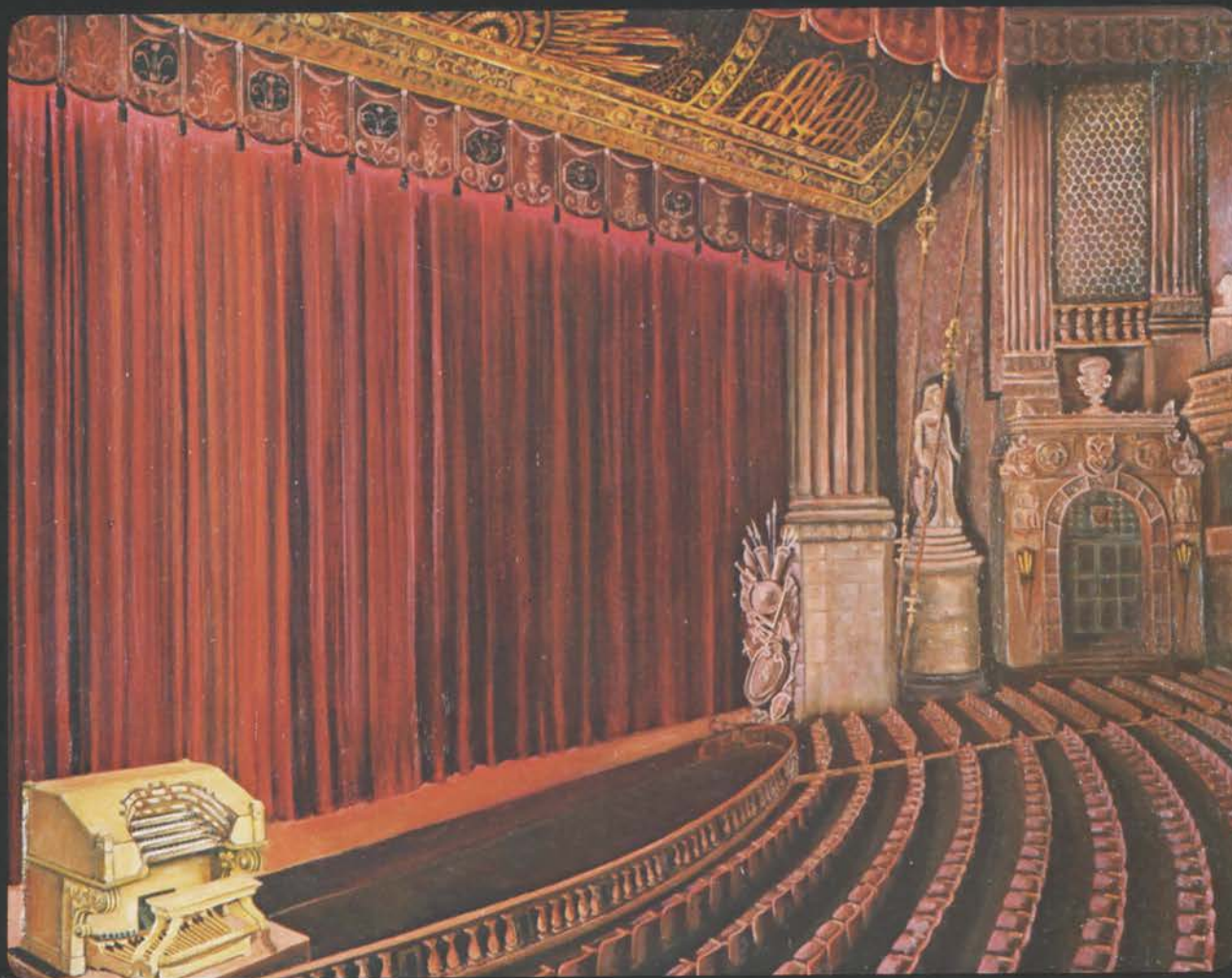


THEATRE ORGAN

December 1980/January 1981



Journal of the American Theatre Organ Society

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POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Circulation Department, Box 45, Falls Church, Virginia 22046.

THEATRE ORGAN

(ISSN 0040-5531)

JOURNAL OF THE
AMERICAN
THEATRE ORGAN
SOCIETY

Library of Congress
Catalog Number — ML1 T 334

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DEC. 1980 / JAN. 1981

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Cover Photo

The cover picture of the Beacon Theatre of New York City is a photograph of a painting by William H. Tunstall of Shreveport, Louisiana. To read more about the painting, the artist and the organ turn to page five.

Photo by George R. Hockmeyer

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Oct. 1958 – July 1961

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July 1961 – July 1964

Carl Norvell
July 1964 – July 1966

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July 1966 – July 1968

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July 1972 – July 1974

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July 1978 – Nov. 1978

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1979 – J. B. Nethercutt

1980 – Sidney Torch

President's Message

URGENT! A REPLY TO THIS MESSAGE IS REQUESTED FROM EACH MEMBER



The goals of the American Theatre Organ Society are the preservation of theatre pipe organ and its unique and wonderful music. We should enjoy doing it. A few vocal people in our organization have lost sight of these goals, and have placed their emphasis on producing what they consider a wonderful set of bylaws. Their noise is drowning out the rest of the 5,500 members of ATOS. Bylaws are nothing more than a guide to the mechanics of administration, and therefore have little to do with the main activities of the organization. I strongly believe that by far the greater number of ATOS members are more interested in having an annual convention, receiving their copy of THEATRE

ORGAN magazine on time, and in having the magazine continue to be of the excellent quality it has been in the past.

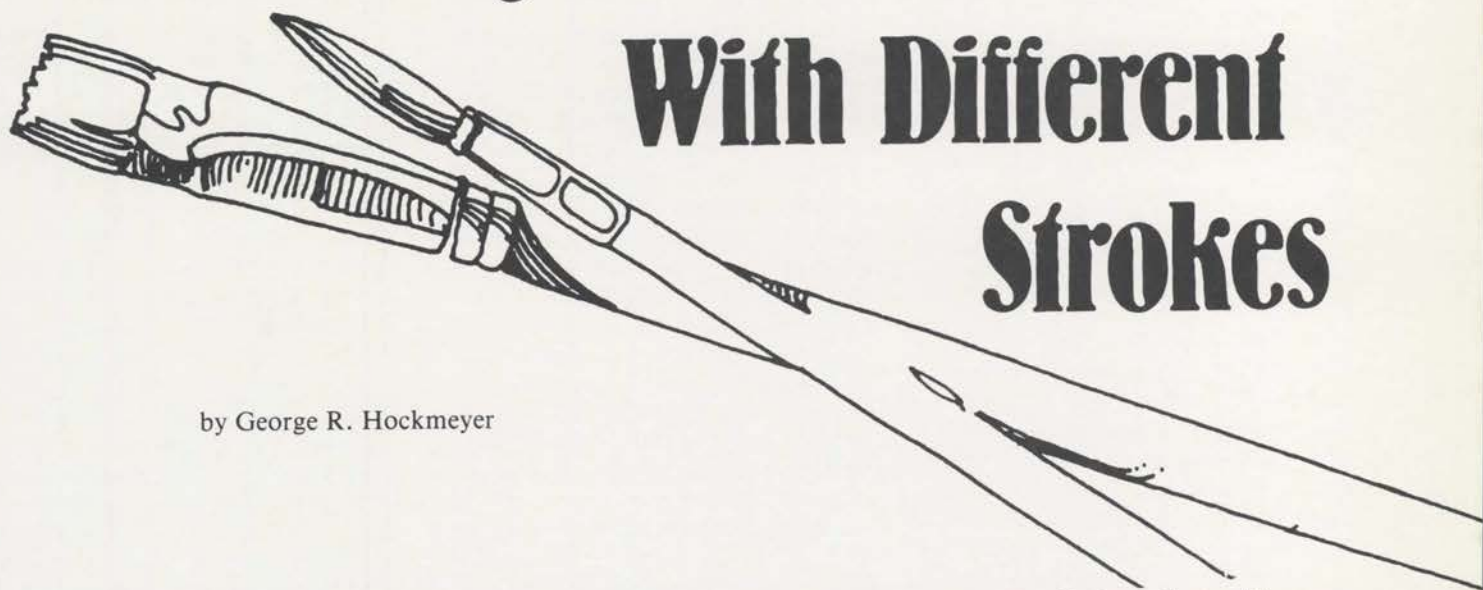
The time has come for all members, including those, who, for one reason or another, are not affiliated with a chapter, to stand up and be counted. YOU are soon going to be asked whether ATOS should continue on the course it has in the past, or whether it will be bogged down with administrative restrictions imposed by an intrusive California law applicable to tax-free corporations such as ours. As a result of this law a heavy financial burden will be forced upon our members in the form of a substantial dues increase, probably in excess of \$10.00. This undue burden can be relieved with your support of a plan to reorganize.

Will you, the individual member of the American Theatre Organ Society, please write to me and tell me that you support the stated goals of the society, and that you want to help implement them? A postcard or letter with the word "YES" on it will be sufficient to let me know that you do. If your signature is not easily read, please print your name, too. I know that 5,500 postcards are a lot, but I can handle them. So don't delay, send your postcard or letter today to me at 7209 Millcrest Terrace, Derwood, MD, 20855 no later than December 31, 1980.

Richard R. Haight
National President

Theatre Organist

With Different Strokes



by George R. Hockmeyer

The colorful picture of the Beacon Theatre of New York City on the cover is not a photograph, but an oil painting done by William H. Tunstall of Shreveport, Louisiana. Bill and Mary Jo Tunstall are long time ATOS members and enthusiastic theatre organ buffs.

In 1977, while the Tunstalls were living in Houston, they were among the founders of the Houston Area ATOS Chapter, and Bill served as that chapter's first chairman. A year or so later business took the Tunstalls to Shreveport, but they retained their Texas contacts and membership in the Texas chapter.

Bill's inspiration for his Beacon Theatre painting came some years ago when he purchased Lee Erwin's album, *The Sound of the Silents*. Erwin recorded this album on the 4/19 Wurlitzer in New York's Beacon Theatre. The album came with an illustrated booklet about the Beacon and its organ. The text was written by the late Ben Hall.

Bill had always wanted a large color picture showing a pipe organ in an old theatre that he could hang on the wall over his own electronic theatre organ. He felt that this would establish the proper atmosphere for his own "vintage style" concerts.

Hall's booklet contained several photos and one of them was exactly what Bill had in mind. However, it was in black and white and rather small. So Bill, a gifted painter as well

Bill and Mary Jo Tunstall, members from Shreveport, LA, and the painting of the Beacon Theatre which appears on the cover of this issue. (George R. Hockmeyer Photo)



as a musician, decided to paint his own picture, using Hall's photo as a guide. The photo showed the gleaming white console of the organ, as well as the ornate detail of the Beacon interior.

The Tunstalls made several trips to New York and visited the old Beacon, where Bill made numerous color photos of the inside of the famous theatre. On one such trip Bill and Mary Jo even tried their hands at the organ.

The Beacon was opened by the Warner Brothers on Christmas Eve in 1929. It was built by "Roxy" Rothafel, father of the famous Roxy Theatre. He commissioned architect Walter W. Ahlschlager to design both theatres. Located in the vicinity of 72nd Street and Broadway, the Beacon housed over 2,600 seats. Hall described it as "an incredible bit of Baghdad on upper Broadway."

In 1970, armed with a sizeable collection of color photos of his own making, together with some acquired from Brother Andrew Corsini of the Theatre Historical Society and ATOS' official photographer, Bill Lamb, Bill began work on his painting.

The work was slow and painstaking. Bill and his wife were already working long hours in building management and he could only paint for brief periods at a time.

But at long last — some six years later — the 32 x 40 inch painting was completed. The view shown in the picture is the same one an observer would have were he to be standing on a 15-foot ladder near the statue on

the left side of the theatre.

The painting truly reveals the classic beauty of the old movie palace and it captures, for the viewer, a feeling of genuine "in-theatre presence."

Both Bill and Mary Jo are quite accomplished in vintage theatre playing and, while listening to them, you could almost expect the magnificent red curtains in the painting to part.

The Tunstalls' passion for old theatres and theatre organs is at once apparent upon entering their home in Shreveport. Aside from their electronic theatre organ and Bill's painting, their walls are decorated with an array of theatre memorabilia. Decoupage plaques of theatres and organs from THEATRE ORGAN magazine covers and related periodicals are visible in almost every direction.

These include interiors of the Ohio Theatre in Columbus, the Atlanta Fox and the Oriental in Chicago. There are consoles from Downer's Grove, Illinois, the Oakland Paramount and a host of others.

While in his early teens, Bill Tunstall studied oil painting only to a rudimentary degree as a school project. With no formal training he pursued it as a self-taught hobby by copying paintings he wanted, mostly of landscapes, seascapes and sailing ships. Notable among these is his reproduction of Kurzweily's famous Autumn Leaves, which strikingly resembles the original. Some of his original oils are: Grand Canyon from Hopi Point, Beaver Dam in Rocky Mountain National Park, Square Rigger Sailing Ship at Sunset, and a full-length portrait of his wife, Mary Jo. Some of the decoupage plaques are of black and white prints of theatre interiors which he tinted in photo oils. Bill will tell you that he painted only when he wanted a painting of some particular subject, as the Beacon Theatre.

One other hobby endeavor Bill had that is worthy of mention here is that of scale modelling, especially of old sailing ships and antique horse drawn coaches and carriages, which also adorn the Tunstall home. The best of these is the glass enclosed 100% handmade model of the Fisher Body Napoleonic Coach.

Organ/theatre buffs, whether residing in Shreveport or just passing through, are always welcome at the Tunstall home. □

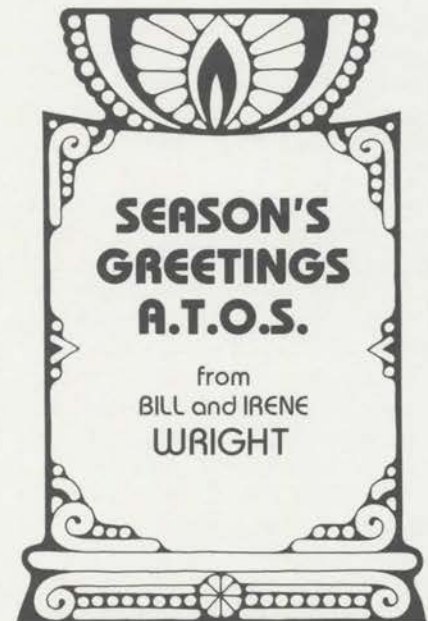
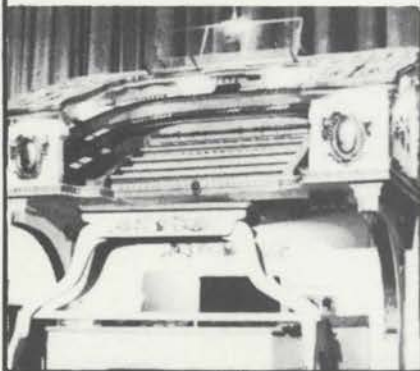
1980 CONVENTIONEERS ENJOYED NATIONAL MUSICAL MUSEUM

by Lowell Ayars

Though practically not known through the pages of any organ journal, here, or in England, one of the most interesting spots in the Greater London Area is the National Musical Museum. Located in an abandoned church near Kew Bridge in Brentford, it houses an unbelievable collection of rare and exotic instruments all in playable condition. A busload of conventioners fitted themselves in the limited space available to hear the founder, Frank W. Holland, demonstrate three different types of reproducing pianos and then conduct a spirited question and answer session. Time sped by with such rapidity that there was a limited demonstration of the magnificent 3/12 Wurlitzer which had its home originally in a private residence in our own Chicago, Illinois. Shipped to England in 1931, it was installed in the Regal Kingston on Thames. It is presently fitted with a piano and a Wurlitzer roll player mechanism. Known by British cinema organ enthusiasts as the "Joseph Seal" organ it surely must be one of the most cohesive and richest sounding instruments in the British Isles. It is maintained by Richard Cole, a member of the London ATOS Chapter. It was with great reluctance that the group left the museum and the many other superb instruments that could have been heard had time allowed. □

HOLIDAY GREETINGS

from
Members of J.A.T.O.E.
and
The Rialto Theatre, Joliet, Ill.



Lots and Lots of Heart...

Congenial Helen Dell

by Lloyd E. Klos

If there were ever an award entitled "Miss Congeniality of the Console," it would be mandatory to present it to the Los Angeles Dodgers' official organist, Helen Dell. It has been our good fortune to observe this talented musician in three major concerts, and we can truthfully say that both her personality and her musicianship are in a dead heat in winning fans for the Dainty Miss.

Born in Los Angeles, Helen got her feet wet in show business by taking dancing lessons with her sister, Betty. "Betty was a rather shy youngster," according to her older sister, "and it was hoped that performing before audiences would make her more at ease."

When Helen was nine, both she and her sister began accordion lessons. Their instructor was a former theatre organist, Bert Eberle, who worked in the East. When use of theatre organs diminished in the thirties, Bert went West as there were still some "holdout" positions in theatres on the coast. Their end did come, however, and Bert turned to teaching piano, pipe organ and accordion. This was in the thirties when accordions were as popular then as guitars are today. The writer was swept into this vortex also, and the god of all us amateurs was Charles Magnante, discovered by

◀ Flashing her famous smile, Helen at the Portland Paramount Wurlitzer in November, 1973. Concert tours are a part of her busy schedule. (Dell Coll.)



Major Bowes and added to his famous "family" of entertainers at New York's Capitol Theatre.

Helen Dell speaks with marked reverence when discussing Bert Eberle. "He was positively the most wonderful teacher one could have had. I tended to kick over the traces as a youngster and on occasion when Bert gave me a particular number he wanted me to learn, I was quite adamant in refusing to do so. (The writer was aghast when told this; you should see the change which comes from maturity.)

"However, he eventually used the old psychology on me, asking if I'd like to learn a certain number, and he did it in such a way I couldn't refuse. I owe much to that man, as he gave me my first push into the area with which I greatly desired to be affiliated — show business."

In the late thirties, Helen (left) and her sister, Betty, studied accordion. Much of what Helen learned on this instrument was beneficial in learning to play the organ. (Dell Coll.)



One of the facets of accordion instruction in those days were accordion bands. Some studios offered band training as an adjunct to study. "Bert asked me if I'd like to be part of a girls' trio, and I jumped at the chance. It meant long hours of diligent practice, because we had to play in harmony with each other, to do three-part numbers occasionally, and to perform solos. One thing Bert insisted on was that we *never* sit while playing. Courtesy to our audiences was as important to our practicing as learning the music correctly. He was a stern taskmaster, but we made excellent progress. We played both old and new music, thus expanding our repertoire."

Helen played the accordion until she was 18. She was a "strolling" musician, working in a number of restaurants in the Los Angeles area.

The last place she worked with the squeezebox was Slapsie Maxie's, with Ben Blue, the late comedian. She happened to be in a restaurant which had a Hammond. "How do you learn to play this thing?," she asked of the organist. She was intrigued by the instrument's possibilities.

"By this time, Bert Eberle was a patient in a Veterans' Hospital. After securing a practice card, I prevailed upon Bert to give me some instruction, which got me into a job."

The war came along and for almost six years, Helen turned to the role of housewife and mother, not touching manuals or pedals. After the war, the old urge seized her. She landed an organist position in an East Los Angeles restaurant, which was supposed to be for Monday nights only. However, after her first night, the regular organist quit, and she succeeded to that position which she held for three years until the place was sold.

For about 18 years, she worked in other restaurants, having tenures of seven, five, three and three years in each in the metropolitan Los Angeles area.

In 1966, her father notified her that he was buying three tickets for a round-the-world trip. Would she like to go? Yes or no! She immediately accepted, and while on the trip, managed to play the Imperial Hotel in Tokyo, and a pipe organ in Sydney, Australia. Seems someone on the airline they traveled heard of her prowess as a musician.

The year 1968 marked a big milestone in Helen Dell's musical career. She shared the bench with George Wright on the newly rededicated 4/61 Robert Morton at the Los Angeles Elks Lodge, and created such a favorable impression that the chairman of the 1968 ATOS Convention in Los Angeles, Bob Carson, asked if she'd do a program. She agreed, and the resulting concert at Tubes Inc. served as an open door for her emergence on the theatre organ circuit.

However, not only was Helen in the concert swing, she was doing a few other things: teaching, recording for Malar Productions, arranging, writing music instruction books, and playing shows at the Los Angeles Forum after Gaylord Carter left to devote more time to his Flicker Fingers programs.

In 1970, Helen did a concert at the Fox Theatre in San Diego, and while there, met Edith Steele, a former theatre organist. The two became very close friends, and Mrs. Steele was the source of much advice for her young friend. For example, she said rag tunes should not be played fast, but with a touch of innuendo. It was she who introduced Helen to some of the great composers whose music was ideally suited to the theatre organ. For example, Eric Coates' great marches such as "Knightsbridge" and "Dambusters" were among those Helen added to an already extensive repertoire.

"Edith was most generous in sharing her knowledge with me. She had a marvelous personality and was a great organist and pianist at 83. Greatly excited over the renaissance of the theatre organ during the last four or five years of her life, she had a 2/3 'Bobby Morton', as she called it, in her home. Her son, Marshall, installed and maintained this little gem. It was a sad day for me on April 20, 1971 when I learned of her passing. I'll never forget her as she contributed so much to my musical education on theatre organ."

Then came 1972. The Conn organ position at Los Angeles Dodger Stadium was open. The Dodgers wanted a female organist. George Wright, working for Conn at the time, recommended her. Quite a compliment! Helen had almost landed the position a few years earlier when Dodger Stadium opened. The station which broadcast Dodger games was taken over by Gene Autry's organization



Getting in some practice, Helen plays the Robert Morton at the San Diego Fox in February, 1970. At this time, she met Edith Steele who was to be a big influence in Helen's theatre organ career. (Dell Coll.)

which also operated the California Angels. So, the Dodgers associated with a different station which required another organist who, at that time, didn't know a balk from a passed ball.

This time, however, Conn called Helen from Chicago and she was offered the position, good for renewal after five years, after demonstrating that she did know something about baseball. She answered a question about Ernie Banks' being a long-ball hitter. Her first game was on Friday night, July 14, 1972. She had just returned from the ATOS Convention in Washington, and the Dodgers had come off a road trip. "I was scared to death, but somehow, I got through it all." The score? Montreal 9, Dodgers 1. Hardly an auspicious beginning, but the team was rebuilding as a future contender.

In the course of a season, Helen will play 81 home league games, two preseason games with the California Angels (the Freeway Series), and if the team makes the league championship playoffs and World Series, at least five more. Her position is in the press box, behind home plate, and she plays a Conn 651 theatre organ.

You think it's easy, this routine of playing some numbers and watching a ballgame? Oh, yeah? Prior to the start of each game, Helen presents a

peppy hour-long concert. And the tunes heard will not be repeated for at least 30 games (unless a request is received). She meticulously lists and times her selections for every pre-game concert, those she will play between innings, and one or two at game's end, on yellow legal paper. At the bottom of the list is a secondary one which contains numbers to be played in stated situations: change of pitchers, conferences at the mound, extra innings, rain. (Does it rain in Los Angeles?) Rarely, but our Helen is prepared for any eventuality. In all, she will play about 50 numbers for each nine-inning game.

The song she plays immediately before the National Anthem is "San Antonio Rose," which is manager Walter Alston's favorite. Of the National Anthem, Helen believes it should be played in an inspiring tempo, not as a funeral dirge as some vocalists treat it.

When a Dodger hits a home run to put the club ahead, she might give forth with "Happy Days Are Here Again!," "Fine and Dandy" or "Hallelujah." On the days when the team wins, she'll play "On a Wonderful Day Like Today" or "If I Were a Bell, I'd Ring."

When the team needs a spur, she'll play the charge call four times instead of the usual three. Or, she'll do "Let's Do It." If they lose, per-

HOLIDAY
GREETINGS
FROM
CATOE

**HEALTH
AND
HAPPINESS
IN 1981**

haps "What Can I Say, Dear," "After I Say I'm Sorry?". "The last one comes under silent film music," she says, "rather neutral."

If the team is behind, going into the ninth inning, she'll play "You Gotta Have Heart," which is Mrs. Walter O'Malley's favorite. For the five or seven-minute sequel at the end of the game, she'll play "I'll See You Again" or "Good Night, Sweetheart." After a 19-inning game in 1974, she pumped out "Show Me the Way to Go Home." She must have literally dragged herself to her Chevrolet following that long one!

She does some request numbers, provided they are in sprightly tempo. After all, the music must keep up with the pace of the game itself. "You play bright, happy things and don't build arrangements as you would when performing a concert. The music must not interfere with a fan's enjoyment of the contest." Sounds like the philosophy of the old-time silent movie organists.

Helen wears a set of earphones which connects directly with the speaker system of the stadium; else she'd have a delay in receipt of the sound which travels 500 feet to her. Inside the earphones, she has a radio earpiece, tuned to the broadcast of the game so she doesn't overplay announcers Vin Scully and Jerry Doggett.

Her specialty at the stadium is playing spirited, toe-tapping numbers which gets the crowd into the mood to exhort the faithful to greater effort. She never plays any tunes with



Helen (left) poses with her mother and father near the Sphinx in Egypt in 1966 on their world tour. Her father refused to mount a camel because of fear of rolling motion of the "ship of the desert."
(Dell Coll.)

insulting lyrics, such as "Slow Poke" if a first baseman loses a race to first against a runner, or "Dizzy Fingers" if someone drops a relay. Furthermore, she does not believe that every action of the baseball should be followed by a succession of notes, such as a descending rendition of the chromatic scale when a foul ball rolls down the screen.

"Baseball is still a game, a great game, and shouldn't be over-shadowed by carnival antics," she firmly believes. And the Dodger executives agree.

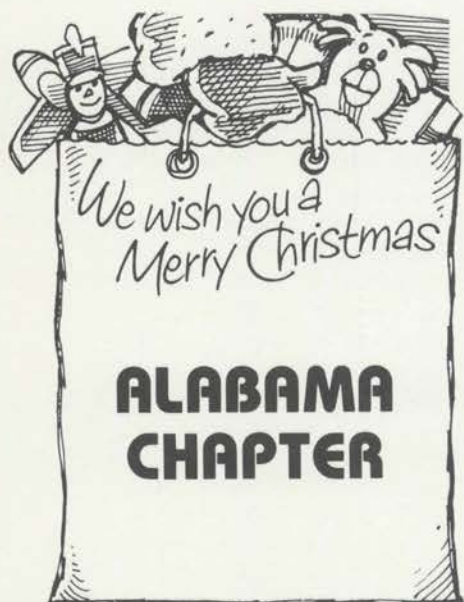
She died a thousand deaths when the Dodgers lost the World Series in 1974, but she knows that there will be other years when the young team will go all the way. A comforting thing which salves the wound of defeat for Helen is the fact that in three seasons as official Dodger organist, she never received a letter of condemnation. She did receive a note from a wag who said, "You play too good!"

When Red Patterson was Vice President of the Dodgers, and Helen's boss at the Stadium, he paid her the supreme compliment when he wrote to this author: "We are learning to think of Helen Dell as a real champion, linked in the same class with the late Brooklyn Dodger organist, Gladys Goodding." Miss Goodding was Dodger organist for 15 years.

When the baseball season ends, does it mean a vacation for Helen? Not a chance! She has performed in a full-length movie *The Interns* with Cliff Robertson, Suzy Parker, James MacArthur and Connie Gilchrist — some pretty fair actors. Helen, dressed as a Red Cross nurse, played the organ, but made sure beforehand that the wardrobe department anchored her sleeves so as not to interfere with her work. In the 1973-74 season, she was on a *Maude* TV segment, playing purposefully atrocious music for Walter's attempts at playing the organ. This was a bit tough, because the director kept hissing into her ear, "You're playing too good!"

As of 1974, Helen Dell had recorded seven albums and one 45 rpm single for Malar Productions for which she serves as musical director; published two books of organ arrangements, and has composed a number of selections. She was named Best Female Organist of 1974 in a national poll, conducted by *The Organist* magazine. Also, she has worked with comedienne Lily Tomlin on three TV shows, playing the first two (pipes and/or electronic) and writing some of the script for the third. She also continues classical organ study under Richard Purvis whom she labels as "The Best."

Helen received another deserved honor when on October 31, 1974, she



was honored with several other musicians at a luncheon in Los Angeles, sponsored by Broadcast Music Incorporated. The year previously, some east-coast organists, including Ashley Miller and New York Met organist, Jane Jarvis, were given similar awards. Again, BMI saluted musicians who make their contribution to sports.

"It was a tremendous surprise for me, and when I saw Red Patterson, vice president of the Dodgers, and pitcher Tommy John present, it was just wonderful. Our board chairman, Mr. Walter O'Malley, sent a telegram of congratulations. I received from BMI a walnut shadow box with a music rack on which is a parchment. The words are as follows: 'Music-In-Sports Award to Helen Dell in recognition of her contributions to the entertainment of fans at Dodger Stadium.'

"Before we go further, let me say that the Dodger organization, from Mr. O'Malley down through the ranks, has been simply wonderful to me. I couldn't ask for a finer employer. They are Class A-1, true blue, all the way. Some sportswriters have tended in the past to berate the club, its owners and operators. I feel that it is a warm, human group, and I wish space allowed to tell some of the wonderful stories connected with it. They are heart-warming I assure you."

Helen Dell has hob-nobbed with some of the great personalities in entertainment, performing in the homes of Harold Lloyd and Loretta Young, for example. Others with whom she has worked include Ferde Grofe, Ben Oakland, George Jessel, Ben Blue, Ella Fitzgerald, Gordon MacRae, Pat Boone, Gisele MacKenzie, Milton Berle and Billy Eckstein. There were others, of course.

But the personalities she'll never forget were those whom she drove to their hotel following a Dodger game, Dizzy Dean, Pee Wee Reese and Carl Erskine. "They were such gracious gentlemen, and Carl sent me a letter afterwards in appreciation."

Helen is a born musician, and a born public relations asset to anyone for whom she works. "I love my work," she told the writer while in Rochester during her December 1974 eastern tour. "In my concerts, I know I'm not going to please everybody. It is everyone's prerogative not to like some of my renditions. But, I

try to collate a program which will have something that everyone will enjoy."

If the writer can be excused for turning the tables, let me say that from personal experience in observing organists prepare for their Rochester concerts, Helen Dell goes to the top of the list, in meticulous devotion to practice, programming and timing. She avoids the tunes which have been literally done to death on the circuit. Furthermore, her sparkling personality is as great an asset to her as her musicianship. "Prima Donna" is not a phrase one uses in sizing up this artist. She is a delight to work with, whether it be during an interview, setting combinations or arranging her agenda while in town. And during her concerts, she knows the value of not talking endlessly, not trying for laughs. She does not employ gimmicks, and she is all busi-

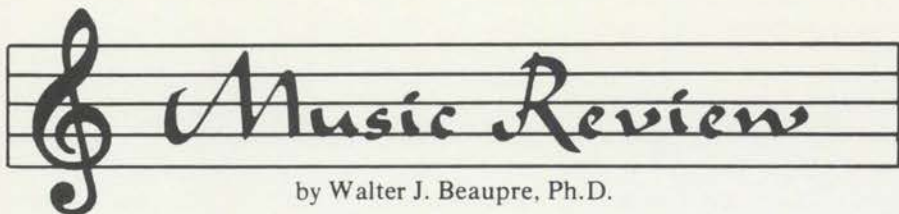
ness, making every effort count for the success of her program.

Of the ATOS, she has the fondest respect and admiration. "The work of the people behind the restoration and maintenance of the theatre organs on the concert circuit is amazing. Where else do we have audiences enjoying the thing I love to do best? Were it not for these very dedicated people, we just wouldn't have a concert circuit which enables us organists to set out and see the country in conjunction with our tours." She has played ATOS Conventions in 1968, 1971, and 1974.

All we in the ATOS can say is that as long as we have the talent, charm and personality inherent in organists of Helen Dell's calibre, the organs will continue to be maintained. What it amounts to is a two-way street. One factor cannot exist without the other. It's that simple. □

At Dodger Stadium, Helen is ready for the work she enjoys most. Two sets of earphones have her "wired for sound" with the speaker system and with the radio pickup. (Dell Coll.)





Music Review

by Walter J. Beaupre, Ph.D.

Rex Koury, COLEMAN HYMNS OF PRAISE: Books 1 and 2, Dave Coleman Music, 1971-1972 (available in music stores or by mail from Coleman Music, P.O. Box 230, Montesano, Washington 98563; price \$2.50 each plus mailing).

This reviewer's impression of most church hymnals is that the printed music therein caters to four part harmonizing by sophisticated choirs, is written in keys suitable for none but boy sopranos and "castrati" if one attempts the melody line, and it devotes prime space to endless verses, some of which fit the music and others which do not. Typical hymn books are of minimal help to pianists and of absolutely no help to the struggling amateur organist. Unless one has learned from a competent teacher how to arrange hymns for organ one is doomed to ignominy and defeat.

For those home organists who haven't learned the tricks of the trade but who long to play some of the lovely traditional hymns, Rex Koury has done yeoman service in the "Coleman Hymns of Praise." All selections are written in C, G, or F, which means a minimum of sharps or flats. Most arrangements

include a helpful 4-bar intro or an appropriate coda. None pose any page turning problems, and all are clearly written with large notes which don't strain the bifocals. The Koury arrangements are easy to play but distinctive — narry a dud in the dozen.

The most creative treatments are of "Praise Ye The Father," "Take My Life and Let It Be," "O God, Our Help in Ages Past," and "O Perfect Love." "O Master, Let Me Walk With Thee" has a simple but most effective introduction and coda. Equally satisfying to play are "We Gather Together To Ask the Lord's Blessing," "When I Survey the Wond'rous Cross," "A Mighty Fortress," "Lead Kindly Light," "Now Thank We All Our God," "Beautiful Savior," and "Sun of My Soul."

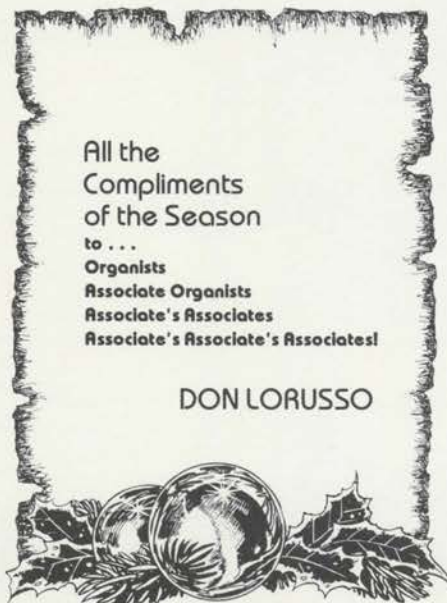
Rex provides fingering aids for better legato touch. Try his first before you invent your own. Pedal lines are simple but definitely add body as well as harmony to each hymn. His registration suggestions were consistently satisfying, and one should pay close attention to his edicts for using — or not using — vibrato or tremolo. Phrasing marks are helpful and should be followed. Other expression indicators are non-existent. Oh yes, Rex Koury makes it crystal clear which manuals to use for which hands, and when. Book 1 is definitely recommended for the novice who can now read music accurately and perhaps even for the advanced theatre organist who loves to play hymns but who never got "church trained."

In Book 2 the "Hymns of Praise" are sometimes more "ecumenical" rather than straight "Bible Belt:" all the way from Beethoven's "Ode to Joy" (alias "Alleluia! Sing to Jesus") to Duke Street ("How Firm A Foundation") to "When the Saints Go Marching In." This should not be interpreted as a snide criticism, only a frank description of what's what. This reviewer's personal favorite in the collection is one

he sang as a child, "This Is My Father's World." What a joy to hear it again! Others are familiar old hymn tunes but with different (to the reviewer, that is!) titles such as "Glorious Things of Thee Are Spoken" and "There's A Wideness in God's Mercy." Also included for good measure are "There's Power in the Blood of the Lamb," "Jesus, The Very Thought of Thee," "Amazing Grace," "The King of Love My Shepherd Is," and "Rejoice Ye Pure in Heart."


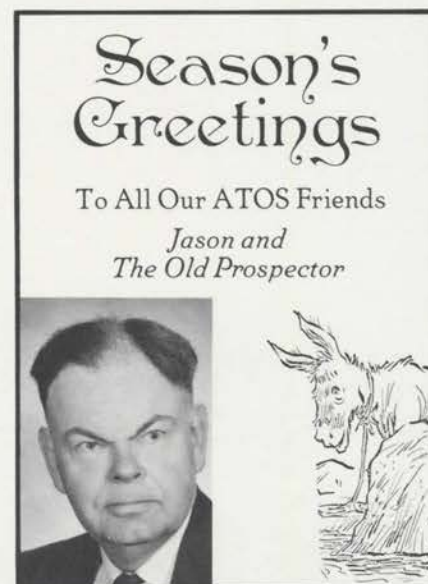
Some of Rex Koury's arrangements are more challenging to play well than those in Book 1. Expect a few more flats and a few more notes per measure. Pedal lines are less complex, which may be a fair trade-off. The quality of arrangements remains high. As in Book 1 each hymn includes at least one stanza of inspirational words. These are very practical sing-along books.

Don't expect to hear any flatted 9ths or jazz sevenths in these hymn arrangements. The harmonies are tastefully traditional even though the arrangements are personalized. One word of caution. These are not books for those who prefer religious music performed primarily with diapasons, principles and mixtures, sans swell shades and tremos. These are more in tune with the romantic tradition of the early 20th century, the same era that responded to vox humanas, tibias and the organ innovations of Robert Hope-Jones. Given these preferences and constraints, Rex Koury has done his work wisely and well. □



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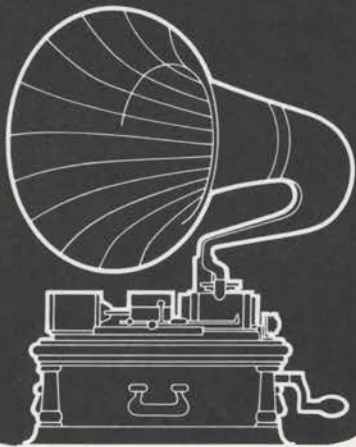
Season's
Greetings

To All Our ATOS Friends

*Jason and
The Old Prospector*

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

BUDDY COLE REMEMBERED. Buddy Cole playing the 3/26 Wurlitzer-Morton in his North Hollywood studio. DO 1421 (stereo). \$6.95, plus \$1.00 per order, postpaid from Doric Records, Box 282, Monterey, Calif. 93940.

It has been 16 years since we lost Buddy Cole. His reputation then as a pipe organist was only starting to get to the mainstream of organ hobbyists due mainly to two Warner Bros. record releases played on his "Wurlitzer-Morton" (two thirds Rudolph, one third Robert). There had been previous records on other organs but they were not widely distributed. Buddy didn't play concerts and most of his professional work was as a pianist in studio orchestras. Came the Warner Bros. releases and organ fans knew they had a winner. But it was too late. Shortly after the release of Warners "Autumn Nocturne," Buddy died. He was 47.

Few organists have been awarded the continually rising affirmative which organ aficionados have tendered the memory of Buddy Cole over the years since his death, based chiefly on the appeal of the few re-

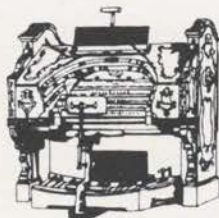
cordings he left us. All but this one are no longer available.

There were two pipe organs owned by Buddy Cole. The first was a 3/9 Robert Morton installed in his garage and laundry room. Later he acquired the style 260 Special Wurlitzer from the L.A. United Artists Theatre. He combined the two instruments in a special studio built on the grounds of a larger residence he bought in North Hollywood. When the organ installation had been completed, Buddy delighted in coming home after a day's work in a studio, and relaxing by playing his instrument. Recording was almost second nature to Buddy; he turned on his trusty Ampex nearly every time he relaxed at the organ. There was a reason; as his own severest critic Buddy studied everything he recorded. He was rarely satisfied. He could never have afforded commercial studio rental because of his method of recording take after take until he heard what he wanted to hear. Once he played a tune he had taped for some visitors and they were surprised to hear his voice ahead of the music calling "take 127."

Buddy became expert at handling tape. Record auditioners were quick to note the absence of the usual "thump" when a combination button was pressed on the console. Buddy simply stopped playing, pressed the button, then started playing on the new registration. Later he cut out the bits of thump-bearing tape and spliced the music-bearing lengths together. Rarely are his splices noticeable.

Season's Greetings

See You All in Seattle
in 1981



PUGET SOUND
CHAPTER

Buddy was always conscious of his lack of formal musical training which stopped after 1½ years of piano lessons as a boy. Yet it may be that very condition which led to his distinctive style of playing. Unfettered by age-old formalities, he let his imagination soar, just as the young Jesse Crawford did in the absence of formal training. Buddy liked to group his organ voices orchestrally — all the strings, all the brass, all the Vox Humana ranks together — for the contrast such groupings render. And that on-and-off tremulant was controlled by a spring-loaded lever he operated with his right knee. Pressure against the lever turned off the tremors it controlled when no hands were available which was most of the time during Buddy's demanding arrangements.

He had a few trademarks besides the tremors off bit, unusual and very contrasty registration, for example. Who ever heard of using a fat Diaphonic Diapason without trem for rhythmic pop music! And he developed the pedal glissando to a high degree of effectiveness. His playing of one tonality against a very contrasting one is another characteristic, sometimes as a stereo ping-pong effect, but then only for fun. In the same lighthearted vein he here inserts a couple of short palm glissandos in one arrangement. But these tunes were never intended for his public to hear.

What we have discussed is bound to raise a question; considering the very special conditions under which Buddy recorded, the neatly tailored instrument which fit him like a glove, his repeated "takes" and doing his own engineering, could he have made it without these special aids? The unlimited practice time and the repeated tapings were certainly factors, but they are results of his musical demands on himself and the discipline he applied to all his work, not to mention his mechanical ability; when he didn't have enough hands free to turn the tremors off and on, he rigged the knee-powered lever. That's at least a partial answer.

In the years since Buddy's death, a small group of his admirers and friends have sought to keep his memory alive, first by trying to get Warner Bros. and others who recorded him to reissue his records, or to re-



Buddy Cole. His music was ahead of its time.

lease the master tapes for reissue by another company. The pleas were barely heard; all the majors cared about was rock music profits. So then a search was made for unreleased music on tape. Buddy's widow, Clare, was most cooperative in digging out what was left.

So what we have here are twelve examples of the way Buddy relaxed at the organ. They are just as carefully executed and recorded as his selections for the big labels, his facetious moments notwithstanding.

Six of the selections are Cole originals and they are beauties. We'll never know whether he named them because only the music on tape exists. No titles nor notation. Ken Rosen, who was instrumental in helping realize the project, provided the names — except for one; the tune labelled "Soliloquy" reveals that Buddy had to be thinking of "When the Leaves are Turning" (in the *Autumn Nocturne* album) when he recorded it. In fact it's something like "Leaves" played sideways. Ken

wanted to call it "When the Terns are Leaving" but Doric would have none of it and renamed it "Soliloquy," although the "Terns" are mentioned obliquely in the jacket notes.

Buddy's compositions are named "Morning Panorama," "Winter Nocturne," "Waltz in G," "Rhapsody Moderne," "Clare" and "When the Terns" — er — "Soliloquy." The standards are: "They Can't Take That Away From Me," "The Moon Was Yellow," "When Your Lover Has Gone," "Beyond the Reef," "Willow Weep for Me" and a devastating "I'll Be Seeing You" which trails off to two notes on the Dulciana plus a light pedal root.

There is quite a difference between planning a record from scratch and putting one together from available tapes. There was no way to intersperse fast, slow, Latin and Beguine tempos to provide variety. Doric has accomplished this task with interest-bearing skill, both in the succession of selections and with a frequency response that goes lower and higher than on Buddy's previous records. Then there's the matter of dynamic range. Because Buddy was playing for his own pleasure he didn't have to worry about overloading record grooves. So he "let the organ out" during several tunes. The thunderous sound is reproduced with almost no distortion in these grooves. In fact, Doric Records is to be congratulated for simply undertaking the release of 18-year-old organ music with a market consisting mainly of a few thousand organ fans. The Doric people saw the value in Buddy's recreational music and decided to share it with all of us.

Buddy's stereo recording is excellent and it has been transferred to disc with exceptional care. The grooves are smooth. The disc is housed in a deluxe book album which opens to photos of Buddy and his studio (12 total), a detailed biography of the organist by Stu Green, information about the organ, comments about the musical stylings heard and Ken Rosen's notes about each selection, with much emphasis on registration analysis which he does expertly.

A vote of thanks to Doric Records and all who shared in the task of making this album a reality.

THE PARAMOUNT MUSIC PALACE PROUDLY PRESENTS DONNA PARKER AND BILL VLASAK, playing the Mighty (4/42) Wurlitzer Pipe Organ. Available from the Paramount Music Palace, 7560 Old Trail Road, Indianapolis, Indiana 46219. \$7.75 postpaid.

For some time we have been hearing about a fantastic organ in an Indianapolis restaurant, an instrument which started life as a 4/20 Publix 1 in the Oakland, Calif., Paramount theatre. In the shuffle it has more than doubled its pipe inventory under the supervision of some of the best technical talent available, e.g., Ken Crome, Lyn Larsen, Ron Mitchell, Dick Schroder, John Ferguson, Bob MacNeur and others. Much emphasis has been placed on celestes; there are five. The enlarging includes some duplication. There are two Posthorns (well, it's a pizzeria!), two Tibias, and two Vox Humanas, one in each of the two chambers. We'll not get involved in an analysis of the organ because we have a feature story on it coming soon. But the overall tonal structure is pleasing to our ears as recorded here.

Both organists are young, yet they play with mature authority, the results of starting young. Donna was barely into her teens when she electrified attendees at an LA Chapter jam session by playing a precision "Dizzy Fingers" on the Elks bldg. 4/61 Robert Morton. Much credit for her artistry must go to her long-term teacher, Bob St. John. She demon-

Season's Greetings

from

Southern Arizona Chapter





Donna Parker and Bill Vlasak. They make "pizza music" a pleasure.

strates here that attention to detail and precision are still with her, even moreso.

We have not heard Bill Vlasak in person but if he maintains the standards demonstrated in this album, his musical future is assured.

Of course, this is a "pizza record" intended to sell over the console. As such, both organists are limited as to material and style. Yet, both manage to shine with considerable magnitude. Donna's contribution is on Side 1.

"Star Wars March" and "Cantina Theme." The "March" has an interesting pedal pattern which is probably Donna's addition as it isn't pronounced in the soundtrack album. The "Cantina Theme" is the best yet, a corny 1920's-type tune full of "rip-tip-tippy" passed off as futuristic by Hollywood.

"Dinner Music for a Pack of Hun-

gry Cannibals" misses it a mile when compared with the '30s Raymond Scott quintet rendition. Donna plays all the notes in a bravura style but the essence just is not there for those with memories of the original. Others will find it to be a repetitive pattern tune.

"Through the Eyes of Love" is a well-conceived adaptation of the theme from *Ice Castles* during which both lush mixes of color voices appear but also some solo reeds.

"Honky Tonk Train" is obviously an effort to please the pizza parlor denizens who prefer sound effects to music. Donna whumps up the best train sounds we've ever heard from an organ, and the "choo-choos" are realistic, in case any current record buyers ever heard a steam locomotive in action. "Music Box Dancer" sounds almost Mozartean on the pitched percussers. The current "pop" is played with theatre organ trappings.

"Hoedown" is old-time Americana in all its square dance glory. Loaded with country/corny references, it stresses the country fiddle up to here with good results for those who like the bucolic. Donna performs faultlessly.

Side 2 stars Bill Vlasak, a seasoned performer on the pizza circuit. He opens with an energetic "Under the Double Eagle March" which reveals he has been listening to the George Wright version, although he adds the whistle cues of an imaginary bandmaster with good effect.

His second entry is "New York, New York," and it is well played. The key change adds interest.

One of Vlasak's best numbers is

"As Time Goes By." This ancient Bogart/Bergman movie vehicle remains ever popular and Bill performs it with feeling and sympathy, although we felt the pedal cymbal was an intrusion. But he handles the bridge with wonderful sensitivity in a ballad style and with very colorful instrumentation.

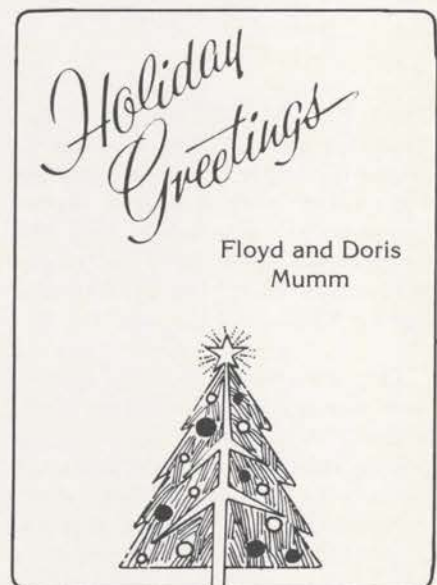
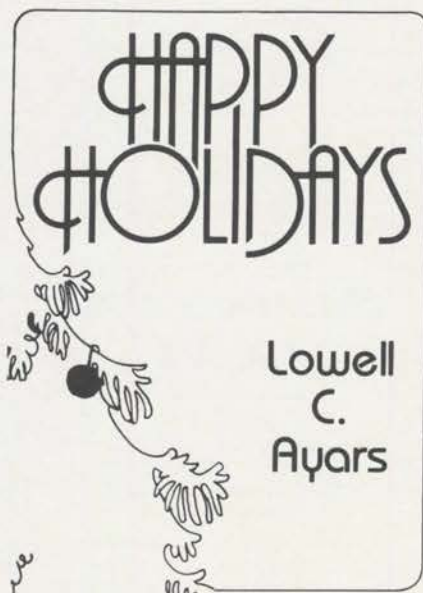
"At the Hop" is '40s big band magic as simulated by skillfull use of brassy organ facilities.

With a name like Vlasak he's got to be great with polkas and he is. "Clarinet Polka" gets the full treatment and it's a bright spot on the disc.

Perhaps Bill's most effective set is his "Civil War Medley." Such tunes as "When Johnny Comes Marching Home," "My Old Kentucky Home," "Dixie," and "Battle Hymn of the Republic" are elegantly mounted in a contrasting setting of brass and flute combinations, plus lots of drums. But it's the inclusion of Middleton's "Down South" which sets this grouping apart. Written many decades after the Civil War, it somehow illustrates the mood of the ante-bellum times.

If a choice must be made we would probably give the Bill Vlasak side a slight edge for its more colorful arrangements, variety of registration and the contrasty tune list. But the entire record is an attractive representation within the parameters of pizzery music.

The disc is packaged in a deluxe book album which opens to a fine color representation of what customers see on entering the room, the



entire installation. Recording is good. John Ferguson's well-written jacket notes include a stop analysis. This one is among the better pizza organ albums.

JACK LOREN PLAYS THE LOS ANGELES SHRINE MOLLER ORGAN is available by mail, \$10.00 postpaid from Artistry Records, Box 2201, Canyon Country, Calif. 91351.

A few years ago organist Jack Loren cut the first hi-fi stereo record on the gigantic LA Shrine Auditorium Moller organ. He managed to get some fine theatrical tones from the 4/73 beast which was designed for both concert and theatrical work. Jack financed the entire project from his own pocket so the number of pressings had to be limited. Yet, long after Jack had sold all his pressings the demand continued. He has now made arrangements to reissue the album but as a cassette. He has anticipated the oft-given reason for avoiding cassettes by record buyers; no jacket notes. The back of the album, which bears information about the music, organ and organist, has been reproduced and is part of the package offered. The album is memorable for the big hall sound (6,600 seats) and also for the arrangements Jack dreamed up to present an off-beat selection of tunes. Included are: "Mambo Jambo," "Entrance of the Little Fauns (Pierne)," "Save it Pretty Mama," "La Rosita," "Java," "She Called Me Baby," "Edelweiss," "Boulevard of Broken Dreams" and "Mister Sandman," plus several others.

THE PLUG-IN CORNER SOUVENIRS OF MELODY HILL, played by Ashley Miller on a System 920 custom Allen electronic organ. Available by post from Melody Hill Productions, Box 306, North Haven, Connecticut 06473. Postpaid price is \$8.50

Here's an album born of friendship, that of Ashley Miller for Stillman and Claire Rice. With Ashley coming over from New York to relax with the Rices and play their custom Allen, why not make a record? This is it. The organ is a very special model. The jacket notes state that



Ashley Miller. He discovered an amazing electronic.

the sound is produced by three computer memory banks programmed with the sounds of actual pipe organ ranks. So we are actually listening to pipes via a complex recording system. The tonal results are excellent; the theatrical voices stand out in welcome contrast to some of Allen's earlier attempts at pop organ building when its collective mind was focused on building straight organs. There's no hint of Allen's former "straightness" in the Rice custom instrument; Tibias are lush, Strings sizzle nicely, color reeds do their chameleon bit and Brass is bright without being strident. And there are non-tonal percussions in evidence. It's an instrument which should have the Rodgers Co. looking to their laurels in the T.O. field.

Ashley Miller needs no biography here. His reputation as a top organist gained at Radio City Music Hall, playing sports events at Madison Square Garden and at posh New

York hotels, not to mention ATOS events, has etched his name with the great ones. He applies the same fine musical workmanship here that he put into his records made on the RCMH beast, which are still available.

With one exception, his tunelist is traditional theatre organ, but not necessarily his treatments: "On a Wonderful Day Like Today," "L'Amour Toujours L'Amour," "Valse Triste (Sibelius)," "Rock-a-bye Your Baby with a Dixie Melody," "Caribbean Holiday (original)," "Something's Gotta Give," "Melody of Love," "Can This Be Love?," "Spanish Dance No. 2 (Moszkowski)," "Body and Soul," "Dizzy Fingers."

It's difficult to pick out any one number as exceptional in performance because they are all beautifully performed, so we'll name favorites. Ashley gives a dramatic reading of "Valse Triste" played in its entirety, which never happened when its opening phrases introduced radio's *I Love a Mystery*. The bossa nova beat of "Wave" is infectious as is Miller's own "Caribbean Holiday" which reminds one of "Brazil" in its Samba/Meringue rhythms. "L'Amour" has Crawford open harmony as does "Rock-a-bye" but it's mostly Ashley. "Body and Soul" is Helen Morgan torchy. And he puts more into Zez Confrey's "Dizzy Fingers" by keeping the speed reasonable, unlike so many organists. But enough comment. It's a very fine combination of an advanced electronic organ and imaginative artistry.

Geoffrey Paterson's jacket notes are intelligently written and informative about both the instrument and music. Recording is in living room perspective and not hyped by added echo. It adds up to a step forward for the electronic organ, and it won't do Ashley Miller's reputation any harm, either. □

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Closing Chord

Dr. William Harrison Barnes, noted pipe organ architect and consultant, died at age 87 in an Evanston, Illinois, hospital on October 11, 1980. Dr. Barnes' book, *The Contemporary American Organ*, now in its ninth printing, is considered to be the definitive text on the subject.



Dr. William Harrison Barnes.

A strong voice for pipe organs, Dr. Barnes built his first organ at age 15. During a 65-year career he designed and built more than 400 pipe organs throughout the United States. He was an accomplished organist and was acquainted with most of the better-known classical recitalists. At one time, his Evanston resi-

dence contained a pipe organ designed with parts from the 1889 Roosevelt organ in the famed Auditorium Theatre, Chicago.

Dr. Barnes was a supporter of the theatre organ, liking particularly the Chicago Theatre Wurlitzer. He was a frequent guest at CATOE events and was called upon more than once to delight audiences with his anecdotes and limericks, for which he was well known.

Dr. Barnes was a life-long resident of Evanston but in recent years spent winters in Arizona where he and the late Dr. John Klein were frequent companions. He was president of A.R. Barnes Printing Co. and was a director of the First Bank of Evanston for over 30 years. The YMCA and other philanthropic endeavors also occupied much of his time.

Dr. Barnes is survived by his wife, Katharine; a daughter; a step-son; five grandchildren; and five great-grandchildren.

Anna Walker Goss, organist, who played several theatres in Rochester during the great era, died on June 14th.

She studied with noted teachers George Fisher and Joseph Bonnet, after beginning her career as a pianist. When a church organist failed to arrive for a service, she was "drafted" and was an organist from then on. She played at the Piccadilly, Regent and Eastman theatres, and in

her later days, as a church organist and teacher. She was grateful for her theatre experience, "because it gave me more training than anything else."

Mrs. Goss is survived by a son, Robert.

Richard Dwight Betts realized he had a precious gift when he was very young; the ability to play any piece of music, simple or complex, after hearing it once. The family home was in Batavia, New York, but young Dick went to New York and haunted theatres with organs during the silent movie era. All of this was a disappointment to his family who wanted him in the family car wash business. He tried it for one day and quit. One day, when he was 15, an organist failed to show and Dick got his chance.

He developed into a fine showman and entertainer at the organ. When talkies arrived, Dick turned his inventiveness to sing-along novelties. He loved audiences and in order to get nearer the people he devised a keyboard on a long cable wired to the organ (see the Dec. 1965 *Bombardier*) so he could walk and play among his audience members. His smooth singing voice helped. In later years he played electronics in hotels, appeared on radio and TV with his act. He settled in Florida 32 years ago and was active until 1½ years ago.

His musical career was the more remarkable because he never had any musical instruction and could not read music. He was a "natural."

Dick Betts died at 73 on October 15th, survived by his wife, Catherine, five grown children and four grandchildren.

Virgil Fox was the most prominent, flamboyant, wonderfully talented and beloved organist in the world. While classical organists at large shunned his showmanship, he, more than any other human being, brought the classical organ to the masses.

Early on, Virgil decreed, "Who would pay to watch Heifetz fiddle behind a potted palm" and went to a major electronic classic organ builder. They designed "Black Beauty," a touring organ. Coupled with the light show, Virgil hit the road concertizing to packed houses across

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Virgil Fox.

this country and the world at large. They danced in the aisles and clapped in time to the "Gigue Fugue" and "stayed between God's walls forever free" in the "Prelude and Fugue in E Minor (the wedge).

They stood in lines and then sat in awe of the beauty of Bach's "Come Sweet Death" and "Sheep May Safely Graze," (both of which were played at his funeral services in Palm Beach and Dr. Schuller's crystal cathedral in California).

Flamboyance was his forte. No one can forget Virgil in his beret and cape taking his bows or standing on the pedals with his hand pushed heavenward at the end of a piece.

Best of all he was a friend of the theatre organ. It started when he was a boy in Princeton, Illinois. He played the theatre organ in his father's theatre and always took delight in the growing popularity of the theatre organ.

He made one recording on a theatre organ, the 4/37 "Dowager Empress" Wurlitzer in Wichita's Cen-

tury II Civic Auditorium. After this recording, even his classical concerts included arrangements from this album.

Simply, Virgil loved the organ as long as it was *music* and was brought to the world to enjoy.

Virgil Fox was unique, witty, wonderful and to quote the order of the memorial service, "A sunbeam has gone from the world." □



the letters to the editors

Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address:

George Thompson
Editor
P.O. Box 1314
Salinas, Calif. 93902

Dear George:

Page 18 of the Aug./Sept. issue of THEATRE ORGAN has a paragraph on Knoxville's Tennessee Theatre with several errors. Here are the correct facts:

The Tennessee reopened October 18, 1979, under the management of Bob Frost with the film *San Francisco* which played to capacity crowds for its 3-day run. The theatre originally seated 1,996 (not 1,984) and after being redecorated and reseated in 1966, reopened December 25th with 1,545 seats.

The Simpson Theatre organization has never had any connection with the theatre, being a competing company to ABC Southeastern Theatres that operated the theatre for many years until closing it November

1, 1977. A brief six-month operation, showing Hollywood classic films, ended in failure October 3, 1978, and the theatre was dark until Bob Frost and his father, Ralph Frost, leased it in 1979.

The theatre is owned by the Atkin Realty Co., which also owns the 11-story Burwell Building through which the theatre is entered. The theatre is of Spanish-Moorish design, and there are no "four-foot golden water vases circling the top of a narrow ledge" above the dome ceiling. Pictures in your Oct./Nov., 1978, issue (including a color cover) on pages 5 and 6 may refresh Mr. M. Lee Green's memory of the auditorium's appearance. There are four large celedon urns in wall niches — two on each side of the proscenium, framing the two organ chambers.

Mr. Bill Snyder, University of Tennessee engineering professor, is the house organist and plays for all movie intermissions. Films are shown on an irregular basis two or three times a month for a three-day weekend run including a Saturday matinee. Over 18 films and several stage shows have been presented at the theatre during the last year, and the 3/14 Wurlitzer has been constantly maintained and is in good playing condition.

Sincerely yours,
Wallace W. Baumann
Knoxville, Tennessee

Dear George;

Regarding the story in THEATRE ORGAN October/November 1980, "This Church Prefers Theatre Organ," there are a couple of points I would like to clarify. In the interest of accuracy, it should be noted the story constantly mentions 20 ranks, yet the specifications list shows only

Moving?

Send your change of address to ...

Lee Prater
ATOS Membership
Office
P.O. Box 45
Falls Church,
Virginia 22046



19 ranks. Through an oversight, either here or there, the 10" pressure Wurlitzer Diaphone/Open Diapason at 16-8-4-2 was omitted from the "main." Credit should also be given to Ed Avila for the color cover photograph. Also, the short paragraph describing the Style 100 Special was to have had an asterisk in the main story which would have called attention to the short paragraph at the end. With this minor change, the paragraph would have been pulled into context with the rest of the article. Forgive me, these are minor points in a fine magazine!

Yours truly,
Tom DeLay

Dear Mr. Thompson:

The London Chapter wishes to express their sincere thanks to all the ATOS members who supported the Silver Convention in London.

Your letters have been a joy to read and we were grateful and appreciative that you all travelled great distances to share with us the "British Scene."

We were pleased to see old friends and make new friendships, we also missed a few familiar conventioners, too.

May we take this opportunity of saying A Happy Christmas Holiday to Everyone, with a thought for 1981, "Stick to ATOS for the time of your life."

See you in Seattle.

From the Members of the
London and South
of England Chapter

Dear Sir,

I was privileged to be a part of the Organizing Committee for the 1980 London Convention, and I, along with my wife, Terry, enjoyed meeting you all.

My main objective in writing was for someone to put a name to the couple on the enclosed photograph. Sadly, my memory has deserted me on these two good people and I would like to get in touch with them. He and I had a little contest on who could consume the first beer of the day. I think it probably ended up all square because although I knew the best supply points, my friend had the better inbuilt capacity. At all events, we had a lot of laughs over it and in company with many others we had a superb evening at the Plough Inn, Great Munden which houses a fine



Can you name this couple? Taken at Father Kerr's church in Hornchurch during the convention.

Compton organ with Melotone and piano attachment.

A.B. Parsons
"Terr-Auguste"
69 Franklyn Road
Walton-on-Thames, Surrey
KT12 2LQ. U.K.

Dear Mr. Thompson:

Thank you for the interesting "Vox Pops" tidbit in the October-November, 1980, THEATRE ORGAN concerning Roger Nyquist's "new" pipe organ acquisition at the University of Santa Clara. Although it was not directly stated, I somehow got the idea that Mr. Nyquist acted as a white-hatted pipe organ savior who came to the rescue of yet another Glorious Instrument met ill at the hands of a church, who, with all aesthetic considerations aside, had been misguided by an organist probably lacking in intellect and ability (or at the very least, sensitivity). The organist may or may not have been unduly influenced by a typically black-hatted, glib tongued "plug-in" salesman. Just in case there were other readers who might have gotten the same idea from that article, kindly indulge me to the end of shedding, at least in my opinion, whiter light on the matter.

The instrument in question was a '60s 25-stop, 29-rank, 3-manual Phelps/Cassavant that had originally been designed for service playing in a room considerably smaller than the then-present church sanctuary. The church was faced with the task of further enlarging the sanctuary, moving choir and organ from the rear balcony to the front of the church, and augmenting the role of the organ from that of service playing to that of an additionally fully comprehensive recital instrument.

The church's organist was none other than Tom Hazleton, who, if we are to be swayed by the number of recitals played each year, was probably more capable than most to decide what was or was not a "recital instrument."

In my role as the "black-hatted, glib tongued salesman," I never once approached the church or Mr. Hazleton in an attempt to sell them anything. Rather, the church and Mr. Hazleton, after weighing the pro's and con's of a variety of alternatives, simply decided that a new 127-stop, 4-manual Allen organ was most appropriately suited to their total needs given physical and fiscal constraints and musical demands.

How any instrument of this immensity could ever be considered a "plug-in" is beyond me; certainly those involved for more than a year with its design, construction, installation and finishing would disagree with this specific application of that ambiguous vernacular. And how the Cassavant, with a specification including all of one 8' manual reed, could ever be considered by anyone as a "recital" instrument particularly suited to the playing of classic/romantic literature, is of equal question. While the Cassavant sounds noticeably bigger in its new University setting, the hall's acoustics are more favorable to the organ, and the cubic airspace is approximately 1/10 that of the present church sanctuary. Even given these facts, augmentations have already been made to the Cassavant and more are planned, including as you mentioned (and of all things!) a "plug-in" 32' pedal generator!

And concerning the price (not that it's really anybody's business). The \$20,000 as-is purchase price was extended to the University because the owners knew that the total costs involved (removal from the church balcony, installation at the University, replacement and/or new construction of chests and mechanisms, addition of new pipe ranks, etc., etc.) could easily have carried the price of the total project to approach four times the purchase price. It was the church's compassion rather than their naivete that made the instrument available at such a reasonable price. And the church was able to recover 75% of their 20-year-old original investment.

The long and short of it is that Roger Nyquist and the University of Santa Clara got a good deal. They got a 20-year-old pipe organ for what eventually will probably amount to a little more than half of what a new organ of similar quality would have cost. Tom Hazleton and his church got a good deal. They got an immensely successful, comprehensive 127-stop Allen organ for a lot less than what a new version of the 25-stop Cassavant would have cost according to your figures, or for a little more than what the University of Santa Clara probably will have paid to purchase, remove, install, refurbish and augment the 20-year-old Cassavant, according to our figures.

By your own account Roger Ny-

quist is justifiably "ecstatic." I can assure you that Tom Hazleton and his church and congregation are equally ecstatic. And I, having received compliments and unsolicited kudos on the success of the Menlo Park Allen, am also ecstatic. The Cassavant people are probably ecstatic; after all, their opus has found a new happy home in the University of Santa Clara. And the Allen Organ people are ecstatic since they have already sold a second "sister" organ based directly on the success of the Menlo Park installation. What could be better — a story with happy endings all around!

Very truly yours,
Robert C. Birnstihl
San Jose, California □

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 am building an electronic replica of a Wurlitzer Style 260 theatre organ and enclose the stoplist for same. Would you please advise to which stops are normally connected to the crescendo pedal and the proper order?

A. Builders of pipe organs whether they are church or theatre oriented have programmable crescendos so that the organists (sometimes with the help of the technician) can program the stops in accordance with their own tastes. Wurlitzer provided a large patch panel for the great and pedal keyboards for the organist to patch in. There is no proper way to set up a crescendo. You merely set it up as if it were another combination piston but with an order that appeals to you.

Q. I have built a curtain valve reservoir 28' x 4' for my residence organ which operates on 2½" wind. The problem is the reservoir drops the pressure ¼" even by playing only a few pipes. After adding more pipes, the pressure does not drop more than ¼". If I place my hand on the top, the pressure comes back up. The top moves about 6" from the time the wind is turned on until the reservoir fills. The curtain valve is connected to a threaded wire which comes through the top.

A. Try adjusting your curtain valve rod up so that the top will fall to about 2" to 2½" from bottom position. Then you will have to use heavier springs to get your pressure back up again. Doing this will force your springs to work harder and apply more downward pressure when more air is called for from the pipe-work. □



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How do you slickers do it, anyway? Whenever I hear one of you pro organists play, I could croak with combined envy, delight — and bafflement. I can't figure people with your magic, skillful, artistic, multi-keyed, clean, sure touch, because I learned from you years ago that a musical bum like me will never, could never, be one of you, a pro organist. No, after some 60 years, I'm still just old amateur, no-lessons, ear-playin' G-flat Bill, hearing in my head every note and trick and counter-melody you gifted ones perform, but sadly realizing that little of this ever travels beyond my ear to my fingers and my left foot.

In THEATRE ORGAN for October-November, 1978, in an effusion called "Confessions of an Ear Player," I recounted my early struggles to teach myself on a whistling old reed organ to play by ear, using a picture-chart of 14 chords in the mostly-black-notes key of G-flat, a chart given me by a frustrated guy who'd paid good money for it to a "play by ear" school but had never learned to hack it at all. And though "they laughed at me when I sat down" at my reed organ, I played everything I knew in G-flat for years until I gradually mastered half a dozen more common keys. Even so, when we got our first Hammond Organ, all those black pedals in G-flat were easy to find without peeking.

Envious as I am of you pros, still I can remember two times, only two, in my long, embattled ear-playing career when I ever got ahead of the game and was able to tell a real pro a thing or two about music. The first time occurred on an evening when we had invited our friend, known professionally as Esther Kahn, to join us and other friends. Esther had been a silent-movie organist who, when talkies came in, promptly and easily became a celebrity pianist in Los Angeles night clubs with her ten-finger expertise.

Now, though I usually have enough sense never to touch a note when there are real pros around, still on this evening I couldn't resist the temptation to shower myself with glory by playing a piano-organ duet with Esther. I crawled aboard our large Gulbrandsen Rialto theatre organ, and to Esther at our Chickering Grand, offered timidly to duet on

"Tea For Two," hoping her brilliant cover-up might make me sound good on the organ. And away we went in the original key of A-flat until we came to the bridge, where this tune abruptly changes key. Well! Right at that spot Esther suddenly shouted, "I'm stuck!" Big me, I instantly hollered back, "D-minor chord!" She got it at once, and on we went to a glorious finish. "I just got a blank spot there," said Esther.

Imagine me, the bum, "helping" a dazzling pro! Idiotically I replied, "W'y shore, Esther! Always come right to me when you need a music lesson." Boy, did our friends howl derisively at me for such a remark, certainly the bottom line in the height of the ridiculous. I've never

"Five Foot Two," "Sweet Georgia Brown," and "Ida, Sweet as Apple Cider."

The mansion we visited where Billy's friend, Pete lives contains a large 3-manual hybrid pipe organ installed in the basement. When my turn came, I boldly boarded this monster and cut loose with my favorite Christmas carol, "Cantique de Noel," in its original key of D-flat, a close cousin, of course, to my old favorite, G-flat. "Hey," declared Billy, "you play that prettier than I do. I'll have to look up the notes on it and get it right."

Ah, the second and last time in my life to give a real pro a music lesson! "Don't bother," I told him. "You probably play it the way old Adolphe

OF PROS AND BUMS

(Musical Type)

Meanderings by Bill Reeves



"Baffled Bum Bill." He meanders among the ups and downs of organists' skills, while worrying in the key of F-sharp — or is it G-flat?

forgotten my first triumph over a pro.

The second smashing —er, I mean minor — victory of this old ear player over a seasoned pro happened more recently, near last Christmas. Our longtime friend, Billy Wright, called, saying he was picking me up to go with him to play a large residence pipe organ in nearby San Marino. THEATRE ORGAN readers will recall Billy's delightful autobiography in the April-May, 1979 issue, entitled "The Other Wright." Ol' Billy plays piano and organ like an angel from heaven. When he and his lovely wife, Irene, visit us, he always graciously permits me to play piano-organ duets with him. We go at it, changing instruments frequently, on such late hits as

Adam wrote it. But I've stuck in a few chords of my own that Adolphe didn't have."

"I like it, sounds good," said Billy the pro. "I'll play it like that from here on out. But aren't you the smart-aleck for a guy ordinarily so dumb? I suppose you'll be improving on Beethoven next."

"Aw, you're the dumb one," I retorted. "Here you've been a pro playing "Cantique" for about 50 years, and it never occurred to you to touch up old Adolphe a little. And yes, sure, I've already improved on Beethoven. I play nothing of his but "Minuet in G," but in my special Beethoven-Bill collaboration, it's called "Minuet in G-flat."

Even as a teenager I was always hopelessly in love with the theatre or-

gan and spent many an hour in the old Strand Theatre in Pasadena sitting right behind the organist, watching him, listening. One evening two incidents, baffling to me, occurred there. First, while the head organist was accompanying the picture, the second organist appeared, entered the pit, slid on to the organ bench from the right, reached under the other organist's hands while that one slid out of the way, took right over in the middle of the same number without missing one note. These dextrous, miraculous pros again! Amazing! But that wasn't all that happened that same night.

The head organist resumed his seat and went on with the picture when it suddenly blanked off the screen and the house lights flared up. We all heard some kind of uproar going on at the theatre entrance and there came marching in, down one aisle, across and up the other, the whole Pasadena High football team, who'd won their game that day, followed by the cute cheerleaders and the school band lustily blaring forth with some march I didn't know. But, oh boy, the organist knew it, and though he hadn't been tipped off to this invasion, he took one startled look around, never paused, understood at once, floored his throttle, and roared right along full blast, note for note with the band's march. It was a wild, if ear-splitting thrill for me. I took considerable comfort in the fact that only a good ear player could have chimed right in with the band like that, impromptu, without notes or notice.

I took further comfort and reassurance to realize that sometimes, if rarely, even one of the best pros will louse it up a little. One evening we were invited to a private recital starring the aging but still fabulous and tremendously respected classical pianist, Arthur Rubinstein. I looked forward to this with excitement because, though I can't play classics, still many of them are familiar to me from the years I'd heard my older sister practicing them. Well, bless my soul, horror of horrors, I distinctly heard the great Rubinstein make an occasional clinker in his Chopin and a boo-boo here and there in his Liszt. I couldn't believe my ears until an organist friend also present told me later that sure, Rubinstein cheerfully admits making mistakes, he values

feeling and emotion in his playing above strict perfection. "In every fine musician," our friend told us, "there is an interpreter trying to break away from the technician." So whenever I miff it I think of Rubinstein, that towering pro, and consider my frequent clinkers, ahem! — "interpretation!"

But alas, my comfort in the rare vulnerability of some of the best pros was short-lived when we heard the late, great Richard Ellsasser play "Flight of the Bumblebee" without a single flaw as a pedal organ solo. Look, Ma, no hands! Incredible! And in time I began to get wise to the fact that pros, too, have their own special problems. Lounge organists no sooner play a number than some drunk requests it. The lush has been so busy talking and drinkin' up that this number registers only subconsciously, and soon it pops into his conscious mind and he requests it. That's just what happened the evening we and friends went to a Los Angeles cocktail lounge to hear former theatre organist Eddie Horton. A gal in our party, who'd had a drink or three, or four, left our table and lurched up to Eddie to request "Sleepy Lagoon." Courteously Eddie told her, "Madam, I just played that a few minutes ago." Unruffled, she snapped, "Well, play it again and play it better!" Eddie obliged, did "play it better" with a dazzling exhibition, like Ellsasser, of his fast and accurate footwork which I noticed had actually worn holes in the black pedals. It's a fact! I never knew till then that Hammond black pedals

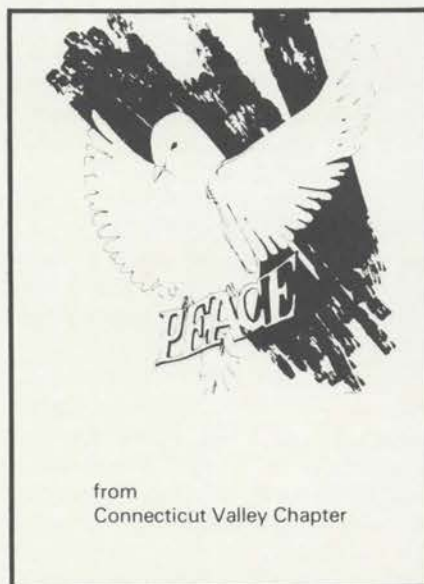
were not wood, but seemingly hollow composition. A great showman, Eddie!

A little old silvery-haired retired church organist, too, baffled us in our home one evening, not only when he turned off the tremolos on our Rialto and gave us an inspiring two-footed Bach recital, but also when instead of joining other friends singing around the piano while I offered organ obligatos, he busied himself going through our foot-and-a-half stack of ancient sheet music and picking out special numbers. I thought he was selecting his favorite old pop tunes, odd for a church organist. Oh my no, it was worse than that! After the singing and playing were over and we had all sat down to some serious drinking (Sanka), this saintly-looking old boy, off-beat for a churchman, seemed to have a touch of the bawdy on his mind. Yes, he told us that he was never shocked, only amused, at all the racy, suggestive, sexy song titles and lyrics of today, especially those in the rock world.

I'd always thought he spent his time tip-toeing piously around thinking of church music! No way. "Listen to this," he told us. "I've just been collecting from Bill's old sheet music a group of song titles for us old fogies which, taken in sequence, tell almost as hot a love story as this modern stuff." He read, "You Made Me Love You (I Didn't Want to Do It)," "Taking a Chance on Love," "I Used to Love You But It's All Over Now," "Something to Remember You By," "Baby, Baby, Baby," and "If I Had My Life to Live Over." Here a dreamy look came into the old gent's eyes as he added, "in fact, taken in this order, I'm reminded of a lovely girl I used to know years ago."

The look in his wife's eyes could hardly be described as "dreamy." A powerful soprano outweighing her shorter husband by maybe 40 pounds, she barked, "All right, Grandpa!" Here she gave the dear little old guy a sharp hitch on the arm. "You left out the payoff number in your hot love story. Now get over there and see if you can find "Thanks For the Buggy Ride!"

Considering the quirks I've noted among the pros, maybe I'm not such a musical nonentity as I initially stated. □



from
Connecticut Valley Chapter

A New Name, A New Role...

THE CHICAGO THEATRE TRUST

Since the founding, in July, 1978, of ChicagoLandMarks, Inc., by ATOS members Bill Barry and Doug Christensen, this group has been working to preserve the Chicago Theatre and its famous Wurlitzer pipe organ. THEATRE ORGAN readers have followed the progress of the group in other stories on these pages. Here is an update on the story.

Demolition of the Chicago Theatre has been averted. The City of Chicago Department of Planning has indicated that the building is to remain on that site as redevelopment goes on around it in the seven blocks of the North Loop project. A new neighbor in the next block will be a \$200 million Hilton Hotel. An umbrella performing arts group hopes to convert the Michael Todd and Cinestage theatres back to legitimate use. Those two houses opened as the Harris and Selwyn, one block west of the Chicago. Another part of the plan calls for a "Theatre Row" with

A late night practice session at the Chicago Theatre found Barbara Sellers, manager Stanley Hightower, and ATOS Hall of Fame member Edna Sellers at the Wurlitzer. Edna played the house in the twenties.

(Chicago Theatre Trust Photo)




a Galleria of shops, restaurants, and cinemas to connect the Harris/Selwyn project with the Chicago.

The first role played by CLM was to marshal public support for a decision not to demolish the Chicago. It was able to do so successfully. Its second role is to become the preservation/development organization for the oldest existing movie palace in the world.

Guidelines for this new role are based upon the results of a consultant study by Jared Shlaes & Co., Chicago, with partial funding by a National Trust grant. CLM has changed its name to Chicago Theatre Trust, Inc., to avoid confusion with other local preservation groups and to more clearly identify it with the building. The Shlaes' study has some interesting conclusions — that the Chicago is architecturally and historically worth preserving; that it is in basically sound condition with no irreversible modifications having been made to it; that it is better designed as a theatre, with better sightlines and acoustics than other downtown auditoriums; that the thirty-foot stage depth is not a barrier to large live productions because the huge stage wings can be opened up by demolishing dressing rooms; that the economics will require a non-profit operation to raise capital funds and to operate the house.

The Chicago Theatre Trust Board has evolved a four-part plan for the future of the Chicago. First, to acquire an ownership interest in the building. Second, to lease back the theatre for it to be operated as a first-run film house through a 5-to-8-year transition period. Third, during that period to introduce live programming and begin capital improvements and restoration work. Fourth, at the end of the period, when the market for another large theatre has changed in the Loop, to operate as a

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full-time live house. CTT is currently seeking seed money for a first year's operating budget for a full-time staff to implement the plan. Continued membership support through the changeover period from all volunteer to a paid staff organization is vital to the success of the plan and the future of the Chicago and the last remaining original installation played to fame by Jesse Crawford.

During 1980 a number of live events supplemented the Chicago's role as a film house that runs seven days a week from 9 a.m. until midnight. In April, the American Film Institute presented its "Best Remaining Seats" program with Dennis James accompanying *Broken Blossoms* and a live appearance by the

film's star, Lillian Gish. On October 12th, CATOE hosted over 2,100 people for an all-star revue, with five acts on stage, a 15-man band, and Lin Lunde at the console. On November 7th, the Chicago hosted the opening night program for the 16th Chicago International Film Festival. Jack Olander was at the console of the 4/29 Wurlitzer, courtesy of CATOE. During Thanksgiving weekend, Dennis James is to return to play a silent film during the CATOE sponsored "Chicago Weekender" regional convention.

Chicago Theatre Trust, Inc. has renamed its newsletter *Intermission* to indicate its interest in providing its membership with information while the Chicago Theatre is "between acts." Interested ATOS members may write for a complimentary copy of *Intermission*, now edited by Bill Benedict, to Chicago Theatre Trust, 3051 N. Clark St., Chicago, IL 60657. □

NEW CATALOGUE

The Organ Literature Foundation, established 30 years ago, is the largest supplier of organ books, recordings, etc., in the world and offers the most diversified stock that can be found anywhere. Their new Catalogue "N" offers more than 1,150 items. Well over 150 of these were not previously listed in the former catalogue. Catalogue "N" is available for \$1.00, refundable with the first order, from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. Telephone: (617) 848-1388. □

WELTE ORGAN TAPES AVAILABLE

Since the article in the August/September issue concerning the Welte player organ appeared, many requests have been received for information on the availability of recordings.

Author of the article, Dr. John Landon, informs us that tapes of the Welte are available from Ken Clark and Nelson Barden.

Please address your inquiries to: Welte Recordings, 292 Shawmut Avenue, Boston, Mass. 02118.

It is suggested that the cost, \$8.00 each, be verified. □



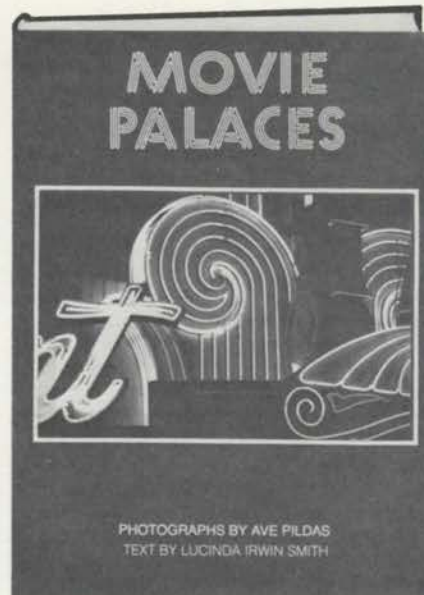
BOOK REVIEW

by Lloyd E. Klos

MOVIE PALACES, SURVIVORS OF ELEGANCE. By Ave Pildas. 128 pages. Available from Vestal Press, Box 97, Vestal, NY 13850. Price: \$17.95 plus \$1.50 shipping charge. New York State residents add 7% sales tax.

Since the late Ben Hall's *The Best Remaining Seats* was published in 1961, there have been several other efforts to capture the glory of the motion picture palace. The most recent is a 128-page, beautifully illustrated picture book whose release comes just in time for the Christmas gift season. Not only is it a must for theatre buffs, but it is a handsome subject for display on any coffee table.

The author, Ave Pildas, a well-known Los Angeles designer and photographer, has lent his talents to this treatment of movie palaces still existing. There is a forward by King Vidor in which he traces the development of the sumptuous theatres through the eyes of a great director. A majority of the book's 196 pictures show scenes of West Coast the-



The introduction, entitled "Before the Final Curtain," contains the idiom's history, the entrepreneurs, the architecture and the entertainment, each in a separate section. Then comes the main body of the book: 182 scintillating pictures in living color. Specific parts of the picture palace are treated in separate groupings: 34 views of marquees and signs, 25 of box offices, 17 of exterior terrazzos, the remainder of interiors with their specialized designs and gee-gaws.

Views of the following theatres are included: Loew's Kings, Brooklyn; Columbus' Ohio; Erie's Warner; Richmond's Byrd; Aurora, Illinois' Paramount; Atlanta's Fox; Kansas City's Midland; Pasadena's Crown (with its famous curtain advertising an automobile); Catalina's Avalon and Mann's Chinese in Hollywood (inside and out, including the famous forecourt of footprints).

If we could offer a minute criticism, it would be that more eastern Movie Palaces should have been included. Syracuse's Loew's State (Thomas Lamb-designed); Shea's Buffalo (Rapp & Rapp); Radio City Music Hall (only a facade picture was included); Birmingham's Alabama and New Orleans' Saenger, to mention a few, are examples of theatres which have been refurbished in the past decade or so and we feel should have been included.

But, our hat is off to author Pildas for his superb effort which should be on the shelf of every theatre aficionado's library. □

*We Hope Y'all Have
An Extra Nice
Holiday Season*



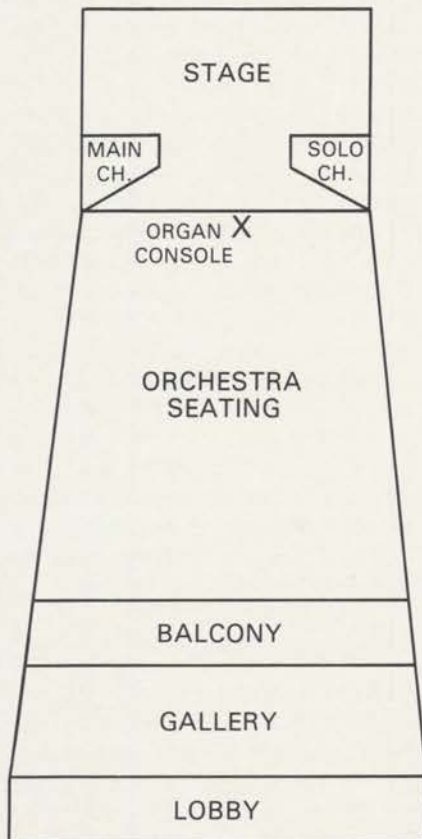
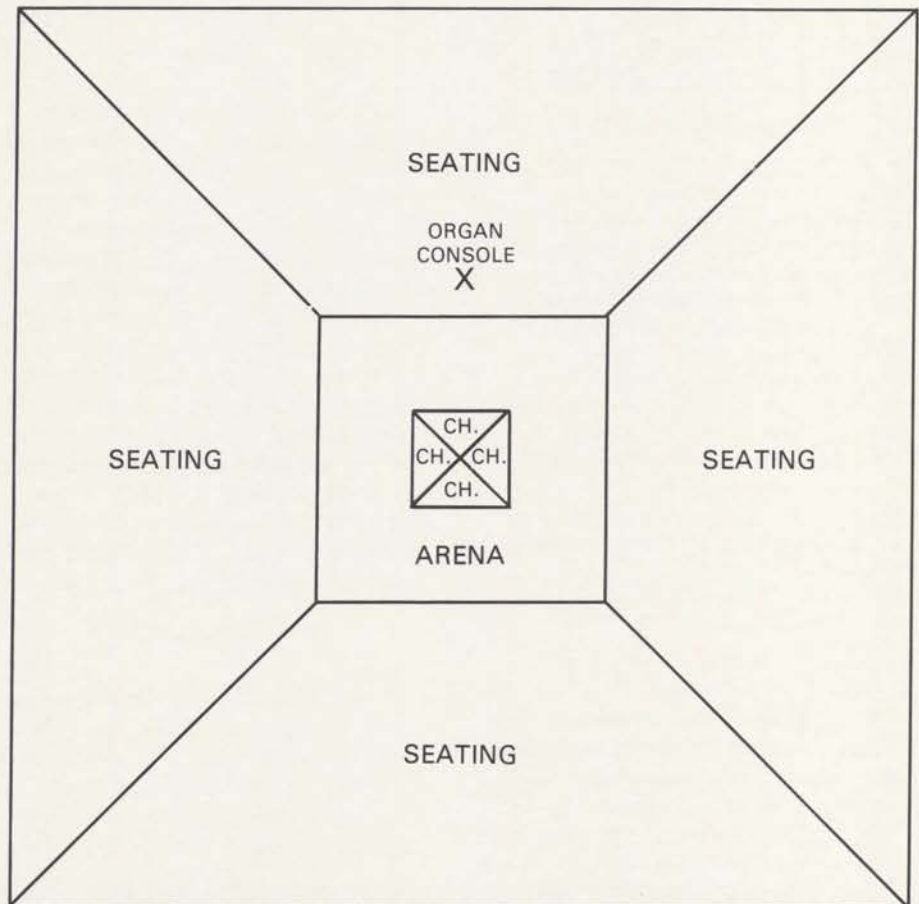
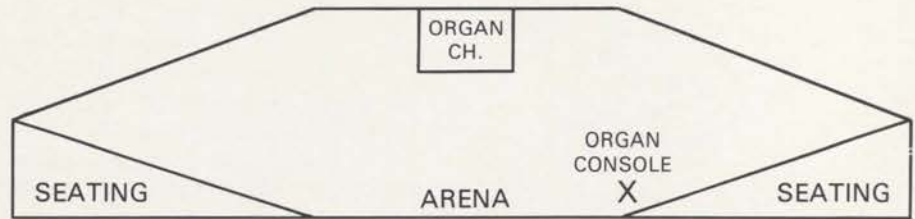
**NORTH
TEXAS
CHAPTER**

(Below) Typical installation in stadium coliseum, convention center, etc., designed for good acoustics.

Effects of Chamber Placement and Design in Large Installations

by R.J. Weisenberger

(Below) Large theatre installation designed for good acoustics.



One secret to good acoustics in large installations is to keep the ratio of direct to reflected sound energy nearly constant to all parts of the auditorium.

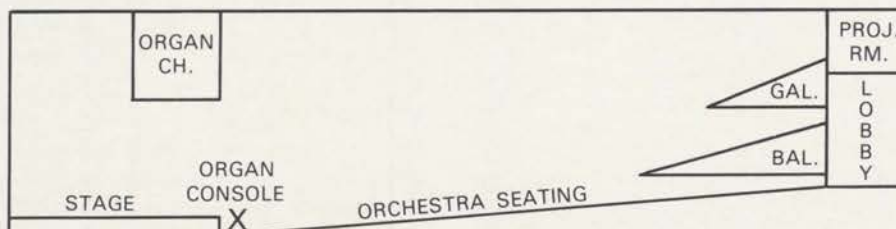
This can be accomplished by placing the chambers high above the stage area, and by "toeing them in"

toward the rear of the auditorium. This will prevent "blasting" the first few rows of seating while providing good coverage to the most distant seats.

The use of triangular chambers will also have the added benefit of enhancing the deepest bass tones, while eliminating standing waves.

To keep sound delay to a minimum for the organist, the console should always be located within 100 feet of the pipes.

Chambers should never be located behind a curtain or any acoustically absorbant material. If a curtain must be used, it should be acoustically transparent. □



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 requires only a 10¢ postcard to get the message to the VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can spare a 15¢ stamp, please include a contrasty black and white photo which need not be returned.

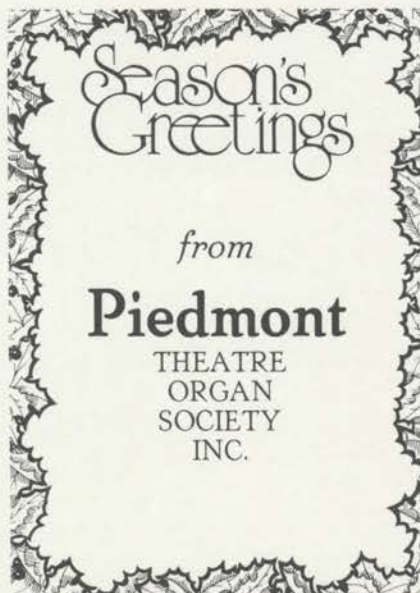
Dr. Walter Beaupre tells us that the great organ accompanist of silent films, Sigmund Krumgold, is alive and well in Florida. Krumgold, it will be remembered, appeared at the New York Paramount at the same time as Helen and Jesse Crawford were offering their solo and duet presentations in the late twenties. It was said by some that they went primarily to hear Krumgold play the film, and not to hear the Crawfords. At any rate, efforts are being made for the 80-year-old Krumgold to supply material for a THEATRE ORGAN feature.

Henry Yocum of Chestnut Hill, Pa. informs us that the Carter Memorial Organ which was dedicated two years ago is going strong in the Cinnaminson, N.J. High School. Last word we had on the project was in June 1977 when installation work was nearing completion. The organ is a 3/17 Wurlitzer, and its nucleus is

the style 235, originally in the Royal Theatre in Bloomfield, N.J. James Carter augmented the organ after its purchase with a Posthorn, French Horn, Kimball Violin, Gottfried Tibia Plena, toy counter, and a complete set of percussions. When Carter died, his will stipulated that the organ be in charge of organist Larry Ferrari. As a result, the Carter Arts Council was formed, and installation of the instrument in the high school was completed. Dedication was in October 1978.

Col. Harry Jenkins submitted a clipping telling about Tom Souder of Millville, New Jersey, a sign painter whose hobby is public domain movies. His basement is full of film copying equipment he fabricated. He standardizes on 16mm prints. Of course old movies need music so he built an electronic organ. He could have had the organ from the Levoy theatre in Millville but reasoned "it would blow the roof off, it's so big." So he settled for the percussions from the pipe organ which he is wiring into the manuals of his home-grown electronic, all of which is contained in the basement of his home.

The George Wright seminar on organ stylings, scheduled for three days in October '80, was postponed to an as yet undetermined April '81 date, according to Bob Zadell, manager of the symposium. The reason



George. Stymied by late promo.

(Stufoto)

given was that the publications Zadel depended on to get the word around were delayed in their releases e.g. this publication's August/September issue was held for the inclusion of coverage of the ATOS Convention in Britain. Other organ publications which carried the seminar adv. were delayed in their summer releases for various reasons. The goal of 50 registrants was realized but many of the applications arrived after the deadline Zadel had set for the reservation of an LA hotel meeting room, the bus to transport attendees to San Gabriel and reservation of the San Gabriel Civic Auditorium where George would use the 3/16 Wurlitzer for illustrations. Zadel reports that all monies were returned to applicants but most came back to him marked "keep me on the list for April '81."

The New York Chapter's "Horseshoe" newsletter reveals that the club has been looking for a new project. An organ search team consisting of members Mel Robinson, "Horseshoe" editor Bob Godfrey and Levy Elzy, Jr. was formed and one of their first visits was to Manhattan's First Corinthian Baptist Church, which was once the RKO Regent Theatre. It is being given a \$175,000 facelift now nearing completion. After a two-story climb up a metal ladder, two of the group found a chamber full of pipework. It proved to be a Welte-Mignon theatre

organ with all the usual tonal and non-tonal percussions plus toy counter. It's a one-chamber 10-ranker plus 2-rank echo installation. Only the 3-deck console is missing. The church people are interested in a restoration, so a restoration committee was formed of the inspecting trio plus organist Frank Cimmino. Church members have volunteered to assist.



This year marks the 105th anniversary of the M.P. Moller Co. of Hagerstown, Md. One of the first organs the firm built was for the Philadelphia Centennial Exposition in 1876, and since then the company has built over 11,500 instruments for churches, theatres, homes and community buildings. Included are those in all three service academy chapels. According to vice president, Peter Daniels, direct descendant of the founder, average size church instruments can be built for \$40,000 to \$60,000, with the smallest model going for about \$13,950. The firm of 220 employees can turn out 110 to 120 organs a year, depending on their size, and as many as 30 can be developing in various stages at once. Of course, the firm is also capable of producing sets of pipes for theatre organs. The Moller Posthorn, now a part of RTOS' 4/22 Wurlitzer, was built by the firm two years ago, and it has complemented the instrument perfectly. Moller is one of only a half dozen major organ builders in the country.



The magnetism and artistry of Gerald Nagano combined to draw 1,532 concertgoers to the Auditorium Theatre in Rochester on September 26, kicking off RTOS' 17th concert season at that house. The young artist, making his first appearance in Kodakville, was in complete command of the 4/22 Wurlitzer and he ran the spectrum of music which aficionados have come to appreciate in this city. A number of Gerry's followers and relatives came from California for the event, while Harry and Kay Steege arrived from St. Paul, Minn. to hear the artist and to observe the RTOS operations. Harry is hopeful of soon adding another theatre organ to the circuit thru the



Gerald Nagano. A solid hit in Rochester.

installation of a 3/19 Wurlitzer in St. Paul, and with it, a new club to sponsor events with exciting artists.



We're a little late with this one but the 3/20 composite Wurlitzer donated to the Salinas, Calif. First Bap-



Tom Hazleton. No one knew his wind supply wasn't up to snuff. (Claude Neuffer Photo)

tist Church, was dedicated on June 29 last with a concert of music by Bach, Richard Purvis, Fred Bock, Handel, Rodgers & Hammerstein and hymns by Bill and Gloria Gaither, played by Tom Hazleton. The instrument was donated to the church by organ hobbyist Francis Aebi, Jr. It was built up over the years by Aebi using components from at least four Wurlitzers, including the historic Denver Isis Theatre instrument.

The concert listeners never knew that Tom was "playing around" an inadequate wind supply; the 7½ hp Spencer blower has since been replaced with a 15 hp Spencer so there is now "CFM" to spare.



From New York, Lee Erwin reports that the Carnegie "Little Mother" organ now has 12 ranks, and one more will be added. Then, a second console will be installed which along with the Music Hall 4/58, will give Manhattan two twin console organs in theatres. Lee adds that the Carnegie cinema is "getting people who have never heard a theatre organ (with silent movies) interested, young people who never knew such an instrument exists. To say they like it is an understatement."

When Lee accepts a gig elsewhere, he gets Radio City's Dave Massineo to play the "Little Mother" which has really grown since it started life as a 2/5 Wurli. Don Schwing is in charge of maintenance — and growth.



A note from Betty Foort thanks us for "the wonderful obituary of Reggie (Aug./Sept. '80 issue). "He would have been most honored at all the kind things you said about him . . . I am glad now that Reggie was able to make the trip to California (to attend the opening concert. Ed.); I am sure it as one of the highlights of his whole life. He told me that the friendship and kindness shown him while there was heartwarming, and he was delighted that 'his organ' had found a permanent home."

The tributes to the legendary organist continue. One of the finest was produced by Don Robinson, whose weekly "Organ Loft" radio-cast is now in its 18th year. On Sept.

18, Central New York State listeners heard a 60-minute musical tribute, highlights from his long life (86 years), his many fine recordings and the genesis and finest installation of his Moller concert organ.



For years, in Arcadia, Calif. that 4-story tower by the Annunciation Catholic Church bugged the church's organist, Bill Wright. Every Sunday he came to play the little 6-ranker inside, but from the tower



Bill Wright transformed this column into a bell tower with his gift of a Verdin Electronic Carillon. It was installed by Justin Kramer, well-known organ hobbyist and inventor of a tuned bottle carillon.



The donor, Bill Wright, shown here at the 5/28 Foort Moller console in Pasadena Civic Auditorium during a practice session.

— silence. "Carillon Committees" were formed, but nothing happened. Then tragedy struck the Wright family; their youngest son, Jack, who had survived 10 years of U.S. Air Force service, and had become a police officer, died of cancer. That was in 1965. Over the years, Bill and Irene Wright sought a way to keep Jack's name alive.

Says Bill, "Being a slow-thinking Englishman, the idea was a long time hatching, then POW! — a carillon for the tower!" The Wrights donated the equipment and installation.

Today when Bill arrives early for his Sunday stint, the tower bell sounds greet him, and there's the plaque: "In memory of John E. Wright." Now the tower sings.



Patronage at the Wurlitzer-equipped Suburban Restaurant in Wanaque, N.J. continues handsomely, according to Doc Bebko who visited there in September. "The place was packed to the rafters, and the owner had to set up a special table near the console to accommodate our party." Frank Cimmino is in his 10th year as organist, and extends an invitation to every ATOS member to drop in and hear the 3/17 Wurlitzer when he's in the area.



Dave Junchen, who was prominent in the installation of the Foort Moller in its permanent Pasadena, Calif. home, reports that a 3/14

(built up from a Style F Wurlitzer) has been shipped to his Pasadena shop from Florida for enlargement to a 3/18, after which it will be returned to owner Calvin Jureit for installation in his Coral Gables home.



Barbara Sellers, organist-daughter of Hall of Famers Preston and Edna, informs us that she has moved her X-66 from the Bismarck Hotel Lounge in Chicago to the Good Table, a beautifully spacious restaurant and lounge in Harwood Heights, Ill. The lounge, where Barbara is performing evenings from Tuesday thru Saturday, seats 104 persons. Barbara cordially invites ATOS members to drop in at the Good Table whenever they are in Chicago. It is at 5050 N. Harlem Ave.



From Prescott, Wisconsin, ATOSer Roger Dalziel writes that theatre organ music got a big boost in northwest Wisconsin with the Labor Day weekend dedication of the Evelyn Schmidt Music Room at Indian Hills Resort on Long Lake. The 3-day event featured nightly concerts and silent film accompaniments by Rob Calcaterra of Indianapolis, as well as appearances by area organists Bill Eden and Mike Erie. The instrument was a Rogers custom 340. The days were filled with seminars on subjects such as American musical styles and cueing the silent film, conducted by Rob Calcaterra. After hours jam sessions by Don Taft continued through the wee hours. The event attracted ATOS members from Chicago, Rockford and Minneapolis-St. Paul.

Resort owner Bobby Schmidt plans such weekends each Memorial Day and Labor day.



Pittsford, N.Y.'s John Roblin exemplified his two greatest hobby interests in October when he and wife Fanny spent a weekend in the New York City Metropolitan area. He visited an operating steam railroad museum in New Jersey to satisfy one interest. Then, he visited Radio City Music Hall where he observed much greater use of the 4/58 Wurlitzer than ever before. Besides the pre-show music, the organ was featured

with the orchestra and for a sing-along during the stage show, "Manhattan Showboat." John says the organ sounds even better than before, thanks to Ron Bishop and the Schantz Organ Co. "The pedals were terrific."

On the way home, the Roblins stopped in Utica, N.Y. where they once lived, and John phoned George Davis who played the Uptown (3-manual Marr & Colton) and the Stanley (3/12 Wurlitzer) theatres in the great days there. George is 79, and got a kick out of talking about the old days. He says the management of the Stanley Performing Arts Center would like to get the organ back. However, it is in Proctor High School, and this may not be likely. Davis, who also played over WIBX in Utica, is now a church organist.



In Garden Grove, Cal., stands the new Crystal Cathedral, a \$16 million edifice for worship. Dr. Robert Schuller raised the money and oversaw construction. It is large enough to house the Cathedral of Notre Dame and have space left over. Of interest to pipe organ buffs is that the Cathedral will have what will probably be one of the world's great pipe organs. It will be called the Hazel Wright Organ for the woman who donated \$1 million for its installation. It will actually be three organs in one. Purchased was the organ from Avery Fisher Hall in New York's Lincoln Center. A second instrument will be a new one from Ruffatti, Italy, while a third is the church's old organ. Dr. Schuller calls the building "The little glass shack," simply because of the 12,000 panes of glass which allow one to look outside, but not in. Styrofoam washers are designed to make the building withstand a 8.2 earthquake on the Richter.



An undated but recent newspaper clipping from Buddy Nolan tells of the gala re-opening afforded the refurbished Embassy (nee Emboyd) Theatre in Fort Wayne, Indiana. The 3,000 seat house, glittering like new, got the searchlight treatment as a thousand friends, many of them members of the Embassy Theatre Foundation, filed into the reborn auditorium to see movie shorts, hear a



Buddy Nolan at the Embassy Page. His support was recognized.

speech by the mayor, a tribute to Robert Goldstine who served seven years as the Foundation president (besides spearheading restoration and maintenance of the 3/15 Page organ), witness some vaudeville, a Buddy Nolan slide-studded sing-along and a pit orchestra drawn from the Fort Wayne Philharmonic, whose director conducted. Buddy Nolan was presented with a plaque recognizing him for his commitment to saving the organ and theatre.

In fact, this is the first time on record that a group dedicated to preserving an organ inspired others, including the city fathers, to save the entire theatre.

Incidentally, Buddy played his Holiday concert on the Page on Dec. 13.



"Foreclosure Auction, Two Antique Theatre Pipe Organs" roared the auction notice in huge type. The instruments, the 3/13 and 3/20 organs which once sang out in Salt Lake City and Provo, Utah, pizzerias were sold on September 16. According to Beehive Chapters' Clarence Briggs, the buyer was Henry Hunt of Michigan. 'Fess up, Henry. What are you going to do with two?



From middle California we are informed that Ken Simmons is now chief organist at the Concord Bella Roma pizzeria, assisted by Harvey Blanchard and Aura Edwards (who

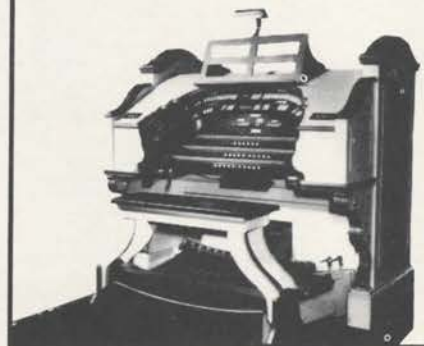
has a 3/17 Wurli at home). Ken replaced David Reese who went home to Salt Lake City. Rick de Rose is playing at the Bella Roma in Martinez while Don Reynolds presides at the console at Pizza Junction in Rheem. All of which covers a lot of pasta going over the counter.



Silent movie activity was resumed by the California Institute of Technology over the summer and fall with classic films accompanied by Gaylord Carter, Del Castillo, Carter student Robert Israel, and Ann Leaf, presented on four dates between August 26 and October 14. A Baldwin electronic was featured because Caltech's Beckman Auditorium in

SEASON'S GREETINGS

from
WESTERN RESERVE
Cleveland, Ohio



Pasadena lacks theatre pipes. The site has been a drawing card for silent movie buffs since Chauncey Haines led the way years ago.



An event we nearly failed to note was the July 4th parade and first annual picnic staged by the "Great American Calliope and Cacophony Society" by ATOSer Dan Lovett and others on that patriotic date in Danville, Calif. The highlight was a spectacular float drawn by an enormous red fire engine. On the float was a Tangley Circus Calliope which dom-



Dan Lovett tickles the Tangley.

inated the ear drums of both parade watchers and picnic attendees throughout the day. The instrument was played mostly by symphony conductor Dietrich Erbelding, who mixed Bach fugues in with such more traditional entries as "Billboard March" and "Entry of the Gladiators." The float won the parade's Special Entry Award, so "the big noise was worth the effort" says Lovett, whose ears are still tingling from the Tangley.



Another event reported by Dan Lovett was a 50th wedding anniversary party staged recently in Los Altos and Monte Sereno, Calif., for famed organist Porter Heaps and wife Dorothy. The Heaps children and grandchildren had been preparing for the party for months and had amassed three huge scrapbooks of photos and letters from the Heaps' friends over the years.

More than 120 relatives and friends gathered at the Monte Sereno home of one of the Heaps progeny, after which Porter and Dorothy arrived in a white chauffeured 1956 Rolls Royce, sipping champagne from silver goblets. A red carpet was unrolled before the honored couple as they debarked. The Heaps were appropriately garbed in white and gold. After a delicious buffet, skits staged by their numerous progeny traced the Heaps 50 years of wedded bliss.

"Well," Porter was heard to say,

Season's Greetings



Central Florida Theatre Organ Society

"at least 49 of those years were blissful. Not a bad average."



From Portsmouth, Ohio, Tom Dressler sends in a clipping from the "Dear Abby" column submitted by a church organist:

"Frequently I am asked to play for weddings of people I don't know. They pay me . . . but am I obliged to send a gift?"

Abby's Solomon-like reply suggests a gift only if the key plunker attends the reception and dinner.



From Wichita we learn that the Metropolitan Arts Council, an umbrella organization for all categories of Wichita arts groups, this year



The prize-winning float in the Danville July 4th parade.



Porter and Dorothy Heaps get a refill from their chauffeur after alighting from the Rolls Royce.

pulled a notable switch; it replaced its October annual meeting with an organ concert played by Billy Nalle on the "Dowager Empress."



Lyn Larsen. "Handsome, charismatic and talented" says our Man of the Year. (Bill Lamb Photo)

Our Man of the Year, Lowell Ayars reports going to the Dickinson High School in Wilmington, Del. to hear George Wright on October 5th, only to learn that George was hospitalized with pneumonia. His pinch hitter was Lyn Larsen and it was announced that anyone wanting their money back could go to the box office. Of the large audience, only two couples left, and Lowell says they really missed some fine playing: "I have never heard Lyn play better. Oh, to be young, handsome, charismatic and talented."

We know what you mean, Lowell. Besides, Lyn plays pretty good, too. □

Season's Greetings

to all our
A.T.O.S. FRIENDS



The Rochester
Theater Organ Society

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

THE ORGAN CONCERT

by Billy Nalle

Complaints from some concert situations about lack of attendance have brought me to some observations born of research and experience since ATOS was founded twenty-five years ago. The fundamentals essential to presenting successful theatre organ concerts are exactly the same as apply in other major music fields. Unfortunately, coming to appreciate and honor these fundamentals has been a far slower process than known where the other major musical instruments are concerned. No person deeply believing in and caring for the welfare of theatre organ has escaped encountering an isolationist mentality which wants everything to remain static. The resulting slow suffocation now is showing its effects in several locales at both ends of the concert hall, at the console and at the box office.

To return theatre organ to the entertainment mainstream, *everything* on both sides of the footlights must be totally professional. Now, individual and group activities on a hobby basis provoke from this chile of God a "Yeaaa Team!" However, standards in every field are defined by the highest quality of a commodity presented in highest quality terms. Unfailingly, the highest professional standards in planning and performance are the best and strongest insurance for the continuance and strengthening of the hobby groups. Some of them still have not learned this after a quarter century.

A successful theatre organ concert series, or occasional concert, draws the public directly relative to the *appreciation* of adult musical fare by the sponsor, *professionalism* in planning, promotion and production, and the *musicianship* of the artist. That these fundamentals still are on the firing line after many years makes plain that too many concert sponsors and players in this field are not teachable. Further, no group which harps constantly on giving the public history lessons will draw serious support. Today, people have available in quantity and variety the finest musical fare presented in finest terms, with no nonsense. Right here is the crux of the matter, the blind spot shared by too many sponsors and players alike: The instrument is put *before* the music, which is the proverbial cart before the horse.

Support is built on what the theatre organ was created to *do*, make *MUSIC!* When all efforts are invested in presenting the finest *music* in the finest *musical* terms, support will follow and the instrument will take care of itself. Only we theatre organ buffs can love the instrument for itself and endure the wallowing in throbbing cascades of ill-tremulated sounds accompanied by breastbeating. The public has no interest in all that! Either it is irritated by such, or, at best, considers it quaint. *What* the theatre organ can provide uniquely and magnificently, *Music*, if it is top drawer, will move and win and draw those in the "outside world."

There are some places setting a good example on the international scene. One of the best is found in mid America, in Wichita. Here, in a city of 275,000 and far from the largest metropolitan areas, Wichita Theatre Organ, Inc., from its initial concert eight years ago, has put the chief emphasis on *musical* product in professional terms. Pricing of tickets, promotion, production, selection of artists and avoidance of too frequent public presentations are in accord with the standards which obtain in the other music fields. Even when competing events or/and bad weather have occurred on concert evenings, the audience never has been less than 1,200. The high majority of concerts through the years have drawn from 1,500 to 2,000 plus. WTO retains ownership of the organ while operating via a businesslike contract with Century II Center. All concerts for the public are in the evening, usually Saturday, giving people at a distance sufficient time for travel. That people drive and fly various distances to the concerts every year, in itself, speaks for itself. Early and late, alpha and omega, *Music* is the paramount consideration.

Appreciation of, and insistence on, adult musical fare by the sponsor.

Professionalism in planning, promotion and production.

Musicianship of the artists selected.

Wherever these are honored, no one needs to worry about theatre organ. You win the world to a musical instrument by its *music* . . . and by nothing less than, nothing other than, its music! □

The Tibia Tremolo Syndrome

by Everard S. (Tote) Pratt, Jr.
Director — Organ Restoration and
Development, Ohio Valley Chapter

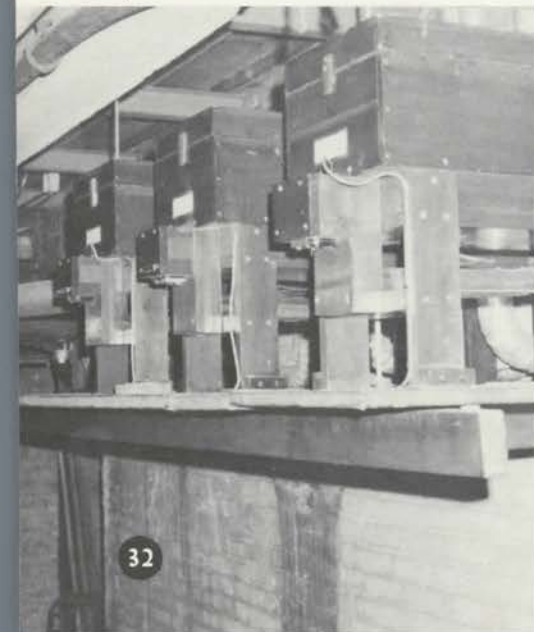


Located just above the trem stop tabs is the selector toggle switch (center of photo) for the Solo Tibia tremos.



Wye behind the Solo Tibia tremos.

The solo tremos are mounted on a platform under the solo chamber. The two Tibia tremos are in the foreground.



Most lovers of theatre organs that are involved in their restoration, tonal regulation and maintenance, whether installed in theatres, public buildings, or homes, have been faced with the age-old problem of Tibia trem adjustment. The spectrum of adjustment from fast to slow, deep to light, degrees of breathiness or overblow, etc. are as varied as the individual organist's tastes dictate.

In the Ohio Valley Chapter's Emery Theatre 3/23 Wurlitzer installation, this friendly difference in ideology is no stranger to the writer and his talented and dedicated organ crew. The Emery has two Tibias, one on 15" wind in the solo chamber about which this article is written, and one on 11" wind in the main which is deliberately slightly underblown to provide a hollow breathiness so dear to the hearts of Tibia lovers. This trem is set medium-fast and deep permanently.

As covered in a previous article in **THEATRE ORGAN**, this instrument has all nine tremos mounted in the basement on platforms under the chambers with 20'-30' of solid windline, and 6-8 elbows to each trem. This gives great flexibility to the tremolo wind so no weights are needed on regulators, but weights are used on the tremos themselves to provide depth and beat.

While it is desirable and necessary in some installations to use weights on regulators, resulting in their faster collapse and slower rebound when tremmed, it has presently been considered unnecessary in this installation. Heavier trem weights have been substituted with great effect. All three Solo Tibia offsets, 16' and 8' (26 pipes) are on an untremmed regulator so the manual

chest wind is easily shaken with no robbing when heavy bass notes are played which can break the beat rhythm. An additional benefit is extremely steady wind for untremmed passages. In my opinion some theatre organs have wind unsteadiness due to the use of weights on the regulators.

Although it is not too difficult to change the trem beat, because no weight balance between regulator and tremolo is required, it has become a "game of chess" to change these to meet the tastes of the different organists.

We had a large spare Wurlitzer tremolo which we rebuilt and the writer decided to try *two* tremos for the Solo Tibia mounted side by side using the same 3-inch, 24-foot line. We fabricated and installed a wye at the trem end with a line to each one.

I was expecting a possible "bubble" or feedback to the regulator due to the wye, but none developed. By adjusting the slides and weights on the two Tibia tremos, we now have a slow deep beat on one (very lush) and a fast deep beat on the other, both easily adjustable for required variations within their beat pattern at the tremos themselves. The tonality between the two is quite pronounced — almost like two different ranks.

Weights found most effective for this purpose and easily adjusted, are made from flat cold-rolled steel bar $\frac{1}{4}$ " x 2" x 4". Two holes are drilled in each and they are attached at the head end of the tremolo top board on *both* sides of the valve ear for balance (we also have the $\frac{1}{4}$ " x 2" x 2" weights for lesser changes). They are stacked to obtain the trem beat desired — i.e., the fast Tibia has four $\frac{1}{4}$ " x 2" x 4" weights on each side of

the valve ear, with the top slide closed down to about 2". The weights also provide total reliability on starts when stop keys are depressed.

These two trem are wired to a SPDT toggle switch with name plate indicating "slow" and "fast," installed on the backboard of the console above the trem stop keys, allowing an immediate change from one trem to the other.

The OVC-ATOS Thursday organ crew accomplished this entire job: Joe Deifel, our capable "tin man," fabricated the windlines and the wye and made all windline connections; Art Kessler, Charlie Wilhelm, and Henry Arleth rebuilt the trem, installed it on the platform and worked on the weight/adjustment with the writer; and Don Campbell wired them and installed the switch. □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



Durn it, Mr. Thompson he sez I have to mail him this here stuff by Nov. 1, and the elekctions for President is Nov. 4, and I thought here is my oppaturnity to be a politickle writer, and I miss it by four days. OK, I'm a-goin to do it anyways and you have to pertend it was rit on Elecktion Day. So here is the way it stacks up in the Dinny Timmins Pole.

Just as I perdicted, the best man won. The other man he talked a lot but he dint say nuthin. My man he talked a lot and dint say nuthin too, but he done it better. You could tell by the look on his face that he knew he was the best man. You could tell by the look on the other man that he was a foney and he was just tryin to pull the wool over your eyes as the sayin goes. When my man told the

publick that the other feller wasnt tellin the truth why you could see the other feller he wasnt to be trusted. So when the other feller come rite back and says my man was misrepersentin why it was just as plane as the nose on your face that he was just sayin that to get even. So now come Jan. we got the best man for the job runnin the country, so by next year the cost of livin will go down and they will be more people at work and we wont have no taxes to upset the people.

Sometimes I think we would all be better off if we dint have no politicks. Mostly all it does it gets people mad with each other. I seen it happen in The Elevater Operaters Club I belong to, and I seen it even in the A.T.O.S. when they even get mad at people all the ways acrost the country, and like we got candidates for the L.A. Bored of Education here they get so mad they call each other names that I would have to put my hands over my ears if I was there. But the funny thing is that when the shootin is over they pertend it never happened. Like mr. Kennedy when he quit runnin for office and he and Mr. Carter why they is just buddies again. Did you see where they had that debate and the two of the candidates they had to shake hands with each other? Did you see the looks on there faces? Ever see two dogs just before they start fitin? See what I mean?

I dont think its good for people. They probily get indigestion and high blood preshure and the first thing you know they aint happy any more. I got over that a long time ago when I was runnin the elevater and when a woman would say she been waitin five minnits for the elevater I would just say Im sorry mam I come as fast as I could. I think they is a lot of trubble in the world just because people cant say Im sorry. They say you dont have to be rite to be President. Well you dont have to be rite all the time whoever you are. Gosh, when I sit down to try to play the organ I aint rite most all the time and I aint agoin to pertend that I am.

This little organ club they let me belong to everybody gets up and plays in turn and if everbody had to say they are sorry every time they make a mistake nobody would ever finish playin there peace. But they all know that all of them make mistakes

so they dont have to apologize. At least I think they know it. They always say why I played that perfect at home. So I spose that is there way of sayin they dint play it so good when they played it for people. I know how it is because I do the same thing when I take a lesson from Mr. Castillo. So then he says to me well how do you know you played it perfect at home, and I guess hes got me there. So I says well I thought I did and he says well all I know is that every time you was suppose to play a G on the peddle why you played a F, and of course I cant prove that I always played a G at home. I guess you cant win.

He give me a peace awhile back that was called Bye Bye Blues and he sez now I want you to play the cords in the rite hand and I sez how can I do that when I cant even play the cords rite in the left hand. But anyways we tried it for 15 minutes and then he finely sez well I guess you better just play one note in the rite hand and we will just hope for the best. So I went home and practiced that and when I went back the nex month on acct the way he charges I can only take one lesson a month he stopped me in a couple of seconds and he says you got to use the black keys when you get to that third measure and I sez nobody ever told me before about the black keys on acct the only cords I know are C, F and G and they is all on the white keys. So I guess I still got a lot to learn and to apologize for when I play except that now they wont let me play at the club meetins any more. □



NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



With the holiday season here, Jason and I have found some big names to feature in this column. Sources were *Diapason (D)*, *Local Press (LP)*, *Motion Picture World (MPW)*, *Variety (V)*, *Motion Picture Almanac (MPA)* and *Around the Town (ATT)*.

October 1913 (D) ROBERT HOPE-JONES of N. Tona-wanda, N.Y. has assigned to the Rudolph Wurlitzer Co. patent #1,070,471, granted him for a tracker for automatic musical instruments, in which the stops and expression devices as well as the sound-producing parts are controlled by a perforated music sheet. A comparatively large number of additional perforations and tracker ducts are required, according to the number of stops embraced by the instrument.

A single music sheet, wide enough to accommodate the requisite large number of perforations is impracticable, owing to its correspondingly increased liability to warp, expand or shrink. It had been proposed to use a plurality of narrow music sheets, driven to travel synchronously, but this construction has also proved unsatisfactory, due to the high degree of accuracy in construction of the driving mechanism required to secure synchronous movement of the several music sheets.

It is the object of Mr. Hope-Jones' invention to make possible several movements from a single transverse space of the tracker, thus multiplying its capacity without correspondingly increasing its length and permitting the use of one narrow music sheet which is no more liable to shrink or warp than ordinary sheets.

September 2, 1922 (LP) Rochester's Eastman Theatre opened today. Sharing the 4/155 Austin console were DESZO VON D'ANTALFFY and JOHN HAMMOND. The Eastman Theatre orchestra under Victor Wagner and Arthur Alexander, played "Overture 1812." Following several stage acts was the feature film, *The Prisoner of Zenda*, starring Lewis Stone and Alice Terry. Prices for the matinee ranged from 20 to 50 cents; for the evening, 35 to 50 cents.

August 1925 (LP) Chicago's Uptown Theatre was opened on August 18. Included on the bill were the Uptown Theatre Orchestra under Nathaniel Finston; The Edgewater Beach Hotel Orchestra with Ted Fiorito, director; Mr. JESSE CRAWFORD, soloist at the Uptown Wurlitzer Grande Organ; a stage presentation, *Under Spanish Skies*, and a movie, *The Lady Who Lied*, starring Lewis Stone, Virginia Valle and Nita Naldi.

September 26, 1925 (MPW) MILTON CHARLES at Chicago's Uptown Theatre is featuring "Meditation" from "Thais" by Massenet, this week.

October 3, 1925 (MPW) ALBERT HAY MALOTTE at Chicago's Tivoli Theatre is featuring "Salut-a-Pesh" by Kowalski, and "Yearning" for this week's presentation.

October 24, 1927 (LP) At Loew's Century in Baltimore, HAROLD RAMSAY is at the Wurlitzer, and George Wild conducts the Century Grand Orchestra. The screen features Johnny Mack Brown in *The Fair Co-Ed*, rolled down to the last rolled stocking!

May 6, 1928 (LP) DON MILLER of Detroit's Capitol Theatre reaches his listeners on Friday nights at 6 p.m. over WGHP. Lovers of organ music formerly listened to him on Sundays at 11:30 p.m.

June 6, 1928 (V) JESSE CRAWFORD at the New York Paramount did a prolonged organ bit to bring out the tonal range of the instrument. He imitated orchestra instruments, one by one, a masterly piece of playing. Then, just to be nice, probably, Mr. Crawford played, with the lyrics on the screen, Walter Donaldson's newest song, "Just Like A Melody Out of the Sky." But Jesse had best be careful with that organ, for he shows what a mighty musical thing it is in a theatre. The chances are it could easily and agreeably supplant any house orchestra.

August 1, 1928 (V) At the New York Paramount, the show has SIGMUND KRUMGOLD at the organ in Jesse Crawford's place for the week, offering a variety program. Krumgold has impressed in the past as a corking musician and console specialist, also registering this time out with his showmanship. The concluding "Rondo Capriccioso," announced as a demonstration of the versatile and lightening-like response of the modern organ, is a tribute to the organist and shows off Krumgold's skill handsomely.

December 1928 (ATT) HENRI A. KEATES, one of Balaban & Katz' featured organists, is probably the originator of community singing. With Paul Ash at Chicago's McVicker's Theatre, Keates started community singing, using the organ with slides, and is premier in that feature now.

December 1928 (ATT) EDDIE HANSON, solo organist at Balaban & Katz' houses in Chicago, is the composer of "The Song of the Chimes," published by Harold Rossiter. Hanson is a fine organist and is enthusiastically welcomed in whatever theatre he is playing.

December 1928 (ATT) Chicago's sensational hit organist, MILTON CHARLES, is now appearing at the Chicago Theatre.

September 1930 (MPA) JOHN GART is featured organist in Loew's deluxe houses in New York. Joining that organization several years ago, he has played the 83rd St., Capitol, Metropolitan, and Valencia theatres and opened the Pitkin in Brooklyn. He was born in Poland in 1905 and was educated at the Conservatory of Music in Moscow.

September 1930 (MPA) ARTHUR "HI C" GEIS is playing the Stanley Theatre in Jersey City. A graduate of Holy Cross University in Cincinnati, he was organist 2½ years at Grauman's Metropolitan Theatre in Los Angeles, one year at New York's Rialto, three in Boston, one in Chicago and one with the F. F. Albee Theatre in Cincinnati. He is six feet, eight inches tall. (Easily the tallest in the business.)

September 1930 (MPA) FREDERICK KINSLEY is chief organist of the RKO circuit. After his graduation from Yale, he was featured organist at the Cameo, Albe-marle and Strand theatres in New York.

That should do it for 1980. A Very Merry Christmas and a Most Happy New Year to all our friends!

Jason and The Old Prospector □



CHAPTER NOTES

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ALABAMA

A good time was had by all in Birmingham in August when we had the fall concert a little early. Our artist, Bob Ralston, could not appear at our regular fall concert in October, so we decided to go ahead with the concert in August, despite vacations and back-to-school disadvantages. With a minimum of advertising, we filled almost every seat in the beautiful Alabama Theatre . . . attendance was right at 1,900 happy people . . . the largest and most successful concert this chapter has ever held.

Our 4/20 Wurlitzer held the audience spellbound for two hours as the talented Bob Ralston used his ten fingers to weave a magic spell over the mass of people. Tony Richards, a young singer, sang several numbers with the organ. His smooth voice, coupled with the huge Altec back-stage speaker, and the mighty Wurlitzer proved to be a real crowd pleaser. Bob Ralston is a fine organist and has proved to us that the people will turn out in great numbers to see and hear him.

We are diligently seeking a new home in which to install the 4/46 Moller pipe organ presently stored in

the basement of one of our members. The organ once graced the Temple Theatre in Birmingham and was removed in the '50s before the theatre was torn down. Restoration will begin as soon as a permanent location is found.

Chapter members enjoyed our September meeting at the home of Dr. and Mrs. Orian Truss and had an opportunity to prowl through the mountains of pipes and chests down in the basement. This really gave the members a first-hand look at what was in store for us. Also in the Truss home is the large Rodgers Trio organ that Mrs. Lillian Truss played for the delight of so many before her death. Mrs. Truss, the mother of Dr. Truss, was organist for many years at the Alabama Theatre, as well as many other theatres in the Birmingham area, and played the big Wurlitzer on the opening day of the Alabama in

December, 1927. Several members, including Dr. Truss, took a turn at playing the Rodgers.

On October 26th, the writer journeyed to Marietta to play for the Atlanta Chapter at Ruby Red's (formerly the Music Grinder Pizza Emporium). The 3/24 Wurlitzer was in excellent shape and the members of the Atlanta Chapter were very gracious hosts. Even though the Sunday concert was the purpose of the trip, an impromptu visit to Walt Winn's warehouse on Saturday night proved to be one of the high points.

October brought another type of entertainment (and exposure) for the Alabama ATOS. The Alabama Theatre and Cinema Unlimited began showing a series of classic motion pictures that will run through early December. The organ is played every night and for matinees on Wednesdays, Saturdays and Sundays. The writer, resident organist for the Alabama, plays a 30-minute show prior to the start of the movie. Billy Evans is filling in two nights a week and Barry Norris is playing for matinees. The theatre opens an hour before the movie starts so that people can take tours of the gorgeous building. Linda Whitmire is present to answer questions about the organ and the theatre, as well as to arrange special tours for school groups that wish to come back to the theatre at a later date.



Tony Richards and Bob Ralston capture the hearts of the people of Birmingham, Alabama.

The people of Birmingham are proving that the theatre organ is very much in demand and has certainly not been forgotten, at least not here in Alabama. We are appreciative to Plitt Theatres for giving us the opportunity to show the people of Alabama just how beautiful our mighty Wurlitzer is.

CECIL WHITMIRE

ATLANTA

Hector Olivera, an adopted Georgia Cracker, was one of the Atlanta Chapter's Highlights of 1980. He gave us two brilliant concerts in March at Dick Weber's Music Grinder in Marietta. Winifred (a 3/24 Wurlitzer) and Hector seemed to be made for each other, particularly during the Sunday concert. Also, in March, Dennis James came to Atlanta to inaugurate Dick Weber's 4/17 Page at Walt Wynn's Warehouse. At this concert, members became aware of a brand new installation in a unique setting. An empty warehouse makes for superb acoustics. What is surely becoming a custom are the Saturday night Musicales presented by Bob Van Camp at Walt's Warehouse. The welcome mat is out to all members of National. When in Atlanta over a weekend, come by and join us.

And in April — another Inaugural Concert! This time on the 3/26 Frump (Moller/Standaart) at the Brookhaven United Methodist Church by Sue Walker Goddard. The name Frump was coined by its three owners: John Tanner, James Thrower and James Jobson. Included in the program were "Suite in C" by William Russell, "A Trumpet Minuet" by Alfred Hollins and Diane Bish's adaptation of Beethoven's "Joyful, Joyful" from the *Ninth Symphony*.

In May, Trevor Bolshaw arrived from England and a whirlwind of activities surrounded him! The Fox Theatre was the first occasion we had to hear Trevor and Ruth McDonald of Georgia State University play their program of solos and duets at the Mighty Moller and a grand piano. It's hard to pick one favorite. These two gifted artists' talents were made for each other. A lot of the credit must go to Joe Patten as the organ never sounded better than it did on May 4th. Basically the same

program was presented in Laurel, Mississippi, the following Saturday at the 3/13 Robert Morton and a Steinway grand at the Jeff Seale Studio. There never were, nor will there ever be again, hosts like the Laurel hosts: Tuddy Soley, Senton Granberry and Sam Lindsay. Ruth McDonald was due back in Atlanta early and could not stop at Birmingham, Alabama, on the way home from Laurel. But, Trevor Bolshaw presented a perfect solo concert at Bertha in the Alabama Theatre. In spite of the late arrival, the members of the Alabama Chapter gave us a warm, neighborly welcome.

For those who made the trip to hear the 2/9 Pilcher tracker in Griffin, Georgia, in June, the "up close" experience with a tracker-action instrument was an education. July brought Ruth and Dolton McAlpin to Atlanta from Starkville, Mississippi, accompanied by his Laurel compatriots: Msrs. Soley, Granberry and Lindsay. This lawyer cum organist put Winifred through her paces and his "Old Black Magic" sent chills up and down my spine.

Linda and Cecil Whitmire traveled to Atlanta in October from Birmingham. Cecil played Dick Weber's Winifred at what was The Music

Grinder. It is now Ruby Red's and the accent is on Dixie music, like its namesake in Underground Atlanta. No matter the name, Winifred's the same!!

The Atlanta Chapter wants to say Happy New Year to all its friends in ATOS.

JANE TORELL

BEEHIVE

Members and their guests were hosted by Cal and Annette Christensen in their beautiful Emigration Canyon home on Sunday evening, September 7th. Joann Harmon, Krehl King, Lowell Boberg and Bill Hagey are professional members that displayed their talents at the 2/6 Wurlitzer organ. Refreshments were served and open console was enjoyed by all so desiring. It was announced that the 2/7 Robert Morton that had been removed from the Colonial Theatre, Idaho Falls, Idaho, in 1957 and was installed in Jack Reynold's residence, was for sale. Two of our guests, Jim and Don Clark of Ogden, Utah, immediately purchased the organ and are in the process of installing it in their home.

Sunday evening, October 26th, was the date for our annual business meeting held at the home of Lowell Boberg in Draper, Utah. Gene Brein-



Beehive Chapter officers (L to R): Clare Briggs, secretary/treasurer; Wayne Russell, 1980 chairman; Gene Breinholt, 1981 chairman and Mack King, 1981 vice chairman, at Lowell Boberg's Conn 652. (Clare Briggs Photo)

holt was elected to the office of chairman, Mack King as vice chairman, and Clare Briggs was reelected secretary/treasurer for the year 1981.

After the business portion was adjourned, open console was enjoyed at Lowell Boberg's Conn 652 organ.

CLARENCE E. BRIGGS

CENTRAL FLORIDA

On October 18th and 19th, the Hillsborough County Amateur Radio Society held its annual "Hamfest," which attracted radio hams from throughout the State of Florida. One of the members of this group is the secretary of the CFTOS, and arrangements were made for CFTOS members to play during the two-day meet, using the Conn 643 theatre organ belonging to our CFTOS secretary, Winona Sullivan. The CFTOS also set up a booth featuring a 12-note demonstration chest with a variety of pipes. Society members were on hand to demonstrate the pipes and to answer any questions that the radio hams might have. Considerable interest was shown in our booth and in the organ music supplied by our members. Those playing during the two day stint were: Bill Couch, Charles Coston, Don Rouse, Charles Stanford (chairman of CFTOS), Ewell Stanford (Charles' father and theatre organist), Bob Foody, Everett Bassett, Lin Phelps and John Otterson.

Work continues on the Wurlitzer to be installed in the city-owned Tampa Theatre, with installation planned for mid-1981. Weekly sessions have completed work on the relay, with work now proceeding on the remaining five-rank chest. As many members of ATOS know, this work is painstaking and time-consuming, but it is the reason for our very existence.

In an effort to improve CFTOS' hard-pressed financial situation (and to help in our work on the Tampa Theatre organ) we have instituted a series of concerts and shows. On October 26th, a young organist, Cathy Hoffman, played a concert of popular theatre organ favorites at the 3/25 "Mighty Wurlitzer" at the J. Burns Pizza and Pipes, located in Tampa. Among her selections were: "That's Entertainment," "Hard Hearted Hannah" (wonderfully

raunchy) and "Chattanooga Choo-Choo." An audience of some 350 happy souls enthusiastically received her offerings, with a standing ovation at the end of the concert. Cathy responded with a beautiful hymn (it was a Sunday).



Cathy Hoffman, young organist who recently appeared at CFTOS concert at J. Burns Pizza and Pipes in Tampa.

On Sunday, January 11th of next year, our society will present "Return to the 20s," an afternoon of silent films with organ accompaniment at the Tampa Theatre. Charles Stanford and his father will accompany at a theatre Conn. Proceeds again will help defray costs for the Tampa Theatre Wurlitzer. Tickets will be available by writing CFTOS, P.O. Box 24794, Tampa, Florida, 33623, enclosing a stamped, self-addressed envelope. Tickets will cost \$2.00. The CFTOS hopes that anyone heading down toward Tampa way will contact us to say hello.

JOHN P. OTTERSON

CENTRAL INDIANA

Organ enthusiasts and club members spent a lovely September afternoon enjoying the music of Ron Rhode at the Paramount Pizza Parlor. The chapter, in lieu of a meeting, attended this concert. Ron's music is more fascinating every time we hear him and this program was a great choice of old and new favorites.

The chapter is on the go constant-

ly, and Sunday, October 5th, found a nice group of members and friends at the home of Maurice and Carol Finkel in Shelbyville, Indiana. Here we were entertained with piano and organ music. Their home was outfitted with several musical instruments in the organ and piano line. Kurt Schackel and Carol Finkel gave us a duo concert on twin baby grands in the living room. The next room back, with a skylight, housed a Louisville Uniphone. This organ had been removed from the Dream Theatre in Brightwood and placed in the Lawrence Methodist Church, Lawrence, Indiana, for nine years. The organ was installed with all original pipe work. Adjacent to this organ was a Hammond electronic. In the next room, a den, we found more music, another organ.

Finally, at the back of the house in a room recently added, we found another "baby." Carol refers to their instruments as their "children." This one was the project of son, David. It was a 2/3 Morton pit organ. It had been installed in 1926 at Columbus, Indiana, with everything installed in the pit. The Finkel's had acquired this organ in the spring of 1979, and it was installed with all pipes in a gigantic box. Another feature of this old organ, it played player piano rolls. Kurt Schackel, a very talented young organist, also gave us a concert on this organ.

The members, guests and a few members of A.G.O., to the tune of approximately 200, met Monday, October 13th at the Paramount Pizza. Following a business meeting, John Ferguson, on the music staff of the Paramount, made familiar to the group the many facets of this fantastic instrument.

John Catherwood, organist from Detroit and Kalamazoo, Michigan, was our entertainment for the evening.

Looking ahead into 1981, our group is considering regular organ concerts at the Hedbeck Theatre, on the recently refurbished Page, using our local talent and talents of our own club members.

MARY LOU HARRELL

CENTRAL OHIO

The autumn months marked the resumption of major activities for the members of COTOS. The Sep-



Fred Rieger introduces his 3/42 Moller-Estey player organ. (Bob Clark Photo)

tember 21st meeting, at the home of Lee and Norman Smith, featured Dave Love at the Hammond 2307. Dave presented a variety of popular, classical and religious music which effectively demonstrated the versatility of the instrument. The major item of the business meeting was the annual election for the board of directors. Willard Ebner and Bob Shaw were reelected to positions they had held previously. The membership was informed that Bob Gallagher has volunteered as chapter librarian for the fledgling sheet music library.

The month's entertainment continued with Bob Ralston's theatre organ concert at the Ohio Theatre. Sunday, September 28th, brought a near-capacity crowd to the Ohio for an afternoon of musical excellence on the 4/20 Robert Morton theatre pipe organ. The second half of Mr. Ralston's program was a one-hour prearranged medley taken from the request lists from his Ohio Theatre concert two years ago.

The October meeting, held amidst snow clouds and fading autumn splendor on October 26th, was a treat par excellence. The site was Fred and Kay Rieger's "Barn" near Waynesville, Ohio. Following a potluck feast for about fifty members, friends and guests, Dr. John Polsley, COTOS chairman, directed a brief business meeting. It was announced that the board of directors, in their organizational meeting following the September election, had voted to retain the same slate of officers as last

year. The officers are Dr. John Polsley, chairman; Ed Lougher, vice chairman; Bob Shaw, secretary; and Dave Love, treasurer. This decision was greeted enthusiastically by the membership, expressing a uniform gratitude for the fine job these dedicated men have done in the past and will, no doubt, continue over the course of the next year. The major issue for consideration by the membership was the bylaws revision recently received from a committee of ATOS. Due to some considerable confusion over the validity of the re-

Phillips, Ralph Schluttenhoffer and numerous other talents entertained the group as many explored the facility. The building includes flawlessly-maintained organ chambers, a cupola with an incomparable view of the Miami River Valley at sunset, an antique auto collection in the lower level, an incredible machine shop and wood shop that make restoration of organs and classic cars considerably simpler, a projection booth and ceiling-concealed screen, and a main room which very handily accommodated fifty people for a ma-



Ralph Schluttenhoffer at the Moller-Estey in Fred Rieger's "barn" during open console. (Bob Clark Photo)

visions, the issue was tabled until the November meeting by which time it is hoped that considerable clarity will have replaced the confusion.

Following the business meeting, Fred Rieger spoke to the assemblage about his marvelous 3/42 Moller/Estey (player) pipe organ. The "Barn," built in 1969, houses this magnificent instrument which is a hybrid of numerous organs. Mr. Rieger played one selection and followed with a demonstration of the player unit with one of his more than 400 player rolls. Open console followed, led by the expertise of Dennis James playing the "Tocatta and Fugue in D Minor" by Bach. Chris

major meal with plenty of space to spare. The exquisite character of Fred Rieger's "Barn" and organ makes it worth the drive to Waynesville from anywhere!

One other significant activity was available to the chapter membership during the fall. The Ron Rhode concert at the Paramount Music Palace in Indianapolis, on September 14th, attracted a good representation from the chapter. Reactions were uniformly enthusiastic about the Wurplitzer and Mr. Rhode's skill.

October closed with the 6th Annual "Spook Out" at the Ohio Theatre on Halloween. Dennis James and the Robert Morton 4/20 theatre pipe

organ grandly embellished the screening of the silent classic, *The Phantom of the Opera*, at midnight of October 31st. Dennis could make anyone believe in vampires and things that go bump in the night!

BOB & PATTI CLARK

CHICAGO AREA

Our variety show at the Chicago Theatre occurred October 12th. The four acts were well-presented and well-received, as was Frankie Masters and orchestra. Lin Lunde from Richmond, Va., did the organ part of the program and also accompanied the silent comedy. Lin is an excellent musician and the only complaint was that his section of the program was too brief. We hope to have Lin for a full concert soon.

This may be the last of this type of show as vaudeville talent is getting to be too costly and in short supply. Time will tell.

Our annual banquet, held in September at the Baker Hotel, St. Charles, Ill., was interesting and enjoyable. Les Hickory from St. Charles played the Geneva pipes in the banquet hall and also a Kimball on the boat ride afterward. This boat plied the waters of the Fox River with Les at the console. It seems that all of the 65 attending the banquet also were on the boat.

Sadly we report that William H. Barnes is no longer with us. See Closing Chord on page 17. Mr. Barnes lived in our area for many years and his contribution to the field of pipe organs will be beneficial for all time. We extend our deepest sympathy to his family. He passed on after some time of illness.

News tells us that the Genessee Theatre, Waukegan, is kept going by a group named Friends of The Genessee. This group will be giving varied presentations occasionally, thus only time will tell the theatre's future.

By the time you read this our Thanksgiving Weekender will be over. Interest in this affair is excellent as reservations are near the set goal and may go over the mark. A report will be made later. Walter Strony will have his new disc recorded on the Mundelein organ ready for the gathering and it will be a good album.

Our next show is December 14th at Downers Grove High School with



Lin Lunde at the Chicago Wurlitzer console. Some 2,100 people attended the CATOE All Star Revue celebrating the 59th birthday of the landmark movie palace in October. (Barnett Photo)

Ron Rhode and his brother, Chuck, the singer. We are looking forward to this concert as we have heard excellent reports concerning Chuck. We have had Ron in concert before and know he always gives a beautiful performance.

Happy Holidays and a Healthy and Peaceful 1981 from all of us to all of you. Keep smiling.

ALMER BROSTROM

CONNECTICUT VALLEY

The end of the summer season brought us two of the better events of the year.

On September 6th, Bill Hastings and Joe Calliano were hosts to about 75 organ enthusiasts at their place on Cape Cod. They are the owners and loving caretakers of the fine 2/8 Wurlitzer they acquired from its original home, a theatre in Waterbury, CT.

Mark Dwyer, chapter member, was the featured artist of the afternoon concert. A fine, varied program met with a rousing reception by the audience who obviously appreciated Mark's generous efforts.

In the evening, hosts Bill and Joe presented a program featuring Bill at the console and Joe at the grand piano.

We sincerely thank Bill and Joe for a marvelous time.

On September 13th and 14th, our good friend Ashley Miller returned

to the Thomaston Opera House Marr & Colton for a pair of concerts — programs of high musical content and virtuosity that we have come to expect from this dean of theatre organists. A nice mixture of discerning selections, talented arranging, and skillful playing distinguished these concerts as the work of a fine musical artist. As a diversion, Ashley introduced a highly-talented cellist, Thirzah Bendokas, who, with her lovely choice of numbers, added much to the well-selected program. As always, after Ashley's concerts, we look forward to the next one.

Our regular October meeting took place on the 12th of the month at the Thomaston Opera House. Invited were guests from neighboring chapters in New York, New Jersey, eastern Massachusetts and Rhode Island. We were pleased that many came.

To leave as much time as possible for organ playing, chairman Norm Ray scheduled our chapter business session for 2 p.m. and managed, as he usually does, to conclude business in minimum time.

There followed open console during the afternoon until concert time at 5 p.m. when Lon Hanagan, already familiar to chapter members, was introduced by program chairman, Joe Graif as our concert time artist. Lon reinforced our recollections of him as a talented organist and he played a most welcome program for us.

October 17th and 19th were the autumn dates of Lyn Larsen's most recent appearances at the Thomaston Opera House. Lyn has always been popular and this latest engagement maintained his popularity here. We always expect, and do receive from Lyn, sure technique, pleasing programming, and a smiling countenance. At the conclusion of the evening comments heard from departing patrons indicated that the concert committee members have been doing their work well.

Forthcoming organ concerts at the Opera House include Lew Williams on December 6th and 7th with Bob Ralston scheduled for January 31st and February 1st.

Information and tickets are available via stamped envelope from Concert Tickets, Box 426, Seymour, CT 06483. Phone (203) 888-9696.

WALLACE F. POWERS

DAIRYLAND

We started out the fall season in a great way: as the guests of the Land of Lincoln Chapter. Twenty-one Wisconsinites journeyed to Rockford, Illinois, on September 27th and enjoyed an interesting and fun-filled day. We spent the morning at the Coronado Theatre where LOLTOS members gave us guided tours of the magnificent house. But the golden-voiced Barton was always the center of attention with many of our members gratefully taking advantage of the open console opportunity.

From there we went to the home of Don and Marilyn Rublee for a lovely picnic lunch. The weather was just lovely, and people only moved inside when some lively piano and organ duets started with Bob Leutner at the piano and Perry Petta at the electronic organ.

Then a drive through Illinois farm country took us to the home of Bob and Marsha Tuttle. What a surprise their farmstead held! The old grainery is now a small theatre complete with a 2/4 Page theatre organ. And if that wasn't enough, inside the house we found a 2-manual tracker action instrument. Besides the two organs there were countless other things for members to play: a player piano, a reed organ, music boxes and old record players and everything was usually going at once! LOLTOS members really outdid themselves, as there followed a fantastic potluck supper.

We of Dairyland cannot thank LOLTOS enough for their hospitality. We hope to have them come up our way again soon. We encourage other chapters to get together with their neighbors. It's very rewarding to share dreams and goals, and perhaps to learn new ideas on how to achieve them!

Speaking of dreams and goals, DTOS has finally been granted access to the Riverside Theatre Wurlitzer. A repair crew under the direction of crew chief Gary Hanson has started work sessions, and so far the results are very encouraging. The temporary stage over the console has been removed, the chambers cleaned out and water damaged chests inspected. Project chairman, Fred Wolfgram got us a story in *The Milwaukee Journal*. Members have also been having week night releathering

parties at Pipe Organ Pizza-North. We are thrilled to have this opportunity and have set a goal for a spring concert on this 3/13 Wurlitzer.

Our October social was held at the home of Fred Hermes, Sr. Fred accompanied *The Phantom of the Opera* at his 5-manual Wurlitzer for the enjoyment of a capacity audience in his basement theatre. This is an annual event that is always enjoyed, and we thank Fred for this Halloween celebration.

We are switching from a week night to a Sunday afternoon format as many other groups have found this to be successful. We hope it will be for us also.

CARRIE NELSON PROD

EASTERN MASS.

Another opening, another season at Babson, September 27th, as chairman Royal Schweiger got the show on the road. Stuart Hinchliffe, of the nominating committee, read the 1981 slate of nominees for office, which was accepted as read. William Carpenter will be our new chairman; George Brunzell, vice president; Gerald Parsons, secretary; Alvah Winslow, treasurer; Timothy Holoran and Richard Smith, directors (3 years); Dr. Jonathan Kleefeld and Stanley Garniss, alternates (1 year). Edward Stanley was appointed a full 4-year replacement member of the organ committee after having served an abbreviated first term.

Our guest organist for the evening, Dr. Alan Goodnow, introduced by Program Chairman Tim Holloran, lost no time with an upbeat "Fine and Dandy." His program had a nice balance of lush, quiet ballad numbers contrasting with those bright and brassy. When concluded, hearty applause rewarded us with a smooth "Nevertheless" encore.

Open console period, always an interesting time to hear various talents, had as a highlight, Leonard Winter, a former theatre organist and long-time member. For months on the disabled list, Len appeared at the console and then at the Steinway grand piano in an impromptu duet with Tim Bjareby at the Wurlitzer. This was Lenny's first EMCATOS appearance at the console since before hospitalization — welcome back! The sound of music lingered long into the evening and the vibra-

tions were nice.

Member Marvin Horovitz, Winchester, Mass., graciously hosted the chapter on October 25th for a regular meeting/field trip excursion. A fine Marr & Colton was the star attraction, which was also enjoyed by members of the AMICA — Automated Musical Instrument Collectors Association, Boston Area Chapter. The former "home" of the little gem was the Thompson Square Theatre, Charlestown, Mass.

After a brief business meeting, Tim Bjareby, among others, put the Marr & Colton through its paces. As one of his crowd pleasers, when he was seated on the bench playing, the lights were extinguished, then switched on and he was gone, but the organ was still playing. Marvin's roll player was the invisible organist without anyone realizing the transition. A Chickering grand piano in the main floor foyer can also be played from the console, so this little 2/5 has versatility.

The warm, friendly atmosphere within was not matched by Mother Nature outside as a howling gale with torrents of rain, flooded streets, downed trees, branches and power lines deterred many from venturing out in the elements. We hope for a future return engagement under more friendly skies and a united attendance!

STANLEY C. GARNISS

GARDEN STATE

Chapter members culminated the July 4th weekend with an open console session and a picnic at the Trenton War Memorial. Our members enjoyed a day filled with good food and fine music. Feasting members gathered on the stage while others played the very responsive 3/14 Moller.

August proved to be an exciting month for the chapter. Early one Sunday morning, over seventy of our members and their friends journeyed to the "Big Apple" and gathered in the lobby of Radio City Music Hall. Garden Staters were treated to an incredible two-hour tour of the Music Hall. We went "behind the scenes" to view the Rockettes rehearsal rooms, sound studios, the wardrobe department and the projection booth. Our members explored the

catwalks high above the auditorium, stood on the Great Stage and viewed the organ chambers. After experiencing the magnificent "Manhattan Showboat" stage show, the famous Wurlitzer was demonstrated for us by organists Dave Messineo and Bob Maidhof. We owe many thanks to Mike Cipolletti for organizing such a "wonder-full" day.

Autumn was greeted in the grand style under a starlit Mediterranean sky at the Casa Italiana. Our annual banquet was a huge success as members enjoyed delicious food and great music. All who attended were delighted by Don Kinnier's concert and skillful accompaniment of a Buster Keaton film at the 3/11 Wurlitzer. We thank Walter Froehlich for arranging a most enjoyable evening.

We congratulate and welcome our officers for the coming year: Peter Panos, chairman; Mike Cipolletti, vice chairman; and Marjorie Vitikas, secretary-treasurer.

RONNIE T. STOUT

GULF COAST

If a picture is worth a thousand words then just look at the accompanying picture and I won't have to write a thousand words.

Our chapter is small, but mighty, so work continues in our workshop, thanks to Dr. B. D. Rhea. He is doing a beautiful job on the reproduction of our Wonder Morton. His innovative and original plan for the pedal assembly is a work of art in itself, besides being extremely practical. It is assembled where the pedals can be brought forward for any necessary adjustments or repair.

The woodwork on the console is of the finest craftsmanship; the brass fittings are artistic perfection. He turned the posts on the side and top



Dr. B. D. Rhea turned the posts for his reproduction of a Wonder Morton console on his workshop lathe.

of the console on his workshop lathe. Here again — perfection.

While our chairman, Tom Helms, is on sabbatical at T.C.U. in Fort Worth, Texas, completing work on his degree, Walter Smith has stepped in and makes a great effort to fill his shoes. There is more to do and much to be done in the "step-and-fetch" department that falls to us who want to help.

Restoration on our Saenger Theatre is coming along nicely. Early in November the powers-that-be held a "bash" in the being-restored theatre for all who contributed to the Saenger fund. Much work has been done on the restoration; much is yet to be done, including restoring and reinstalling all the seats. Right now the theatre is empty of seats and all carpeting. What a good time to record the organ! The acoustics are unbelievable.

DOROTHY STANDLEY

LAND O' LAKES

It was a bright, sunny Sunday following a couple of gloomy, rainy days, and LOL member/artist Bob Arndt celebrated the occasion at Cedarhurst, August 17th, with a concert featuring bright, bouncy tunes. "You Light Up My Life" might have been an ode to the returning sun. Such numbers as "Downtown," "Ten Cents a Dance," "Alley Cat," and a girl friend medley were refreshingly entertaining and danceable. His interpretation of "Nola," by Felix Arndt, was brisk and original. While Bob made good use of the new capture combination action on Goldie, he also added plenty of exciting and enhancing stops from the tab rail. All in all, he played the pipes as they were meant to be played — to entertain . . . please . . . excite, and lift the spirit.

The picnic on the bluff in Red Wing, September 14th, could have

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Bob Arndt plays the Wurlitzer at Cedarhurst for the Land O' Lakes August meeting. (Ed Hirschhoff Photo)

been a cold, somewhat dismal affair, but for Carl Eiler's concert later at the Kilgen in the Auditorium Theatre and his movie accompaniment which made the difference, Carl gave "My Old Flame" a slow, sassy interpretation. What came forth under Carl's special talent was an interpretation that surely would have pleased Johnston and Coslow. That's the way that ballad ought to be played on pipes. And that's Carl's forte: a style that gives meaning and expression to the music and the words. He also persuaded everybody to put another nickel in (the nickelodeon) with his "Music Music Music!" It was typical Eiler fare — entertaining and creative.

Member and artist, Lonnie Roach, played his second concert for the chapter and guests at Cedarhurst on Sunday, October 26th. Lonnie's skill as an arranger and music educator, as well as a performer, were amply demonstrated in his *Porgy and Bess* medley and ballads a la Jesse Crawford. The organ and Kimball grand piano are again in tune as fall has arrived, so Lon was able to make good use of it, too. A wonderful October get-together.

ROGER R. DALZIEL

LOS ANGELES

The chapter's September 28th concert starred youthful Lew Williams, organist at Bill Brown's Organ



Lew Williams at the "San Gabe" 3/16 Los Angeles Chapter Wurlitzer. (Zimfoto)

Stop restaurant in Phoenix. Lew brought the San Gabriel 3/16 Wurlitzer console up to a lively "Varsity Drag" (1927). He leans toward programming music from the '20s and '30s, but also included a current tune, "The Rose," for the kids. The '20s tunes included a smooth bit of Ellingtonia, "The Mooch" and as close a recreation of Crawford's

"Little White Lies" recording as we've yet heard.

Acting as his own MC, Lew won his audience over quickly. He's all business, no nonsense, until he turns on his infectious smile.

His classical offering was a very polished "Scherzo" from Vienne's *Second Symphony*. He managed very classical combinations for this selection, which includes lots of pedal melody, and breezed through it with subtlety and authority. In tribute to the late film director, Alfred Hitchcock, Lew offered "Hitch's" TV theme, "Funeral March for a Marionette," with humorous touches. His big production number was an excerpt (6½ minutes) from Gershwin's 15-minute "Rhapsody in Blue," but announced he



Warren Lubich.

wouldn't play all of it, which is more than most organists who play the excerpt do.

His encore was a comedy number, Robert Elmore's "Rhumba," a selection which appeals as much to the eye as to the ear, because the organist's physical efforts required to perform it look comical to the observer. As music it isn't much, but

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those frequent full pedalboard glissandos sure amuse sight gag-oriented customers. Lew didn't miss a visual trick and his audience ate it up.

His clean, accurate style of playing, imaginative arrangements and his youthful enthusiasm provided solid entertainment.

Our November concert scheduled Warren Lubich, well known in the San Francisco Bay Area and a recording artist. Warren's concert was set for Sunday afternoon, November 16 at "San Gabe." At the same location, the 3/16 Wurlitzer was set for an independent concert by Jerry Nagano on December 6. Jerry had just returned from a triumphant eastern tour.

The chapter was looking for a new challenge and found it at the Los Angeles Orpheum Theatre. It has its original 3/11 Wurlitzer, which 1979 Conventioneers missed hearing by a hair's breadth; we got it playing, but old leather and other diseases of neglect and age made it unreliable.

Now the chapter is making arrangements to give the Wurlitzer the overhaul it deserves.

GUANOVERO BANDINI

MOTOR CITY

Jonas Nordwall began our fall concert series at the 3/10 Barton in the Redford Theatre on September 13th. His delightful arrangements and choice of numbers was well received by the audience, many of whom were hearing this West Coast artist for the first time. Sharing the spotlight with Jonas was Chet Bogan and the Wolverine Jass Band, a local group known for their jazz renditions and big band selections.

Much in demand, both as a teacher and as a performer, is Bill Thomson, who made his first appearance at the Redford Theatre Barton on October 11th. Bill presented a well-rounded program that included several of his own arrangements.

Dennis James returned to our area

for two programs in October. On Friday, the 24th, Dennis accompanied the Lon Chaney film *The Phantom of the Opera* at the 3/13 Barton in the Michigan Theatre in Ann Arbor. The audience was enthusiastic about Dennis and his pre-Halloween program.

The very next night found him at the Royal Oak Theatre, where he accompanied four Laurel and Hardy silent comedies at the console of the 3/16 Barton. The evening's entertainment also included a sing-along as well as concert selections.

Our organ activities at the Punch and Judy Theatre, in Grosse Pointe Farms, are once again filling our calendar after a summer recess. Member Bob Mills has designed and fitted a heavy waterproof black vinyl cover



The sixth rank was working when Herb Head presented his October program at the Punch and Judy Wurlitzer. (Fred Page Photo)



Fr. Jim Miller at the Punch and Judy Wurlitzer in September. (Bob Becker Photo)

for the Wurlitzer console. It extends from the stage over the entire pit area occupied by the console and will protect it. Bob stitched the cover by hand, then had it machine-finished at a local shop.

Work on the Punch and Judy organ, by Herb Head and Dave Voy-

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danoff, is progressing. The sixth rank was readied in time for the October program there.

Artists for the First Sunday programs at the Punch and Judy 2/6 Wurlitzer were Fr. Jim Miller in September and Herb Head in October.

Bud Bates performed for the Second Sunday event at the Michigan Theatre in Ann Arbor in September. Evelyn Markey was the artist there in October.

Burt Castle and Barry Rindhage put on a joint program at the Royal Oak Theatre Fourth Sunday event in September, which included several vocals by Jan Scharrweber. Paul Havenstein played the October program.

DON LOCKWOOD

NEW YORK

Sophia Loren, charismatically beautiful, listened as sounds from the on-stage pipes behind caressed her with "Sophia," a song written for the movie idol by Lee Erwin and played by him at the 2/12 Wurlitzer.

The ATOS Ben Hall Memorial Organ, now in New York's Carnegie Hall Cinema, was used as Coty Perfumes honored Miss Loren there early in October. This theatre organ association with a current movie star is an encouraging indication that the theatre organ is still alive and in the present.

The orchestra section of the former Brooklyn Paramount Theatre, now a gymnasium for Long Island University, still houses the 4/26 Wurlitzer shipped there June 30, 1928. The console rises anachronistically from the edge of a basketball court. Nevertheless it remains a reigning monarch, perfectly maintained by Bob Walker's crew. This was the organ heard on October 12th when the N.Y. chapter presented

another in its continuing series of noteworthy concerts. The artist on that date was a former Radio City Music Hall staffer, James Paulin, Jr. Paulin plays with much gusto, letting the listener know there's power behind the shutters and imagination in his fingers. He brought out the orchestral capabilities of the instrument although occasional over-arranging overpowered delicate melodies whose beauty lies in their simplicity. Playing for a "moving" audience between film showings requires heavier registrations whereas a listening audience can appreciate the more subtle blending of the organ's tonal palette.

Paulin, with technical prowess, is an audience pleasing showman. His selections were well balanced for an interesting program, the first four of which were in the same key — does he carry a torch for C major?

Attendance for the James Paulin, Jr. recital indicated that the chapter is growing and that chairman Bob Godfrey must be doing something right. Thank you Bob.

MARLIN SWING

NOR-CAL

In July, over a dozen members attended the national convention in London. A good time was had by all who attended that wonderful convention. Reminiscing continued long after the actual event.

Our first chapter meeting after the convention was our annual picnic, held this year at the home of Bob Chaney in Lafayette, California, August 18th. Bob has a lovely residence complete with 3-manual Wurlitzer pipe organ, Conn electronic organ and grand piano, plus a pool in a beautiful setting, which was available for members use. Attendance was good and near capacity for the

residence. The organ activities opened with Don Cresswell followed by nearly all playing members. The five-hour plus open console enabled all who wished, to play the three-decker. Jim Riggs gave an impromptu concert and again we enjoyed the professional at work and play. Our thanks are extended to our host Bob Chaney for a fine afternoon.

The September meeting was held at the Cinema 21 Theatre in San Francisco. The artist for the morning was the well-known Bay Area organist Larry Vannucci. The Cinema 21 (formerly Marina Theatre) has the last remaining original installation in the city of San Francisco. The organ is a divided 2/6 Robert Morton that was installed in 1928. The organ consists of a Tibia, Vox, Diapason and Trumpet in the left chamber and a Violin, Kremone and percussions in the right chamber. Larry, who has been taking care of this organ since 1947, showed his audience that he is a master of registration and phrasing. Larry gets so much music out of this organ that it is hard to believe that it only has 6 ranks of pipes. The Nor-Cal chapter is indeed honored to have such a devoted musician as Larry Vannucci perform for us and is grateful for all the effort Larry has given to preserve this beautiful instrument in absolutely original condition.

October 19th, Jim Riggs was to have played for us at the Avenue Theatre. Unfortunately, he was hospitalized, and on short notice, our past chapter chairman, Warren Lubich, presented a program for us. We hope to hear Jim in the near future.

The Avenue Theatre, home of the Avenue Photoplay Society, continues to present silent movies with pipe organ accompaniment by Bob Vaughn, every Friday night. In addition to his numerous other organ

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Larry Vannucci at the Cinema 21 2/6 Robert Morton.

(Jim McGuire Photo)



Bob Chaney, Isaleen Nadalet and Etta Nivens at Bob's residence 3-manual Wurlitzer.

(Jim McGuire Photo)

commitments, including staff organist for the Bay Area Pizza and Pipes restaurants, concert and recording work, and calliope playing for special occasions, Warren opens the movie on Friday nights with a half-hour organ program including a sing-along. He is therefore very familiar with the 3/15 Wurlitzer. Many of us often enjoy the Avenue Theatre Friday night programs, but we infrequently hear a concert there. During part of the program, chamber lights were turned on so that the audience could see where the chambers were and identify the locations of the various ranks. Lighting and staging for Warren's program was handled by photoplayer Steve Denis, who is also a member of Nor-Cal. Warren Lubich provided a delightful afternoon program on short notice. Our thanks to Jeff Hanson, Alex Santos and all the friendly photo enthusiasts for their hospitality.

It has been an event-filled year for Nor-Cal. Our enthusiasm was stimulated actually in December, 1979, when our *Windsheet* editor, Bob Gil-

bert, sent out a call for volunteers to aid in the swift removal of a 3/24 Estey from the Castilleja School in Palo Alto, California, before the portion of the building in which it was housed was razed to make way for new construction. A crew of 12 of our members removed and saved the entire organ in one week, sometimes working into the early hours of the morning after a normal day's job. Headmaster Donald R. Westmoreland, who initially had doubts about the operation, was moved to write letters of thanks to the chapter members involved stating, "It was a masterful job, and we thank you!"

In July, the board accepted our bid for the 1985 National Convention in San Francisco. We are looking forward to the convention here and hope and expect to host an entertaining convention as we did in 1975. There will be two new 4/26 Wurlitzers on the scene!

This past year we indicated our willingness to install an organ in the 3,500-seat Berkeley Community Theatre, and communicated this to

the Berkeley Board of Education, owner of the theatre, through Judson Owens, one of our board members who is the manager of the theatre. Our one great disappointment of the year was being outbid on the purchase of the San Francisco Orpheum 4/22 Morton which we had hoped to preserve for the area by installing in the Berkeley Community Theatre.

I would like to acknowledge, with thanks, the help of Jim Dunbar and Dick Taylor in preparing this column.

RUDY FREY

OREGON

Our September meeting was held at the Oriental Theatre in Sherwood, near Portland, and featured Jack Coxon at the 5/24 Marr & Colton. This organ first came from Rochester, N.Y., and is the largest ever produced by that firm. Its present situation can best be described as a giant organ in a tiny, but beautiful theatre. The two huge chambers are located backstage and the massive console is on a lift.

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Jack Coxon is a popular Oregon musician and is currently on the staff at the Organ Grinder Restaurant in Portland. His generous program provided an opportunity to extend his styling beyond pizza music to include show tunes, ballads and old favorites. Jack's registration developed some very exotic solo combinations and also made good ac-

and Gene Stoller and Bob Roschild for the theatre.

On October 26th, thanks to excellent directions, we were able to find the beautiful home of Jerry and Nickie Gaylord, located in the rolling hills southeast of Portland. This was our first visit to hear their just-installed 2/7 Wicks.

In 1940, this organ was removed as

directly off a huge downstairs recreation room. It now has a Tuba, Sax, Tibia, Vox, Flute and two Strings. The console has magnetic stop tabs and the chests are direct electric action, with all solid-state switching.

The launching of this organ in it's new home opened with a program by our ever popular Gerry Gregorius. This was followed by open console.



Jack Coxon in the lobby of the Sherwood Oriental Theatre. The artifacts in the background are from the now-defunct Portland Oriental Theatre. (Claude V. Neuffer Photo)



Gerry Gregorius in the chamber of Jerry Gaylord's "Heinz 57." (Claude V. Neuffer Photo)

Thanks to Gerry for a fine program and to Jerry and Nickie Gaylord for their hospitality. The afternoon was made all the more enjoyable by the drive through the beautiful countryside to their house.

BUD ABEL

companiment use of the beautiful second Tibia in the foundation chamber. Jack always plays with great enthusiasm which communicates to his audiences, making him a joy to hear.

Thanks to Jack Coxon for a fine program, Bill Blunk for the organ,

a 2/4 from a theatre in LeGrand, Oregon, by Bob Rickett, northwest pioneer of the theatre organ revival. This was Bob's first organ and was installed in his Portland home, where he built a new console for it. The new location in the Gaylord home is in an uncrowded chamber,

POTOMAC VALLEY

On Sunday, September 28th, about 100 early risers traveled to the Byrd Theatre in Richmond, Virginia, to hear Eddie Weaver spin his musical magic from the big 3/28 Wurlitzer with grand piano. Eddie put on his usual and talented performance with a varied selection of pieces. One very enjoyable segment of the program was his arrangement

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of a set of country music melodies that worked out well on the theatre organ, beginning and ending with John Denver's "Thank God, I'm a Country Boy." Another group of tunes he called, "handle with care" with, of all things, selections by Handel.

The Byrd Theatre is well known and is a true movie palace with a crystal chandelier hanging over the orchestra section. The theatre has been placed on the Register of Historic places as a historic landmark by the City of Richmond.

"Sweet Georgia Brown," first in a straight style and then in syncopation, brought loud applause from the audience. Mr. Weaver doesn't just play organ, he plays to entertain, including a corny joke or two such as, "How do two preachers call each other long distance? . . . Parson to Parson!" Well, he said it, I didn't.



Eddie Weaver. (Ray Brubacher Photo)

Getting up at 5 or 6 on a Sunday morning was very worthwhile, and enjoyable. The City of Richmond and the Potomac Valley Chapter are very fortunate to have this talent and

this marvelous instrument, which by the way, is maintained by former National President, Tommy Landrum, and his good friend Dick Barlow. The organ was in great shape and Eddie used everything on it to produce an outstanding show.



Bob Stratton at the 3/12 Austin in his home. (Harold Richman Photo)

Progress with the Earle Theatre Kimball at the University of Maryland is moving along well. The console is now in place on stage, and when not in use has a very nice "garage" in which to park, secure from harm. The chapter's other organ, at George Mason University, in Fairfax, Virginia, is being worked on by members as well, but fast progress cannot be made on this 2-manual Wurlitzer until completion of the Kimball.

The October meeting was held at the home of Past Chapter Chairman Bob Stratton. A fine turnout of members gave Bob a big lift in his recovery from a broken right hip. His 3/12 Austin sounded great and the master can still beat out some very fine organ music. After Bob played a

few pieces, open console was in order. Some very fine musicians responded. Lou Hurvitz, Floyd Werle, Charles Kokowski, Ron Kragler, Ken LaCapria and Dick Price provided the music after which Bob himself returned to the console to finish up what appeared to be the end of the day, but how wrong we were. With about half the group still present, Floyd Werle sat down at the organ console, and big Bob sat at the grand piano, and what glorious music they made together, from "Poet and Peasant" to Victor Herbert, and a half-dozen rousing Sousa marches including a foot stompin' "Under the Double Eagle." This was an old-fashioned jam session, and both the audience and the players had a good time. This is the *fun* that ATOS is all about.

DICK HAIGHT

PUGET SOUND

We are having an organ concert every month and are indeed fortunate to have not only the organs available but the artists who are so talented and willing to accommodate us.

On Sunday morning, September 21st, we were invited to Bellevue Pizza and Pipes by Jack and Betty Lafaw, members of our chapter who are very gracious in allowing us to hear their fine organ so often in concert. We were also very fortunate to have Tom Cotner as the artist. (We understand that he will be with us, as a representative of the Conn Company, in the northwest, soon.) Tom is very familiar with this 3/16 Wurlitzer, having been a staff organist here in the past. He brought out some of the delightful tones and embellishments of the organ that went along with his presentation. He is a fine organ technician and was one of



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the designers of the Saville church organ. We will be happy when he is permanently in our area again.

Tom enjoys pop tunes, and his program was grouped to include some concert arrangements of the turn of the century tunes followed by 1890 tunes. Up to date selections of showtunes from *Chorus Line* were interesting and tuneful. Chairman Thelma Barclay held a short meeting and open console followed.

In October, we were privileged to hear a Seattle artist, Renaldo Baggott, play a concert in the sanctuary of the Church of the Ascension. We are indebted to the Rev. H. Frederick McLaughlin, the Rector of the Episcopal Church, and to Ron who has been organist for this church for 27 years. Ron was a member of the nationally famous theatre organ duo of "Ron & Don" with the late Don Moore. They played twin consoles at the Paramount Theatre in Seattle. In



Tom Cotner.

(George E. Belston Photo)

addition, they played the Portland Paramount, the Brooklyn Fox, the Washington D.C. Fox, the Philadelphia Fox, Holly Warner and the Chicago Oriental.

This organ which intrigued us, was



Ron Baggott at the Church of the Ascension in Seattle.

(Ken Gallwey Photo)

a Balcom and Vaughan installation with added theatrical voices, namely: Brass Sax with the sound of the Kinura, Trumpet and theatre tremolo. Ron worked with Balcom and Vaughan on the installation and voicing. Mary and Sandy Balcom, who have been associated with every big pipe organ installation in this area, were in the audience. Russ Evans of the program committee mentioned that on the chest of the Paramount Theatre organ is an inscription in pencil, the signature of Sandy Balcom dated 1928.

Ron showed the organ in its liturgical splendor then came the lush tones of a theatre organ featuring the above pipes that came out so clearly. We had been looking forward to this Ron Baggott concert for some time and it will be a long time before we forget it.

Chairman Thelma Barclay was interviewed on radio station KVI regarding the restoration of the organ in the Seattle Paramount. A clear explanation of ATOS and its functions was given, stating the international scope and the efforts of restoration of an "endangered species," the theatre organ. As a result of this radio

interview, we have had many inquiries about ATOS and we have acquired a few new members.

We, of the Puget Sound Chapter, would like to extend our best Holiday Wishes to you and yours, and hope that we will see you in Seattle in 1981 for the international convention.

THELMA R. SMITH

RED RIVER

On August 3rd, the 1926 classic film, *Sparrows*, with Mary Pickford, was shown again, as last year, on our local ABC affiliate TV station. The original organ scoring by Lance Johnson, taped on the Fargo Theatre Wurlitzer, was included.

In the Monday night summer series of free classic films at Moorhead State University (Moorhead, Mn.), the August 4th offering featured two silents, *The Hills of Kentucky* starring Rin-Tin-Tin, and *Convict 13*, a rare Buster Keaton film, scored live by Lance on a borrowed Baldwin organ.

One Saturday in September, the new offices and studios of WDAY radio and TV (NBC affiliate) were having their open house, with past

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and present employees on hand to participate. Our member Hildegard Kraus was at the grand piano in the main studio, to entertain and reminisce with the 4,000 people who toured the facilities. Hildegard was a staff musician from 1924-1952.

A great supply of donated sheet music has come into our hands from various sources and we are preparing a card file now, with the music to be kept in one of the restored dressing rooms at the Fargo Theatre. It will take many Saturday mornings of typing to get through this project. Work continues on restoring the stage area, where we have cleaned the red velvet swag curtain under the proscenium and have been tracing some of the mysterious old wiring, cleaning receptacles, replacing outlets and more.

On October 21st, a free afternoon at the Fargo Theatre for senior citizens was sponsored by Gate City Savings and Loan Association, with Lance accompanying the Harold Lloyd movie, *For Heaven's Sake*. Then Hildegard played a concert segment, joined by our chairman, Dave Knudtson, at the chapter's baby grand, for two duets.

Our big show October 30th was a success in every way. The weather cooperated and the house was full for our production on a Halloween theme. Our "Monster of Ceremonies," Doug Hamilton, came out of his coffin to introduce each part of the program. Igor, his assistant, (Joe Johnson) "hunched" out to help him and also was our doorman in front of the theatre before the show. Instructor of organ studies at Concordia College (Moorhead) and head organist at First Lutheran Church in Fargo, Peter Nygaard, was our opening artist, and played the "Toccatina and Fugue in D Minor" by Bach to set the mood.

Next was James Rasmussen, who performed two acts of illusion. Lance accompanied a series of slides showing the many faces of Lon Chaney, and then the always popular sing-along. Following intermission, it was time for the feature, the original 1925 version of Lon Chaney in *The Phantom of the Opera*, for which Lance provided an outstanding score. As for past shows, Hildegard played our chapter grand piano in the lobby for preshow entertainment and also during intermission. Lunch was served on the mezzanine for members and guests.

SONIA CARLSON

ROCKY MOUNTAIN

On September 21st, forty-five members and guests met at the Paramount Theatre with the Mighty Wurlitzer as the center of attention. Ed Benoit, a talented member, played a short concert, followed by open console. For some it was a second time around at the keys, but for others, it was a thrill to have their first chance at playing a big theatre organ. Many hours of hard work have gone into getting the Wurlitzer in top shape. Don Wick drives down from Loveland, Colorado, at least once a week, and is joined by Jerry Cutshall and Ivan Duff. The organ is sounding great. At this same gathering the membership present voted to sponsor a concert at the Paramount Theatre on Saturday, December 6th. Bob Cavarra, Professor of Music at Colorado State University, will be the featured organist, and Ed Benoit has consented to play for a silent movie after intermission. Vice Chairman Ed Wielgot has all of his committees in full action.

Work continues each Saturday morning on the Wicks at the Aladdin Theatre. Frank Gandy, Charlie Her-

man and Guy Powell have just completed the pneumatics on the Marimba Harp and will start on the Xylophone, followed by the Orchestra Bells. The intricate work takes time and patience but they are most pleased and encouraged with their success on the harp. The management at the Aladdin had some much needed cleaning and repair work done just recently. The ceiling lights were removed and the glass scrubbed. Blue, amber and white bulbs replaced, where needed, and the dimmer board in the projection booth was overhauled so that now all the "stars" in the ceiling shine.

It was a sad day for all members when we were notified that the Iliff School of Theology could not make the necessary modifications to their new multi-purpose building to accommodate the installation of our own Wurlitzer. We will continue to look for another location after the December concert at the Paramount, when there should be more time to concentrate efforts on our organ.

Summer passed all too quickly, but we did gather on Sunday, June 29th, at Ed and Ginny Wielgot's home to hear Ron Graham play their Hammond. The annual picnic was held on August 10th at Jack and Nancy Walden's home overlooking the lake in Loveland. As usual, a large crowd enjoyed a delicious potluck picnic, followed by a concert, on their 2/12 Kimball, by Pete Ole.

Efforts continue to try to save the Paramount, the only theatre remaining in the downtown area. The Denver Historical Association hopes that, by the end of the year, the grand old building will be recognized, and saved, as a historical landmark. The 50th anniversary was celebrated with entertainment each night during the last week of August. Bob Castle played a concert on Wednes-



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day night and Ed Benoit played before the movies, *A Funny Thing Happened on the Way to the Forum*, *Tom Jones* and both performances of *The Wizard of Oz*. The twin Wurlitzer consoles are the original ones, installed in 1930. Any artists who are traveling through Denver are welcome to stop and play the instrument.

MARGARET ANN FOY

SAN DIEGO

The chapter has continued to present monthly concerts throughout the summer and fall on our 2/13 Wurlitzer located in the California Theatre. Some pipe revoicing has recently been done, and wind pressures changed, so the sounds produced by the organ are quite exciting.

Artists performing at our console since our last report: Wayne and Cheryl Seppala in an organ-piano duo; Chris Elliott in concert and silent movie (his professional debut); and Gaylord Carter, back by popular demand with silent movies. Dennis James is scheduled to appear December 6th.

Chapter membership meetings are held every other month. In August, we met for a potluck dinner at the home of Jan White in Rancho Santa Fe. Two grand pianos and a Conn 652 organ shared the center of interest with tables full of food. Our October meeting was held at the home of the writer, and my wife, Mildred, and featured the unveiling of their just-completed Rodgers 330 Classic joined with six ranks of Robert Morton theatre pipes. Open console followed a mini concert performed by Chris Gorsuch, president of Gorsuch Enterprises, which furnished the solid-state circuitry for joining electronics to pipes.

COLTLER CUNNINGHAM

SIERRA

The ninth annual picnic was held at the beautiful Sierra foothills home of Jim and Janice Welch. Always most gracious hosts, the Welchs, along with son Jim and his wife Alice, outdid themselves with theatre organ styled cakes that, along with member contributed potluck items, made for a fine summer Sunday of food and music. The Welch families' keyboard compliment includes an 18-rank Murray Harris classic organ, Hammond C-3, grand piano and a yet-to-be-installed 37-rank Wurlitzer.

August 18th through September 1st, Sierra members played 54 mini-concerts at the chapter 2/7 Wurlitzer at Cal Expo during the run of the California State Fair. The tired little Wurlitzer held up well with only occasional glitches and ciphers. Of the sixteen members who either played or tended the lobby and answered questions, Dave Moreno would have to win the "most original presentation" award. Dave had a bunch of tambourines, castanets, maracas, etc. which he used to entice kids up onto the stage. Then, from the console, Dave conducted his impromptu "toy counter" orchestra of kids and Wurlitzer percussions through some rattle-bang novelty arrangements that was kind of a youngsters version of a sing-along.

September 21st, the chapter enlisted Bay Area silent movie accompanist Bob Vaughn to play for a public showing of Buster Keaton's *Steamboat Bill Jr.* Filmed in 1928 on the Sacramento River just outside of Sacramento this picture has special significance in a community that is now working to recapture its riverboat heritage. Bob Vaughn's accompaniment was absolutely expert and showed his skill as a real trouper having never played the instrument until

an hour before showtime. His performance was also an example of these small Wurlitzers, like the 2/7 at Cal Expo, in their best role — accompanying silent films.

October brought members to hear local organist Emil Martin at the Grant High 4/22 Wurlitzer. Emil has been on the theatre organ scene in Sacramento as long as they have been here to play and he has done it all: theatres (nearly all that ever had organs), radio stations, churches, schools, and now pizza parlors. Emil is in retirement from a broadcast career and playing three nights a week at Arden Pizza & Pipes. It was a golden fall afternoon on Sunday, October 12th at Grant High, perfect for a theatre organ concert featuring many of the fine golden age tunes that go so well on theatre pipes. It was the kind of music we wanted to hear and Emil has wanted to play again, since it is not usually in the pizza parlor repertoire.

In late October, Harry Cline and Chairman, Jim Hodges completed the chapter's application for funds from the Sacramento County Arts Commission for restoration of the 4/46 Estey in the Sacramento Memorial Auditorium. It's a real crap shoot — there are many more demands for funds than can possibly be awarded and there are so many endeavors that fall under the "arts" category that we just don't know how much importance the "judges" will attach to our preservation of a rare, early twentieth century example of the art of organbuilding.

RANDY WARWICK

ST. LOUIS

Betty and Bernard Nordmann hosted our September meeting in their home just outside of St. Louis in Kirkwood. The refreshments were delicious and a tour of the organ pipe



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chambers was unusual since they are located in the basement and the music is transmitted through floor grilles to the upstairs where the console is. The organ has eleven playable ranks, ten of which are Wurlitzer, and future plans for thirteen. The Reuter console was purchased from a church and looks like a Kilgen roll-top church console of light oak until you roll the top back and see underneath a horseshoe type ebony 3-manual theatre organ console. There is a drawer on the left side under the lower manual for the special effects that are not connected to toe studs. Berny started the organ installation in 1967 and should be quite proud of his work. Since he was working on the organ as late as the day of the meeting and had no time for practice, Ken Iborg played the musical portion of the evening. Ken, as always, did a great program of show tunes in true theatre organ style. One tune was a 1920 hit entitled "I'm Miss'n Mommies' Kissin'" after which Ken persuaded Berny to sit down at the console for one number, "Kansas City." Open console was spirited as it included many duets of organ and grand piano.

In October, our meeting was hosted by Frieda Oehlert, Maryan Harrison and Alice Bauer at the residence of Sue and Bob Chandler in suburban Webster Groves. Due to the hospitality of the Chandlers, this is our second visit to their home which has a 3/13 Wurlitzer that was formerly the WENR's studio organ in Chicago. Bill Oberg, a mathematics teacher, classical and theatre organist from West Memphis, Arkansas, played the musical portion of the meeting. Bill, who has a 3/12 Wurlitzer of his own, performed brilliantly and received a standing ovation. Open console afterwards was quite

competitive as so many tried their hand at imitating the style of hall of famer Dean Fossler, who played this organ for so many years in Chicago.

On October 15th, member Bob Ault presented an hour program of theatre organ music over radio station KFYO-FM in St. Louis. The music was all recorded and featured the resident organist of the Wichita, Kansas Century II Civic Center, Billy Nalle. (Pronounced Nawl.) Bob hosted another one-hour program of theatre organ music back in November 1979. Both programs were well-received and we're all hoping that more of the same will be aired in the near future over this classical music station.

BILL ANTHONY

SOONER STATE

Tulsa's Evangelistic Temple is interested in our 3/10 Robert Morton — and our chapter member-owners have agreed that the offer should be pursued. This very progressive church has indicated that they are prepared to make any changes in the church building that the organ needs, short of taking down the rock wall that holds up the roof (which we really think won't be necessary)! We were interested to read in the October/November 1980 issue of THEATRE ORGAN that the First Baptist Church in Salinas, California, was also a church that definitely wanted a genuine theatre pipe organ — as this one in Tulsa does.

Our September meeting at the church was very productive. Though the turnout was small, Bill Roberts brought his scale cutouts of the Robert Morton, and his tape measure, and we had a chance to actually see the inside of the church building. There was much discussion

and measuring of the north end of the sanctuary, where the organ would have to be installed. We have decided to suggest that the balconies on either side of the sanctuary be removed so that the organ chambers can be built there. Our Robert Morton is a "loud beast" and needs to be up high to be appreciated. The next step is to discuss plans with the church architect.

For October, Oral Roberts University very graciously opened their Christ Chapel to us on the 19th for a Sunday afternoon concert on their 4/21 Wurlitzer. Our artist was British-born John Hickman, who moved to Tulsa by way of Australia where he was a salesman and teacher for the Hammond Organ dealer in Sydney. A self-taught organist, he studied theatre organ technique with Australian organist Jean Penhall.

John's concert was varied and delightful. Since he plays for the New Life Center church in Tulsa, his program included several gospel music numbers. He also included, among others, a "Tribute to Bing Crosby," a medley of American patriotic music, three selections from *The Desert Song*, "Night and Day," "The Man I Love" and closed with a rousing rendition of "Seventy-Six Trombones."

We more than enjoyed John's handling of the big Wurlitzer — we hope to hear from him more often!

DOROTHY SMITH

TOLEDO AREA

The home of the Toledo Chapter is taking on a new look. The Ohio Theatre is now owned by St. Hedwigs Parish, who has just recently painted the entire theatre, added a lot of new electric wiring and is in the process of enlarging the stage. The new paint makes the theatre look quite elegant.

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Because the theatre is being re-done, we have not been able to continue with the restoration of our Marr & Colton, so some of the members have taken home chest and other relay boards to be wired while others are making some of the parts needed to complete the restoration.

The Robert Morton that once graced the stage of the Strand Theatre in New Orleans has found its way to Toledo. From New Orleans the organ was shipped to a church in Michigan where it remained until recently. Two TATOS members, Joe Cantu and Charles Bradley, bought the organ and will install it in Toledo's newest Pipes and Pizzas. The installation will be supervised by our own restoration chairman, Dave Ring. Upon the completion of the organ, Dave will be house organist. Good luck fellows. All of us are most anxious for another pipe organ in Toledo.

ANN MOXLEY

VALLEY OF THE SUN

Our September 14th social was held at Richard and Evelyn Keith's residence in the beautiful cool pines of Prescott. For some, it was a return trip, as we enjoyed the Keiths' hospitality about the same time last year. After a picnic lunch, members participated in open console at the Conn 652 and Wurlitzer pipe organ.

Homework continues on the Phoenix College Wurlitzer. We are anxiously awaiting the time when we can resume working on the organ in the college auditorium.

A business meeting was held at Ferguson's Cafeteria on October 12th. Nominations for our forthcoming chapter elections were made, and we decided to have a holiday season raffle. Some members remained after the meeting to have din-

ner while listening to Karl Warner at the Conn.

We held another Flea Market October 18th-19th to raise funds for chapter projects.

Midnight, Halloween Eve, found Walt Strony accompanying *The Phantom of the Opera* at the Phoenix Organ Stop. Though *not* a chapter sponsored event, several VOTS members attended and participated in a costume contest held during intermission. Walt played an excellent program, even to striking up some appropriate "fill-in" music during technical difficulties in the second reel.

MADELINE LIVOLSI

WESTERN RESERVE

The late summer months seemed to bring an increased amount of musical activity to the lands of Western Reserve, or so our members have recently discovered.

A business meeting at the home of Joe and Lanette Kurpan on August 17th, turned out to be a pleasant social as well. Open console time at their 2/6 Page followed a delightful performance by member Bill Taber.

The 23rd of August found many of our members aboard the Goodtime II for an enjoyable and educational cruise down the Cuyahoga River and a view of the skyline of Cleveland from Lake Erie to the accompaniment of Mickey Chambers at the ships' Eminent "2000" grand theatre organ. Starting with "Cruising Down the River," Mickey provided an excellent enhancement to the peaceful cruise.

A social at the home of Al and Rosemary Boehnlein on September 21st, turned out to be a pleasurable afternoon for all who attended. The style was that of an informal potluck. Open console was provided at

Al's Lowrey and a Lowrey furnished by Chuck Haag from Zamer Music.

The remainder of our activities centered around member Bill Taber, who recently recorded *The Civic Sound* on the Akron Civic Auditorium's 3/13 Wurlitzer. Many of our members attended a concert at the Lorain Place Theatre when Bill Taber was at the console of their 3/10 Wurlitzer. This is one of the northeastern Ohio organs that our members maintain. Bill had temporarily donated his Post Horn to the organ and really made some music that night. His program included old and new. He also performed two duets with Chuck Blair at the "88" which were included in the *Civic Sound* album.

Our October 19th meeting was at the home of Bill Taber and Harold Wright. After demonstrating the unique installation of his 2/9 Wurlitzer and intriguing us with "Cryin' for the Crocodiles" and "Me and the Man in the Moon," Bill turned the console over to Barry Rindhage of Saginaw, Michigan. Barry proved to be a talented artist with delightful charm. His selections included "Just a Bird's Eye View of My Old Kentucky Home" and "What Are You Waiting For, Mary?," performed with first-class artistry.

Season's Greetings from WRTOS!

JIM SHEPHERD

WOLVERINE

In September and October, the Wolverine chapter was hosted by a father-son combination, each having their own Wurlitzer installation.

In September, we went to the Royal Oak home of member Chuck Harris where many experienced a reunion with an old and much loved friend, the Style 235 Wurlitzer



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formerly installed in the Six Mile Uptown Theatre in Detroit. This instrument was felt by some to be the best theatre installation in the city. Fortunately, the sound of this installation was preserved in the form of many informal recordings and also on an album by the "Dean" of Detroit theatre organists, John Muri.

Chuck built a special addition on his home with an extra high ceiling to house the pipework.

Our October meeting was hosted by Mert Harris, Chuck's father, and his wife Rita.

Mert and Rita have a Wurlitzer with an interesting history. The 3/11 Balaban 1A, Opus 2171, was the last of its type built. The instrument was shipped from the North Tonawanda factory in December, 1931, to the Paramount Theatre in Glens Falls, New York. The organ is now a 3/15, plus piano.

This instrument has several interesting departures from the usual Wurlitzer with which we are familiar.

First, the manual chests have no primaries. The magnet cap exhaust ports are twice the size of the normal cap.

Second, for those who have suffered with the problem of broken



Chuck Harris at console of his Style 235 Wurlitzer, formerly in the Six Mile Uptown Theatre. (Ed Corey Photo)

solder joints on the key relay shorting bars and the resulting ciphers and/or dead notes, Wurlitzer, on this instrument, realized the "error" of their ways and replaced the round pins with two flat pieces of brass which are screwed to the top of the pneumatic, and the shorting bar is soldered to these — a definite improvement.

We are indeed fortunate to have so many fine installations, such as those

of Mert and Chuck Harris, available to us.

Michigan now has four "pizza-pipe" restaurants, the latest being the Pied Piper Pizza Peddler in Warren. The restaurant is owned by Henry Hunt and Ken Slaiba and contains the former Detroit United Artists Theatre Wurlitzer.

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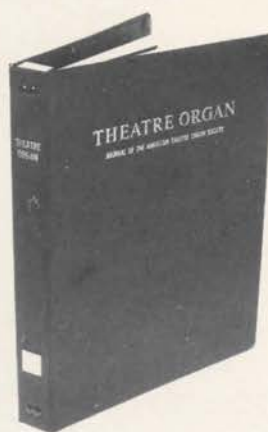
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