

THEATRE ORGAN

February/March 1980



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Cover Photo

The 4-manual Wurlitzer console from Boston's Music Hall Theatre replaced the 3-manual Oriental Theatre console at Portland's Organ Grinder in 1975. This pipe organ is now one of the largest Wurlitzers in America. See story on page 5.

Cover Photo by Claude V. Neuffer

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

Ray F. Snitil
July 1976 — July 1978

Preston M. Fleet
July 1978 — Nov. 1978

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

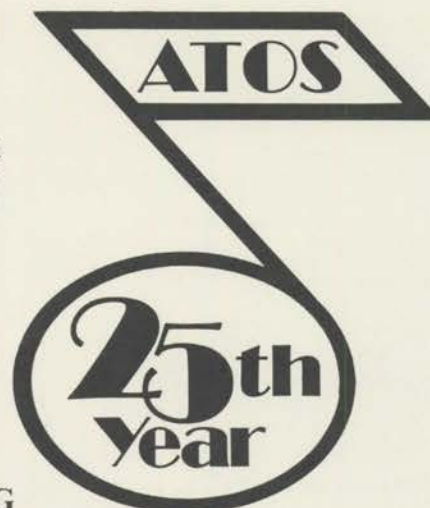
1977 — Les and Edith Rawle

1978 — Len Clarke

1979 — J.B. Nethercutt

Members:

Have "the time of your life." Fly to England for the 1980 ATOS Silver Anniversary Convention! See page 31 thru 38 for more details.



A NOTE CONCERNING FLYING TO ENGLAND

Attempts have been made to set up a charter flight to England, but many problems have surfaced. We would need a guarantee of over 200 passengers to depart from one point. Group fares are a possibility but the replies that we have had to date from members who plan to attend show that they are from many parts of the country and the logistics of getting a group together is greater than we are staffed to handle. Exact fares depend greatly on the ever climbing fuel costs. Airlines have direct flights from many major U.S. cities to London and a departure from a city near to your address would be less costly to you in time and money. It is suggested you contact your nearest travel agent for more complete information.

Two travel agents have written ATOS headquarters with offers to assist members on the booking of flights to London. We are reprinting parts of their letters so that you may contact them directly.

East Coast

If anyone needs assistance in their travel arrangements with the London trip in July, they may contact SIVA TRAVEL SERVICE, 481 North Frederick Ave., Gaithersburg, MD. 20760, telephone (301) 948-3375, as we are aware of the trip that will be taking place for the AMERICAN THEATRE ORGAN SOCIETY. Please contact Kim at SIVA TRAVEL for your reservations.

DON'T DELAY — for the earlier you book, the better chance you have of getting a lower fare.

KIM BOWLING

West Coast

Since we felt that many American members might be planning to go to England, we have reserved a block of seats between New York and London leaving July 19th and returning August 2nd at the low, low SUPER APEX fare. The return date may be changed.

At this time (January 1980), the summer fare from New York to London, round-trip, is \$568.00 including tax, subject to increase, of course. Once the ticket is purchased, the traveler is guaranteed against any further fare increases however.

There are small add-on fares for passengers traveling from other U.S. cities. We can handle reservations from any point for your members.

THEODORE BLISHAK

Member, Northern California Chapter, ATOS

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ALSO: SEE AD ON PAGE 23 FOR ANOTHER TRAVEL COMPANY.

THE ORGAN GRINDER'S

PIPE ORGAN



The pipe organ in the Organ Grinder restaurant is the realization of a dream of Dennis Hedberg to build one of the largest and finest examples of a great theatre pipe organ. Mr. Hedberg is a former engineer with the Rodgers Organ Company and one of the owners of the Organ Grinder restaurant.

The tonal design parameters for the organ are based on the two favorite instruments of Mr. Hedberg, the San Francisco Fox 4/36 Wurlitzer and George Wright's 3/30 Wurlitzer prior to its destruction by fire. The long process of obtaining the necessary components from which to build this organ began about 16 years ago. The first items purchased were the 32' Diaphones from the now demolished Liberty Theatre in Portland. The most important component was the 3/13 Wurlitzer originally installed in Portland's Oriental Theatre. This instrument was restored and maintained by Mr. Hedberg as a labor of love for many years. It is the Oriental Theatre instrument that serves as a nucleus for the Organ Grinder's pipe organ. With the exception of the blower and relay, and now the console, the entire Oriental Theatre organ is in service at the Organ Grinder.

The organ is installed in three chambers. The angled walls and ceil-

ings make the chambers perform acoustically like horns to project the sound into the dining area with much clarity.

The generous use of glass in the chamber design affords maximum visual impact. Most of the glass is ordinary plate glass but the panes along the promenade are of a special 3 laminate design engineered for safety and greater sound isolation. Because such a large area of the organ is exposed through glass windows, maintaining a constant temperature (necessary for tuning stability) is quite difficult. Twenty tons of refrigeration equipment are employed to keep the chambers and blower from overheating.

The Organ Grinder blower is a 3-stage blower powered by a 60 hp motor. The rotors spin at 1,750 r.p.m. and develop over 6,000 cubic feet of wind per minute at static pressures of 35 and 50 inches.

The quality of the theatre organ's tremulants is of utmost importance to the final sound. The Organ Grinder pipe organ has 14 tremulants.

Traditionally, wind would be carried from the regulators to the pipe chests in metal air ducts. In this installation, PVC plastic pipe and fittings are used. The white air lines running throughout the instrument have several advantages over metal

The Organ Grinder, Portland, as it appeared prior to opening in 1973. The 32' Diaphones are in the center of the picture.

air lines. Some are: ease of assembly, low internal friction and high rigidity.

The electrical wiring in a highly-unified theatre organ is staggering. Every circuit is repeated for each of the 61 keys on each manual or keyboard! Knowing the finished instrument would be nearly four times larger than the Oriental Theatre instrument, it became apparent the Wurlitzer electro-pneumatic relays could not be made to perform satisfactorily. A unique alternative was therefore decided upon.

With the generous help and cooperation from friends at the Rodgers Organ Company, a totally solid-state electronic relay and power supply was built. This system used a complex diode matrix to decide which pipe is to be played when a given key and a given stop are depressed. The complete electronic system utilizes about 26,000 diodes, 3,000 discrete transistors, thousands of other tiny components, and the equivalent of 33,000 discrete transistors in 4 integrated circuits.

Controlling the entire instrument is the console. Prior to October 1975, the console used was from the Orien-

Photos by Bill Lamb



Paul Quarino has created a large following with his theatre organ stylings at the Organ Grinder.



Jonas Nordwall was the first to be featured at the Organ Grinder Restaurant.

tal Theatre. Since the Organ Grinder pipe organ is about four times larger than the original Oriental instrument, it was necessary to completely re-layout the console in order to properly control the added ranks and percussions. Even with almost 100 additional stops and controls this console still presented the organists with severe handicaps. In December of 1973, Organ Grinder Inc. purchased the 4/26 Wurlitzer pipe organ in Boston's Music Hall Theatre. That organ is now in the Organ Grinder's warehouse in Portland. It was decided to replace the Oriental console with the much larger one from Boston. The change took place during the early morning hours of October 10, 1975. Surely some record must have been set by that event because it was unheard of to replace an organ console in 12 hours!

All other parts of the pipe organ lead to the successful performance of the premier components... the pipes. Every set of pipes in the Organ Grinder pipe organ is hand-picked for physical quality and most importantly, tone. One voice in the organ does not have pipes. The 32' Contra Bourdon is electronic and is a voice which can be produced with sophisticated electronics so convincingly that it cannot be distinguished from pipes. This voice, played in harmony with the 40 other true pipe ranks and the various percussions,

comprises the tonal resources of the Organ Grinder's pipe organ. The Organ Grinder pipe organ is now one of the largest Wurlitzers in America.

The Organ Grinder is open every day of the week which requires a staff of five organists to maintain the schedule. Nationally-known Jonas Nordwall and Paul Quarino head the roster, being ably assisted by Don Simmons, Jack Coxon and Russ Chilson.

Information for this article was taken from the Organ Grinder brochure. □

Lit up like a Christmas tree. The rows of lights on the ceiling and pillars never seem to come to an end at the Organ Grinder. Note the pleasing effect of the angular cedar planking evident especially in the balcony. Listeners are 1973 ATOS conventioners.



Whatever Became of the WLS Organ?

by Stu Green

Back in the early '30s, Frank May, of Kokomo, Indiana, often listened to the organ broadcasts emanating from station WLS "the Prairie Farmer station" in Chicago. It was a 3-manual Barton of eleven ranks with a wonderfully appealing tone as played by such console luminaries as Ralph Waldo Emerson, wife Elsie Mae, Howard Peterson or Al Melgard. The organ was then in continuous use, introducing soap operas, accompanying vocalists, filling a spare 15 minutes or, best of all, providing a late night half hour of

music to dream by. Young Frank couldn't know then that one day he would own the WLS Barton, and install it in his home. The organ had quite a history even before Frank heard it on the air.

It started life in 1923 as Barton No. 197, its identification number when installed in the Barton Organ School in the Mollers building, corner of Madison and Wabash in Chicago. There it was used by Al Melgard to crash-train pianists who wanted to help fill the large demand for organists during the ascendancy

of the theatre organ. 1923 was a good year for them.

The instrument was also used as a demonstration instrument by the aggressive sales force of the Barton Organ Company. Its mellow tonal qualities, which would eventually make it a fine broadcast studio instrument, sold many a Barton for theatre use in those wonderful days.

In 1928, with the demand by theatres much reduced, the 3/11 was sold to Sears Roebuck for use in its Chicago radio station, WLS ("World's Largest Store"). It was given a complete overhaul, then moved to the WLS studios on the seventh floor of the Hotel Sherman, where it was again in continuous use from 1928 to 1932. During that year Sears sold the station and all equipment to the *Prairie Farmer Magazine*, a publication still read by the rural population of the midwest.

The organ (now Opus 6524) was moved to the Prairie Farmer Bldg., 1247 West Washington Blvd., Chicago. It was installed in the large studio A in a favorable acoustical environment. It was here that the organ probably reached its greatest prominence, as played by Howard Peterson and Al Melgard. The location was only six blocks from the Chicago Stadium, where both were featured at the famous 6/62 Barton.

The 3/11 was again on the air frequently during the WLS broadcast day, seven days a week, from early morning through noonday, introducing and closing programs. One memorable early evening program was the WLS Dinner Bell Show which provided easy listening music

Ralph Waldo Emmerson playing a late night 'slumber session' at the WLS Barton in the early 30s.





Howard Peterson enjoyed the longest engagement at WLS — 20 years.

guaranteed to aid digestion. Then there was that inevitable late night show which put many midwest residents to sleep with the sound of palatable organ music.

The longest broadcast residency was enjoyed by Howard Peterson who played WLS organcasts for some 20 years, until about 1960. By then Peterson was playing a 4/11 organ. In 1950, the worn original Barton console was replaced with a Reisner duplicate, with one difference — a 4th manual had been added.

By 1959 the broadcasting industry was feeling the inroads of television and WLS had to pull in its horns and depend on recorded music. The organ fell into disuse. *Prairie Farmer* sold WLS to ABC in 1960. The organ was acquired by Warren North. It was removed from the WLS studio and stored in an abandoned railway station in Brookston, Indiana, where it remained in storage for several years. Enter Frank May.

Frank was retiring after a fruitful career as a Delco engineer. He and wife Frances needed a hobby. They heard about their old friend gathering dust in the Brookston railroad station. True, he didn't play much,

but what the hell! Here was a fine instrument in need of succor. He could learn to play it after the rescue. He made the deal with North and by 1965 he was ready to move. One thing Frank and Frances hadn't fully realized was the enormous amount of space a dismantled organ re-

quires. All of a sudden they were confronted with six tons of organ parts.

Frances recalls, "We had no place to put it all. We couldn't leave it outside so we filled the attic and the garage. We put parts under beds, in closets — even lined the walls with organ parts. We needed more room, lots more room."

Then came the "unravelling the puzzle" chore. Frank was faced with the task of trying to determine the reason for and the operation of each item. He had no original plans or blueprints, only a heap of parts. On top of that, he wanted to add some pipework he had acquired, to enlarge the original instrument. Rather than try to follow the original plan which involved mechanical switching, Frank decided to apply electronic computer circuitry he had adapted from systems he learned about during his engineering career at Delco.

In all, it took Frank and Frances eleven years to get the monster installed and perking. Here's the current stop analysis:

Original Barton ranks
(Dennison pipework unless otherwise noted)

- Diapason, 8' and 4'
- Viol d'Orchestra, 8' and 4'
- Viole Celeste, 8' and 4'
- Concert Flute, 16' thru 2'
- Tibia Clausa, 16' thru 4'

Frank May examines some of his pipework. It's all in one large chamber.



Clarinet, 8'
 Oboe Horn, 8'
 English Horn, 8'
 Kinura, 8'
 Vox Humana, 8' (Gottfried)
 Harmonic Tuba, 16' thru 4'
 (Hope Jones)
 Marimba Harp
 Xylophone
 Chrysoglott
 Glockenspiel-Orch. Bells
 Chimes (Deagan, Class A)
 Drums and Toy Counter

Added Voices

English Diapason, 8' and 4'
 Tibia Clausa II, 8' and 4'
 Stopped Flute, 8' and 4'
 Harmonic Flute, 8' and 4'
 Salicional, 8' and 4'
 Gamba, 8'
 String Celeste, 4'
 Cymbelstern
 Vibrachord (44 notes)
 Glockenspiel-Celesta II

Note: Designation "8' " indicates 61 pipes, "8' and 4' " 73 pipes, "16' thru 2' " 97 pipes, etc.

Between 1966 and 1977, Frank and Frances worked on the organ without pause. It had suffered the usual ravages of time, neglect and long storage. There was much to do to put it in playing condition. Frances took on the job of washing away the accumulated dust and grime of decades. She washed the pipes, chests, regulators and wind conductors. In the process she discovered that some of the leather on pneumatics and regulators had deteriorated. She learned how to replace the leather and she also revarnished the wooden parts.

Frances' diligence proved to be a source of renewal to Frank.

"I became discouraged many times, but her persistence gave me renewed determination to finish the job."

Assembly was Frank's job. Many parts were beyond restoration. He fabricated some, acquired a few, had others made. Within two years he had a few ranks playing. There were the usual thousands of solder joints. And he had to accommodate the additional seven ranks and percussions from other organs. This meant additional stopkeys on the stoprail and more chamber space. The additional space requirement was solved by a spacious 2-room addition to the May



Frances and Frank May pose at the console of their enlarged Barton, now a 4-decker.

home, which is west of Kokomo, Indiana.

Both Mays consider the 11-year project a worthy one. Frank took some lessons a few years ago and can now play a passable pop tune. And the organ has made the May home a focal point of the organ hobby in Indiana. Not only have ATOS meetings been conducted there but the organ brings well-known organists to their door, talent such as John Landon and Dennis James,

among many others.

When the organ had been installed, there was considerable curiosity about it and reporters beat a path to the May door. Thus the Mays became promoters for the hobby.

The initial story about the May Barton appeared in a 1974 edition of the *Delco Broadcaster*, published by Frank's former employer. Then in 1977 came a spread in the *Indianapolis News*, complete with a photo of Frank and Frances among

Frank tries out his playing skills on 'Fascination' as Frances listens. He insists he's merely an organ technician but his prowess at the manuals has improved greatly since the Barton moved in.



some of the Barton's 1400 pipes. The *Kokomo Tribune* frontpaged its 1977 May story. By 1978 the *Prairie Farmer* Magazine publishers learned what had become of their famous organ and ran an illustrated story. All of these were written in non-technical terms, stories which make the public aware of both the hobby and ATOS. The Mays have been members for years.

The *Prairie Farmer* story contained a quote by Frank May which sum-

marizes his philosophy about his organ installation:

"Regardless of what restoration project one may pursue, anyone taking on such a task must consider it a labor of love. He cannot count the hours, not the work, nor the cost — if he is to achieve his goal. But the rewards of success in satisfaction alone are worth all the effort."

Then, with a knowing smile, Frank adds, "I couldn't have done it without Frances' help." □

On State Street, that Great Street . . .

DEATH COMES TO A LOVELY LADY

by Carl F. Guiney

CHICAGO — Sept. 10, 1979 Today, I stood at the bier of a lovely lady. In her relatively short life span she served the noble purpose of bringing happiness to many people. She had a way of making people feel better for having been in her presence, even if only once. Usually, however, it was a case of people enjoying so thoroughly what she offered, they came back again and again.

She first saw the light of day in the early twenties. And what a beautiful sight she turned out to be for the State Street family! Her voice was just as beautiful as her appearance, due, largely, to the musical talent of two devoted members of her "household" — Russ Benjamin and Dr. Edward Eigenschenck — who saw to it that the lovely lady also sounded as glorious as possible. Her beauty remained with her throughout the thirties, the forties, and even the fifties.

It was in the sixties that she began to feel the pangs of neglect. The world had suddenly become strange with new styles, new sounds. It was no longer the world of friendly sights and harmonious sounds into which she had been born and in which she had grown and prospered. Times had changed. And *how* they had changed! Surely, that lovely lady must have cried, behind the scenes, many times over the ugly sights and uglier sounds closing in upon her, powerless to stem the tide. Everything had banded together in some kind of miscasting; a wild ride, as it were, with oblivion as the coming attraction. Now she's gone, her very life's blood clotted fatally by the

macabre dance of man's inhumanity. Nevermore will those friendly arms reach out to embrace the community she had nourished so bountifully for most of her lifetime.

As I stood peering at her remains, I couldn't help but wonder what her famous parents, Balaban & Katz, might say, could they see her today, in her final moments. My silent benediction was powerless to raise her from the dead, and powerless to stay the untender hands of her undertaker.

It's been said that one's lifetime passes in review in the moments preceding death. Did this lovely lady behold such a panorama as the final curtain came down? Perhaps so. I won't deny that I was deeply moved. With so much dissonance in daily life today, I readily confess to being moved when witnessing the passing of anything beautiful.

Allowing myself one final look at the cold remains, I turned and walked slowly away, deep in thought. I had a deep sense of gratitude for having had the privilege of knowing her.

Goodbye, lovely lady. Yesterdays audiences will always remember you as the Roosevelt, a lovely lady of State Street's family. Surely, the heavenly chords of the greatest of all sounds — the theatre organ — are even now pealing out a majestic song of welcome as you take your place alongside your notable relatives of yesteryear — the Apollo, Garrick, Grand, Orpheum, Tivoli, Granada, Marbro, Paradise, Norshore and Southtown theatres.

May you rest in peace. □

A Tribute to One of the Finest of the Golden Age

by Bud Taylor

At the 20th annual convention in San Francisco, Mildred Maginn Fitzpatrick was installed in the ATOS Theatre Organists Hall of Fame. THEATRE ORGAN Magazine, April 1973, featured two articles on Mildred and she has been featured in other publications in the organ world. No mention has been made, however, of the fact of her passing, on July 26, 1978.

At the height of her career, she was one of the best-known theatre organists and teachers in Chicago. She always felt that her career began at the age of ten when she played the first movement of Chopin's "C Major Concerto," the evening of her graduation from the Metropolitan Conservatory.

In succeeding years she was organist in a number of large motion picture houses in Chicago, including five years at the Pantheon. She also had extended engagements with Chicago radio stations.

In addition to her public performance career, she was the private teacher of many students and won a reputation for instruction and guidance of persons wishing to enter the theatre musician field. She was head of the Theatre and Organ Department of the Sherwood Music School in Chicago for 21 years.

It was at Sherwood that I met Mildred and have been grateful to have had her friendship for over 40 years, until her passing. She no doubt was one of the most devoted teachers to her students, and had more organists become well-known theatre organists in Chicago and throughout the country of any teacher I have known.

She was well-known for her concert work on both pipe and electronic organs before her retirement.

In naming Mildred Fitzpatrick to the Theatre Organists Hall of Fame, the Society called her one of the finest theatre organists of the golden age, and the outstanding woman organist of the time. She will be missed by many. □

the "inside" story

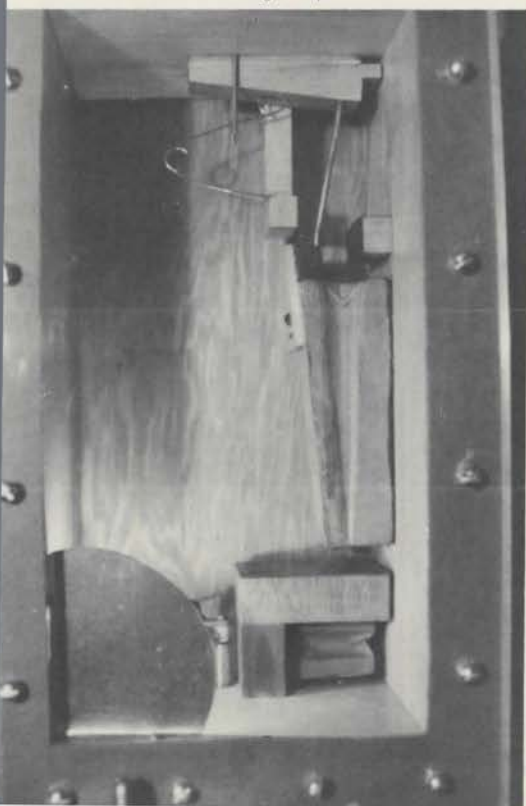
Wurlitzer Chest Action

by E. S. "Tote" Pratt
Director — Organ Restoration
Ohio Valley Chapter ATOS

When I suggested to one of our dedicated organ crew members, Art Havlovic, retired principal of Cincinnati's Western Hills High School, that it would be interesting if we could show our many visitors to the floor-level chambers in the OVC-ATOS Emery Theatre 3/23 Wurlitzer 260 Special just how a pipe "plays," he accepted the challenge and produced the unit seen in these photos.

Photo #1 shows the unit as mounted at the access door to the solo chamber winded by a 1" bung in the five-rank wind box of the solo brass chest. A miniature white key is seen at the bottom of the unit which, when depressed, simulates the key action at the console. A 12V light behind the shield in the lower-left corner is controlled by the toggle switch. The plexiglass front plate is framed with a red felt seal.

Fig. 2. Pipe Silent.



For those uninitiated in the operation of a Wurlitzer chest, the following photos and description of this action might be of interest. (Refer to the drawing for interior details.)

Photo #2 shows the unit when the pipe is silent. Note the secondary pneumatic is inflated with chest pressure, always present in the chest when the blower is running. The pallet spring (top) keeps the pallet closed so the pipe does not "speak." The magnet (seen behind the light shield) is not energized so chest wind flows around the armature to the primary (small pneumatic — bottom right) through an air channel bored in the bottom board and then through the L-shaped primary pneumatic board, keeping the primary inflated.

A double valve is connected to the primary (stem can be seen in *Photo #3*) which allows chest air to move through another bore through the bottom board and up the side rail (right) to the secondary pneumatic allowing spring and chest pressure to keep pallet closed. A flute pipe is racked above a hole in the top board covered by the pallet (seen in *Photo #3*.)

Photo #3 shows the position of the primary, secondary and pallet when the magnet is activated by playing the note. The armature is attracted to the magnet shutting off wind from the chest, allowing the high pressure air in the primary to escape through the magnet cap exhaust hole. (*Note:* Primary is further away from the bottom board, exposing the valve intake hole and valve stem.) The valve is now pulled up shutting off high pressure air to the secondary, allowing air from secondary to exhaust to the atmosphere causing it to collapse under chest pressure and the pallet to open via the spoon (metal rod) attached. The high pressure air now

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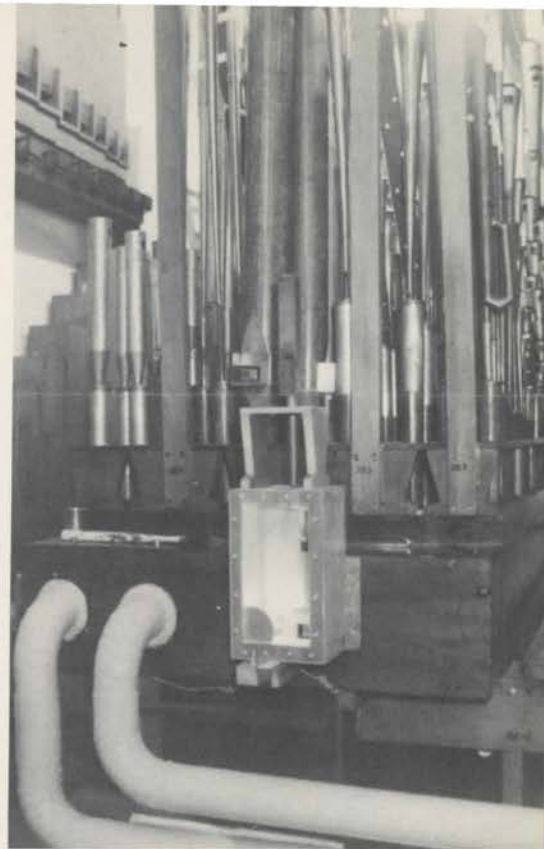
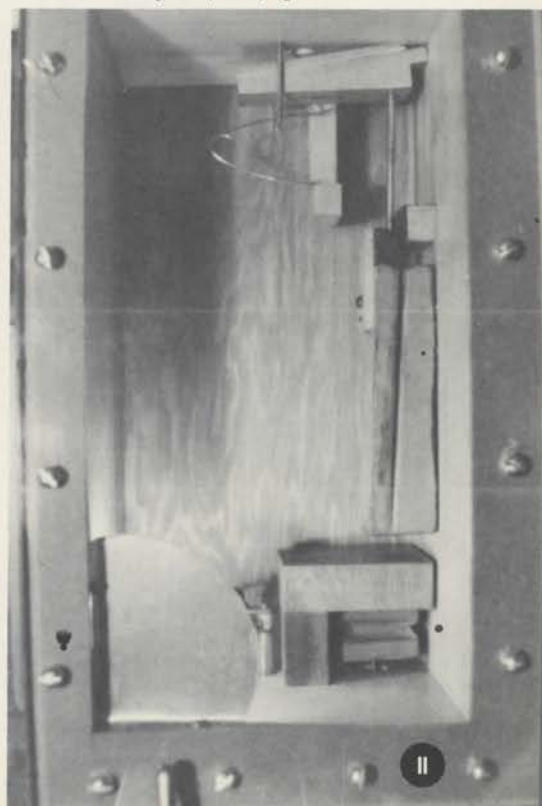


Fig. 1. Display unit is located on the brass chest in the solo chamber. L to R: Vox Humana, Brass Trumpet, Quintadena, Brass Sax and Oboe Horn.

causes the pipe to speak.

The Wurlitzer action is extremely fast in attack and repetition due to the primary system employed in every note in the organ which permits a large amount of air in the secondary motor pneumatic to inflate and exhaust than if the smaller magnet port itself bleeds the pneumatic. Many other builders' action do not

Fig. 3. Pipe Playing.



employ primaries, which is most essential, particularly for bass pipes with larger pallets and secondaries.

A similar system is employed in Wurlitzer relays, switch stacks, tremors and offset chests. The shades, percussion and combination action use the same basic concept except that the valves are mounted on the stem, external to the bottom board, "inflating" the secondary to activate instead of "deflating" as in the chest action.

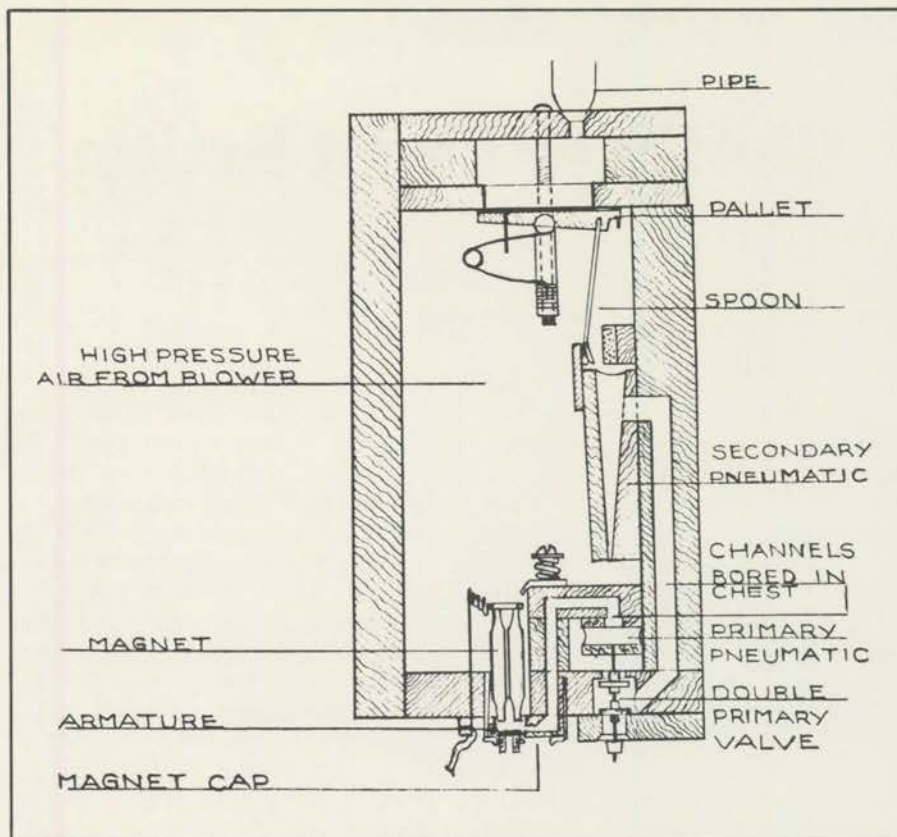
The amount of movement in both the armature and the primary valve is of considerable importance as to speed of action and reliability.

The armature position in relation to the magnet core is governed by the brass tube screw in the magnet cap in lead base magnets through which the exhaust air passes when the note is played. By running the screw in, the armature is positioned closer to the core (and should be as close as possible for faster action). In lower pressures (6"-8" wind) it is not so critical, but in 15" wind chests, relays, etc. it should be as close as possible, since the higher pressure air passing from the chest to the primary offers high resistance to the magnetic field, and if the armature is too far away will not be 100% reliable, on repeat or when a large number of magnets are energized as in full organ, with a D.C. line voltage drop.

In our ATOS Emery Theatre Wurlitzer installation, 11.5 to 12V D.C. is available at all points, the rectifier being in the relay room. The A.C. input is activated by a pneumatic and microswitch when the blower is turned on. We have two rectifiers with a switchover system in case of failure.

Equally important to fast, reliable action is the relative position of the double primary valve. The drawing shows the valve in the "silent" position with the top valve allowing pressurized air to flow to the secondary, while the bottom valve shuts off the exhaust port. When a note is played, the valves move up, reversing the flow, shutting off pressurized air and opening the exhaust port.

If these valves are too far apart, there will not be sufficient movement to permit enough air to pass around valves, so the note will be slow to play and/or release, or be silent altogether, or cipher. If they are too



Wurlitzer Chest Action.

close, the valve will not shut off pressurized air and air will flow around the valve to the exhaust port, thus the secondary will collapse because of pressure differential, and the note will cipher.

A study of the drawing will show the two valves, with a leather nut on each side of both valves. The nuts are rounded on one side, which should always be the one facing the valve, so that when moved, the valve can "float" (i.e., align flat with the chest surface to seat properly). The nuts should not be turned too tightly against the valves. As in the case of the armature discussed above, the less movement of the valve, the better, as the speed of action and repeatability is vastly improved.

By adjusting these nuts, the proper distance between valves can be established and maintained. A further adjustment is made by turning the whole valve assembly (valve stem) with a pin vise, threading the assembly into or out of the primary, to adjust the relative movement in relation to the primary, which should be set about one-half the distance that the primary can open as a norm. It is important to assure that the primary pneumatic moves freely up and down

without bottoming or stretching before the valves seat. The optimum movement is between 3/32" and 1/8".

Photo #4 is a picture of Art Havlovic with another of his "made from scratch" contributions, patterned after the Wurlitzer crash cymbal action. This was made to provide for a Chinese gong donated by Phil and Blanche Underwood (two of our most valuable crew members). The gong was originally used on WLW's *Chandu, the Magician* radio show in the 1930s when Phil was an engineer there. □

Arthur Havlovic.





It is time to place names in nomination for the National ATOS Board of Directors for the two-year period from July, 1980 through June, 1982.

All those who wish to run in this election are asked to send a photo and short resume.

Written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

Mail to . . . Office of the President
 Thomas O. (Tommy) Landrum
 4815 Leonard Parkway
 Richmond, Virginia 23226

MUST BE POSTMARKED BY APRIL 16, 1980



Families of Tone

Since the organ is usually considered an orchestra-at-the-fingertips instrument (Wurlitzer called it the "Unit Orchestra"), it follows that, just as there are sections of instruments in an orchestra, there are sections of instruments in a theatre organ. On the organ, this is called "families of tone." There are four — string, diapason, flute and reed.

The string section is usually noted by yellow stops (Ed. Note: The color of tablets as given here can be considered as a general rule. Color of stops, particularly strings, differed amongst organ builders.) but look for them also in the white ones. These are the stops with such names as viol, cello, violina, viola, gamba

and salicional. On a pipe organ with multiple string ranks, one is tuned on pitch, the other ranks are tuned either sharp or flat (celeste). When they are played together, they produce a warm, shimmering effect.

The diapason family (pronounced dye-ah-PAY-sun), also called principal, is the foundation of the church organ tone. If you've visited a church where there is a vertical pipe facade, these are diapason pipes, and not usually playable. The tonality of a diapason is mellow and round, but with character. Some make super solo stops, and usually are good combining stops for the accompaniment instead of the breathy tibia. The 4' diapason is often called the octave.

The flute family consists of just that — flutes. You may also find gedackt, clarabella, bourdon and melodia, each one with a different voicing. The orchestral flute and the organ flute have a very similar tonality, although the organ flute lends itself more to accompanying. Check out the piccolo stop — that may be a tibia or a flute; it's handy to know which it is.

Included in this family is the tibia, the "foundation stop" of theatre organ, although some folks put the tibia in a fifth family. However, quoting from Lloyd del Castillo's

Alphabetical Primer of Organ Stops which quotes here from Webster's dictionary, the tibia is defined as "an ancient type of flute, originally made from an animal's tibia" (which is a leg bone). The tibia, with lots of tremulant, produces the throbbing, lush, meltingly sensual tone we've grown to love. It's common to include a tibia in a theatre organ combination. But, please remember, dear readers, that, although the rich lustrous tibia may be unified from 32' to 1', it isn't the only stop on the organ.

The reed section includes all the red stops. Yes, *all* of them. In this, the orchestra and organ differ. Where the orchestra adds a fifth family — brass — organ lumps brass and reeds into one category. This is because the pipes used to produce these tones employ reeds. Trumpet, French horn, trombone, tuba, English horn, oboe, clarinet — all these are reeds on the organ. Also included are vox humana, posthorn and kinura. Unlike stops of other families, each reed has a personality all its own, ranging from the mellow French horn to the nasal kinura and the biting posthorn.

As you've read this, you may have wondered how to apply this new knowledge to your organ playing and how it will make you sound better. In combining stops from each of the four families, remember that you are conducting an orchestra. Listen to a good easy-listening FM station and orchestral records (as well as organ records of theatre organ masters) and get a feel for the orchestral tonality. The score registers the orchestra just as you will the organ.

Within the ATOS membership, we are blessed with many professional touring musicians as well as those who play as a hobby and those who don't play but just love to tinker. Among the organists are the hobbyists who play theatre pipe organs or their own theatre-sounding electronics. Some take lessons and some play by ear. It's these folks we're attempting to aid. The professional, we trust, has reached the stage where the ideas in this column are second nature. For the amateur just having fun, however, the ideas expressed here will hopefully be of some help in advancing from one plateau to the next.

Enjoy your Units Orchestrae. all!□

Rosa Rio on Public Television

by June L. Garen

Along with the traditional turkey and pumpkin pie, something special was added to the 1979 Thanksgiving menu in Connecticut. On this most nostalgic of holidays, Connecticut public television viewers were treated to a rare bit of nostalgia — theatre organ. At nine o'clock in the evening on the state's public TV channels, the *Nancy Savin/The Arts* program presented a performance and interview segment with Rosa Rio, that grand lady of the theatre organ, at the console of Connecticut Valley Theatre Organ Society's famous Marr & Colton at the Thomaston Opera House, Thomaston, Connecticut.

The continual striving for excellence by the dedicated crew under the guidance of pipe organ expert Allen Miller has made this 3/15 instrument one of the finest in the country. The organ is basically a 1926 Marr & Colton theatre pipe organ which was originally installed in the Palace Theatre in Danbury, Connecticut. The original console, which had been removed many years before, was replaced with one from a Kimball organ, originally installed in Philadelphia's Warner Theatre. Coincidentally, Rosa Rio was the artist at the console when the refurbished Marr & Colton made its concert debut at the Thomaston Opera House in 1971.

Nancy Savin/The Arts is televised weekly on public television stations in the Connecticut area, and guests range from nationally-known celebrities of all phases of the arts to local personalities or groups such as the Yale Slavic Chorus who sing Eastern European folk songs. Miss Savin, producer and hostess of the program, is an equally beautiful and talented expert on classical music



The glamorous and talented Rosa Rio poses at the console of one of the three electronics in her Shelton, Connecticut, studio. (Rio Collection)

and dance. She is, herself, an accomplished musician and possesses a fine operatic singing voice.

Nancy Savin "discovered" CVTOS's Marr & Colton when she was invited to accompany Bob Howe, chairman of the Opera House Commission and a Connecticut Valley Chapter member, to a George Wright concert in March 1979 — and it was love at first sight and sound. Anxious to incorporate this "wonderful sound" into the personality interview-performance format of her series, she and Bob Howe put their heads together and came up with the idea of organ music and its use on old-time radio, and the name of Rosa Rio was almost synonymous. Rosa and her husband, Bill Yeoman, are both members of CVTOS.

Bob Howe made arrangements for the two ladies to meet at Rosa's

home in Shelton, Connecticut, where they became instant friends. By the end of the evening plans for the television program were firm, and arranging for the use of the Opera House and the organ were left in the capable hands of Mr. Howe.

The date set for the television taping was November 3rd at 3:30 p.m. A mobile unit was dispatched to Thomaston where the crew of approximately 17 technicians began setting up equipment at 11:30 a.m. Connecticut Valley Theatre Organ Society members were invited to participate as the "live" audience, and more than 150 members and Rosa Rio students and fans were on hand to make their TV audience debuts. Rosa was her usual effervescent self, colorfully-attired in bright red Chinese silk handkerchief top imprinted with gold medallions that

looked spectacular on the color television screen.

The camera work by the three camerapersons (one, a petite young lady) was outstanding. Both the long-range shots and the close-ups of the keyboard showed off the Marr & Colton to full advantage. Nancy and Rosa chatted first about the organ with Rosa explaining its mysterious workings and demonstrating some of its capabilities. They reminisced about Rosa's experiences as a theatre organist accompanying silent films, and she illustrated just how it was done by accompanying a portion of an old Laurel and Hardy silent comedy, *The Finishing Touch*.

With the advent of talking pictures, Miss Rio continued her musical career playing the organ for radio programs, and she shared some amusing anecdotes connected with her radio experiences. The television audience was also treated to the familiar themes that accompanied such programs as *Ted Malone — Between the Bookends*, *Mert and Marge*, *Lorenzo Jones*, *Front Page Farrell* and *My True Story* — to name only a few. Miss Savin also displayed the trophy recently presented to Rosa Rio by the "Friends of Old-Time Radio" for her contribution to that medium. She logged more hours than any other artist.

The last five minutes of the program were allotted to Rosa to just let herself go and give everyone a sample of the theatre organ sound at its best. The Opera House was filled with the glorious melodies of "Romance," "I Wish I Were in Love Again" and "Stella by Starlight."

The entire half-hour's taping went without a hitch and required no retakes. Credit for this was due entirely to the high degree of professionalism of these two talented ladies, and the rapport so readily apparent between them. The finished product telecast on Thanksgiving evening was a joy to the eye as well as the ear.

It is possible that this program may be made available to public television stations in other areas of the country. Anyone interested in obtaining this tape for presentation on a public television station in your area may address inquiries concerning distribution to Mrs. June L. Garen, Diaphone Editor, CVTOS, 247 Laurel Road, West Springfield, Massachusetts 01089. □



Mike Ohman, '79 Los Angeles chapter chairman, presents the ATOS Honorary Member Award to J. B. Nethercutt. (Pegpic)

ATOS AWARD PRESENTED TO J. B. NETHERCUTT

Some unfinished ATOS business was accomplished during the pre-Thanksgiving Bill Thomson concert at the San Sylmar Tower of Beauty in California, that unique museum of restored vintage autos and musical instruments. Back in July, Jack B. Nethercutt, owner of the museum, was selected as the 1979-1980 ATOS Honorary Member, an annual award for distinguished service to the theatre organ. Nethercutt's qualifications for the award were formidable:

1. Underwrote the restoration of the organ in the auditorium of his alma mater, Santa Monica High School.

2. Donated the 4/20+ theatre organ to the Oakland, Calif. Paramount.

3. Donated the Foort 5/27 Moller organ to the City of Pasadena, Calif., for installation in the civic auditorium.

4. Donated the 4/22 ex-San Francisco Orpheum Robert Morton organ to Oakland's Piedmont United School District for a high school installation.

5. Donated a 2/7 Wurlitzer to the First Presbyterian Church in Phoenix, Arizona.

6. Donated a composite 29-rank Wurlitzer-Moller organ to the First Christian Church in Porterville, Calif.

The award was to be made during the ATOS Convention Banquet in July, but Mr. Nethercutt was out of the country. The San Sylmar Museum curator and program director, Gordon Belt, stood in for Nethercutt.

The final step was taken during the late November concert. There in the music room of the museum surrounded by his collection of vintage musical instruments (including a superb 4/35 Wurlitzer), and before an invited audience of friends and admirers, the award was given to Mr. Nethercutt. The presentation was made at the close of intermission, between halves of a concert performed by Bill Thomson. LA Chapter Chairman Mike Ohman made the presentation, voicing the above-listed donations. Most in the audience were unaware, until that moment, of the scope of Mr. Nethercutt's activities in behalf of the King of Instruments.

Mr. Nethercutt accepted graciously, then it was back to the concert and Bill Thomson's organ stylings. □

ART OR ARTLESSNESS?

by John Muri

Should an organ movie accompaniment be conspicuous enough to call attention to itself, or should it be performed so as to render the audience unaware of its presence? The differing views were discussed in a 1974 article in this journal, but recent press interviews with solo organists keep bringing up the issue. A syndicated piece in the *Detroit News* of August 26, 1979 quoted an organist as saying: "My theory is three minutes after the film starts the audience shouldn't be aware that music is going on." I wonder what film scorers like Jerry Goldsmith, John Williams, David Raksin, Alex North *et al.* would have to say about that. Academy awards for the best musical scores were not given to self-effacing music, just as they are not given today to the kinds of music we played in 1925. Times and musical styles change.

An examination of a couple of Hollywood's film scores of recent years is revealing. Take the film *Murder on the Orient Express*. Richard Rodney Bennett's music represents the train's movements in a lovely waltz theme played in several tempos. The kidnapping music (dissonants played with muted bowed tremolo) appears not only in the kidnapping scenes but reappears during the train action to suggest memories of an old crime and even give clues to the killing on the train. Study the scene of the Orient Express departure from Istanbul: hear the securing of the train doors, the turning on of the engine lights, the slow movement down the terminal track — all done with music. It is excellently done.

Now let us turn to Jerry Goldsmith's score for *Logan's Run*. It begins with ugly, buzzing repeated sounds. Throughout an hour and a half of the action, the score is made up of dissonant, almost computerized music, representing the heartlessness of life in an underground city where everyone is executed on his thirtieth birthday. Near the end

of the film, when there is a confrontation between masses of young people and a sole "ancient" man, the amazed realization by the young of the wonders of aging and of human kindness is audibly overpowering as the music transforms through a series of three grand chords into a sweeping romantic melody, indicating momentous changes in attitude. Suddenly coldness has turned to warmth, and it's all in the music. The score is not unobtrusive; it commands attention. The film would be much less without it.

Why do fine scores get recognition and Academy awards? Is it because they are so unimpressive that nobody pays any attention to them in the theatre? Of course not. They are recognized because they are fine in and of themselves in addition to their contributions to the moods of a film. They are good music and they are good listening.

Silent movies called for just as much careful scoring as sound films. I am not talking about the old "love theme," which was a simple device of repeatedly playing some sentimental new tune and drilling it into the public mind. It took little brains to do that kind of work. It took more brains to devise themes representing relationships and conflicts, the culmination of which was some kind of structure using major and minor variations, depending upon the way the action was moving.

Sometimes music is more important than the picture. In the final scene of Louise Brooks' old German silent movie, *Pandora's Box*, a Salvation Army band is marching through a town at Christmastime just after the heroine has succeeded in ruining the lives of all her lovers, including

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

her own. At this moment, I play "Joy to the World" loudly as the filmed band marches in step with the music to the fadeout. The irony is obvious. Are scenes like this to be underplayed? I doubt it. The ordinary audience was (and is) affected by this kind of musical treatment; we organists knew that it was so because of the audience reactions. Careful scorers made good reputations for themselves among musicians and the organ crowd.

Longer and more developed film stories brought out the differences between imaginative and mediocre organ-playing. In Paramount's *The Vanishing American*, several Indian characters are well enough developed to call for separate theme treatment. "From the Land of the Sky-blue Water" does well for the George Stevens love sequences. "Pale Moon" or "By the Waters of Minnetonka" point up the basic sentimentality of Richard Dix's Indian role. In the film *Wings*, Clara Bow plays the role of a bright little girl in love with a young fellow (Buddy Rogers) who is too busy with cars to bother with a love-struck girl. Clara appears throughout the film in more or less serious situations. Her frustration and steadfastness call for a brisk little tune with a tinge of melancholy; so I used "See You Around," a pop tune of the twenties for her. For Richard Arlen, a more serious character than Buddy Rogers', I used Rachmaninoff's "Seventeenth Variation on a Theme by Paganini" to show his serious and ultimately tragic nature. When Buddy returns from the war and visits Arlen's parents, the sad reunion is accompanied by the memory-tune of the "Seventeenth Variation." I find that passage moves audiences today just as it did in the twenties. Earlier, there is an episode that takes place in Paris during World War I where all our young characters are serving in the armed forces. A subtitle flashes on: "Paris" for a night club scene. Does this call for music from *An American in Paris* or does it not? I find it most appropriate. It is 1924 music for a 1927 film. Gershwin's jazz tunes are just the thing to enhance the gallows-humor of dancing in the middle of a great war, and his melancholy passages delineate homesickness and the dread of tomorrow.

England Bound?

Now's the time to
get your passport to
be ready to
jet from here to
London and go to
our Convention to
have
"the time of your life"

Whatever music is used, it should always help tell the story. If you don't care for the Rachmaninoff, you can transcribe the Adagio from Bruch's "G Minor Violin Concerto." It will have the same effect on an audience. Whatever it is, it ought to be good music.

Films varied in the depths of their plotting and characterization. Trivial or silly plots called for frothy, light scores. Pictures with stock characters having little relation to real life offered the organist little to do other than fill up time with pleasant noises. A special problem existed in the original published score to *The Phantom of the Opera*. It was a bad piece of work. The film clearly opens with scenes from the ballet in Gounod's opera, *Faust*. Isn't it proper to play Gounod's ballet music, especially when the screen-dancing fits in perfectly? Later on, the unmasking scene was weakly scored.

Such work demanded re-composition. Comedies varied greatly in their possibilities for good scoring. When their action moved briskly to some sort of wild climax, they were fun to play. It was when dull spots appeared that comedy-playing became a chore. I suspect that those who did a good job of film-cutting and editing must have had an inner ear for the kind of musical development needed. Editors without a musical ear would put in long, arid stretches of film that made pacing erratic. Competent film editors spoke of the "rhythm" of a film. Amateur editors had no idea of it.

In the light of the scoring I have been talking about, mere cueing (fire gongs, bells, clocks, etc.) is a gesturing at realism. The Photoplayer apparatus could provide that kind of thing satisfactorily. We didn't need a large, expensive organ to play only trivial tunes and badly organized improvisations.

With the wealth of fine music to choose from, what need is there to write new scores for old movies unless they add something to the film? What's wrong with playing the fast parts of Liszt's "Second Hungarian Rhapsody" for a Buster Keaton comedy chase? The Ralph Kinder and Theodore Dubois toccatas do very well as chase music. Selection may be made of musical elements giving clues to character (frivolity, stupidity, nobility, etc.) and clues to action (guilt, connivance, hatred, altruism, etc.) When all of these have



Mr. & Mrs. John Simpson at the L.A. Convention. Why the smile? When asked why she doesn't give her husband an organ for Christmas, she replied, "Why, he doesn't play. He would just take it all apart and see if he could put it back together."

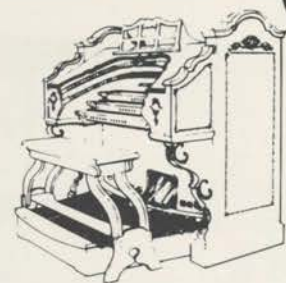
been taken care of, there will then be time left for the mickeymouse cueing of doorbells, sirens, and drum-rolls. Music is music and noise is noise. In picture playing, the noises should be made as musical as possible.

Good silent accompaniment took all the musicianship you could display in technical skill, in registration, and in a repertory in good taste. Improvisation was almost always inferior to composition. Faking (even when we have to create scores for film companies that insist on our using non-copyrighted music) is almost always an abomination. My employers (even in second and third rate theatres) demanded that I play good music. I was "spoken to" and reminded to hold doodling to a minimum whenever I slipped into boredom or carelessness. I'm sure the audiences appreciated the better stuff, anyway. □

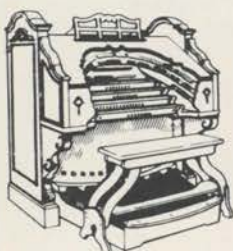
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VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 10¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 15¢ stamp, please include a contrasty black and white photo which need not be returned.

Organist Billy Nalle is always good for some upbeat items. For example, the Wichita Wizard learned just before Yule that PBS station WEDU, Tampa, Florida, would run his *The Pipes of Christmas* TV tape on Christmas day, the first time a Florida broadcaster has so honored the local lad (he grew up in Ft. Myers,



Billy Nalle. Terminal Optimist.

which saw the show via cable) since he went north to what he calls "Nineveh on the Hudson" (New York, that is) and crashed Juilliard. The 30-minute color show, taped with Billy playing the Wichita "Dowager Empress" Wurli, can only gain friends for our favorite instrument.

Then, on the day before Christmas Billy turned on his own TV and happened upon a 1945 movie entitled *The Enchanted Forest*. The only thing remarkable about it was that the score was composed and conducted by Albert Hay Malotte, best known for his musical setting for "The Lord's Prayer." Billy didn't know theatre organist Malotte was active in film scoring after the '30s.

Lastly, Billy's Bach-like treatment of "All the Things You Are" ("Alles Was Du Bist") will henceforth be published by Gentry Publications, Tarzana, Calif. It wasn't sacred enough for the previous publishers to retain in their catalogue. Horrors!

See, all upbeat items.



The theatre organ once again took it on the chin from a church oriented musician recently. In a "Dear Abby" column, a St. Augustine, Fla. reader said he quit going to church because the organist played too loudly. A San Francisco organist, Louise M. Childs, responded thusly: "I've been a church organist since 1934, and the problem is probably not the organist, but the organ. Over the years, churches replace worn-out organs with re-built theatre organs or parts of several organs, and the resulting sounds are disastrous!" A following reader advised attending the Church of Christ where "it is heavenly to attend church and not have to hear all the loud instrumental music." So, take your choice! As in the churches, the theatre organ idiom also has its share of slam-bangers. But don't blame the instrument.



Several readers have asked "What's Ashley Miller up to these days?" We haven't heard much from the former RCMH organist since he resigned as organist for the New York Society of Ethical Culture after 17 years ("... now I can sleep late Sunday mornings.") True, he showed up at the Trenton War



Ashley Miller and 'butterfly.'

Memorial to mainline Rex Koury's fall concert there, and it's reported he got on famously with the "Gun-smoke" organist ("It's a shame we meet the genuine people so late. Rex is 'real people' in my book, as an artist and man.")

Then there was that Manhattan cocktail party. The hostess was a former Rockette who had married a fiddler in the RCMH orchestra. She introduced Ashley as "a celebrity who plays both for the New York Rangers and the Knicks," thus mixing the musical aspects of basketball and hockey. This caused quite a stir among the guests.

Friends say Ashley now divides his time writing music, arranging and practicing, but this could not be substantiated. He's still single, gals, but don't bank on anything. Old embers are still smoldering.

Outside of those shaky items, we don't know a thing about recent Miller activities — except that he has acquired one whopping bow tie (see photo).



The North Texas ATOS Chapter seems to have established a tradition with the third stanza of its Organ Marathon, a show devised to raise funds for the housing and installation of the Chapter's as yet stored

4/22 Robert Morton organ. This year 29 organists participated and all but one concert was held at the Organ World Concert Hall in Garland (near Dallas) between Nov. 26 and Dec. 1. Talent was local with one exception; Ed Galley was imported for two opening concerts. The idea was continuous music and there was no set admission charge, although donations were requested. Playing was done on electronics, but for the benefit of pipes.



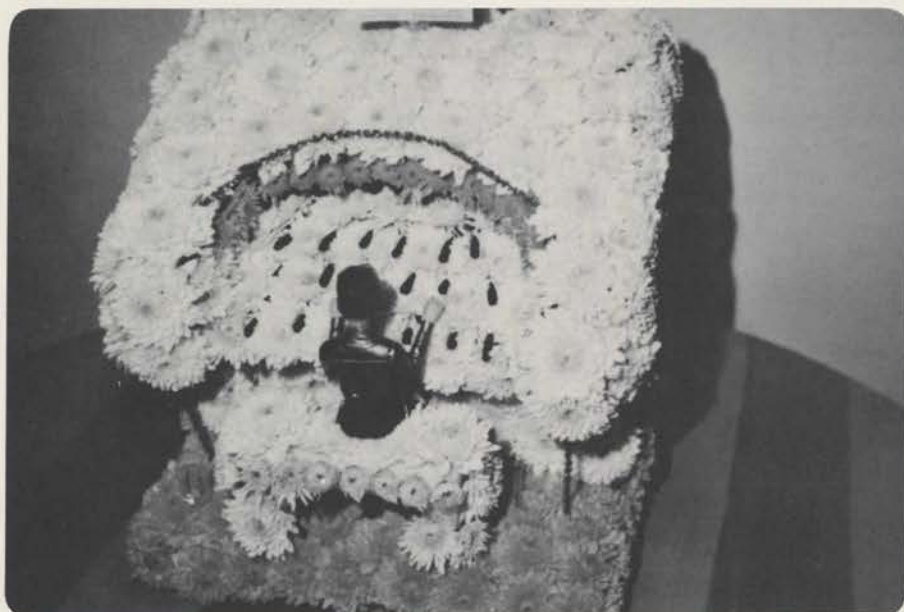
Congratulations go to ATOS member Robert Pereda, organist and director of music at the Community Church of Vero Beach, Fla. Bob received an Honorary Doctor of Music from Piedmont College in Demorest, Georgia. Piedmont president, James E. Walter, made the presentation.



Offside to Eddie Madden, Chauncey Haines remains the only organist to be elected to membership in the Academy of Motion Picture Arts and Sciences, so he is entitled to pose with an "Oscar."



Here's a new angle. From time to time we report on the model makers who live up our hobby with miniatures of various makes of console. But this is the first time we've seen it done in flowers. A Toronto florist



Don at the 'Flowerlitzer.' He's a doll.

who enjoyed Don Thompson's performances at the local Organ Grinder returned a few days later with a 2' x 2' model of the 3/12 console, complete with a doll miniature of Don at the manuals — executed entirely in flowers. This artist could qualify for the annual Pasadena Rose Parade.



The sale of records played by John Landon (see Review in FOR THE RECORDS) is doing much to make restoration and improvement of the 2/7 Page organ in the Anderson, Ind., Paramount possible. The Paramount Organ Society reports that a rectifier has replaced the worn low-voltage generator and a missing rank of pipes is being replaced. A piano will be added, but pipework will be preserved exactly as Page installed it in 1929. The group is always on the lookout for genuine Page replacement parts. There has been no tonal tampering and the wind pressure has not been increased. A genuine article!



Luella (Edwards) Wickham, Syracuse's Grand Lady of the Theatre Organ, hasn't been active over the past couple of years. A veteran of many ATOS conventions, Luella is now a patient at the Loretta Geriatrics Center, 700 E. Brighton Ave., Syracuse 13205. She was able to attend an ESTMIM concert earlier in the year at the State Fairgrounds,



Luella.

(Dick Harold Photo)

with the aid of a wheelchair ambulance, Luella would enjoy hearing from her ATOS friends.



In the October 1979 issue of THEATRE ORGAN, appeared the feature story of the Eastman Theatre's Austin organ in Rochester. According to Russ Shaner, the console, after being in several storage areas since its removal in 1972, is now in a Philadelphia church. It was overhauled and adapted to play fewer organ voices. During renovation of the Eastman, the console was removed and was to have gone into a church in the Rochester area, but was rejected. Several ATOS members had a hand in its being installed in the City of Brotherly Love.



Mention of E. Power Biggs unenthusiastic opinion of the huge Austin organ in Rochester's Eastman Theatre, brought fond memories to organist, Bert Buhrman: "During my days in New York, I had to 'stand by' during his Sunday morning program. I went on at 8:00 a.m., live, full network, playing the horrible old Lew White Kimball, then went back to the CBS studios at 485 Madison Avenue for a morning of standbys and fills. Biggs was then broadcasting on that rather ugly baroque organ from the Germanic Museum at Harvard, starting at 9:30 a.m. One morning, the lines failed and I had to do a fill on a Hammond yet!

I was careful of the selection of material, but was pleased when a couple of persons called in to the production office, saying they liked the fill better than the regular Biggs' broadcast. Those calls really made my day!"



The October 11 final concert played on the famed Wiltern Kimball was well covered by the Los Angeles press. Both the *Times* and the *Valley News* provided photos and text on the event, which featured Ann Leaf in concert and Gaylord Carter cueing Buster Keaton's *The Navigator*. The nearly full house applauded the performances with what might be called "terminal verve." The event was sponsored by Pacific Theatres, whose lease was expiring. The 4/37 giant would have to be moved from the building at the corner of Western Avenue and Wilshire Blvd., where it has resided since being moved from the LA Forum Theatre in the early '30s.

There was talk about having the theatre declared a landmark, and that effort had warded off the wrecking ball temporarily. Even so, the organ, claimed by Pacific Theatres, would have to be moved out. First, it looked like storage, then word got around that Pacific Theatres wanted the Kimball installed in their showcase house, the Pantages on Hollywood Blvd. Fine, the LA Chapter would supply skills and labor for the move in exchange for a written

guarantee that the relocated instrument would be available for a few chapter events.

Such assurances were not forthcoming. When the Kimball maintenance crew visited the Kimball for a touch up session in December '79, they found that the locks to the chambers and workrooms had been changed. After circa 17 years of maintenance at no labor costs to the management, the LA Chapter was thus dismissed from further access to the Kimball, which would be moved by unnamed parties.



It would seem that our optimistic view in this column concerning the future of the 3249-seat Shea's Buffalo Theatre was somewhat premature, says Lloyd Klos. According to more recent reports there is big trouble. To backtrack a little, in 1975 the owner of the historic house was bankrupt, Loew's pulled out of operation, and the city seized the building for back taxes.

To the rescue came The Friends of the Buffalo, who eventually secured a three-year lease from the city to operate the movie palace. Unbelievable problems have cropped up since then. The blizzard of 1977 caused a loss of over \$40,000 in revenue and severe damage to the roof and plumbing. The city changed the house's name to "Shea's O'Connell Center" to honor a former official.

Pickets walked to protest the volunteer ushers. The heat was shut off for non-payment of a bill. Lately, charges and counter-charges have been flying.

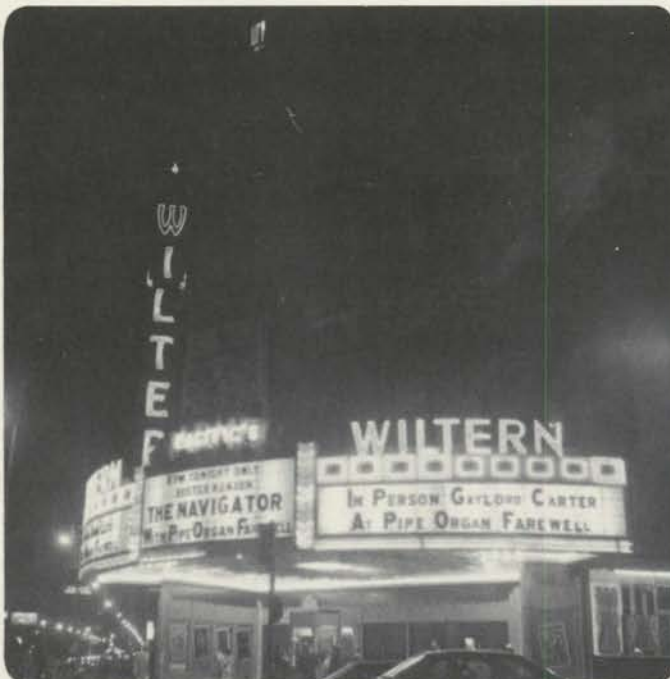
On October 31, the Friends closed the building, with 14 full-time and 50 part-time employees laid off. Performances were cancelled and people demanded ticket refunds.

"We are unable to meet expenses and to deal with the ever-increasing deficit, now over \$200,000," said Robert M. Greene, secretary of the board of directors. Buffalo's Mayor Griffin said he "wanted the Friends out in the next few weeks." The attendant media publicity has not been conducive to further operation.

Rehabilitation of the 4/28 Wurplitzer, its console now in the hands of Dave Junchen, was not mentioned during the latest crisis. Plans had called for the organ's rededication in the spring of 1980.



Remember Heidi James, the "88" half of the James family organ-piano duo which agreed to call it quits a few years ago? We hear lots about Dennis as he is very much in evidence on the organ concert circuit, but Heidi sorta vanished from these pages as pianists are won't to do. We asked Heidi to keep us informed if anything unusual happened. We were hoping for perhaps a new romance. Instead we got violence.





Distinguished company. Ann Leaf (right) chats with concertgoers Mr. and Mrs. John Strader and Heidi James, still sporting bandaged hands. (Lodder Photo)

On Sept. 17, Heidi was driving along a Cincinnati street on her new moped (having just sold her motorcycle in the name of energy conservation). Enter a speeding truck, aimed at Heidi. She managed to dodge the truck but lost control. Heidi did a belly-whopper, palms down, in rough gravel. For awhile there was a question as to whether she would ever play again. Not only were her hands badly lacerated but blood poisoning set in. Progress was slow and Heidi needed a friend. Friends materialized in the persons of Mr. and Mrs. John Strader. Mrs. Strader took Heidi home with her and for a month changed dressings and soaked the injured hands twice a day. Heidi wondered whether she could play again. Her doctor told her to go ahead and try it — if she could stand the pain. She could, and did.

Heidi had been out of the hospital only two weeks when the photo was made. She's sporting her "new lightweight" bandages. The event was Ann Leaf's fall concert at Cincinnati's Emory Theatre. Shown with her are Mr. and Mrs. Strader, the "friends indeed."

"I don't know what I would have done without them," says Heidi.



From St. Louis, Bill Anthony reports that local fans were heartened by a 15-minute organ program seen and heard on KSD-TV. The show in-

troduced the former WENR (Chicago) 3/13 studio Wurlitzer now installed in the home of Bob and Susan Chandler, Webster Grove, Mo. The instrument was played by Gerry Marian who opened with "The Perfect Song" as played by Dean Fossler when he played the *Amos 'n Andy* radiocast theme on the same instrument in the '30s.

The Chandlers were interviewed



Rosa Rio and husband Bill Yeoman making like a scene from the 'soaps' she used to cue.

and the TV camera explored one of the chambers. It will be recalled that Gerry Marian played the 4/36 Wurltzer in the now dark St. Louis Fox Theatre during the final years of its operation.



Bill Anthony is back with another report about theatre organ broadcasts in the St. Louis area. This one was a full hour early November program from KFUE-FM in nearby Clayton, Missouri, conducted by Bob Ault on his "Ragtime and Jazz" series. Heard were recordings by Don Baker, Jesse Crawford, Ray Bohr, Milton Charles, Fats Waller and Lee Erwin. Between tunes was commentary about organs and organists.

With radio's burgeoning rediscovery of big bands, can the theatre organ be far behind?



Rosa Rio recently added another laurel to many she has acquired through the years. On October 20, during the annual Convention of the Friends of Old-Time Radio, held in Bridgeport, Conn., she was awarded a trophy in special recognition of her musical contributions during Radio's Golden Age. Following her theatre

organ days, Rosa became a network radio organist, providing themes and background music for more than a score of radio shows.



A report from the east coast reveals Jimmy Boyce has sold his 4/34 Alexandria, Va., roller rink organ, originally in New York's Center theatre, to Bill Brown of Phoenix, Arizona, who is both a pipe organ fancier and pizza parlor magnate.

In the Alexandria rink the pipe-work was installed across a balcony, with no means of expression other than the Crescendo pedal. It was heard by ATOSers during the 1972 convention held in Washington, played by Boyce and Ray Bohr. Those who heard it recall vividly the ample reverb in the hangar-size structure and the long fabric streamers attached above the lips of bass wooden pipes which fluttered skyward each time the note was sounded.

Bill Brown hasn't informed us to date as to his plans for the ex-Radio City complex Wurlitzer — but we have a fairly good idea.



Word from Don Robinson tells us that his weekly *Organ Loft* program over the Utica, N.Y. airwaves is now in its 17th year, which must be some sort of record for organ-oriented broadcasts. The folks in the Mohawk Valley and other Central New York locations can consider themselves fortunate that Don provides a mixture of classical and theatre organ stylings. An organist himself, Don hosted the annual



Don Robinson. Seventeen years of organcasts and still going strong.



Old friends part. Jimmy Boyce at the console of his 4/34 Center Theatre Wurlitzer. Boyce has embarked on a concert career.

Christmas Day special which is always a treat. He says, "1979 was a highly productive year for the Organ Loft, both in terms of new albums played which featured some new and promising talent, and recordings of the all-time great artists."



"Hey, do you know there's a big organ installation just a few blocks from where you live?" That kind of phone call is the type that galvanizes the true aficionado to immediate action. In this case the call was from organist Bill Wright to Pasadena Calif. true aficionado Bill Reeves. In the next scene we find the two entering a Pasadena shop full of toy trains and several plug-in organs, including a Rodgers Trio and a model 340.

The owner is piano technician William C. Harris, whose hobby is miniature electric trains and organs — and not only electronics. Harris showed his visitors a vast litter of pipes he said were from the Los Angeles La Brea theatre, a Wurlitzer style 240. He has most of the organ, but no console. But that will not phase Harris in the least. After he moves to a new location in June, he plans to add the Wurlitzer ranks

to his Rodgers model 340.

Obviously, this man will bear watching.



The folks up Connecticut Valley way are not adverse to publicizing the theatre pipe organ. Largely through the energies of Thomaston Opera House commissioner, Bob Howe, channel 49, which feeds five other television stations in the Nutmeg State, presented a half-hour documentary on November 22 from the opera house. The program, entitled *The Arts*, was hosted by Nancy Savin and featured Rosa Rio at the 3/15 Marr & Colton. This first TV pickup from the building brought an interview with the organist; a Laurel & Hardy short, which was shown on a split screen; a selection of numbers; and a "trip through the organ," showing off its effects. The opera house was packed for the occasion. National syndication of this program is being considered.



Not much has been heard from the style 216 Wurlitzer in the Monrovia, Calif. High School auditorium recently, and for valid reasons. With the retirement of its champion, the late Jut Williams, evil days befell the

instrument. With no one to replace the beloved teacher, it was used rarely and not maintained. In 1972 vandals broke into the chambers and damaged priceless parts. It looked like a goner.

Would anyone with the knowhow step forward to rescue the still valuable instrument?

"I will!" This came from Peter Crotty, manager of Pasadena's Crown Theatre, whose hobby is restoring pipe organs. But due to budget cutbacks, the school had no funds to pay Crotty for labor or supplies. No matter, Crotty pitched in. In a few weeks he had the Wurli singing again and it was ready for the school's annual Christmas concert on Dec. 20.

School authorities value Peter Crotty's labor and parts donations at \$10,000.

How do Monrovia's feel about their organ? One indication might be the front page story about the restoration in a recent issue of the *Monrovia News-Post*.



From Rahway, N.J., manager Bob Balfour passes on the word that the Landmarks campaign to preserve the Rahway Theatre and its 2/7 "biggest little Wurlitzer" is picking up steam. The Christmas kiddie show, featuring a plethora of cartoons and Ed Baykowski at the organ was the successful starter.

Then in January the first in a festival series of seldom seen classic films, silent and sound, was scheduled, with AAF Captain Jack Moehlmann set to cue the silents. All this to promote a bond issue which will enable the Landmarks group to purchase the theatre when enough bread has dribbled in.



Willem Brouwer of Middleburg, Holland, read our item (April/May 1979) about a BBC personality claiming the 4/14 Christie organ from the Paris Gaumont theatre was again for sale, and decided to check the tale. Through a number of phone calls he was able to contact a member of the city council at Nugent/Marne near Paris. The official quickly shot down the "for sale" sign with:

"The organ is safely installed in the Pavilion Balthar exhibition hall,



Jim Maples playing a state fair mini-concert at the Golden Bear Playhouse 2/7.

(Konas Photo)

Nugent/Marne. It sounds marvelous and we are busy organizing concerts for the public. We will never sell such a beauty."

As we have always said, we need more French officials in our city councils.



From Sacramento, Gary Konas reports that in 1979 Sierra Chapter's Seaver Memorial organ was used more and heard by more people than ever before since its installation in Sacramento's Golden Bear Playhouse in 1974. The history of this 2/7 Wurlitzer has been given previously (THEATRE ORGAN Dec. 1974 and April 1975). This past year thousands of people outside of ATOS heard theatre organ music, perhaps for the first time, played on the only theatre pipe organ located

at a California state fairground.

During the California State Fair in Sacramento (running from mid-August through Labor Day) two "cameo concerts" were played daily in the Playhouse by the club members and local pros. Thanks to advertising, attendance was excellent, with full houses on several occasions. Total attendance was over 6,000, and as a result several people decided to join ATOS.

This past December a local group staged the musical, *Scrooge*, at the Playhouse. A small group of Sierra Chapter volunteers, organized by Randy Warwick, took turns playing Christmas music on the organ before each of the 18 performances and at intermission. Thanks to these efforts another 4,000 people were able to hear a pipe organ in a theatre atmosphere. □

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QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

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Q. I am in the process of realigning my Wurlitzer keyboards. Would you please give me the specifications for the key travel and contact distance?

A. (a) Distance to first touch = 3/8"; (b) Distance to second touch = 1/2"; (c) Distance to first key contact = 3/32"; (d) Distance to second key contact = 7/16".

These dimensions will vary with different organ installers depending on what their organists prefer.

Q. Our Chrysoglott and Glockenspiel have a dull sound. We believe it is due to the deterioration of the rubber grommets that support the bars. Where can new grommets be purchased and how can the mounting be removed without breaking off the heads?

A. I use player piano tubing which can be obtained from the Schaff Piano Supply in Lake Zurich, Ill. The nails can be removed by using vise-grip pliers with tape around the nibs. Lock the pliers and twist outward. Be patient because it is not an easy job. Be sure to remount bars

with clearance from the nail heads so you do not have metal to metal contact with the bars; 1/8" should be sufficient.

Q. We are considering adding a Posthorn to our Publix No. 1 4/20 Wurlitzer. On which manuals should it appear and at what pitches? Is the usefulness of the 16' octave worth the cost?

A. Here are my recommendations for your Posthorn arrangement. Pedal 8', Accompaniment 8', Great 16' to 8', Bombarde 8', Solo 16', 8'. As for the 16' octave with respect to usefulness versus cost, it would depend on how accomplished the organist is. There is very little music that would be enhanced with a 16' Posthorn, therefore it would seldom be used.

Q. I have now stripped my motor pneumatics on my orchestra bell action (Wurlitzer) not knowing the tremendous amount of work required just removing those strips of wood on each side! I have ruined about one-quarter of them because they break when pried off. Is it all that necessary to have these back on after I have recovered the pneumatics? Also, if I must put them back on, what kind of wood is used?

A. The battens must be put on again if you expect your power pneumatics to last. This holds the rubber cloth from peeling. The battens are made of hard maple.

Q. I have a problem with a clicking sound coming from our Wurlitzer chrysoglott in the bass end. I thought at first the bell bar was rest-

ing on bare metal. This is not the case. I also checked for hardening of the hammer head tips but these seem fine. What shall I look for next?

A. It sounds to me as though the lead weights on the tops of the hammer heads (since you say it is in the bass only) have worked loose. All it takes is a quarter of a turn, to loosen the screws holding the weights, and the hammers will produce clicks.

Q. Our ATOS chapter is rebuilding a Wurlitzer theatre organ. We've found the organ suppliers seem to have confused the price of leather with gold, so we are looking for less expensive substitutes. What about plastic materials? What types of glue are used? How about rubber cloth? What material should be used for the console combination action?

A. Yes, I would agree there seems to be a high price for "leather bullion" today. It would be wise to keep leather supplies in a safe. As for your Wurlitzer, I believe that most organ enthusiasts, as well as organ builders will agree that theatre organs, especially Wurlitzers, should be restored in a historic manner as much as possible. As for plastic substitutes, I have commented on this in previous issues of THEATRE ORGAN. I would not recommend rubber cloth except for blown pneumatics on percussions. Chest primaries and secondaries, as well as combination actions, should be of medium thickness tan pneumatic leather. I have used Franklin Titebond glue with excellent results and I think it is faster to work with. Others will swear by hot glue only. □

Make Plans . . .

Chicago Weekender

REGIONAL '80

**Friday, Saturday and Sunday
November 28, 29 and 30, 1980**

Headquarters: BISMARCK HOTEL

DINNY'S COLYUM

as
transcribed
by
Del Castillo



Well here it is Febuary and I aint had a chancet to rite down Noo Yrs. resolutions on account of this here periodickal dont come out in January which is OK with me on acct. I only have to rite these peaces every two months like. But jest the same I think everybody ought to make up Noo Yrs. resolutions even if they dont keep em very good. The reason for that is that when you make up a Noo Yrs. resolution it is to quit doin sumthin that you been doin or start doin sumthin you aint been doin so pretty soon you kind of slump back like to doin things the way you been use to doin them. Well, since this magazine is for orgin players mostly I thought it would be a good idea to do some resolutions that was good for orgin players, espeshally since I took them five lessons from mr. castello I am a orgin player myself. Kind of. So here they are.

1. Get in a little practicin every day. That is one for me all right. I get to doin sumthin else like goin to ball games or workin in the yard or goin to movies and concerts or jest sittin thinkin or for that matter jest sittin and all of a suddin a hole week has gone by and I aint touched the orgin so when I do I have to kind of start all over again and my fingers they dont go in the rite places and I play rong notes on the peddels and my hands and feet or anyway my left foot they get all mixed up. So I have decided I will sit down to the orgin even if it is only a little spinnit and even if I only play for five minnits. Of course here it is Febuary and I havent started yet but what the heck I still got ten months to go.

2. I will quit pointin the finger like at the way other orgin players play. I know they play better than me but

jest the same I can tell when they is playin rong notes or cords and dont remember the way a toon goes, but whos perfect? They is probibly doin the best they can, but maybe they aint played some every day like I said in Number One. So I made up my mind I would jest lissen and shut up even if I think they aint doin so good and I would try to do like them if they is good and if they is bad then I would try to see why they is bad so I woulden make the same mistakes.

3. I will quit criticisin. This is kind of like Number Two except that it takes in more terrytory. They is too many peepful goin around callin other peepul crooks. The trubbel with Watergate is that now everybody thinks like Watergate. I think probibly even mr. nixon he thought he was doin the best he could so who am I to say he was tryin to do sunthin bad. Well that is the way it is with a lot of peepul who you decide for yourself is bein bad on purpose. Everybody makes mistakes. I tried to fix the hot water fosset in the kitchen last week and when I unscrewed

it the water spirted all over me and made a mess of the kitchen too and it took me all mornin to mop it up. But I din do it on purpose. I'll tell the world I dint. The thing is if you was in the other fellers place could you do any better. Probibly you would make the same mistakes and then somebody would call you a crook.

4. I will try to read the base clef. That was all rite to start with a book that was on one line with bignotes that had the letters in them. But mr. costello he showed me that I would never get a lot better until I was able to read orgin musick with differint sets of notes for the left hand and for the peddels. And he said insted for sittin down and tryin to play the hole peace rite away I should ought to jest read the left hand and peddel parts without the rite hand part until I got them down good and noo where the letters was. So I dunno. That's goin to be a Noo Yrs. Resolution that is goin to be tuff to keep but Im agoin to have a go at it and maybe by next yr. I will be able to play like mr. Jesse Crawford. □

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NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Valentine's month is here again, so Jason and I salute the ladies who toil so wondrously for ATOS. References were *Jacobs (J)*, *Local Press (LP)*, *Motion Picture Almanac (MPA)*, and *Motion Picture Herald (MPH)*.

May 1927 (J) EVAH MARTIN learned to play the organ because she had to. This was not a case of being forced to play, but of a new organ being installed in the motion picture house where she had been playing piano since she was 14, in Hannibal, Missouri. She had but a short time to prepare herself for handling this big and complex instrument, so securing the help of a local organist and use of a church organ, she diligently practiced for days, and was ready when the theatre organ was installed. Since that time, she has been playing organ and enjoying it to the utmost.

She now plays in the Irving Theatre in Bloomington, Ill., where she admits to following the unusual custom of picking out some person in the audience and playing to him during the entire show, with the person in question never aware of the fact. She feels that in so doing, she gives the audience a more sympathetic interpretation of the picture by watching the effect on this sample individual she selects to represent the audience. Mrs. Martin has built up a mammoth library, one which is so extensive that she seldom repeats a piece within less than six months. When she uses a number, it is put into a stack in her library at home, instead of in her current file at the theatre, and this music is not used until the music of the past six months has been played. The library is being constantly enlarged to keep abreast of the times and the needs of the theatre.

April 1928 (LP) MAY M. MILLS, Omaha's Orpheum Theatre organist, recently played "Whisper Sweet and Low"; an organ-duo-art duet of "The Whip;" Rachmaninoff's "Concerto in G Minor;" "Amour Coquet" and "Chloe."

Sept. 1930 (MPA) JULIA DAWN, billed as "The Golden Voiced Organist," is still doing novelties for DeLuxe Theatres. She is now at Paramount's Prince Edward Theatre in Sydney, Australia.

Sept. 1930 (MPA) "The Two Best Sellers" of organ solos, EDNA and PRESTON, are enjoying a successful career with the Publix-Balaban & Katz organization in Chicago. Both have been with B & K for over three years.

Sept. 1930 (MPA) DOROTHY SARBER is employed by the Majestic Theatre in Athens, Ohio as a featured concert and solo organist. She started on the pipe organ at 16, played two years at the Jewel Theatre in Troy, Ohio; three years at May's Theatre in Piqua, Ohio; and one season at the Sigma Theatre in Lima. She has had experience playing piano and directing a vaudeville orchestra.

Sept. 1930 (MPA) HELEN SHAPLIN is featured organist at the Ogantz Theatre in Philadelphia. She is a graduate of the Broad Street Conservatory of Music in

Philadelphia and Beechwood College in Jenkintown, Pa.

Nov. 7, 1931 (MPH) BETTY HAMMOND (Rosa Rio), at Scranton, Pa.'s Rialto Theatre, presented a delightful and appropriate solo this week entitled "Halloween Hokus." The organ console and orchestra pit are beautifully decorated with all the doodads which go with Halloween, and to make the solo more realistic, Miss Hammond hides her beauty behind a witch costume, even to a mask. Throughout the solo, weird effects are played on the organ, and grotesque, green hands etc. are flashed on the screen. The opening song is "Deep Night," played by Miss Hammond as special lyrics to the tune, telling of the stunt, appear on the screen. The first audience-singing number is "Take It From Me," with all participating. Miss Hammond, in a low, dramatic voice, tells melodiously about the "green hand," which is to make them scream. The remainder of the program consisted of the singing of "Shine On, Harvest Moon;" "River, Stay Away From My Door," "Words," and "Never-the-Less." A tongue-twister with words all starting in "Z," written to the tune, "The Old Oaken Bucket" got a lot of laughs, as did all the spooky stuff between songs. As she took her final bow, Miss Hammond removed the mask and flashed her smile which is helping to make her so popular there.

Jan. 9, 1932 (MPH) DOROTHY SARBER, at Neth's Grand Theatre in Columbus, Ohio, offered for her fourth week here a solo entitled "Olde Tyme Songs." In it, she used the microphone to rare advantage with a clever combining of slides and an old silent melodrama. As the film was shown, Miss Sarber synchronized her talk to fit the situation and at opportune moments, panicked the audience with local comment. The idea as a whole was outstanding, and the Grand is a good entertainment bet, both for ability and attractiveness of Dorothy Sarber.

Oct. 22, 1932 (MPH) ROSA RIO and BOB HAMILTON, organists at the Brooklyn Fox, have started things off well at the twin consoles with a concert which amply proved their versatility. Their program opened with Miss Rio playing her own theme song, "Rosetta," followed by Bob Hamilton's original fanfare. The title of the concert is *Moments Musicale*, and as their first number together, they offer "Pomp and Circumstance," followed by Hamilton's solo of "Ah, Sweet Mystery of Life," played first in regular tempo and then in a fast, rhythmic time. Miss Rio, with spot on her for her solo, clicked with that hot number, "Tiger Rag." Both artists were well received. The next bit on their program was "Something In the Night," with Hamilton playing the melody and Miss Rio a specially arranged accompaniment. The stirring strains of "The William Tell Overture" were played by the team for an effective finale.

GOLD DUST: 9/25 DORIS GUTOW at Chicago's Stratford . . . 9/28 MAY M. MILLS, Omaha's Orpheum . . . 12/28 MILDRED FLEMING, New York's Keystone; MARGUERITE WERNER, Detroit's United Artists; ELSIE ADDISON MABLY and husband WILLIAM A. MABLY, Proctor's in Schenectady . . . 1/30 ANITA DE MARS, Chicago's Capitol; IRMA M. GUTHOERL, Warner's Million Dollar, Pittsburgh; ELOISE ROWAN, WCCO, Minneapolis.

The gals were great in the old days, too. See you in April.

Jason & The Old Prospector □



Closing Chord



Al Sacker, founder of the South East Texas Chapter, died of a stroke November 27, 1979, at age 60. Al's studies included a period at the Juilliard School of Music in New York, studying with Dr. George Liebling, one of five surviving U.S. students of Franz Liszt. He had been organist and choirmaster at St. Stephen's Episcopal Church in Beaumont for 23 years and organist at the Jefferson Theatre for 30 years. His affection for the 3/8 Robert Morton, the only theatre organ still playing in a Texas theatre, was well known and is largely responsible for the formation of the Jefferson Theatre Preservation Society.

Kathleen "Kay" Stokes, the Grand Lady of Canadian Theatre Organ, died on December 14th. In a senior citizens home following the death of her longtime friend, Lillian Brookes, in September 1978, Kay broke her



Kathleen Stokes.

hip in a fall in the home. The operation was a success, but she contacted pneumonia, followed by a cardiac arrest. She was 85.

Born Kathleen Norah O'Connor in Durham, Ontario, she began piano lessons at six. To pay for her music lessons while in high school, she played for silent movies in a St. Catharines, Ont. theatre. Further studies were at St. Joseph Convent and the College of Music in Toronto. Until 1917, she was a theatre pianist, but in that year, she played the organ in the College Theatre, the beginning of a long career as one of Toronto's leading theatre organists.

Theatres in which she played were the Tivoli, Loew's Downtown (her favorite), the Pantages (later Imperial), Uptown and Shea's Hippodrome. Radio shows on CFRB utilized her talents, and in 1937, she began a 22-year run on CBS's *Happy Gang*, a five-day-a-week, 39-week program. It was broadcast coast-to-coast and to the States. Kay played a Hammond on the show; an otherwise all-male production. There were 4,890 broadcasts of the memorable program.

After the *Happy Gang*, Kay concertized and taught. She suffered a quadruple loss in 1951. Her husband, Francis; a son, a grandson, and a brother were all killed in a boating accident. She kept busy as a musician into the seventies. On August 28, 1975, she participated in a reunion of the *Happy Gang* members before a capacity audience at the CNE, playing an electronic for the occasion. Her theme song, "The World Is Waiting for the Sunrise," brought tears to many, who were caught in the nostalgia of the day.

An avid follower of theatre organ revival, she frequently appeared at Toronto's Casa Loma and in Rochester, accompanied by Lillian Brookes, to hear the artists of the day. In 1974, she was inducted into the Theatre Organists Hall of Fame. The writer will never forget this gracious, kindly lady who was in his company on several occasions.

Lloyd E. Klos □

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 (post-paid price, ordering address,) if applicable, and a black and white photo of the artist which need not be returned.

CANADIAN CAPERS, Don Thompson playing the 4/22 RTOS Wur-litzer in the Auditorium Theatre, Rochester, N.Y. Phonodisc PHE-6004. \$7.00 postpaid from Pipe Organ Presentations, 112 Sumach Street, Toronto, Ontario, Canada M5A-3J9

Don Thompson probably has more record releases out than any other organist, past or present. He is easily one of the most energetic of the present generation, and he probably earns more bread through record royalties than any other organist, by his own admission. A mere record reviewer can't argue with such success, so Don has got to be doing something right.

The British-trained organist is also voluble in explaining his aims, so reviewers will not misinterpret his efforts. He dismisses "elegant, refined playing with tasteful registration, as it was 50 years ago" because "the public today, and more ATOS-ers than you know about, could not care less about these qualities." So, Don produces what he knows will sell — strict tempo tunes ("... there



Don Thompson. He has a viewpoint.

is no time for subtlety of registration or harmony. One's whole concern is to keep the tempo going.") Don has come out in favor of strict tempo music for the public after years of playing concerts in many lands, and selling records. We cannot discount his conclusions without fair deliberation based on a hearing of his new strict tempo release.

But be warned — it is not theatre organ music in the strict sense, although it is played on one.

Each selection or medley is marked with the bars-per-minute adhered to (BPM). For example, Don plays the British-style "Quicksteps" at 52 BPM. Fox trots are played at 30-31 BPM, Tangos 34 BPM etc. Don has generally shown great ingenuity in selecting tunes well adapted to strict tempo presentation. His quicksteps include: "Exactly Like You," "Beyond the Blue Horizon," "The World is Waiting for the Sunrise," "On the Good Ship Lollipop," "Animal Crackers in My Soup," "Canadian Capers," "South" — all at 52 BPM. Fox Trots (30BPM) include: "Canadian Sunset," "Honey," "If I Had You," "New York New York," "Nadia's Theme."

There are two "modern waltzes" — "Sleepy Lagoon," "You Light Up My Life" (31 BPM) and two tangos — "Jealousie" (sic) and "La Cumparsita" (34 BPM) — and two "old time" Viennese Waltz medleys (60 BPM).

What's the critical verdict? For Don it works out very well. If he can sell such "ballady" tunes as "You Light Up My Life" and "Nadia's Theme" in unbroken tempo, the rest of the program is easy sledding. Don manages the task easily and with finesse. No more problems with harmonic structures, an area where

Don and reviewers have come to blows previously. We can declare this to be Don's best effort within our memory. The quicksteps sound a bit corny in spots to these frazzled tympani, but Don says they sell records, so what the heck!

In all seriousness, despite his claims that just about everything has been sacrificed to tempo, Don was able to inject considerable entertainment value in this first "disco" release (unless all those recorded by Reg. Dixon at Blackpool in dance tempos also qualify).

The Rochester Theater Organ Society 4/22 Wurlitzer is one of the best recording organs and it gives a good account of its many facilities under Don's guidance. He manages plenty of registration changes through the numbers, and the listener is generally unaware that he is controlled by a metronome on the console.

Don states, "I produce fun, exciting records, generally unsubtle."

Agreed!

PETER STREET PARADE, Doreen Chadwick playing the Wurlitzer organ in the Free Trade Hall, Manchester, Acorn (stereo) No. CF280. Available from Tom E.K. Herd, 8 Ashworth Court, Frenchwood, Preston PRI 4PS, Lancashire, England. Price not stated.

This is another recording produced by the well-known Lancastrian Theatre Organ Trust, a club which has saved 14-rank and a 20-rank Wurlitzers (one is heard on this disc) from closed Manchester theatres, partly with the income earned by records released in this Acorn Series. To date the series has maintained a high standard of quality, musically and technically.

Doreen Chadwick is one of the most popular gal organists in Britain. She was discovered by Reginald Foort playing in a theatre in her native Wales, and has done much BBC-casting as well as concerts for the British organ clubs. 1979 ATOS Conventioneers had a very brief opportunity to sample her stylings when she was a somewhat hasty replacement for Ramona Gerhart who bowed out. She played well on a modest 10-rank college Wurlitzer. The only distraction from her music



Doreen Chadwick. Her 'Fats' is tops.

(John D. Sharp Photo)

was a tendency to "wiggle," according to some grumps who somehow confuse the "jiggle" of "Charley's Angels" with the bodily motion of some organists while playing.

The organ has an appealing sound in its current home, and Doreen knows how to get the most from it, although we would prefer less of the "trem on-trem off" practice.

The tunes as listed on the jacket are confusing as some of the 17 selections are contained in medleys, and some are not listed at all. For example, the first selection is listed as "Everything is Beautiful," yet, liberally interspersed are churchly allusions to "Tramp, Tramp, Tramp, the Boys are Marching" which must be an inside joke not explained to auditioners. "Beautiful" seques directly into "Put Your Hand in the Hand," a tune of very like construction but with far different implications. In the same manner, "Try a Little Tenderness" is merged with "How to Handle a Woman," an association which is readily understandable.

"Singing Piano" is an interesting ballady novelty tune, even though the piano stop sounds more like a xylophone, devoid of effective sustain. "Tarantella" from *The Godfather* is a typical, fast-moving folk dance, well executed. Doreen turns on the schmaltz effectively for "Feelings" and closes Side 1 with a rousing rendition of Perez Prado's once popular "Mambo Jambo." It's one of her best numbers, with lots of trem-off brass and a brief piano lead.

Side 2 opens with an energetic arrangement of Duke Ellington's "Caravan," which comes off well despite the inclusion of the traditional midway cooch dance, the one

immortalized in an early Mickey Mouse cartoon with the advice, "It's a bum old dance, keep your money in your pants." Amen!

"Play Gypsy, Dance Gypsy" is perhaps the weakest selection on the disc. It is played slowly and hesitantly as though being sight-read for the first time. Doreen misses entirely the light and impish Zigeuner spirit composer Emmerich Kalman wrote into it. "Carnival" from *Black Orpheus* comes off much better, with the excitement of the production intact.

What comes next is pure delight. One thing Doreen does better than anyone else we know of is recreations of Fats Waller's organ stylings. Here her trem-off inclinations fit (Fats played many of his organ records on the church organ in RCA-Victor's Camden studio). Although the jacket notes fail to document it, Doreen plays a five-tune medley of selections coming as close to the Waller organ style as we've heard on records. Two of them are Waller originals, "Ain't Misbehavin'" and "Honeysuckle Rose," but there are also "I'm Gonna Sit Right Down and Write

Myself a Letter," "My Very Good Friend the Milkman" and "When Somebody Thinks You're Wonderful," all presented in the ingratiating style of that great entertainer who didn't have to utter a word to project his dominant personality. On the strength of these performances, we would like to suggest a "Doreen Plays Fats" album. His fans are legion and his organ work is neglected.

Doreen closes with a brief rendition of her broadcast theme.

Because of the many reservations noted with regard to the music presented we listened to another recent Chadwick album to help retain as much objectivity as possible in an area where subjectivity is often the rule. We auditioned *Doreen Chadwick, Princess of the Theatre Organ* (Doric DO 1415), played on the Edmonton Regal Theatre's 4/14 Christie organ. This presents a much more confident Doreen, and the Christie would seem to be a more effective instrument for her style of presentation. The trem-off passages seem to mix with trem'd combinations better. After hearing her performance

on the Christie we would venture a guess that she had insufficient time to get acquainted with the Free Trade Hall Wurlitzer. That could explain the pedal clinkers heard on the Acorn disc.

Val Drinkall's biographic notes are okay, but the tunelist is loaded with inaccuracies. Recording is good. Sorry we can't provide an exact postpaid mail order price. The most recent Trust album reviewed here listed the price at \$8.50 (checks on US banks accepted when made out to the Lancastrian Theatre Organ Trust).

THE ROARING '20s, played by George Wright on the San Francisco Fox Theatre 4/36 Wurlitzer. DO 1418 stereo. Available by mail from Doric Records, Box 182, Monterey, California 93940. \$5.95 postpaid plus \$1.00 postage and handling per order (not per record) in the USA.

This album is a reissue of considerable historical and musical value. It was recorded about 20 years ago and released on the Hi-Fi label. That was

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 August 30, 1979 Palace Theatre, Marion, OHIO
 September 13, 1979 Michigan Theatre, Ann Arbor, MICHIGAN
 September 15, 1979 I.U. Auditorium, Bloomington, INDIANA
 September 30, 1979 Ohio Theatre, Columbus, OHIO
 October 20, 1979 Paramount Theatre, Cedar Rapids, IOWA
 October 26, 1979 Dort Music Center, Flint, MICHIGAN
 October 27, 1979 Ohio Theatre, Columbus, OHIO
 October 28, 1979 Ball State U., Muncie, INDIANA
 October 29, 1979 State Auditorium, Evansville, INDIANA
 October 30, 1979 Taylor University, Upland, INDIANA
 October 31, 1979 I.U. Auditorium, Bloomington, INDIANA
 November 10, 1979 Redford Theatre, Detroit, MICHIGAN
 November 11, 1979 State Theatre, Kalamazoo, MICHIGAN
 December 9, 1979 ATOS Chapter, Miami, FLORIDA
 January 10, 1980 Keyboard Concerts, Laguna Hills, CALIFORNIA
 January 13, 1980 Civic Auditorium, San Gabriel, CALIFORNIA
 January 20, 1980 Captain's Galley, Redwood City, CALIFORNIA
 January 27, 1980 Grant Union, Sacramento, CALIFORNIA
 February 2, 1980 I.U. Auditorium, Bloomington, INDIANA
 February 10, 1980 1st Congregational Church, Columbus, OHIO
 February 18, 1980 Casa Loma Castle, Toronto, CANADA
 March 8, 1980 Forum Theatre, Binghamton, NEW YORK
 March 14, 1980 Dort Music Center, Flint, MICHIGAN
 March 23, 1980 ATOS Chapter, Atlanta, GEORGIA
 April 12, 1980 Embassy Theatre, Fort Wayne, INDIANA
 April 19, 1980 Auditorium Theatre, Rochester, NEW YORK
 April 21, 1980 Oriental Theatre, Milwaukee, WISCONSIN
 April 23, 1980 Chicago Theatre, Chicago, ILLINOIS
 April 25, 1980 Ohio Theatre, Columbus, OHIO
 April 26, 1980 Gray's Armory, Cleveland, OHIO

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during a period when the resurgence of interest in the theatre organ was burgeoning rapidly. It was all new, especially the improved recording quality (over the old '78s) of an instrument difficult to capture in grooves. Emory Cook had pioneered on the East Coast with his Reg. Foort series played on the Richmond Mosque Wurlitzer. Richard Vaughn was not far behind with his Hi-Fi label. The first George Wright organ release by Hi-Fi created a sensation among enthusiasts of the mid '50s. It was played on the 5/21 Wurlitzer from Chicago's Paradise theatre,

which had been installed in the Vaughn California residence, the instrument heard on most of the Hi-Fi/Wright recordings. But for this release, Vaughn moved his 3-channel equipment to San Francisco's Fox movie palace. The organ there was familiar to Wright, who had played it for special events, previews and spotlight solos during the World War II years.

Selections: "Charleston," "Song of the Wanderer," "That's A-Plenty," "It Happened in Monterey," "Toot Toot Tootsie Goodbye," "Then I'll be Happy," "You're the Cream in My Coffee,"

"Mississippi Mud," "You Do Something to Me," "Laugh Clown Laugh," "I Wanna Be Loved by You," "Just a Memory," "Varsity Drag."

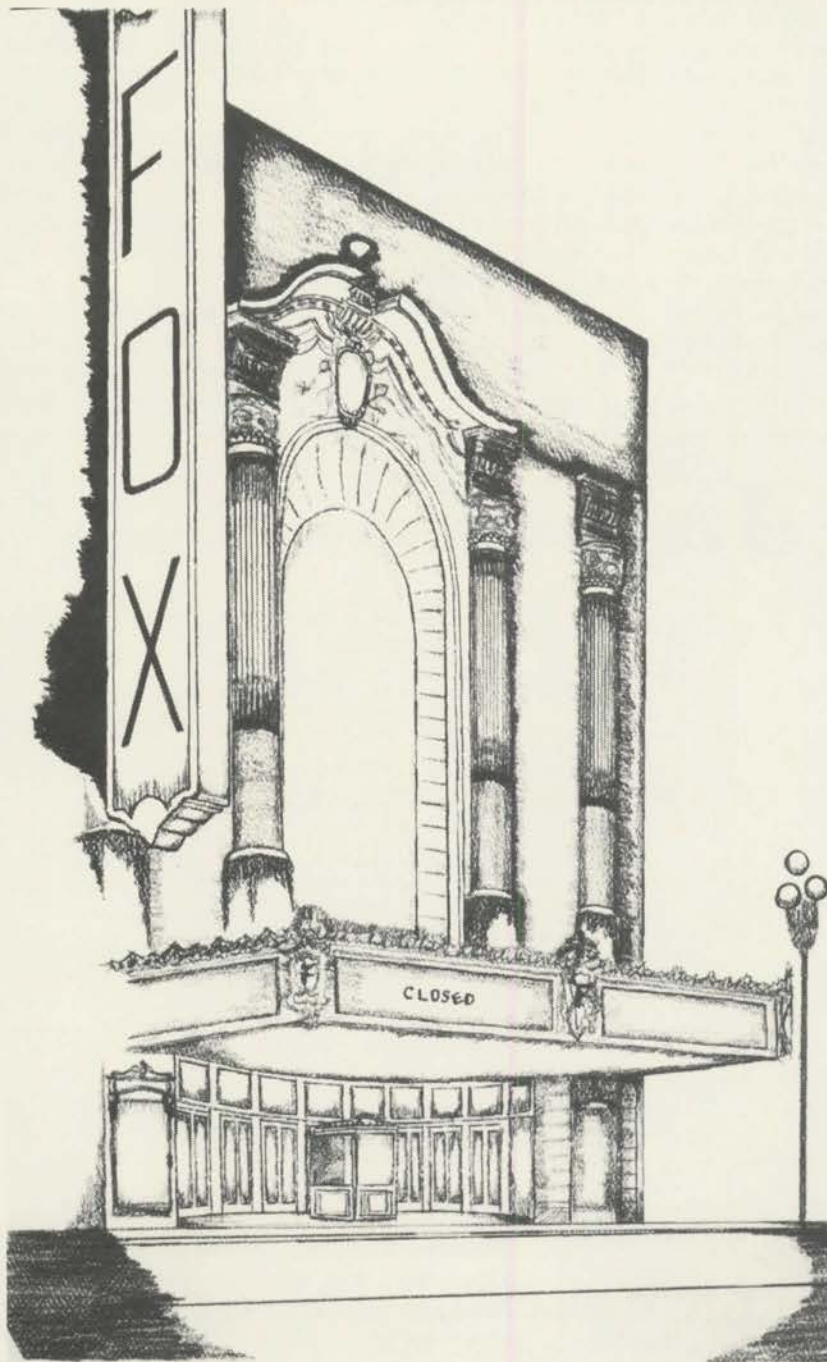
The reader may wonder whether he needs the Doric re-issue if he already has his coveted Hi-Fi original. It isn't a difficult decision. Chances are, the 20-year-old pressing is a bit scratchy by now. But even if it is "mint" there's another set of factors. The state of the transference art (from tape to pressings) has seen much progress over the years. The original tapes were made with an ear to the future in 3-track stereo, rather than the more usual 2-track. That made it easier for Doric to remaster and re-equalize the music to take advantage of today's pressing techniques. A comparison on even a "medium-fi" playback will reveal the greater presence in the music on the Doric re-releases.

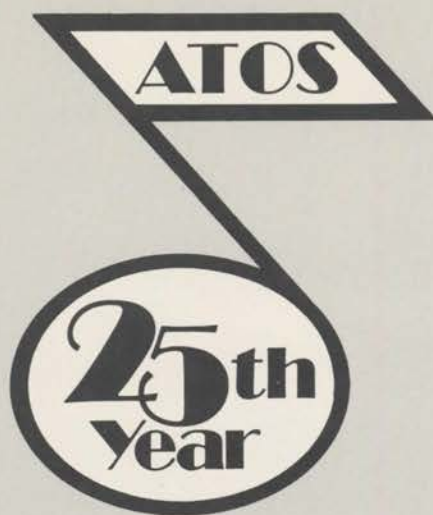
We can't describe the arrangements and performances as "vintage George" because he sounds about the same today, whether on records or in person. He has consistently maintained a high standard of musicianship over the years and this disc provides excellent examples of his playing. One thing we noted in reviewing the disc is the difference in time he devotes to rhythm tunes as opposed to ballads. For the jazz tunes, George says all he wants to usually in two minutes or less. The ballads get more time, three or more minutes. The Fox organ in the hands of this master glitters audibly.

Doric gives much attention to packaging. Hi-Fi rarely provided much information in its jacket notes. Doric supplies detailed lore about George, notes about the music, its writers, registration used, history of the theatre and its organ. A uniform design, including a photo of the then Vaughn console, has been adopted for the front cover for the entire series of re-releases. A previous release, *Showtime*, played by Wright on the same instrument, is also available (DO 1417 stereo).

If the reader enjoys the music of George Wright playing one of the great Wurlitzers, enough said. □

The Pipe Piper, originally planned to appear in this issue, will be in the April-May issue. Hope you can wait.





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thru

SUNDAY JULY 27, 1980

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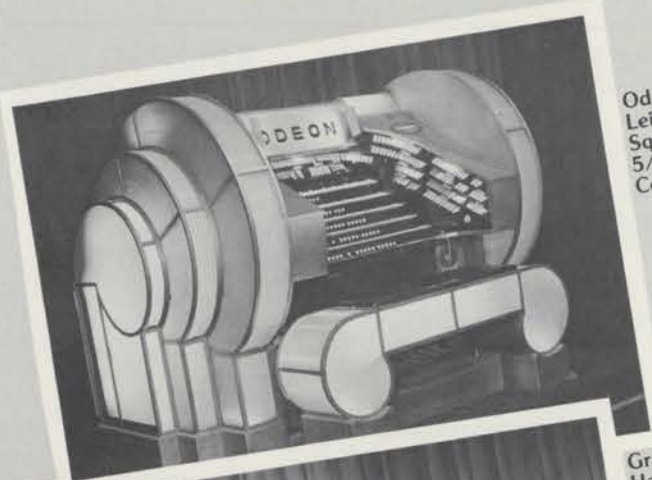
Pauline
Dixon

TENTATIVE SCHEDULE

ATOS Silver Anniversary Convention — 1980

DAY	MORNING	AFTERNOON	EVENING
SUNDAY JULY 20	Registration Penta Hotel 10:00 a.m. to 4:00 p.m.		Tour of London Concert Gaumont State Kilburn 4/16 Wurlitzer Sherry Reception in Foyer 10:15 p.m. to 11:30 p.m.
MONDAY JULY 21	Concert Odeon Leicester Square 5/17 Compton plus Melotone	Free Time Guides Available For Sightseeing Optional Tours Available In Evening	
TUESDAY JULY 22	Concert Aylesbury Civic Centre 4/12 Hybrid	Buffet Lunch Leave at 3:00 p.m. for Blenheim Palace or Abingdon 4 manual Willis — 4/10 Compton Plus Melotone Late Evening — Free Time	
WEDNESDAY JULY 23	Concert Granada Walthemstow 3/10 Christie	Lunch at Father Kerr's Two Churches Concerts: Hornchurch and Clayhall 3/6 and 3/9 Comptons Membership Meeting Late Evening — Free Time	
THURSDAY JULY 24	Concert Granada Kingston 3/10 Wurlitzer with Piano	Concert Dome Brighton 4/40 Christie	Concert Worthing Town Hall 3/10 Wurlitzer
FRIDAY JULY 25	Concert Royal Albert Hall 4/146 Willis	Enjoy The Lovely Drive En Route To Southampton Guild Hall Dinner (6:00 p.m.) and Concert (7:30 p.m.) 4/49 Compton, Dual Consoles	
SATURDAY JULY 26	Concert Granada Harrow 2/8 Wurlitzer 10:30 a.m. — 12:15 p.m.	Concert Harrow School 4 manual Harrison 2:00 — 4:00 p.m.	Banquet Westminster Suite 7:30 p.m.
SUNDAY JULY 27	Concert Regal Edmonton 4/14 Christie 10:30 a.m. — 12:30 p.m.	Lunch at Regal Rooms 12:45 p.m. Concert Thursford Museum, Norfolk 3/19 Wurlitzer	
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and
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Kerr

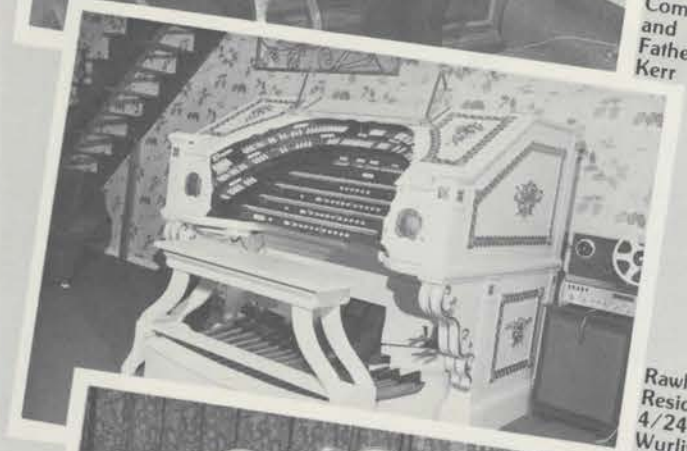
Granada
Walthamstow
3/10
Christie



Grannada
Harrow
3/8
Wurlitzer



Rawle's
Residence
3 manual
Wurlitzer



Rawles
Residence
4/24
Wurlitzer

Dome
Brighton
4/40
Christie



Southampton
Guild Hall
4/49
Compton
Dual
Console



Blenheim
Palace
4 manual
Willis



Worthing
Town
Hall
3/10
Wurlitzer

Granada
Kingston
3/10
Wurlitzer



Gaumont
State
Kilburn
4/16
Wurlitzer

Regal
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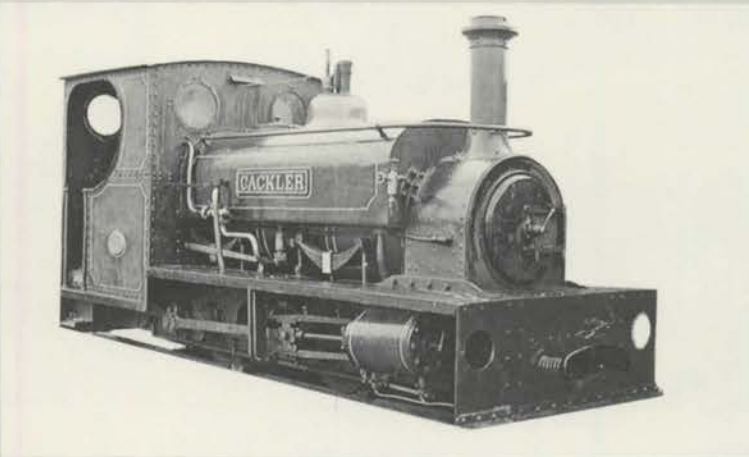
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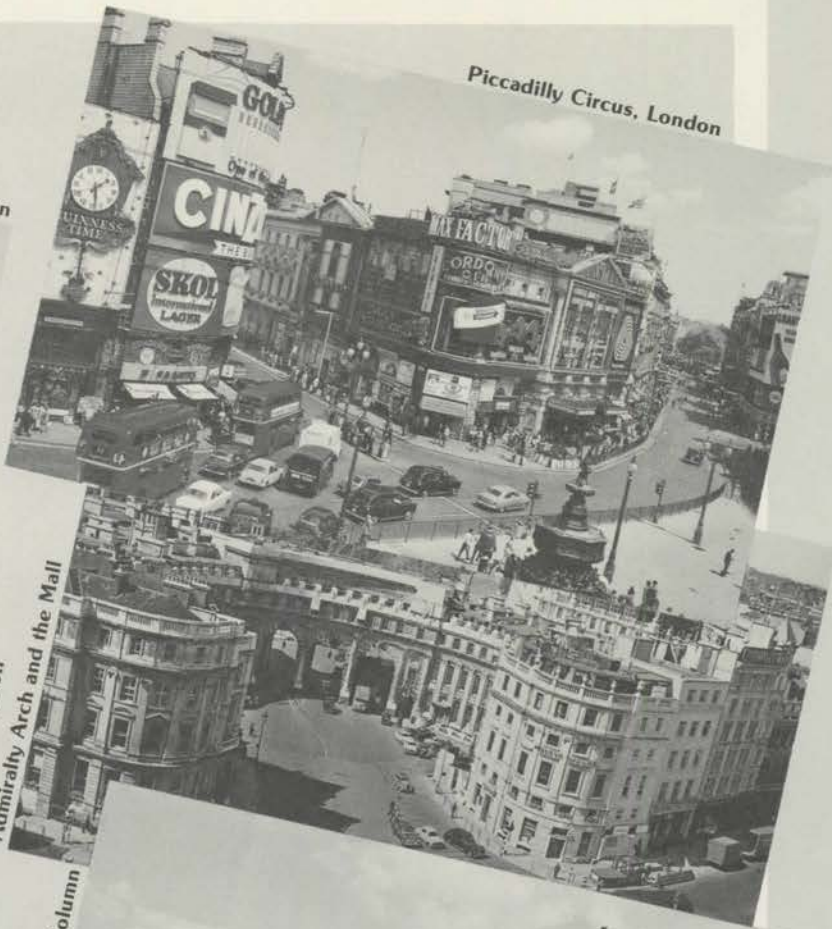
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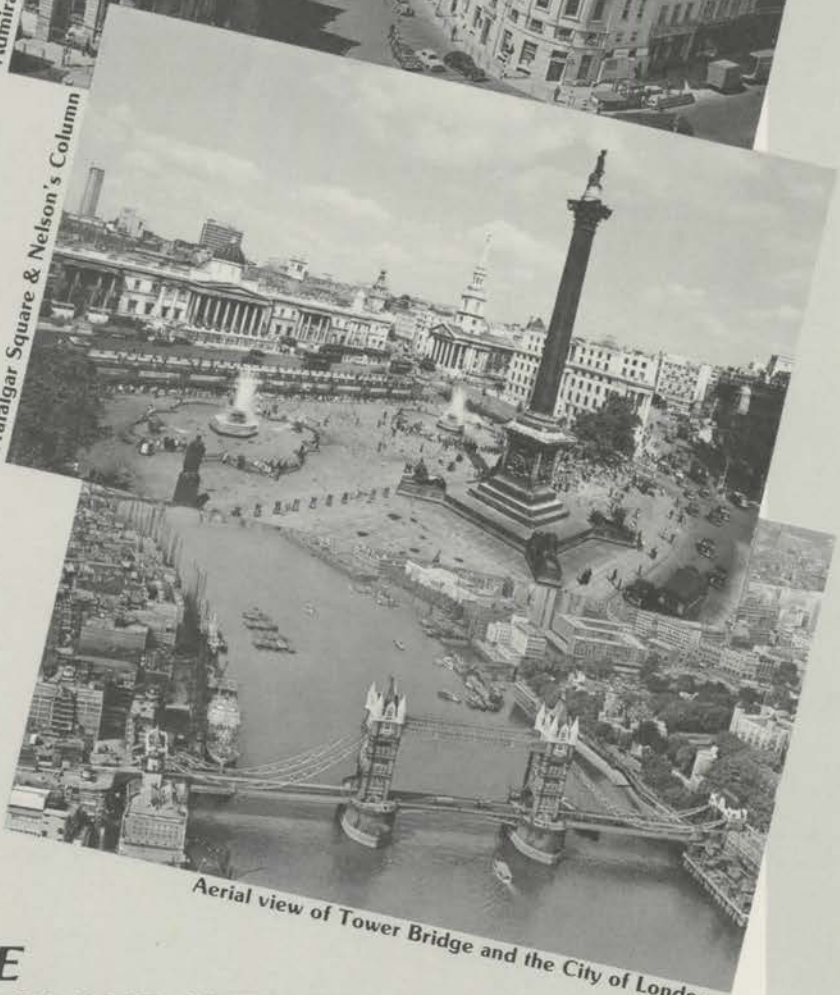


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Directional Characteristics of Pipes

(The reason for the inimitable character of pipe-produced sound)

by R. J. Weisenberger

Other than the sheer range of dynamics and tonal colors, what other factors contribute to the unique, inimitable character of pipe produced sound? The answer to this question does not lie with any building or voicing technique. Builders and voicers have control of only tonal quality and power, but to a very great degree.

As I have said in my previous articles, the scales of the pipes themselves largely determines their tonal quality, while the cut ups of their mouths determine their power. Both of these factors are related to the operating pressure by the dimensions of the flue. (The mathematical formulas for correlating these factors, and graphs of actual test results are available on request).

But, getting back to the original question, the answer lies in the pipes themselves. Pipe produced sound represents a sound made up of multiple sources, each with their own polar (directional) characteristics.

Let's look at the polar characteristics of several types of pipes in general:

1.) Closed pipes:

Closed pipes radiate all of their energy from their mouth. Since the mouth area is insignificantly small as compared to the wavelength, the sound is dispersed equally in all directions, creating a spherical field of sound around the pipe. A closed pipe can be considered as a point source radiator.

2.) Open pipes:

Open pipes radiate equally well from the top of the pipe as well as the mouth. An open pipe can be considered as two point sources vibrating in phase. At fundamental frequency these sources will be separated by almost $\frac{1}{2}\lambda$ ($\frac{1}{2}$ wavelength) for small scale pipes with high mouth cut ups, such as flutes. For large scale pipes with low mouth cut ups, such as the 2' extension of a tibia, the source separation will be somewhat less than $\frac{1}{2}\lambda$. Such is also the

case of mitered pipes. (See note)

Two equal small sources, separated by $\frac{1}{2}\lambda$ will produce a toroidal (roughly donut shaped) field of sound around the pipe, with the greatest output perpendicular to the axis of the pipe.

3.) Harmonic pipes:

Harmonic pipes are open pipes which are overblown to sound their octave, rather than their fundamental. Besides having a tonal structure unlike normally blown pipes, these pipes also disperse sound differently. A harmonic pipe can be considered as two point sources, vibrating in phase, separated by roughly 1λ (1 wavelength).

Two equal small sources separated by 1λ will produce a lobed field of sound around the pipe, with the greatest output on axis with the pipe (above and below it). Smaller, secondary lobes will also be formed perpendicular to the axis.

4.) Reed pipes:

In reed pipes there are three factors which control sound dispersion.

A.) The mouth diameter (bell of horn).

B.) The rate of flare (rate at which diameter increases along length of horn)

C.) The type of flare (conical, exponential, etc.)

The (bell) mouth diameter has an effect primarily on the dispersion of the fundamental frequency and lower order harmonics. A resonator with a small mouth is less directional than one with a larger mouth at the fundamental frequency of the reed.

The rate of flare has an effect on the dispersion of the higher order harmonics. A resonator with a high rate of flare is less directional than one with a lower rate of flare at the higher order harmonics of the reed.

The type of flare also has an effect on the dispersion of the higher order harmonics. An exponential flare, such as that of a brass trumpet, projects a gradually narrowing beam at

the higher order harmonics, while, the conical flare of a kinura produces a sound beam which becomes progressively broader at the highest order harmonics of the reed.

My next article will look at the fundamental properties of reeds.

FOR FURTHER READING:

Acoustical Engineering by Harry F. Olson, Ph. D; Copyright 1957, D. Van Nostrand; Chapter II - Section 2.4 and 2.19 (point sources and horn sources)

Considerations for Organ Chamber Design in Homes by Lance Johnson; THEATRE ORGAN, January 1977

NOTE: Mitering OPEN flue pipes (such as strings) will alter their tonal quality. This is because the even harmonics are radiated 180 degrees out of phase from the mouth to the top of the pipe.

In extreme cases, where the top of the pipe would be next to the mouth, the even harmonics will cancel each other out, resulting in a tonal quality similar to a stopped pipe.

Straight pipes always give superior results. If limited space dictates that any pipes must be mitered, remember to keep the tops of these pipes as far as possible from their mouths.

The use of electronic tuning and voicing aids, rather than the ear, cannot make a pipe organ sound like an electronic as commonly supposed. It is the manner in which the sounds are produced, not the degree of precision which gives the pipe organ its unique sound.

It is difficult to build an electronic organ to sound anything like a pipe organ. It is impossible to build a pipe organ to sound like an electronic.

All organ pipes ever built operate by the same basic scientific laws, whether or not their builders were ever aware of these basics.

A contemporary awareness of these laws, guided by the products of modern technology as tools for further research, will give new life to a fading art which was thought by many to have already exhausted its possibilities.

CORRECTIONS TO PREVIOUS ARTICLES IN THIS SERIES

In the December/January issue I found two ambiguous statements caused by a change in the printed format from my original illustrations.

The note at the bottom of Figure 2 (page 26) was intended for pipe 'c' only, and should read: "If extended to 16', pipe 'c' will appear the same."

The note at the bottom of Figures

5 and 6 (page 27) was meant only for Figure 6 and should read: "Pipe ratios are drawn to scale; actual length will be greater for the pipe in Figure 6 for a given note."

In my original copy these notes were written next to the sketch of the pipes involved, and in print were moved to the bottom of the drawings, resulting in a loss of their original meaning or significance.

I will try to improve the clarity of all future illustrations submitted so that any alteration in format will not result in a change of context.

There is also a printing error in the October/November issue concerning my boat whistle project on page 16.

In Figure 2 the dimensions given for the back view should be 2.25", 2.25", and 2.5" instead of 2.5", 2.25", and 2.25". All pipes except the C pipe share a common wall, and it is this pipe which will require the added width of the extra wall as viewed from the back. Figure 4 should show three separate pipe fronts as can be clearly seen from Figure 3. R. J. Weisenberger □

of the devotion of these members these organs now remain for posterity.

I would like to make comment also in closing to the man whose picture the October-November edition bore on the cover, specifically Mr. Richard Simonton. He was a wonderful friend, personally speaking, and truly a great friend of the organ world and his quiet benefactions were behind the scenes in many positive steps forward that were taken by the entire industry with regards to saving, restoring theatre organs. I personally shall miss, as shall the industry, the smiling face and the ready enthusiasm of Richard Simonton.

Sincerely,
Virgil Fox
Palm Beach, Fla.

Dear Sir:

I am renewing my subscription to your magazine. To me it is one of the most exciting ones I have ever read. I always look forward to it. I am also very happy that Radio City Music Hall was saved and now it is back giving people good music. I have my organ records from the Hall; Dick Liebert and several more — all beautiful to hear. A friend of mine here, who is a theatre organist, told me he had heard about a young organist at the Hall. I believe his name is Lance — but I forgot his last name. [Ed. Note: The name is Lance Luce.] All the critics are giving him good write-ups. I hope he will make some records. The young people are doing a good job of playing the theatre organ and I am proud of them — for one who heard his first movie organ over forty years ago and I'll always be an organ nut.

I remain yours truly,
Gordon MacDonald
Vancouver, B.C.

P.S. As I got the fight started to save our Orpheum Theatre (with organ) I hope you get the Chicago Theatre. I see George Wright is helping. Good for him.

Dear Vi Thompson,

Just a big THANK YOU VI . . . for all you have done in the past fifteen years as Circulation Manager for ATOS. The hours you have spent over the files checking new memberships, changes of addresses and even correcting some mistakes that a



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 George Thompson:

I would like to clarify a misinterpretation of an article that appeared in a recent issue of New York Magazine, and was reprinted in part in the THEATRE ORGAN, October-November edition.

When I compared the wonderful organ in Radio City Music Hall to the organs of Leipzig and Canterbury cathedrals, what I was explaining to my writer was that these instruments all share the same type of experience from the standpoint of the organist seated at the console. Each one provides an enormous amount of power and the vast num-

ber of pipes and the experience to play these instruments is wondrous.

While I realize that anyone knowledgeable on the subject of organs would have recognized that there had been a misinterpretation of my intent, I nevertheless wish to clarify that particular point, and to hastily explain that it is very often difficult to have writers who are not knowledgeable on the subject of organs understand the meaning of all the intricacies of the organ world.

The organ at Radio City Music Hall is a great instrument, but as we all know, was designed for the playing of ballads and that it does superbly, whereas the other instruments in Leipzig and Canterbury of which I spoke, are classical organs designed for playing repertoire of the organ classic masters and the only thing they have in common is the fact that they are wind instruments and use pipes, and are played from keyboards. Beyond that, the purpose of their voicing and their intent is quite different.

Nevertheless, they are all exceptional instruments and in the case of the Radio City Music Hall organ it remains an important part of the history of Radio City Music Hall and the major reason many people would attend performances there in the first place, and it certainly deserves the best of treatment.

I would like to offer my congratulations to the American Theatre Organ Society who have traditionally for the last several years taken it upon themselves at great expense, often from their own pockets, and great amounts of time to rebuild in a most admirable fashion, many of these fine theatre organs that have been forgotten for years and because

computer can make, has all been a "thankless" job in the eyes of many members who have no idea what it is all about.

I know how the loyalty of this type of job can grow on one. As time goes on the demands become greater so you find yourself working throughout the day and into the night on many occasions, as club membership grows.

Having been an editor and circulation manager, myself, for a period of eight years, I well understand what all is entailed and I say we are very thankful to you, Vi Thompson, for a job well done . . . also very grateful.

Sincerely,
Bud Taylor

Dear Mr. Thompson:

The ATOS Los Angeles/San Diego 1979 Convention. I, and several of my ATOS member friends, have attended ATOS conventions for several years and we have taped all of them. We wish to continue to tape them. We did not attend this years convention because hand-held cassette tape recorders were not permitted. We shall not attend any future conventions until this ban is lifted.

At the very high price of attending a national convention, it would seem to me that ATOS conventioners should be given the right to bring back the treasured sound of the convention organs to be enjoyed for many years instead of a few fleeting hours.

To use the term "maximum enjoyment by all" is definitely one-sided. The expensive hobby of the true theatre organ buff is to record theatre organs. ATOS theatre organ concerts are the only way this can be accomplished. The true organ buff will not enjoy the concert if he is restricted from taping his beloved theatre organ. To enforce the whims of a local chapter on the national membership is an imposition.

There is no logical reason for this ban on taping concerts, unless, the artists themselves feel it is cutting into their record sales. Let them be reminded that if it were not for the ATOS membership, there would be no organs for them to perform concerts on or record. May I add that I have always purchased recordings of each artist performing at a convention in addition to my personal tapes.

Perhaps one solution would be to segregate those persons who are annoyed by tapists from those whose taping means so very much to them. In other words, restrict those with tape recorders to the balcony or back third of an auditorium with no balcony. This does not mean that non-tapers could not sit in the balcony, but, they would be required to extend the courtesy of remaining quiet. There is no law to the effect that any event may not be reproduced unless it is for commercial monetary gain.

Yours very truly,
Lyman Nellis
Milwaukee, Wis.

Dear George,

In his liner notes on his first Chicago Theatre album, George Wright states that Jesse Crawford preferred the Chicago Theatre Wurlitzer to all others including the New York Paramount. George goes on to say he agrees for the most part and compares the "haunting lyrical quality" of the Chicago instrument to the San Francisco Fox organ.

The New York Paramount and the San Francisco Fox are both gone. And now the future of the Chicago Theatre is uncertain. Several years ago, the Atlanta Chapter of the American Theatre Organ Society was able to help save the Atlanta Fox. More recently, the Los Angeles Chapter was not able to save the Wiltern, but was able to save the organ — hopefully for a new theatre home.

If two of our finest organists (and many others) are in agreement that the Chicago Wurlitzer in the Chicago Theatre is a very special installation, perhaps the finest one intact, it seems to me we should make special efforts to preserve it.

I therefore propose that we make it an ATOS National priority to save the Chicago Theatre and its Wurlitzer for posterity. I also offer my services in any way possible to help meet that goal.

Sincerely,
Bert Atwood, Member ATOS
225 San Marin Drive
Novato, California 94947

Dear Mr. Thompson:

I enjoyed the record reviews in the last issue of THEATRE ORGAN Magazine, especially the one about Bob Ralston — A Theatre Pipe Organ Concert. I was so impressed with

the write-up that I went right out and bought up the very first recording I could find. I'll be the first to admit that I was too hasty, but the record jacket had a picture of the 5-manual Richard Vaughn Wurlitzer pipe organ console on the front and naturally I was extremely disappointed when the recording contained only music from plug-ins.

I recommend that any recording that shows a picture or drawing of a pipe organ on the jacket and contains electronic music should be reported in your magazine. I am not complaining, because I bought a recording by the late great Jesse Crawford which had a Hammond on the jacket and it contained pipe organ music, but the front of the jacket plainly stated Jesse Crawford Plays His Pipe Organ Favorites.

You have a great magazine.

Very truly yours,
Bill Anthony
St. Louis, Mo.

Dear Mr. Thompson,

Again I feel compelled to comment on one of Mr. Weisenberger's articles; this one being titled "Dynamic Capabilities of Familiar Ranks," in the December/January issue of THEATRE ORGAN.

As is typical with Mr. Weisenberger, paramount importance is placed on the number of decibels a given pipe will produce. Certainly an organ should be adequate enough to fill the room it's in with well-proportioned sound. However, this judgment is not determined by some joker with a VU meter. This is determined by the judgmental ears of the voicers and the tonal finishers. Besides overall volume of an organ, other concerns include correct volume and timbre of all pipes within a stop, correct relationship between bass and treble, correct relationships between stops in their divisions and correct relationships between divisions.

Mr. Weisenberger insists that a principal pipe of 15" wind pressure with a 1/2 cut-up is "tonally similar" to a principal of the same scale blown on 3" wind pressure with a 1/4 cut-up. I disagree vehemently. The 15" pressure pipe will have considerably fewer upper harmonics than the 3" pipe. Also, by placing a principal pipe on 15" all the subtle nuances like gentle speech, chuff, white noise

(acceptable buzz) and so on, are all blown away. I realize that these things aren't important on a theatre organ diapason, but they are important on a classical organ's principal. Mr. Weisenberger doesn't discern between the two types of instruments.

High cut-ups and higher wind pressures are suggested by Mr. Weisenberger in order to produce adequate volume for large stadiums and coliseums. Certainly this is not the only route. One should not expect an unamplified 9-foot grand piano to fill the New Orleans Superdome. With high quality electronic amplification it can retain most of its tone qualities at a higher volume level. A small, low pressure pipe organ could have the same treatment. I would rather listen to it than an organ with the same number of ranks playing on 50 to 100 inches wind pressure. Certainly I am not endorsing electronic tone production over acoustical tone production. It is my hope that electronic organs can co-exist with pipe organs in the same way that the electric piano co-exists with the acoustical piano. I am endorsing electronic amplification of acoustical instruments in cases where the unamplified instrument will not provide the necessary volume. This includes pipe organs.

Mr. Weisenberger condemns the organ building profession for its lack of scientific research. Actually, there is more scientific research involved in pipe organ building now than there ever was in the past. He hasn't done the necessary research to find this out though. He also fails to realize that pipe organ building is an art first and foremost. He insinuates that pipe organ building is a dead or dying profession. I find that it is alive and growing. However, if his suggestions were to be taken seriously by organ builders, I'm sure that organ building would die a sure, sudden death.

I commend THEATRE ORGAN for many of its fine technical articles pertaining to the pipe organ. One of these would be Allen Miller's article, "The Mystery of Soldering Pipes." However, certain articles seem to slip through the screening process and I find that regrettable.

Sincerely,
Richard Swanson
Grand Ledge, Mich. ☐



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

Deadlines

Jan. 1st. for Feb./Mar.
Mar. 1st. for Apr./May
May 1st. for June/July
July 1st. for Aug./Sept.
Sept. 1st. for Oct./Nov.
Nov. 1st. for Dec./Jan.

ATLANTA

On December 16th, the chapter met at the Music Grinder (Marietta, Georgia). The slate of newly-elected officers for 1980 include: James West, chairman; Jane Torrell, vice chairman; Warren Williams, secretary; and Wanda Carey, treasurer.

The chapter cheerfully voted to hold six of the 1980 meetings at the Music Grinder. The additional use of "Winifred," the restaurant's 3/24 Wurlitzer, will greatly enhance some of our meetings and programs in the new year. Many thanks from the chapter to Dick and Audrey Weber for allowing us to use this fine Wurlitzer.

Speaking of Dick Weber, the chapter learned that Dick's 4/16 Page is soon to be playing in the warehouse of chapter member Walt Winn. The first "toot" called out on December 19th, with much celebration by those in attendance. Walt and Donna Winn have labored greatly over the Page's refurbishment, with the help and patience of members John Tanner, Ric McGee and James Thrower. The progress has been painstaking at times, but according to Walt, we may be able to

hear the first program in February or March.

Still another pipe organ will speak anew this year with kudos to the dedication of John Tanner, James Jobson and James Thrower. This is a 3/26 Moller they have installed in the Brookhaven Methodist Church in Atlanta. The organ is leased to the church with the understanding that it will be available to the chapter for meetings and special programs. Since many of our members include church organists, we can expect some fine programs on this beautiful instrument.

After the chapter business was conducted at the December meeting, it was this writer's time to provide the musical entertainment. Request cards went to all chapter members, and for an hour-and-a-half, the music-lovers' potpourri ranged from Tchaikovsky to well-loved Christmas carols. What a relief it was to get other requests instead of the same "dirty thirty" that are requested night after night at the restaurant!

The afternoon concluded with a sumptuous buffet. Open console was enjoyed by all. The warm fellowship stirred interest anew for our chapter and we all look forward to the new year, filled with great organs and fine programs.

JAY MITCHELL

BEEHIVE

On Sunday November 18, 1979 the chapter members were guests of Lawrence Bray at the Organ Loft, Salt Lake City, Utah. In the business portion of the meeting a letter from the Salt Lake County Commission was read thanking the chapter for their efforts in restoring the Capitol Theatre organ. Harry Weirauch reported on the status of the project, though completion is still some



Lawrence Bray in the main chamber of the Organ Loft in Salt Lake City.

months away. New officers elected for 1980 were: Wayne Russell, chairman; Gene Breinholt, vice chairman; and Clare Briggs, secretary-treasurer.

During brunch, complements of the chapter, we were treated to a "live" concert on the 5/32 Wurlimorton Loft organ by none other than the Poet of the Organ, Jesse Crawford. Through the magic of the Wurlitzer roll player the organ faithfully reproduced the numbers played by Jesse Crawford many years ago.

After brunch members were treated to open console.

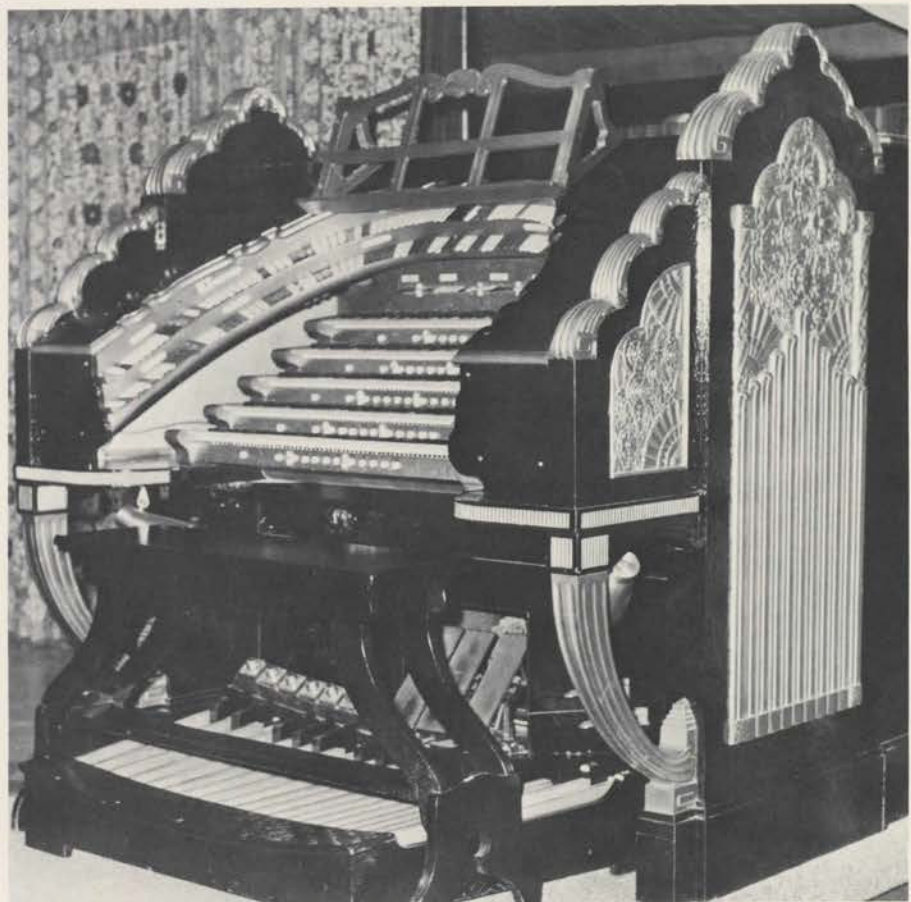
Sufficient funds were received from Sale Lake County to carry our Capitol Theatre organ restoration project through to completion. Excellent progress has been made.

The telephone company and Western Electric Company and their employees have donated materials and labor and installed new cables to run from the chambers to the stage level.

Regulators have been removed, sent to Los Angeles for re-leathering and returned. Seth Anderson of the Provo Pipes and Pizza and his father transported this material to and from LA.

The console has been completely stripped ready for refinishing. Lon Durrant, proprietor of Manfred's Finishing Shop, has offered the use of his facilities, equipment and experience in directing our repainting of the console and bench. We expect to take him up on his offer in the near future.

With the help of Mike Ohman, who purchased a new Devtronix console for the Reseda, California, restaurant, along with George Wright, and several others, we were able to purchase new electric action magnetic stop tabs for the console. We might mention that these new switches completely eliminate the need for air at the console, and will



The Organ Loft console.

deprive the local mice from their free lunch (pneumatic leather) and their race track where they held a steeplechase in and around the contact wires on the stop rail.

We have removed the percussion actions from the east chamber, and they now are in the work room in the basement of the theatre. We didn't anticipate the necessity of reworking these percussions, but fifty plus years has taken its toll and they require releathering as well as a general clean up.

Come one, come all, we finally have the facility and a project to involve all Beehive members, past, present and future.

HARRY WEIRAUCH AND
CLARE BRIGGS

CHICAGO AREA

The organist team of Preston and Edna Sellers was active in the heyday of the movie palace. Edna is still getting around to many organ functions and CATOE honored her on her 80th birthday last August. She was surprised and very grateful for this recognition. George Wright says that Edna is one of his best girl friends.

In October we were treated to a magnificent program by Tom Helms at Maine Township High School in Des Plaines, Ill. Tom is a terrific musician who follows his musical career with sincere devotion. He is active in organ restoration, radio, TV and organizational work. His program at Maine had great variety and the school drama group offered interesting lighting and background effects to compliment Tom's playing.

During the Chicago Papal Mass in Grant Park, organ music was furnished by a Rodgers Model 990. ATOS member Bob Halleman, who manages the Rodgers Studio in Elmhurst, Ill., was instrumental in this aspect of the Mass.

Worshippers going to and from the Mass were also treated to prelude and postlude sacred music along Michigan Ave., near the river. Beautiful Sound Music Store personnel had speakers outside their premises giving forth appropriate music from one of their Allen consoles.

The new bimonthly *Chicago Daily News* interviewed CATOE member Paul Schreves who has a unique Conn 650 organ including a wind-operated toy counter and a Decatur

Vibes addition. Paul gave the reporter a full description of his equipment which resulted in an effective article. Another reporter interviewed this writer regarding the general history and operation of pipe organs and the function of ATOS. This article was in the same issue.

In November our membership business meeting was followed by a musical social with Jack Olander at the Downers Grove High School organ. Jack said he was borrowing numbers from many famous organists. Jack doesn't need to borrow as he is quite versatile and adept and gave a beautiful program.

CATOE's holiday show was at the Deerpath Theatre, Lake Forest, Ill. This is a unique house of many years standing with a 3/10 Geneva pipe organ. It is kept up fairly well, but rumors predict a dim future.

Donna Parker was our soloist and gave an excellent program despite a bit of organ misbehavior. Formerly from L.A., Donna is now performing at the Paramount Music Palace in Indianapolis. She displayed her good musicianship and experience and cued a Laurel & Hardy comedy superbly. Carols were part of the sing-along. It was an enjoyable afternoon.

Holy Name Cathedral is one of the better-known centers of the Catholic Church. The Pope's Chicago visit included a Mass at the Cathedral resulting in tremendous crowds. CATOE's January social was at Holy Name where we heard their excellent organ played by their staff organist. Refreshments and socializing followed in the church hall.

An Early Bird Christmas social was held at the Chicago Theatre, 7:30 a.m. Sunday, December 9th. Ned Siebert, tonal engineer for Kimball Organ Corp., gave a beautiful holiday program. There was time for all wishing to plunk a few chords on that famous organ, to do so. They all loved it! Those stalwart early birds!

The Aragon Ballroom tried roller skating, but that idea rolled right out the door after a short trial!

Our cancelling a concert because of a filthy theatre resulted in that movie house getting a good cleaning. SO our March 20th concert will have Hal Pearl at the Patio Theatre's console — the 4/17 Barton heard during our '77 Convention. If you have any "dusty" theatres in your area, do

some hollering. It may do some good!

ALMER BROSTROM

CENTRAL FLORIDA

Our chapter is continuing to work on various ranks of the pipe organ for installation into the Tampa Theatre in 1980. In the meantime, we are planning a musical festival in January at the Tampa Theatre presenting *Sound of the Silents* featuring six silent movies of Charlie Chaplin and Buster Keaton with Ewell O. Stanford, Jr. and Charles G. Stanford accompanying at an electronic organ.

A Christmas party and business meeting was held at the home of Winona Sullivan on December 9th.

Officers elected for 1980 are: Charles G. Stanford, chairman; Earl N. Wiltse, vice chairman; Winona A. Sullivan, secretary; and Jean Wiltse, treasurer.

CENTRAL INDIANA

The November meeting, with 149 members and guests attending, was truly a special occasion. Not only was the 3/16 Louisville Uniphone pipe organ at Emerich Manual High School at its best due to the extra tender loving care given to it by its "keepers," but we were privileged to have Rob Calcaterra as our guest artist. Rob, a graduate of the Indiana University School of Music, is now an Indianapolis resident and teaching choral music at North Central High School, as well as finishing additional academic majors at I.U. and doing private teaching. Rob won the Indiana finals on organ for the 1980 Liberace Entertainer Search. He will represent Indiana in the regional semifinal competition.

Rob's program demonstrated his exceptional talent and ability. He delighted the audience with his adept versatility of selections and organ registration. His enjoyable choices included "Honey," "Indian Summer," "Poet and Peasant Overture I & II" and "The Stars and Stripes Forever" with a piccolo solo at the end. It is no wonder the audience gave him a standing ovation and why we in the CIC-ATOS are so appreciative of having Rob as a member! Plenty of open console time was offered at this fine pipe organ.



Rob Calcaterra at the 3/16 Louisville Uniphone, Emerich Manual High School, Indianapolis.

(Jerry Lamb Photo)

The December meeting was at the Hedback Theatre early Sunday morning, December 16th. The results of the election of officers for 1980 were given. Bob Goldstine of Ft. Wayne gave us a brief, but delightful program at the 2/10 Page pipe organ. Some of his selections were some that we don't normally get to hear such as the theme song from the RKO radio program and ballads such as "Here I'll Stay" and "Open Your Heart." His ending song "We Need a Little Christmas" certainly helped spur our holiday spirits. We thank Bob for his enjoyable performance. Who else but theatre organ devotees would get up early for a meeting? The reason for the early meeting was due to the fact that most of those attending the morning meeting were ticket holders to a very special event that afternoon.

The Paramount Music Palace pre-

sented Donna Parker and Bill Vlasak in a most memorable Christmas concert on Sunday afternoon. Not only was the "Mighty Wurlitzer" enjoyed, but Bill also played a 7-foot Steinway grand piano. The combination of selections, with solos at the organ, or piano, and duets by Donna and Bill, offered the people of Indianapolis a truly-unique and exceptional musical event. This Christmas concert more than reaffirmed our pride and pleasure in having the Paramount Music Palace and these two highly-talented artists in Indianapolis.

Donna and Bill graciously gave acknowledgments of the composers of each selection as well as special, or interesting information about each piece. The mastery at the keyboards of these two fine instruments by these two superbly-talented musicians provided those attending with an unbelievably beautiful concert. The concert was repeated on Monday, December 17th, because Sunday's concert was sold out.

BARBARA J. ATKINSON

CENTRAL OHIO

Beautiful autumn weather here in central Ohio was punctuated by a visit by Ron Rhode at the Ohio Theatre on November 3rd. Ron presented a highly-varied program for his first encounter with the 4/20 Robert Morton and was well-received by a large audience.

The November meeting of C.O.T.O.S. was held on Sunday afternoon, November 25th, at Pontone's music center in Grove City. The object of interest was the A.O.B. electronic organ, demonstrated very ably by Tom Sullivan of Grove City, Ohio, and

our own Bob Shaw.

This meeting also saw a very productive business session with the planning of several future meeting dates and the possibility of some group excursions discussed. The chapter was also informed of the donation of \$500 to the Wurlitzer fund from a local electronics firm.

A fire in the Worthington High School auditorium, in the middle of November, left no damage to the chapter's Wurlitzer, though Willard Ebner, our crew chief, wasn't secure until he could check it out himself — can't really blame him!

The highlight of the C.O.T.O.S. year was the annual Christmas party at the Ohio Theatre. Betsy Richard presented a delightful program of popular tunes and traditional Christmas music at the Morton, followed by a wealth of talent during open console. The masterful hands of Alberta Lipp and Martha Love presented a feast of holiday goodies in the Batelle Room throughout the evening. With an attendance of about 50 people, there were old acquaintances to renew and some new friends to greet as well. The whole evening proved to be a standout beginning for the holiday season.

BOB AND PATTI CLARK

CONN. VALLEY

We held our November meeting at the Morris' residence in Madison, CT, where, in addition to other instruments, there is an extensively modified Rodgers Model 33-E electronic organ. It was enjoyed by all who played and heard it. Modifications were done by chapter members Allen Miller and Don Hyde, experts well-known in organ circles.

Our organist of the evening was Mark Renwick, of Sudbury, Mass. We have heard him before so we expected and received a fine program.

The election of officers for 1980 also took place. Elected were: Norm Ray, chairman; Paul Plainer, vice chairman; Lynn Price, secretary; Bert Rankin, treasurer; Joe Grait, program chairman. We are fortunate to have these willing and able members manage our affairs during the coming year.

Those of us at home Thanksgiving evening were able to tune in Connecticut Public Television stations and see and hear Rosa Rio in a half-hour program taped earlier at the Thomaston Opera House. From the console at the Marr & Colton, Rosa



Betsy Richard played the Robert Morton for the Christmas party in the Ohio Theatre, Columbus.

(Bob Clark Photo)

reminded about earlier times in movie theatres and radio studios, with some interesting anecdotes. Heard from the pipes were some of the radio program music and theme songs with which Rosa had been intimately associated. It was an interesting half-hour, especially for ATOS members.

On December 1st we enjoyed our 1979 Christmas party at Le Cordon Bleu Restaurant in Waterbury.

Winding up our activities for 1979 were the December 8th and 9th concerts by Ron Rhode and his brother Charles at Thomaston Opera House. Ron has a nice touch at the keyboard and Charles has a nice way with a good voice. The program was most enjoyable and was very well-received. The music included popular numbers and seasonal Christmas selections, several of which were included in a sing-along.

Work on our organ installation at Shelton High School is progressing well, thanks to a small, but dedicated crew led by Norm Turner. Another ten or twelve months should bring music from this effort.

Our March 15th-16th concert at Thomaston Opera House will feature Bill Thomson. Information and tickets are available from Concert Tickets, Box 426, Seymour, CT 06483. Telephone, (203) 888-9696.

WALLACE F. POWERS

EASTERN MASS.

Energy shortages? Not with Ron Rhode, our young and brilliant fall concert artist who exhibited so much at Wurlitzers in both Stoneham Town Hall and Babson College, November 16th and 17th, respectively! Two locations and two completely different programs.

Chairman Royal Schweiger introduced our guest at the Stoneham console. Kern's spirited "Who" made a great opener and Ron quickly established an affinity with his audience. His varied, colorful program had wide appeal with such offerings as a medley from *Annie*, some Gershwin, Berlin, hymns, marches, waltzes — even "Waltzing Matilda" from his just-completed 3-week concert tour of Australia.

The new generation was certainly not forgotten with Barry Manilow selections, plus themes from the movies *Superman* and *New York*,

New York. The hearty applause after each number and a long, standing ovation prompted Ron to remark about the friendliness of the audience after his *Student Prince* encore.

After his welcome by M.C. Tim Holloran at Babson College, Ron started off with a quick-tempoed "Whispering" opener. His easy console personality had an instant appeal with the large assembly of listeners. All ages and musical tastes once again had identity in his programming — from opera to operetta, from the big band era of the enduring Guy Lombardo and Wayne King to the current "Gonna' Fly Now."

Ron Rhode pleasantly surprised all with his organ accompaniment to a silent comedy, *Splash Yourself*, revealing another facet of his talents. His finale was dedicated to his mother, played in the Don Baker, N.Y. Paramount-style, a fine "When Yuba Plays the Tuba," resulting in a cheering, standing, extended applause. Our reward: "The Dark Town Strutter's Ball," with similar audience reaction.

Ron may be relatively young in years, but he has a traditional approach in his playing, with his own



Ron Rhode played two different programs at two different organs for Eastern Mass. in November.

unique style and interpretation. It is easy to hear and to see why he has been so successful as featured organist at Organ Stop, Mesa, Arizona, since its June, 1975, opening, at the ATOS National Convention and in his concert tours.

Garrett and Sarah Shanklin again graciously hosted the Christmas meeting held on December 16th at their Groton residence.

Tom Gnaster was introduced from the console and his opener was a little-known, yet tuneful "On the S.S. Bernard Cohn." This 2/12 Wurlitzer with a Mason & Hamlin grand piano (with Ampico player roll attachment), playable from the console, were perfectly suited to Tom. Much of his very listenable program was planned with the winter and Christmas season in mind, resulting in a joyful mood. Snow, in the nearby woods, was visible outside the picture windows, making "Winter Wonderland" most appropriate. Sounds reminiscent of Jesse Crawford's old Victor 78 rpm discs were heard as his "Hi Hat" number evolved. Broadway musicals and operettas are favorite source material for Tom with "Toyland" and Richard Rodgers' "Oklahoma" being chosen with colorful renditions.

Tom Gnaster has great musicianship, style and imagination, coupled with an unassuming manner.

Garrett then gave a few facts about the organ and grand piano, to which he and his son have devoted many hours. A brief demonstration of the Ampico player unit followed, particularly to show the unique expressiveness.

A pipe organ needs money and T.L.C. and the latter is furnished by the skilled technician and organist, Allen Miller, who was then introduced. This refined Wurlitzer so well-regulated and in such good voice, had a quick workout with Allen playing several numbers, all to our delight.

A parade of members then kept the pipes "singing" nonstop, a musical background to the attractive feast of homemade goodies.

The wonderful hospitality of the Shanklins, their Mighty Wurlitzer along with talented artists, good food and good fellowship created a holiday spirit in a most pleasant dosage!

STANLEY C. GARNISS



A little dinner music — with Ginny Vanore at the console.



Outgoing Chairman Walter Froelich (R) receives plaque from incoming Chairman Peter Panos.



Major Jack Moelmann at the 3/11 Wurlitzer.



Joyce Kunemund listens to Don Plenkers at the Casa Italiana Wurlitzer.

GARDEN STATE

The months of September, October and November were very active months for G.S.T.O.S.

It started with the installation dinner for our new chapter officers at the Casa Italiana. The theme of the dinner was the Roaring Twenties, with prizes given for the most appropriate costumes of the era. Our secretary, Mrs. Marjory Vitakis, showed up in a great flapper costume accompanied by her husband, Oliver, resplendent in top hat and tails, the logo for Scott Towels, a thirsty fiber. This writer was dressed in black suit, grey vest, spats and derby with a hip flask, machine gun and a bottle of Genuine Bathtub Gin. Dinner music and music for dancing was provided by Ginny Vanore, Maj. Jack Moelmann, Mike Cippoletti and Cliff Meyers at the 3/11 Wurlitzer. Several members and guests tried the Wurlitzer, and had a good time doing so. The installation banquet had been scheduled for January, but in



"Best Costume" winners (front row, L to R) are: Don Plenkers, first prize; Joe Vanore, second prize; and Pat Terhune, third prize.

past years the weather had been so bad that members stayed away, because of all the snow. On September 21st, instead of snow, we got rain, rain, and then a downpour. G.S.-T.O.S. is toying with the idea of hiring out as rainmakers — if you have a drought, throw a party for us and you'll get your rain when we arrive.

The 30th of September was the annual get-together of New York, Delaware, and Garden State chapters at Surf City, on Long Beach Island, New Jersey. Pete Polito rounded up a busload, and with those who came by car, the place was pretty well filled. It rained!

On October 14th, some G.S.T.O.S. members headed up to Connecticut Valley's Thomaston Opera House, and thoroughly enjoyed the hospitality extended to us by Connecticut Valley Chapter. After the open console session we went to Stillman Rice's home and had a grand time at his Allen organ. It isn't pipes, but it sounded good. Thanks again to Mr. and Mrs. Rice for their warm and generous hospitality.

On the 21st of October, U.S. Air Force Maj. Jack Moelmann presented a silent comedy with live organ background music, sing-along and mini-concert at the Olde Rahway Theatre. For once we had a good weather day, and an excellent turnout enjoyed the show immensely.

November 4th, Rex Koury provided an excellent show at the Trenton War Memorial Auditorium. Congratulations to Rex on a beautiful program, as usual.

On November 10th, Pete Polito once again commandeered a busload to the United Palace in New York City to hear Jerry Nagano in concert. An excellent performance on an excellent organ. All those in attendance enjoyed the music owe a big thanks to Mel Robinson of the New York Chapter who keeps the organ in top condition, and of course to Jerry Nagano for a fine performance.

The 11th of November was open console at the Casa Italiana in the afternoon, with an Italian movie shown afterwards.

The 18th of November was open console at the Rahway. This corre-

spondent brought two friends who are customer engineers for UNIVAC in Mexico, Jim Alonso and George Rosellon, to the Rahway so they could take a chamber crawl and find out what pipe organs are all about. From what they tell me, there are no theatre pipe organs in Mexico. There are electronic organs around, but nothing like the biggest little Wurlitzer pipe organ. On the 30th, they were taken to the Trenton Auditorium and took a tour through the chambers. They were impressed to say the least.

Our friends have some wonderful

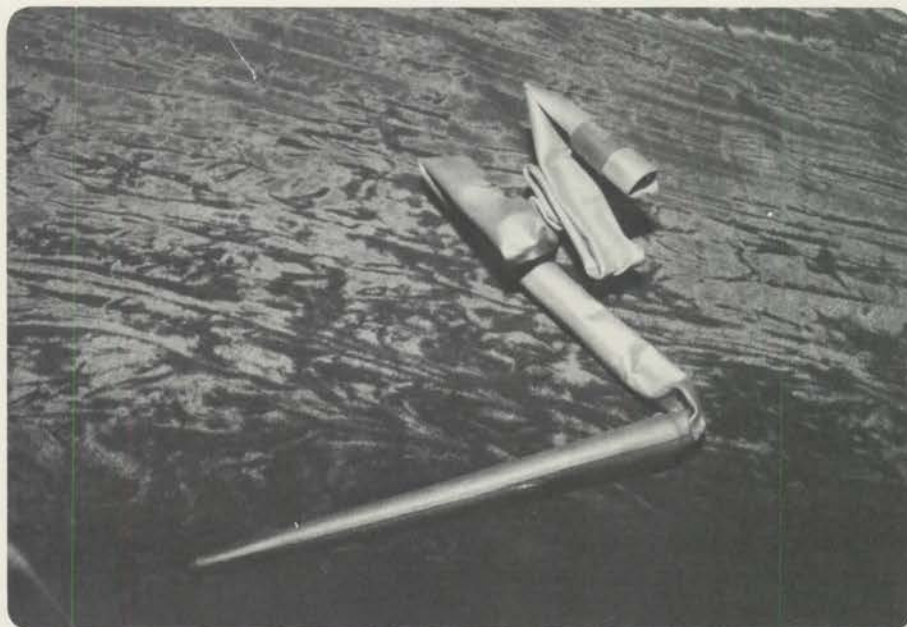
memories and pictures to take home with them to Mexico.

DONALD M. PLENKERS

GULF COAST

When we purchased the ranks to enlarge our Robert Morton, some had been severely damaged and all but ruined. (See accompanying photos.) One pipe from the clarinet rank looked like a fugitive from "Tony's Spaghetti House." These ranks have all been redone and are better than new.

We have had many workshop sessions. The last one in the closed



Single pipe, badly damaged.



Single pipe repaired.

Saenger Theatre here in Pensacola, Fla. The empty theatre is not strange to us; we have worked there alone many times. The rest of the time we work at the home of member B.D. Rhea, M.D., who graciously allows us the use of his home and workshop for many of our chapter activities. The fact is, he does more than the lion's share of the work.

Chapter member Miles Frisinger is in the process of reworking our percussions. He started with the Chrysoglott and the others will follow. Miles has not one, but *two* Robert Mortons in his home in Dothan, Ala. Eat your heart out, you people

in ATOS-land.

Our future organ will be equipped with the latest electronic relay system; thus eliminating any re-leathering of the old type.

Dr. Rhea has come up with a new soldering technique, unavailable until now, that makes the additional pipes look like new. The Strings, Vox and Quintadena are ready and are anxiously looking forward to hearing them play! The pipes will be tonally finished to fit in with the superb acoustics of the Saenger Theatre. Many thanks to Jim Scoggins and Jim Peterson for their help, assistance and encouragement.

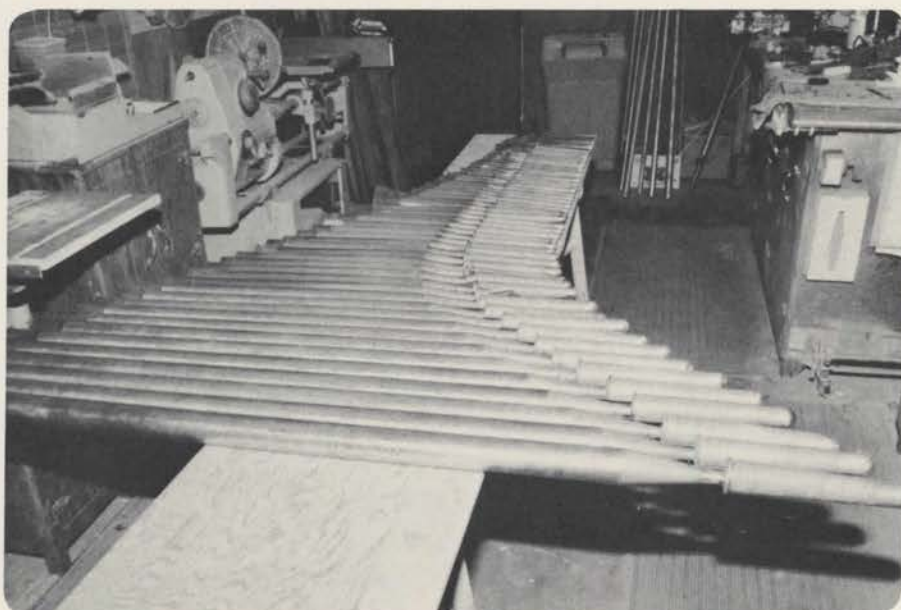
Officers for the coming year are as follows: Tom Helms, chairman; B. D. Rhea, M.D., vice chairman and treasurer; Dorothy Standley, secretary; with Walter Smith and Bob Sidebottom as members of the board of directors. A good group!

We are very fortunate in our chapter to have the mechanical expertise that we do. Curt Goldhill is an engineer by trade, but is outstanding as a consultant on organ needs. He is installing a Robert Morton in his home that was originally in a theatre in Selma, Ala. Curt, with help of the other mechanical wizards, always come up, some way, with the solution we need when we are stumped.

DOROTHY STANDLEY



Rank of damaged pipes.



Rank of pipes restored.

JOLIET AREA

The Joliet Area Theatre Organ Enthusiasts held their annual Christmas party on Friday the 14th of December in the Chandelier Room of the Rialto Square Complex.

After a pleasant social hour of meeting old and new acquaintances, a delightful dinner was enjoyed by everyone. Twenty-six members and guests were present. Then it was up to the auditorium for a brief business meeting followed by the console of the 4/21 Golden-Voiced Grande Barton rising on the lift to offer open keyboard time to all.

Although not as large in membership as some chapters, JATOE is indeed fortunate in having this pipe organ in its original placement, the ornate and impressive Rialto, known as the Jewel of Joliet. Over fifty years ago the instrument and the theatre were designed to complement each other in a perfectly harmonious center of entertainment.

WILLARD E. BRIER

LOS ANGELES

Good music and real nostalgia blended beautifully when veteran theatre organist Chauncey Haines played his "delayed" program for the chapter.

As in his earlier scheduling when Chauncey had broken his ankle just prior to the concert and Bill Wright ably substituted, this program, too, had its mishap! Chauncey had planned to play the accompaniment for the great German silent movie *Metropolis* — but the film didn't



Fred Page poses with Lou Behm after Lou's Fourth Sunday program at the Royal Oak Barton in December.



Santa Claus (Fred Page) joins tenor Don McCall, harpist Nadia Marks and Lyn Larsen (at the piano) at Motor City's Christmas Show at the Redford Theatre.

arrive in time for the performance! Like the seasoned pro he is, Chauncey went on with the show and played a complete program of typical music played in the theatres during the "golden age" of theatre organs.

Between his numbers, Chauncey reminisced and told numerous anecdotes about all the great musicians he has worked with over the years. A rare evening with one of the theatre organ greats!

West Culver Baptist Church, with its beautiful 3/12 theatre Wurlitzer, was the scene of the annual LATOS election of officers and Christmas party. Marguerite Hendricksen and Bernice Neal headed the committee who set-up the festive potluck dinner following the meeting. Over 12 hard-working volunteers did all the work setting up the tables, serving the food, and then cleaning up the kitchen afterwards. The hostesses were beautifully gowned in either all red or all green with Jo Williams' fancy handmade aprons and caps com-

pleting the Christmas picture. Our thanks to all who helped make this the most memorable Christmas party ever!

Elected unanimously at the annual meeting were Ralph Beaudry, chairman; Gene Davis, vice chairman; Avis Schmill, secretary; Steve Ross, treasurer; Neal Kissel, program director; Bill Exner, technical director; and Mike Ohman, liaison director.

One bit of unfinished ATOS business was completed during the intermission of a fall Bill Thomson concert at the "Tower of Beauty" in Sylmar, Calif. During the '79 ATOS Convention, J. B. Nethercutt was selected as the year's Honorary Member. Mr. Nethercutt couldn't accept the award in person because he was golfing on his favorite course — which is in Scotland. The award was presented three months later by Chapter Chairman Mike Ohman, and is covered elsewhere in this issue.

RALPH BEAUDRY & STU GREEN

MOTOR CITY

The annual membership meeting was held November 4th at the Redford Theatre and included a potluck supper in the lobby of the theatre. Before-dinner entertainment was provided by Bob Nagy and Ron Morocco at the 3/10 Barton. Lou Behm played dinner-music at the grand piano. Open console followed the short business meeting, during which the incumbents were reelected to the board.

Dennis James appeared at the Redford Theatre on November 10th with a "Laurel and Hardy Festival." Featured silent films were *The Second Hundred Years*, *Battle of the*

Century, *Habeas Corpus* and *Big Business*. Costumed-members added to the evening's festivities, especially Bob Nagy and Bob Duerr, dressed as Laurel and Hardy, who waited in line to buy tickets.

Our Christmas bazaar in November netted the chapter over \$1,500 from the three-day affair. Three happy winners of the bazaar raffle went home with a complete set of china, a hand-painted tea set and a holiday food basket.

Lyn Larsen, for the second year, headed the list of talent for our Christmas Show at the Redford on December 8th. He was ably assisted in the evening's entertainment by harpist Nadia Marks and tenor Don McCall. Special stage lighting effects and decorations enhanced the well-received program.

Our Christmas party was held at the Redford on December 16th. Member Tony O'Brien presented a program at the Barton, followed by refreshments and open console.

Our fall workshop series offered instructional pipe organ programs at the Redford by members John Lauter, Lionel LaMay, Fr. Jim Miller, Tony O'Brien and Ed Walsh.

The Second Sunday program in November at the Michigan Theatre in Ann Arbor featured Herb Head at the 3/13 Barton. Henry Aldridge and Bud Bates, as well as A.G.O. members, performed in December, a joint meeting of the two groups.

Fourth Sunday artists at the Royal Oak Theatre 3/16 Barton were Don Jenks in November and Lou Behm in December.

DON LOCKWOOD



Chauncey Haines at the San Gabriel Wurlitzer. No movie, so he "winged" a concert. (Stufoto)



Gene Powell at his 4-manual console at Organ World during the Organ Marathon. (R.A. Nichols Photo)



Dr. Flynt at the Organ Marathon, ready to accompany the silent movies, starting at the "88." (R.A. Nichols Photo)

NORTH TEXAS

Work has been progressing — slowly but surely — on the chapter's refurbishing project, that of getting ex-Loew's Jersey Wonder Morton into "brand new" condition. We still have two work sites active, one at Gene Powell's Organ World shop in Garland, and one at Jim Peterson's shop in south Fort Worth. The regulars have been showing up for the Tuesday, Thursday and Saturday sessions as much as possible, and about 10% of the 4000 to 6000 person-hours has been put in. As is common with such projects, there is a reliable nucleus of workers who show up at the work sites, but it's really a small portion of the actual chapter membership. Other members show up at varying intervals.

The tax deduction evaluation of the organ to the donors, \$126,000, gives a very good picture of the size of the project.

Working on the Wonder Morton is not the only chapter activity. On October 21st, the group met at the Landmark Pizza in Dallas, to hear our first vice chairman, Dale Flanery.

The business session was opened by Chairman Richard Nichols with a

moment of silent prayer in memory of Josef Adelmeir, a good, loyal member of the chapter, who died in September. Josef was a friend to all, and will be truly missed. Regular business included a summary of the progress on the Wonder Morton and a brief review of "coming events." In accordance with club procedure, Chairman Nichols then called for nominations from the floor for members of the nominating committee. Elected to the committee were Dr. Robert Lloyd, Fred Garrett, Grace Johnson and Joe Koski.

After the business session adjourned, Dale Flanery played a fine concert, thrilling the crowd with his fine renditions. Outstanding to this writer was Dale's patriotic medley, and his entire program was a great delight to the audience. An open console session rounded out the afternoon's activities.

The annual Organ Marathon of the chapter, held at Organ World in Garland, Texas, was a big success. Of course Organ World was only a part of the activity, as organs at other locations were also called upon to supplement the week-long program.

Activity started well before the scheduled November 19th opening day. Gene Powell and a good, hard-working crew toiled day and night to

get the composite theatre organ at Organ World in top shape, including several additions to the instrument. The crew worked on into the "wee small hours" before the opening concert to be sure that everything was in readiness.

Denece Powell was program chairperson for the affair, and put together an excellent week-long program of pipe organ music, with a lot of good talent. The third annual Organ Marathon was one of the finest such programs ever heard in the Dallas-Fort Worth Metroplex area. It started off Monday evening with the presentation of Ed Galley, an international artist, in his first appearance before a Texas audience. Ed played a great program of music fully appropriate for the theatre organ, and enthusiastically-received by the audience. Tuesday night Ed Galley further demonstrated his musical ability and expertise by playing a classical program at the Orchard Hills Baptist Church organ. It was a complete departure from his program of the evening before, showing Ed's mastery of the classical organ as well as the theatre organ. His audience enjoyed the classical presentation just as much as the less formal program of the previous evening.

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Dr. Lloyd, Chairman Dick Nichols and Dr. McGillivray after presentation of the "plaques" at the Christmas session. (R.A. Nichols Photo)



Dr. Bob McGillivray plays for the Christmas meeting at his Rodgers 652.

Thursday evening the marathon took on its full continuous function, continuing through Friday evening and all day Saturday. Many of the "regulars" attended every program, and visitors came from surrounding states as well as distant parts of Texas. The many hours that fellows like Dick Cooper and Howard Pettigrew put in completing the installation of the theatre organ at Organ World really paid off when Gene Powell fired it up and thrilled the audience with some fine playing of real theatre organ music. The silent movie sessions, with Dr. Flynt accompanying at the organ were well-received.

The goodies were not limited to organ music. "Dishing up" good music and good food were members Grace Lerner, Jan Nichols, Grace Johnson, Sylvia Swift, Jeanette Frazer, Patty Shuford and Lorena McKee. Ted Thompson was "chief hat passer" and the donations received will help greatly toward obtaining the materials needed to complete the Wonder Morton refurbishing project.

Dr. Lloyd and Dr. McGillivray, were the hosts for our chapter Christmas session at their home, complete with a 3-manual, Rodgers installed in their music room. Dale Flannery, Gene Powell and several other chapter organists and visitors put the Rodgers through its paces. Also celebrated at the same time were the birthdays of both Dr. Lloyd and Dr. McGillivray, who were presented with suitably-engraved wooden organ pipes as "plaques," honoring them for their service to the chapter. Unfortunately for the chapter, it was probably the last chance to hear this Rodgers 652 in this location. Dr. McGillivray has already moved to New Orleans, where he is now head of the Business Administration and Finance Department at Loyola University. Dr. Lloyd is moving his practice to New Orleans.

After a brief business meeting during which marathon results and work progress on the Wonder Morton were discussed, Dr. McGillivray opened the music session with some fine music demonstrating some

of the capabilities of that Rodgers 652. Gene Powell followed him at the console, followed by a perfect afternoon of open console.

The "location committee" is still reviewing possible installation sites, with Texas Hall at U of Texas at Arlington still leading the field, for the "Wonder" Morton installation.

Our 1980 activities include further work on the Wonder Morton, and plenty of concerts, meetings and other sessions to further the cause of theatre organry. Best wishes to all for a fine, prosperous and active theatre organ year, from the North Texas Chapter.

JOE KOSKI

NOR-CAL

Activities for the chapter have been quite varied the last half of 1979. The Johnson Winery in Healdsburg, equipped with a Marr & Colton, was the scene of an open console and picnic lunch for the June meeting.

Ken and Doris Ensele have an outdoor Wurlitzer, "Big Alice," set



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among the redwoods on their property outside Napa. The barbecue pits were fired up for us for our August meeting so our picnic was great. The Ford Retractable Club (1956-1959 convertible steel-roof vintage cars) shared the festivities with us. This meeting was open console style and the bench was occupied by many members including the great theatre organist Larry Vannucci. Dave Moreno did a fine job in tuning "Big Alice" for us and also played several times to demonstrate his wide talents. This meeting was probably our last group opportunity to hear this instrument as the Ensele's are planning a new homesite in Oregon. We will miss this most unusual organ installation and the hospitality of Ken and Doris. California's loss will be Oregon's gain.

The November meeting was held at the Redwood City Pizza & Pipes with Dave Hooper at the four-decker Wurlitzer. Dave is a staff organist at both the Pizza & Pipes chain and the Thundermug. This young man has had much formal training and experience to make his natural talent shine. His program was well-planned to give us all forms of music. The execution was most professional with the result we all enjoyed a most pleasant afternoon. This was Dave's first appearance for us, and we look forward to a return engagement.

Another visit was arranged at the Bella Roma II, in Concord, for our December meeting. The Sunday morning date started off with a delicious champagne brunch served by the Bella Roma II staff. For dessert we were dazzled by the talents of Dave Reese at the Wurlitzer console. Again Dave treated us to show tunes, standards and current melodies that fill his vast repertoire. His musical abilities seem to be endless. During the December meeting, the



Dave Hooper at the Redwood City Pizza & Pipes console. (Jim Mc Guire Photo)

annual election of the Board of Directors was conducted. About half the 1979 board members were re-elected and augmented with five new members to implement our 1980 objectives.

Isaleen Nadalet, our seven-year faithful secretary, took a leave from office to be sure her newly-retired husband can travel without being delayed due to ATOS business. The chapter will miss Isaleen's guidance she so generously provided over the years. Officers for 1980 are: Jim



Chairman Jim Dunbar (L) and Dave Reese at the Bella Roma II in Concord. (Jim Mc Guire Photo)

Dunbar, chairman; Dan Lovett, vice chairman; Etta Nevins, treasurer; and Art Woodworth, secretary.

For those who are interested, the four Wurlitzer-equipped Cap'n's Galley Pizza & Pipes restaurants have been sold by Bill Breuer to Bob Patterson. Mr. Patterson has indicated previous policies will continue with some upgrading of facilities and organ related activities at certain locations. It is gratifying that good organ installations will be retained so our members and all the people of the San Francisco Bay area can continue to enjoy the King of the Instruments.

JIM DUNBAR

OHIO VALLEY

News from the Ohio Valley Chapter doesn't appear often in this magazine but that doesn't indicate inactivity. Everyone is so involved in our program that we seem to lack the time to let you know all that is happening.

Our major program is the operation of the Emery Theatre, currently seating 1364, as a classic movie theatre every weekend. We have been running since July, 1978, with two shows on Friday and Saturday evenings and four shows on Sundays. We found that double features draw the best attendance. We even have extra midnight shows on Friday and Saturdays. Even though the majority of these films are sound movies we feature the organ before, after and between each feature which adds up to a lot of organ music each day.

We have a staff of organists from the chapter who perform regularly. Since last spring we have added Jack Doll and Gene Ostenkamp to our list of performers. This public experience has developed each of them to

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a high degree. They have even developed fans among our regular customers.

This program takes a minimum of 30 volunteers per week to operate the theatre under the direction of our house manager, Fred Baum. Exposure of the organ and old movies has brought us many new members and supporters.

We charge \$2.50 admission and the proceeds are used for the refurbishing of the Emery and the organ which we brought here from the now-razed R.K.O. Albee Theatre here in Cincinnati. The costs of operating a large theatre like ours are high and the refurbishing costs are even higher. Our members can paint and so far we've redecorated the marquee, lobby and foyer. We are gradually bringing the house and stage lighting into prime condition, thanks to the efforts of Lyman Breneman and his crew. They have also renewed some of the rigging backstage.

We have used the improved stage facilities recently to put on an hour-and-a-quarter of magic by our fellow member, Bill Brewé, a professional magician who repeated many of the big illusions of Houdini, Thurston, Blackstone, etc. Herb Wottle backed up the show by playing the appropriate mysterious oriental music at the Wurlitzer. This live stage show, with pretty girls, coupled with a horror movie, made a good Halloween weekend. It brought back memories of the days when our organ played for vaudeville and movies in its original home.

In October we featured Ann Leaf in a concert, part of which included a Laurel and Hardy film. Fifty-five members of the Central Indiana Chapter came to hear this concert and stayed over to hear and see Tote Pratt demonstrate our instrument

on Sunday morning and to participate in an open console session.

In November we had The Kings of Comedy (formerly The Silent Clowns) with Lee Erwin at the console. These silent films ran eleven consecutive days with a different program each day without repeats of a single comedy. Featured were Harold Lloyd, Buster Keaton, Harry Langdon, Marie Dressler, the Keystone Cops and others of that era. The staff organists of the chapter provided Lee with relief at intermissions on the four days when we had three shows per day. This many shows in a compact time gave everyone in the chapter an opportunity to help in promotion and in staffing the theatre.

To date we've had concerts by Gaylord Carter, Dennis James, Lee Erwin and Ann Leaf. On April 12, 1980 we are having Dick Hyman, jazz pianist, perform at the piano and the organ. Dick Hyman has been studying theatre organ with Lee Erwin and we are looking forward to hearing him in a style reminiscent of Fats Waller.

We've had other organists drop in to play our organ when they are in town. These include Hector Olivera, Jonas Nordwall and Searle Wright. They have praised the quality of the organ restoration, it's rapid response and the superb acoustics of the house.

Two albums have been recorded on our Wurlitzer, one by Lee Erwin entitled *Moon River Revisited* and the latest by Marilyn (Bubbles) Libben, one of our staff organists called *Here's Bubbles*. The Lee Erwin album is \$7.95 plus \$1.00 handling (add 36 cents for state tax if purchased in Ohio). The Bubbles Libben album is \$8.50, tax and handling included. Mail orders should be sent to Ohio Valley Chapter ATOS,

1112 Walnut St., Cincinnati, Ohio 45210.

The organ crew, under Tote Pratt, needs to keep active every Saturday to keep the organ in top shape. With such intensive use of the organ we can't afford any down time. We use our ingenuity to keep it playing while we add and improve the organ. This pressure has transformed our crew into a group of organ experts. Rich Kersting keeps up the tonal quality of the instrument with weekly tune-ups.

Our Wurlitzer was originally a Style 260 with 3 manuals and 19 ranks. It has been completely rebuilt and increased to 23 ranks. The work necessary for the addition of three more ranks (to a total of 26) and a piano is underway. These increases beyond the original 19 ranks require many changes in the console, including an added setter board.

I'm happy to report that Shady Nook, the theatre restaurant operated by the late Stan and Ginny Todd, continues to operate. One of the new owners is our fellow member, Dennis Werkmeister. He is putting the organ back into prime condition with the help of Herb Merritt, another Ohio Valley member. Now when you visit Cincinnati there are two fine organs to enjoy. Shady Nook is at 879 Millville-Oxford Hwy. in Hamilton and the Emery is at 1112 Walnut Street in downtown Cincinnati.

BILL AHLERT

OKLAHOMA CITY

Closing-out the decade, we had an encore of the fabulous gourmet-musical extravaganza which is an annual event with members Bill Blevin and Ed Thrower, who put their talents together, along with Bill's Aunt Dorothy, as hosts at their musical studio-home.



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Gerry Gregorius at the Sherwood Oriental Marr & Colton during the Christmas program. (Claude V. Neuffer Photo)



Milt Kieffer (L), Joe Gray and Milt's 2/7 Wurlitzer console. (Claude V. Neuffer Photo)

With Dorothy Hamilton at the Yamaha grand, Ed Thrower at the Allen theatre organ, Betty Yetter at the Rodgers theatre organ, and contemporary jam sessions with Jack Macdonald, Curt Chambers, Jim Harris and other members, it was a glorious way to start the Christmas season off with a bang.

New officers for 1980 are: Mickey Reynolds, one of OKC's better-known radio, theatre, TV and modern band directors, chairman; Curt Chambers, a teacher, performer and electronic salesman vice chairman; and Wendell Boaz, a long-time businessman, and recording firm executive, reelected treasurer. Other offices will be filled by appointment as we have some very talented members in advertising, design and programming.

Excellent plans and concerts are in the offing for 1980. At present eight members have indicated intentions of going to London for the 1980 convention.

PAUL N. HAGGARD

OREGON

Back in July, 1978, we were guests of Mr. and Mrs. Milt Kieffer for a

final hearing of the 2/7 Wurlitzer in their home. This instrument was scheduled to be moved to Uncle Milt's pizza restaurant in Vancouver, Washington, just over the Columbia River from Portland. Now, we are happy to report that this organ is still in the Kieffer home, Milt having installed a separate 3/18 Wurlitzer in his new restaurant. Accordingly, we met again at the Kieffer home near Vancouver to hear one of our own members, Joe Gray.

This talented young man has an extensive background in classical organ, which is apparent in the precise technique used in his fine theatre organ styling. Joe is currently representing Rodgers for the Stone Piano and Organ Co. in Salem, and performs frequently throughout the state.

Joe's concert was followed by open console and fine refreshments. On the way back to Portland many of us stopped by to hear Milt's other organ at his pizza restaurant, making this a complete and most enjoyable afternoon.

We very much appreciate Mr. and Mrs. Kieffer's hospitality, and also wish to thank Dennis Hedberg of

the Portland Organ Grinder for his time spent servicing the organ for this meeting.

Our annual Christmas potluck dinner was held at the Odd Fellows Hall in Sherwood, near Portland. A fine turnout enjoyed delicious food, and the opportunity to visit with friends we seldom get to see. We wish to thank Marie Briody, and her staff, for the fine meal and decorations. Following dinner we walked around the corner to the Sherwood Oriental Theatre to hear Gerry Gregorius in concert at Bill Blunk's 5/24 Marr & Colton.

Gerry is organist at the Congregation Neveh Shalom and organist-choirmaster Grace Memorial Episcopal Church. He plays frequent theatre organ concerts as well as accompanying silent pictures. He also maintains a teaching studio, producing many fine students. His program made full and artistic use of all five manuals, exploiting the vast resources of this giant instrument.

We are indebted to Bob Rothchild and Gene Stoller for the use of this beautiful little theatre and to Bill Blunk for the organ.

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University of Maryland 3/11 Kimball.



Doug Bailey at his Wurlitzer-Moller hybrid.

(Harold R. Richman Photo)

POTOMAC VALLEY

In September Eddie Weaver was our guest artist at the 2-manual Wurlitzer at the Weinberg Center in Frederick, Maryland. There was a good-sized crowd present and they were kept well-entertained for the afternoon. Eddie's sing-alongs are fun. This was a paid concert to help our chapter with its installation of



Eddie Weaver at the Weinberg Center Wurlitzer.

a 3/11 plus Kimball at the University of Maryland Adult Education Center, College Park, Maryland.

This project has been under way for several years and will come to fruition in 1980. The large chambers are live and much of the organ is already in place. The swell shades and motors were recently completed. The regulators and tremulants are located in their own special closed off areas, so that they can make all the noise they want, without interfering with the organ sound. The console has been completely restored by the Baltimore contingent of our chapter, and they have done a superb job. The console is white and is mounted on a foldable, wheeled platform covered in green carpeting.

In early November our meeting was for members only at Doug Bailey's advertising office. The instrument is a hybrid which Doug calls a Wurlitzer-Moller. Doug plays both piano and organ by ear. He played a two-segment program which we all enjoyed. After his program there was open console. The organ is quite compact, and has only one chamber, which one must walk through to get to the

console. The organ is in an office in a large shopping center in Rockville, Maryland.

Our Christmas party was held at the University of Maryland, Adult Education Center, where the restored Kimball console was displayed. Many people took advantage of the opportunity to inspect the chambers and see the progress that has been made toward getting this instrument playing again. Today, this organ is known as the Warner Kimball, having come from a downtown Washington, D.C. theatre by that name. In the heyday of theatre organ, this theatre was one of three stage show movie palaces, the Palace, the Capitol and the Earle. Our organ is from the Earle Theatre, and to me, this organ will always be the "Earle." The Capitol organ has been enlarged and restored and is owned by our chapter member Dick Kline, in his home at Thurmont, Maryland. (The Palace organ went down with the building.)

Before a nice Christmas dinner, the audience was treated to a Buster Keaton silent film, accompanied by old pro Earl Sharitz at the Ham-



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Sherrie Maels at the Tacoma Pizza and Pipes Wurlitzer.



Margaret and Dick Daubert receive plaque from Chairman Ken Gallwey.

mond B2, given for our use by the University. A short business meeting was held to reelect, without opposition, the existing officers of the chapter for another year.

DICK HAIGHT

PUGET SOUND

Chapter members enjoyed a November Sunday meeting at the Tacoma Pizza and Pipes with guest artist Sherrie Maels, who played to a full house of organ enthusiasts and guests. An attractive young lady, she pleased us all with a varied program.

Using slides of nearby Mt. Rainier as a background, "Climb Every Mountain" and "Eidelweiss" were thrilling. For the younger set, she played "It's a Small, Small World," again with appropriate slides. Sherrie's finale made us realize that the time had gone by very quickly. She is heard at the restaurant Wednesday through Saturday.

Sherrie is a graduate of Pacific Lutheran University, and is teaching basic skills at an elementary school in Tacoma. For three years she played an electronic organ for games in

the Tacoma Cheney Stadium. She has studied with Andy Crow, as well as Jonas Nordwall.

The Pizza and Pipes organ, is a 3/17 Wurlitzer, Opus 2128, and came from the Fort Wayne Paramount Theatre. The restaurant was custom-designed for the instrument. We invite you to stop by and enjoy this beautiful organ when in Tacoma. Andy Crow is at the console on Monday and Tuesday evenings and Jane Mc Kee Johnson holds forth on Sundays.

Following the concert a plaque was presented to owners Margaret and Dick Daubert in appreciation for their continued support of the Puget Sound Chapter. The plaque, presented by Chairman Ken Gallwey, was inscribed on the back: "This wood is sugar pine from the shipping base platform of Wurlitzer Opus 362 pipe organ, Style 210, delivered to the Seattle Blue Mouse Theatre, October, 1920." The plaque was made and signed by Jack Becvar, one of our most loyal and hardest-working members. Open console followed the meeting.

Open console also started off our

Christmas party at the Haller Lake Community Club, home of our chapter organ. Two lavish punch bowls were followed by a bountiful potluck supper. Canadian members Bert and Doris Miller brought a huge kettle of homemade clam chowder, and a large salmon for our raffle. Doris also favored us with some silent film themes, having been one of the top organists in Vancouver during the theatre organ era.

Our new officers for 1980 are: Thelma Barclay, chairman; Mel Retalaff, vice chairman; Genny Whitting, secretary; and Bill Browning, treasurer. New board members Russ Evans and Merv Vaught join current board members Dick Dickerson and Austin Nelson. Dick Schrum, a member of the National Board, will be our 1981 National Convention Chairman.

Duets enlivened the Christmas mood, with Bernice Campbell, at the piano and Merv Vaught, at the chapter organ. Dick Dickerson and Dick Schrum, then took turns at the 3/17 Wurlitzer, and, with a drummer, they provided the very danceable music. We must give credit, too,

ashley miller
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Dick Schrum (L) and Dick Dickerson at the Puget Sound Christmas party.

to Jack Becvar, Ken Gallwey, Kip Lawton and Bob Otie, for the fine condition of the organ.

THELMA R. SMITH

RED RIVER

Busily making plans for our next show at the Fargo Theatre April 17th and working on additions to the Wurlitzer there, have kept us going through the holidays. In January, a second Chrysoglott will be added, modified to play as a Vibraphone. A player piano is being restored, to be located in the orchestra pit, and may be finished in time to be used in the spring program. Also, a new hydraulic lift has been ordered.

Beginning December 12th, the Downtown Business Association, the Fargo Theatre, and the Red River Chapter sponsored free noon hour Christmas concerts for shoppers, downtown employees and the general public. They were encouraged to bring their lunches into the theatre, and to relax and enjoy their favorite Christmas music provided by Pat Kelly, Lloyd Collins and Lance Johnson at the Wurlitzer. Two TV stations sent crews down to video

tape. There were also newspaper reviews, including the following comments by Kay Cann in her arts column in the *Midweek Eagle*, "I wish everyone in Fargo would appreciate what a great asset we have in the Fargo Theatre and its marvelous organ, and in the organists who have restored the organ and play it frequently for the pleasure of the public. Their FREE noon hour concerts during the past two weeks have been one of the joys of the Christmas Season." This is the kind of attention we like getting in print. All chapters should have such praise! We'd like to present these free concerts next Christmas and for many years following.

SONIA CARLSON

ROCKY MOUNTAIN

Officers for 1980 were elected at the November 20th meeting which was held in the East Colfax rooms where the parts for our Wurlitzer organ are stored. Work is progressing on the restoration of the first organ that RMATOS has owned and a detailed report on this will be forthcoming.

Forty-five members and guests braved the snow and ice for the December 2nd concert hosted by Bill and Priscilla Arthur at their home in southeast Denver; it was co-hosted by Margaret Ann Foy. The Arthurs have a 2/5 Marr & Colton and the console occupies an elevated setting in the south sun room. Our talented member, Ed Benoit, presented a most enjoyable concert with a finale of Christmas songs. We especially appreciate Ed driving down from Central City to share his talent and ability with us. We hope to have the pleasure of hearing him more often.

The Aladdin Theatre with its 3/17 Wicks has been purchased by a group of insurance investors to be saved as historical property. They plan to continue on their present 1981 contract with the Mann Theatres, and beyond that date if possible. They are aware of the work that ATOS has done on the Wicks and they would like the group to continue playing the organ for events at the theatre.

Colorado State University at Fort Collins is interested in acquiring a theatre organ for the Student Center Theatre. The students have agreed to give \$10,000 if matching funds can be obtained from the Alumni Association.

MARGARET ANN FOY

ST. LOUIS

Jack Jenkins hosted the September meeting at the Second Baptist Church of Granite City, Illinois, where he is minister of music. He entertained the group with a lively program of light romantic music plus one religious number and refreshments were served by the church choir. Open console at the 2/4 Wicks followed, as did a tour of the Jenkins' restored home nearby. Guests showed much interest in the restoration work and antiques in the house and enjoyed more open console at Jack's 3-manual Rodgers theatre organ.

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ATOS members may remember Jack's innovative playing at the San Diego pizzeria, where he was featured after his graduation from Southern Illinois University.

The November meeting was held at the Kingsland Theatre, where work is progressing on the 2/9 Wurlitzer installation. Although very little could be heard live from the organ, everyone was encouraged when they heard the beautiful tones from an old tape made by Art Edinger on this organ. Art was the last person to play this organ when it was in the now-extinct Majestic Theatre. He was also an assistant to the famous Stan Kann at the St. Louis Fox Theatre back in the good old days.

Gail and Marlin Mackley hosted our annual election meeting and the following people took office: Marlin Mackley, chairman; Frank Suess, vice chairman; Betty Tyler, secretary; Chuck Wiltsch, treasurer, Bill Boal and Gorman Selbert are members of the board along with two retained members, Paul Coates and Jim Grebe.

The musical portion of the meeting was the playback of a video tape of Gerry Marian at the console of the Chandler 3/13 Wurlitzer for a half-hour show which had been televised earlier.

Our Christmas party was again hosted by Billie and Paul Coates in their home. Paul provided several numbers on some of his newly-acquired musical oddities and Jack Jenkins played a wide variety of classical and popular music for everyone's pleasure. Open console at Paul's 4/13 hybrid was greatly-enjoyed by all, especially since Paul had his newest toy connected to the organ. It is a three-foot-high carved wooden statue of Arthur Fiedler, whose raised arm holds a baton and moves to the beat of the pedals. An-



Paul Coates (L) reads from the Christmas program as Chuck Wiltsch looks on.

other treat was Mario Salvatore, organist at the 4/99 Kilgen at the St. Louis Catholic Cathedral, who brilliantly played a Christmas carol and a toccata.

BILL ANTHONY

SAN DIEGO

The California Theatre, which houses our chapter's 2/13 Wurlitzer, has become the temporary home of San Diego's "Old Globe Theatre" group during reconstruction of their theatre in Balboa Park, which was destroyed by arson. We have signed a mutual agreement with them, whereby we may present pipe organ concerts at the theatre in-between legitimate theatre production dates. January's plans include Charlie Chaplin's *The Goldrush*, along with a pipe organ concert featuring the ever-popular Del Castillo at the console.

Our organ crew is hard at work on the restoration project of a 3-manual Wurlitzer console which was donated to the chapter by Douglas Maxwell of San Mateo, California. This con-

sole, along with other miscellaneous equipment included in the gift, will be used to enlarge our present installation at the California Theatre.

Memories of a very eventful 1979 were recalled by this writer (and chapter chairman) during the last meeting of the year. These included pipe organ concerts by Ramona Gerhard Sutton, Bob Vaughn and Harry Jenkins; the National Convention's memorable San Diego Day with concerts by Dennis James, Ashley Miller and Hector Olivera; the annual pot-luck meeting at Sandy Fleet's home (to the accompaniment of his mighty Wurlitzer D); and a Halloween costume party at member Jim Hansen's Southland Music Center, where Rodgers organs (both theatre and classic, with pipes) are installed. New officers for 1980 were then presented with their "pipes of office" by the outgoing chairman at the well-attended Christmas party, when 70 members traveled to the Rancho Santa Fe home of Jan White. Homemade goodies plus a Conn 642 and two Steinway grand pianos were thoroughly enjoyed by all. Chapter members look forward to an "organ crawl" promised by our new chairman, Coulter Cunningham, among the plans for 1980.

TIM KREIFELS

SIERRA

Our November meeting at Arden Pipes and Pizza was the premier concert appearance of Gary Konas, a Sierra Chapter member and a student of Bill Thomson. Commenting that this was indeed his "lucky day," Gary used that number for a very jazzy opener, followed by three lesser-known Rodgers and Hart tunes.

Gary has a college degree in enology (wine chemistry). If his wine is as good as his "Days of Wine and

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Roses," it must be delicious.

Gary had given everyone a printed program, which contained a list of nine blank spaces entitled "Comedians Medley." As he played each number the audience was asked to name the piece and the comedian whose theme music it was. How many would you have known: Groucho Marx — "Hooray for Captain Spaulding;" Danny Thomas — "Danny Boy;" Jimmy Durante — "Inka Dinka Doo;" Bob Hope — "Thanks For the Memories;" Jackie Gleason — "Melancholy Serenade;" Jack Benny — "Love in Bloom;" Milton Berle — "Near You;" Red Skelton — "Holiday for Strings;" and Burns and Allen — "Love Nest."

A medley from *They're Playing Our Song*, a current musical, was well-played, but, like much of today's music, it is easily forgettable.

Gary obviously researches each of his numbers and comes up with very interesting comments about them. "Voices of Spring" brought the comment that it was a failure when first composed. A brief history of "I've Got Rhythm," and its star Ethel Merman, preceded a hot and jazzy presentation of that number.

The closing number was "I've Got You Under My Skin," which Gary said was a George Wright arrangement. He played it beautifully.

Gary received a fine ovation and returned for a rousing "Stars and Stripes Forever." You'll be hearing from Gary Konas! He's got the talent, the personality and the know-how necessary to become a fine concert organist.

During the six weeks prior to Christmas, a local theatrical company took over the Golden Bear theatre for a musical presentation of *A Christmas Carol*. Our chapter was asked to present a half-hour overture, and intermission music, using

the Seaver Memorial Wurlitzer. Five of our members, Stu Boyer, Jim Brown, Gary Konas, Jim Maples and Randy Warwick played Christmas carols and music suitable to the occasion. An enormous setting of an old English street scene covered the entire stage and extended out over the orchestra pit. Our console sat in the spotlight to the right of the big set. A large, talented cast and beautiful costumes and lighting all combined to make the show a terrific success with sixteen sold out performances.

December ninth was a beautiful, warm sunny day and members arriving at the Golden Bear Theatre found the lobby festooned with Christmas decorations and tables loaded with holiday goodies and beverages, provided by board members and their wives. The "Christmas Carol" set formed an appropriate background for our annual Christmas party. Chairman Jim Hodges introduced the newly-elected Board members for 1980: Carroll Harris, Gary Konas and Harvey Whitney. Jim then presented two "gringos" who seated themselves at the Wurlitzer and a large Hammond on stage. Art Phelan and Chuck Shumate gave out with some very nice toe-tapping duets.

A couple of "Swingers" were next on the program as June Anderson and Jim Hodges gave us a nose-flute duet with Randy Warwick at the organ. A carol sing-along, with Joe Gustin at the organ and Carroll Harris projecting slides, closed the formal part of the program, which was followed by open console.

Harry and Bernice Kline and John and Cindy Carleton, did the planning as well as the heavy work for our Christmas party. Art Phelan provided the Hammond, and Carroll Harris the projection equipment. It

was a party in the true Christmas spirit.

KEYZANPEDALS

SOONER STATE

November found members of our chapter gathered at the home of Phil and Laura Judkins. The business session included more discussion of a home for our Robert Morton. Progress is being made, but there's still nothing definite as yet.

As chairman, your correspondent then announced that by unanimous vote of the board of directors, we had approved the selection of an Honorary Member for 1980: our former chairman, and present program chairman, Phil Judkins. Phil is one of our hardest-working members and a long-time theatre pipe organ enthusiast. We presented him with a plaque to honor his selection.

Entertainment was an informal open console at the 3/8 Wicks, by several of our playing members.

Our December Christmas party was held in the home of John and Pauline Price, an hour's drive from Tulsa, in Cleveland, Oklahoma. John has installed the 2/10 Hillgreen-Lane hybrid he bought from Bruce Wilson (who lives an hour's drive away in the *other* direction from Tulsa, in Claremore) in a room he built by enclosing the carport of his Lakeland home.

This instrument is one of the organs chapter members helped remove (from Claremore) and relocate (in Cleveland) earlier this year. When we unloaded the truck that night, we piled organ parts anywhere we could in the bare room; we had stacked the chests in the empty chamber at one end of the room. Now the room is tastefully arranged with couches and chairs, has a rug, even a wood stove — and the console is the center of attraction at one

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end. Moreover, John has done an excellent installation job — would you believe an *accessible* pipe chamber, and *clean* besides?

Entertainment was a delicious potluck dinner, followed by open console at not only the pipe organ, but a Hammond organ in their living room.

DOROTHY SMITH

SOUTHEAST TEXAS

Al Sacker, founder of the Southeast Texas Chapter, died on November 26th (see Closing Chord). As its best memorial to him, the chapter has resolved to continue the work he so enthusiastically led — the reconditioning of his beloved Robert Morton organ in the Jefferson Theatre and the promotion of theatre organ music.

Chapter officers elected for 1980 included Floyd Broussard, chairman; Bill Tetley, vice chairman; Ruth Lindholm, secretary; Dick Jones, treasurer; Arthur Howell, membership chairman; Ira Williamson, *Vox* editor; Elizabeth Howell, historian; Thelma Debes, house chairman; and directors-at-large George Hockmeyer and Ralph Lindholm.

SOUTH FLORIDA

After a long, hot summer without theatre organ entertainment, our chapter got rolling into fall with three dynamite programs.

In August, a large turnout of members and friends gathered at Andre Hall, in southwest Miami, to hear Rob Calcaterra. Rob, who works as a language teacher in Indianapolis, Indiana, revealed himself to be also a very accomplished organist. His well-received program included a sing-along and a comedy short on Andre Hall's silver screen.



Rob Calcaterra at Andre Hall, Miami.
(John R. Cahill Photo)

Before leaving Miami, Rob made an unscheduled appearance at Vizcaya, John Deering's beautiful estate on the bay. The mansion contains a 3/23 "Welte Philharmonic Pipe Organ," complete with roll player.

Following closely on Rob's heels, Lyn Lunde, of Richmond, Virginia, performed a mid-September concert, once again at Andre Hall. Lyn used some of the more unusual fea-



Lyn Lunde at the Andre Hall console.
(John R. Cahill Photo)

tures of the organ, such as the accordion, to great advantage, delighting his audience from his opening selection all the way through two encores. Lyn, too, visited another installation in the area, making a late night stop at Gusman Cultural Center, formerly the Olympia Theatre, in downtown Miami. This 1926 atmospheric palace houses a lush-sounding 3/15 Wurlitzer. The hall was completely restored in 1972 at the behest of philanthropist Maurice Gusman — hence the name change. Gusman later donated the hall to the city.

The October show, on Halloween night, featured the talented and popular Walter Strony at the Gusman Center Wurlitzer. The Halloween show is cosponsored by the chapter and *The Miami Herald*, which provides production assistance as well as free advertising in the form of giant ads appearing daily for over a month. Walter made his Florida debut that night, playing a variety of concert selections and accompanying a silent-era comedy-thriller. His program was well-received and brought out many first-time theatre organ program attendees.

The chapter closed out a very successful year with Dennis James playing the mostly-Wurlitzer in the beautiful Coral Gables Estates home of member Cal Juriet. This annual Christmas season party is a special treat for members only.

M. KINURA

TOLEDO AREA

Our Marr & Colton console has taken on a new look, thanks to the hard work and long hours of three TATOS members. Charles Parker, Karl Koella and George Merickel stripped the finish, made repairs where needed and spray-painted the

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console. We had money donated for new keys and another member paid for an all-new pedalboard. The bench was repaired and it looks like new.

We had two more concerts to finish a successful and rewarding year. November 3rd brought Bill Pedrick to our city, sponsored by Great Lakes Organs and Pianos. Bill's unique styling at the Baldwin organ appealed to all. On December 8th, Howards Pianos and Organs brought us the ever-popular Don Baker. This was a wonderful experience to hear a pipe organ master at work. Excellent!

Enthusiasm is running high, with a beautiful console and a new administration. Our new leader is Arthur Howard, an organ technician with a degree in music. Larry Biggs is our new V.P., and is well-known in the area for his work with model trains. Thomas Steiner remains as treasurer and your correspondent remains as secretary. Dave Ring remains as restoration chairman.

January was "Complete the Restoration Month." Our restoration people have put in two weeks of 10-hour days. We are most anxious to complete our restoration by Easter, hoping 1980 will be our year.

ANN MOXLEY

VALLEY OF THE SUN

Our chapter held its annual business meeting and elections at the Phoenix Organ Stop restaurant on Sunday, November 11th. Officers elected for 1980 include: Charles Creighton, chairman; Delores Sheak, vice chairman; Kay Jones, secretary; Jerry Howard, treasurer; Julie Baker, statutory agent; and Bill Carr, program chairman. Bob Wright and Warren Bechhoefer were chosen members-at-large to the board.

Bob Read, well-known in Phoenix for many years for his keyboard performances at the Beefeaters and Top Hat restaurants, was heard in concert at the restored Wurlitzer at Phoenix College on November 17th. Much of his program was of a nostalgic nature, although he did play several contemporary numbers.

The chapter Christmas party was at Jed Nolan's Music Hall in Scottsdale on Sunday, December 2nd. VOTS member David Lindsay is organist and musical director there. While dining, we were entertained by Dave and his troupe of singing waiters, waitresses and busboys. Whenever possible, Dave involved chapter members in the Music Hall merriment. Even fellow organist Ron Rhode couldn't escape being crooned to by a very persistent waitress! It



Bob Read plays for the Valley of the Sun Chapter at the restored 2/9 Wurlitzer at Phoenix College.



Walt Strony played the Christmas concert at the Phoenix Organ Stop.



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Wolverine officers for 1980: (L to R) Lawrie Mallett, treasurer; Don Jenks, vice chairman; Tom Remington, secretary; and Ed Corey, chairman. (Max Brown Photo)



Burt Castle at the 3/28 Moller in the Scottish Rite Consistory in Bay City, Michigan. (Ed Corey Photo)

was a really delightful evening.

The following Sunday, several chapter members attended Walt Strony's Christmas concert at Organ Stop. It wasn't a chapter-sponsored activity, but Bill Brown always recognizes our group and tells others about the purpose and projects of ATOS. Walt gave an excellent performance. The Laurel and Hardy silent film *Big Business* was fun, and Strony's rendition of music from *Porgy and Bess* was outstanding.

Now that we have the Phoenix College Wurlitzer playing, we look forward to a fuller concert schedule in 1980. Funds raised by these concerts will help us to continue restoration of the college organ and get us started on our Marr & Colton project.

MADELINE LIVOLSI

WOLVERINE

On Sunday, November 4th, we spent a very entertaining afternoon as member Burt Castle hosted our meeting at the Scottish Rite Consistory in Bay City with its excellent 3/28 Moller concert organ.

Burt's varied program included the song "Dream Of The Past" written by a long-time Wolverine member, Fred Bayne. The program included songs from comics such as, "When The Movies Started To Talk" to the classics such as, "Romanza," by Purvis. Burt closed his program with, "I'd Love To Spend One Hour With You" which is his theme for the weekly radio broadcast from the Temple Theatre in Saginaw.

On Sunday, December 9th, about

80 Wolverines and guests gathered at Glenn Rank and David Voydanoff's "Wurlitzer House" for our ninth annual potluck dinner and business meeting.

The owners of Wurlitzer House each have their own Wurlitzer. David has the 3/6 Wurlitzer from the Lancaster Theatre in River Rouge, Michigan, and the instrument is installed and playing. Glenn has the 3/10 Wurlitzer from the Cinderella Theatre in Detroit which is in the process of restoration.

Following a fantastic feast, a brief business meeting was held and the officers for 1980 were elected. They are Edward Corey, chairman; Don Jenks, vice chairman; Lawrie Mallett, treasurer and Tom Remington, secretary.

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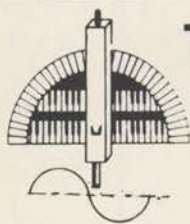
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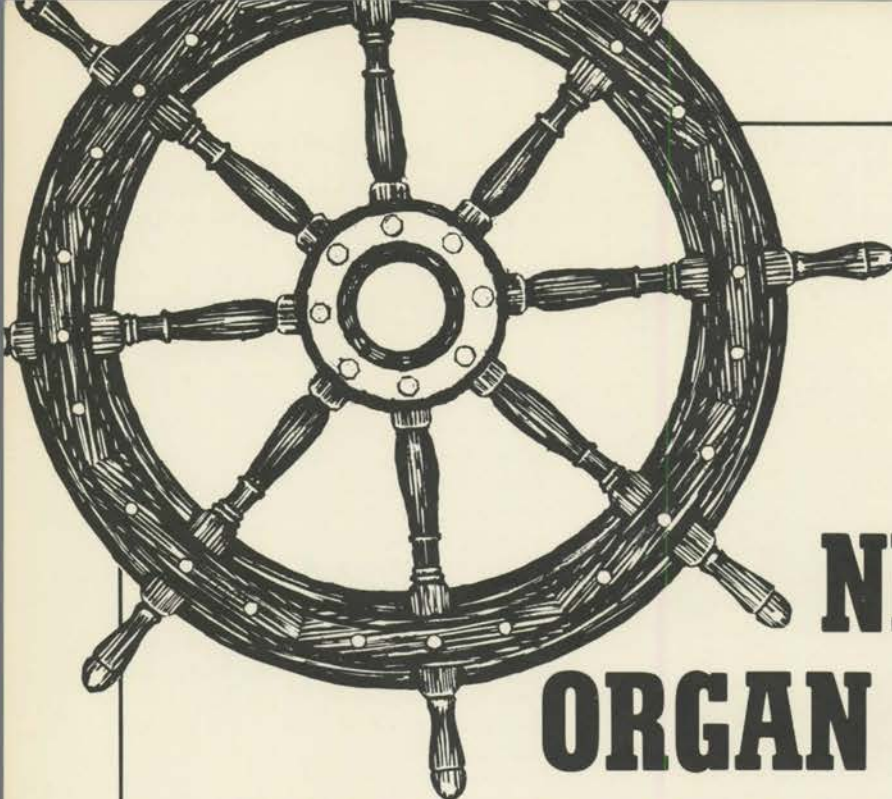
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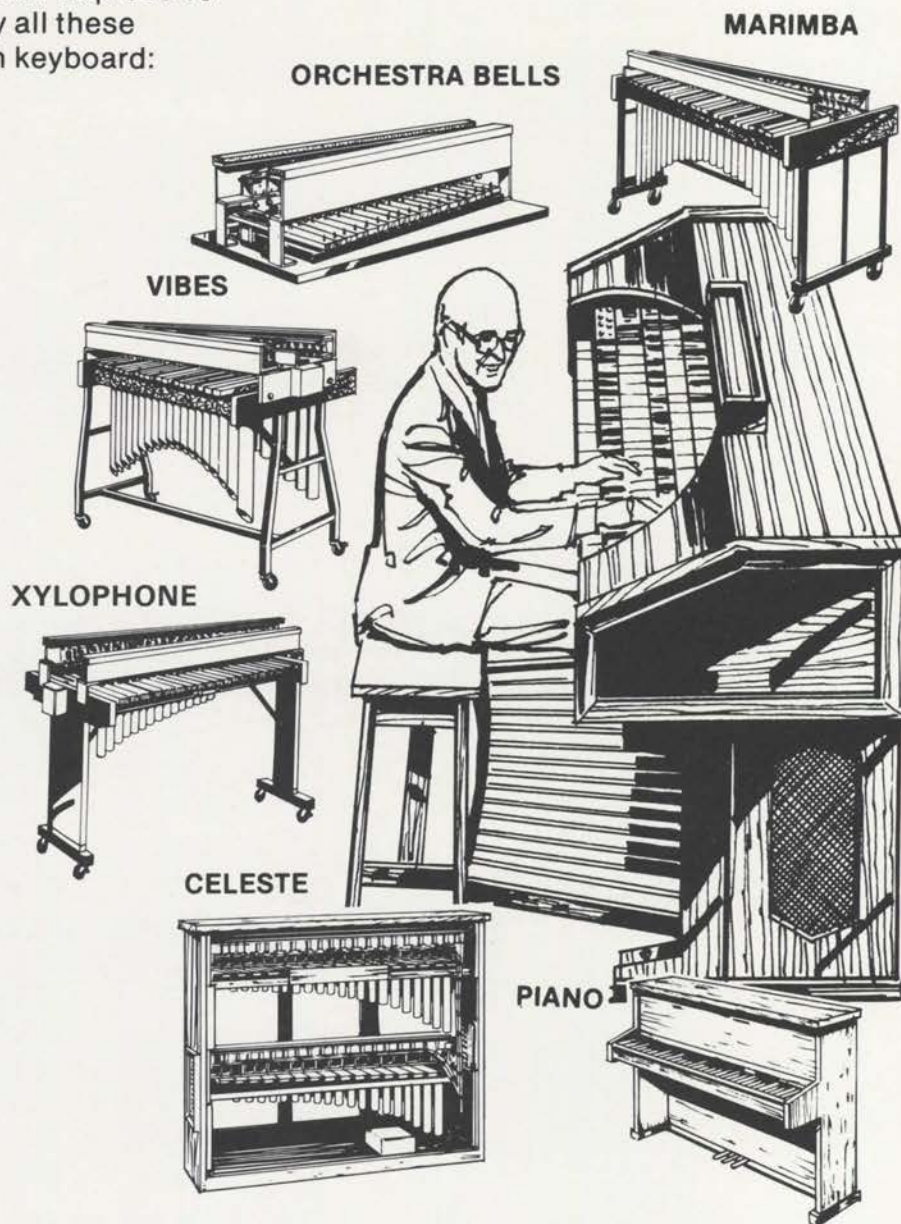
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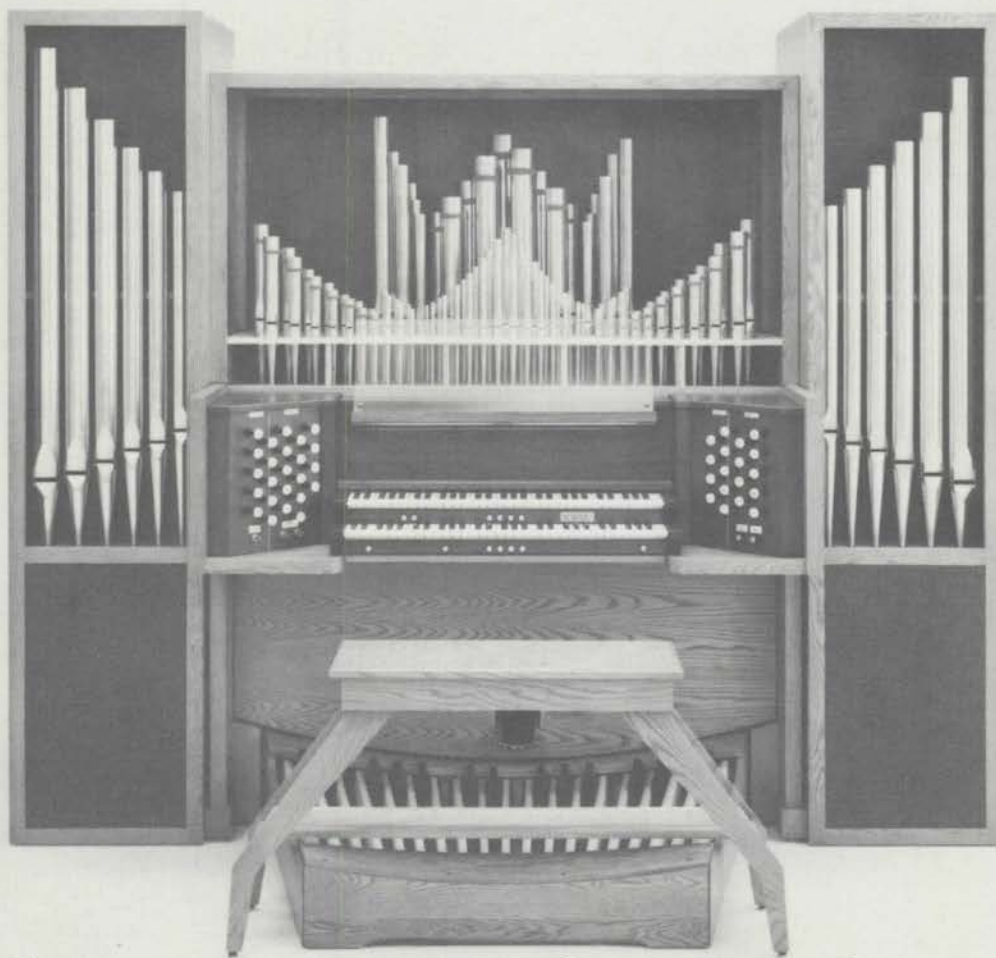
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