feature on my mother, Gladys Goodding.

It has been much enjoyed by all who have seen and read your fine article.

Sincerely,

(Mrs) Maxine G. Magnuson

Dear Mr. Klos:

Editor George Thompson sent me copies of the April 1977 issue of THEATRE ORGAN Magazine with the article about me. It was overwhelming, to say the least. Many thanks, indeed.

I showed the letter of my induction

into the Theatre Organists Hall of Fame to officers of the 1200-member Elks Lodge #1672 in Winter Haven, Florida. This is the lodge for which I play every Thursday evening. They were very impressed, and reprinted the letter in *The Elks' Horn*, our monthly newsletter.

Thanks again and very best regards.

Sincerely yours,  
John Gart

Dear Mr. Thompson,

I should mention that the job that you and your staff is doing is incredible. I would also like to say that Lance Johnson's column is certainly one of the best features of THEATRE ORGAN and most helpful and informative. The fact that he takes time to answer questions besides working at his regular job as an organ builder/technician says a lot for the man. And of course considering all the work that you and your staff do, that says a lot about the ATOS staff!

Sincerely,  
Ken Ladner

Dear Mr. Thompson,

This is in answer to the several critics of my article published in your magazine of a year ago.

Perhaps my article should not have been simply titled ORGAN FLUE PIPES, but rather "The Physics and Acoustical Analysis of Organ Flue Pipes." Perhaps, too, I should have chosen a scientific journal to publish my findings, but I felt that it would get attention where it is most needed in a magazine such as THEATRE ORGAN.

My article was not written so that some amateur could experiment on an existing organ, because organ pipe voicing is a very precise and tricky subject, best left to a professional voicer.

My critics have all been voicers — my article was not aimed at them but, rather, as a scientific guide to organ builders.

My article does not say how an organ pipe should be built, as apparently several readers seem to imply, but rather, which factors contribute the most to why any given pipe sounds and performs the way it does, and how pipes could be built to satisfy a wide range of conditions. It might have been beneficial to have



included waveform photos with my article. The more that is known about why and how a particular pipe organ sounds the way it does, the more can be done to duplicate and improve on positive qualities and to eliminate any negative ones.

Anything I stated as a fact is backed up with years of testing on such equipment as electret condenser microphones, DC coupled oscilloscopes, DBM's, etc. If there were any exceptions, I clearly stated them. As a result of my work with flue pipes I have since built a small pipe organ for the home out of spare parts, plus parts given me by fellow ATOS'ers.

Before someone denies another's work as having no relevance to the art he should first be prepared to disprove anything stated.

I challenge anyone with a qualified engineering background, and with facilities for testing, (if they doubt my claims), to conduct extensive testing on their own, stating the test conditions and the methods employed, plus the type of equipment used. I'm sure their tests would substantiate all my claims. Anyone un-

willing to do so has nothing more than his own subjective opinion on the matter. Prejudiced criticism with no solid facts for it is destructive to the industry.

I encourage organ builders to acquaint themselves with the modern test equipment and methods available to them, as have the manufacturers of virtually all electronic instruments, in order to compete successfully. I highly encourage that more research of this type be done concerning all facets of organ building. I felt that it was beyond the scope of my article to deal with such factors as the effects of architectural acoustics on the sound wave, or to even begin to delve into the highly complex formulas dealing with reed pipes, etc.

As to my qualifications, I am an electronic engineering technician with a background in acoustics having a deep interest in pipe organs. I have a U.S. patent on a new type of high fidelity solid-state mobile amplifier of direct-coupled design. Over the years, I have also built various pipe ranks, with the sole purpose of recording data showing the effect

any change in the design of the pipe had in the electronically analyzed output.

Sincerely,

Richard J. Weisenberger

*References: Acoustical Engineering by Harry F. Olson PH.D. (1957)*

*Calibration Standards: Altec Lansing and Electro-Voice speakers and data; Dynaco SCA 80 Q integrated amplifier; 2 calibrated electret condenser mikes; Eico 460 oscilloscope.*

Dear Editor:

My compliments for a well written and easy reading report on the great Chicago '77. However, if your space was limited, it might have been better used by allocating less for the description and location of Post Horns, mitered Tubas their accessories and other mechanical parts which we saw in the Chicago rinks and lately, can be seen in quite a few pizza restaurants. Perhaps, more in order would have been a little more mention of CATOS, and all the Chicago area people concerning their untiring efforts in keeping some of the nations most beautiful theatres intact, around their magnificent pipe organs. Chicago boasts "Theatre organ Capitol of the World" and could easily add — "The Worlds Theatre Capitol."

All of this was most prevalent when, during one of the seasons worst rainstorms, we went to Joliet — in the far south Chicago suburbs, just to attend the Rialto Theatre. Here, like something from the Palace of Versailles, the colonnaded entrance foyer led us to the grand lobby — a Georgian and Italian marble Corinthian-columned Rotunda, a-la Roxy. In the auditorium, Mr. Theatre-organ himself — Don Baker, aptly overcame all storm-wrought lighting failures and organ malfunctions as gracefully as he no doubt had done, many times before on stormy mornings at the New York Paramount . . . Yes, the sound of the big movie palaces and a master with a distinction (which a convention booklet so aptly described as a "descending chromatic run in the left hand") was there at the Rialto's mighty organ. Don brought forth from the elaborate grille-work in the Rialto's glazed terra-cotta and marble walls, everything from "Singing

# WURLITZER<sup>®</sup>

## TEE SHIRTS

*Design: 3 Manual Waterfall Console*  
HANES SHIRTS

Adults: White — \$4.00 each; Color — \$5.50 each  
Colors: Black, Blue, Yellow, Red  
Sizes: Small 34-36; Medium 38-40  
Large 41-44; X-Large 46-48

Children: White — \$3.75 each; Color — \$4.50 each  
Colors: Black, Blue, Yellow  
Sizes: Small 6-8; Medium 10-12  
Large 14-16

Add \$.75 for Postage and Handling per Shirt

**LYMAN ENTERPRISES**

P.O. BOX 125, WILLOUGHBY, OHIO 44094



In The Rain" to "Fascinatin' Rhythm."

At the end of the concert the satisfaction on our faces was reflected in Don's smile which showed victory over a most attentive audience. He knew — we hadn't been eating pizza or talking — we had been watching, listening and enjoying. After coming through a raging storm — we had found it! — that is, hearing and seeing one of the best, under marble balustrades, gold braided velvet and crystals — whether a 2/7 or a 4/27 — it all had come from where it belonged, the King of Instruments in a Marble Palace.

If I were a native Californian and had attended the Chicago '77, my delightful entrance would probably have lasted all the way back to California. There, still entranced by sumptuous palaces and their magnificent pipe organs — it is possible that I would unconsciously have driven to San Francisco, looking for the great S.F. Fox Theatre, where in I could enjoy hearing it's Mighty Wurlitzer. Back to reality and to my dismay, I would find — that great palace is no longer there and never will be, again.

Looking forward to all future issues of THEATRE ORGAN, I remain

Yours very truly,  
John Mecklenburg  
CICATOS

Dear George:

Re: Vol 19 #4 THEATRE ORGAN, "Chauncey Haines at the Console" by Stu Green:

Please refer to Vol. 13 #2 Page 15, a similar article by Lloyd Klos; and also Vol. 13 #3 Page 9, my previous letter.

The console involved is the former Norshore Theatre in Chicago. The Chicago Theatre has always had a plain console.

I'm sure you will be pleased to note that over a dozen fellow ATOS members caught this, and brought it up in discussion. This kind of enthusiasm I find stimulating; certainly it will keep our hobby moving.

Sincerely;  
Joseph R. DuciBella  
Chicago Area Director  
Theatre Historical Society

Dear Mr. Klos:

I wish to thank you from the bottom of my heart for the biography which you wrote about my husband, George, which appeared in the October issue of THEATRE ORGAN.

We had moved to Florida in September 1971, and George died within a month.

I was informed of the article by my good friend, Mrs. Dolph Gobel. The extra copies of the magazine I received will be appreciated by my grandchildren as something for them to cherish all their lives.

Thank you again, and may you enjoy good health.

Sincerely,  
Mrs. George Epstein

Dear Editor:

For most of his life the writer has been a music critic of one kind or another, starting as a cub reporter on his University newspaper and graduating to Critics Editor. Later, he had a page to himself in a British weekly and more recently was record critic for *The Organist Magazine*. So, presumably, he knows whereof he speaks. Having given criticism to others he should also be willing to receive it and generally is, if it is fair and unbiassed. However, it seems to me that the record criticism in theatre organ magazines and particularly in this one is in danger of losing sight of the aims of the artists concerned, and is certainly out of touch with reality. It is high time that the philosophies involved are re-stated and re-examined. Serious, scholarly criticism is one thing, mindless uninformed carping and joking at the expense of the artist are something else.

Let us look at specifics. First of all, consistency is vital. If we set a standard we must adhere to it, if we set a precedent it must be followed. Stu Green reviewed with a very uncritical ear Virgil Fox's very classically oriented record at Wichita, and also reviewed Keith Chapman's excellent classical releases. But because my own latest recording contained a piece of liturgical concert music he turned it over to Walter Beaupre for review, since he was "your classical man." Surely an inconsistency here? In addition, Stu gave high praise to Virgil's record

(incidentally, one of his worst) and accepted without question radical departures from tempo and text in a Bach fugue. Fair enough. But if one is to be generous and indulgent with classical interpretations then to treat popular organ records of light music as if they were an entrance examination for the Royal College of Organists is ridiculous. But this is what is being done.

Let us be even more specific. For years there has been criticism by your reviewers (and others') of organists' "departure from the melody line" in the playing of popular pieces. I know well, that particular criticism has been levelled at me several times and has more recently been applied to Hector Olivera's "Flight of the Bumble Bee." Also, for example, and I quote — "The chorus of the Vamp strays far from the original harmony." I wonder what your reviewer would make of George Shearing? And does this mean that the whole repertoire of modern jazz is to be condemned? Walter Beaupre continues the tradition. In his review of my "Pomp and Circumstance" he says "Let's not be picky about the mistakes in the verse melody line." "Let's not," I thought myself. But Walt goes on — "With four different versions, one of them must be correct!"

Heigh ho — a joke. And a funny one. Unfortunately not true. First of all, there are only TWO entrances of the verse melody line, and for technical reasons we couldn't use the recording of the second. Since the two are identical, we re-recorded the first entry and substituted it for the second. Cheating, I know, but everyone does it. Biff Buttler who did the original recording will bear me out on this. So . . . we have one page of music, used on the record twice by the wizardry of editing and studio technicians. So only one version is in fact heard. Your reviewer hears FOUR, all different. Fascinating! It says much for his powers of observation and also exposes this line for what it is. There is no place in reviewing for comedic efforts at the expense of the artist.

These pleasantries aside, now let's get down to the nitty-gritty of this article, which is my contention that theatre organ reviewers' priorities are all wrong. A recording isn't a degree thesis for an AGO Doctorate



in Organ Performance, it is aimed at the general public, it's supposed to be entertainment, not education, and herein lies the crux of my objection to what is going on these days. Critics have entirely lost sight of the purpose of organ records. They have two purposes. One, let's be honest, is to make money for the artist. The second is to entertain the public. There's no way the first objective will be achieved without the second. If records are precise academic exercises they will do neither.

Specifics aside, let us deal with these philosophies in general now. What your (and other) theatre organ critics expect of records and concerts these days seems to be absolute literalism, the so-called "deadening, stultifying literalism" that no less an authority than Harold Schonberg, music critic for the *New York Times* thinks is afflicting performances everywhere.

Mr. Schonberg is without doubt the world's most respected and distinguished (and feared) music critic, and in his article "Why should a critic follow the score?" in the *New York Times* of September 18 he addresses himself to this very problem. He makes some very valid points. "Music is more than an architectural plan . . . notation is an inexact science . . . it is the artist's job to reflect his own personality as well as that of the composer." He goes even further — "literalism is fake musicianship, composers themselves, especially the 19th Century composers, expected performers to take liberties in phrase and tempo and even, occasionally, with the text." Aha! So where does this leave you, Stu and Walt and all those of you who particularly direct your criticisms to variations from the text of Elgar, Sibelius et al? The whole crux of your reviews is that artists must stick slavishly to the text of these nineteenth century light classics. Harold Schonberg takes a score to concerts for a reason: not to see how closely musicians adhere to the score, but to see how they depart from it. "Musicians without ideas are not very stimulating musicians." How true. And in reply to the criticism of those musicians, including myself, who like to bring out records of live performances, mistakes and all, rather than studio sessions, he goes on to say "A Painter

fixes a conception forever . . . the writer is there for eternity, but the poor performer's ideas in the concert hall are a brilliant bubble that explodes upon the instant. Yes, he can make records but those are so different from what happens when stage and audience interact in a live performance. (Unless, he might have added, those records are "live" records.)

It is precisely the studio "fixing for eternity" that your reviewers seem to want. And it is precisely this living in the past that killed the theatre organ in the first place. Let's face it, if Crawford were alive today and played his beautiful sensitive ballads as he does on his records, he'd play them to the members of ATOS and no-one else. The millions of other occupants of our world would be left cold. The name of the game is entertainment. It's no accident that the theatre organ lived on much longer in England, or that Reginald Dixon is a superstar, or that pizza parlors are flourishing. The answer is that Dixon (and the pizza parlors) give the public what they want to hear, in the way that they want to hear it. It's no accident that 1000 plus people turn up at the Riviera, North Tonawanda for concerts, or that Reginald Dixon's record of "Tiger Rag" sold over a million copies way back in the thirties when a million copies was really something. Yet I'm quite sure that if it came out today and was unfortunate enough to be reviewed in "For the Records" there would be complaints about erratic tempo, racing, departure from the text, etc.

One more point. Walter Beaupre says that my version of "The Ride of the Valkyries" doesn't even have the decency to be funny. But it does, Walt, it's hysterical! Just as Hector's "Flight of the Bumble Bee" on the pedals is hysterically funny, just as Bob Ralston's "12th Street Rag" backwards and upside down is hysterically funny, just as Virgil's galloping Fugue a la Gigue is hysterically funny. We all of us laugh ourselves sick all the way to the bank! Come on, fellas, the name of the game is entertainment! The items mentioned above are pure hokum and we know it. It's a pity none of you have the imagination to realize it. Now let's leave the long faces and the scholarly assessments in the

groves of academe where they belong and recognize modern theatre organ records and performances for what they are, an attempt to bring the organ back to the public again and make a decent living doing so. You and yours have enshrined it as an art form and kept it away from the public for far too long. It's the shortest living art form in history, the Crawford style and playing the silents lasted a mere fifteen years and all that was over fifty years ago. Sure, playing the silents is an art form and should be preserved as such, because silents are no longer made. But it's also entertainment. Playing the concert circuit is show biz! If it isn't then the result is empty houses. And how many chapters are struggling to make ends meet? How many present a visiting concert organist with a handful of people huddled in the balcony of an otherwise vast and empty theatre? Think about it!

Don Thompson

(Harold Schonberg's article quoted by special permission from the *New York Times*.)

*REVIEWER'S COMMENT.* The above is the permissible roar of the reviewed player who feels he has been wounded by adverse comments on a part of his offering, while completely ignoring the favorable remarks covering most of his selections. Don's charges of pedantism and frowning on new and different approaches in arranging are somewhat refuted in our comments, for example, on Reggie Foort's ninth chord harmonization of the trio of "Stars and Stripes Forever," or our appraisal of Billy Nalle's "All the Things You Are" which Billy conceived as a neat little piece of counterpoint in the J.S. Bach style. To say they strayed far from the original text is understatement. It isn't the carefully prepared arrangement that may bring adverse comment but the obvious moments of indecision, over emphasis on a secondary voice, momentary breaks in tempo, the wrong chord in an ordinary run through, the feeling that the player has worked himself into a musical cul-de-sac — the reviewer must call them as he sees them, in fairness to readers. These conditions arise most frequently in pops or standards when Don tries to "wing it," rarely during a classical selection for which he's



using the printed music. Don is an exceptional reader of music.

Don has often been at odds with our reviews (there are four of us) of his many records, even to the extent of writing to the editor in an effort to prevent the publication of a review that might not be as favorable as he would like. True, he has been a critic; we recall his review of a record for another publication, a record which had a painted-over label (the mag's policy). Don gave it the highest rating, and it turned out to be one of his own records. (Could he really

fail to recognize his own playing?) We can't compete with that style of review, nor would we want to.

In 20 years of reviewing organ records for publication we have dealt with the work of nearly all who have made records. That includes the great names of today and yesterday (including those old fogies Don doesn't feel could make it in today's scene). Not one of them complained about our treatment of their groovings. So, congratulations, Don — another "first."

Seriously, a review is bound to be

subjective, even when prepared by up to three reviewers, all trying to be objective. Our effort is toward stimulating interest and discussion, and the incoming flow of mail indicates we succeed. As Don points out, his object in releasing records is to make money. He may rest assured that there is no evidence that negative review comment, even in large doses, ever affected the sale of an album. So cheer up, Don, and keep making money.

W.S. Green □

## Carl Greer Inn Changes Again

Those who attended the 1975 National Convention will remember Clyde Derby and the Sheraton Inn, as well as the former Seattle, Washington, Music Hall 4/16 Robert Morton theatre pipe organ. A lot has happened to the Inn and its first organist since that memorable day of 1975.

The Inn has had a series of owners and operators since its builder, Carl Greer, sold it several years ago. Simply stated, mismanagement caused a temporary closing of the doors and a silencing of the organ. The maintenance of the latter was sorely neglected and at the last it was mute.

Original owner Greer purchased the remains from the bankruptcy court, did some refurbishing and reopened the establishment on a limited basis. He found a new owner in James E. Richmond, a San Francisco Bay Area businessman, and now a member of Sierra Chapter.

Mr. Richmond hired veteran hotel manager Tom McMillan to reestablish Sierra Inn as an entertain-

ment center for Sacramento. A change in management and ownership of yet another Sacramento hotel had made longtime organist Evelyn Osburn, Mr. McMillan and a fine little orchestra available.

The establishment will be completely refurbished. The coffee shop is to be expanded but, there will be no formal dining room as in the original plan. The now barren inner court, encompassing the swimming pool, will become an atrium, a place of greenery. Local organ man Don Dingler has been hired to rework the ailing Morton. On September 24 and 25 the instrument was "showcased" to those chapter members and friends who could be reached by telephone. The main artist was former Radio City Music Hall organist Jimmy Paulin, Jr. Showcase it he did, along with Evelyn, Emil Martin and a few more chapter members. Jimmy was hired to play the 9 p.m. to 1 a.m. spot Mondays through Thursdays. Evelyn plays from 4:30 to 7:30 Tuesday through Saturday. The Alan King Orchestra plays Friday and Saturday nights. The response to all these fine musicians has been great — slow at first for the pipe organ but that condition has improved greatly.

Original organ maintenance man Don Zeller has been hired to handle the chores of keeping the Robert Morton going.

Theatre pipe organ lovers owe a great deal to Mr. Richmond, Mr. McMillan and all those who have a hand in the operation of the Sierra Inn. Members of the American Theatre Organ Society are encouraged to make themselves known and to

patronize this establishment when they are in the Sacramento area and have need of public accommodations.

Clyde Derby is seriously ill and unable to play the instrument he loved and nurtured through its initial installation and a few trials and tribulations thereafter. The Sierra Chapter has honored Clyde for his part in preserving the theatre pipe organ and its sounds with a scholarship. Letters and cards from his friends are most welcome: Mr. Clyde Derby, 3506 Morrow, Sacramento, CA 95821. He is seriously ill and has been for almost a year. It is a sorry thing to say, but only a miracle will return him to the bench — that is the one thing more than one of us wants to see. He was, more than anyone, responsible for Sierra Chapter's formation. Always ready and willing to help in chapter affairs and the same goes for his beautiful wife Kathy. The scholarship, in Clyde's name, is to be awarded in 1978 to a Sacramento Area music student. □

Sierra Inn owner James E. Richmond (left) talks with organist Evelyn Osburn on the still-to-be-refinished dance floor at Sierra Inn. This is the Sacramento area's largest dance floor in regular use. Evelyn introduced her "March of Dimes March" during an informal get-together of Sierra chapter members and friends at the former Carl Greer Sheraton Inn.



Evelyn Osburn at the console, with Jimmy Paulin (right center) and Don Zeller (extreme right), who maintains the 4/16 Robert Morton pipe organ in the Sierra Inn. Sierra chapter members are in the background.







## CHAPTER NOTES

### Let us know what's happening in YOUR Chapter!

Send Photos and News to:

GEORGE THOMPSON  
P.O. BOX 1314  
SALINAS, CALIFORNIA 93902

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

*Copy for Feb. / Mar. Issue  
must be in by January 1, 1978.*

### ALABAMA

Our September meeting brought another of our relatively new members as guest artist, in the person of Tyler Smith. It was our first opportunity to hear Tyler play, but we surely hope it won't be the last.

Tyler came to us from Columbus, Georgia, but is originally from Flora, Illinois. We were very pleased to have as guests in our audience, Tyler's parents from Flora. I know they were just as proud as we were of his performance.

Tyler began his formal musical training at age five and continued to

eleven. He says he had nine teachers in seven years, didn't like any of them, and the feeling was mutual. At twelve he found the teacher he was looking for. She taught him classical, pop, fake book reading and chart reading. It wasn't until he was fourteen that he got so interested in the organ. A year later he started playing at clubs in and around his home area. Shortly after that he began making a 200-mile round trip weekly to St. Louis to take lessons from a well-known organist there, and continued this all through his high school years.

After a year's tour as pianist for a gospel singing group, Tyler moved to the sunny south and went to school in Columbus, Georgia. He tuned and repaired pianos along with a selling job to help pay school expenses. It wasn't long before he landed the position as WRBL-TV 3's organist, where he remained for two years until moving to Birmingham.

Tyler was employed by one of Birmingham's oldest and most respected music houses in a selling-teaching position. He was only here a short time before being trans-

ferred to that company's Anniston, Alabama, store as manager. Of course, we're happy for him because of his promotion, but we also miss him and his wife, Renee.

Again, we would like to thank Tyler for giving us a wonderful program at our September meeting and hope he'll do another very soon!

On Sunday, September 25, we were all deeply saddened by the passing of our beloved "First Lady of the Alabama Theatre," Lillian Truss. Lillian was one of this chapter's charter members and the first picture organist at the theatre. The absence of the talents, charm and grace of this sweet and lovely lady will be felt for a very long time.

In October, it was a pleasure and a joy to welcome back an "old" member who has moved out of state. Jay Mitchell, former house organist at our Alabama Theatre and one of the founding members of this chapter, gave us a fine program, lending his wonderful talents again.

Originally Jay had planned to dedicate his whole program to Lillian Truss who was ill at the time. But since her passing saddened us all so very much, he did a short tribute to Lillian by playing a portion of her own program she presented to the chapter on August 12, 1973, as a gesture of his admiration for her. Jay's comments from the console and his memorial songs for Lillian touched us all. I'd like to quote just a few lines of Jay's thoughts, because I'm sure they speak for all of us who knew her.

*"It was at Lillian's program  
that I came to so ardently ad-*



One of the chapter's founding members, Jay Mitchell, plays a return engagement at the Alabama.



Tyler Smith plays his first concert at the Alabama Theatre Wurlitzer.

*(Thomas Hatter Photo)*



*mire her youthfulness in thinking, movement and music.*

*The songs she played are gone, yet they remain in my mind as an unforgettable experience — the experience of truly meeting 'The Young At Heart'."*

Thank you, Jay. I believe you expressed all our feelings.

Jay is a Birmingham native and quite well-known throughout the state. Church playing and choir directing occupied most of his time for a period of thirteen years in North Alabama, and for the past four years he worked in sales of pianos and organs in Huntsville, Alabama. Among his other numerous accomplishments, Jay was praised by Conn Organ Corporation for his design and installation of the new concert organ in Redstone Arsenal's Bicentennial Chapel, Huntsville, Alabama, which is the largest electronic pipe organ installation ever undertaken by that Company.

Jay recently joined, and is currently the featured nightly organist and music director of Music Grinder Pizza Corporation in Atlanta and plays the 3/21 Wurlitzer in their pilot restaurant in Marietta, Georgia, where he now lives. We really do miss him, but we're also very proud of him and delighted for him in his new endeavor. He's doing a tremendous job at the pizza parlor — and from Jay's own glowing reports — he *loves* every minute of it!

It's always a pleasure to have Jay perform for us. He is a fine musician and a friend to all of us here in the Alabama Chapter. Even with his very busy schedule, he has always found time to come to Birmingham to play for ATOS meetings and participate in other activities of the organization. As always, it is appreciated. Again, our thanks to Jay for giving of his time and traveling from Marietta to bring us another of his superb performances.

We were delighted also to have as special guests in the audience at this meeting, several members of the Atlanta Chapter. We appreciate their making the trip to Birmingham to join us for this concert, and welcome them back at any time.

In December, the Alabama Theatre and our Mighty Wurlitzer will be celebrating their 50th Anniversary.

JO ANN RADUE

## ATLANTA

It was a struggle, but Atlanta Chapter recovered sufficiently from the April 3 Keyboard Colossus to have a regular meeting in May at Don Quinn's lovely home in Tucker. Chairman Jack Goodwin appointed a nominating committee to present a slate of officers for election in June. After the business meeting, Bob Van Camp presided at the console of Don's Moller Artiste. After the mini-concert, the usual gravitation toward the refreshment area took place for lots of conversation and elbow-bending — but in this case there was another organ, an electronic, to be enjoyed as well.

June busted out all over in Atlanta for organ enthusiasts. On the 3rd, chapter members conducted public tours of the Fox Theatre under the sponsorship of the Speaker's Bureau of Atlanta Landmarks, and took this public occasion to inaugurate sales of our new recording, *The Many Moods Of The Mighty Mo*. Sales were brisk, as we set up in the refreshment area, the last stop on the tour.

June 10 was a big night at the Fox when the chapter presented Hector Olivera in a public concert as a benefit. Hector was in town under the auspices of the Conn Organ Company for their exhibit at the NAMM Convention, and donated his services for this benefit. It was his first visit to the Fox 4/42 Moller, and the audience was stunned with the brilliance of his performance. Careful study of the tapes assures us he played all 42 ranks — and very well, thank you.

June 16 was the occasion of a "social" at Dick Weber's Music Grinder Pizza Emporium in Marietta. Dick graciously hosted a pre-opening bash for our group because it would be difficult to have such a group after the 7-day operation opened for the public. Walt Winn introduced us to the delights

of a beautiful 3/23 Wurlitzer which came from Plattville, New York and is in mint condition. We had heard Walt before, especially on demonstration of the Fox Moller during the tours; but this performance gave us a new look and listen at a very talented young man. You have to be good to get our group to stand and applaud — and Walt certainly qualifies.

The pizza operation is now in full swing, 7 days a week, and the outlook is Atlanta Chapter will be one of the fattest chapters in the nation! Dick Weber has single-handedly started quite a group of people on jogging and dieting, as we organ knuts can't stay away.

June 23 was the regular business meeting at the home of Mr. and Mrs. Thomas Akins in Decatur where officers for the year were elected. They are: James West, chairman; Jack Goodwin, vice chairman; Margaret Embry, secretary; and Wanda Carey, treasurer. James Thrower was confirmed in the position of Convention Chairman for the 23rd National Convention to be headquartered at the Fox on July 9-13, 1978. After the business meeting, Jay Mitchell, formerly of Alabama Chapter, entertained on the Akins' big Lowery. Jay has joined Atlanta Chapter after having been engaged to play regularly at Dick Weber's Music Grinder. Jay has an almost limitless repertoire, so he keeps things jumping when he's at the console.

July 24 the new chairman rapped his first meeting to order at the Rodgers Organ Studios on Piedmont Avenue where there were amply demonstrated the Rodgers Trio and a "Skinny-Rodgers" hybrid incorporating several ranks of pipes to augment a fine electronic instrument. 'Twas ear-opening and mind-boggling.

Blanche Hood was the featured organist at the home of Bob McKoon in Newnan for the August meeting on the 28th, and the September meeting at the home of Vice Chairman Jack Goodwin was devoted to a business session followed by open console. Then on October 9 members of the Convention Committee journeyed to Birmingham to hear Jay Mitchell again at the Alabama Wurlitzer followed by a business meeting over lunch at the Hyatt

### SAVE THE FOX

Send Contribution to . . .

ATLANTA LANDMARKS, INC.  
P.O. BOX 76404  
ATLANTA, GEORGIA 30328



Regency. The regular chapter meeting for October was focused on Bratwurst and Beer at the home of Nelson Harris for the annual Oktoberfest.

The rumor is out we may have our next meeting at the Fabulous Fox. It has been so well booked during prime time, we have had to defer to the paying customers. Hopefully, though, we will have a report in the next issue about a glorious time in the presence of the greatest of them all — The Mighty Mo!

JAMES K. JOBSON

## CENTRAL INDIANA

"Hot and humid" is almost sure to be a part of the daily weather report during Indiana's summer months, but that didn't discourage 79 enthusiastic ATOSers who gathered at the home of Ed Morris in Indianapolis on one of the hottest days.

Ed just completed installation of his new 2/9 Barton pipe organ and as though that isn't project enough, he has also found time to build a swimming pool. Ed, with assistance from Larry MacPherson, spent many diligent hours getting the organ ready for the July meeting. It includes Harp, Glockenspiel, Chimes and other interesting attachments.

Larry, reaping the rewards of his labors, "dedicated" the newly installed organ by presenting the program at the meeting. Open console followed.

The late summer and fall special events on the chapter calendar promise some interesting and diversified activities. A weekend trip is being planned to Fort Wayne, Indiana, in October and two concerts have been announced; one featuring Dennis and Heidi James at Manual High School in September and Lee Erwin at the Hedback Theatre in November.

The largest electronic organ ever built by Baldwin was custom designed and its construction and installation supervised by Bill Stevenson, Baldwin engineer. This organ is located in the Elliott Hall of Music Auditorium at Purdue University in West Lafayette, Indiana. The August meeting was held in this magnificent auditorium. The organ is unique in that it is designed to be played as

either a classic or a theatre organ by merely pushing a button.

The first portion of the program was presented by Ken Double to exemplify the theatre style and the second portion featured the classical organ with Tim Needler at the console. It would take a great deal of time and a repertoire of untold magnitude to perform enough numbers to amply demonstrate all the features of this unusual "giant" of the musical world. But as usual, both Ken and Tim, in the small amount of time available, chose just the right selections to touch the basics.

Ken chose first "Red Sails in the Sunset" to show the balance of styling of two organs in one. A Latin number demonstrated the solo voicings and the remainder of his program utilized the rhythm section and finally a beautiful arrangement of "Beware My Foolish Heart" to fully show off the romantic Tibias, which incidentally are found in all three sections of the organ.

Another special feature of this organ is that besides the usual chambers on either side of the auditorium, there are chambers across the proscenium of the stage, projecting the effect of a separate organ that fills the auditorium with beautiful flowing sounds all across the front.

Tim opened his portion of the program with a lovely contemporary classic by Harry Rowe Shelly, followed by a Purcell Trumpet Voluntary to demonstrate the use of the newly installed State Trumpet, which is comparable to the State Trumpet of the pipe organ located in St. John the Divine Church in New York City. The magical sounds of the flutes were incorporated in a lovely number by Debussy. Improvisations are mastered by few, but Tim is one of those few. His improvisation on "Battle Hymn of the Republic" was exciting and a fitting finale for a program that held everyone spellbound.

Thanks to both our artists for superb performances and a special word of congratulation to Ken who was recently named sports director of WFLI-TV in Lafayette, Indiana.

We would like to thank Jack McCarthy, director of the Music Hall, and Art Felton, assistant technical director, for opening the Music Hall on Sunday afternoon so we could have our meeting there. We thank

them, too, for the time they spent in conducting tours through the building with much commentary on interesting features and statistics relating to both the Music Hall's fantastic sound system and the unbelievable speaker system of the organ.

Open console followed.

RUTH D. WARD

## CENTRAL OHIO

Bob Tyo's attractive new Hammond studio added greatly to the enjoyment of our September meeting. Following the election of officers and a short business meeting we were introduced to Tommie Johnson, local professional organist, who was concert artist for the day. Tommie used the new Hammond Concorde. Members agreed the Concorde is a remarkable instrument and enjoyed the open console time. Tommie graciously stood by to assist members with the many features this organ has to offer. He has our thanks for this and for the outstanding concert he gave.

The Concorde was again enjoyed in October at the home of Stella Collins. Following our September meeting Stella purchased the instrument. Dean Wagner performed as concert artist and offered a varied program with interesting arrangements plus highly agile pedal work for the selection "In The Mood."

Bob Richards, newly-elected chairman of COTOS, conducted the business meeting and discussed with members some possibilities for educational activities our chapter might pursue. It was suggested we write our local educational radio station, WOSU, to thank them for including theatre pipe organ music on their weekly program entitled *King of Instruments* and to request more theatre organ music. WOSU broadcasts the concerts using tapes from the Ohio Theatre organ series.

IRENE BLEGEN

## CHICAGO AREA

Despite the absence of these notes in the last two issues, CATOE did not die after the "Chicago '77" convention. A recent change in personnel and the subsequent resignation of Terry Hochmuth as *Vox CATOE* editor (he's busy putting in 26 ranks





Motor City's Lance Luce opens CATOE's fall social season at the Arcada Theatre.

*C. Albin Anderson Photo*

of Wurlitzer) delayed reports about a busy schedule since July.

Rumors that the Chicago Oriental Theatre, played by Walter Strony at the convention, would close on September 29 did not come true when a new operator was found to lease the house. It is open and CATOE people, led by Greg Simanski, continue to work on the organ. We have reached agreement with both the operators and owners to continue there. We are drawing plans to secure the organ's future in Chicago.

John Muri opened the concert season on September 9 and 10 when he played two different dedication concerts at CATOE's own 3/10 Wurlitzer at Maine North. A hit at the convention, the organ was originally played by John when it was in its original home in the Indiana Theatre, Indiana Harbor. Organist of the Year, Muri also played for two student assemblies the same week. A total of 43 people are enrolled in an adult education course at the school about theatre organ taught by Jack Olander. By the time you read this Tom Cotner will have played his debut CATOE concert at the Pickwick Theatre on December 1.

Our social season opened with two newcomers to the organ scene. Detroit's Lance Luce played for us at the Arcada's 3/16 Geneva on August 28. His well-planned, well-played program indicate great potential for theatre organ playing. His uncomplicated, clean arrangements, sensitively played, indicate sufficient maturity for the 18-year-old to break into the concert circuit. Lance's program was followed by brunch at

the Baker Hotel where Les Hickory played the Geneva for those who filled the rainbow-hued, glass-floored ballroom.



David Hamilton, a transplanted Britisher, brought life back to the once-threatened 4/20 Oriental Wurlitzer.

*(Bill Lamb Photo)*

The second newcomer was England's David Hamilton. He played for well over 200 people who gathered at the Oriental at midnight on September 23. David demonstrated the British approach to a 4/20 Wurlitzer which indicated plenty of life in the organ and his playing. More will be heard from David as he is now a permanent resident of Chicago. He played for Land of Lincoln Chapter at the Rockford Coronado on November 5. Welcome to both these newcomers and to Rob Calcaterra, who played the Chicago Wurlitzer for us on November 13.

CATOE has done a good deal of travelling this past fall. First was a bus trip arranged by Ione Tedei to see the fantastic 50th Anniversary

Show staged at the Coronado in Rockford. Then Alden Stockebrand saw another busload off to Ft. Wayne to visit the Embassy and other sights the weekend before Halloween.

The chapter participated in the Mighty Wurlitzer Days promotion on October 14 by arranging to have Ed Tooke play the commemorative arrangement of "When the Organ Played at Twilight" at the Chicago Theatre. Peter Miller, now division manager for 20 Plitt theatres and managing director of the Chicago, rearranged the film schedule to permit the intermission.

Members recently voted to raise our annual dues to \$8. We feel most of our 450 members will agree to the increased fee. Diana Lehan joined as our 450th member just before the close of our membership year on October 1. This is our highest membership ever.

After playing the concert of the decade at the Chicago Theatre on July 4, George Wright started making arrangements to record the organ. He did so in November using a direct mastering system without using tape recording. From the results obtained by Walter Strony in his recording of the same organ, George's results should be spectacular. Organman Bill Hansen was on hand to babysit the organ.

Additional copies of the souvenir brochure from "Chicago '77" are still available for sale. See the ad in the classified section for details.

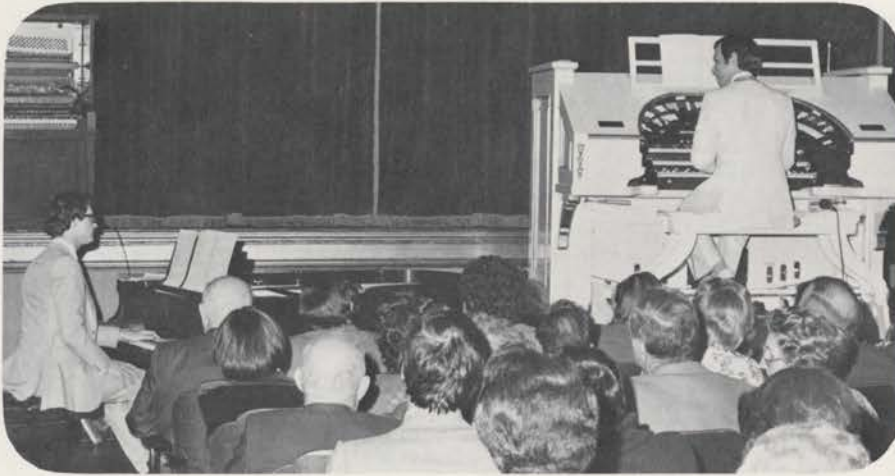
TOM TIBIA

## CONNECTICUT VALLEY

Our October meeting at the Opera House in Thomaston, Ct. departed a little from our usual custom of holding our meetings on Saturdays. This one was scheduled for Sunday so that neighboring ATOS members and friends from Eastern Mass. and New York chapters as well as fellow organ enthusiasts from the Southeastern New England association in Providence, R.I. and from American Guild of Organists in the Torrington area could more conveniently be with us.

Following a middle afternoon open console session, at four o'clock all present were treated to an hour concert by artist Lou Hurvitz at the console of the Marr & Colton. Lou has played for us before and it was a





Tom Gnaster (left) and Lyn Larsen (right) perform duets at Thomaston Opera House in October. (P. Miller Photo)

real pleasure to welcome him back, especially in view of the most enjoyable and well-executed program he played for us, an hour such as that makes a gathering fondly remembered, indeed.

Business was conducted at 7:30, following dinner. The balance of the evening was given to more open console.

From several members were heard compliments to Program Chairman Paul Plainer for arranging an outstanding program for our October meeting.

Later in the month, on the 14th, 15th and 16th, the chapter presented organist Lyn Larsen at the Thomaston Opera House organ with Tom Gnaster, piano soloist.

From organist Lyn Larsen we heard the varied, well-prepared, colorful program that we have come to expect from this very capable musician whom we have invited back to Thomaston a good number of times. He always shows us consideration by keeping repeat numbers to a very few.

The great highlights of the evening

came when Lyn was at the conole and Tom Gnaster was at the piano. What music we heard! The numbers played were well chosen and nicely arranged. For their final joint offering our artists played the Scherzo movement from the beautiful "Concerto in D Minor" by H. Litloff. It was a great performance, one that truly justifies the use of the term "artists" applied to our pianist and organist.

The concert committee deserves extra praise for bringing Tom Gnaster and Lyn Larsen to us in such a memorable joint concert.

WALLACE F. POWERS

### DAIRYLAND

Our first meeting of this new season was held at the fabulous House on the Rock, near Spring Green, Wisconsin, in September. Its founder Alex Jordan, was our host for the day.

Originally started as a one-man project to build a 'house' on a rock, 120 feet above the valley floor below which could leave the rock in its natural state, also leaving trees grow-

ing through the roof, it has now evolved into a million dollar project. In addition to the house, there is now an addition called Streets of Yesterday.

The Streets exhibit contains, among other things, one of the largest and most unusual collections of early mechanical musical instruments to be found. Our group had quite a time dropping dimes and quarters into the appropriate slots to be serenaded by such instruments as the Franz Josef.

Also included in our tour was an advance look at things to come. In the stages of being constructed are the world's largest merry-go-round, with seven horses abreast, and a 15 manual organ, the organ is to be constructed as three, five-manual consoles, playable by rolls or manually. What a spectacular installation this should be. No date for completion was given, but it was only understandable that it was going to be years in the making. Our thanks go out to the Jordans for such a warm reception, including the refreshments.

The sad news this month is the 3/27 Kimball from the Centre Theatre in Milwaukee is for sale. Originally it had been planned that this organ would be installed in Boy's Tech High School, but plans never materialized because of the tremendous cost involved in converting the present facilities for the organ.

Presently there is a 2/11 Wangerin installed there in one chamber. In order to accommodate the Kimball, it would have been necessary to enlarge the existing chamber and construct another for the main chest pipes. Plans also called for installing the console on a lift, and raising it from a small room below stage. The Milwaukee School Board wanted



Season's Greetings  
to all our  
ATOS Friends

The Rochester Theater Organ Society

Dedicated to preserving the sound of the "King of Instruments"

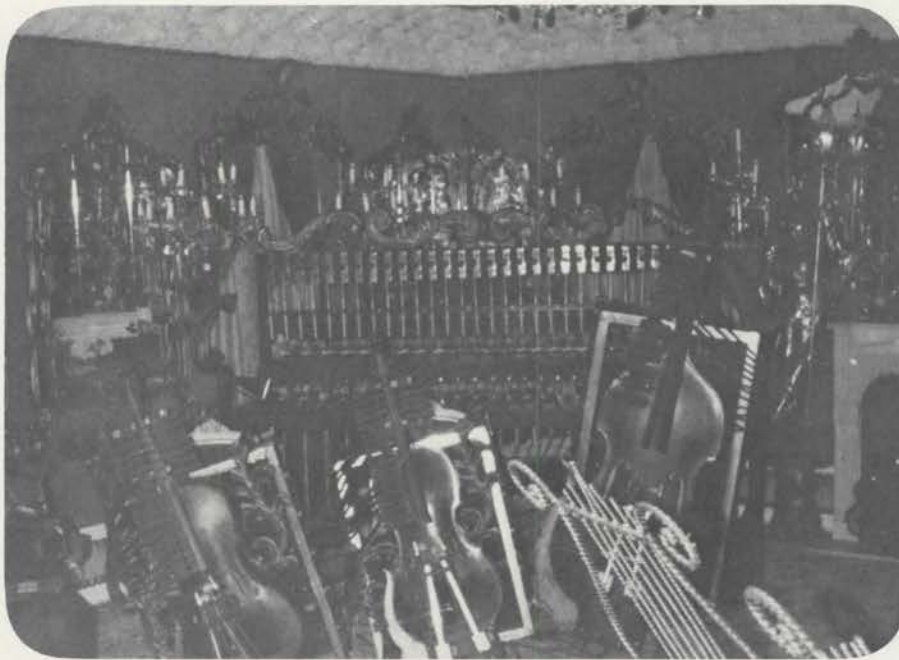
Season's  
Greetings

TO ALL OUR  
ATOS FRIENDS

Jason and the Old Prospector







The Blue Room at House on the Rock.

nothing to do with the \$60,000 price tag of restoring and installing the organ.

Our October 14 "Twilight" concert was a five minute feature story on the local six o'clock news. The only problem was that by the time 10 p.m. rolled around, the Avalon had emptied and there were less than twenty people present to hear Gary Hanson play a twenty minute mini-concert. He did a fine job.

On October 25, we were pleased to have Walter Strony as our guest artist at the Avalon in Milwaukee. The subtitle of the concert should have mentioned something about the few remaining seats, because that's all there were. Without any official figures in yet, we estimated that there were about 50 empty seats, meaning about 1250 people attended the concert.

The good response was due to Walter playing a concert in his

adopted hometown of Milwaukee, and the tons of pre-concert publicity. People in this area have come to know him because he plays nightly at Pipe Organ Pizza on 6th and Oklahoma and the amazing amount of talent he possesses for being only 22 years old.

The organist and the organ performed flawlessly. (No ciphers).

The program was a variety of compositions ranging from "Strike Up The Band," to "Introduction and Fugue on the 93rd Psalm." After a standing ovation, Walter concluded with an encore of "Winchester Cathedral." The concert was recorded for a prospective record release sometime next year.

WILLIAM CAMPBELL

#### **EASTERN MASS.**

Despite a dismal, rainy evening on September 24, a cheery atmosphere prevailed as Chairman "Pete" Hoag-

land opened our first fall meeting at the home of our Wurlitzer, Richard Knight Auditorium, Babson College. Craig Johnson, vice chairman, announced that Lou Hurvitz had agreed to play a membership concert during our March 25 regular meeting. Lou's easy style and manner is certain to insure a large turnout. The Ray Bohr fall concert details were the major topic of business with a good response to the call for volunteers.

Bob Legon invited all who were interested, to six free sessions he plans to conduct at Lakeview Congregational Church, Waltham, on stop control, combinations, use in songs and home organ application plus some general "tricks of the T.O. trade" — a commendable gesture. He also volunteered to play the club organ for a Halloween Horror Film Night sponsored by the Babson Film Society.

Chairman of the nominating committee, Pat Fucci, read the slate of 1978 officer candidates for the election, to be held during our November 26 meeting.

As our evening's artist, Bob Legon, adjusted himself on the console bench, Craig announced that it was the birthday of Rita Hinchliffe, wife of our *Eastern Pipes* editor. Bob responded with "Happy Birthday to You" singing from our Mighty Wurlitzer which she graciously acknowledged. Other selections enjoyably played, reflecting the rinky tink of the 20's and the melancholy of the 30's. Bob's final offering was the appropriate "September Song." Customary open console followed, with many taking advantage of playing real theatre pipes — still not a common opportunity.

Came October 22 and a first appearance at EMC by Raymond Bohr, chief organist, Radio City Music



A  
MERRY CHRISTMAS  
AND  
HAPPY NEW YEAR  
TO THE THEATRE ORGAN  
WORLD AND FRIENDS  
from

NEW YORK  
THEATRE ORGAN SOCIETY

*The Best of*

## **SEASON'S GREETINGS**

FROM THE NO. 2 CHAPTER  
FOR A MERRY, PROSPEROUS, MUSICAL

**1978**

THEATRE ORGAN SOCIETY OF DELAWARE VALLEY



Hall. Babson was the venue with program Chairman Craig Johnson welcoming the audience and introducing our artist. The lights dimmed as Ray was picked up by the console spotlight and launched into his extensive program. At the same time, the stage curtain slowly ascended and colored lights played on a large sign (provided by Patti Johnson) which read "Happy 30th Ray," to acknowledge so rare a tenure at RCMH. Our organist explored the console to extract countless combinations for the many moods created, from Latin to Manhattan. Shades of Jesse Crawford were present in certain registrations and, at times, the sounds were those of the RCMH organ when the "Parade of the Wooden Soldiers" had the famed Rockettes precision marching in costume across the vast stage in our imagination.

After intermission, Craig had Ray come on stage for a brief interview and we learned of some of the more amusing "happenings" at Music Hall. A homemade cake (baked by the writer's wife, Persis) decorated with small fall flowers, candles reading "30" and a musical note was presented to honor his many years at the mightiest of Wurlitzers. The surprised and grateful Mr. Bohr then resumed his fine and varied program with tonal combinations not often heard on our instrument, including certain tastefully used percussion. Constantly changing lighting enhanced the moods, and was handled by Dick Johnson and Don Phipps. The evening was over all too soon, but not before Ray was brought back with enthusiastic applause for an encore of several melodies. He is a consummate artist who plays the older familiar songs with clean precision. He knows his instrument and how to make the most of its resources, thus making for a most en-



ATOS Charter Member Ray Bohr cuts a cake at the Eastern Mass. Chapter Wurlitzer celebrating his 30th year at Radio City Music Hall. *(Paul Callahan, Jr. Photo)*

joyable concert.

Sunday afternoon, October 23, Ray played a similar program on the Stoneham Town Hall 2/14 Wurlitzer. A brief chapter meeting was called to order by Chairman Hoagland immediately prior to the concert, inasmuch as this coincided with our normal meeting time. Craig again introduced Mr. Bohr who proceeded in his thoroughly workmanlike way to play this totally different sounding Wurlitzer in a live auditorium. It was an unusual opportunity to hear and compare almost the same selections on two organs in different locations, each with its own merits. The interview format was repeated for the benefit of the new appreciative audience, among whom were former ATOS National President Stillman Rice and wife, and Conn. Valley Chairman Norman Ray and his spouse. The formal program

ended with two long ovations, one standing, which our artist acknowledged with enjoyable encores.

Much credit is due to so many, particularly to the organ crew headed by Arthur Goggin, who labored long on both instruments. The Stoneham crew of Royal Schweiger, Tim Holoran and Bill Carpenter worked all summer rebuilding nine reservoirs and resetting the organ to proper operating pressures as first steps in a major rebuilding. Colorful fall floral bouquets graced each console and were provided by Pat and Rosalie Fucci. Many others will have to remain without recognition, but two concerts on two organs located miles apart succeed only through much planning and teamwork. A big thanks to all concerned as we reflect on and relive those pleasant hours of live theatre pipes!

STANLEY C. GARNISS

happy  
holidays

from  
NIAGARA  
FRONTIER CHAPTER  
and  
RIVIERA THEATRE



from  
Connecticut Valley Chapter



## LAND O' LAKES

About 125 members attended our picnic at Cedarhurst! Clyde Olson did a terrific job at the console. He wisely kept his program light and nostalgic, with softer registrations. His nice flowing counter-harmony in "Moon River" was especially enjoyable. We are grateful for all the fine music from Clyde, our member of long-standing.

The afternoon flew by with "Glorious Goldie," Claude Newman's 3/18 Wurlitzer, sounding greater than ever (she should, after the loving retouching by Claude and Lance Johnson from Fargo, who visited the Newmans before the picnic). Announcements and recognitions by our amiable host held the interest of the crowd. Being the perfect host, Claude conducted members through the pipe chambers in the basement; while others set up their tables on the veranda.

Cedarhurst, as huge as it is, is so comfortable, relaxing and charming, we hated to leave; but the memories of an extra pleasant meeting stay with all of us the whole year. We are sincerely grateful to Fred, Claude and Sedonia Newman for making our picnic so successful and happy. Also thanks to the crew of volunteers who took care of the parking and other duties!

On October 21, all passengers arrived on time at the Honeywell Security lot — bag and baggage! At six o'clock sharp, our silver "Chariot" arrived, piloted by Jim Carroll and co-piloted by Steve Allen. Thirty-three organ buffs were on their way to North Dakota for a weekend of the best organ music ever.

We arrived at Moorhead Holiday Inn at 11:00; rooms waiting and ready; deposited luggage in assigned abodes. Our early morning call was



Clyde Olson at the console of Claude Newman's 3/18 Wurlitzer.

(C.J. Newman Photo)

"bus loads at 9:30;" it did, and we were off to Fargo.

Entering the beautiful Fargo Theatre, members of the Red River Chapter met us in the foyer with cordial welcomes to everyone. The charming and gracious Hildegard was among the dignitaries who greeted us, and she is everything they wrote about her in THEATRE ORGAN. It is no wonder Fargo loves her. Unfortunately, she had broken her left wrist four months ago, by falling off a stool while hanging curtains! Still suffering immense pain, she was unable to play for us, but just meeting her was an experience.

The Fargo Theatre is something — freshly painted; the vaudeville drop with the big jardiniers in a garden scene, with the front curtain — all in place ready for the concert. Mentally, we were back 40 years thinking "If only the young people of today could appreciate this scene as we did in its original era!" There

it was in all its beauty, with the organ in the center.

Lance Johnson was introduced as our organist and guide through the chambers. His program was much too short as we could have listened for hours more, but he thoughtfully considered the limited time we had for our organists to try the splendid organ, the 2/8 Wurlitzer. It sounds small, but Lance made the instrument sound like a giant. What lovely, lush sounds came from the chambers, and his selection of tunes pleased the audience and was greatly appreciated by all. Too soon, it was time to leave; cheery goodbyes were given and we were off to Bismarck. We are grateful to Lance Johnson and the Red River Chapter for a most wonderful morning in Fargo!

We arrived in Bismarck at 5 p.m. A quick check-in, dinner and we were off to Delzers for the evening concert. What a breath-taking setting for the famous Minnesota Theatre Organ. Since our hosts had in-







Spud, Del and motorcycle-oriented cake. Del got the piece with a wheel.  
(Bob Hill Photo)



Robin shows his audience the pattern on his loud socks. (Zimfoto)

vited guests, we were proud to have our organists play, who were accepted with appreciative applause. Clyde Olson accompanied the silent movie — Laurel and Hardy in *Two Tars*. Clyde did the job like the pro he is.

Sunday morning at 10:00, we arrived at the Welsh home for more wonderful music and fun. Everyone had their turn at this lovely organ. It wasn't quite as big as the others, which didn't scare away some of us not-so-used-to-pipes people. We are grateful to these delightful people for their friendly hospitality.

The entire trip was highly successful in all aspects.

BEA ENGLUND

## LOS ANGELES

Although it wasn't an official ATOS event it sure seemed like one. Most of the 150 plus people who crowded into the Joe Koons Motorcycle Shop on September 3 to help Mrs. Joe "Spud" Koons celebrate her birthday (39th?) were ATOSers. Among those who helped Spud over the milestone by playing the 3/34 Wurli-Welte was ATOS Hall of

Famer Del Castillo, who was awarded the front wheel from the birthday cake with the motorcycle motif. Joe Koons, still ailing, couldn't attend.

On September 25, members met at the San Gabriel Civic Auditorium to hear England's Robin Richmond who was in the midst of a west coast tour which ranged from San Diego to Seattle. Robin brought along his British sense of humor and between tunes he sometimes sounded like a standup comedian. But he proved to be a master of pop and light music at the 3/16 Wurlitzer. Robin conducts a BBC radio organ broadcast series from London, and he undoubtedly acquired lots of source material for future programs during his LA visit. His visit to the Bob Power home in Camarillo with its "260 Special" Rodgers (now equivalent to 15 ranks), certainly provided more grist for future broadcasts. Robin was accompanied during the tour by his wife, Renee.

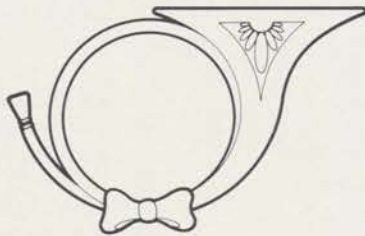
Sunday, October 23, marked the return of Ann Leaf to the San Gabriel auditorium for an afternoon concert. As always, Ann opened with her broadcast theme, "In Time." Her

tunelists are always carefully selected to include the offbeat as well as the familiar. In the former class were David Rose's "Masked Waltz," organ transcriptions of Gershwin's pianistic "Three Preludes," St. Saens' "Danse Macabre" (for Halloween), Alfred Newman's panorama of New York named "Street Scene" and Debussy's "Ballet" from *Petite Suite*.

On the pops and standards list were "What I Did For Love," "Hy-



Ann (Stufoto)



Yuletide Greetings from Puget Sound Chapter  
CONVENTION 1981!!!

Season's Greetings  
and a Merry Christmas  
to your group from ours...



Toledo Chapter ATOS



acynth" (ragtime), "You Make Me Feel So Good," "Rain on the Roof" and "Like Young."

As always, Ann's arrangements were richly orchestrated. She made good use of the organ's piano during the Gershwin tunes and "Street Scene."

Ann's final grouping may have been her most appealing. It was a non-stop medley of oldies such as "Somebody Loves Me," "I'll Follow My Secret Heart," "By Mir Bist Du Schoen," "Carolina Moon," "Autumn Leaves" — 12 in all. It earned her the greatest "hand" of the afternoon.

The petite organist MC'd her show with easy informality. Her audience demanded and got an encore. They liked both the artist and her music.

Ross Farmer reports that the re-arrangement of stopkeys (from Kimball to Wurlitzer style) on the Wiltern console is near completion, with only some bugs to iron out.

Scheduled next (November 22) is Tom Hazleton at the LA Elks' Bldg. 4/61 Robert Morton organ.

G. BANDINI

## MOTOR CITY

Artists for our Second Sunday programs at the Michigan Theatre, Ann Arbor, our Fourth Sunday at the Royal Oak Theatre in September and October included Warren Colby, Scott Smith, and Herb Head.

At a special meeting, on September 14, the membership voted in favor of purchasing the Barton theatre pipe organ from the owners of the Royal Oak Theatre. Learning of our efforts to preserve theatre pipe organs in their original settings, Los Angeles Chapter member Marion Cook graciously offered to purchase the instrument for us and donate it to our chapter. Under our

agreement with the theatre, the organ will remain *in* the theatre under a 30-year lease.

In October our chapter received, as a gift from member Dick Chapman, a 3/8 Kimball-Wurlitzer theatre pipe organ. The console is a Kimball and is now on display in the Redford lobby. The pipework is all Wurlitzer and is in storage until a suitable location for the instrument is found.

The high point of our Buy the Redford fund raising drive was a special benefit show on September 24 re-creating the opening of the theatre. Patterned after the format used at the Redford's 1928 opening night, the program featured Lyn Larsen at the Barton pipe organ accompanying *Eternal Love*, with John Barrymore, and three professional acts of vaudeville: a dixieland sextet, a harmonica trio and Fr. Joseph Dustin, the Banjo-playing Priest.

Even though tickets sold for \$10, we had a paid attendance of 1003!

A dozen vintage Model A Fords, provided by a local classic car club, dispensed the evening's performers, as well as several chapter members in 20's costume at the door of the theatre. Each was ushered up a red carpet from the curb to the entrance by two uniformed doormen, played by members Stuart Grigg and Marvin Spear.

Emcee for the evening was Detroit radio personality Jack Allen. During intermission, champagne was available in the lobby. Advance publicity for the event included television film coverage by two of Detroit's major stations. A lot of warm thanks goes to the many chapter members, too numerous to mention, who helped to make this event a success.

As our final activity for our Buy the Redford fund raising drive, we held another three-day garage sale



The re-creation of the 1928 opening of the Redford featured red carpet treatment with chapter members Stuart Grigg and Marvin Spear officiating as doormen. (Don Lockwood Photo)

at the theatre in October, netting a profit (after expenses) of over \$2000. The organ was heard throughout the sale, as various members performed.

In connection with the garage sale, we held a paper drive in the Redford parking lot and completely filled a

*!Feliz Navidad!  
Y Prosperos Ano!*

*Southern Arizona Chapter*

## CATOE'S DREAM COME TRUE



**3m 10r WURLITZER**  
Maine North High School,  
Des Plaines, Ill.

Formerly Indiana Theatre  
Indiana Harbor, Ind.

**MAY YOUR DREAMS COME TRUE IN 1978**





Bonnie and Clyde (alias Marge and Jerry Muethel) in the spirit of the evening, were among many chapter members who dressed in costumes of the 20s. (Don Lockwood Photo)

slowly sinking semi-trailer with 21,970 pounds of newspaper. Our profit was \$240.

We presented Lee Erwin and the Mary Pickford film *My Best Girl* in a matinee and evening performance at the Michigan Theatre in Ann Arbor on October 13. We repeated the same program at the Redford on October 14 and 15. The film is one of the best around as far as audience enjoyment and the quality of the print are concerned. And Lee did it justice with another superb film score.

Contributions are still welcome to our Buy the Redford project. Write: MCTOS, P.O. Box 40716, Redford, Michigan 48240.

DON LOCKWOOD

## NIAGARA FRONTIER

On September 9, the *Buffalo Evening News* printed the story of the Riviera Theatre organ with pictures of the organ and the crowd attending the concerts. The article

went on to tell of the effort of the Niagara Chapter to restore this organ and of our monthly concerts presenting internationally famous organists.

Our September concert, following this publicity, was a complete sell out. We had to turn them away at the door ten minutes before concert time.

Don Thompson, the artist for this concert, came up on the lift decked out in white, tails and all. Don was as cool as a cucumber. Nothing seems to bother this pro. The slides got misplaced and he had to skip the sing-along, but Don did an outstanding job on the silent movie. He played some pizza music and a polka and had the crowd in a uproar. After intermission he played a melody of dance tunes from the big band era and again the applause was loud and long. He then broke into a melody of waltzes and again the crowd let him know what kind of music they liked.

Don's new recording, made on the Riviera organ, went on sale for the first time at this concert and Don was busy with autographs at intermission and after the concert.

Our October concert brought back another one of our favorite organists, Don Kinnier. We heard Don at the 1970 convention and he has played several concerts for our chapter since that date. He is a fine musician, full of wit and good humor, a great entertainer and the crowd loved him.

The old question: Should classical music be played at theatre organ concerts? I say yes, if the artist wishes to show off his ability to play this type music, however I believe he should confine his classical music to one or two selections of not over five or six minutes each. Just because he has a captive audience it does not give him a license to over-

load his program with this type music. After all, there is plenty of opportunity to hear classical organ recitals which usually have a attendance of about fifty people.

I once heard Fred Waring giving an interview. When asked to what he contributed his fifty years of success in show business, Mr. Waring's reply was: "Play to entertain your audience not to educate them. I play what pleases the crowd not what pleases me and try to play the best that you know how."

An artist should not turn a deaf ear to the crowd. He should play the type music that brings out the loud enthusiastic applause, not continue to play music that receives a weak courteous acknowledgment. I also go to concerts to be entertained not educated.

STEVE CROWLEY

## NOR-CAL


Members enjoyed our annual outing at Bob Chaney's home in Lafayette, California, on August 21. Bob is a genial and hospitable host and provided his pool, patio, home and studio for our delight and enjoyment. Following our noon picnic, Dave Schutt started the organ-izing on Bob's 4/11 Wurlitzer, followed by many members performing on this great instrument located in a recently remodeled and enlarged studio. Bob also has a plug-in electronic organ and a player grand piano. As usual, the jam session on all three instruments evolved for our entertainment. John Seng also joined in the open console parade and, needless to say, we enjoyed his music. It was a fun afternoon and we again thank you, Bob Chaney, for your warm friendship.

Sunday, September 18, our chapter was introduced to the talent of

HOLIDAY GREETINGS

members of J.A.T.O.E.

and the Rialto Theatre Joliet, Ill.





Yuletide Salutations

Floyd & Doris Mumm





John Seng joined in the open console parade at the Chaney Wurlitzer. (Dave Schutt Photo)

Mike Koons at Bill Breuer's Cap'n's Galley in Redwood City, California. Mike is relatively new to the area and few members were acquainted with him and his familiarity with the pipes. His program was well balanced and included the loud and rollicking "Brass Man's Holiday," the melodic "Danny Boy," novelties like "Dizzy Fingers." Ballads of "Feelings," "People," show medley of *Porgy & Bess*. "Joy to the World" in rock style, a theme from a James Bond movie, "The Maple Leaf Rag" and the entire score of *Slaughter on Tenth Avenue* for the finale. The 4/23 Wurlitzer was in top shape for his concert and Mike demonstrated his artistry and command of this wonderful instrument. To Bill Breuer, we again appreciate your support of our chapter and the use of your fine facilities. Thank you Phil Freeman for fine-tuning and setting up the Wurlitzer for a peak performance.

Two of our hardworking members Bob Baese and Dave Schutt have researched and published a list of public performing pipe organ installations in the greater San Fran-

cisco Bay area. Their "Tummy Profunda" has been updated and published. Copies are free and available to you all and would be beneficial for any visitors to our area. Want a copy? Just send a self-addressed envelope, with a 13 cent stamp affixed to Bob Baese, 10385 Mann Drive, Monte Vista, California 95014.

JIM DUNBAR

## NORTH TEXAS

We have lots of good news to report this time, all of it indicating what a great job our chairman and his committees are doing. Chairman Jim Peterson has gotten things really moving. For example, he set up the September 18 meeting at Casa Manana in Fort Worth to give us all a chance to again hear the Wurlitzer moved there from the old Worth Theatre in downtown Fort Worth. The theatre has been torn down and is being replaced by a large multi-story building, but the organ sounds off regularly at Casa Manana pre-show and intermission times. Thanks again to the Walsh family for purchasing the organ and donating it to Casa Manana. And thanks, too, to our chairman, Jim Peterson, who did the major installation work. Chapter members have helped on various occasions with a lot of the work but Jim has put in untold hours on the instrument.

One item of discussion at the chapter meeting put all else in the shade; Jim's reading of a letter from the Loew's Theatre Corp. donating to the chapter the 4/24 Wonder Morton from the Loew's Jersey City Theatre on Journal Square in Jersey City. Many months of negotiation were involved and we certainly had to prove to the Loew's people that we were a non-profit organization in

the strictest sense of the word. Thanks to proper guidance on the legal aspects of the situation and the establishment of the chapter as a non-profit organization during Lorena McKee's terms in the chair, we were able to prove our proper legal status to the Loew's people and now the organ is ours. Jim Peterson gets the lion's share of credit for arranging the donation, with proper pats on the back to Lorena McKee and some of her predecessor officers for finally achieving the nonprofit IRS status.

Needless to say, the rest of the meeting went on with the appointment of a "steering committee" to oversee the whole project of moving and installing this great instrument in North Texas area and attention to all the little details involved, like transportation, storage, removal from Loew's Jersey City and installation in North Texas with an interim storage facility already arranged. Several members volunteered to go up to New Jersey to remove and load the instrument and the "steering committee" under Jim's leadership has begun work on the plans. There are plenty of things to keep the whole group busy. We have some appreciation now of what other chapters went through in acquiring organs for their groups. Once the approval of the donation is obtained, then the work begins, including a lot of detail like arranging insurance coverage for those working on the organ removal, a requirement of Loew's and a necessary one at that. One thing is sure, the chapter has something to really work on, and with. Interest is growing by leaps and bounds, as indicated by the large turnout at the meeting.

After the business meeting it was time for the Casa Wurlitzer concert. Jim Peterson made a quick costume change to MC the show. He intro-



## REMEMBER COPY DEADLINE FOR THEATRE ORGAN MAGAZINE

All material to be published must be received at  
P.O. Box 1314, Salinas, Calif. 93902  
By the FIRST of the month PRECEDING publication  
Copy for Feb. / Mar. Issue must be in by Jan. 1st.  
Copy for April / May Issue must be in by March 1st.



Magical Moments in Music

## Chad Weirick

CONCERTS

- Theatre • Classical • Silent Film
- Contemporary • Sing Alongs

420 Sunrise Lane • Rockford, Illinois 61107  
Phone (815) 398-1788

Member: Land Of Lincoln Theatre Organ Society





Bob Goodwin, regular organist at the Casa Manana Wurlitzer, entertained 1250 at the September program.

duced Bob Goodwin, regular organist at Casa, and our special artist for the concert. There was considerable publicity beforehand, and the public was invited. The refreshments committee had provided for about 200 guests at the free concert. When Bob rose out of the organ pit at the console, he, Chairman Jim, and especially the refreshment committee were astonished to see 1250 of the Casa's auditorium seats filled. Bob played a great concert, fully approved by the audience, especially when some theatre organ favorites were played.

Meanwhile, behind the scenes, the gals of the refreshment committee were worrying about (a) How are we going to serve refreshments to 1250 people when we have enough cake and soft drinks for 200? and (b) How are we going to serve anybody, when a heavy thunderstorm just hit the outdoor area we had set up to serve the group, and it was against house rules to serve in the

auditorium? How? By a quick trip to a nearby bakery and a soft-drink supplier while the program was still on, and then by serving and serving like crazy and a careful cleanup afterwards so the house management would have no complaints about the serving indoors. The refreshment committee gals missed most of Bob Goodwin's great playing, as did

several young volunteer helpers.

But the meeting was successful in other ways too. Voluntary contributions by the audience enhanced the treasury for the move of the Jersey City Robert Morton to a considerable extent, and the business meeting, reconvened after the concert, finalized the establishment of the guidance committee and several other items. In addition, the session brought in four new members of the chapter.

We mustn't miss any of the highlights, so now we'll discuss the cake auction. Member Sandra Vaden had baked two cakes for the meeting. One was a long cake imitation of a theatre organ manual, complete with all octaves, but enlarged about three times. The other was a complete model of a theatre organ console, complete with candy bar tabs and licorice sharps and flats on the manuals. The organ manual cake disappeared in a hurry at intermission when sliced up to refresh the many guests. Jim Peterson auctioned off the organ console cake, with the final bid price adding nicely to the Wonder Morton fund. The successful bidder was Carole Boyles, a the-



Chapter member Sandra Vaden's organ cake featured raisin stop tabs and licorice sharps and flats. (Koski Photo)



Chairman Jim Peterson congratulates Carole Boyles, the highest bidder for the cake at Casa Manana. (Koski Photo)



Hear him at the  
**Suburban Restaurant**

**Frank Cimmino**  
THEATRE ORGAN CONCERTS

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

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



**THE CORONADO STORY**

"Rockford's Wonder Theatre"

20 Pages of History, Pictures and  
Organ Information.

**\$2.50 Postpaid**

LOLTOS c/o Coronado Theatre  
P.O. Box 118, Rockford, Ill. 61105



atre organ enthusiast, and a very attractive young lady, too. All in all, the afternoon was a great one, with Bob Goodwin, Jim Peterson, Sandra Vaden, Carole Boyles and all the rest outdoing themselves to make it a great theatre organ day.

The Casa Manana September 18 program was an extra in the chapter's schedule planned by Chairman Peterson. Since then we have had two business sessions, discussing chapter plans and especially the arrangements for the removal and shipment of the Jersey Wonder Morton from Jersey City to the North Texas Chapter. The chapter full well realizes that the acquisition of the organ is only the beginning. The business sessions have emphasized this, with members seriously discussing all the possibilities, funding problems, technical problems, site selection problems and others. With a December 31 deadline for the removal of the instrument, the name of the game is *action* these days.

JOE KOSKI

## OREGON

On October 1, we had the privilege of hearing the popular bay area organist, Everett Nourse, at the fabulous Organ Grinder 4/41 Wurlitzer. Everett is nationally known from his Doric recordings of the 4/36 Wurlitzer in the Fox Theatre in San Francisco, where he was staff organist for 19 years. Although he is a top-notch professional, music has always been his hobby.

The sheer size of the Organ Grinder instrument requires considerable reliance on the combination pistons. Accordingly, Everett had to memorize quite a number, and tailor his arrangements around them. His generous program included many of the numbers he featured on the *Farewell To The Fox* series. His excellent the-



Everett Nourse at the Organ Grinder in Portland during the October meeting. (Claude V. Neuffer Photo)

atre style was never too loud nor too soft, and he made tasteful use of the vast resources of this giant organ. Of special note was the smooth modulation between numbers, using all the soft and delicate voices, so seldom heard.

We had a fine turnout which included members from the Oregon coast, Eugene, and fans from California. Thanks to Everett Nourse and the Organ Grinder staff for a wonderful concert.

On September 11, a beautiful Sunday afternoon, we had the pleasure of hosting the Oregon Chapter at our home in Milwaukie, near Portland. There was a good turnout to hear an electronic organ with one pipe.

Our lead artist was Pauline Schultz, a former silent film organist who has retained her outstanding musicianship and showmanship. There is never a dull moment with Pauline playing! Her fine program was followed by open console, with many members of the audience participating.

The organ is a three-manual Conn



Pauline Schultz, a former silent film organist, at Bud Abel's Conn in September.

(Claude V. Neuffer Photo)

650 with extensive revoicing. Except for the Tibia, all stops sound through four channels and speakers, each with random and independent phase shift. This provides a four-rank chorus effect. The Tibia is produced by two different types of Leslie speakers. The lone pipe is a 16' open wood, actuated by a large woofer for heavy sub-bass.

Thanks to Pauline Schultz and all participants for a most unusual and enjoyable afternoon.

BUD ABEL

## PIKES PEAK

On October 2, 1977 PPATOS presented the last concert on the newly-restored Chief Theatre 3/8 Wurlitzer at Mt. Saint Francis Convent. Performing were six PPATOS members plus a special guest appearance by organist Joel Kremer. Mr. Kremer, a member of the Rocky Mountain Chapter, was former house organist for the Paramount Theatre in Denver, Colorado. An excellent organist and a knowledgeable organ technician, Joel has helped us im-



Concert Tours

Karl Cole

2457 N.E. 27th Terrace  
Fort Lauderdale, Florida 33305  
(305) 561-4282

Flicker Fingers Presentations  
The Organ and the Silent Screen  
Still Going Strong

Gaylord  
Carter

1371 Paso del Mar • San Pedro, California 90731  
(213) 831-6360



measurably in planning the installation of the Chief instrument in the Colorado Springs City Auditorium. Again, thanks to Joel and all the ATOS members who attended the concert.

Immediately following this concert, the blower was disconnected and the following weekend the organ started to come apart. It will move downtown and begin filling the new chambers in the city auditorium. Plans call for completion by Spring with dedication to be held in early Fall 1978. After three years of work restoring the instrument, it will be a great day when this organ, so much a part of Colorado Springs' history, will be completed in its new home. As was emblazoned on the celebration cake which we enjoyed after the concert: "On to a greater adventure."

We are happy to report that Mt. Saint Francis Auditorium will not be without organ music. The auditorium, which is affectionately called

the PPATOS club house, is still available to us and will be the temporary home of a 2/8 Wurlitzer pipe organ. The organ belongs to club member Dr. Gerald Ott who generously loaned us the instrument to use. Dr. Ott is leaving for a new position in another state and the organ, which was installed in his home here, was given to us for safe keeping until preparations can be made for it to join him in his new home. Meanwhile, the organ is ours to set up and play. We are grateful to Dr. Ott and we wish him the best in his new position.

PPATOS were the guests of the Rocky Mountain Chapter at their fall meeting at the home of Jack Walden in Loveland, Colorado. The Waldens beautiful home on the lake and the music of the 2/11 Kimball theatre organ made for an enjoyable afternoon. PPATOS member Mike Gregorich from Pueblo, Colorado, had the privilege of presenting the program at the Kimball. It was an

afternoon of music and socializing and we wish to thank Jack Walden and the Rocky Mountain Chapter for their hospitality.

It will be a busy winter for PPATOS members and we extend a welcome to all ATOS members who will be skiing in the Rocky Mountains to stop and visit us while in the area. We can be contacted through P.O. Box 7002, Colorado Springs, Colorado 80933.

SCOTT CHRISTIANSEN

### PINE TREE

In has been a long time since our chapter in Old Orchard Beach, Maine, has been heard from. To recap, here is what we Pine Tree Staters have been doing. After a very slow and long winter we got back in action during the month of June. First of all our long awaited English horns finally arrived. After installation, all 61 of 'em, we at last have a real 13-rank Wurlitzer. Considerable work has been done on the entire instal-



Cliff Lind at the 3/13 Wurlitzer in Old Orchard Beach, Maine. (Joe Williams Photo)



(Left to right) Dwight Leighton, Leon Carpenter and John Lind at the setter-board of the Old Orchard Beach Wurlitzer as Paul Lutz, ATOS member from Tiffin, Ohio, looks on. (Joe Williams Photo)



INSTALLATION  
REBUILDING  
and SERVICE

Thomas H. Ferree

HEASTON PIPE ORGAN COMPANY

RR 2 • BOX 85A • BROWNSBURG, INDIANA 46112  
1 (317) 635-7300

THE  
SUBURBIAN

RESTAURANT and COCKTAIL LOUNGE

3/17 WURLITZER  
Theatre Pipe Organ

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

FRANK CIMMINO  
Organist



lation and as a result our instrument has never been in better form.

Richard Frank opened up our summer season. On June 18, Old Orchard Beach celebrated the 50th anniversary of Charles Lindberghs landing the *Spirit of St. Louis* on the sands of our fine beach. During the weekend celebration the replica of this plane landed at the same place that Lindy did 50 years ago. Our chapter, together with the town, presented the silent film classic *Wings* with music from the Wurlitzer to accompany the film. Our own Cliff Lind did a magnificent job of scoring the picture. Cliff, a student of the long gone Del Castillo theatre organists' school, proved to one and all that he was no stranger to the art of cueing a silent film. For many of us he was the real star of the entire program.

The following week Luella Wickham broke all of our attendance records with her fine concert at the high school.

Other talent that appeared this summer includes Tim Holloran, Tim

**THEATRE ORGAN  
WANT ADS  
GET RESULTS**

See page 69 for details.

Bjarby and Bob Legon from the Boston area. Also Darrel Stucky from Brockton, Mass., and Russell Gray from Portland.

We have our usual fine cooperation from the town of Old Orchard Beach and many thanks are due to the town manager, Jerome Plante, for all the help he has given us. We are now in the process of making plans for the winter and we hope to be able to have at least one concert a month. We had a fine summer here and hope that everyone else did too.

JOE WILLIAMS

**POTOMAC VALLEY**

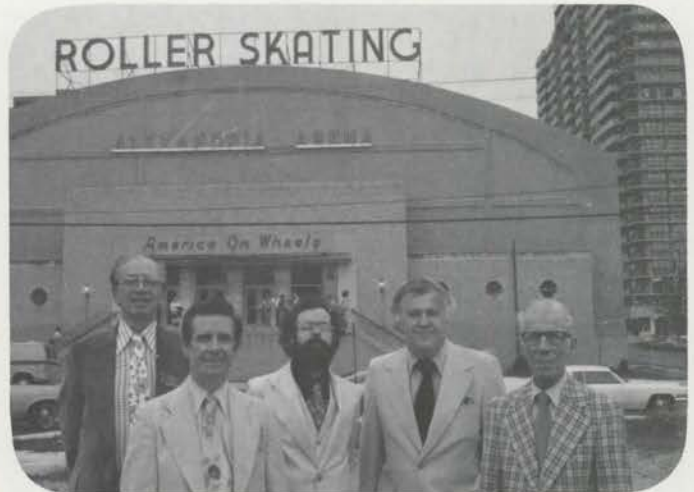
The Alexandria Roller Skating Rink was the setting for 130 devotees of theatre pipe organ at the August

meeting — a relatively large attendance for a vacation month. The reason? The Jimmy Boyce 4/34 Mighty Wurlitzer in concert at the rink always promises, and provides, a thrilling sight and sound musical experience, as its totally unenclosed resonant voices fill the huge arena.

There being no club business matters for consideration, Chairman Al Baldino got right down to the business of entertainment by turning over that part of the meeting to Jimmy Boyce. Jimmy introduced a competent quartet of featured chapter theatre pipe organists, Doug Bailey, Earl Sharits, Robert Stratton and Richard (Rick) Maryman. Their program consisted of a pleasing variety of staples and light concert classics — each performer in his own individualistic manner and style concentrated on the type of music in which he excelled. It should be noted that none of the four had more than a few hours practice time with which to familiarize himself with the resources of the intricate instrument, nor previous concert ex-



Chairman Leon Carpenter presents a bouquet to Luella Wickham, who broke all attendance records at the high school. (Joe Williams Photo)



(Left to Right) Bob Stratton, Jimmy Boyce, Rick Maryman, Doug Bailey and Earl Sharits performed at the Alexandria Arena 4/34 Wurlitzer in August. (Harold R. Richman Photo)

**Maria Kumagai**

*Theatre and Classic Concerts*

P.O. Box 559

• Camarillo, California 93010

**RON RHODE**

KARL WARNER MANAGEMENT  
6842 EAST VIRGINIA AVENUE  
SCOTTSDALE, ARIZONA 85257  
AREA CODE 602 - 946 - 6892

FEATURED AT ORGAN STOP PIZZA  
2250 W. SOUTHERN • MESA, ARIZ.

**CONCERTS**  
theatre pipe organ



perience at the Wurlitzer.

All four do have two outstanding similarities. Doug, Bob, Earl and Rick are always on hand to take over a program whenever needed. Each has, in the past, given freely of their talents, time and energy mechanically, in organ restoration and maintenance projects over the years, as well as musically.

Doug Bailey played, in the relaxed Bailey manner, melodies of the 30's, mostly Rogers and Hart, and a few contemporary, the program including, "Manhattan," "Little Girl Blue," and "If." Earl Sharits offered familiar oldies, such as "Jeepers Creepers" and "Baby face," and Gershwin rhythm numbers, "Fascinating Rhythm" and "I've Got Rhythm." Bob Stratton carried us along the keyboard route, with "On the Trail" and "Sunset from the *Grand Canyon Suite*, by Ferde Grofé, and "Huckleberry Finn" and "Mardi Gras," from the *Mississippi Suite*, also by Ferde Grofé. Rick Maryman, an accomplished artist, relatively new on the theatre organ scene, entertained us with the moving "On With the Show," "Once in a Lifetime," "Chattanooga Choo Choo," concluding with "Kiss Me Again."

Our thanks to Jimmy Boyce and Mr. Brown, owner of the rink, for making the organ and its home available to the chapter. We are looking forward to hearing Jimmy Boyce on his own Mighty Wurlitzer for our November program.

On September 11, approximately 150 persons were in attendance at the Byrd Theatre in Richmond. The number increased to about 175 for the afternoon concert at the Mosque. In addition to members, representatives from the Tidewater and Piedmont chapters were present,

including the former national chairman, Dr. Paul Abernethy.

Literally, we were off to a slow start because of a mix-up in internal communications within the Trailways Bus Charter Division. The first bus went to the Chevy Chase Lake Super Market on Connecticut Avenue rather than the proper pickup point in the shopping center at Wisconsin and Western avenues! Bus captains were finally able to get buses and passengers together.

The morning program was held at the Byrd Theatre. Artist Bill Floyd began his tuneful program on an even keel with "Anything Goes" and then got a good head of steam going with his rendition of "Night Train." During the first part of his program, the performance was marred by what appeared to be an intermittent cipher. The interference was finally traced to an errant tape recorder operated by someone in the audience. After the recorder was silenced the program proceeded unhindered. Bill then led us on a musical tour through New York City, playing memorable numbers as they would have been played in the 20's at the Roxy and other theatres. The last stop was the Radio City Music Hall. In addition, Bill played a silent comedy featuring Laurel and Hardy, whose efforts in trying to sell Christmas trees in Southern California in July were a part of *Big Business*.

After the 10 a.m. performance at the Byrd Theatre came a lunch break at Stanley's Cafeteria, then by bus to the 5,000-seat Mosque Civic Center for an afternoon concert with Eddie Weaver at the console of the 3/17 Mighty Wurlitzer. Eddie offered an impressive, varied performance from the light classics to current pop tunes. Unfortunately our errant tape recorder followed us

from the Byrd Theatre. It continued to "bleep" until Chairman Al Baldino again asked that the offending recorder be silenced. Eddie provided some amusing introductions, such as reference to his "friends," Mr. and Mrs. Brown, who were "Big Bad Leroy Brown" and "Sweet Georgia Brown." Particularly pleasing were his imitations of a parade and a variety of marching bands.

After the formal, scheduled concert at the Mosque, the audience was entertained by several chapter members at open console. Those playing included: Bob Stratton, Karl Hoffman, Ron Kragler, George Johnson, Earl Sharits, Pete D'Anna and several others.

The opportunity to play open console at the Mosque had special meaning for Bob Stratton. Bob tells me that 48 years ago, in 1929 and 1930, he played the same Wurlitzer pipe organ at the Mosque on a regular basis. The 3/17 instrument was originally installed in the orchestra pit of the theatre in 1927. The console of the organ is now installed in a loge to the left side of the stage.

Thank you, Karl Hoffman, for providing the details of this trip for the writer.

HAROLD R. RICHMAN

## PUGET SOUND

Autumn started early for the chapter on August 14 with our now traditional potluck celebration at Haller Lake Clubhouse and a program by Mahon Tullis at our chapter 3/8 Wurlitzer.

From the traditional we moved on to attempt something quite different for us; presenting a public concert by Jonas Nordwall of Portland for and at, the First Covenant Church. This installation was of

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

— THEATRE ORGAN CONCERTS —

Bill Perrotta — Personal Representative

160 West 73rd Street • New York, N.Y. 10023 • (212) 877-6700

## Cap'n's Galleys - Pizza & Pipes

WURLITZER THEATRE PIPE ORGAN

3581 Homestead Road  
at (Lawrence Expressway)  
Santa Clara, Calif., Phone 248-5680

821 Winslow Street  
(Downtown — Off Broadway)  
Redwood City, Calif., Phone 365-6543

1690 S. Bascom at Hamilton  
(Hamilton Plaza Shopping Center)  
Campbell, Calif., Phone 371-5000

100 North 85th  
(near Greenwood)  
Seattle, Wash., Phone 782-0360

146 Serramonte Center  
Daly City, Calif., Phone 994-2525

550 112th NE  
Bellevue, Wash., Phone 453-1444

*'featuring America's finest Theatre organists'*



particular interest to us as the organ, a 3/30 Kimball/Balcom & Vaughan, had originally been installed in the Colonial Theatre in Seattle and was a fine example of a pre-theatre organ. It had been replaced in 1916 by a 2/10 Wurlitzer.

Our next function, October 9, was also a public concert, once again in a church, but this time with an actual theatre organ. The Calvary Temple features quite a lively music program. The organ is another Balcom and Vaughan rebuild of the Centralia Liberty Kimball and the Wurlitzer from Loren Whitney's home. To enliven this event, we were privileged to hear and enjoy Robin Richmond, who was concluding his American holiday tour.

Another program of particular interest was the first appearance at Bremerton of the newly installed Dan Adamson organ in the Community Playhouse. the program — a Halloween showing of (guess who) *The Phantom of the Opera*, with Lew Wells and John Nafie cueing the four performances.

In Seattle, Pizza and Pipes Greenwood treated us to a Halloween jazz night featuring Dick Schrum at the Wurlitzer with his superb group of



Robin Richmond at the Calvary Temple Kimball/Wurlitzer.



Jonas Nordwall at the First Covenant Kimball.

traps and instrumentalists. Tables and benches were rolled back and the floor cleared for dancing to a rich mixture of dixieland, jazz, and sentimental oldies.

November 6 will find us back to the theatre, the Burien Theatre to be exact, but now converted to an Italian-style restaurant renamed Big Bob's Pipe Dream, and sporting a bigger-than-life theatre organ. It is a composite of the Seattle Coliseum and Tacoma Rialto Wurlitzers, installed and maintained by resident technician Eddie Zollman and crew and is somewhere in the neighborhood of 4/42 at present, including a four rank antiphonal mounted in the open. Again we will borrow from Portland to hear the super-talented Gerry Gregorious.

Then the newly refurbished Wurlitzer in Vancouver B.C.'s Orpheum Theatre will be introduced by the renowned Reginald Foort in his (let's hope not) farewell performance: two concerts, November 12 and 13.

GENNY WHITTING

## RED RIVER

September found us at our projects in earnest, after summer vacation.

The 3/7 Barton-Johnson in Bud's Roller Rink, Moorhead, Mn., has gotten very little use in the past four or five years. So, along with extensive redecorating by the management, our organ crew began the entire cleaning of the instrument, under the direction of Lance Johnson, former owner of the organ — originally a 2/3 Barton. Some new things have been added, a large picture window the width of the chamber on the lobby side, new screening and dust cover behind the organ grilles, and a change in wind pressure on the Posthorn to 17", the rest remaining on 10". This rink was the scene of past chapter concerts in the 60's, featuring Leon Berry and the late Dick Leibert. In a party atmosphere on October 27, the organ will again be heard for an adult skating session.

Our own chapter organ, a 3/12 Wurlitzer, may be close to finding a

Tom Cotner  
Organist

- 1064 W. MAPLE AVENUE
- WAUCONDA, ILLINOIS 60084
- (312) 526-5707

## Rosa Rio

COLORFUL and EXCITING  
THEATRE ORGAN  
CONCERTS  
Silent Films

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





home at last. Extensive research is being done on the possible site, Moorhead Senior High School. We have toured the auditorium which seats 850, has truly fine acoustics, two large areas for chambers, and possibilities for a lift. It appears our main stumbling block is the cost of installation — the structural changes needed for two large tone openings through double walls! We're looking into ideas now for spreading out the financial burden.

On October 22, we hosted a social for a busload of Land O' Lakes members at the Fargo Theatre. Following a half hour concert by Lance Johnson at the 2/8 Wurlitzer, tours were conducted to the chambers and the understage dressing rooms which are being refurbished. A number of guests, Paul Bowen, Byron Carlson and Alan Gerber, to name a few, took turns during open console.

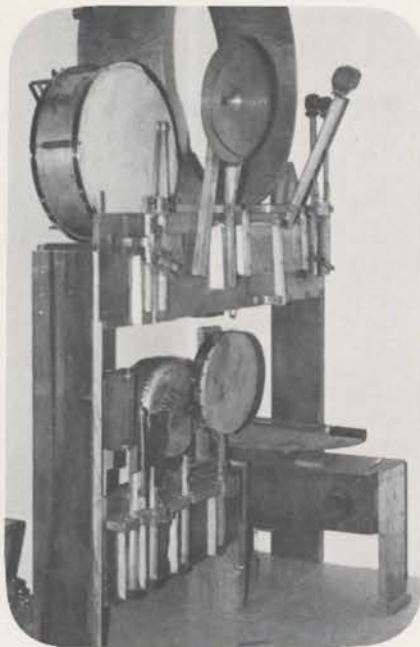
Our next big event is set for early November at the Fargo Theatre, featuring Rob Richards, one of our chapter members. Rob is currently associate organist at Organ Stop, Phoenix. This will be the sixth in our series of presentations at Fargo, all of which have been sell-outs several days in advance.

SONIA CARLSON

## ROCKY MOUNTAIN

On August 14, we visited the Air Force Academy, had dinner in the Officer's Club and heard Professor Oswald G. Ragatz in concert in the chapel.

I keep writing about Fred Riser's "Palace Theatre," but until now, have not had pictures to show progress. The front of the chambers have been covered, the shutters on the right have been put in place, the toy counter is now secure and ready for wiring and the pipes are ready to



Toy counter for Fred Riser's 2/7 Wurlitzer is partially finished.

'poke into the little holes.' Then comes the wind and juice and we should be ready to play by this winter, if all goes well.

Dick Lewis and crew have now completed the Masonic Temple organ.

Our annual picnic was at Jack and Nancy Walden's place in Loveland, Colo., on Sunday, September 25 where the Loveland folks played the



Fred Riser's 2/7 Wurlitzer, with Secretary at the controls.

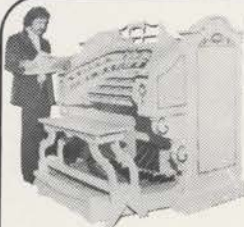
organ followed by open console. This was an old fashioned 'auction off the box lunches' deal to raise money for the chapter.

September was a busy month out here. We had a class of music and organ students visit us at the Aladdin Theatre, where we walked and crawled them through the 3/17 Wicks and gave them an impromptu concert.

FRANK R. GANDY

## SAN DIEGO


Our chapter is now the proud owner of a Wurlitzer Style "D" pipe organ, donated to us by member Sandy Fleet. On August 5, Sandy, Ray Krebs, Wendell Shoberg and Bob Lewis headed for Santa Rosa to remove it from the California Theatre. On the return trip the console and chests were left at the Villemin Organ Co., in Porterville, for re-leathering, rebushing and new keys. The remaining portion of the instrument was lovingly unloaded on Monday, August 8 at its new home in the California Theatre in San Diego. Richard Villemin did a fantastically fast job for us, even taking pictures as they went along, and on September 19 the arrival of the chests and console completed the delivery. What a gift, Sandy! The enthusiasm and immediate response of the chapter members to volunteer their time and talents in this undertaking shows the sincere appreciation felt by each and everyone of us. Gene Ginder and Wendell Shoberg have completed the paper layout for the installation and Bob Lewis and Ray Krebs are supervising the willing crew of workers. The owner of the theatre, Mr. A.W. Coggeshall, is as delighted as we are to once again have an organ in this beautiful old building. As you can see, the organ is uppermost in our minds in all our planning for the future.




**YES, YOU CAN BUILD**  
AN  
**ELECTRONIC ORGAN**  
THAT HAS A PIPE-ORGAN SOUND

With DEVTRONIX easy to build assemblies.  
Own the ultimate in organ design & sound  
at 1/3 the cost of commercial organs.

**BROCHURE AND DEMO RECORD \$1.00**



Dept. F  
5872 Amapola Dr.  
San Jose, CA 95129



**organ power**  
San Diego • California

**STAFF ORGANISTS**

Cheryl Creel	Wayne Seppala
Chris Gorsuch	Tommy Stark

#1 Kearney Villa Rd., 3/12 Wurlitzer, (Highway 163 and Clairmont Mesa Blvd.)  
#2 Pacific Beach, 5/28 Moller, 1165 Garnet Ave.  
#3 Solana Beach, 4/20 Robert Morton, 113 S. Acacia St.



We started our fall season on September 26 by presenting Robin Richmond at the Pavilion in Pacific Beach on the 'Mighty Mo.' This entertaining and charming Britisher completely captivated us Yankees with his inimitable wit and a style of playing seldom heard in this country. The English quick-step kept the audience applauding for more as he ranged through the standards of both continents. Small wonder that his weekly radio program in England *The Organist Entertains* is so popular. A standing ovation proved our pleasure in his playing. Henry and Adela Agsten and Gwen O'Conner acted as chapter hosts to Renee and Robin and transported them to and from their vacation spot in Laguna.

October 2, found 45 of our members enjoying the view from Jane and John Dapolitos' home in Mt. Helix. A short business meeting was fol-



Robin and Renee Richmond during his San Diego concert in September. (Jerry Sullivan Photo)



L.A. Chairman John Ledwon at his October concert on the 'Mighty Mo.'

(Ed Minder Photo)

lowed by the surprise impromptu concert on the Conn 651 given by member Bill Wright, from Monrovia, Ca. Open console and a fabulous jam session followed on piano, trumpet and organ. Solos, duets, singing. You name it. We did it! A most delightful time, thanks to our hosts and the many talented members who performed.

John Ledwon was our concert artist on October 17, a remarkably talented organist who had the uncanny ability to coax a greater variety of sounds from the 'Mighty Mo' than many of us have ever heard in a single program. His style is original and refreshing; his technique clean, crisp and often lightning fast. The audience approved of his performance with enthusiastic applause following each selection and a standing ovation brought him back twice for encores. We agree with the local concert review that he should do more concertizing. As chairman of the L.A. Chapter, John knows how important publicity can be and most willingly woke up at the crack of

dawn to appear on a local TV program the morning of the concert. True ATOS dedication. We hope to hear him again soon for it was truly an evening of beautiful music. Chapter thanks go to Bob Brooks for hosting John during his stay.

We wish 'Holiday Happiness' to all of you from all of us.

VERN BICKEL and LOIS SEGUR

## SIERRA

It was hot, hot, hot, in the Sacramento Valley during August, so we all enjoyed the lovely weather at our annual picnic at Pine Grove. Lots of good food, good organ music and good friends. Our very hospitable hosts, the Jim Welch family, made us all feel very much at home.

In late August, the California State Fair — CAL-EXPO began its annual three-week run. Thanks to the maintenance crew, the Seaver Memorial Organ was in top shape. Emil Martin entranced the thousands of daily visitors who enjoyed the music and wondered at the action within the windowed chambers.

"A James family show  
is an adventure in showmanship."



**DENNIS & HEIDI  
JAMES**

DENNIS JAMES PRODUCTIONS

The Ohio Theatre  
29 East State Street  
Columbus, Ohio 43215

(614) 464-0889

**WALTER STRONY**

"... a show stealer" THEATRE ORGAN

FALL/WINTER CONCERT DATES AVAILABLE

"Walter Strony plays the Chicago Theatre Wurlitzer"  
Available postpaid at \$6.75 ea.

5209C S. 13th ST., MILWAUKEE, WISCONSIN 53221





Dick Cencibaugh



Jimmie Paulin and Don Zeller discuss pedal action.



Sierra's Craft-Fair booth. The "tabs" are appropriate colors and each bears the name of a well-know organist.

Previous to each evening's stage-show, Sierra Chapter members played the half-hour pre-show concert. The Fair Board has many changes and improvements planned for next year, and Sierra is also hoping to make our little "D" more interesting. We are still hoping that, since this is a *state fair*, some kind hearted Californians will help us to enlarge the organ for the enjoyment of the thousands of people who see it annually.

Resuming our regular schedule in September, we held our meeting at Bob Breuer's Arden Pizza and Pipes with Dick Cencibaugh at the console of the 4/24 Wurlitzer. Dick, and Don Croom, are house organists at Breuer's new Fresno Pizza and Pipes, and he is also house organist at the Fresno Warnor Theatre (a Robert Morton) and a church organist. His training has been in classical organ, but he played a most enjoyable program of both pops and classics. We plan a caravan to Fresno to hear both the pizza and Warnor organs. It was noticed that many of the ladies present were busily engaged in needlework during the concert — preparation for our Arts and Craft Fair.

October was probably the busiest

month Sierra has ever had. Early in the month, the new owner of Sierra Inn (formerly Greer Inn) invited us to a special concert by Jimmy Paulin, who will be the new house organist. Approximately fifty members were fascinated by the fine playing of this artist. It has been a long time since we have seen anyone travel around a console with such dexterity, and we are happy to know that once again we can stop in at Sierra Inn and hear the Robert Morton in capable hands. Don Zeller will again be in charge of maintenance for the organ, as he was the first two years of the Inn's operation. Evelyn Osborn will play the cocktail hour, and Jimmy will play five nights a week, with the Alan King Orchestra playing for dancing on Friday and Saturday. Plans are afoot to relocate the console and feature the organ in a larger bar.

The weekend of October 15 and 16 was our scheduled Arts and Craft Fair at Country Club Plaza Mall. For months, many of our members had been engaged in making all kinds of interesting articles to be sold, and a special booth, designed to resemble (somewhat) a console, has been built. Designed by Bob

Longfield, the booth had been constructed in the driveway of the Carroll Harris home, much to the curiosity of neighbors. John Carleton, Rod Daggert, Carroll Harris, Bob Longfield and Art Phelan were the busy carpenters. Cindy Carleton, Barbara Harris and Betty Wilmunder headed the craft and sales committee and so many members contributed articles that it would be impossible to name them all. It was a successful venture and helped to raise money for our Seaver Memorial Organ and the Clyde Derby Scholarship Fund.

The 16th was also the day of our joint meeting with the Bladwin Organ Club which was held at The Golden Bear Theatre at CAL-EXPO. The first half of the program was played by Howard McCullough at the Baldwin Theatre organ. He has been Baldwin's representative in the United Kingdom for several years. The second half was played on the Seaver Memorial Wurlitzer by Hal Randal, who is well known by those who attend the yearly Home Organ Show at Asilomar. Nearly three hundred guests enjoyed this excellent duo-program by two fine organists. Another October event

# AL SACKER

THEATRE ORGAN CONCERTS

Organist at Apollo and Egyptian Theatres in Hollywood, Chief and Trail Theatres in Colorado Springs, And Now For 28 Years Still At The JEFFERSON THEATRE

— NOW BOOKING —

1135 Liberty • Beaumont, Texas 77701 • Phone: (713) 833-5217



Home of the Moller Theatre Pipe Organ

**WALTER STRONY AT THE ORGAN**

620 W. Oklahoma Ave. • Milwaukee, Wisconsin 53215



transpired when Rex Koury accompanied a special Halloween showing of *The Cat and the Canary* at the Grant high School Wurlitzer. And thus ended a very busy month.

KEYZANPEDALS

## SOONER STATE

On October 14, Tulsa, along with the rest of the country, added the voice of the Oral Roberts University 4/21 Wurlitzer to the celebration of Mighty Wurlitzer Day. On that Friday, at 9 p.m. Central Standard Time, ORU student and Sooner State member Chad Weirick joined all the other organists in the nation who were playing the John Muri special arrangement of "When the Organ Played at Twilight." Actually, we celebrated twice: earlier that day Channel 8 News had videotaped a duplicate performance for airing that night, but other news prevented it from being shown until later in the week.

For those of our members who made the trip down the turnpike, the highlight for September was Hector Olivera's concert at the 4/16 Kilgen in Oklahoma City's Civic Center. The newly-chartered Oklahoma City Chapter has done a fabulous job on the organ, and it was obvious that Hector was as delighted

with it as was his audience. He played everything from Bach to "Bumble Boogie," but the medley from *Star Wars* — complete with lights reflected around the auditorium from a revolving sphere above his head — was breathtaking!

Our business meeting in September was held in Roberts' Piano Store, with owner Bill Roberts as host. Bill's 2/6 Kilgen, originally installed in the Goldman Hotel in Fort Smith, Arkansas, is stacked neatly around the store while Bill decides whether to set it up in the store or in an addition to his house. Music for the meeting was provided from Bill's extensive collection of recorded theatre organ music, and from elderly (and fragile) piano rolls played on the George Steck player piano he was currently reconditioning. The meeting was devoted to chapter business, principally election of officers, and plans for the year. All current officers were elected to another term, with the addition of Bill Roberts as a second vice-chairman. Officers re-elected are Phil Judkins, chairman; Harry Rasmussen, vice-chairman; J.D. Ellis, treasurer; and Betty Weddle, secretary; with Joe Crutchfield appointed program chairman and Dorothy Smith as magazine reporter.

The meeting for October was open

console at the 3/10 Robert Morton in the American Christian College. We enjoyed music from Phil Judkins, Joe Crutchfield and John Hickman. Phil also treated us to a "preview" of what Bob and Betty Weddle's 2/4 Robert Morton will sound like, by playing on just the (similar) four ranks the two organs have in common. They'll get a lot of music from their four ranks when the organ is finally set up!

We also paused to remember the 3/7 Wurlitzer (Opus 1999) which was destroyed when the Tulsa Coliseum burned in a spectacular blaze 25 years ago on September 20. Over a block long and nearly a block wide, the Coliseum was built in 1928 by millionaire Robert Whiteside as a showcase for professional hockey, and also featured ice shows, family skating and wrestling and boxing matches. It took a lot of organ to fill this huge building, but it did its job well with 25 inches of wind. In 1946 the keys (and pedals) had to be replaced — the ivories were completely worn through! During its many years of life the organ was played at least 24 hours a week for the many activities taking place. Tulsa loved it! The site is now a parking lot.

DOROTHY SMITH □



ALEXANDRIA ARENA  
4/34 WURLITZER

# Jimmy Boyce

**Recording Artist  
Available for  
Theatre Organ Concerts**

4921 Seminary Road  
Alexandria, Virginia 22311  
Telephone (703) 931-4840

**ARNDT**  
ORGAN SUPPLY COMPANY

Organ Parts and Accessories

1018 LORENZ DRIVE • ANKENY, IOWA 50021

"Multi/Scann" Multiplex Relays  
Micro/Computer Combination Actions  
Consoles • Chests • Wurlitzer Parts  
Peterson Chromatic Tuners • Engraving  
Custom Built Parts

**New Catalog Now in the Making**

*"Quality Through Pride in Workmanship"*

LANDMARK PIZZA & PIPES

Featuring

The Mighty Barton Theatre Pipe Organ  
played daily at lunch except Mondays  
and nightly from 6:00 pm

Piping Hot Pizza and other delicious foods

**Danny Ray**  
Musical Director

**Larry Hasselbring**  
Associate Organist

6522 East N.W. Highway at Abrams Dallas Texas 692-7027



# CLASSIFIED ADS

**Rates:** 20¢ per word

**Deadlines:**

Jan. 10 for Feb./Mar.  
Mar. 10 for Apr./May  
May 10 for June/July  
July 10 for Aug./Sept.  
Sept. 10 for Oct./Nov.  
Nov. 10 for Dec./Jan.

**Send Copy To:**

ATOS Advertising  
2231 North Burling St.  
Chicago, Illinois, 60614

**NOTE: The first ten words  
of each ad are  
FREE to members!**

**Take Advantage of this Privilege!**

## FOR SALE

Fine 4/14 Link theatre pipe organ, Anton Gottfried pipe work. Beautiful 4-manual double bolster console. Entire organ recently reathered. Outstanding value at \$16,500.00. For information call: Theodore C. Wood. (518) 854-3189, RD 2, Salem, N.Y. 12865.

2/5 Robert Morton, with Bells, Xylophone and Drums. Built 1923. Will install in eight foot ceiling. Shades and shade motor. Call (805) 967-4511 daytime. Available in Santa Barbara area.

Allen Continental X-2001, Rhythm unit, external speaker, \$7500. Sam Hamory, 3306 N.E. 168 St., Miami, Fla. 33160. Phone: (305) 949-4934.

## FOR SALE

Rodgers Trio Theatre organ, 3-manual, walnut console, two external speakers. \$4800. F.O.B., Valparaiso, Ind., (219) 926-5784.

Allen Theatre Deluxe. Three cabinets, Celeste strings and full traps. Asking \$4900. R.J.N. Kerr, M.D., Box 325, Essex, Ct.

2/9 Theatre romantic organ with many percussions and toys. Horseshoe console. Manufactured by Charles A. Viner. First \$4,000 takes it. For information call — Theodore C. Wood, RD 2 Salem, N.Y. 12865. Phone: (518) 854-3189.

Custom Rodgers Century 340, many extras — four tone cabinets. Priced well below market, \$21,000.00. Phone: (616) 942-6460.

3-manual Robert Morton console — accommodate 8+ ranks. Also, key relays and rocker switches. Warren Thomas, Box 24, Washington Grove, Md. 20880. Phone: (301) 840-1622.

3-manual Rodgers Trio. Perfect condition, \$9,000. Negotiable. H.G. Black, 909 W. Jacaranda Street, Ontario, California 91761. Phone: (714) 986-8171.

2/4 Robert Morton complete. Chimes, Xylophone and Toys. 3 h.p. blower 220v 1-PH. \$4,500. Phone: (213) 966-4881.

Two 7 1/2 h.p. single phase, 1200 rpm motors. Excellent condition. Any reasonable offers accepted. R.J.N. Kerr, M.D., Box 325, Essex, Ct.

## FOR SALE

Cozatt theatre pipe organ, 11 ranks, 4-manual horseshoe console. \$4,000. Vic Hyde, 1737 Ferry Street, Niles, Mich. 49120. Phone: (616) 683-8279.

Top note extension pipes, reservoirs, blowers, key holding machine and many parts for church and theatre organs. Send SASE for list to: Johnson Organ Co., Box 1228, Fargo, ND 58102. Phone: (701) 237-0477.

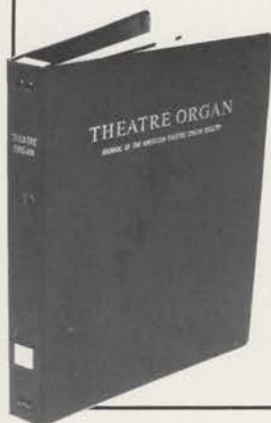
Rodgers Leslie speakers in fine walnut cabinet, Model ML, 200, 250 watts, 21 x 27 x 48 inches, \$1,000. Write or call: Earl Bailey, 920 Laurel St., Broomfield, Colorado 80020. Phone: (303) 466-2172.

3/8 Robert Morton theatre pipe organ. Tibia, Kinura, Trumpet, Vox, V.D.O., Celeste, Flute, Diapason, 16 foot Bourdon, 16 foot Diaphone, Chrysoglott, Glock, Xylophone, Chimes, Traps, Toy-counter, 90% reathered and playing in residence, console repeneled and refinished. Price \$8,000., buyer remove. Tom Endresen, 5015 Beach Drive S.W., Seattle, Washington 98136. Phone: (206) 767-6616.

Weber Aeolian Duo-Art reproducing grand piano, possibly one of the finest instruments in existence today both in mechanical authenticity and beauty of finish. Completely rebuilt and refinished (Honduras mahogany) by professionals. Retiring to apartment and must sell. Send \$1.00 for color photos. Sale includes 180 Duo-Art rolls, many very rare. Phone: (609) 654-0548. George Allen, 50 N. Main Street, Medford, N.J. 08055.

Continued on next page.

## Keep your THEATRE ORGANS in good shape!



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

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

## ORDER YOUR BINDER TODAY

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

Allow \$1.00 extra for overseas orders.

Make check or money order payable to:  
ATOS Binder.

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

or ... **ATOS Binder**  
P.O. Box 1314  
Salinas, California 93902



**FOR SALE**

Wurlitzer Style W Theatre Organ — Upright large scale piano with 3 ranks of pipes, duplex tracker frame, piano keyboard and 61 note organ manual all in one case. Excellent restorable condition. Priced for quick disposal, only \$4,800. Send SASE for further information to Ben Lodwick, 17887 Nassau Drive, Brookfield, Wisconsin 53005. Phone: (414) 786-3748 or 461-9905.

2/6 Robert Morton, ornate console and bench. Can be seen and played in L.A. Asking \$5,000. Purchaser to remove. Contact: Wes Velkov, (213) 662-2949.

Fabulous Uptown theatre 4/28 Wurlitzer, Crawford Special pipe organ. With brass and all percussions — all pipe work, etc. undamaged and in excellent condition. Much equipment already rebuilt. Best offer over \$50,000. Also London player grand piano "mint condition" \$5,000. Contact: Hoosier Theatre, 1335 119th Street, Whiting, Ind. 46394.

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



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

Send \$9.00 or 3.50 pounds sterling for membership in *The Cinema Organ Society*. Includes a subscription to the *Journal* and 12 monthly newsletters.

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

**FOR SALE**

2/19 Hanners with Chimes to be sold at church auction Jan. 14, beginning 9:30 a.m. Buyer move by Feb. 1. Organ in regular use. For information contact: Robert Booe, (913) 367-3309 or 367-1480. First Baptist Church, 7th and Kansas, Atchison, Kansas 66002.

**MISCELLANEOUS**

Didn't make it to "Chicago '77"? Read about it in the souvenir brochure, 24 pages, 65 pictures, 10,000 words, including organ rank list. \$2.50 ea. postpaid to CATOE 1636 N. Wells St., # 2608, Chicago, IL 60614.

Expert custom tonal finishing of theatre organs. Lance E. Johnson (Questions and Answers) Johnson Organ Co., Inc. Box 1228, Fargo, ND 58102. Phone: (701) 237-0477.

Anybody knowing the present address of James C. McGuire, formerly of 935 Aurora Drive, Fairbanks, Alaska (1970), are asked to contact: J.S. Bertram, 4004 Comanche Road, Calgary, Alberta.

Cecil Chadwick, Paramount Theatres, Newcastle & Leeds, Deroy Vol. 13, twin 3/19 Wurlitzers. Imaginative improvisations, show tunes, Macushala, Waltz D'Amour included. \$5.50 postpaid (Mass. add 28 cents) exclusive U.S. distributor, Stanley C. Garniss, 35 Union Street, North Easton, Mass. 02356.

Rosa Rio latest recording *Everything's Coming Up Rosa* recorded on the famous 4/26 Brooklyn pipe organ HMR 855 stereo \$6.50 postpaid from Rosa Rio, 130 Mill Street, Huntington, Conn. 06484.

Chicago Theatre Wurlitzer recording "Highly recommended" — June review. *Walter Strony Plays the Chicago Theatre Wurlitzer*, \$6.75 postpaid. Walter Strony, 5209C S. 13th St., Milwaukee, Wis. 53221.

**RECORDS**

Final recording of Eaton Auditorium Organ — enjoy the Eaton Organ with its final record, *The Secret Organ*, played by Toronto Organist Alan Lowry. Enjoy your favorite music on one of Canada's largest instruments, including Canada's two national anthems. This and the first record, *All For You*, are the only two records of this great organ, and are available on a limited basis. The albums are available for \$7.50 and \$6.50 ppd., respectively, from Pinecroft Productions, Baysville, Ontario, POB 1A0. This organ is now awaiting its new home, and during its life, these are collectors items, and have been classified so in the Toronto Music Library.

Just Released! An outstanding (L.P. Stereo) premier recording of the restored and enlarged Robert Hope-Jones concert organ, Ocean Grove (N.J.) Historic Auditorium. Gordon Turk, organist. Works of Bach, Mulet, Arne, Tschaiikovsky, etc. Send \$6.00 to John R. Shaw, 1409 Devon Bldg., Wilmington, Delaware 19806.

**WANTED**

Phase changer, to achieve 3 phase from single phase power for 15 hp motor. R.J.N. Kerr, Box 325, Essex, Ct.

Marr & Colton and/or Wurlitzer reservoirs and tremulants. Mike Foley, 7 Volpi Rd., Bolton, Ct.

Wurlitzer relay and switch stack — Style 235 or 240 (11-13 rank) 3-manual. E.S. Pratt, Chmn. OVATOS Organ Restoration Committee — 855 Dundre Rd., Cincinnati, Ohio 45220. Phone: (513) 861-2869, evenings.

Wurlitzer 3 or 4 manual 15+ ranks, must be in good condition, have cash. Send specifications and photos to Byron Roderick, 150 E. 11th Ave., Broomfield, Colorado 80020.

**ATOS NATIONAL CONVENTION**

**MARK YOUR CALENDAR NOW!**

July							1978
S	M	T	W	T	F	S	
						1	
	3	4	5	6	7	8	
9	10	11	12	13	14	15	
16	17	18	19	20	21	22	
23 <sub>30</sub>	24 <sub>31</sub>	25	26	27	28	29	

**Atlanta  
July 9-13, 1978**



# The new ALLEN DIGITAL THEATRE COMPACT beautiful from every angle (including the back)

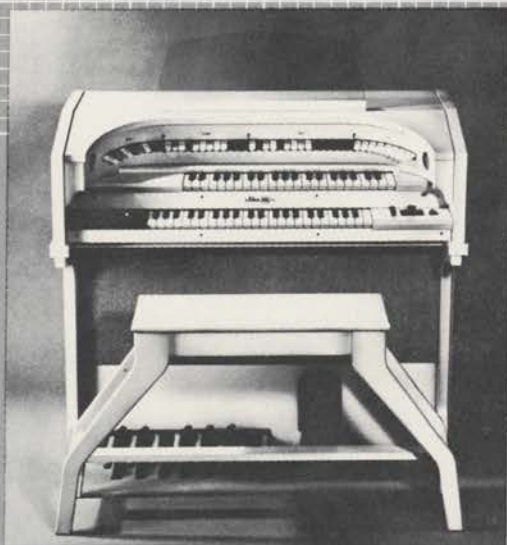
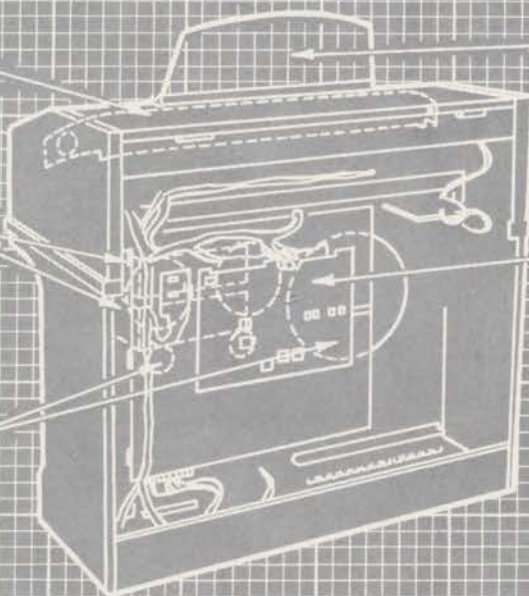
ALL WOOD CONSOLE  
FEATURES TRUE  
"HORSESHOE" STOPRAIL  
FOR SUPERIOR PLAYING  
EASE.

TRANSPARENT MUSIC  
DESK KEEPS CONSOLE  
LINES LOW AND  
HANDSOME.

SOPHISTICATED, ALL  
SOLID STATE TREMULANT  
GENERATORS ELIMINATE  
NEED FOR ROTATING  
SPEAKER DEVICES.

MDC TONE GENERATOR,  
CONTAINED ON SINGLE  
PLUG-IN BOARD, MEASURES  
ONLY 11" X 16", YET CONTAINS  
THOUSANDS OF EQUIVALENT  
CIRCUITS.

BUILT-IN SEVEN  
SPEAKER STEREO  
SYSTEM PROVIDES  
FULL BODIED SOUND,  
RICH BASS.



When have you last looked in the back of an organ? Even a glance at "The Works" of our new Digital Theatre Compact will surprise you. Compared with others, it seems almost empty. Allen's advanced engineering has developed the world's first single-board tone generation system. Extensive use of micro circuits provide enormous equivalent circuitry without clutter or wiring maze. Compare it with others and you'll find there is no comparable product.

Then look at the stop specification and note the similarity to instruments costing two to three times more.

Most importantly, listen to the overall sound, and compare it with instrument costing two or three times more.

ALLEN ORGAN COMPANY  
Dept. TO-127  
Macungie, Pa. 18062

Please send pamphlet on the MDC  
Digital Theatre Compact

Name \_\_\_\_\_

Address \_\_\_\_\_

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

**Allen** organs

©1977



# The Great One

JACKIE GLEASON is called the "the great one." And for good reason.

Not only is Mr. Gleason known as one of the world's great actors, but he is recognized as an outstanding orchestra conductor and composer, as well. A man of many talents. *A man of impeccable taste!*

Everything Jackie Gleason buys is the best. First class in every detail. That's why he chose a Rodgers Organ for his own home. He wanted to select an instrument that would complement his handsome furnishings. An organ that sounded rich and full. Like an entire orchestra. No plastic molded consoles or gimmickry for him. Just the *best sounding organ* money could buy. And *quality* construction to last a lifetime.

Now in the Gleason home there are two great ones. GLEASON and RODGERS. Making beautiful music together.

Quality in sound and construction is important to me, too. I agree with Jackie Gleason's taste. Please send me information on Rodgers Home Organs.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Phone \_\_\_\_\_

Enclosed is \$2.00 for the Rodgers Recording, "One Big Beautiful Sound"

Mail return coupon to:  
RODGERS ORGAN COMPANY, Marketing and Sales Offices  
1836 N.W. Couch Street, Portland, Oregon 97209  
Toll Free Telephone Numbers: (800) 547-4903 • (800) 547-9402



## RODGERS

ORGAN COMPANY  
Hillsboro, Oregon 97123