

# THEATRE ORGAN

April/May 1980



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## Cover Photo

The "Dowager Empress," formerly in the Paramount Theatre in New York City. Very likely the most talked about, most compared, and often referred to as a tonal criteria for other theatre organs, this Wurlitzer now performs regularly in the Century II complex in Wichita, Kansas, with Billy Nalle as resident organist.

The console is in the "up" position as it would be seen by a patron in the first row of a theatre, as originally decorated, and bathed in proper lighting for optimum dramatic effect.

The picture was furnished THEATRE ORGAN Magazine by member Walter J. Brunke, to whom we extend our sincere thanks.

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- Richard Simonton  
Feb. 1955 – Oct. 1958
- Judd Walton  
Oct. 1958 – July 1961
- Tiny James  
July 1961 – July 1964
- Carl Norvell  
July 1964 – July 1966
- Dick 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

## President's Message

*This is the twenty-fifth anniversary of ATOS, a time for reflection and a time to project future goals.*

*In the beginning, our membership numbered less than two hundred. There were many pipe organs still in theatres, mostly unplayable, and seemingly very little interest in preserving either the instrument or the art form associated with it.*

*ATOS was formed with the expressed ideal of preserving that bit of nostalgia known as "theatre organ," a formidable challenge.*

*The success of our efforts is undeniable. We now number six-thousand members, and, although a great number of organ-equipped theatres*

*have since been demolished, or converted to other uses, almost all of the pipe organs have been saved. These instruments have been rebuilt and reinstalled in new locations. Many of them are now available to the listening public through the pizza parlor phenomena, which seems to have replaced the movie theatre as a source of family entertainment.*

*Twenty-five years ago no professional organist could have booked a successful theatre organ concert tour, but today, artist Dennis James, for example, (according to his ad on page 29 of the Feb/Mar 1980 issue of THEATRE ORGAN) lists thirty-one concerts between August of 1979 through April of 1980. The same issue contains Pro-Cards for seventeen artists available for concerts. There are probably three times that number of capable performers who do not advertise, wishing only to do local events because of travel inconveniences or other similar factors. Most of this has come about in the last twenty-five years because of ATOS.*

*Had it not been for the imaginative guidance of the many people who have served ATOS, largely at their own expense, and for the volunteer staff that has kept it all together, we would not be the force we are today.*

*The future will no doubt bring changes which will further our ideals and be of benefit to our members and chapters. The 1979 Membership Meeting in Los Angeles asked for innovations and improvements which are now being studied and considered. Action has been taken to set up the machinery for these alterations.*

*The National Board has always approached normal progress with the growth of membership in a conservative fashion, gradual change being considered better than radical departures from the current systems in use.*

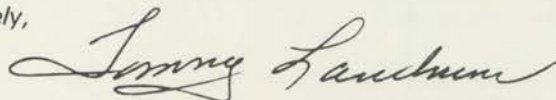
*We will be embarking on a new method of balloting and, with our by-laws being studied, the most imperative recommendations of the membership are being readied for consideration.*

*Your selection of people to serve on the ATOS National Board is now more important than ever.*

*Every member must remember that we didn't reach our present level of prestige without thoughtful, innovative leadership. We must continue to build on our past to grow solidly into the future.*

*Think carefully about your choice for National Board and VOTE!!!*

Sincerely,



Tommy Landrum, President, ATOS



# John Hammond

## MASTER ORGANIST

by Lloyd E. Klos

*Awhile back, we learned that the widow of former theatre organist, John Hammond, is living in Bogalusa, Louisiana. With the assistance of ATOS member Howard Jackson, we were put in contact with Mrs. Hammond, who offered to supply background information on the life of this Hall of Fame organist.*

*This, then, is the story of John F. Hammond, master organist.*

Born in Hempstead, Long Island, in 1894, his paternal grandmother was a fine concert pianist, and gave him his first piano lesson when he was six. Learning very fast, and showing remarkable aptitude, he then studied under an uncle, William G. Hammond, a choir director and organist in a large Brooklyn church.

John's parents vehemently opposed their son becoming a musician. His engineer father, and his mother, an operator of a business school, thought music inferior to their choice of vocation for him — doctor. He did attend medical school, but quit in this junior year, having studied organ on the side. One of his standing jokes was, "It's a good thing I dropped out of med school; I would only have made the undertakers wealthy."

So, music won out; it was his prime interest throughout his life. He studied organ under Frank

Wright, at that time, warden of the AGO and one of the guild examiners. Later, under the same instructor, John completed a thorough course in musical theory.

Though gaining credit through ability as organist and choirmaster in three Brooklyn churches, he soon became aware that the theatre offered a broader and more lucrative field. There being no school for motion picture organists in the early days of the profession, the only road to success lay through actual experience of the most disheartening kind. The way to advance was to hold a position long enough to learn all there was to be learned, and then move on to another theatre.

John Hammond was first employed as organist at New York's Vitagraph Theatre. With great anticipation, he looked forward to his first evening performance. He very carefully chose an opening number





John Hammond poses for a 1924 publicity photo at the console of the Piccadilly Theatre's 4/28 Marr & Colton in New York. *(Harold Jolles collection)*

which would be impressive, since he assumed there'd be a full house. Everything was ready and at the appointed moment, he played the opening chords with great gusto. But when he observed the size of the audience, "my pride fell like a punctured balloon. There were but three persons in the theatre!"

He then served successively at the National Theatre in Jersey City; Claremont, Strand and Broadway theatres in New York; and the Strand Theatre in Brooklyn where he was to remain for two-and-a-half years. During his tenure at the Strand, he was instrumental in organizing the New York Society of Theatre Organists and served as president for two terms.

In August, 1922, Arthur Alex-

ander, musical director of Rochester's new Eastman Theatre, announced the appointment of two organists for the theatre and for teaching organ in the Eastman School of Music. They were Dezso von D'Antalfy of New York's Capitol Theatre, and John Hammond.

The \$5 million Eastman Theatre, "Dedicated to the Enrichment of Community Life," possessed what was described in glowing press releases, "The world's largest theatre organ." It was a 4-manual, 155-stop Austin, and it was always regrettable that the pipes weren't situated in chambers on either side of the proscenium, rather than in their backstage location. As a result, they had to speak through the orchestra

backdrop and curtains. The organ was used primarily with the orchestra in motion picture accompaniment.

The adjacent Kilbourn Hall, used for student recitals and chamber music, had (still does) a 4-manual Aeolian-Skinner. In a large room on one of the upper floors of the theatre, was housed a 2/8 Wurlitzer, and this was employed for instruction and practice in the art of silent movie accompaniment, using a film library, a screen and projection equipment. Advanced students were given the opportunity to play the Austin in the theatre, thereby gaining practical experience. There were 11 other practice studios for classical organ study; nine with 2-manual organs and two with 3-manual instruments.

This was the scene which John Hammond entered late in 1922. From all reports, he was an excellent musician and a fine teacher. Rosa Rio, who studied under him at the Eastman, says: "He was an excellent teacher and inspired all who studied with him. He loved music dearly and was by far superior to Jesse Crawford as a musician, but never cared for fame or money."

In August, 1923, the 16th annual convention of the National Association of Organists was held in Rochester. Focal points of the sessions were the Eastman Theatre and the School of Music. Mr. Hammond played a leading role in this affair, demonstrating motion picture accompaniment and acting as a host of the event. (See April 1972 THEATRE ORGAN.)

In July, 1924, he accepted the post as organist at the new Piccadilly Theatre at Broadway and 52nd Street in New York. Installed was a \$60,000 4/28 Marr & Colton, the largest that firm ever built. The theatre opened in September.

Selection of Mr. Hammond was made after a nationwide survey of theatre organists. While he was reluctant to leave his position in Rochester, the offer was so financially attractive, he couldn't refuse it. His selection was considered a tribute to the high calibre of the Eastman faculty. The man who succeeded him at the Eastman, was Harold Osborn Smith, the same organist who took Mr. Hammond's place at the Brooklyn Strand when

the latter went to Rochester.

At the Piccadilly, Mr. Hammond was featured in a recital every noon. For a time in 1925, his recitals were broadcast over WGBS, New York. In short, John Hammond was fast becoming one of New York's leading theatre organists. In the February 15, 1925 issue of *The Metronome*, appeared an article by him entitled "Making a Box Office Attraction of the Theatre Organist," and since we believe it as important in today's renaissance of the theatre organ as it was in 1925, we reprint it here:

*"The theatre-going public in New York City presents to the motion picture organist, problems which are not to be met with elsewhere. This condition is due to many circumstances. In the first place, the cosmopolitan aspect of the city is more pronounced than in any other section of the country. Then, there is a predominance of excellent orchestral music to be found on Broadway. The New York public has been educated to consider the orchestra of primary importance, relegating the organ to a very subordinate position. Furthermore, the instruments have not been located with a view to exploitation from a showman's standpoint. Consoles are placed where it is difficult for the organist to be seen, and the organ chambers are put in positions from which tonal egress is limited, if not almost entirely obstructed. Finally, we have the battle for supremacy between the straight organ and the unit orchestra, a question which the organists have tried to decide for years, but which the public will eventually decide without any fuss whatsoever.*

*"It will be readily seen from the foregoing statements that he who would put himself in a place of prominence by performing on a theatre organ in the neighborhood of the white lights has what might be termed a "helluva chance" (which is colloquial for a "tough time"). How is it possible to develop a real interest in the organ on Broadway? The writer will probably be accused of egotism on account of frequent references in this article to his experiences. He occupies the singular position of being the sole featured organist on Broadway at the present time. By featured organist is meant one whose solos are*

*not placed in the exit-march category. Consequently, it is necessary to refer frequently to the work and observations of the writer.*

*"It is almost an axiom in this day of soap advertisements and publicity men to say that the curiosity and interest of the public must be aroused by special efforts if sales are to be made. An appeal must be made to all the senses which the human organism possesses. One would think that music depended entirely upon the ear for its reception, and such is indeed the case, but what about the interpreter? Who receives the salary — the music, the organ or the organist? The answer is quite obvious. We have, therefore, not to sell music; our product is the organist, and his music and instrument are but two of the points in our ballyhoo.*

*"An organist has no auricular appeal per se. He can be seen, however, and it is largely through vision that his personality registers. One of the first requisites, then, is the matter of visibility. Unless the audience can see the organist readily from all parts of the auditorium, there is little chance that his personality will create an impression. Let us suppose that the organist is in a suitable location for vision, what next? The attention of the audience must be concentrated upon him. This can be done by lighting and motion, or to use the*

*photo-dramatic term, 'action.'*

*"Here, the console elevator comes into play — the rising console is a certain attention-arrester. The lighting is of utmost importance; the spotlight must not be too glaring and must also reveal the console in order that the actual manipulation may be under observation. It is of equal importance that the surrounding house lighting be of such a quality and character as not to distract attention from the performer. Next in the order of importance is the visible performance. In this, we must be guided by good taste between the Scilla of ludicrous acrobatics and the Charybdis of uninteresting rigidity. The organist must become an actor even as the orchestra conductor, and every move be calculated to produce a reaction upon his audience. Likewise, he must remember that a naturally pleasant facial expression and an easy manner when facing the audience for applause are valuable assets in the creation of a public demand. All of the above remarks apply to the rendition of solo numbers in a cinema theatre; this branch of the work being obviously the only spot on the program where personal appearance is possible. It is worthy of note, dear reader, that I have as yet mentioned neither the organ nor the music to be rendered.*

*"From the audience standpoint,*

A publicity picture of John Hammond. The organ is not identified, but judging from the console light, it is a Kimball, and could be the one in Brooklyn's Mark Strand Theatre where he played in 1926. (Hammond collection)



given an organ of reasonably good tone (preferably one possessing interesting solo stops), the console is the most important part of the instrument. Here we are again confronted with the specter of visibility. A console with stop keys located on side panels or one with the stops arranged in straight, parallel rows above the top manual, is poorly laid out for display purposes. In the case of the former, the angle of vision is bad, while the body of the organist almost entirely obscures the stops of the latter. The practice of placing the console on an elevator is a good one from two standpoints. In the first place, the motion of the rising console, as previously explained, is an advantage, while the elevated position enables the entire console to be on display, as well as the foot work of the performer. The crescentic arrangement of the stop keys seems to be the best type for the purpose of display as is evidenced by the fact that the most prominent of theatre organ designers are practically unanimous in its adoption.

"A word now as to the location of the organ chambers. Broadway has been singularly unfortunate in having either back-stage installations where any scenery immediately wrecks the tone, or a relation between organ and console which renders it virtually impossible for the organist to judge the performance which he is attempting. To obtain anything like satisfactory results, it is imperative that the organ chambers open directly into the auditorium proper, and that the console be placed in the auditorium proper, where the organist can hear himself as others hear him."

As was the case with prominent theatre organists in those days, their pictures appeared on covers of sheet music which the organists used on their programs. John Hammond was no exception. Among the song sheets having his picture were those of "Whispering Eyes," "Down Moonlight Lane" and "Back Where the Daffodils Grow," all in 1924; "Little Love Notes" in 1925 and "For Heaven's Sake" in 1926, the last being inspired by the Harold Lloyd picture of the same name. The notation appears, "Introduced by John Hammond, organist, now at the Piccadilly Theatre, New York."

In late 1926, Hammond had a stint at the Mark Strand Theatre in Brooklyn and Dr. Edward J. Bebko (Eddie Baker), remembers being introduced to him by mutual friend Raul de Toledo Galvao (Paul Brass). Hammond was first organist at the Strand, and Galvao was his assistant. Galvao introduced him as the "organists' organist." Hammond spoke in glowing terms of the Strand's 3/22 Kimball: "It has the best qualities of a concert organ and the beauty of a theatre organ."

In early 1927, the multi-million dollar 3,400-seat Saenger Theatre opened in New Orleans. This was a John Ebersohn-designed house, the atmospheric variety, where on the ceiling, friendly stars twinkled and wisps of clouds floated by. Mrs. Hammond provided a letter which her husband had written to a friend in 1970, and describes some of his experiences at the Saenger. It is so amusingly written that we reproduced excerpts of it here:

"The Saenger Theatre opened in 1927. That's 43 years ago. Henry Ford's Model A had just hit the market and some crazy guy was preparing to launch a contraption designed to make the movies talk. Of course, such a ridiculous invention was impossible; Tom Edison had tried it years earlier, and if he couldn't do it, no one could. But, someone did!

"But, to return to the opening of

the Saenger. In a day when Paramount Pictures operated on the principle of lush and extravagant theatres to offset mediocre (or worse) entertainment, the Saenger was the last word. The architecture was authentic Barnum and Bailey, a Hollywood (synonymous with Heaven in them days) version of an open-air garden with stars in the sky, complete even to the clouds moving majestically across the vaulted plaster heavens.

"My particular domain was, of course, the organ. In one particular, the Saenger was a maverick; originally, it was to be the prize jewel in the Saenger Circuit crown. Sometime during its construction, it became part of the Paramount harem, but in one particular, the union was not legitimate. Any true inmate of the Paramount Seraglio was automatically required to boast (?) of a large Wurlitzer organ. The Saenger, as become a true Southern Belle (ergo, a genuine rebel), was equipped with a very fine Robert Morton organ.

"No theatre organist in 1927 could know that we were even then singing our swan song and that we were about to become a vanishing race. Yet, in two short years, Al Jolson in The Jazz Singer sounded the death-knell of the theatre organist. In that brief duration, however, my beloved Robert Morton was able to furnish some excellent background music for the old silents, prostitute itself by

John Hammond at the Austin in the Strand Theatre in Brooklyn about 1921. He played in this theatre about 2½ years. (Hammond collection)





leading 'audience sings,' and render a definite service to the cause of good music by presenting Sunday organ programs, contemptuously endured by the management, but remembered to this day by that generation of New Orleans citizens who came to the theatre early on Sundays so as not to miss the organ concert.

"The Saenger had been in operation but a few months when disaster struck. A torrential downpour one night flooded the city. The show at the theatre had been over but a short time, and I was in my dressing room under the stage when suddenly the water, which had, unknown to us, piled up against the windows at sidewalk level, suddenly burst through and proceeded to flood the orchestra and console pit. The console elevator had been lowered for the night and was threatened by the sudden rush of the water.

"I raced through the rapidly rising flood and reached for the elevator button. Wonder of wonders! It still operated and just long enough for the console to rise all the way. Then, the water shorted the wiring and all power was cut off. The console and cable were not damaged, but the first 30 rows of seats in the auditorium were completely wrecked. It took a couple months for the musty odor to dissipate and for new seats and carpet to be installed. In the meantime, I was forced to play in one of the smaller houses on whatever was there.

"I also recall the time when we installed a Howard Organ Seat. As you know, it was divided with a portion for each leg, each part moving with its respective leg. It also had a comfortable back rest which was a swell idea. But unfortunately, my assistant, a long, tall and rather thin girl sat on the seat. The halves parted company and deposited her in a heap on the pedalboard, resulting in a tumult of protest from the pedal division. And I do mean tumult!

"I also recall the time that I was playing a transcription of the 'Preislied' from Die Meistersinger at one of my Sunday programs. Suddenly, a very audible titter from my audience reached my ears. When anything like that happens, one is immediately concerned about personal matters. Has some part of his clothing become torn or disarrang-



Mr. Hammond was a licensed pilot in the days when one flew "by the seat of his pants." He is shown (center), about 1927, ready to take off — once the plane gets out of the hangar! (Hammond collection)

ed? I could feel the color rising and the perspiration starting as I tried to check the situation without stopping 'Preislied.' Suddenly, I looked at the stage, and there at the exact center, a completely indifferent black cat sat and contentedly licked its paws. To add insult to injury, the darned animal cast a bored look in my direction, yawned cavernously and slowly stalked off (exit, stage right, as Snagglepuss would say). It was too much! I stopped the music and joined the audience in a good laugh!

"Of all the theatres which I played during my years as a movie organist, the Saenger is the only one of which I have not a single photo of any aspect of it. I had a scrapbook of press notices, but a diligent search has not brought it to light. My wife and I have ransacked the joint in vain."

It should be mentioned here that Mr. Hammond was a licensed airplane pilot as far back as 1927. He was also interested in automobiles, having owned at various times a one-cylinder Cadillac, Haynes-Asperson, Stutz Bearcat, Willys Overland, Studebaker, Flint, Model T Ford, several Chryslers and a Dodge. He never had an accident, but once was stopped for driving ten in Brooklyn's Prospect Park. "I was just a kid, had stolen my dad's car to take a ride, and didn't know that the speed limit in Prospect Park was eight miles an hour!"

The Saenger in New Orleans was the "flagship" of the Saenger chain

of 89 theatres in six states. It had an orchestra platform and the orchestra was conducted by Castro Carazo. Top stage shows were booked and great conductors were billed for weeks at a time, including Ben Black, Art Landry, Ben Bernie, Ted Lewis, Lou Forbes and others.

Mr. Hammond's assistant organist at the Saenger was Ray McNamara, a local musician and "tops in both organ and piano," according to Rosa Rio, who also played the Saenger. She played duets with John, before and after the slave console was installed. Sometimes, she played piano on stage while Hammond played the organ. Under the pseudonym of John Hassel, Hammond made a few records for Columbia, Diva, Harmony and Velvet Tone. Anybody remember these labels? According to the Doner Record List, Hammond used a Wurlitzer in New Orleans, and the recordings were made in 1927-28.

John Hammond served as Saenger organist for three years. Sound had come to the fore in movies, and vaudeville was on the way out. Use of the organ had become minimal, so he pursued other interests. He bought an accordion and began to play in night clubs to make a living, the depression having set in, but he did not particularly care for this facet of show business. However, he had to eat. He had no car at this time, so had to walk a considerable distance to work. One day, two men in a car offered him a lift, and upon



Following his theatre organ days, John Hammond played in churches and on radio. Here he accompanies singer Janis George at the piano over a Detroit station. (Detroit News Photo)

being told John's occupation, the driver pulled the car off the road and stopped. It developed that the two were traveling Evangelists.

One said, "Brother, the Lord has given you too much talent for you to use like this. We're going to pray for you right now, and then take you to your destination. But, don't play another night in the clubs. The Lord is going to give you some decent work soon." John was offered money to tide him over until the favorable job arrived.

He never saw the men again, but took their advice. Three days later, he met a friend who offered him a small part in the play *The Farmer's Daughter*, starring Henry Fonda. John often said that this whole affair was a turning point of his life.

Believed to be the last photo of John Hammond, it was taken in August 1972 when he played the organ in the Perkins Chapel on the S.M.U. campus in Dallas, Texas. (Hammond collection)



In this play, a scene required Fonda to hit John. In the process, Fonda slipped and really hung one on his adversary!

Another scene called for John to play the accordion, but the Musicians' Union insisted on union scale which the director couldn't pay. It was decided that John would play the harmonica, which wasn't considered a musical instrument, so he spent an evening learning to play it for the rehearsal next day.

Hammond then became a church organist in New York. When the Hammond electronic came to the fore in 1935, he became the New York sales manager. Though he maintained that he was a distant cousin of Laurens Hammond, the organ's inventor, John used an alias when working for that company so that the customers wouldn't comment on the similarity of names.

Former Roxy Theatre and Radio City Music Hall organist, Dr. C. A. J. Parmentier remembers John Hammond. "I used to see him occasionally in the early twenties when we had get-togethers for the New York Society of Theatre Organists. When he became the head of the Hammond offices in the greater New York area around 1936, it was he who engaged me as a salesman. He was always on my side in our discussions with the powers-that-be concerning improvements, policies, and promotion of the Hammond. Also, John prevailed on the Chicago headquarters that I play a series of Hammond organ commercial programs over WQXR in New York.

"I remember quite well that whenever prospects or buyers would come into the Hammond studios, they would invariably say, 'This is a remarkable instrument, but suppose you have to fill a big church, hall or auditorium?' Our stock answer was, 'Why, we could fill Madison Square Garden (organ volume-wise).' This eventually annoyed me.

"I am sorry I don't remember any anecdotes, but I can tell you John Hammond was a wonderful guy, a truly great personality with plenty of kindness thrown in."

After his years in New York, he spent time as a church organist in Chicago and Detroit. *Detroit News* clips, dated November 16, 1940, contained praise of his music played on the carillon on Belle Isle.

In 1944, he moved permanently to Bogalusa, La., where he served as organist, choirmaster and minister of music of the E.S.M. United Methodist Church until his death. In addition to his church work, he also taught instrumental music and voice.

Still interested in the legitimate theatre, he encouraged the Mill Town Players which were an outgrowth of a group which met at Hammond's home to read plays. A full-scale little-theatre group was the result, and he directed its first effort, *You Can't Take It With You*. He acted in and directed a series of plays for 16 years.

Active in the Masonic order, John Hammond was a Shriner and a member of the Order of Amaranth. He died in Bogalusa in October, 1972.

Mrs. Hammond says: "As a musician, he was a master of improvisation. He felt that when one sits on an organ bench for six hours on end, you have to do **something**, and he could do anything with a pipe organ! His memory was fantastic. No matter what type music one asked him to play, he could do it from memory: A Bach prelude, an aria from a Wagnerian opera, show tunes, pop tunes. He often said he could play from memory a thousand selections, but could forget a loaf of bread at the store.

"He was a marvelous man to know, as well as being a great musician. Young in heart, and remaining very active until he died, he had a great sense of humor and always looked on the bright side of things."

It is regrettable that the writer didn't learn of John Hammond's address until too late to correspond with him. However, we thank Mrs. Hammond for her cooperation, for without it, this story would have been impossible.

Fittingly, we quote Mrs. Hammond's remarks for the end of our story. "He was a man whose music touched deeply all who heard it. It was as though the music came from Heaven, and he was the instrument through which it was sent." □

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Prospected  
by Lloyd E. Klos



This time, we travel all over the lode, picking up nuggets from the old era. References were *Diapason (D)*, *Motion Picture World (MPW)*, *Local Press (LP)* and *Around the Town (ATT)*.

*October 1923 (D)* The Midmer-Losh organization is rebuilding and enlarging the organ in the New York Hippodrome, built about 10 years ago for the great spectacles there. This was a 2-manual organ of limited range but of great power, including high-pressure, large-scale stops. It is being converted into a three-manual instrument and removed from its location under the audience to spaces in the proscenium buttresses. There is included a 50% increase of tonal material.

The Hippodrome is being extensively rebuilt with greatly increased seating capacity, making it the largest theatre in the world, and the new policy will include presentation of motion pictures. FREDERICK KINSLEY is organist and the reconstruction of the organ is under his direction.

In addition to a supplementary plant recently purchased, Midmer-Losh has completed substantial enlargements.

*March 1924 (MPW)* Residents of the Beacon Hill district of Seattle turned out in full force for the opening of the Grey Goose Theatre on January 29. The house seats 500, and has two side aisles which are carpeted with cork, leading to the organ pit. A No. 25 Fotoplayer organ is in use.

*Sept. 26, 1925 (MPW)* ROBERT J. BERENTSEN, organist at Rochester's Eastman Theatre, this week rendered the selection "Tell Me More" by George Gershwin. Last week, he arranged a program entitled *Echoes From the Metropolitan Opera House*.

*May 1926 (LP)* LOUIS IUPPA and AARON MERCHY signed a contract with Wurlitzer to buy a Style E pipe organ for their new Madison Theatre in Rochester, N.Y. Representing Wurlitzer were Charles S. Stewart and Millard M. Crane.

*Oct. 23, 1926 (MPW)* The Lyric Theatre in Booneville, Mo., a Universal-leased house, is undergoing improvements which will cost \$50,000. The entire floor elevation is being changed and steel girders put in. New seats, a new organ and new carpets also will be included.

*Dec. 1928 (ATT)* LEO TERRY, celebrated organist, who has gained national acclaim through the value of his work, is now playing a return engagement at the Piccadilly Theatre in Chicago. Terry presided at the mammoth 300-stop Kilgen organ upon the opening of this marvelous cinema palace and was chosen because of his ability, showmanship and personality.

He returned to the Piccadilly to the great delight of this theatre's patrons after splendid success in other theatres. Terry formerly filled brilliant engagements at the Capitol and Stratford theatres and with the Great States Theatres

Inc. houses in Chicago.

*Dec. 1928 (ATT)* One of the most liked feature organists, RICHARD "DICK" BETTS, is in his first year at the Century Theatre in Buffalo, N.Y., after opening numerous houses in the Schine organization. He is a prime favorite of the patrons of the Century. Good luck, Richie!

*Dec. 1928 (ATT)* Anyone who has been successfully featured at Schenectady's Proctor's Theatre for four years, broadcast over the General Electric station WGY there, started an organ club, and then secured an engagement at Schine's Avon Theatre in Utica, N.Y., has created a triumph. One can be safe in saying that STEPHEN C. BOISCLAIR is a sure thing in the solo organist field. He is a national (sic) favorite and his playing is a stimulant to the music lover.

*Dec. 1928 (ATT)* There is an inspiration about DON WILLIAMS, solo organist and assistant director of the orchestra at the Fox Japanese Gardens in New York where he has been for five years. Mr. Williams has been the private organist for William Fox for two years, and has several compositions to his credit, including "Despondency," "Agitato" and "Eastern Twilight." He formerly played at the Palace Theatre in Wichita, Kansas.

*Dec. 1928 (ATT)* Ever since MORRIS L. SCHEFF opened the Sanders Theatre in Brooklyn, he has been the big favorite with the patrons. He is featured as solo organist and in the space of a short year, has created an enthusiastic following. Formerly at the Capitol in Brooklyn and at the Lasky houses in Florida, Mr. Scheff is a graduate of the Conservatory of Music in Moscow, and has composed several numbers which he introduces as organ solos.

*Dec. 1928 (ATT)* ERNEST HARES is solo organist at Loew's State Theatre in St. Louis. Mr. Hares, billed and featured as "the youngest organist" and "the Welsh Boy Organist," has created a large following in his first year there. Previously, he had been doing concert work throughout the country. He broadcasts over KMOX, and features spotlight solos and specialties at the theatre.

*GOLD DUST: 12/28* GRENVILLE TOMPSETT, Granada in South Bend, Ind.; ED SCHNEIDER, Atlantic City's Earle; HUGH J. DODGE, Piccadilly in Rochester, N.Y.; LEONARD MAC CLAIN, Philadelphia's Strand; JOSEPH K. GLASNER, Philadelphia's Metropolitan; ART VOSTEEN, Buffalo's Bailey; GEORGE WALD, Stanley in Utica, N.Y.; LES HOADLEY, Milwaukee's Wisconsin Theatre; WENDELL ENGLISH, Toledo's State; JOHN DE PALMA, Frankford and GEIBEL FALCONER, Germantown in Philadelphia; BILLY BARNES, New York's Loew's State; CARLOS MEIER, Chicago's Terminal; RUSS THAYER, "The Singing Organist," Detroit's Ferry Field Theatre; MILLARD SPOONER, Philadelphia's Orpheum; EMILE CATRICOLA, Lincoln in Troy, N.Y.; MAURICE COOK, Loew's State, Syracuse; STANLEY PINHERO, Proctor's Palace, Newark, N.J.; HAROLD JOLLES, Lerner in Elkhart, Ind.; RAY C. GRUIS, Milwaukee's Modjeska; ROLAND KERNS, Westmar in Norristown, Pa.; PAUL TOMPKINS, Baltimore's Stanley; F. DONALD MILLER, Detroit's Fisher; KARL BONAWITZ, Stanley Co. theatres, Philadelphia; HARRY G. SULLIVAN, Rochester (N.Y.) Theatre; ERNEST J. HUNT, Cleveland's Loew's State.

See you in June. So long, sourdoughs!

Jason & The Old Prospector □

January 26th marked a twin premiere. It was the initial pipe organ concert played by 16-year-old Chris Elliott, a young man with a bright future, unless we miss our guess. Chris first came to our attention when he competed in the Los Angeles Professional Organists' Club's 1979 scholarship competition. The writer was one of the judges in that contest. From the first we were impressed by the professionalism of the young man. He arrived early to acclimate himself to the conditions he would face. He tried out the plug-in organ all contestants would use, a make and model not familiar to him. Against formidable competition by other talented youngsters, Chris won second place.

But on January 26th he would play his first concert on a pipe organ before a small invited audience, and we were there.

The event was also a "coming out" party for an organ which had been "in the process" for several years. It's an assembled organ which was originally a mostly-straight Moller installed in 1926 in a California beach town club. Bob Trousdale, of Santa Ana, Calif., purchased it in 1972 and moved it to his home, where he built a 1200-square-foot studio building in his back yard to house it. The addition is 20 feet in width with a 13½-foot ceiling in the chamber area which is recessed into the ground to provide breathing room for the tall bass pipes.

The organ has changed considerably in its tonal aspects over the years. Nine basic ranks of the Moller remain but additions reflect Trousdale's desire for a more theatrical instrument. A look at the stoplist will indicate the origins of the added pipework, so far as can be determined. Note also the variety of wind pressures used. The overall sound is theatrical, but not akin to any one brand of organ in our experience. It's a one-chamber installation.

But tonality is only half the story; how the pipework is operated is a tale in itself. Bob's experience in the electronics field inspired him to discard the mechanical switches which are the heart of the unit organ. His profession acquainted him with solid-state circuitry, computer design and multiplexing practices. Why not replace the traditional mechanical switches, and all their

# DOUBLE DEBUT IN SANTA ANA

by Stu Green

Chris Elliott's brief concert illustrated both his musical accomplishments and the facilities of the Trousdale organ. At 16, Chris is going strong. (Stufoto)



reliability problems, with the best the space age could offer? The end result was a switching system employing integrated circuits and no moving parts, all installed in the console. And multiplexing (circuit time sharing) reduced the usual several hundred conductor umbilical connecting the console to the pipework to a mere eleven wire cable!

Bob Trousdale's first experience with a theatre organ was as a boy, when his parents took him to the 1939 World's Fair at Flushing Meadow, near New York City. While in New York the family attended Radio City Music Hall, and young Bob was deeply impressed by the RCMH organ. Soon afterward he determined he would one day own his own pipe organ.

Back home in Ithaca, New York, Bob rejected formal music studies; he would much rather play by ear. He still plays only in the key of C, but

has found an electrical way to achieve key changes in his current project.

His college major was in electricity and electronics engineering. After graduation he was employed in research work for the Stromberg-Carlson Company in Rochester where he developed electronic switching systems for telephone circuits.

Moving to California with his family in 1956, he was soon busy in the computer field. (He now holds upwards of seventy patents resulting from his work in electronics.) But always, the organ was on his mind. He bought an Allen electronic long before that company went "computer." In no time he had devised an attachment which permitted him to play his grand piano from the 2-deck Allen console. The next step was to pipes.

Bob has built some extra goodies into the pipe organ, which is now

controlled by the Style 260 Wurlitzer console, once part of the late Jim Gaines' "Echoing Antique Shop" organ. Originally, it had been in the Circle Theatre in Indianapolis, Indiana, where Dessa Byrd played it. To overcome his addiction to the key of C, Bob rigged a chromatic key changer operated by thumb pistons. He also devised a cassette-operated combination setter which permits instantaneous setting of combination pistons simply by playing a prepared cassette on a small recorder/playback into the circuit. And he perfected a device which permits tuning the organ and changing the pitches while the tuner is in the chamber, thus eliminating a second person at the console to hold down keys. So much for a most remarkable residence organ installation. Now back to Chris Elliott and the shakedown concert.

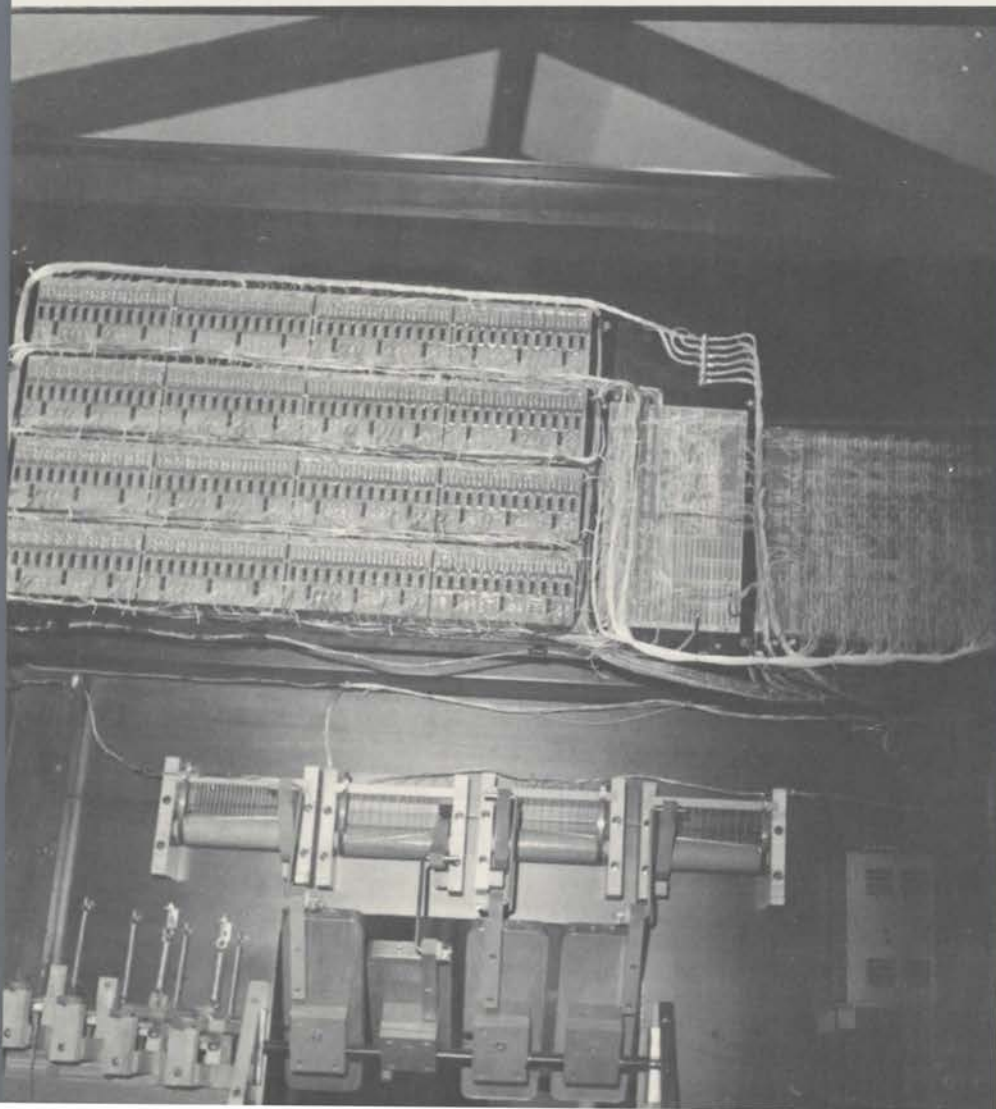
Chris had a headstart — both parents are musicians. After classical piano studies, until he was 12, the lad sought someone who could guide him to an introduction to the theatre organ. Records by Billy Nalle, Lyn Larsen and George Wright had established a beachhead on Chris' musical spectrum. His appetite was whetted when organist Dean McNichols invited him to have a go on the LA Haven of Rest Studio organ. Later, a session at the 4/73 Moller in LA's Shrine Auditorium cinched the matter. The sound of pipes had captured him. Chris was then 13.

He found two very competent teachers; Del Castillo for the fundamentals and Gaylord Carter for the cueing of silent films, a craft very close to Chris' heart. That brings us up to the evening of January 26th.

After a brief introduction by Bob Trousdale, Chris sat down at the immaculate console, which has been stripped of its gold paint job and fancy gegaws, and refinished in natural mahogany.

Chris opened with a dead giveaway — the Gaylord Carter version of "The Perfect Song," a styling we have sometimes referred to as Gaylord's "all quarter note arrangement" which the maestro uses as an opener for his famous "Flickerfingers" shows. Next came the "March" from *Robin Hood* (1922), also a Carter favorite. It could have been Gaylord playing. Chris had learned his lessons well.

What looks like a combination action setter board is actually the entire electronic switching system. This view, with the back panel of the console removed, shows the compact circuit board which replaces all mechanical switches and relays. Below can be seen the Crescendo pedal (left) and swell pedals which control three sets of swell shutters, all affecting the volume of one chamber. Bob is working on a similar switching system for the new George Wright studio organ. (Stufoto)





The Trousdale studio is separated from his home (left). It was built specifically to house the organ.

The silent movie was Buster Keaton's *One Week* wherein the deadpan comic builds a hilariously faulty house from plans doctored by the villain. Chris followed Gaylord's practice of marking each spot where a thump or thud might fit with a keyboard whap. Yet, he kept the fast-paced music going full tilt.

Next was another Carter favorite, "Westward Ho!" the march from *The Covered Wagon*. Then he went into tunes which projected his own interpretations to a greater degree; "Feelings," and the theme from *Love Story*.

To spell Chris, Bob Trousdale took over for a demonstration of his creation's wonders. His labor-saving devices were of special interest to the hobbyists in the group. For example, his one person tuning system has got

Bob Trousdale midst his 19 ranks of speaking pipes, which are all playing from a single chamber. He devised the intricate electronic switching system by which the organ operates. As a "one man organ company" he accepts assignments only in southern California. (Stufoto)



to be a timesaver. The electronic transposer would aid less able players who are tied to one or two keys.

Chris Elliott returned for an encore playing of "The Way We Were." As before, his registration and expression show skills beyond his 16 years.

Los Angeles ATOS members will undoubtedly have an opportunity to hear him in the near future. Los Angeles Chapter Chairman Ralph Beaudry was present and he obviously liked what he heard.

Thus, we witnessed the launching of a newly-assembled 3/19 theatre organ, and the career of an organist whose abilities include playing theatre music in a style reflecting the great days of the instrument. If Chris patterns his playing close to the style of Gaylord Carter, for the moment, it is only a step toward finding his own ultimate style. Other now bright playing careers have started with imitation of an established organist. How many of us are still making like Jesse Crawford and George Wright?



Organist John Scot was last to play at the console on the day the organ was auctioned at the Jim Gaines' Antique Shop. Note the gold leaf finish, a holdover from its original home, the Circle Theatre, Indianapolis. The finish now is plain but highly polished mahogany. (Stufoto)

While on the subject of learning, it was the skills taught Chris by Del Castillo which added lustre during his scholarship contest performance. Chris chooses able teachers. We wish him well. □

## TROUSDALE ORGAN STOP ANALYSIS

RANK	MAKE	COMPASS (ft.)	WIND PRESSURE (inches)
English Horn.....	Wurlitzer .....	8 .....	9
Trombone .....	Unknown .....	8 .....	9
Tuba Horn .....	Wurlitzer .....	8-4 .....	12
Diaphone .....	Wurlitzer .....	16 .....	13
Diapason.....	Moller.....	8-4 .....	5
Open Diapason .....	Wicks.....	8-4 .....	8
Tibia Clausa .....	Wurlitzer .....	16-2 .....	10
Tibia Minor.....	Morton .....	16-2 .....	5
*Orch. Oboe .....	Unknown .....	4 .....	6
*Kinura .....	Unknown .....	8 .....	6
Clarinet.....	Moller.....	8-4 .....	5
String .....	Moller.....	8-4 .....	5
Viol d' Orch.....	Marr & Colton .....	8-4 .....	8
Gamba .....	Wicks.....	8-4 .....	8
Salicional .....	Moller.....	16-8 .....	5
Vox Celeste .....	Moller.....	4 .....	5
Oboe Horn .....	Moller.....	8-4 .....	5
Concert Flute .....	Wicks.....	8-4 .....	8
Clarabella .....	Moller.....	8-2 .....	5
Flute Celeste .....	Unknown .....	8-4 .....	5
Gemshorn.....	Moller.....	8-4 .....	5
Vox Humana.....	Wurlitzer .....	8-4 .....	6
Marimba/Harp.....	Wurlitzer .....		
Chrysoglott .....	Wurlitzer .....		
Xylophone.....	Morton .....		
Orch. Bells/Glock.....	Morton .....		
Chimes .....	Moller .....		
Toy Counter.....	Wurlitzer .....		

\*In place but not yet operating. It is planned to add a Quintadena. Stopkeys for these ranks are on the horseshoe.

# The Melody Lingers On

by  
Ted Crampton



Jim Crampton's home is the former miller's house, on the left. On the second floor of the water mill is a concert room containing the Wurlitzer and Compton theatre organs. (John D. Sharp Photo)

The Wurlitzer organ, Opus 1840, now in Jim Crampton's water mill in Oxnead, in North Norfolk, England. (John D. Sharp Photo)



At the turn of the century, the hills around the town of Thomas, West Virginia, were covered with thick forests. This was soon to be changed by the "timber barons" who sent in gangs of timbermen to fell all the noble trees. Toiling alongside these timbermen were men from the small mining camps. Money flowed as if just invented.

In 1905, Hiram Cottrill arrived in Thomas from Pennsylvania and built what he grandly called Cottrill's Opera House. The building bears that name to this day. John C. Thompson, an employee of Cottrill's between 1910 and 1942, provided this author with the history of the building.

In its early years, the opera house played host to road shows doing one-night stands. Mr. Cottrill was the owner-operator of a saloon occupying the ground floor of the opera house. With the coming of prohibition, he sold everything, including the theatre, and bought a farm elsewhere in the state.

The new owners operated the theatre, and entertainment ran from one-night stands through a variety of plays, finally turning to movies. The movies, with piano accompaniment and live shows added at times, soon became the prime attraction. In time the theatre again changed hands, going to a Mr. Sutton who renamed it Sutton's Theatre.

The new manager always procured the best equipment, and his shows were a real treat. The original investment in a Photoplayer, a player piano with a small organ attachment, was later replaced by a much larger Photoplayer with two organ attachments complete with traps. Early in 1928, a 4-rank Wurlitzer organ, Opus 1840, Model B, was installed in the theatre. Alas, its stay was short for the following year the introduction of talking pictures

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Wurlitzer Opus 1840 was installed in Cottrill's Opera House (above), Thomas, West Virginia, in 1928, when it was known as Sutton's Theatre. Three years later the organ had been shipped to England and was playing in the Regal Theatre, Colchester. This advertisement (right) appeared in the *Essex County Standard* on February 21, 1931.

made musical accompaniment obsolete.

However, across the Atlantic, in England, the arrival of "talkies" coincided with an intense rivalry among theatres to provide more lavish entertainment programs, using the theatre organ to augment the orchestra, to accompany stage acts and to provide solo interludes. This resulted in the installation of over 500 unit organs in Great Britain.

After its removal from Sutton's Theatre, the little Wurlitzer was returned to the factory for the addition of a Tibia and Chrysoglott/Vibra- phone. Then it was once more crated up and transported across the ocean to England where it was installed in the Regal Theatre in Colchester, a military garrison town in the county of Essex. A theatre of some substance, the Regal offered daily programs that included a movie, a news feature, on-stage entertainment and selections by the Regal Orchestra. When the theatre was newly-opened in February, 1931, Max Bruce was the organist. Several months later, upon his departure to the Bijou Theatre in Johannesburg, South Africa, the bench was taken over by Tom Walker who remained at that post until 1963 when the organ was removed due to modernization of the theatre.

The organ was purchased by airline executive Jim Crampton, a lover of theatre organ since boyhood. He had purchased the water mill at Oxnead, in North Norfolk, and modernized the miller's house alongside where he now lives with his wife, Barbara. The four-story water mill was built a hundred years ago and its waterwheel is still there but no longer in use. With imagination and good taste, Jim has now converted the second floor into a roomy, comfortable concert room seating about 100. At one end stands the console of a British Compton theatre organ, presently being installed. At the other end is the lofty chamber containing the five ranks, tonal and nontonal percussions and effects of the Wurlitzer organ. The swell shutters are hidden by wall-to-wall curtaining which can be opened to reveal a movie screen.

The Wurlitzer console has been immaculately restored to its beautiful mahogany finish, and the stopkeys, manuals and pedalboard have all been renovated. That the organ is in frequent use is a tribute not only to the Wurlitzer craftsmen of yesteryear, but also to today's craftsmen who have brought back to mint condition something that would have decayed and faded away years ago.

To go back to the beginning of the story, what has become of Cottrill's

Opera House? Over the years, decay and neglect have taken their toll, but the opera house with its ornate Italianate interior still stands. Help for its restoration is at hand, for the present owner, Mrs. Betty Stewart, last year donated the theatre to the Alpine Festival Association of Tucker County, who, with assistance from the Arts and Humanities Division of the Department of Culture and History of the State of West Virginia, is planning to reopen the theatre after its restoration. This writer is sending recordings of the organ to them so that the voice of the Wurlitzer may once more be heard in the theatre where it first sang out over 50 years ago.

*Acknowledgements: Mrs. Marywyn M. Smith, Editor, The Parsons Advocate; Mr. John C. Thompson; Mr. Walter Smigal, of California; Clifford Manning, theatre organ historian; John D. Sharp, photographer.* □

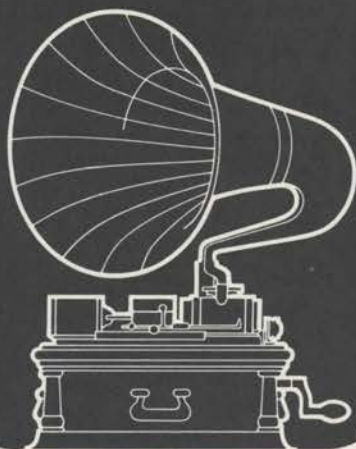
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## For The Records



*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.*

**BALLROOM FAVOURITES**, played on the Manchester Gaumont Theatre Wurlitzer by Eric Barlow. Acorn label No. CF 260 (stereo). \$8.50 airmail postpaid from Tom E.K. Herd, 8 Ashworth Court, Frenchwood, Preston, PRI 4PS, Lancashire, England. Make out checks on U.S. banks to Lancastrian Theatre Organ Trust.

Here's some easy listening music played by a competent and pleasing British artisan. The instrument is one of two Wurli's saved by the Lancastrian Theatre Organ Trust, this being the 3/14 in Manchester's Gaumont Theatre. The recording was made before the instrument was removed to storage.

To understand the philosophy of this album one must know that dancing to organ music is well established in England. Therefore these selections are attuned to the needs of dancers, with no unrhythmic interludes linking selections. Tempo is maintained at all times, be the selections tangos, slow foxtrots, waltzes or the characteristic British "quick-step." Some variations on the norm are presented here, such as the "Doris

Waltz," "Eugene Tango," "Military Two-Step," "Lilac Waltz" and "Moonlight Saunter," titles which add charm to the music without much change in characteristics. The tunes are played simply, with rhythm dominating, and little attempt at fancy arrangements. Variety is achieved through frequent changes in instrumentation.

The tunelist consists of thirty-five titles, about equally represented by U.S.A., British and continental composers. So our continuing complaint that British organists feature too much U.S. music would not apply here. But for those who like U.S. tunes played by British organists there are: "Avalon," "Moonlight and Roses," "Dancing With Tears in My Eyes," "If You Knew Susie," "Strangers in the Night," "Me and My Shadow," etc. But it's the British and European input which sets this album apart.

Playing is clean and simple. There are no surprises. Emphasis is on keeping dancers happy, and in this area Eric Barlow succeeds admirably.

The Gaumont Wurlitzer responds well, especially with the heavily quinted registration preferred by some British and continental organists, although the solo voices of the 3/14 are used generously.

If your preferences are for conservative dance tempos, played in impeccably good taste with the melo-

dy always on top of a fine instrument, this one may be for you.

Jacket notes provide a tunelist, notes about the organist and the organ and instructions for dancers. Recording is good.

**SACRED SOUNDS**, John Landon playing the 2/7 Page theatre organ in the Paramount Theatre, Anderson, Indiana. JWL-1004. \$6.00 postpaid from the Paramount Organ Society Inc., 902 East 27th Street, Anderson, Indiana 46014.

The name of John Landon is a familiar one in these pages. He has devoted much time and research to the theatre organ field, his crowning glory, so far, being a biog of Jesse Crawford. He is also working on a definitive volume on the theatre pipe organ but we have no information as to its publication date. All this in addition to his duties as a minister and educator. John is obviously one of those gifted and talented persons who knows how to budget his time.

The organ is the 2/7 in the Anderson Paramount, a rare Page instrument discovered long ago by Rev. Landon who provided the impetus to once more make it a living, breathing organ. Back in 1964-65 the Page was restored by Lewis Hodson and Rex Hoppes. Hodson was still around to lend a hand when a second overhaul was spearheaded by



Eric Barlow at the Manchester Gaumont Wurlitzer. Note the wide end pieces and double bolsters supporting the keydesk, a British Wurlitzer variation.



Rev. John Landon. A man of many talents.

Carlton Smith and Bob Dunn in the early '70s. They continue to keep the Page in good playing condition for the weekend intermissions at the Paramount, played by John Landon and Carlton Smith. Landon's first record was released in the '60s, a group of sacred tunes played on a Reuter organ. Later he did two albums of standards played on the Page. All were well received by record collectors. Despite these successes, John insists he is not a professional. This release is his best to date. He is at home among the hymns, which he plays in theatre organ style, often in catchy, rhythmic arrangements and with full TO registration, including percussions. Nothing "Churchie sounding" here. Phrasing of music is good.

The organ sounds great. It provides the big organ sweep so dear to John's heart, and lots of registration variety. It is obviously in fine shape and the recording brings out its best qualities.

John's arrangements are true to his material. They may be light-hearted but never frivolous. If there is a fault it may be in the absence of key changes within tunes, something rarely done with hymn tunes. But here we are merely listening, not singing, and key changes could provide additional variety.

Even if one is not enchanted at thoughts of a program of hymns, no matter. John has selected 10 titles which are by no means over-recorded: "If I Could Sing a Thousand Melodies," "Overshadowed," "Beautiful Robes so White," "So This is Life," "Dwelling in Beulah Land,"

"Zion's Hill," "Shepherd Show Me How to Go," "Only a Touch of Thy Hand Dear Lord," "Fear Not I Will Pilot Thee," "Someday When the Shadows Flee."

All could pass for pop ballads. For familiar old chestnuts, he has herded a few into two medleys: (1) Hymns About Heaven, (2) Hymns About the Cross. So tunes such as "The Old Rugged Cross" and "In the Sweet Bye and Bye" are represented by single run-throughs, not prominent enough to rate the question, "What — again?!"

David Priest's jacket notes deal with the selections, the instrument and the organist, and generally add to the value of the package. The profits from this album are applied by its sponsors, the Paramount Organ Society Inc., to the maintenance and improvement of the instrument heard here, so purchasing it is, in effect, a donation toward keeping the Page alive and singing. A most worthy objective, and the product is well worth the fee.

**GEORGE WRIGHT PLAYS THE CHICAGO THEATRE ORGAN — Volume II. Century Records release No. 1061 (stereo). Order from J. Nelson Management, 900 Anderson Drive, San Rafael, Calif. 94901. \$9.95 postpaid. California residents add 6 percent sales tax.**

Those who liked the Volume I "direct to disc" Chicago Theatre album will find this release just as intriguing, although it has been mastered from a tape made simultaneously with the grooved version. The reason this volume was not released as a "direct to disc" album was explained to us; the grooved acetate was damaged and couldn't be used. No matter; perhaps there are a few audiophiles who have equipment which can differentiate, but for all practical purposes this biscuit is every bit as good from the technical viewpoint as Volume I, and it's several bucks cheaper!

The selections: "Flat Foot Floogie," "I'll Never Smile Again," "A Tisket A Tasket," "Paradise," "Cheek to Cheek," "All the Things You Are," "The Music Goes Round and Round," "You're Mine You," "Truckin'," "I'm in the Mood for



George Wright. His Chicago No. 2 is all George, even the jacket notes. (Stufoto)

Love," "All of Me," "Body and Soul."

Everything is exactly the same as it was for Volume I; only the tunes are different. From a personal viewpoint we prefer the Volume II titles over those presented in Vol. I. It's strictly a subjective matter; the Vol. II tunes hit us where we live with greater impact, probably with the same attraction they hold for George. We grew up among them when they were new and each holds a distinct 1930's memory.

The 4/29 Chicago Theatre Wur-litzer, with a mellow personality all its own, sounds wonderful and George's interpretation of the tunes is as faultless as ever. Things to look for are the harp glissando "lead ins" during "I'll Never Smile Again," the Crawford-style harmonization during "Paradise" but with a distinctly "GW" closing flourish, the typical Wright key changes during a very Fred and Gingery "Cheek to Cheek," the completeness of "All the Things You Are" (you may not find this much of it in recent sheet music versions), the scintillating Tibia and Vox registration which highlight "You're Mine You" and "I'm in the Mood for Love," not to mention thrilling key changes, the use of Dunstedter-like mutation-heavy registration during "All of Me" (plus that delicious pause and a touch of "bump and grind") and the beauty of George's adaptation of "Body and Soul." It's easily one of his most satisfying albums.

The double album includes a pho-

to of the Crawfords, who played the instrument in solo and duet from 1921 to 1926, and program notes totally by George this time, illustrating his enthusiasm for the music he plays for this well-recorded collection of nostalgic gems. The pressing is smooth and free of over-modulation problems. The album has both current and historic values, illustrating the sound of an instrument designed to accompany silent films, which could rise to solo status when played by an able artist. George Wright is one of the most able.

**THE BIRMINGHAM, Don Baker playing the 4/20 Wurlitzer organ in the Alabama Theatre, Birmingham. Concert label No. CR-0174 (stereo). \$7.50 postpaid from Don Baker, c/o The Citadel, 2400 Hackett Drive, Apt. 188, Houston, Texas 77008.**

This disc is also listed as "Don Baker, Volume 2." The material was taped while Don was in Birmingham to play a concert at the Alabama Theatre. All who have more than a nodding acquaintance with theatre organ know that veteran organist Baker earned a solid reputation in one of the toughest crucibles of all — New York City in the '20s and '30s. He played at the Rivoli, Rialto, and after a nearly two year playing stint in English theatres, the coveted Times Square Paramount solo spot, a position he held longer than any other organist who played the Paramount, nearly 14 years. So far as theatre organ stylings are concerned, Don does just about everything right. He has a big organ style best described as "bravado." On hearing his treatments of the many fine old chestnuts on this platter, one gets the impression that Don's arrangements and performance are "definitive" — sorta the last word.

His "Stars Fell on Alabama" is typical. His upbeat treatment in fox-trot tempo has some impish chromatic embellishment which simply exudes charm. His "Theme from 'The Apartment'" has become something of a Baker trademark. It is expertly phrased and attractively registered. There's more ornamentation during that Sinatra oldie, "Young at Heart" and the full meaning of the word "bravura" is illustrated during "They Call the



Don Baker. Bravura but definitive.

Wind Maria." It's a thriller. There's lots of fun reflected by "Hell's Bells" and such bouncy tunes as "Baby Face" and "I Got Rhythm." "Send in the Clowns" depends so much on the lyrics that its risky to present it as purely instrumental. Don's version will appeal mainly to those who like the tune and can sing the words along with the theme; to us, the music alone is rather lacklustre.

Not all of the selections are old timers. "You've Got a Friend" is somewhat hymn-like (reminiscent of "Bringing in the Sheaves" in spots) and "Brian's Song" recalls the famous TV biography of a doomed athlete. Only one of the selections puzzles us. It's a medley of the old minstrel tunes, "Down Yonder" and "Chicken Reel" with many "Shave and a Haircut" inserts. The entire

selection is mislabeled "Way Down Yonder in New Orleans." We can't quite figure out what Don was trying to say in this grouping, nor is there a hint among the jacket notes.

In fact, the notes (some by Don) concentrate on the vaudeville and "unit show" circuits of the '30s rather than on the music. And Don tells us how he classifies organs; rather than group them by the manufacturer's name, Don has his own system. Regardless of make, Don categorizes organs as "singing, non-singing, bombastic, pretty or just fair."

The Alabama Theatre organ? It has got to be a "singing" instrument, according to the sounds emanating from these grooves. The end result might be described as "scintillating." For this recording (and the 1978 ATOS convention) the Chapter had the 4/20 in tip-top playing shape. It's a well-balanced instrument, installed high in the sides of the auditorium in front of the proscenium. For those interested in statistics, the jacket includes a detailed stoplist.

Max Schloss's taping captured Don's well phrased, often soaring arrangements with a fidelity which compliments the music. Concert's mastering is okay and the review pressing surface is smooth and perfectly centered.

Purchasers desiring Don Baker's autograph will be accommodated. Just supply the name and suggest the desired wording.

It's a worthwhile package. □

### Walk through Piccadilly Circus this summer!



SEE THE FEB / MAR ISSUE FOR FULL DETAILS ABOUT OUR ATOS CONVENTION



# THE pipe piper

This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States and Canada. Additions, corrections or deletions should be reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, N.Y. 14621.

Remember: This list is for your convenience and we cannot keep it current if updated material is not sent to the above address. Deadline is December 1.

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

## ALABAMA

**BIRMINGHAM**  
Alabama Theatre, Third Avenue.  
4/20 Wurlitzer. Often.  
S. Side Baptist Church Recreation Hall.  
3/9 Kimball. Periodically.

## ALASKA

**FAIRBANKS**  
Steak & Pipes.  
3/8 Robert Morton. Daily.

**JUNEAU**  
State Office Building.  
2/8 Kimball. Friday noons.

## ARIZONA

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

**PHOENIX**  
1st Christ. Church Fellowship Hall,  
6750 7th Ave.  
2/12 Wurlitzer. Often.  
Organ Stop Pizza #1, 5330 N. Seventh.  
4/29 Wurlitzer. Daily.  
Phoenix College Auditorium,  
1202 W. Thomas Rd.  
2/10 Wurlitzer. Wednesdays.

## ARKANSAS

Univ. Media Center of Arkansas.  
2/8 Hybrid. Periodically.

## CALIFORNIA (North)

**CAMPBELL**  
Cap'n's Galley #3, 1690 S. Bascom.  
3/27 Wurlitzer-Morton.  
Nightly except Monday.

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

**CONCORD**  
Bella Roma Pizza #2.  
3/18 Wurlitzer. Nightly.

**DALY CITY**  
Cap'n's Galley #4, Serra Monte Ctr.  
3/15 Wurlitzer. Nightly.  
Pizza & Pipes.  
3/22 Wurlitzer. Daily.

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

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

**MARTINEZ**  
Bella Roma Pizza #1,  
4040 Alhambra Ave.  
3/16 Wurlitzer. Nightly.

**MODESTO**  
Pizza Machine #3, Alpha Beta Ctr.  
2/9 Wurlitzer. Daily.

**PINOLE**  
The Red Vest.  
2/10 Wicks. Nightly.

**PLEASANT HILL**  
Pizza Machine, 850 Hill Panoingo.  
2/6 Wicks. Nightly.

**REDWOOD CITY**  
Cap'n's Galley #2, 821 Winslow.  
4/26 Wurlitzer-Morton.  
Nightly except Monday.

**RHEEM**  
Pizza Junction.  
3/9 Wurlitzer. Nightly.

**SACRAMENTO**  
Arden Pizza & Pipes, 2911 Arden Way.  
4/20 Wurlitzer. Nightly.  
Golden Bear Playhouse,  
State Fairgrounds.  
2/7 Wurlitzer. Periodically.  
Grant Union High School,  
1500 Grand Ave.  
4/22 Wurlitzer. Periodically.  
Municipal Auditorium.  
4/46 Estey. Periodically.

**SAN FRANCISCO**  
Avenue Theatre, 2650 San Bruno Ave.  
3/15 Wurlitzer. Friday evenings.  
Cinema 21, 2141 Chestnut.  
2/6 Robert Morton. Occasionally.

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

**SAN LORENZO**  
Ye Olde Pizza Joynt,  
1951 Hesperian Road.  
3/13 Wurlitzer. Wed. thru Sun.

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

**SANTA CLARA**  
Cap'n's Galley #1, 3851 Homestead Rd.  
3/12 Wurlitzer. Nightly except Mon.

## CALIFORNIA (South)

**ANAHEIM**  
Shakey's Pizza, 1027 S. Harbor Blvd.  
2/10 Wurlitzer. Fri., Sat., & Sun.

**ARCADIA**  
Arcadia High School.  
2/8 Wurlitzer. Rarely.

**CATALINA ISLAND**  
Avalon Casino Theatre.  
4/15 Page. Seldom.

**DEATH VALLEY**  
Scotty's Castle.  
3/15 Welte. Daily.

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

**FRESNO**  
Pizza & Pipes, First & Shields.  
3/23 Wurlitzer. Nightly.  
Warnor Theatre, 1402 Fulton.  
3/14 Robert Morton. Periodically.

**FULLERTON**  
Fullerton High School.  
4/22 Wurlitzer. Rarely.

**GARDENA**  
Roosevelt Memorial Park,  
18255 S. Vermont.  
4/17 Wurlitzer. Sundays.

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

**LEMON GROVE**  
Southland Music Center,  
3459 Imperial Avenue.  
3/15 Wurlitzer. Often.

**LONG BEACH**  
Koons' Motorcycle Shop,  
1350 E. Aneheim.  
3/22 Wurlitzer-Weite. Saturday nights.

**LOS ANGELES**  
Elks Lodge, 607 S. Parkview Ave.  
4/61 Robert Morton. Often.  
Haven of Rest Studio, 2400 Hyperion.  
3/13 Wurlitzer-Kimball. Daily.  
Loyola Marymount University.  
2/10 Wurlitzer. Periodically.  
Orpheum Theatre, 842 S. Broadway.  
3/13 Wurlitzer. Seldom.  
Philharmonic Auditorium.  
4/80 Austin. Often.  
Pilgrimage Theatre,  
2580 Cahuenga Boulevard.  
2/4 Robert Morton. Occasionally.  
Shrine Auditorium,  
649 W. Jefferson Boulevard.  
4/73 Moller. Occasionally.

Universal Studios, 100 Univ. City Plaza.  
3/12 Robert Morton. Occasionally.  
Wilshire Ebell Theatre.  
2/8 Robert Morton. Occasionally.

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

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

**PASADENA**  
Crown Theatre, 129 N. Raymond Ave.  
3/14 Wurlitzer. Occasionally.

**RESEDA**  
The Wind Machine, 7500 Reseda Blvd.  
2/13 Wurlitzer. Nightly.

**SAN BERNARDINO**  
California Theatre, 562 W. Fourth.  
2/10 Wurlitzer. Periodically.

**SAN DIEGO**  
California Theatre, 348 W. Market.  
2/6 Wurlitzer. Often.

Fox Theatre, 720 B Street.  
4/31 Robert Morton. Often.  
Organ Power Pizza #1,  
5375 Kearney Villa Road.  
3/12 Wurlitzer. Daily except Monday.

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

**SAN SYLMAR**  
San Sylmar Museum, 15180 Bledsoe.  
3/32 Wurlitzer. By appointment.

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

**SEAL BEACH**  
Bay Theatre.  
4/42 Wurlitzer. Periodically.

**WESTCHESTER**  
Fox Studios.  
3/14 Wurlitzer. Occasionally.  
St. Roberts Hall, Loyola College.  
2/10 Wurlitzer. Occasionally.

## COLORADO

**COLORADO SPRINGS**  
City Auditorium, Kiowa & Weber.  
3/8 Wurlitzer. Often.

Marjorie Reed Auditorium,  
Cascade & Jackson.  
3/9 Wurlitzer. Monthly.

Mt. St. Francis Auditorium,  
W. Woodman Valley Road.  
2/8 Wurlitzer. Occasionally.

**DENVER**  
Aladdin Theatre, 2010 E. Colfax Ave.  
3/17 Wicks. Weekends.

Organ Grinder Restaurant.  
4/37 Wurlitzer. Daily.

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

**PUEBLO**  
Memorial Hall, Elizabeth & Union.  
4/65 Austin w/ traps & perc. Rarely.

## CONNECTICUT

**THOMASTON**  
Thomaston Opera House, 158 Main.  
3/15 Marr & Colton. Often.

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

## DELAWARE

**WILMINGTON**  
Dickinson High School,  
1801 Milltown Road.  
3/28 Kimball. Often.

**FLORIDA**

**DUNEDIN**  
Kirk of Dunedin, 2686 U.S. Ait. 29.  
4/23 Wurlitzer. Monthly.

**MIAMI**  
Andre Hall, 4150 SW 74th Ave.  
3/15 Wurlitzer. Often.  
Gusman Cultural Center,  
174 E. Flagler.  
3/15 Wurlitzer. Periodically.

**ST. PETERSBURG**  
Central Music Warehouse,  
5175 Olmerton Road.  
2/7 Wurlitzer. Often.

**TAMPA**  
J. Burns Pizza & Pipes,  
103 E. Fowler Avenue.  
3/25 Wurlitzer. Daily.

**GEORGIA**

**ATLANTA**  
Fox Theatre, 660 Peachtree St., NE.  
4/42 Moller. Periodically.  
Music Grinder Pizza #1,  
1038 Franklin Road.  
3/22 Wurlitzer. Nightly.

**HAWAII**

**HONOLULU**  
Hawaii Theatre, 1130 Bethel.  
4/16 Robert Morton. Daily.  
Waikiki Theatre, 2284 Kalakua Ave.  
4/16 Robert Morton. Fri. & Sat.

**IDAHO**

**BOISE**  
Ada Theatre, 700 Main.  
2/8 Robert Morton. Occasionally.

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

**ILLINOIS**

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

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

Chicago Theatre, 175 N. State.  
4/29 Wurlitzer. Often.

Civic Opera House, 20 N. Wacker.  
3/50 Skinner. Often.

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

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

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

Sally's Stage #1, 6335 N. Western.  
3/11 Barton. Nightly.

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

**DE KALB**  
Wurlitzer Auditorium.  
5/65 Wurlitzer. Often.

**DES PLAINES**  
Main North High School, 9511 Harrison.  
3/10 Wurlitzer. Often.

**DOWNER'S GROVE**  
Community High School,  
N. Grant & Main.  
3/10 Wurlitzer. Periodically.

**ELMHURST**  
Elm Rink, Roosevelt Rd. & Route 83.  
4/24 Hybrid. Daily.

**HINSDALE**  
Hinsdale Theatre, 29 E. First.  
3/21 Hybrid. Periodically.

**JOLIET**  
Rialto Square Theatre, 102 N. Chicago.  
4/21 Barton. Saturday evenings.

**LA GRANGE**  
Lyons Township High School,  
100 S. Bralnard.  
3/21 Moller. Occasionally.

**LAKE FOREST**  
Deerpath Theatre, 272 E. Deerpath Ave.  
3/10 Geneva. Periodically.

**LISLE**  
Illinois Benedictine College.  
2/6 Wurlitzer. Periodically.

**LOMBARD**  
Sally's Stage #2.  
3/10 Barton. Nightly.

**MUNDELEIN**  
St. Mary of the Lake Seminary.  
4/24 Wurlitzer-Gottfried. Occasionally.

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

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

**SPRINGFIELD**  
Springfield High School, 101 S. Lewis.  
3/11 Barton. Often.

**ST. CHARLES**  
Arcada Theatre, 105 Main E.  
3/16 Geneva. Often.

Baker Hotel, 100 Main W.  
3/10 Geneva. Periodically.

**WAUKEGAN**  
Genesee Theatre, 203 N. Genesee.  
3/10 Barton. Occasionally.

**INDIANA**

**ANDERSON**  
Anderson Music Center.  
2/6 Wurlitzer. Periodically.  
Paramount Theatre, 1124 Meridian.  
3/7 Page. Weekends.

**ELKHART**  
Elco Theatre, 410 S. Main.  
2/11 Kimball. Occasionally.

**FORT WAYNE**  
Calvary Temple, 2901 N. Clinton.  
2/7 Marr & Colton. Regularly.  
Embassy Theatre, 121 W. Jefferson.  
4/15 Page. Occasionally.  
Village Inn Pizza, 4224 Coldwater Rd.  
3/12 Barton. Nightly.

**INDIANAPOLIS**  
Hedback Community Theatre,  
1847 N. Alabama.  
2/10 Page. Often.

Manual High School, 2405 Madison Ave.  
3/16 Louisville-Uniphone. Often.  
Paramount Music Palace,  
7560 Old Trails Road.  
4/42 Wurlitzer. Daily except Monday.

**VINCENNES**  
Vincennes University Auditorium.  
3/14 Wurlitzer. Often.

**WHITING**  
Hoosier Theatre, 1335 119th.  
4/11 Wurlitzer. Occasionally.

**IOWA**

**CEDAR RAPIDS**  
Iowa Theatre.  
3/14 Barton. Periodically.  
Iowa Hall, Kirkwood College.  
2/7 Wurlitzer. Periodically.  
Paramount Theatre.  
3/11 Wurlitzer. Periodically.

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

**SIoux CITY**  
Municipal Auditorium, Gordon Dr.  
3/12 Wurlitzer. Occasionally.

**KANSAS**

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

**LOUISIANA**

**NEW ORLEANS**  
Saenger Theatre, 1111 Canal.  
4/26 Robert Morton. Weekly.

**MAINE**

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

**SACO**  
Old Orchard Beach High School.  
3/13 Wurlitzer. Periodically.

**MARYLAND**

**FREDERICK**  
Weinberg Ctr. for the Arts.  
2/8 Wurlitzer. Periodically.

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

**MASSACHUSETTS**

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

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

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

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

**MICHIGAN**

**ANN ARBOR**  
Michigan Theatre, 603 E. Liberty.  
3/13 Barton. Often.

**BAY CITY**  
Scottish Rite Temple,  
2655 N. Center Road.  
3/28 Moller w/ toy counter. Often.

**DETROIT**  
Fox Theatre, 2211 Woodward Ave.  
4/36 Wurlitzer. Rarely.  
3/12 Moller. Rarely.  
Redford Theatre, 17360 Lahser Road.  
3/10 Barton. Often.  
Senate Theater (DTC), 6424 Michigan.  
4/34 Wurlitzer. Monthly.

**FLINT**  
Recital Hall, Flint Inst. of Music.  
3/11 Barton. Often.

**GRAND RAPIDS**  
Roaring Twenties, 4515 28th St. SE.  
3/34 Wurlitzer. Nightly.

**GROSSE POINTE FARMS**  
Punch & Judy Theatre,  
21 Kercheval Avenue.  
2/6 Wurlitzer. Rarely.

**KALAMAZOO**  
State Theatre, 404 S. Burdick.  
3/12 Barton. Saturday evenings.

**LANSING**  
Michigan Theatre, 215 S. Washington.  
3/12 Barton. Sunday evenings.

**MT. CLEMENS**  
Macomb Theatre.  
3/9 Kilgen. Occasionally.

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

**PONTIAC**  
Organ Grinder's Pizza & Pipes,  
2105 S. Boulevard East.  
3/20 Hybrid. Nightly.

**ROYAL OAK**  
Royal Oak Theatre, 318 W. Fourth.  
3/16 Barton. Often.

**SAGINAW**  
Temple Theatre, 203 W. Washington.  
3/11 Barton. Often.

**MINNESOTA**

**BROOKLYN CENTER**  
Cicero's Pizza #3.  
3/15 Barton. Nightly.

**EDINA**  
Cicero's Pizza #2, 7101 Frances Ave. S.  
3/15 Barton. Nightly.

**LILYDALE**  
Diamond Jim's, 801 Sibley Mem. Hwy.  
2/7 Wurlitzer. Nightly.

**MINNEAPOLIS**  
Civic Auditorium, 1403 Stevens Ave.  
4/21 Kimball (theatre console). Rarely.  
5/24 Kimball (classic console). Rarely.

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

**ROSEVILLE**  
Cicero's Pizza #1, Har Mar Mall.  
3/12 Hybrid. Nightly.

Har Mar Ballroom.  
Wurlitzer. Occasionally.

**ST. PAUL**  
KSTP Studios, 3415 University Ave.  
3/15 Wurlitzer. Occasionally.

**MISSISSIPPI**

**MERIDIAN**  
Temple Theatre.  
3/8 Robert Morton. Weekends.

**MISSOURI**

**KANSAS CITY**  
Russell Stover Auditorium,  
1004 Baltimore.  
3/8 Wurlitzer. Occasionally.

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

**MONTANA**

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

**MISSOULA**  
Wilma Theatre.  
3/10 Robert Morton. Occasionally.

**NEBRASKA**

**OMAHA**  
Orpheum Theatre, 409 S. 16th.  
3/13 Wurlitzer. Periodically.

**NEW JERSEY**

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

**ATLANTIC CITY**  
Convention Hall, S. Mississippi & Pacific.  
7/455 Midmer-Losh. Rarely.  
4/42 Kimball. Occasionally.

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

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

**GLOUCESTER CITY**  
King Theatre.  
2/7 Wurlitzer. Periodically.

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

**NEWARK**  
Casa Italiana, 985 S. Orange Ave.  
3/11 Wurlitzer. Sundays, Sept. - May.

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

**PITMAN**  
Broadway Theatre.  
3/8 Kimball. Daily except Monday.

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

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

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

**TRENTON**  
Soldiers & Sailors War Memorial,  
W. Lafayette.  
3/16 Moller. Periodically.

**WANAQUE**  
Suburban Restaurant, Belvedere Ave.  
3/17 Wurlitzer. Nightly, Wed. - Sun.

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

## NEW MEXICO

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

## NEW YORK

**BINGHAMTON**  
Broome Ctr. for Performing Arts.  
4/24 Robert Morton. Periodically.  
Roberson Ctr. for Fine Arts, 30 Front.  
3/17 Link. Monthly.

**BROOKLYN**  
Long Island University,  
385 Flatbush Ave. Ext.  
4/26 Wurlitzer. Often.  
Walker Theatre.  
2/10 Wurlitzer. Occasionally.

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

**ELMIRA**  
Clemens Performing Arts Center,  
State & Gray.  
4/22 Marr & Colton. Periodically.

**LAKE PLACID**  
Palace Theatre.  
3/8 Robert Morton. Rarely.

**NEW YORK CITY**  
Beacon Theatre, Broadway & 74th.  
4/19 Wurlitzer. Rarely.

Carnegie Hall Cinema, 883 7th Ave.  
2/9 Wurlitzer. Weekly.

Plaza Recording Studio,  
Rockefeller Center.  
3/14 Wurlitzer. Periodically.

Radio City Music Hall,  
Rockefeller Center.  
4/58 Wurlitzer. Daily except Thurs.

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

**NORTH TONAWANDA**  
Riviera Theatre, 67 Webster.  
3/19 Wurlitzer. Often.

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

Eisenhart Auditorium, 663 East Ave.  
3/8 Wurlitzer. Periodically.

**SYRACUSE**  
Mills Bldg., State Fairgrounds.  
3/11 Wurlitzer. Monthly, Sept. - June.

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

**WESTBURY**  
Westbury Theatre, Post Avenue.  
2/6 Midmer-Losh. Often.

## NORTH CAROLINA

**ELON COLLEGE**  
War Memorial Gymnasium.  
3/11 Wurlitzer. Often.

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

Masonic Temple.  
2/7 Wurlitzer. Often.

## NORTH DAKOTA

**FARGO**  
Fargo Theatre.  
3/8 Wurlitzer. Weekends.

## OHIO

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

**CINCINNATI**  
Emery Auditorium, Univ. of Cincinnati.  
3/20 Wurlitzer. Often.

**CLEVELAND**  
Gray's Armory, 1234 Bolivar Road.  
3/13 Wurlitzer. Periodically.

**COLUMBUS**  
Ohio Theatre, 39 E. State.  
4/20 Robert Morton. Often.  
St. Joseph Girls Academy, 331 E. Rich.  
2/7 Robert Morton. Periodically.

**HAMILTON**  
Shady Nook Theatre-Restaurant.  
879 Millville-Oxford Road.  
4/30 Wurlitzer.  
Every Fri., Sat. and Sun.

**LORAIN**  
Palace Theatre.  
3/11 Wurlitzer. Occasionally.

**MARION**  
Palace Theatre.  
3/10 Wurlitzer. Often.

**OLMSTEAD FALLS**  
Lampighter Inn, 7068 Columbia Rd.  
3/11 Kimball. Nightly except Monday.

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

**WILMINGTON**  
Wilmington College.  
2/7 Wicks. Rarely.

**WORTHINGTON**  
Worthington High School,  
300 W. Granville.  
3/17 Wurlitzer. Periodically.

## OKLAHOMA

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

**OKLAHOMA CITY**  
Civic Center Music Hall.  
4/15 Kilgen. Often.

**TULSA**  
Central High School.  
4/46 Kilgen. Periodically.

Christ's Chapel, Oral Roberts Univ.  
4/21 Wurlitzer. Often.

## OREGON

**COOS BAY**  
Egyptian Theatre.  
4/18 Wurlitzer. Saturday evenings.

**PORTLAND**  
Alpenrose Dairy Pk.,  
6149 SW Shattuck Road.  
2/5 Kimball. Occasionally.

Benson High School, 546 NE Twelfth.  
3/18 Kimball. Periodically.

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

Oaks Park Roller Rink, SE Spok.  
4/40 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd.  
4/41 Wurlitzer. Nightly.  
Scottish Rite Temple, 709 SW 15th.  
3/13 Wurlitzer. Often.

**SHERWOOD**  
Oriental Theatre.  
5/24 Marr & Colton. Weekends.

## PENNSYLVANIA

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

**DURVEA**  
The Cinema Club.  
3/27 Kimball. Nightly.

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

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

**INDIANA**  
Manos Theatre.  
3/8 Robert Morton. Often.

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

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

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

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

**PHOENIXVILLE**  
Colonial Theatre.  
3/24 Kimball. Weekends.

**PITTSBURGH**  
Keystone Oaks High School,  
1000 McNealy Road.  
2/10 Wurlitzer. Often.

## RHODE ISLAND

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

**WOONSOCKET**  
Stadium Theatre.  
2/8 Wurlitzer. Occasionally.

## SOUTH DAKOTA

**LEAD**  
Homestake Opera House.  
2/5 Wurlitzer. Occasionally.

## TENNESSEE

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

**MEMPHIS**  
Orpheum Theatre, 197 S. Main.  
3/13 Wurlitzer. Sundays.

## TEXAS

**AUSTIN**  
Scamp's Organ Palace.  
3/11 Robert Morton. Daily.

**BEAUMONT**  
Jefferson Theatre, 345 Fannin.  
3/8 Robert Morton. Often.

**DALLAS**  
Fine Arts Theatre, 6719 Snider Plaza.  
4/27 Hybrid. Periodically.  
Landmark Pipes & Pizza,  
6522 E. NW Highway.  
3/11 Barton. Nightly.

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

**GARLAND**  
Organ World Studio.  
4/7 Hybrid. Often.

**HOUSTON**  
Pipe Organ Pizza,  
Memorial City Shopping Center.  
3/31 Wurlitzer. Daily.

Scooby's Fun Factory,  
Greenspoint Mall.  
3/21 Wurlitzer. Daily.

## UTAH

**PROVO**  
Pizza & Pipes.  
3/13 Wurlitzer. Daily.

**SALT LAKE CITY**  
Capitol Theatre, Second & Main.  
2/10 Wurlitzer. Periodically.

The Organ Loft, 3331 Edson.  
5/34 Wurlitzer. Saturday evenings.

## VIRGINIA

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

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

## WASHINGTON

**BELLEVUE**  
Pizza & Pipes #3, 550 112th NE.  
3/17 Wurlitzer. Daily.

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

**BREMERTON**  
Community Theatre.  
2/11 Wurlitzer. Often.  
Masonic Temple.  
2/8 Wurlitzer. Occasionally.

**BURIEN**  
Big Bob's Pipe Dream, 630 SW 153rd.  
4/42 Wurlitzer. Nightly.

**MT. VERNON**  
Lincoln Theatre.  
2/7 Wurlitzer. Occasionally.

**OLYMPIA**  
Olympic Theatre, 506 S. Washington.  
2/9 Wurlitzer. Occasionally.

**PULLMAN**  
Physical Sciences Building,  
Washington State University.  
2/7 Robert Morton. Periodically.

**SEATTLE**  
Haller Lake Improvement Club,  
12579 Densmore.  
3/8 Wurlitzer. Often.

Paramount Theatre, N. 1st & Pine.  
4/20 Wurlitzer. Occasionally.

Pizza & Pipes #1, 100 N. 85th.  
3/17 Wurlitzer. Nightly.

Queen Anne High School, 215 Galer.  
3/10 Kimball. Rarely.

**TACOMA**  
 Pizza & Pipes #2, 19th & Mildred.  
 3/17 Wurlitzer. Nightly.  
 Temple Theatre, 49 St. Helens.  
 2/9 Kimball. Occasionally.

**VANCOUVER**  
 Uncle Milt's Pizza Co.  
 3/18 Wurlitzer. Nightly.

**WISCONSIN**

**BARABOO**  
 Al Ringling Theatre.  
 3/9 Barton. Occasionally.

**MILWAUKEE**  
 Organ Piper Pizza, 4353 S. 108th.  
 3/28 Moller. Nightly except Monday.  
 Pabst Theatre, 144 E. Wells.  
 4/20 Moller. Often.

Pipe Organ Pizza,  
 620 W. Oklahoma Avenue.  
 3/16 Hybrid. Daily.

Riverside Theatre,  
 116 W. Wisconsin Avenue.  
 3/13 Wurlitzer. Occasionally.

**CANADA**

**BRITISH COLUMBIA**


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

**ONTARIO**

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

**DINNY'S COLYUM**

as  
 transcribed  
 by  
 Del Castillo



Accordin to the calendar it says Spring Is Here. Mr. Richard Rodgers he rote a nice peace about that in a show I see a long time ago called *I Married A Angel*, and I would of like to put in some of the words here but Mr. Thompson he said that if I did I would get him into a lot of trouble with the Warner Bros. so I guess maybe I better not take the chancet. Probily the way the wether has been actin up I should ought to tell you about the song that says Spring Will Be A Little Late This Year, but of course Mr. Thompson he wouldnt let me put in the words of that one neither so I guess the only pome I can put in is the one that says Im a little Prarie flower Growin Wilder every hour, Im as wild as I can be, Somebody come and play with me. So try that one on your organ.

Song riters they like to rite about all the diferent seasons and the months and peepul dyin and stuff like that there. I think the one I remember the most was when Caruso

died and they got out a song that said They Needed a Songbird in Heaven so God Took Caruso Away. Them songriters they was always doin things like that. They done one when Pres. Roosevelt died and the title was *Our President Was Called Away To Heaven*. Nobody gets off easy when them gools in what they called Tin Pan Alley got goin. The reason I know about them things is I started keepin a collection of them a long time ago. They was *The Kidnapped Baby* about the Lindberg Kidnapin, and they was another one called *The Kidnapin of Peggy McMath* whoever she was. And how do you like *There's A Vacant Chair For Will Rogers In Every Home Tonight*. That was just after Mr. Rogers died in that plane crash in Alaska. Or maybe you like better *I Lost My Love In The Ohio Flood*. They was even a letter on the front page that said This is my latest song and I would be grateful if you place same on your programs. The story of the song is based on actual facks as reported in noospaper accounts of the recent disastorus Ohio River Flood. I want to thank you for the help you gave in making *Little Old Church In The Valley*, and *Tell My Mother Im In Heaven*. I am sure you will recieve a grate response from your radio freinds every time you sing and play *I Lost My Love In The Ohio Fllood*. Of course that didnt go on the copies that was sold in music stores. That was on what they called Profeshunal Copies. I dunno. Them songriters is just plain morbid I guess. They was a very sad one called *We Buried Her Benath The Willow* that was rit by a hill billy bunch, and the saddest one

was a popular song called *Drownin In My Tear Drops* which makes me cry just thinkin about it. Of course they didnt always rite about sad things, un less you call it sad when they was Prohibition. They was some good ones about that. They was *Im On My Way To Montral For A Tall Highball*, and then they was *When The Good Ole Beer Comes Back*.

Way back in 1930 after the Crash you would of thought that would be duck soup for them calamity howlers but instead they began to buck peepul up with songs like *Prosperity Its For You Its For Me*, and *Hello Prosperity How Do You Do*, rit in 1933, and *There Aint Gonna Ba No More Depression*, and *On The Right Road With Roosevelt* rit in 1932. Maybe we need some of them riters around now, instead of the morneful weepers like the guy that rote 14 verses for a boat that sunk in 1976 in one of the Grate Lakes called *The Wreck Of The Edmund Fitzgerald*. If we are goin to have a Depreshun lets get some toons about it. I havent heard one song about Inflashun but in 1932 and 33 they was a lot more songs than the ones I put in.

But them riters they rote about everthin. Jest to give you an idea and before I run out of room, look at these and you can almost gess when they was rote. *Since My Wife Took Up Miniture Golf*. *In A Little Bingo Parler*. *Doin The Quiz*. *Im A Fugitive From A Chain Letter Gang*. *Oh Gertrude*, *When We Get That Forty Hour Week*. *Were Goin Big For That Big Blanket Code*. *NIRA*, *NIRA*. That give you a good idea? And here's just one more to end up with. A thought for the week: *When I Take A Bath Before Saturday Night I Certainly Must Be In Love*. □

**"for the time of your life"**

ATTEND THE

**1980 ATOS Annual Convention**

JULY 20-27, 1980  
 IN  
**LONDON, ENGLAND**

# Film: FUNNY AND UNFUNNY

by John Muri

In the twenties, when theatre organ was an important part of American life, catering as it did to all ages successfully, theatres offered a mixture of entertainment for the childish and the adult, the mature and the immature, the silly and the serious. It worked. Today's movie theatre is much more limited in its service to the very young and the old, who are treated as if they were non-existent. Television and film experimenters are wallowing in an orgy of what A. Tofler calls "future shock." The current video-taping of old Chaplin and Charlie Chan movies is a fascinating union of old material with new technology, but some of the tech boys don't want to stop with that. Gene Youngblood has written a lengthy book praising what he calls "expanded cinema," the presumptive movie of the future, in which the action becomes merely videotronics or computer-film in multiple-projection environments, reproducing for man's finite mind "the circumambient universe." Maybe you can figure that one out; I can't. Youngblood is convinced that many current filmmakers (like Alfred Hitchcock) have not tried to expand what he calls "awareness" but have simply manipulated old dramatic conventions for emotional effect. What has come out of the experimentation to date is some expensive tinkering with electronic and photographic machinery. The subject calls for extended treatment elsewhere, but it is mentioned here for its contrast with the kinds of movies we have been using at theatre organ shows.

Our appeal, justification, or excuse for the use of old films is nostalgia, a return to the by-gone, the ancient, or the primitive. Films of the twenties are most often used, and we shall have soon completed twenty

years of such showings. We have run and re-run Laurel and Hardy's *Two Tars* and *Big Business* to the point where many of us can mentally rehearse the film scene by scene. I suspect that many of our audiences can do the same.

It ought to be well known that not all old silent movies are good movies. Countless numbers of them are very bad and much less tolerable because current movies, despite the viciousness of modern film-plots and language, are technically much better than films ever were in the twenties. Furthermore, certain acting practices that were acceptable fifty years ago are now ridiculous. Audiences usually laugh at the name and characterization of "Mammy Pleasant" in the old horror movie, *The Cat and the Canary*. There are scenes in *The Phantom of the Opera* that are ludicrous, particularly when the heroine is taken into the Opera House caverns riding a horse led by the Phantom. Shade of Lady Godiva! The scene invariably invokes laughter. The film *Metropolis* is good futuristic social commentary, but it has more ham acting than ought to be permitted. The hero's actions are laughable. One special caution is in order: when renting old films for public showing, one should not fail to preview each print, because many of them are badly made. They can be too dark, too light, or they may lack definition.

Comedy films have been the most successful. Laurel and Hardy films are excellent, but they have been (and still are being) over-run. They

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

are shown in pizza restaurants and taverns from one end of the country to the other. There is some evidence that pizza-parlor organ-film exhibits can hurt attendance at local chapter-sponsored organ programs. Charles Chaplin's older comedies are consistently good and funny, but they, too, seem to be over-run. Some people complain of Chaplin's occasional vulgarity. His longer comedies (*Modern Times*, *City Lights*, *The Circus*) are best suited to silent accompaniments. The sound-track scores (Chaplin's own music) are dull and repetitive, but the films have not been publicly over-exposed. Shut off the sound-tracks and get a good organist.

Some comedy material by Harold Lloyd is available, but one must select it carefully. *His Royal Snyssness* is a generally unfunny film. Pare Lorentz, a respected film critic of the twenties and afterward, thought that Lloyd was lacking in "the comic sense." Personally, Lloyd did not exude humor, but the situations he got into were funny.

Larry Semon's comedies (*The Sawmill*, *School Days*) were expensively well-made by the Vitagraph company, but his characterization alternates between childishness and effeminacy. The same can be said of Harry Langdon's work. Some of it is riotous, but at least half of the available film is too childish for mature audiences. It was the least popular group in a series of comedies I accompanied at the Detroit Art Institute last year. A few comedies with Charley Chase are around, but one had better again be selective. Chase made some hilarious comedies for Metro, but they are not on the market. The *Our Gang* series has some good items, but many of them just drag along.

Several comedies are now on sale under the trademark "Educational," a company owned by E.F. Hammons in the twenties. They were usually cheaply made films starring some good comedians like Lloyd Hamilton and Andy Clyde, but the audiences (for whom I played dozens of these comedies) did not find much to laugh at. The films seemed to have been made in speed and desperation, for director Norman Taurog, who made a lot of the Educationals, resorted to throwing live dogs and cats around to get laughs. One had



better pick carefully among the Educational. There are a few comedies by Alice Howell, Max Davidson, Gail Henry, "Sweedie" (Wallace Beery), "Ambrose" (Mack Swain), Fatty Arbuckle (most of them good), "Hogan" (Charley Murray), and the then-popular teams of John Bunny-Flora Finch, Mr. and Mrs. Sidney Drew, and Harry Myers-Rosemary Theby. The team of Eddie Lyons-Lee Moran was good, but I can't find any of their products. The few available Snub Pollard comedies are weak.

We are fortunate that we have not yet exhausted the available supply of silent comedy. A rather widely-held view among those sponsoring organ-film shows is that comedy "goes over" better than serious films. Conversely, this is unfortunate, since there is some fine serious film on the market. Part of the trouble lies with our audiences who have been so conditioned to fragmented television movies and meaningless action that they have trouble following an extended story.

If it is true that patronage of theatre organ shows has declined in 1979, then it is none too soon for us to evaluate our silent-film offerings and make appropriate adjustments. If audiences are going to laugh at quaint or badly-made films (and pioneer films are good examples of rough film-editing, cheap settings, and over-acting), it's a certainty that such films cannot attract modern audiences indefinitely. □

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## Closing Chord

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**Marvin C. Bachofer**, longtime member and officer of the Rochester Theater Organ Society, died on February 29th.

Having a love for the theatre pipe organ since his youth, his teacher was the late J. Gordon Baldwin, active in Rochester theatres. As an RTOS member, he served in numerous capacities, including publicity director and senior citizens coordinator. He was a member of the board since 1974.

He is survived by his wife, Marion, a son, David, a daughter Nancy and two grandchildren. □

## ATOS Member Receives Distinguished Award

Richard A. Nichols, past-chairman of the North Texas Chapter of ATOS, has been named a Rockwell International Engineer of the Year as part of that company's annual program to honor its scientific and engineering community.

Nichols is a design engineer for the company's Collins Transmission Systems Division in Dallas, Texas.

In making the announcement, Rockwell International President Donald R. Beall said, "The Engineer of the Year honor is awarded annually in recognition of demonstrated technical excellence in engineering or scientific activities relevant to our company's business. The award takes on special significance when measured against the outstanding technological performance of Rockwell International's 15,000 engineers and scientists."

Nichols has been with Rockwell International for 27 years, having joined Collins Radio Company in 1953. (Rockwell acquired Collins Radio in 1973.) He is currently involved in the company's microwave product line.

"Dick's outstanding technical leadership, design expertise and high



Richard A. Nichols, past-chairman of the North Texas Chapter, has been named a Rockwell Engineer of the Year.

engineering standards are traits which have consistently resulted in significant contributions to the company's satellite and terrestrial telecommunications program," said Robert L. Cattoi, staff vice president of Engineering for Rockwell.

Rockwell International is the leading supplier in the digital and analog microwave market.

Nichols is a native of Preston, Kansas, and a graduate of Preston Consolidated High School. He attended Pratt Junior College, Kansas, and earned a BS degree in electrical engineering from Kansas State College in 1953. He holds four patents and is a charter member of the National Management Association, Dallas Chapter. □

### OFFICIAL NOTICE

## 1980 ATOS Annual Membership Meeting

HORNCHURCH, ENGLAND  
WEDNESDAY, JULY 23, 1980  
2:30 in the afternoon

## QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

**QUIZMASTER  
and Organbuilder**

**LANCE JOHNSON**  
Box 1228  
Fargo, ND 58102

**Q.** I recently received the specifications for a theatre organ which was a two-chamber installation. On paper, the spec read that all stops notated with an (S) spoke from the solo and all those with an (X) spoke from both chambers. My question is, how is this possible when the stops are not marked as such on the console? This was a Publix #1 model and is now in the Organ Grinder in Portland.

**A.** I am a little confused as to why this spec was written up this way. Usually the Wurlitzer console has a white disc above each tablet to show chamber location for each rank. The main had a plain white and the solo had a black dot in the center.

**Q.** I would like to know the pressures for a 4/21 Wurlitzer as follows:

**A.** Console, relay & switches . . . 15"  
Diaphone  
(some were on 15") . . . . . 10"  
Tibia, Main . . . . . 15"  
Tibia, Solo . . . . . 10" or 15"  
(Depends on scale)  
Tuba Horn . . . . . 15"

Tuba Mirabilis . . . . . 15"  
Clarinet . . . . . 10"  
Saxophone . . . . . 10"  
Concert Flute . . . . . 10"  
Solo String, Solo . . . . . 10"  
Solo String, Main . . . . . 10"  
Viol Celeste . . . . . 10"  
V.D.O. . . . . 10"  
Oboe Horn . . . . . 10"  
Dulciana . . . . . 10"  
Vox Humana, Solo . . . . . 6"  
Vox Humana, Main . . . . . 6"  
Kinura . . . . . 10"  
Trumpet . . . . . 10"  
Quintadena . . . . . 10"  
Tonal percussions & traps . 15"

*NOTE: These pressures will vary due to scaling and location.*

The same reader asked about the chamber layout and order of ranks on the chests from front to back. This varied with each organ, depending on space and the era in which it was built. Many chambers were triangular and the layouts had to be split up to fit the chambers.

**Q.** Our chapter schedules "maintenance sessions" at our theatre occasionally and we all have a great time. Someone brings lunch and we stay usually until early morning. The only trouble is, we really don't accomplish much. We take turns playing the organ most of the night while most of the others just sit and listen. Many members do not show up at all because they feel they either won't

know how to do jobs or they complain of bad backs and are afraid they will be asked to lift heavy parts. Do you have any suggestions as to how to improve our maintenance sessions and get more people involved?

**A.** It sounds to me like you need a new crew chief. With your casual attitude as a group, you are also a prime candidate for getting yourselves thrown out of the theatre for good. Unfortunately many chapters or clubs do not have a full time professional organ builder to rely on for instruction on routine maintenance.

Your crew chief must outline in advance what type of session it will be. Will it be a work session or open console? Is there enough work for everyone to keep busy? There is nothing worse than having people show up for a maintenance session only to find work for only a few. The rest feel like fifth wheels and soon leave. It is most important that all those who come are kept busy at all times. This will prevent them from wandering in and out of the theatre and exploring.

The work session must have a plan of action very carefully thought out in advance, in fact, well in advance. The crew chief must think up jobs that each person is capable of doing. Don't assign cleaning chores to people who hate doing it and will do a

### From Concerned Candidates for ATOS Director

*We congratulate ATOS on its Silver Anniversary. We believe it needs these ideas to strengthen it for the next 25 years.*

- New, creative, experienced Board leadership to help us look to the future.
- Immediate use of revised election rules including sealed ballots and a tally committee.
- Increased membership whose dues would support a paid professional administrative and publication staff.
- Timely revisions of By-laws based on a federation model with individual and chapter representation.
- A theatre organ museum founded on corporate, charitable, and governmental support.
- An annual playing competition to encourage new performers on the theatre organ.

### Your Vote for Us Is a Vote for the Future of ATOS

**TIMOTHY NEEDLER**  
ATOS since 1965  
Past Chairman,  
Central Indiana

**RICHARD SKLENAR**  
ATOS since 1965  
Past Chairman,  
CATOE

— This is a paid advertisement. —

poor job. Don't ask members to hold keys if they don't know the names of the notes. Don't expect obese people to crawl under chests to repair dead notes, etc. It is best to call each person and tell them exactly what you expect to accomplish and what that person would do. It doesn't take long to find out which people learn to specialize. Don't ask people with poor eyesight to do wiring jobs. Start out by passing out a work assignment at your club meeting asking those who want to work on the organ to sign up and leave the hours that they can work and the duties they would like. Don't pressure people to work on organs if they don't like to work with their hands. Soon you will find a group in your club

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that you can rely upon and they will learn specialties.

There have been examples of well-carried out sessions in many instances. One member in the Chicago area trained another member to be a plumber's helper and they completely overhauled the plumbing in the dressing room complex.

People who enjoy interior decorating can restore dressing rooms. Machinists and auto mechanics can repair lifts. Set realistic goals each time and work to accomplish them. Leave the fun at the console until the

work is done.

Another good point is for the chapter to invest in tools that can be left in the theatre. Then, whoever is first to arrive can begin work immediately. In larger theatres, it is well to purchase an intercom for talking between chambers, and from chambers to the console. Each chamber should have a tool rack containing a small and large flat-tip screwdriver, pliers, soldering iron, test wire and drop cord light. Much time is lost in running around trying to find tools during organ servicing.

In conclusion, if your group does not have an organ builder to supervise restorations and maintenance, please write to me and I will try to find one in your area. □



## EXPRESS YOURSELF!

Have you ever been to an organ concert where the artist's styling was good, yet the performance left you unexcited? There are two causes of this — bland registration and lack of expressive mood changes. Wise use of the expression pedal can add lots of color to an otherwise dull program.

In *Pipe Organ Registration*, author Jack C. Goode tells the history of expression pedals (or swell shoes). Liturgical organs that were built before and during the time of J.S. Bach were unenclosed. (The pipework was not encased, and many of today's instruments use this idea for certain divisions of the organ. Aside from church organs, the pizza installations often expose the percussions.) As musical history progressed through the Romantic period, more gradations of tone were needed that changing from one rank of pipes to another could not provide. Hence, organ-builders began to enclose their

pipework and placed shutters, venetian-blind style, on the outside to control the volume from the chamber to the listener.

Theatre organs normally have several swell shoes, or pedals. Each particular installation varies from the next. A theatre organ will normally have a swell pedal for each chamber, a general, for all chambers and a crescendo pedal. (The crescendo pedal adds stops gradually and is always on the extreme right. Don't use it to control volume.) You may find another to control percussion volumes, or a master swell pedal whereby other swells may be coupled onto one shoe. In the case of most electronic organs, however, one doesn't have much choice — there's only one for the entire instrument. If you're blessed with a console that has two, one will generally control the tibias while the other takes care of the rest of the organ.

When playing the organ, your right foot should be on the volume pedal — toe to press down for added volume, heel to pull back for less volume — at all times. If you're seated properly at the organ (in the middle, firmly on the bench, and where your left foot can move from C to C smoothly) your balance should be better with the right foot on the expression pedal. If there are two, straddle them, placing your foot between the two.

Many organ teachers have seen varied and sundry uses for this pedal, but most students like to beat time with their right foot. Being as

the foot is on the volume pedal, this habit can be musically disastrous. Many years ago, Don Baker toured the country for an electronic organ firm, giving a combination of concerts and workshops. In one of these workshops, he dealt with this subject. The key to what he said was this: as the melody line of the music goes generally upward, the volume should increase; as the music goes down, so should the volume. It's a good rule to remember. Also, unless you're on the last phrase of the song, leave yourself somewhere to go. (If you're already playing "loudest," you can't end in a climax.) Music is composed in phrases, and each should be contoured in expression. Learn control. Gradual increases and decreases are much preferred over sudden changes.

Once you've learned the notes, learn the music. Analyze what you would like to get across from the first note to the last. Your listeners will hear the whole package, not each note or phrase as you, the player, concentrate on what comes next. Keep your listeners in mind and express yourself — and the music — accordingly. Sometimes it may help to tape yourself and then, *objectively*, listen to it and make improvements on what you hear. Don't, however, mentally play the arrangement while listening to the tape; that will defeat your purpose. Controlled, but wise, use of the volume pedal will help you to make music.

Here's to improved self-expression through music! □

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**ATOS****E  
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D****1980****Lillian Gish At Chicago Theatre**

The American Film Institute will present a celebration of a spectacular movie palace and a legendary star, plus great silent movies with live accompaniment by acclaimed organist, Dennis James, at the mighty Wurlitzer at the Chicago Theatre, on Wednesday, April 23rd, at 7:30 p.m. Miss Lillian Gish will appear on stage to discuss her career, showing clips from some of the finest films in which she starred, plus a screening of a new tinted print of D. W. Griffith's *Broken Blossoms*.

The orchestra and front circle are

\$8 (\$7 for Cinema/Chicago and AFI members), the upper circle is \$5, and tickets are available from all Ticketron outlets in Chicago (call 454-6777 for the nearest outlet). To order tickets by mail enclose check or money order and a stamped self-addressed envelope and mail to "The Best Remaining Seats," Plitt Theatres, Inc., 175 N. State St., Chicago, IL 60601. Remaining tickets will go on sale at the Chicago Theatre box office at 9 a.m. on the day of performance. For further ticket information, call (312) 782-6506. □

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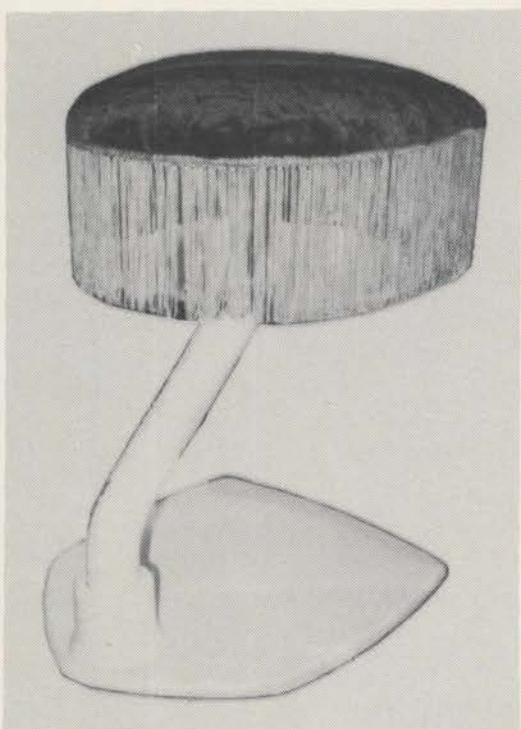
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# VOX POPS



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.

When Ray and Norma Hoeppel stage a musicale in their Ojai, California, home, they do it right. Ray has a much-doctored Allen organ in his parlor studio and he enjoys (a) adding voices to it, (b) hearing it played by legendary organists. His New Year's bash included such luminaries as Irma Glen, Del Castillo, Arlo Hults, Ann Leaf, and Milton Charles. All did stints at Ray's much altered Allen and it was a matter of skilled organists playing for skilled organists, no holds barred. Results were electric. One non-luminary, Stu Green, in deference to the impressive array of talent, limited his key thumping to a very non-military version of "chow call" to announce eats.

When Tom Grierson was organist at Rochester's Strand Theatre in the early twenties, he also doubled at the Brick Presbyterian Church (now Downtown United Presbyterian) on Sundays. He enticed a wealthy parishoner into giving a substantial sum

for the purchase from Wurlitzer of a "celestial organ," a sort of theatrical Echo Division. This section, augmenting the Main Organ of 60 ranks, contains eight sets: Tibia, Quintadena, Viol d'Orchestre, Viole Celeste, Vox Humana, Kinura, Saxophone and Tuba, all with tremos.

On January 13th, J. Melvin Butler, director of music at the church, played a concert on the organ. The well chosen numbers, which showed off the "celestial organ" to good advantage, included "Finlandia," selections from *Sound of Music*, "Maple Leaf Rag," and "Stars & Stripes Forever." The sound, enhanced by a barrel-vault ceiling, fills the auditorium. In a couple of years, a 3-manual tracker will replace the 60-ranker, but the Wurlitzer section will be retained for use on special occasions. Check up one for our side, even if the Wurli ranks go tracker.



Remember when theatres popularized their organists with billboards, or in large newspaper ads, e.g., "Eddie Horton at the snortin' Morton?" That sort of thing has disappeared but in Westchester, N.Y., the Playland Ice Casino ran a full-page display recently, with the boast "Now You Can Do Almost Anything On Our Ice!" In a prominent spot was a caricature of Jack Skelly

## Playland Ice Casino



### JACK SKELLY AT THE ORGAN

The big good-time sounds for skating, every Thursday, Saturday and Sunday evening, and the first 2 sessions on Sunday afternoons. Main Rink only.

at the organ "attacking" the beast. "The organist is certainly not that wild," says Jack. He should know.



Did you know that ATOS has a member in Norway, a land without theatre organs? Wilfred Hesteland, of Bergen, has a question: is there an organist named Granger Keyes? Wilfred has a recording labelled *The Grand Organ, Majestic Melodies*; label is Manhattan MAN 546, Hi-Fi Supertone (TRF 287). He has been trying to pinpoint the artist and



Ray Hoeppel's distinguished guests whoop it up on New Year's Eve. Shown are veteran organists Irma Glen, Del Castillo, Ann Leaf and Milton Charles. (Raypic)

instrument since 1963.

Pseudonyms are not uncommon among recording organists, either voluntarily to evade contract restrictions or assigned, as in the case of piracy. We recall old 78's played by "Franklyn Ferris" and "Carol Wynne" (both were Emil Valazco) and more recently LP's by "Montabla" (Bob Hunter) playing a Wurlitzer theatre organ in Nice, France (actually the Whitney studio Wurlimorton in Glendale, California), "Kenneth Lane" (Hi, Ashley!), "Eric Silver" (often Buddy Cole), and "Guy Melindy" (Hi, George!). In the past, discographers have managed to identify those using an alias. How about Granger Keyes?



Take one theatre organ, add three veteran accompanists of silent films, mix in generous portions of newsreels and comedies, and stir well before 841 devotees of entertainment as it once was and you have the recipe for a Silent Film Festival. This was the bill of fare during January when the Rochester Theater Organ Society presented a weekend series at Eisenhart Auditorium. Production supervisor was Ken Veneron, and doing the honors at the 3/8 Wurlitzer were area organists Dean Robinson, Doc Bebko and Irv Toner. Two shows an evening were presented, and the patrons were regaled with organ-accompanied newsreels of the twenties, episodes of *Perils of Pauline*, *Hazzards of Helen*, and the antics of Charlie Chaplin, Laurel and Hardy, Harold Lloyd, Charlie Chase, Will Rogers and Buster Keaton. Judging from the response, more of this type of program will be scheduled.



From Hope-Jonesville (all right, Elmira), New York, David Peckham writes to inform us that the big Marr & Colton in the Clemens Center is getting plenty of exposure with recent concerts by Gaylord Carter, Ron Rhode, Don Thompson and, yes, Virgil Fox (Virgil Fox at the M&C; there's an act). Coming are Lyn Larsen and, in June, David Peckham.

Dave is studying classical organ at Eastman with David Craighead. One line of his letter turned us *green* with envy:



David Peckham. He practices on a very special console.

"Most of my practicing is done on the former Syracuse Harvard theatre console now installed in my home."

Memories! It was the Harvard's style B Wurlitzer your Vox Popper broke in on in 1927.



A J. R. Nelson release reveals that George Wright gave himself a "be-lated Christmas present" when he purchased a 1929 vintage rank of Wurlitzer brass trumpets from private collector George R. Burns of Reno, Nevada. John R. Nelson, Wright's concert booking agent,

represented both principals in the transaction.

Wright commented, "Because of their scarcity, I had hardly counted on a rank such as this for my new studio installation. I was particularly elated to acquire this set because it came from the Wurlitzer organ of the Golden Gate Theatre in San Francisco, a really superior organ with beautiful voicing. This trumpet is one of the best I ever heard and I remember it well from my lessons with Floyd Wright on that organ in my high school days. Too bad it was broken up and ruined.

"A further favorable aspect which clinched my decision was the physical condition of the pipes. With the exception of one tiny dent, they are in A-1 condition, having been professionally packed and stored."

Wright added that this deluxe acquisition completes his inventory of pipes. End of release.

What wasn't stated was that the set of Trumpet pipes got a checkup by famed Hope-Jones voicer James H. Nuttall when he overhauled the 3/13 Wurlitzer in the late '30s or early '40s. The only recording we recall played on the Golden Gate organ was made by Larry Vannucci 18 years ago.

The console shell, ordered from



Organfan Louise Harrison, of Laguna Hills, Cal., examines the wooden shell which will one day control George Wright's planned studio organ, after Bob Trousedale transforms it into a console. (Stufoto)

Devtronix by Wright, has been delivered to the Bob Trousdale studio in Santa Ana, California with manuals installed. It will be fitted with the sophisticated electronic switching system developed by Trousdale to replace all mechanical unification and coupler switches as well as relays. The miniaturized switching board will occupy a small area within the console. George will do his own console decorating and finishing.



Bob Balfour. His little Wurlti doesn't cough anymore. (Bill Lamb Photo)

Bob Balfour reports that the "biggest little Wurlitzer," the 2/7 divided organ in the Rahway Theatre, Rahway, New Jersey, has suffered its last gasp. No, it's not being removed, but improved. Until recently the little Wurlti had gone through life with insufficient lung power. The 3 hp blower which came with it could supply a 2/7 all in one chamber with plenty of thrust, but this is a two-chamber affair and there never was enough reserve to sustain full organ passages without the regulators chattering.

It's all okay now; the 3 hp blower has been replaced with a 5 hp job.



Time was when whole families were devoted to taking part in a vaudeville act, as evidenced by the George M. Cohan and Eddie Foy families. A remnant of the trend lives today in "The Rhode Brothers, Ron and Chuck." Of course we are

well aware of Ron Rhode's nationwide organ concerts when he isn't playing for pizza enthusiasts at the La Mesa (Arizona) "Organ Stop." But recently Ron's younger brother, Chuck, joined the act as a vocalist. At this writing the brother act has played the South Hills Theatre in Pittsburgh and the Thomaston Opera House, the latter for the ConVal-Chaps.

Tenor Chuck offered such varied fare as "Battle Hymn of the Republic" and Victor Herbert's "Toyland" while Ron soloed with such thrillers as E. T. Paul's "Ben Hur Chariot Race."

Writing in the local press next day, reporter Jean Reid stated, "The results were great."



Horrible rumors continue to come in about the fate of the 4/23 Wonder Morton removed from Brooklyn King's Theatre for installation in New York's Town Hall a few years back. The Hall went bankrupt and the organ reverted to the sponsors, New York University. The school put it in storage. So far, so good. Now comes the unbelievable sequel. The storage space had to be relinquished and a much smaller storage area was leased. According to usually reliable sources, the organ parts were "fitted" into the new space by cutting the larger pieces (e.g., bass pipes, chests, etc.) into more manageable sizes. One source insists the console was chainsawed into seven pieces. If true, one wonders why they went to the trouble to reduce a fine instrument to junk, especially when it had commercial value. For example, the Landmarks group which is restoring Syracuse Loew's was interested, needing an organ to replace the 4/20 Wurlitzer removed from Loew's by the late broker Doug Erdman some years ago.

We hope this alleged destruction of a fine instrument turns out to be a rumor, but we'd like to know the truth.



In what many praised as the best of the RTOS 1979-80 season so far, David Reese captivated 1039 attendees at the Rochester Auditorium Theatre on January 11th. No one went to sleep during this program, as



David Reese. No one snoozed.

the California-based organist had toes tapping throughout the two-hour program. Marches and other lively music, interspersed with a few ballads, plus Dave's constant humor, all combined to produce a standing ovation at the end. This was his first eastern tour.



Mrs. Dolph Gobel, widow of the well-known New York organist, says that her friend, Lenore Feibel is still working for the Riverside Community Theatre in Vero Beach, Florida, where she and her late husband, Fred, were "angels." She also helped to over-subscribe the Scholarship Trust Fund at the Indian River Community College, which was enriched by donations from near and far and from Fred Feibel Memorial Concerts.



Clarence Briggs reports that Tuesday, January 15, 1980, was another sad occasion for the theatre organ buffs in Utah. It marked the final night for the Provo Pipes & Pizza Restaurant. As the Salt Lake Pipes and Pizza closed its doors last June 23rd, it marks the end of an era in Utah.

Mike Ohman and John Ledwon from L.A. spent two January days in Ogden, Utah. On Tuesday, January 22nd, members of the Beehive Chapter Capitol Theatre Organ restoration crew, Gene Breinholt, Clare Briggs, Paul Hansen and John Woodmansee assisted Mike, John and



Doug Eddington in removing a 6-rank Wurlitzer organ from the Ogden 4th Latter Day Saints Ward where it had been in continuous use since 1938. Prior to that time it was installed in the Ogden Theatre, Ogden, Utah, approximately 1922 and then removed to the White City Ballroom for a few years before finding a home in the church. It will now be replaced with a 14-rank Wicks.

The two restaurant Wurlitzers have since been disposed of.



About the time this issue reaches ATOSers, Rex Koury will have released his latest album. Rex seeks out a variety of organs to record, e.g., Death Valley Scotty's Welte, the 2/7 Wurli in the Rahway (New Jersey) Theatre, the 4/25 Wurli in El Segundo's (Calif.) Old Town Music Hall and the 4/37 "Dowager Empress" in Wichita's Century II Civic Auditorium.

For several years Rex has played concerts on the 3/14 Hillgreen-Lane organ in Pierson Auditorium, part of the New Mexico Institute at Roswell. It occurred to Rex that Hillgreen-Lane organs are something of a rarity and that this may be the only one now playing in a public auditorium in the U.S.A. He felt that there should be an audible record of this brand of instrument, which has both theatrical and concert voices. The



Rex Koury at the Hillgreen-Lane organ he recorded. The brand is rare.

Theatre Organ Club of Roswell is handling distribution.

"It's a most unusual instrument," says Rex.



Jack Skelly sends us the good news that the interior of the 2673-seat Beacon Theatre on upper Broadway, has been designated as a New York City landmark by the city's Landmark Preservation Commission. The body declared that "the dramatic effects of rich ornamental details, including ceiling and wall murals, friezes and sculptures," was expressive of the film business of the late 1920's. The theatre for some time has been used as a performing arts center, and recently Lee Erwin presented his "Silent Clowns" show, utilizing the 4/19 Wurlitzer.



The story of the Eastman Theatre Organ in the October 1979 issue brought warm memories to Howard and Jan Reagan of Potomac, Maryland. Former residents of Rochester, the couple remember hearing the 155-rank organ several times.

"The most interesting occasions were when Bob Berentson had to play light classics for the Civic Music Association's annual fund drive dinners. Jan and I, on separate occasions, sat on the bench with Bob. The console was at the bottom of the pit, amid odors of the lift grease; the orchestra lift at stage level for the catered dinner, served on the extended stage. The clatter of countless feet, noise of scraping chairs and tinkle of silverware were most disconcerting, and hearing the organ was a lo-fi experience. Bob had to play softly enough so as not to drown the chit-chat of the diners, yet loud enough to hear it way down in the pit. His thorough familiarity with the beast was vital."



Dr. John Landon reports on a recent trip to Hawaii, his second to the mid-Pacific paradise. Theatre organ activity is still very much alive in America's 50th state.

"The first time I went, I spent considerable time with the late John DeMello, a gentle, kindly person who played the organ with a quiet, melodious style. This time, I went to



John DeMello. He is fondly remembered.

the Waikiki Theatre to hear Frank Loney do his regular intermissions. We had a nice visit, and I also spent an evening with Roger Angell and his wife, whom I have known for several years. Roger had installed a pipe organ in his parents' home before he married.

"I also attended one of the Sunday morning ATOS social hours, and played the Hawaii Theatre's 4/16 Robert Morton in downtown Honolulu. This chapter is most fortunate to have a large club room in the theatre which they can use even when the theatre is operating. A Hammond reposes in the room. The enthusiasts meet nearly every Sunday and enjoy the Robert Morton before the house opens at noon."



From Salt Lake City visitor Doc Bebko writes: "Heard organist Robert Cundick and Roy Darly at the Mormon Tabernacle Aeolian-Skinner. It's a superb instrument. On Christmas Eve we were at St. Mark's Episcopal Cathedral where I found a new Holtkamp interesting with its strings and brass. But the piece-de-resistance was when Larry Bray al-

lowed me to play his five-manual Wurlitzer for two hours at the Organ Loft nitery. This instrument has luscious tones; rich pedal sounds, although not overwhelming; the brass is strident but not harsh; and it has the largest Chinese Gong east of Shanghai. If I could only have this instrument when I cue a silent film! Everything works and is in tune, a credit to owner Larry Bray.



To those "moderns" who insist that the stylings of such veterans as Jesse Crawford are of little interest nowadays, Terry Charles, curator of the 4/23 theatre organ in the Kirk of Dunedin, Dunedin, Florida, has an answer. On January 10th, 11th and 12th, Terry played his 2½-hour *Tribute to Jesse Crawford* to packed houses.



Lee Erwin reports that the late Ben Hall's "Little Mother" style 150 Wurlitzer (1930 vintage) has grown to a 2/9 in its present home, New York's Carnegie Hall Cinema. Ranks are Flute, String, Tibia, Style D Trumpet, Vox Humana, French Horn, Clarinet, Solo String (down to 16' pedal) and a Robert Morton French Trumpet. Organbuilder Don Schwing plans to add a Horn Diapason, Oboe and two strings to complete the ensemble.

As for Lee's *Kings of Comedy* shows, he says Buster Keaton's movies are the most popular, with the rarely seen Harry Langdon comedies a close second. And he includes



Lee Erwin. 500 shows in a year! (Stufoto)

several "rediscovered" Harold Lloyd shorts, some dating back to the comedian's "Lonesome Luke" days before he donned the horn rims.

During 1979, Lee presented 500 showings within 365 days in eight cities. Any hobbies, Lee?



During February, there was a distinguished pipe organ enthusiast from Great Britain in our midst. Back in her Hyde, Cheshire studio (above her husband, David's music store) Joyce Alldred enjoys a 10-rank playing Compton organ. On weekends Joyce plays intermissions on the Compton pipe organ in the Davenport Theatre in nearby Stockport. Why did she visit the U.S.A. at this time? Partly to visit the Wurlitzer factory (her husband sells that brand of electronic), but mainly to indulge



Visitor Joyce Alldred. She went home with stars in her eyes — plus a load of advanced harmony.

in a three-week crash course in modern harmony with organist Gordon Kibbee. Gordon rated her as an apt student. Then there was that 5-deck, 65-rank monster at the Wurlitzer HQ. Joyce returned to England with stars in her pipe-happy eyes.



Philadelphia organist Shirley Hannum is considering renting her rainmaking abilities to southern California. Each time she gets booked for a concert in Los Angeles, it rains heavily in the usually arid area. Her first concert for the LA Chapter in the early '70s ended a long drought with a week of steady rain, during which Shirley visited a soggy Disneyland.

Her recent concert in LA was accompanied by a 10-day downpour which cleared just before concert time, but only briefly. This time the rain picked up after Shirley left for home and many Californians are neck deep in primordial goo. Turn it off, Shirley!



From north of the border, Jim Lahay informs us that the 6th anniversary concert of the Toronto Theatre Organ Society on February 18th included a tribute to the late Kathleen Stokes, known to the club as "our beloved sweetheart of the Canadian theatre organ," who departed for that great solo chamber in the sky last December at the age of 85. Kathleen rarely missed a Society concert, and was honored by ATOS' Hall of Fame membership. The featured organist, Dennis James, played a 15-minute musical tribute to Kathleen.



From Connecticut, organist Tom Gnaster tells us that he's been spicing his organ concerts with interludes on piano when the hall he's playing in has a suitable instrument. He likes those big nine-foot Steinways but has found several with black keys with straight sides rather than beveled, and the black keys thus seem taller. This can become problematic while playing such display pieces as the Schulz-Evler "Concert Arabesques on the Beautiful Blue Danube," which is Strauss plus intricate ornamentation, or



Tom Gnaster. His fingers sometimes itch for the 88.

about 8,000 notes in just over 8 minutes.

Do organ-oriented audiences like the piano interludes? Apparently they do; Tom Gnaster let his audience decide which instrument he should play on for the encore during a recent concert for the Keyboard Concert Club at Laguna Hills, California. The show of hands was for the piano and Tom complied, despite those protruding, straight-sided black keys, and not one "clam" resulted.



The Radio City Music Hall continues to function successfully with top-notch stage entertainment. Following the return of *Snow White and the Seven Dwarfs* by popular demand, from January 11th to March 13th, the *Easter Show* with the Vienna Boys Choir took over on March 18th. The *Rockettes' Spectacular* is

## BOOK REVIEW

by Lloyd E. Klos

**KIMBALL ORGANS, FROM A TECHNICAL STANDPOINT.** Text plus 69 photos, numerous sketches and drawings, 70 pages. Vestal Press, Box 97, Vestal, N.Y. 13850. Price: \$6.95 plus 50 cents for shipping. (New York state residents must add 7% for New York state sales tax.)

THEATRE ORGAN readers are familiar with the excellent reproductions which Harvey Roehl's presses have produced through the years. His latest is an 8½" x 11" slick-

in for May 2nd through the 26th; *Manhattan Showboat* will play from June 6th to September 14th. The *Christmas Show* will return on Thanksgiving Day, November 27th. The 4/58 Wurlitzer is heard during all performances, played by Tim Stella and David Messineo, using both consoles.



Paul Haggard, OKC Chapter, reports that the 4/15 Kilgen installed in the Oklahoma City's Civic Center Music Hall is getting plenty of exposure to the public. He recalled that the late U.S. Senator Robert S. Kerr had donated generously toward the restoration of the Kilgen which had gone to seed since being moved to the Center from a local TV station's studios.

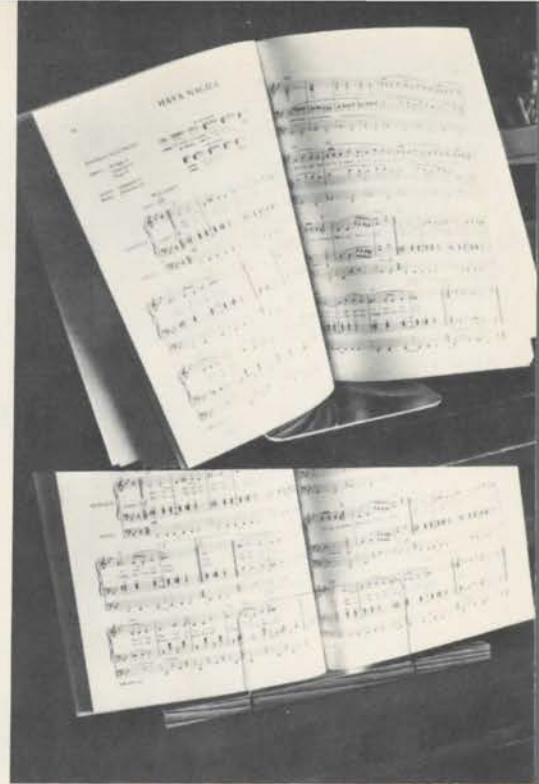
It was in fine shape for the 1979 Christmas party of the Kerr-McGee Corporation when 3000 employees crowded into the auditorium to hear radio commentator Paul Harvey and the Christy Minstrels. The crowd had been "softened" by an hour of organ music played by talented chapter member Dorothy Hamilton. The program closed with an engaging "White Christmas" with participants being "snowed on" via the magic of stage manager Richard Charnay, who is interested in the ATOS organ concerts presented there, according to Haggard.

Getting a stage manager on one's side is a mighty advantage. □

paper booklet, combined from two original catalogues, one dated 1938. Churches, municipal auditoria and educational institutions were advertising targets.

There are topics on building a Kimball pipe organ: console, wind supply, action, controls, wiring, magnets, pneumatics, pipes, voicing, testing and purchasing. There is also a page of endorsements by some of the country's foremost classical organists of that time.

We regret that reference to Kimball theatre organs is nonexistent; the firm was out of that business by the late thirties. The publication can, however, offer an education to those whose knowledge is minimal concerning the building of a pipe organ, classical or otherwise. □



## NEW GADGET FOR ORGANISTS

Pianists, organists and other instrumentalists have long been plagued by the problem of music albums that won't stay open to the wanted pages. To try and overcome this, it has been customary to "crack" the spine of the album or bend the pages backwards, resulting in damaged books. Yet, in spite of such drastic measures, pages would still insist on flopping back.

Presto-HOLD solves the problem. It holds any music album flat at any page, no matter how thick the album or how stiff the binding, without mistreating the binding. The beautifully finished walnut base mounts on the music rack of any piano or organ with pressure sensitive tape provided. No tools are needed. The notes on the pages are clearly visible through the clear Plexiglass spring-activated holder when it is in vertical position.

When a new page is wanted, the holder is flipped down and back up to vertical after turning the page.

The price of Presto-HOLD is \$15.95 postpaid, from HGR Co., Division of Gibson Holders, Inc., 529 South 7th Street, Minneapolis, Minnesota 55415, or see your local music dealer. □

## Fundamental Properties of Reeds

by R. J. Weisenberger

A reed is basically an air driven relaxation oscillator, producing a fundamental tone plus a high degree of harmonic development of both even and odd harmonics. The basic waveform at the reed is roughly a sawtooth wave of low to moderate intensity before it reaches the resonator.

The resonator can take on many forms to produce the desired effect on this basic waveform by presenting an almost infinite variety of acoustical loads at various bandwidths to the reed, and greatly contributing to overall efficiency.

In general, when speaking of horn type resonators such as those used in tubas, trumpets, etc., the strength of the fundamental is largely determined by the length of the horn and the diameter at the mouth. Large mouth horns produce stronger fundamentals than horns having small mouths. (Note the difference between a tuba and a post horn.) The fundamental is strongest in any resonator when the length is tuned to the pitch of the reed.

The most critical factors to harmonic development in horns are their throat diameter and the rate of flare.

Horns with small throat diameters followed by rapid rates of flare have the most harmonic development. This explains the prominence of high order harmonics in stops such as the post horn or brass trumpet.

Resonators other than horns, such as the type used on the vox humana are not even tuned to the fundamental frequency of the reed at all, but to a harmonic itself. The mouth, being restricted, makes the resonator behave as a bandpass filter, to imitate tonal qualities of the human voice, from which this stop derives its name.

This does not begin to describe the complexity actually involved in the design of reed stops, but gives a

rough idea of some of the reasons why certain reeds have their characteristic tonalities.

Variations in construction of the tongue and shallot will have effects primarily on the operating pressure, frequency, efficiency, and the development of the highest order harmonics.

There is still a lot of room for additional acoustical research along these lines, the variables being almost endless.

My next article will look briefly at the art of voicing, and the less predictable aspects of pipes.

### Definitions:

**Mouth** — The speaking end of a resonator (bell).

**Throat** — The end of a resonator connected to the reed block.

I sincerely hope that my research into organ pipe acoustics has already been of help to those involved in the building and restoration of pipe organs, and that it may create a renewed interest and increase the desire for greater knowledge in this long neglected art.

I will be glad to answer any technical questions concerning the material covered in my past six articles.

I also hope that my research will create an interest in the pipe organ by others in acoustically related fields to continue further research along these lines, so that future builders of pipe organs will no longer be limited to a purely historical knowledge of their art, but to an up-to-date and ever expanding scientific knowledge.

One of our main goals as ATOS members is to promote a greater understanding of the pipe organ. We can do this and more by helping to shed some light on the shadows of the past with the aid of today's technology. As history has been our link with the past, science will be our hope in the future. □



## 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 Editor:

First of all, I'd like to add to the accolades your roommate has been receiving upon her retirement as membership/circulation manager; how fitting the lines that start with "Well done, good and faithful servant" . . . . When she took on the job, Vi must have looked at the records of her predecessors and thought, "What am I doing following acts like those?" Well, Vi did a fantastic job, and we are all grateful to her.

My Chief Wife, Jan, and I have enjoyed the articles by Stu Green on Hector Olivera, and were especially thrilled to read about and see pictures of his earliest days. Our first ATOS Convention was the one in 1972 when Ray Brubacher "unveiled" the Fantastic One, and we have followed his career with great interest ever since.

As always, Lloyd Klos has done a "bang-up" job with his article on the Eastman Theatre Austin and its main honcho, Bob Berentsen. Bob and his wife, Ruth ("Pinky"), were very dear friends of ours. Jan and I both took voice lessons from Bob, and Jan took a few organ lessons from him; and, of course, he played for our wedding.

It's really too bad that the organ was positioned so poorly, for it might still be in the Eastman and in playable condition today were it better located. Anyway, thanks, again, to Lloyd for his research and literary efforts.

Sincerely,  
Howard Reagan  
Potomac, MD

Dear Sir:

In the Pacific Northwest the Puget Sound Chapter extends into Vancouver, B.C., Canada. As Canadians we travel to Seattle, Washington, to meetings and concerts, a matter of 300 miles. We would like to express to the parent body of ATOS our thanks for the warm wonderful feeling extended to the Canadians by the executives and members of Puget Sound Chapter when we attend meetings.

It is gratifying to see the effort put forth in keeping the old theatre organs alive. We feel that with people of the Puget Sound Chapter calibre we can only go ahead. With people of the pizza parlours behind us, the public can get a chance to hear and see the majestic sound and quality in the old theatre pipe organs.

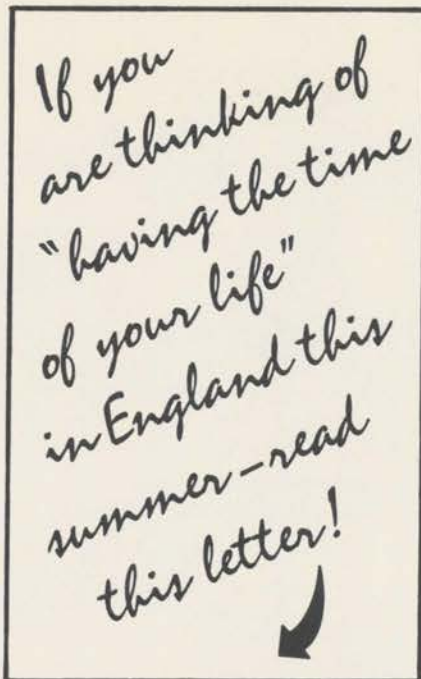
We in Vancouver would appreciate a place in your magazine to thank our American neighbours for the wonderful feeling between Canadians and American ATOS members.

Members,  
Bert and Doris Miller  
Vancouver, B.C.

Dear George:

Although London (the ATOS Convention City) is my favorite big city on this old planet for vacations, I had forgotten until recently just how hospitable English folks can be.

It all started one day in January when I ducked into the British Science Museum to warm up after a morning of juggling camera gear around the Albert Memorial in breezy Hyde Park. The Museum guard who checked my gear suggested that I was just in time for the current Music Box demonstration. Why not? But my interest in the fabulous music boxes soon shifted to the knowledgeable and most articulate guide. The face was familiar. When the demonstration ended I found that he was indeed an acquaintance from the '76 Organ Safari. I also



If you  
are thinking of  
"having the time  
of your life"  
in England this  
summer - read  
this letter!  
↓

discovered that there was to be a regular theatre organ meeting two days later at Wurlitzer Lodge, the home of Les and Edith Rawle. Would they mind if I... but the ever-gracious Edith made it quite clear over the phone that they'd be delighted to have a pre-Convention visit. Father Kerr met me at the Northolt station, and a few minutes later I was ushered into the Rawle kitchen where Edith and her helpers were preparing refreshments for later in the evening.

Fortunately there was time to chat for a few minutes about the Convention plans. Yes, all of the featured organists would be British (or at least non-Americans). I agreed with Les and Edith that Americans should have a chance to hear what they couldn't hear back home. The roster of featured organists was most impressive. Even more exciting were the *locations* of many concerts. The library at Blenheim Palace has to be the most beautiful setting in the world for an organ concert. There were rumors that Harrow would be open to the public for the first time in history — and for an ATOS concert!

Edith asked if I thought Americans would be comfortable at the London Penta Hotel. Of the very large London hotels, the Penta was certainly the best choice. The location is ideal for those who may want to wander off on their own for a few hours, handy to the museums,

Knightsbridge shopping, and the famous debaters at Hyde Park Corner. Each room has a refrigerator and warming oven for snacks, and there are handy stores at Gloucester Road tube station (around the corner) where one can buy anything reasonably from breakfast fodder to a quick meal. Food service at the Penta I've found to be fast, good, and the prices are not outrageous; on a par, I'd say, with your local Holiday Inn back home.

By this time forty or so members had crowded into the Rawle music room to hear a concert by Len Rawle on dad's Wurlitzer. After breathless apologies for not having time to prepare (it had been a big day at Yama-ha!) Len was soon very much at home and having a ball. Just before intermission he turned over the four manuals to Stephen Vincent, the recent winner of the young organist award. I talked with the lad and his teacher, John Norris, later that evening and found that Stephen hadn't "turned on" to theatre pipes until he heard some of the Americans during the '76 Safari. Before this particular concert he had never even heard Len Rawle play. That's ironic because Len is perhaps the most "American" of the fine British theatre organists.

After intermission Len played requests until it was time to watch Douglas Reeve on the telly from Brighton. The excellent BBC documentary was marred only by a power failure which lasted just long enough to break out the candles. After a most satisfying concert, Len insisted that I hear how much better dad's Wurlitzer sounded when the music room was empty — so of course I missed the last train back to my hotel. It was well worth it!

When Len and Judith suggested that I must hear *their* Wurlitzer the next evening, I gladly cancelled West End theatre plans and skipped dinner to make the long trek by tube out to Rickmansworth, arriving just in time to witness a demonstration of a new experimental electronic. All was very top secret and hush-hush, but I can say that some Japanese technicians had obviously been listening carefully to some of Len's Wurlitzer pipes with incredible results.

What can one say about the Len Rawle Wurlitzer that hasn't already been said? For me it has the most

beautifully balanced percussions on any Wurlitzer installation anywhere. If the Rawle living room lacks reverb — and it does — Len has balanced ranks so skillfully that the full organ sound is richly satisfying without any painful hoots or shrieks. Having heard Len play both Rawle Wurlitzers I can only say that each has its unique beauty and integrity, and both are far and away the best home installations I've ever heard. When you go to the Convention in London try to hear at least one of them if you possibly can.

I returned to the States convinced that the London ATOS Convention would be the event of a lifetime. It will be well worth the little extra effort on our part.

Cordially,  
Walter J. Beaupre  
Kingston, RI

Gentlemen:

In regard to the erroneous information printed in the Dairyland Chapter News in the Dec./Jan. THEATRE ORGAN concerning the Kimball Theatre Organ Society (of Milwaukee), we would like to set the record straight.

The Centre (formerly Warner) Kimball in question is a 3-manual, 28-rank instrument being restored to original condition by a team of dedicated and capable buffs, both professional and nonprofessional, for eventual installation in the Oriental Landmark Theatre of Milwaukee, which originally housed a 3-manual Barton. The Kimball, when installed, will be enlarged by two ranks and a 32' pedal extension. Also, a new solid-state relay will be included in the rework for expanded versatility.

The Kimball Theatre Organ Society is an independent organization and has no affiliation with the Dairyland Chapter of ATOS, although there are several Dairylanders working with us on this project.

When the Kimball is complete, we should be happy to provide a full account to THEATRE ORGAN of its rebuilding and reinstallation. An original organ of this magnitude should hopefully make an outstanding addition to the present concert circuit.

Sincerely,  
J. Clark Wilson,  
Vice-President KTOS  
Brown Deer, WI ☐



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July 1st. for Aug./Sept.  
Sept. 1st. for Oct./Nov.  
Nov. 1st. for Dec./Jan.

**ALABAMA**

After a long lapse in reporting, the correspondent is back in business. Last year was one of our best years yet, as far as concerts, group activities and membership are concerned. The Dennis James concert in April and the Tom Helms concert in October were both great successes, particularly because more and more people are now taking a greater interest in the Alabama Theatre and its beautiful Wurlitzer organ.

The chapter met at the Alabama Theatre on January 13th to hear chapter member Dr. Cecil Prescott at "Big Bertha." To make his program even more delightful, his daughter, Cecilia, brought her trumpet and joined him in several selections. The combination of organ and trumpet was quite a treat for those who had never heard Dr. Prescott play before.

On February 10th, members braved a very cold and icy morning to enjoy the music of "Big Bertha" once again. As has been a custom for several years, February is open console. The nimble-fingered artistry of talented members JoAnn Radue, Beatrice Fee, Sam Troutman, Jr. and Sr., Bob Rabin, Chris Radue, Cecil

Whitmire and Linda Whitmire was featured. It was an informal meeting that most thought was the best in some time.

As the year 1980 progresses, members are looking forward with great anticipation to the upcoming spring concert in April, which will present Walt Strony to the people of Alabama for the first time. Walt has said he likes to use the pizzicato for special effects and the crew is diligently working to have it in operation before the April concert. This will be the first time the unit has worked since before 1968.

Aside from the normal maintenance work on "Big Bertha," the crew has made several trips to the home of member George Ferguson to assist in the completion of his pipe installation. A few more trips and the organ will be in full operation.

The chapter's Slide Spectacular, telling about the Alabama Theatre, the Wurlitzer and the activities of the chapter, is still in great demand. Last month it was presented to the Teachers' Association and this month will be presented to the Retired Teachers' Association. The program is being revised somewhat this year to bring it up to date and to replace some of the slides that have become worn from much use. The chapter is proud of its slide presentation and is always delighted when asked to present it. It has proved to be the best way to keep the chapter, the beautiful Alabama Theatre and the Wurlitzer in the public eye. It works!

CECIL WHITMIRE

**ALOHA**

The roof has not caved in on the Aloha Chapter, but for a while members thought it might.

Heavy rains and a deteriorating

roof on the old Hawaii Theatre in Honolulu, which is approaching 60 years of age and which houses one of the two remaining theatre pipe organs in Hawaii, caused leaks and large chunks of plaster started falling recently, narrowly missing the Robert Morton pipe organ console which the chapter members are trying to preserve.

For several weeks, the theatre could only seat patrons under the balcony. Whenever chapter members met to play the organ, "hard hats and a light foot on the low bass notes" was the recommendation.

It is hoped that the theatre will be designated a National Landmark and slated for preservation. The theatre management has just applied a

new roof, loose plaster has been removed and the structure is safe for patrons once more. In the meantime, chapter members have been busy maintaining the organ and releathering all the pouch rails.

Soon, members hope to start holding public concerts once again, which had to be cancelled when the roof nearly caved in on them.

### BEEHIVE

Chapter members met in February at the Capitol Theatre in Salt Lake City, Utah. After a short business meeting conducted by Chairman Wayne Russell, a report was made as to the status of the organ restoration project which is still several months in the future. As "live"

organ was not available, members were treated to performances recorded on several organs in the area, accompanying several silent comedies.

David Reese, JoAnn Harmon, Blaine Gale, Mike Ohman and Gaylord Carter were the performers. The organs used were those at the Capitol Theatre, the Organ Loft and Provo Pipes and Pizza.

After the show in the auditorium, members and guests were escorted through the newly-remodeled theatre, rehearsal rooms and the more adventuresome were taken to the chambers in the attic. Refreshments courtesy of Maxine Russell were served in the organ workshop in the basement.

CLARENCE E. BRIGGS



Betty DeRosa, chairman of the Aloha Chapter, displays the recommended headgear for members playing the Robert Morton when the ceiling falls down.



Aloha Chapter members busy at work releathering the pouch rails of the old Robert Morton organ they are trying to preserve. (L to R) Mary Chandler, Scott Bosch, Frank Loney, Jim Chandler and Bob Anderson.



Richard Harger, chief maintenance "honcho" for the Aloha Chapter saves the delicate portion of releathering for himself.

pedalboard and changes and modifications during rebuilding and the reasons for them. He also described the shutters and also explained the fire protection system.

The second half of the program was presented by Kurt Von Shakel, whose choice of music was appreciated by all present. He later stated, "This organ is so well-maintained

that it is indeed a great pleasure to play it."

The club plans to attend future programs sponsored by the Paramount. These include Tom Hazleton on June 8, 1980; Ron Rhode in late August or early September; and house organists Donna Parker and Bill Vlasak at Christmas time. The chapter is delighted in being able to support and receive help from the Paramount.

The February 10th meeting was held at the Wilking Music Company's warehouse in northwest Indianapolis. The meeting was called to order with 96 members and guests present. After a short business meeting, the Wilking representative, Ken Stoops, played several numbers at an Allen theatre electronic spinet. His selections were well-known standards. Following Mr. Stoops, a very talented young man from a local Wurlitzer store, Rick Moore, a jazz and theatre organist, played various selections including popular numbers, marches, classics and songs from the 1920s.

The chapter is planning bus trips this year for all member participation. The first trip will be in April, and is to include visits to the Roaring 20's Pizza establishments in Kalamazoo and Lansing, Michigan, as well as to other area installations.

H. J. HARRELL

### CENTRAL OHIO

On a glorious spring-like day in January, there was a large turnout of members and guests at the home of Bob and Betsy Richard to hear member Mark Williams perform at their Conn 651. The pipe speakers helped to create a musical environment very close to real theatre pipe organ sound. Open console followed Mark's performance with much local talent in evidence.

COTOS was honored by a sizeable article in the January 6, 1980, magazine section of the *Columbus Dispatch*. The progress of the chapter's Wurlitzer at Worthington High School was told in word and picture. This kind of exposure in the community proves invaluable to present and future program hopes.

Some 27 members and guests were in attendance when COTOS met in February at the home of Ed and Joanne Lougher. During the business meeting, plans were discussed for

our trip to Indianapolis to see the unusual 42-rank Wurlitzer at the Paramount Music Palace. Organ entertainment featured Betsy Richard playing the Lougher's Baldwin Studio II. Betsy presented a repertoire of perennial favorites from the 30s and 40s. Open console followed.

The chapter's Worthington Wurlitzer project is moving toward a March 23rd deadline for five operational ranks, with the hopeful timely arrival of some missing pipes. The long-awaited pipes are being fashioned at the organ pipe factory of Bob Shopp in Alliance, Ohio. A tour through his plant alone is worth the trip to Alliance. The smelting of zinc and lead, the cold roll, the fashioning of pipes and their voicing are an educational experience.

BOB AND PATTI CLARK  
DR. JOHN POLSLEY

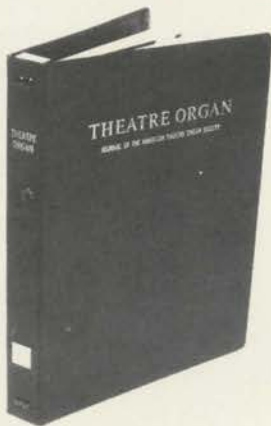
### CHICAGO AREA

Our delayed holiday social occurred on Sunday eve, January 6th, at Holy Name Cathedral, which is one of Chicago's landmarks. It is in this church that numerous notables have appeared throughout the years, most recently the Pope, for the indoor Mass in October, 1979.

Fr. Tom Franzman, of Holy Name, welcomed our CATOE group with a few remarks about the church and organ and led into the program presented by our soloist Thomas Harris, organist from the Church of The Atonement (Episcopal). In his excellent program Mr. Harris included some holiday carols with CATOE "soloists" giving forth, especially for the TV cameras which were present.

Among the open console performers were Harry Koenig, Charles Sauer, Mark Noller and David Hamilton. These chaps brought forth a lot of delightful sound from this ancient instrument and it was exhilarating to see and hear David at the console after his bout of illness.

We were flattered to have the TV Channel 2 crew present to film the activities. This crew had been at Leon Berry's home in the afternoon to get footage on his "Beast In The Basement" pipe organ. Leon explained and demonstrated the organ which was included in the program 2 On 2, and aired on January 20th. The CATOE "soloists" hit the cut-



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ting room floor, plus a bit more! The aired portion showed some of the church interior, Harry Koenig at the console and our soloist Mr. Harris. A long shot of the Chicago Theatre was also included. Member Joe Duci Bella gave an interview telling about the part that pipe organs play in our group and for the public. It was a marvelous plug for ATOS, CATOE and the "King of Instruments."

The organ is a 3/52 Johnson/Wangerin built by a Milwaukee firm and reworked some years ago by Sauter.

CATOE plans to be part of the April Film Festival at the Chicago Theatre and on June 15th, Walter Strony will perform for us at St. Mary of the Lake, Mundelein, Illinois.

Our Chicago Weekender "80 Regional," November 28th through the 30th, is well under way with plans being finalized for this great event. Hope to see you then.

ALMER BROSTROM

## CONN. VALLEY

It was a case of "cold feet, warm heart" when Karl Cole made his second concert appearance in Thomaston for the benefit of the Opera House Restoration Fund on January 19th and 20th. Though our guest artist was having some admitted difficulty coping with the chill of our New England weather after the balmy breezes of Florida, he had absolutely no problem charming the Thomaston audience with his warmhearted friendliness. From the moment he took his place at the Marr & Colton, his intent was clear as he opened with "Say It With Music" and "I Got Rhythm" — and we got the message. Karl also deserved extra points for giving us a brief explanation of what voices and combinations he planned



Karl Cole at the Thomaston Opera House Marr & Colton.

to use before many of the numbers. For those not really familiar with the theatre organ, it had to have made it more interesting and understandable.

The evening's program concluded with a tribute to that fine composer, Albert Hay Malotte, who is in the ATOS Hall of Fame — his best known composition, "The Lord's Prayer."

JUNE L. GAREN

The first meeting of the year, which marked the chapter's 19th anniversary, was held at the Windham Regional Technical School in Willimantic where a fine 3/15 Wurlitzer occupies a prominent place in the auditorium/gymnasium.

During the business session the membership approved expediting the organ installation at the high school in Shelton. Completion of this worthy project will make available a 1000-seat auditorium with a fine Austin pipe organ. Also ap-

proved was the procurement of color lights and a 6-channel dimmer board.

President Norm Ray turned the meeting over to Program Chairman Joe Graif, who introduced the artist of the evening, Robert Madoff, organist at Radio City Music Hall. The music brought forth from those 15 ranks by this young, very talented artist was something extra special. Audience appreciation was loud and long throughout the program and encores were demanded.

Chapter members wish to acknowledge the accommodation and help of Regional Technical School Director Felix Gryczch and his associates.

On May 17th and 18th, Hector Olivera will preside at the console of the Thomaston Opera House Marr & Colton. Information and tickets are available from Concert Tickets, Box 426, Seymour, CT 06483, or telephone (203) 888-9696. All are welcome!

WALLACE F. POWERS

## GARDEN STATE

New Year's Day found the work crew celebrating at the Olde Rahway Theatre by pulling apart the chryso-glott. The bars were rebushed and restrung, a magnet replaced, and it rings out beautifully once again. The crew had previously tarred the roof over the chambers in an effort to cure the flooding that occurs with every rainstorm.

A new, larger capacity blower was installed in the blower room, but an amount of conductor work was necessary, especially adapting a 12-inch outlet to fit the existing 10-inch pipe from the original outlet.

The next item for refurbishing will be the glock, then the snare drum and tom tom. As the saying goes, "A man's work is from sun to

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Bob Balfour (L) and Bob Reilly tar the roof of the Olde Rahway Theatre.

sun, the organ maintenance crew's work is never done."

On January 20th, U.S.A.F. Major Jack Moelmann held an open house for members of Pete Polito's plug-in-organ club. Pete delivered a full busload, and with the dozen or so cars that showed up, there was a packed house. Everyone was overwhelmed by the goodies that Jack has tied onto his Hammond, including a piano and a winded Wurlitzer toy counter with about a dozen or more electric toys.

Chapter membership is on the rise, with a number of younger members who show a good deal of promise. Look for some rising stars!

Work is progressing well on the St. Josephs' restoration in North Bergen. A big hand to the crew who really deserve it.

We feel there is a need for coordination of notices of adjacent chapter events, and therefore ask that chapters close to New Jersey send us notices of concerts and other events. This way we can act as a clearing

house for our own members, and will be happy to respond to the senders with events scheduled by G.S.T.O.S. Please call (201) 542-8862, after 6 p.m., or write to: Don Plenkens, Stony Hill Gardens, Apt. 185B, Eatontown, NJ 07724.

DON PLENKERS

### GULF COAST

Winston Churchill once said, "Never have so few, done so much, for so many." So it is with the Gulf Coast Chapter. The few are the chapter members, who are doing so much for the many people of our area so that our Robert Morton will sing for them again.

Under the guidance of B. D. Rhea, a work crew including Walter Smith, Curt Goldhill, Bob Sidebottom, Tom Helms, David Dietrich, Lee Walker and the writer, is diligently working on the restoration in the Saenger Theatre in Pensacola, Florida. The work however, is being done in phases.

The architects and city fathers told the chapter that it could store all its acquired parts for the Robert Morton in a large storage area under the balcony. After working for days hauling all the things up there and stowing them away, the crew received word that everything had to be cleared out of the area. Several heavy chests, the old console and a myriad of pipes had to be relocated on the double. Everything was hauled down again and now rests in various lend-lease locations all over town.

The chapter is moving ahead on the planned enlargement of its Robert Morton. Steadily and gradually all the parts are being re-leathered, revoiced, repuffed and reglued. The refinished grand piano, which has been wired and equipped to be played from the organ, is ready to be shown. Curt Goldhill has worked up the necessary wiring plan to set up the new electronic relays. The original console will be refinished in ebony and will become a slave console when the new console is completed. At least this is how it is visualized at this time.

Chapter representatives have met with the architects to assure that the organ and its installation is adequately considered in the overall renovation plans of the theatre.

DOROTHY STANDLEY

### KIWI

It is not because we are "down under" and so far away that there has been no news, but it is just that 1979 slipped by so rapidly. However, there has been much activity down here and we were very happy during the year to welcome several visitors from America. A busy one-day stop-over in Auckland by the Safari visitors was all too short, but we managed a visit to the home of Bert



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Standing (L to R) are Claude Newman, artist Bill Tandy, Terry Kleven, crew chief and Tim Patterson. Seated (L to R) are Carl Eilers, John Zetterstrom and Don Johnson, LOL Chapter chairman. (Edwin C. Hirschhoff Photo)



Bill Tandy at Goldie, a 3/17 Wurlitzer.

(Edwin C. Hirschhoff Photo)

Olsson in Devonport to view and play his two-manual organ, and to see the fabulous display of model trains, all in working order and electronically controlled. Then came a visit to the Hollywood Cinema where restoration work is being carried out on a 2/8 Wurlitzer, Opus 1475. We were also very pleased to have a visit from Tom Norman of California.

Some of our members were fortunate to make the trip across the Tasman to attend the eighth Festival of TOSA, the venue this year being in Melbourne. Guest artist for this event was Lyn Larsen at the four-manual Wurlitzer installed at the Moorabin Town Hall. Tony Fenelon was joined by John Atwell in concert at the Dendy. The program concluded with a surprise visit from Lyn — a most memorable experience for all those lucky enough to have been present. Melbourne is exceedingly well blessed with wonderful instruments and organists, more so than many other cities in the world, but there is something miss-

ing — no Victorian Chapter of ATOS.

Meetings are held frequently during the year, with members entertaining us in their homes. After business comes open console, followed by the great New Zealand pastime, tea and refreshments.

At our Christmas gathering, Jack Granwal, our new chairman made a presentation to Norman Dawe, founder of the Kiwi Chapter and Chairman for the past four years. We look forward to a great year with Jack at the helm, assisted by John Johnston as vice chairman. Tribute must be paid to Mollie Granwal for her untiring efforts and for being such a wonderful secretary.

N. J. DAWE

### LAND O'LAKES

Sunday, November 4th, saw the election of chapter officers, a concert by Paul Wesley Bowen, and celebration of Land O'Lakes 20th Anniversary as a chapter. Officers elected are Don Johnson, chairman; Burton Frank, first vice chairman; Michael

Erie, second vice chairman; Verna Mae Wilson, secretary; and Alice Rabus, treasurer. Oscar Mogen was also elected to a three-year term on the board of directors.

The theme of the affair was the 20th Anniversary of the chapter, an event magnificently symbolized by a 2-manual, 1-rank cake complete with tabs and unplayable keys. While the temptation to do away with the cake right then and there was great, it was raffled off after the festivities. Goldie's owner, Claude Newman, won the bid. (Editor's Note: Goldie is a beautifully-restored 3/17, late model Wurlitzer.)

About 100 hours of dedicated labor by a mostly-volunteer crew and a prodigious amount of pipe organ expertise were needed to prepare Goldie for Bill Tandy's December concert.

The major project was the completion of a new electronic combination action in time for the concert. However, the mechanism, which is shipped unwired, did not arrive until No-

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Alden Miller, ATOS and LOL charter member, cuts the anniversary cake. Alden also published *The Kinura* and other newsletters preceding the formation of ATOS. (Edwin C. Hirschhoff Photo)

vember 26th, considerably later than anticipated.

Bill Tandy played a Roaring Twenties nostalgia program for 140 LOL members and guests Sunday, December 9th at Cedarhurst.

The lack of the new combination action did not phase Bill. He is a musician's musician, self-taught, and the tunes poured forth smoothly, with well-chosen registrations that kept his fingers jumping around the tab rail.

Appropriately, there was a sprinkling of holiday tunes. But, it was the nostalgic numbers that set the tone, and pleasantly surprised everyone and caused them to wonder. Most of the tunes Bill played were written and some were almost forgotten long before Bill, who is 25, was born! As someone in the audience remarked to him, during a break, "You weren't even born yet (when these tunes were popular)."

Well, he may not have "known them when," but he played them with genuine affection and appropriate style.

ROGER DALZIEL

## LONDON AND SOUTH OF ENGLAND

Inaugurating the year in which we felt exceptionally privileged to be invited to sponsor and host "Silver Convention 80" was our first chapter club night at Wurlitzer Lodge presented by our highly-popular and dedicated member Len Rawle.

Obviously well acquainted and always delighted to play his parents' superb home 3/19 Wurlitzer, Len gave us his usual well-structured and impeccably played programme. He included delicate touches of his favourites, George Wright and Jesse Crawford, delightful novelties and some full-blooded sing-alongs.

Len also introduced our chapter's newest protege to the console, 16-year-old Stephen Vincent of Welling, Kent, and winner of our second highly-successful Young Theatre Organist of the Year competition, staged by our chapter at the Gaumont State Theatre, Kilburn, last November. Guided by his tutor, John Norris, a most accomplished all-around organist, Stephen acquitted himself extremely well.

Interestingly, this typically pleasurable and hospitable club night was also punctuated by a half-hour television programme featuring one of Britain's finest-ever theatre organists and very good chapter friend, Douglas Reeve (who is also the current presenter of our well-known BBC national radio programme *The Organist Entertains*). Invariably able to welcome visiting American or other foreign guests to these super evening gatherings, this time we

were delighted to have Walter Beaupre with us.

Quite apart from the quickening tempo of the planning for the July Convention, now at a most exciting stage, we are also planning three "in-theatre" concert presentations at the 4/16 "Torch" Wurlitzer at the Gaumont State, this spring.

We already have several eager entries for our third "Young Organist" competition in November, while always keeping an eye on the possibility of presenting visiting top U.S. console stars in concert if we can be given reasonable notice for planning.

The year 1980 already promises to bring much more than the popular cliché of "heralding an exciting new decade." Highlighted by the mid-year convention, and so much more besides, our chapter will ensure that it will unquestionably be the most eventful and rewarding year in the annals of the British theatre organ enthusiasts fraternity to date. And that is something which really spurs all our efforts to greet and welcome more ATOSers from more parts of the world during 1980 than any of our 49 other partner chapters.

## LOS ANGELES

Dennis James opened our 1980 concert season at San Gabriel with a varied program all the way from a Laurel and Hardy silent comedy to Tchaikovsky's magnificent "Marche Slav." Outstanding was his presentation of Lee Erwin's beautiful overture music to Valentino's *The Eagle*, a Henry Murtaugh arrangement of "Baby Face," and, in memory of ATOS founder Richard Simonton, "None But the Lonely Heart." His spontaneous standing ovation was certainly well deserved.

Purely by coincidence, our Febru-

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Dennis James.



Shirley Hannum.

ary artist, Shirley Hannum, was another of Leonard MacClain's outstanding students. This was Shirley's second appearance for LATOS (her first was at the Wiltern in 1973 and we won't wait so long again to bring back such a wonderful console artist!). With a program containing something for everyone, Shirley beautifully demonstrated her complete mastery of the Wurlitzer with a

lush arrangement of Richard Rodgers melodies, some snappy ragtime, a stirring patriotic medley and moderns by Marvin Hamlisch and Barry Manilow, all played in true "golden age" theatre style.

The installation of the world famous Foort-BBC 5/27 Moller is scheduled to be completed in March, and the dedication program, sponsored by the City of Pasadena, is

planned for April 23rd. LATOS will present its gala premiere performance with Lyn Larsen at the console on Friday, May 23rd at 8:30 p.m.

RALPH BEAUDRY

## MAGNOLIA

The chapter is alive and well, just a little quiet for the past few issues, so there is some catching up to do.

Our July meeting was held in a most unlikely place, the Carousel House at Highland Park in Meridian. The reason was to discuss the feasibility of MTOS, with the aid of the city of Meridian, acquiring a band organ to replace the one that was removed from the Merry-Go-Round. As far as we know, Meridian has the last remaining public carousel. This one was manufactured in 1898 and installed at Highland Park in 1914.

The August meeting was held at the home of Adam and Vivian Jensen. Frank Evans entertained a very short while on the accordion, and Adam Jensen, Frank and Effie



Kathrine Sullivan, 84-years-young, enjoys the carousel at Highland Park in Meridian. (TAD Photo)



Frank Evans at the console of Sam Feltenstein's Lowrey in November. (TAD Photo)

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Evans entertained at the Hammond.

We met at the Temple in September, to play the Robert Morton. The work that would be necessary to bring the instrument up to par for a Shrine Ceremony to be held there in November was discussed.

In October we again met at the Temple for a short business meeting and more discussion about work on the Robert Morton.

Our November 24th meeting was started with the election of officers. Sam Feltenstein was elected chairman; Adam Jensen, vice chairman; Marl Cobler, secretary; and the writer was appointed as reporter. After the elections, Frank Evans presented a concert at the Lowery electronic.

The December meeting was delayed a few weeks in order that all of the members could be present for the return of Jack Moelmann. Jack had been in New Jersey, with the Air Force, for the past eighteen months. We had a fine evening's entertainment and a Christmas Party on Sat-

urday evening, December 22nd. Jack entertained us at Sam's Lowery. Jack was passing through Meridian on his way to the Gulf Coast. On Sunday afternoon he played a concert at the Jeff Seale Robert Morton.

Our January meeting was a two-day affair. It started on December 31, 1979, and ended on January 1, 1980. The home of Marl and Kitty Cobler was the scene of this gala affair. And who should turn up, but Jack Moelman, on his way back north. A good time was had by all.

TOMMY DARSEY

## MOTOR CITY

Fr. Jim Miller, whose appearance last fall, with the New McKinney's Cotton Pickers, at the Redford Theatre was so enthusiastically received, appeared again with the famous jazz ensemble in January. But, this time it was at the Royal Oak Theatre, with chapter member Fr. Miller making ambitious use of the 3/16 Barton. As expected, Fr. Jim and the New McKinney's Cotton Pickers came through with another crowd-pleasing program. Although we rent the auditorium for our public shows at the Royal Oak, we do own the organ.

Our public offering on February 2nd was back at the Redford Theatre (where we own not only the organ, but the building and a couple of parking lots). The artist was Gary Reseigh, who plays regularly at the Roaring Twenties Pizza establishment in Grand Rapids. In addition to Gary's superb performance at the 3/10 Barton, the evening's entertainment also featured popular stylings by The Singing Dolls, a vocal trio, backed up by a two-man electronic percussion section.

On February 10th, members were invited by Ed Corey to attend a private party at the Detroit Theater

Organ Club, where the afternoon's artist at the 4/34 Wurlitzer was 17-year-old chapter member Tony O'Brien.

Artists appearing at the 3/13 Barton for our Second Sunday event at the Michigan Theatre in Ann Arbor were Rupert Otto in January and Don Haller in February.

Our Fourth Sunday series at the Royal Oak Theatre's 3/16 Barton featured Grace Joslin in January and Paul Kline in February.

DON LOCKWOOD

## NORTH TEXAS

In January the chapter had an opportunity to promote theatre organ, the chapter and the preservation of this musical art form. The Wurlitzer in John Beck Hall, now the proud possession of Gil and Sylvia Swift, was televised on KDFW's 4-Country Reporter show. As the cameras panned into various sections of the installation, Gil Swift explained the functions of the different components. Commentary included a historical background on the theatre organ, its origin and the revival of interest through ATOS activities. Gene Powell, at the console, demonstrated the organ and its potential.

The February meeting was held at Organ World in Garland, Texas. The chapter is very proud of the fact that 1979 Chairman Richard Nichols, besides doing a fine job of guiding the chapter, was designated "Engineer of the Year" by Rockwell International. (*Editor's Note:* See article elsewhere in this issue.)

Treasurer Bob McGillivray reported that the chapter is in good financial shape, but is still interested in developing an adequate fund for the renovation and installation of the Wonder Morton. Gene Powell told



Sam Feltenstein, chairman of the Magnolia Chapter.  
(TAD Photo)

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Outgoing Chairman Richard Nichols (R) presents 1980 Chairman Gene Powell with the gavel.  
(Koski Photo)



Gene Powell at the console (center) of his "Organ World Special" in duet with Dale Flannery at the electronic.  
(Koski Photo)

about the proceeds from the sale of a Schoeber kit donated to the chapter by a friend, as well as a Conn 652, donated to the club by Mr. Sullivan, specifically to be sold to raise funds for the Loew's Jersey Wonder Morton project. The entire instrument is valued at about \$23,000, and the chapter is open for prospective bids on this fine Conn.

The following officers were elected: Gene Powell, chairman; Dale Flannery, first vice chairman; Grace Lerner, second vice chairperson; Bob McGillivray, treasurer; and Lorena

McKee, secretary.

Dale Flannery and Gene Powell discussed progress on the Organ World theatre organ installation, thanking Dick Cooper and Homer Pettigrew for their efforts in adding ranks, swell shutters and other improvements. Gene was then steered into the organist's seat at the console where he presented a fine program. He invited Dale up to the console of a Conn which had been placed beside the pipe organ console, and the resulting duets were enjoyed by all.

Work on the Wonder Morton is progressing, with some slowdown due to bad weather. The Fort Worth group has been working on re-leathering, while Past Chairman Richard Nichols has been planning a solid-state, computer-type switching relay to replace the old relay installation,

and the Dallas group has been working on various other phases of the restoration.

JOE KOSKI

## OREGON

On January 20th we were guests of Mr. and Mrs. Bob Rickett to hear Rob York at their 3/18 Wurlitzer. Although a very young man, Rob has been playing professionally for 10 years. He is organist for St. John the Apostle Church in Oregon City and is on the playing staff at Uncle Milt's Pizza in Vancouver. He is also associated with Collins and Erwin, representing Rodgers Organs.

Rob's fine concerts opened with a rousing "Swanee," and was followed by a wide range of old and new numbers.

The organ originated in the Castle Theatre in Vancouver. Now in the



Rob York played Bob Rickett's 3/18 Wurlitzer at the January meeting of the Oregon Chapter.

(Claude V. Neuffer Photo)



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Rickett home, it has been enlarged to 18 ranks, with extensive Tibia mutations even on the solo manual. The three chambers are located on the second floor and sound down into the large living room through grills in the ceiling. A picture of the console was featured on the cover of the Summer 1963 issue of the THEATRE ORGAN Magazine. It has also been used as a model for large custom electronic organs.

Special mention should be made about our host Bob Rickett. Bob is the pioneer of the theatre organ revival in the Pacific Northwest. Long before the organization of ATOS, his efforts generated many enthusiasts, who later installed organs themselves. Much of the widespread enjoyment of these instruments is due to this man.

On February 22nd, we had a large turnout at the home of Chairman Terry Robson for what was intended primarily to be a social function. However, with many members playing organ and piano, and professional singing by David Donnell, this also turned out to be a most enjoyable evening of music. Our scrapbook of historic photos and events was on hand and proved to be of great interest, especially to newer members.

BUD ABEL

## PUGET SOUND

Chapter members came from Vancouver, B.C., to the north, Vancouver, Washington, to the south, and from east of the mountains to hear Hal Randall put on a concert that crowded the Pizza and Pipes in Bellevue at the February meeting. From the opening strains through the patriotic finale, Hal kept the audience on its toes with a delightful program.

Hal started his career playing piano in the Navy, then went into the home organ field, and is now commanding the mighty organs around the states. Originally from the Bay Area, he is well-known to those who have been at Asilomar Home Organ Festivals, and has played at several pizza parlors.

The Bellevue Pizza and Pipes organ is the 3/17 Wurlitzer from the Academy of Music in New York City. It is in its third year of operation here, where owners, and members, Jack and Betty Laffaw are very generous in allowing the chapter to meet and concertize.

Officers for the new year are: Thelma V. Barclay, chairman; Genny Whitting, secretary; Bill Brown-ing, treasurer. With these officers and a program committee consisting of Dick Schrum, Norm Evans and Merv Vaught, members look forward to an exciting year.

Another big event enjoyed by members was the 25th Anniversary of the Greater Seattle Organ Guild. On hand were Sandy and Mary Balcom, who are known to many pipe organ makers, repairmen and installers. Mahon Tullis, Eddie Zollman and Pliny Allen presented three

totally different programs.

Recently, some members were privileged to hear, in a concert sponsored by McKee Organ Company of Tacoma, a newer artist, Phillip Keverin, who is a college student at Gresheim, Oregon. He is studying jazz improvisation and orchestral arranging with Jonas Nordwall, and has a fantastic stage presence. He was the winner of a National Yamaha contest and went to Japan for the finals.

Vancouver, B.C., members enjoyed the Vancouver Symphony Orchestra in a recital, with Maurice Andre on the trumpet, and Alfred Mitterhofer at the organ. The audience reaction and interest was appreciable.

Canadian member Doris Miller, who used to play for silent films in Vancouver, has been featured in an article about the 1927 Vancouver Orpheum Theatre organ, a 3/13 Wurlitzer. She plays it occasionally, but for the most part the organ is silent, and is played only when the



(L to R) Mahon Tullis, Sandy Balcom, Eddie Zoelman Sr. and Pliny Allen at the 25th Anniversary of the Greater Seattle Organ Guild.



Hal Randall takes a well-deserved bow.



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The Fargo Theatre's Wurlitzer can be freely moved about the stage until the new hydraulic lift arrives. (S. Carlson Photo)

maintenance crew comes to tune it. Plans are now being formulated for the 1981 Convention in Seattle. See you in Seattle in '81.

THELMA R. SMITH

### RED RIVER

Early one Saturday morning in January, a group of able-bodied chapter members met at the Fargo Theatre to dismantle our lift. Two men from Iowa, representing the Cedar Rapids Chapter, had arrived the evening before and were ready to take their newly-purchased lift out. Without much trouble, we moved our 3-manual console onto the stage, setting it on a special dolly. Piece by piece, the lift mechanism was removed from the orchestra pit, with the only complaints being greasy hands.

Even on the stage, the console has plenty of slack in the cable, so it can be freely moved about. When not being used, it sits between the main stage curtain and the movie screen. It's pulled to center stage for movie intermissions, temporarily. Our new hydraulic lift is due to arrive in the spring, when another crew of muscle



Lance Johnson reconnects the console on stage at the Fargo Theatre. (S. Carlson Photo)

men will be on the scene for that installation.

In March, to celebrate our 15 years as a chapter, we decided to have a leisurely dinner at the Treetop Restaurant and forego a regular business meeting.

On April 17th, we are pleased to present Walter Strony in a program of silent film and concert selections on the Fargo Theatre's mighty Wurlitzer. The local chapter of the AGO is hosting a reception following.

SONIA CARLSON

### SAN DIEGO

The chapter began its 1980 activities on January 5th with Del Castillo in concert playing the chapter's Wurlitzer which is located in the California Theatre. Preceding the Charlie Chaplain classic film *The Gold Rush*, Del Castillo presented a wide spectrum of organ arrangements, concluding with a unique arrangement of "The Parade of the Wooden Soldiers."

Approximately sixty members attended the February membership meeting at the new home of Wayne and Cheryl Seppala. A special treat




Replica of the San Diego Chapter-owned Wurlitzer. This well-done creation has space and slot in top for use as a suggestion box. Pictured are Joe Forand and Carroll Cunningham.



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was the organ and piano duets performed by Wayne and Cheryl.

A model of the chapter's Wurlitzer console has been crafted by members Joe Forand and Carroll Cunningham. It is a very close replica of the original with the addition of a slot in the top, for members to use as a suggestion box.

The chapter's organ crew is at work refinishing and refurbishing the three-manual console that has been donated to the chapter by Mr. and Mrs. Douglas Maxwell of San Mateo. When the necessary work is completed, this console will replace the present two-manual keydesk.

Chapter activities and concerts during the summer months will be stepped up to take advantage of the increased availability of the California Theatre while the "Old Globe" Players are on summer leave.

COULTER CUNNINGHAM  
JANE DAPOLITO

## SIERRA

Sierra Chapter started off the 1980s with the kind of event that ATOS members will be eagerly anticipating many times in this new decade: a Dennis James concert. On January 27th, Dennis played a concert, open to the public, at the 4/22 Wurlitzer in the auditorium of Grant Union High School. As this was the instrument that George Wright helped design and install during the late thirties as a student at the school, Dennis acknowledged that this Wurlitzer had long been on his "must play" list. Impressed by this instrument's ability for subtle, distant sounds not usually a part of most theatre organs' capabilities (effectiveness of swell boxes notwithstanding), Dennis delivered an absolutely top notch performance filled with registration variety.

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High winds of up to 60 miles per hour and one of the heaviest rainfalls ever to hit during the usually moderate winters of Sacramento, put a damper on the turnout for our February 17th program, with only about 65 brave souls risking the weather. The event was at Cal Expo (the site of the California State Fair) in the 260-seat Golden Bear Playhouse where resides Sierra Chapter's own 2/7 Wurlitzer. As part of its effort to spread the interest in pipes to our "plug-in" friends, the chapter teamed up with Fleming Music Co., the local Rodgers dealer, to present a pipes and electronic program. Featured at the Rodgers Trio was Muriel Daniels, a lady with a long string of symphony orchestra and church credits in the Stockton and San Francisco areas. Most of Muriel's program was light classics including a descriptive piece of her own composition reflecting the beauty of the Sierra mountains near her home of Big Trees. She also played "Turkey In The Straw" on a real violin and accompanied with both feet on the pedals of the Rodgers.

The Wurlitzer pipes portion of the February conclave was performed ably by chapter member Joe Gustin, who lives in the Sierra foothills community of Paradise. An English teacher by profession, Joe classifies himself as a "hobby" player, but showed that even hobby players can put together good, entertaining performances, when given the resources of a theatre pipe organ.

The chapter is being forced to delay a teen-age theatre organ talent scholarship search, and show, due to repairs to the access ramps of the building at Cal Expo. This show is to be similar to LATOS's "Stars of Tomorrow," with judges choosing up to seven finalists from taped auditions at the Cal Expo Wurlitzer, each of whom will receive a \$100 scholarship, and perform in a final, live show for parents, friends and the public. The scholarships are from the Clyde Derby Memorial Fund. The late Clyde Derby, a founding member of Sierra Chapter, was for twelve years organist at the 4/16 Morton that was installed in the Carl Greer Inn, just outside Sacramento. The final show was to be held in late June, but now is delayed until at least September. The prime mover behind this project, Gary Konas, is determined that the talent search and show will happen, even if delayed until next year.

RANDY WARWICK

## SOONER STATE

Sooner State has done it again; we've moved another pipe organ! This one is a dream-come-true Christmas miracle — and hardly believable even yet.

Faced with the prospect of moving their 2/6 mostly-Wurlitzer organ from their home in Forsyth, Mis-



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souri, to their new home in Springfield, Clayton and Corinne Brinkmeyer made the reluctant decision to sell it instead. And they wanted it to go to someone in Tulsa.

Arrangements were made for the Pipe Packer's Platoon to gather the first weekend after New Year's, before the winter snows set in. Three Smiths — Lee, Dorothy, and number-one-son Stephen, drove to Forsyth on Friday to get started wrapping pipes. The rest of the crew, including Bruce and Martha Wilson, Hervey Barbour, Phil Judkins and Bob and Betty Weddle, arrived early Saturday morning. Clayton had already unsoldered most of the wiring, so our main task was to take the parts out and load the truck.

As this is the fourth pipe organ we've moved this year, we're pretty much old hands at the job. Snow on the ground and cold weather were ignored as we removed what had to be thousands of screws. We carted out pipes, chests, regulators, xylophone, glockenspiel, toy counter, and miles of duct work. Even the relay, switch stack, and blower were loaded without too much trouble.

The garage pipe chamber was nearly empty when we had our first accident in all of our "moves." Laden with two small Tibia pipes, the writer tripped on a Diapason pipe on the floor and smacked her nose on the Tibias! Although we finally decided it wasn't broken (the nose, that is — the pipes were all right, thank goodness!), I could only sit in the living room with cold compresses on my face and watch as the console was dismantled and moved out the front door. The Weddles later decorated me with a "Purple Heart with Nose Clusters" for my wounds.

We arrived in Tulsa early Sunday afternoon and immediately began to round up the *unloading* crew, which

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consisted of Phil Judkins, Bob and Betty Weddle, Bob Busby, Harry Rasmussen, Bill Roberts and our daughter Laura.

We now have a one-organ garage, wall-to-wall console in the living room, and one bedroom filled with pipes and left-overs. The toy counter is stashed in the last available space in the new storage building in the back yard. As soon as the weather warms up, we'll get busy on the installation.

Bill Roberts hosted our annual business meeting at his piano store. All of our current officers were elected to serve another year: Dorothy Smith, chairman; Lee Smith, first vice chairman; Harry Rasmussen, second vice chairman; Bob Weddle, treasurer; and Betty Weddle, secretary.

Projects accomplished during the past year were listed by the chairman. Four organs have been moved: two of them are installed and playing; work on the Weddle's Robert Morton is progressing; and a long-time debt was paid. Our chapter-owned 3/10 Robert Morton is still in storage, but several possible installation locations seem very promising. Future projects include rewriting our chapter by-laws and expanding our newsletter.

Our first technical session of the year was hosted by Bill Roberts in January. Phil Judkins ably presented an excellent explanation of reed pipes: their construction, operation, voicing, tuning and maintenance. Guest Kenneth Knepper gen-

erously brought some pipes to use for examples.

February found us at the home of John and Charlene Roberts for Nostalgia Night. John played tapes of our 3/10 Robert Morton, recorded before we removed it from the American Christian College. In addition we heard music from two of Tulsa's now-demolished downtown theatres: the 4/16 Robert Morton from the Ritz Theatre, and the 2/9 Wurlitzer from the Orpheum. There was much remembering of the "good old days," especially of the big Wurlitzer in Tulsa's Coliseum. The organ could be heard for blocks, and was the inspiration for Phil Judkins' interest in theatre pipe organ. The Coliseum was destroyed by fire about twenty years ago.

DOROTHY SMITH

**SOUTH FLORIDA**

One of the chapter's most talented musicians, entertainer Karl Cole, was featured artist at the mighty Andre Hall Wurlitzer for the club's February meeting. Members who had not heard Karl in a club program for several years showed their appreciation and enthusiasm by demanding four encores.

Karl made a special tribute from the console to long-time THEATRE ORGAN Magazine publisher Betty Mason. While *her* welcome to Miami was warm, the weather was not. Near record lows kept the audience of over 100 wrapped in their coats. The temperature, which would normally have been in the 60s, was instead hovering in the low 40s that night. This caused havoc with the organ, but the audience seemed undaunted by the pitch discrepancies between the flutes, reeds, piano and other tuned percussions. Ironically, "tuned" percussions can't



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really be tuned, and it was so cold that organ owner Bob Andre and his volunteer club member crew were unable to get the cold pipes up to the same pitch as the percussions. Andre Hall, like many South Florida homes, has no central heat. It just doesn't get that cold that often. However, Karl covered over any problems masterfully, selecting combinations of voices which sounded more than pleasing.

In addition to his delightful program of organ music, Karl also proved his versatility by providing the crowd with several vocals. He has sharpened his singing skills through many years of nightclub work in South Florida.

Other than cold pipes, the 4/15 Wurlitzer had no problems, nor did the artist or audience at this excellent program.

### SOUTHEAST TEXAS

Several gifts have been received by the chapter in memory of our founder, Al Sacker.



Jim Connors. (George R. Hockmeyer Photo)

Adele Ibert Howard, former organist at the Liberty Theatre in Beaumont, Texas, and elsewhere, died February 14th.

Thanks to a grant by the Southeast Texas Arts Council, the chapter plans to present Jim Connors in a free public concert at the 3/8 Robert Morton in the Jefferson Theatre in March. Jim is a staff organist at Pipe Organ Pizza in Houston.

### TOLEDO AREA

On January 7th through January 27th, ATOS members in Toledo were busily-engaged in what was termed "An Orga-thon" at the Ohio Theatre. This was an all-out work session daily from 12:30 until 10 p.m. Chairman Art Howard and Restoration Chairman Dave Ring led us through the various stages of restoration. Workers came in and out depending on their available time. Some of the ladies, and one gent, furnished, prepared and served evening meals. These same persons helped with the restoration so it made for a very busy and rewarding three weeks. It was all very educational learning how to disassemble, clean and regasket chests. We also washed pipes and chests which had been stored for years.

Those with technical knowledge worked in the lower chamber. Several hundred pipes found their new home and it's really looking great. We still have awhile to go, but a giant step was most certainly made in January. Our Wednesday night work sessions are still held. Whenever the ladies are needed, they come running, for most work sessions now only include the men, because of the nature of the work now being done. Of course, we ladies are most anxious to be a part of all this!

We understand the theatre will soon be painted by St. Hedwig's Parish. The Ohio Theatre is their culture center as well as the home of TATOS and our wonderful, nearly-completed organ.

ANN MOXLEY

### VALLEY OF THE SUN

While parts of the country were contending with freezing temperatures, rain and snow, the chapter started its new year with a January potluck social held at Phoenix College in an almost spring-like atmosphere. The munching was followed by a program on the 2/9 Wurlitzer the chapter has been restoring. Artists for the day were members of the restoration crew. Mary Peterson was recognized for all of the help she gave the chapter last year. Though not an ATOS member at the time, Mary put in countless hours in restoration, hospitality and publicity.

Our February social was a demonstration of an Associated Organ Builders electronic instrument at St. Thomas Lutheran Church in Phoenix. Though built to AGO standards, it can be voiced as a theatre organ. Chapter member Don



Mike Ohman at the Phoenix College Wurlitzer.



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David Brewer at his 3/16 "Marr & Barlitzer." The console was originally a 2 manual. (Ed Corey Photo)



Tony O'Brien at the Detroit Theater Organ Club's 4/34 Wurlitzer. The Mayan coachwork matched the decor of its original home, Detroit's Fisher Theatre. (Ed Corey Photo)

Watson played several selections, then others participated in open console.

The first chapter concert of the year was held February 24th at Phoenix College. Californian Mike Ohman managed to cross the flooded Agua Fria River, and played a most appealing and varied concert. Some of his song titles characterized the weather conditions in California and Arizona. Members greatly enjoyed Mike's concert, and look forward to seeing him again on future trips to California.

MADELINE LIVOLSKI

### WOLVERINE

What better way to spend a Sunday afternoon than with a housefull of good friends and good music played on a fine instrument? This is just what the Wolverines did as we enjoyed the fine hospitality of David Brewer and his mother for our January meeting.

The 3/16 "Marr & Barlitzer" was in fine form, as always, and many took a turn at the console. We thank the Brewers for so generously opening their home to us.

Our February meeting at the Detroit Theater Organ Club's Senate

Theater was a great success as over 200 guests joined to hear 17-year-old Tony O'Brien display his talents at the mighty 4/34 Wurlitzer.

Tony played a varied program which ranged from the classics to ragtime. He has a well-disciplined technique and a keen ear for registration, both of which were evident throughout the program.

We are indeed fortunate to have the opportunity of hearing a young musician who may well one day be a major artist in the growing field of theatre organ.

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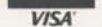
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