

The
CONSOLE

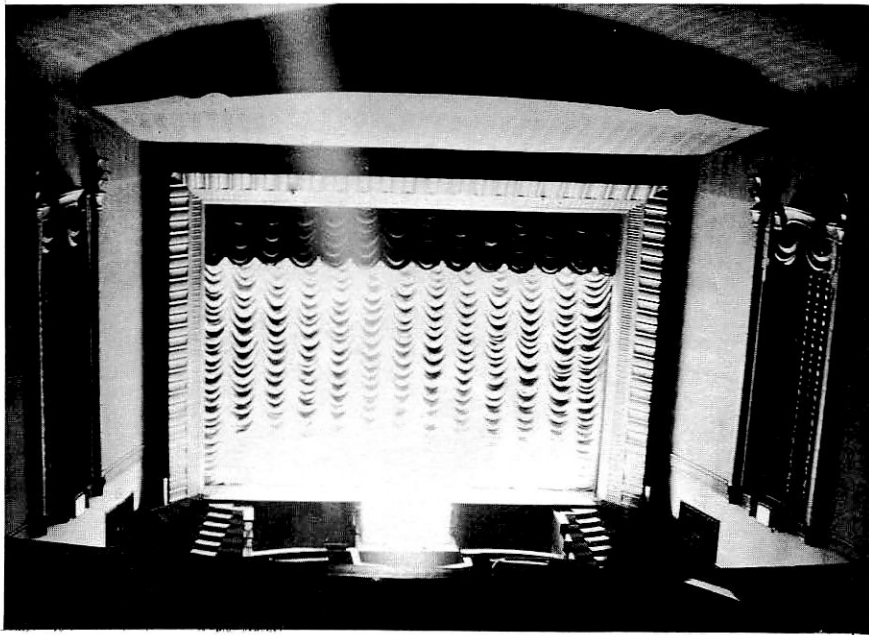
 PUBLISHED MONTHLY
 WHEREVER ORGANS ARE PLAYED AND HEARD, THE CONSOLE IS READ

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VOLUME 18
 June 1980
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ABERDEEN CAPITOL still has its 3/8 Compton. This is as far north as theatre organs go in the U. K.

ENGLAND—Have you ever wondered what the most northerly theatre organ in Great Britain is? Well, actually there was—and happily still with us two Comptons. The most northerly city of

Aberdeen, in Scotland, they are found. In 1933 the Donald Brothers opened proudly their 2,000-seater Capitol Cinema equipped with an excellent 3/8. They had ordered a seven ranker, but at the very last moment a trumpet rank was installed—in the accompaniment chamber. There was no room on the solo side. Edward O'Henry was the organist.

The auditorium was equipped with Holophane lighting that changed colour, but, strangely enough, the console wasn't a glass colour type that by now were a virtual must in the boom installation period. The next year Donald Bros. followed their splendid city centre cinema with a fine new one called the Astoria situated in the Aberdeen suburb of Kittybrewster. The name comes from a legendary barmaid of olden times! The house was equipped with another 3/8 Compton, this time sporting an illuminated surround by F.H. Pride, and instead of being mounted on a lift, as the Capitol console was, this one was on a sliding dolly. Organists slid sideways on the stage to do their solo then slid off into the wings at the end. We had quite a few consoles over there that did this.

Eventually, like many suburban houses, it fought a losing battle and is now a supermarket.

Aberdeen had a great saviour for the T.O.—School Teacher Bob Leys, a fine organist, and the city carillonneur. He managed to persuade the educational authorities to purchase and re-install the Astoria Compton in a hall of the Powis Academy.

The kids had great fun cleaning and re-installing the organ. They didn't install the glass colour change console, however.

The Capitol organ had rarely been without a resident organist since it opened. Bobby Pagen, complete with his Kilt, Rowland Tims and young George Blackmore, are a few who had a long and happy residency here. George was soon recognized as a brilliant player and put the Capitol back on the nationwide map with his regular BBC broadcasts. In fact, his theme, or signature tune, as we call it, was changed to "Cock of the North," a very very famous tune really titled "Heights of Dargie," by the way. Many of us thought no doubt that George was Scottish, but the week laddie came from Southern England—a sassenach from Chatham, in Kent!

So famous did George become in the U. K. that he was obliged to retain his theme tune, and he uses it to this day, except when playing in his native Chatham area. That's the only place he uses "Chinatown" to start and end a concert.

Since George was resident in Aberdeen it has become the oil boom city of Europe. The place is seething with oil men, often from the USA, by the way. The Capitol happily survived being cut up into twin or triple shoe box cinemas like many big houses. Pop shows—one night stands

BRITISH news From Jan Dalglish

keep those 2,000 seats plus filled. The stage attractions meant that more stage depth was needed and despite the organ being tuned, the pit was covered over with an apron stage.

Sadly Bob Leys moved away from the area and the organ seemed neglected. One of Scotland's young organ names, who is heard on radio and has recorded and is now in the area, and thanks to the interest of Michael Thompson, who has been carrying out certain work along with John Carr and a few other people, they have been allowed access to the console and the chambers.

Playing the organ from its boxed-in console wasn't easy, but it did keep the instrument going. Michael Thompson must have impressed Brian Donald and his directors, for they have ordered that a section of the apron be moveable so that once more the console, which is the 'Sunburst' style, can rise up on its lift.

Not only that, but the console has now been painted and re-gilded like new, ready for public concerts, solos in film programmes and special state shows. It is the North's last outpost of super cinema with a stage and organ.

The fine spotted metal trumpet is on lower pressure than usual, being in the accompaniment chamber, but it's an excellent rank, keen sharp sound. Mike has been busy ferreting out details about other Aberdeen cinemas and discovered that the ABC house was to have had a Standard ABC Style 3/6 and Melotone

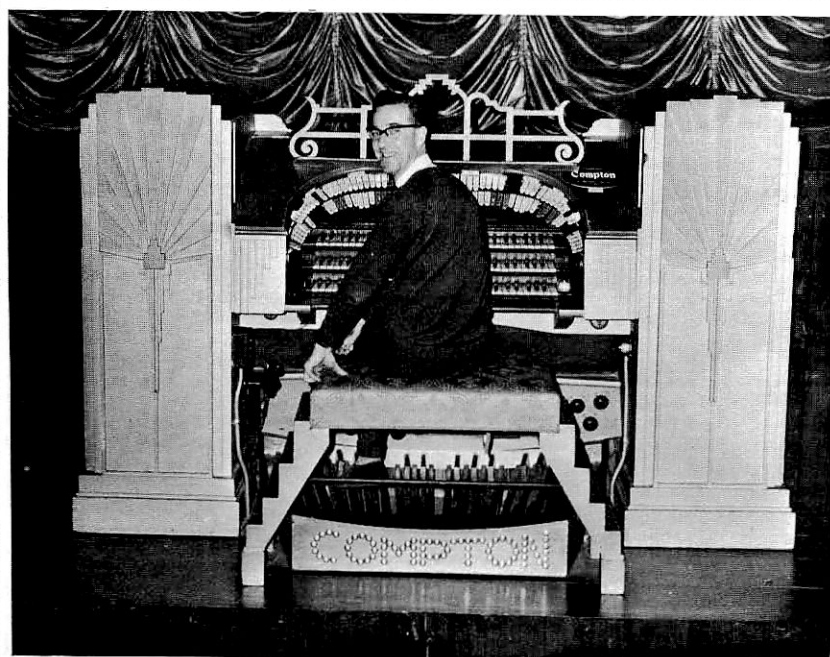
Compton, but like some other houses of this huge circuit, it never was installed. Maybe this was due to the year 1939, the war started then. Comptons went over to vital war work. It had nothing to do with music!

Mike Thompson is researching to write a book about the history of the cinema in Aberdeen, and Bobby Pagen will be a great help

there. He told me that he deconstructed the famous 3/12 Compton in the flagship Regal ABC Cinema in Glasgow to the directors of the Capitol and Astoria. They were so impressed they immediately signed a contract with Comptons.

Not content with all this grand work on the Capitol organ, Thompson has plans to start an organ society in Aberdeen. There can't be many organs left intact in cinemas in the U. K. now, so happily one of the few has a new lease on life.

That's one happy story, and here is another. One of the most famous and largest cinemas in Scotland is the Playhouse in Edinburgh. (Continued on Page 22)



LEAVES LEGACY—Bob Leys, the man who kept the organ flag flying in Aberdeen, Scotland, and also saved the Astoria organ which was moved into a school hall. He helped Michael Thompson and encouraged him to study theatre organ. Now Leys has moved away and Thompson is determined to keep the Capitol Compton before the public. This photo of Leys was taken before he left the area.



ATLANTA CONCERT PAIR, Trevor Bolshaw and Ruch McDonald took to the road following their organ/piano presentation at Atlanta's Fox Theatre and went to Laurel, Mississippi, where they played again. The organ used in this concert was the one owned by the late Jeff Seale. It was expanded from a two to three manual instrument during the time Seale owned it. Laurel Mayor Bill Patrick welcomed the pair and members of the Atlanta Chapter ATOS who traveled to Laurel for the program. Bolshaw came from England to play the concert at the Fox with Ruth McDonald, who is a professor of piano at Georgia State University. The Seale Martin has 13 ranks and a Steinway 7-1/2ft. Grand

ATOS BALLOTS FAIL TO CONFORM TO PLAN ADOPTED AT '79 ANNUAL MEET

Annual election procedures appeared in changed status with the current voting envelopes for returning ballots, but they did not conform fully to the information contained in the abbreviated official minutes of the annual meeting of the national board of directors, July 8, 1979, specifying that ballots would be numbered. This fact was noted by an ATOS member who attended the chapter representative meeting and annual meeting at the Crown Theatre in Pasadena during the run of the convention in Los Angeles. "It is one thing to make provision to clean up the voting procedures, and at least it can be considered the ballots in this current election are secret and being sent to an entirely disinterested firm for counting, but it is still necessary to make certain that voting procedures are carried out as indicated in the minutes," the member said.

RIVIERA THEATRE GETS LANDMARK STATUS

North Tonawanda's Riviera Theatre, the home of the Niagara Frontier Theatre Organ Society 3m/20r Wurlitzer installation, was given recognition during April of this year when the structure was placed in the National Register for Historic Buildings. It now has "landmark status" and can be maintained for future generations, according to Niagara Frontier President Randy Piazza.

Located in downtown North Tonawanda, the theatre has a full working stage and lighting facilities and, of course, the Wurlitzer theatre pipe organ. (The instrument has been augmented over the years to 20 ranks and is played on week ends during regular operation of the house and for concerts that are presented once each month during the year. The house seats 1,184 and remains exactly as it was in December, 1926 when first opened. There is one exception—a three-quarter-ton crystal chandelier was installed in 1972. The fixture came from the Genesee Theatre in Buffalo. (Continued on page 6)

GEORGE WRIGHT ANNOUNCES SEMINAR THREE-DAY SESSION SLATED FOR OCTOBER

George Wright this month announced his Academy of Artistic Organ Performance, a three-day seminar to take place October 13, 14 and 15 in Pasadena and San Gabriel, California. Two days will be in Pasadena at the Little Theatre in Pasadena Center, and the third is set for San Gabriel Civic Auditorium.

Headquarters for the event will be Pasadena Holiday Inn, immediately in back of Pasadena Civic Auditorium and Pasadena Center. Room reservations can be made by contacting the Inn.

October 13 and 14 meetings at Pasadena will start with a first-day breakfast at the Holiday Inn. The three-day package includes the breakfast, a group luncheon which will be served either in the San Gabriel Auditorium courtyard or at a nearby restaurant, and a closing cocktail party and banquet on the stage of the San Gabriel Civic Auditorium.

Those attending the seminar will be transported by bus from the Pasadena Holiday Inn to San Gabriel and return.

The three-day session will cost \$560.00 and only 50 persons will be accepted for attendance, it was noted by Bob Zadel, who is the manager of the program for Wright. Full particulars of the Acad-

PASADENA CIVIC ORGAN NOW UNDER ANNUAL SERVICE CONTRACT; WILL ELIMINATE HIGH CHARGE FOR TUNING AND TESTING ORGAN

"We now have an annual contract with David L. Junchen of Baringer Studios to service the Pasadena Civic Auditorium pipe organ," Doris Stovall, Auditorium Manager, advised The Console this month. She noted that tunings will be done as closely as possible to any scheduled concerts without charge to the tenant. The new service arrangement will eliminate the "high charge" for tuning and testing that was disclosed in a story appearing in the May issue of The Console. The problem that could have resulted in a charge of \$471 being made was due to the cost to tune the instrument and set pistons and check operation of the faulty combination action. It is necessary to rebuild the action which was not corrected at the time the organ was brought from Holland and has not operated without special attention being given whenever the organ was played. The charge of \$471 would have represented a maximum amount based on the time of two technicians to prepare the organ for concert use.

Establishing Maintenance Trust Fund

"We readily admit more work needs to be done on the combination and other items," the manager added, "and are working on establishing a Maintenance Trust Fund enabling interested parties to contribute to such a fund in order to bring the organ up to maximum condition, and keep it that way!"

"It is unfortunate that LATOS had to experience the trauma of being the first organization to present a paid concert on the organ in the Civic Auditorium; however, we were very pleased the club made a profit and that 1,500 people enjoyed the magnificence of Lyn Larsen at the console," she concluded. (A final tally indicates a total of 1,617 people attended the event—Ed).

DEL CASTILLO QUILTS AS EDITOR OF PUBLICATION

Lloyd G. Del Castillo, nationally known theatre organist, who has served as Editor of the Los Angeles Professional Organists Club publication 'Off The Keyboards' for the past eight years, resigned the position June 1st. A tersely worded letter to "Key LAPOC and LBPOC Members" stated, "Because of a basic conflict with your president on the form and contents of 'Off The Keyboards', I must regretfully withdraw from the Editorship of the paper.

"I want to express my thanks and gratitude to all those who so willingly and unselfishly have given me their cooperation during the last eight years, and to apologize to those who have been omitted in recent issues."

"Del" noted that the differences between his style of editing and that wanted by the new club president, Bill Worrall, included concert reviews, which have been one of the features of the publication, plus news of general interest to the professional organists. Worrall notified Del Castillo that reviews and the general coverage were not desirable in the changes he anticipates since the Los Angeles and Long Beach and Orange County clubs will become a single organization.

It was not learned who will be named to succeed Del Castillo.

RUMOR MILL SPOUTS FACT THAT MAYBE WILTERN HAS CLIENT

Facts are lacking as this issue of The Console goes to press, but the rumor mill is now churning out information that a single client has shown interest in purchasing the Wiltern and its surrounding property. The big theatre remains dark and must undergo restoration before it can be reopened since a portion of the ceiling collapsed shortly after Pacific Theatres closed their operation of the house.

BRITISHER PLAYS PIZZA PARLOR ORGAN; RECOMMENDS IDEA

While on a visit to the United States, Britisher Linda Bayfield was fascinated to find the San Francisco area Pizza and Pipes (Cap'n's Galleys) organ equipped pizza parlors. "These are quite large eating houses, and each evening, seven days a week, customers are entertained by Various organists," she wrote in the Cinema Theatre Organ Society Newsletter.

"I was lucky enough to have the chance to play the three-manual Wurlitzer at Serramonte, San Francisco, where the console is mounted on a dias, and the chambers are sandwiched behind glass walls so they can be viewed by passers by and customers alike. What a wonderful thing if someone would start similar eating places here in England. The restaurants are packed every night. I'm sure they would be here, too!"

emy of Artistic Organ Performance is available by writing Zadel. His address: 26375 Naccome, Mission Viejo, Calif. 92691.

FIRST TRANSPLANT OF GERMAN THEATRE ORGAN NOTED

Germany had a large number of theatre pipe organs and many were destroyed during the last war. However, according to Wolfgang Schas, of Munich, the first transplant of a German theatre pipe organ has been accomplished. Writing in the Cinema Organ Society Newsletter of April, 1980, Schas disclosed that the Oskalyd organ of the former Heidelberg Capitol Cinema, is being installed in the Kbnigssaal (King's Room) of the famous Heidelberg Castle by the original builder, the firm of E. F. Walcker & Cie., of (Continued on Page 4)





PLAYED ACADEMY ORGAN IN FIRST HOME—Before the New Mexico Military Academy in Roswell became the home for its Hillgreen-Lane theatre pipe organ, the instrument was originally installed in the Sunshine Theatre, Albuquerque. It was played during the 1926-27 period by Console Columnist Ray Sawyer, who was relief organist at this and the Kimo Theatre. "It was my pleasure and understandable joy to have been relief organist in Albuquerque in both the Kimo and Sunshine Theatres. Gus Farny was featured at the Kimo and played the very sharp Wurlitzer "D" that sounded extremely well, especially after Gus had added a Kinura," Sawyer recalled. "However, it was the delightful Hillgreen-Lane that gave the most pleasure. Installed directly above the screen, this 3m/14r instrument may not have been quite as theatrical as many organs of similar resources, yet the sound and variation was definitely satisfying. The thought comes that the crew burdened with the task of dismantling and removal from the Sunshine Theatre had their hands full. I see where my friend Rex Koury has produced a new album while playing the organ in its current location, Pierson Auditorium at the Academy in Roswell. One would do very well by his own collection of organ discs to obtain this desirable recording. I would like one myself!"

The photo above shows Ray Sawyer at the console of the Hillgreen-Lane when it was in the Sunshine Theatre, in 1927.

Ray Sawyer's monthly column, "Try It This Way" is a regular feature of The Console. The columnist also frequently contributes other interesting articles.

DENVER LOSES TWO THEATRES; PARAMOUNT STILL OPEN, LAST MAJOR HOUSE IN TOWN

Once a major theatre town in the United States, Denver is now, or soon will be down to its last big motion picture theatre in the downtown area. The lavish Denver Theatre, which opened Nov. 19, 1927, is currently being razed and will become a parking lot until a new high rise structure is started on the site. The theatre Wurlitzer, a Style 260, 3m/15r instrument, is entertaining pizza patrons at Bill Brown's Organ Stop Pizza in Mesa, Arizona. About 300 people attended the last show—an auction—and bought the chandeliers, rugs, drapes, projection equipment and even some of the lavish decorations for various uses. Larry Kereeman, of Loveland, Colorado, was on hand to purchase the organ console elevator and told a reporter for the Denver Post that he hopes to install it in his home.

The Centre Theatre, an art deco palace that did not have an organ since it was built after the advent of talking pictures, will be the next theatre to be demolished. This leaves only the deluxe Paramount with its twin console Wurlitzer 4m/20r organ. According to Don Wick, who has helped maintain the Paramount organ, the theatre is open, "but it's a day-to-day effort."

ORGAN BEING PUT IN PUBLIC HALL WILL BE PRIVATELY OWNED

by Ian McLean

A new twist in theatre pipe organ installations in public buildings is underway at the Karrinyup Cultural Centre Hall. Karrinyup is a suburb of Perth, Australia. The instrument, a two-manual, 12-rank Wurlitzer from the Metro Theatre in Perth, was purchased privately and is being installed by Ray Clemments, John Fuhrmann, Alan Doodson and Tony Foorte. The city council paid for installation of windlines, the mobile stand on which the console moves electrically in and out of a recess in the wall, all of the electrical wiring to the organ (not the organ itself) and the design work on the hall to acoustically complement the organ.

Access to the instrument will be by approval of the owners and regular public concerts will be a feature of the installation with guest artists from local, national and international regions.

The organ left North Tonawanda, New York, as a 2/8 Special and while still in transit theatre management decided it wasn't big enough and four additional ranks were ordered. The house opened with the original organ and a year later, in 1928, the additional sets arrived and were installed.

GERMAN ORGAN TRANSPLANT

—continued from page 3

Murrhardt (formerly Ludwigsburg) both near Stuttgart. The organ will be examined for acceptance by a government expert (the owner of the organ is now the Government of Baden-Wurtemberg, a country of West Germany).

The organ was playable until the cinema closed in 1956 and was featured at least on weekends during its final years by Hellmuth Kraus, now organist on the 4-56 organ of the Jesuitenkirche of Mannheim.

It has been an eight-year project to save this 2m/19r organ and it has finally paid off. Included in the total ranks of the instrument is an echo division of four ranks, also percussions and a toy counter. The echo division now is part of the regular chamber installation, it was noted.

AUSTRALIAN ORGAN CLUB OWNS THEATRE AND HAS FREE FILM NIGHT FOR MEMBERS WHO BRING BASKET SUPPER

Members of the South Australian Division of the Theatre Organ Society of Australia enjoy a free film night at their own motion picture house, the Capri. A full length feature plus two Tom and Jerry cartoons and other selected short subjects are shown. Theatre organ music is heard on a Gulbransen 620 (until the club finishes installing its own 4m/16r pipe organ), and members bring their own basket supper. "Bubbly and soft drinks are supplied by the club. One membership card admits the bearer, a friend or the entire family.

NEW ORGAN STAR DISCOVERED WHEN FEATURED ARTIST IS UNABLE TO MAKE APPEARANCE FOR FIRST DANCE PROGRAM

Cinema Organ Society members in Glasgow, Scotland, had advertised a dance with an organist to play the theatre pipe organ in the civic centre hall. At the last minute the artist was unable to be there and Any Shearer, a member of the society, stepped in to substitute. He was the surprise of the evening and is now rated as a new star in the concert and dance organ world. In England a great many theatre instruments are played for dancing, both pipe and electronic. The most famous theatre organ installation, of course, is the Wurlitzer in the Tower Ballroom at Blackpool.



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The Console provides equal space to all organizations in the interest of bringing to its readers as complete news coverage as possible. Photographs, drawings, organ catalogues, theatre programs, technical articles, both contemporary and nostalgic are earnestly solicited. Address all material to: The Console, P.O. Box 744-C, Pasadena, Calif. 91104. Telephone: 1-(213) 794-7782.

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June 1980

WORLD'S BIGGEST HORSESHOE CONSOLE ATTRACTS ATTENTION TO PIZZA PARLOR

IDEA FOR BIG KEYDESK ENTRANCE
CONCEIVED BY ARTIST AND OWNER
AND BUILT FROM JUST A SKETCH

—Photos by Claude V. Neuffer—

There have been designs drawn for massive multi-level manual organ consoles that could hardly be expected to serve any purpose other than having conversation value. The largest consoles are the great Atlantic City Auditorium Midmer Losh giant and a six-manual Barton in the Chicago Stadium, plus the great classical Wanamaker keydesk in Philadelphia. And there have been attempts to build grand pianos on a large scale to serve as entry into a piano sales store (the big Red Grand on Venice Blvd., in Los Angeles that advertised the old Manning Piano Company)—but information is not readily available that would in any way refute the claim that Uncle Milt's Pizza Parlor in Vancouver, Washington, has the biggest three-manual organ console and exterior pipe display to be seen anywhere! And it's a mighty fine replica of what a theatre organ console looks like.

The idea to build the console was conceived by an artist friend of owner Milton Kieffer, and himself. "The plans for the structure were never drawn and we worked from a drawing, which was just little more than a sketch," Kieffer said.

Located at 4th Plain Blvd. and Grand Blvd., in Vancouver, just across the street from the 4th Plain Fred Meyer Store, the pizza parlor was built in an abandoned church and has about 14,000 square feet of interior space. The restaurant seats 450 people on the main floor and in the balcony.

The organ is a hybrid and came from several sources—the console is from the Capitol Theatre, Atlantic City, N. J., the bulk of pipework are out of the Seattle, Washington, Orpheum Theatre Wurlitzer. "I purchased the Orpheum instrument for this installation from Harry Dost in Seattle," Kieffer noted. The pizza organ is a three-manual, 18-rank instrument with two Tibias (both Wurlitzer, as are most of the ranks), Tuba Horn, Brass Trumpet, two Vox Humanas, Horn Diapason, Diapason, Viol, Viol Celeste, 49-note Brass Trumpet, Clarinet, Kinura, Orchestral Oboe, Oboe Horn, Flute, Salicional, and a Moller Post Horn. There is a toy counter, marimba, xylophone, chimes, chrysoglott, piano and glockenspiel.

The console rises three feet on its own lift to stage level from the floor. Judging from the photo of the interior, pizza patrons also enjoy occasional music other than the Wurlitzer—the stage is loaded with musical instruments and various speakers that look to be part of musical instrument amplification.



PRIVATE PARTY—A pre-opening concert for local ATOS members was held at Uncle Milt's Pizza Parlor. Guests drank coffee during Marti Lynch's concert and then had pizza and salad in the balcony after the musical treat.



ORGANIST for Uncle Milt is Marti Lynch. She studied under the late Fred Feibel.

This is the first restaurant venture for Milton Kieffer. He has been an organ buff for quite a spell—15 years with electronics and about six or seven years in pipes. He owns another Wurlitzer, a two-manual, ten-rank organ that is installed in his home in Vancouver. "I have frequent concerts for ATOS in my home on the Wurlitzer. It is Opus 1885 and came from the Roxy Theatre in Irvington, New Jersey. I enjoy rebuilding and refinishing theatre organs although I do not play them," he added.

Organist Marti Lynch is a native of Iowa and started playing the piano at the age of four. Formal musical training took place at age seven and continued in the midwest where she obtained degrees in harmony and theory from universities in Illinois and Wisconsin.

A radio and television organist for many years, she was first organist for Consolidated Radio Artists out of Chicago as well as representing the Hammond Organ Company as a concert artist. Subsequently she became head of sales promotion for Grinnell Bros. music stores in Michigan, Ohio and Canada, working as a teacher, concert artist and organizing organ clubs within their sizeable territory.

During these years she also did considerable theatre pipe organ work and studied with the late Fred Feibel, one of the greats of the silent theatre organ heyday. She is now living in the Portland, Oregon area and is affiliated with the Rodgers Organ Company as a concert artist for their theatre organs. She also represents them at major conventions along with doing concert tours on a national scale.

Marti is an Irish girl who is blessed with great humor and tremendous warmth for people, all of which shows through in her performances. She not only works in the big console pizza place, but makes it much bigger with her great theatre organ music.

ORGAN LIT FOUNDATION PUBLISHES AMERICAN ORGAN BUILDER BOOK

"Henry Erben, Portrait of a Nineteenth Century Organ Builder" has just been published by the Organ Literature Foundation, 45 Norfolk Road, Braintree, Mass. 02184. There are 71 pages including 15 full page plates. Cost of the book is \$10 per copy plus \$1.50 for postage and handling.

Ben Hall's reprint of 'The Best Remaining Seats' is also still available from the Foundation, as are copies of the Jesse Crawford book by Dr. John Landon. The Crawford book price is \$12.50 per copy plus \$1.50 for postage and handling anywhere in the world. Another just published book is A New History of the Organ From the Greeks to the Present Day. There are 233 pages

with 51 plates. Selling price is \$27.50 plus \$1.50 for postage and handling.

The Foundation also lists organ recordings, both classical and popular in their latest supplement to Catalogue M. A copy of the list is available upon request by letter to the foundation.



June 1980

BELIEVE IT OR NOT—IT'S OUT!

BIG FOX THEATRE BOOK FINALLY DONE— DISTRIBUTION OF COPIES STARTED

Seven months after the announced date of distribution the 380-page book about the San Francisco Fox Theatre, "Fox, The Last Word" finally surmounted its last obstacle—a delay in receipt of proper cover cloth for the bindry—and came out of the bindry on Thursday, June 19th. The first copies were delivered to United Parcel Service for customer delivery on Friday, June 20th. It was expected the complete bindery run would be finished during the following week and that all orders would be filled by the end of the month.

The first printing has been limited to under 1,000 books, and depending on the acceptance of the volume, plans will be made for a second edition to take care of library orders plus commercial book store sales. Cost of the second edition will undoubtedly be higher and a new selling price for the volume will be announced at the time the edition is scheduled for its press run. Orders for the first edition will be accepted on the basis of the supply of books on hand after initial mail orders are filled, it was announced by Showcase Publications, publishers of the book.

RIVIERA THEATRE GETS LANDMARK STATUS

—continued from page 3

Originally the Wurlitzer in the theatre was 11 ranks and was used as a demonstrator by the Wurlitzer Company. Prospective buyers were brought from the nearby Wurlitzer factory to hear the instrument demonstrated. During the years that the Niagara Frontier Theatre Organ Society started maintaining the organ it has grown by nine ranks. Various sets came from the Kensington and Century Theatres Wurlitzer organs in Buffalo. A feature of the Riviera Wurlitzer are a master xylophone and piano with operable parts painted to illuminate under black light. They are mounted in the orchestra pit of the theatre.



BRITISH ORGANIST ARNOLD LOXAM was presented in concert at the Riviera Theatre, North Tonawanda, New York, by the Niagara Frontier Theatre Organ Society on April 16th. He is known as the "Man of Music, Master of Rhythm" in Great Britain and is in great demand. His style of playing has gained identification as the 'Loxam Bounce'. He broadcasts each week over Radio Leeds, Yorkshire, England.

MANCHESTER INTERNATIONAL FESTIVAL IN JULY

Hector Olivera and Ron Rhode will be featured theatre organists appearing in the second Manchester International Organ Festival at the Free Trade Hall, Manchester, England in July. Australian Tony Fenelon is the only other foreign artist who will play. All other theatre type concerts will be by British organists. The festival includes classical organ and one electronic organ concert is slated to be played by Franz Lambert of Germany.

The annual event is also a competition for organists and is part of the daily events during the run of the event. Also included in festival entertainment is the Mermaid Puppet Theatre presentations, symphony orchestra, band concerts and harpsichord music.



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June 1980



SECOND SOLD OUT CONCERT—On Sunday, April 20th, Lyn Larsen played his second "Sold-Out" concert date at the Paramount Music Palace in Indianapolis. The Paramount concert audiences have come to know Larsen through previous appearances here including the dedication concert almost two years ago. The organist also substituted for Donna Parker and Bill Vlasak when the two musicians took a well-earned two weeks vacation. From all the exposure to the Paramount audiences, it was no surprise to the owners and to General Manager Bob MacNeur when the concert was sold out three weeks in advance.

Larsen's program was wide and varied and included an exciting medley from "Annie Get Your Gun!"

He took a moment and expressed this thanks to the audience and shared some personal reflections regarding his life and choice of work, not forgetting that the audience support to events of this type are the catalyst that keeps both music and artists going.

At the end of the program his appreciative crowd was not about to let him off so easily, the result being no less than four encores. It was an exciting afternoon of good music, well played and well presented by one of the true "gentlemen" of this profession and one of the most able showmen in arranging his presentations.

Larsen's appearance for a concert date has become a guarantee that an afternoon or evening with him is assurance of a great treat.



BUBBLES LIBBIN PLAYS OWN SCORE ON TV SHOW HONORING LATE DIRECTOR OF SUSPENSE FILMS

Using the score she composed, and the Emery Theatre Wurlitzer pipe organ, Marilyn "Bubbles" Libbin joined forces with Cincinnati's newest television station to accompany a silent film directed by the late Sir Alfred Hitchcock as part of a week-long tribute to the great master of suspense. The organist, who holds the position as Chief Organist of the Emery Theatre, composed and scored the accompaniment for the 1927 film "Easy Virtue" and played it twice during the Hitchcock tribute over the station.

The second showing also had a talk show segment hosted by WBTV-TV's Film Director, Fred Baum, who also manages the Emery Theatre for ATOS-OVC. He not only interviewed "Bubbles", but chatted with Rosa Rio via telephone and also included Gaylord Carter through a previously taped segment.

Actually, WBTV-TV and Emery were 'wed' earlier in the year when two selections from the "Here's Bubbles" album were chosen by the station to be used as title songs for the Midday Matinee classic movies and their Saturday and Sunday morning movies. 'Bubbles' lilting rendition of the 'Syncopated Clock' can be heard every day for the noon classics, and the "Maple Leaf Rag" wakes up sleepy-eyed viewers for the week-end morning shows. Factually, the Maple Leaf Rag is second only to the national anthem, as the station signs on the air right before the weekend movies at 10am! Of course, all the selections on the "here's Bubbles" album were recorded at the Emery Theatre, Cincinnati.

In future ads concerning Bubble's activities, there will be a new logo designed and drawn by multi-talented Heidi James, who now resides in Cincinnati and is a member of ATOS-OVC.

The Emery Theatre Wurlitzer, a Style 260, three-manual instrument, was originally installed in the RKO Albee Theatre, Cincinnati, and was donated to the local ATOS unit. Members dismantled and moved the organ to the Emery Theatre and completed the job of erecting it late last year.

DAVID HAMILTON

International Concert Artist

For concert dates, contact at
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Apt. 3108
Chicago, Illinois 60610
(312) 944-3833

ASHLEY MILLER APPOINTS CALIFORNIAN TO REPRESENT HIM; PLANNING WEST COAST TOUR; MAY PLAY OAKLAND HOUSE

Ashley Miller, one of the East Coast's most versatile organ stars, has announced plans for a major West Coast tour next season.

At the same time he announced that Don Creswell, San Francisco-based management consultant and organ enthusiast, has been appointed as his personal representative.

"We're looking forward to appearances from Vancouver to San Diego and hope to present major theatre organ concerts in San Francisco and Los Angeles," Miller said. Sites for concerts are being evaluated, including the Oakland Paramount where the newly installed 4/28 Wurlitzer is expected to be in concert shape early next year.

A composer, arranger and conductor, Ashley Miller's appearances include top rated television shows of Dave Garroway and Jack Paar. He has over a dozen records to his credit.

Bookings are now being made for concert dates. Don Creswell may be contacted at 3328 Brittan Avenue, San Carlos, Calif. 94070. A brochure is available.



June 1980

SAN FRANCISCO ORGANIST TO PLAY CONCERT IN ENGLAND

Warren Lubich, popular San Francisco theatre organist, will play a concert at the Paramount Organ Studio, just outside Manchester, England, using both the three and four manual Compton pipe organs installed there. Following his concert appearance he will go to London to attend the ATOS International Convention.

Lubich has a wide concert following in the western states. Late last year he accompanied a silent film show at the Egyptian Theatre in Boise, Idaho, and later played a private concert on the former San Francisco Fox Theatre lobby organ for a group of people with whom he shares the interest and pleasure of Packard auto motoring. The organist noted the instrument is alive and doing very well in a private home in the Sacramento area complete with roll player.

In February he played "The General," "Gold Rush" and "King of Kings" at the Palo Alto Film Festival's silent movie program. The organ used was a Conn 651.

Upon his return from England Lubich will be returning to Boise's Egyptian Theatre to play the Buster Keaton classic "The General" in August on the 2/8 Robert-Morton organ. A concert is also included as part of the show.

Has New Records Released

There are two recent Lubich albums in release at the present time. On March 2nd his Doric record, "On The Avenue" was featured on KUSF's monthly theatre organ program, and on June 1st the same station featured his newest Doric release "Warren's Way" and also interviewed the artist. Larry Boysen, program host, did the live talk show with Lubich.

In April the Sonic Arts Corporation released his new digital LP "Organasm". This one was recorded on the Redwood City Capn's Galley Pizza Parlor 4/23 Wurlitzer, the San Francisco Avenue Theatre 3/14 Wurlitzer and 4/56 Aeolian-Skinner residence organ.

In addition, Warren plays at the Serramonte Pizza Parlor in Daly City during the week, and he disclosed that this year has been a busy one for Calliope playing as well. "I've played seven parades since March first and have a Calliope Park Concert coming up August 27th in Menlo Park, a suburban town on the San Francisco peninsula."

LODERHOSE SELLS ROXY FIVE CONSOLE

Richard Loderhose, it is reported, has sold the former Roxy Theatre gigantic five-manual Kimball console he has owned for many years, plus about 40 ranks of pipework to an unidentified person. Loderhose, who has the former New York Paramount Theatre Studio Wurlitzer organ under installation at the Bay Theatre in Seal Beach, California, would not divulge the name of the new owner and would say nothing other than he is a wealthy organ buff who will apparently unveil his plans at a later date and let the rest of the organ hobby world know who he is.

The sale was apparently consummated the final week of June.

JEFF BARKER AGAIN PLAYING AT BRUNO'S

English Organist Jeff Barker, who has made several round trips between the British Isles and U. S. in the past several years, is once again established on the east coast and is currently playing at Bruno's in Asbury, New Jersey, near Phillipsburg.

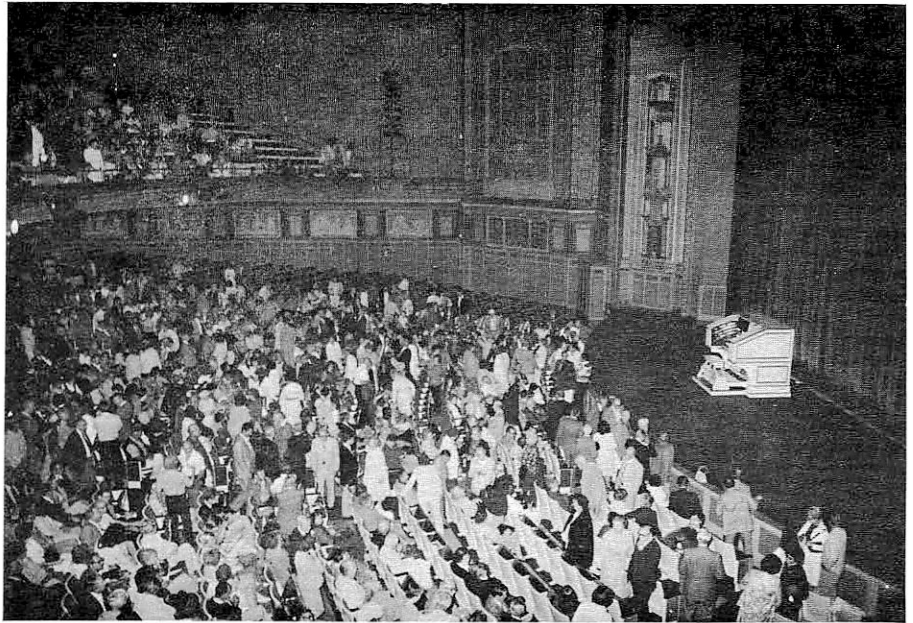
JAMES WEST COAST DATES SLIGHTLY MIXED

Dennis James will play at Laguna Hills, California, on December 2nd, but will be in Sacramento on December 14th instead of Nov. 14th as reported in the May issue of The Console. He is still available for concert dates during the free days of that period.

The Ohio Theatre Summer Film Series, has an unprecedented success in advance ticket sales—over 107,000 ducats have already been picked up for the 14-week series. The first show on Wednesday, June 18th was sold-out with an estimated 1,500 patrons turned away; the same show was repeated the following week.

In August the Ohio will show "Wings" and Buddy Rogers will fly to Columbus to make a personal appearance. Plans are also being made to repeat the same production the next night at the Palace Theatre in Marion, Ohio.

Dennis James will have five shows at Indiana University in his season series, plus concerts elsewhere in the U. S.



INTERMISSION—During intermission at the Lyn Larsen concert May 23rd, there was interest manifest by some of the audience shown standing at the edge of the orchestra pit looking at the huge five-manual organ console from a distance. The big keydesk rests on its elevator approximately eight feet from the railing.

HAMMOND ORGAN COMPANY BUYS LESLIE SPEAKER FIRM

Columbia Broadcasting System, owners of a number of firms, Rodgers Organ included, has sold its Leslie Speaker company to the Hammond Organ Company, it was learned this month. The sale is something of an unusual nature since Laurens Hammond, the founder of the firm who sold out his interest years ago, would never furnish Leslies with his instruments. Dealers had to supply them separately because Hammond didn't approve of them, although there is no doubt the units helped to improve the sound qualities of the instrument and became synonymous with the electronic organ.

CBS also owns Steinway Piano Company and the Gulbransen Electronic Organ Co.

TEMPLE THEATRE MORTON AGAIN DAMAGED BY WATER

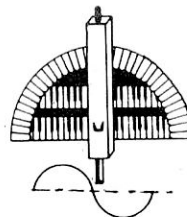
Additional water damage has again hit the Robert-Morton theatre pipe organ in the Temple Theatre (also the Shrine Auditorium) in Meridian, Mississippi. The report, as yet unconfirmed, disclosed that the inundation of the instrument in its recent dousing was "pretty bad" and it is not known if the Magnolia Theatre Organ Club members in Meridian will attempt to restore the organ again without the help of the owners, Hamasa Shrine. The club restored the organ several years ago and returned it to full playing condition.

NEXT HOME ORGAN SHOW IN KING OF PRUSSIA, PENNA.

Bill Worrall's next Home Organist Adventure is slated to take place during August, 1980 at the Sheraton-Valley Forge Hotel in King of Prussia, Pennsylvania (which is near, but not shown on the big Reader's Digest World Atlas map of Pennsylvania) Philadelphia. Martin Wicks is sending his pipe organ again as he did for the Los Angeles show and Lyn Larsen will be the concert representative for the firm. The usual concert programs, work shops and electronic organ displays will be featured and a free electronic organ will be given away, with the winner being picked at random during the Sunday evening concert, August 24th.

The show opens August 21st and will run through August 24th. Registration forms for the show are available from Keyboard World Magazine, P. O. Box 4399, Downey, California 90241.

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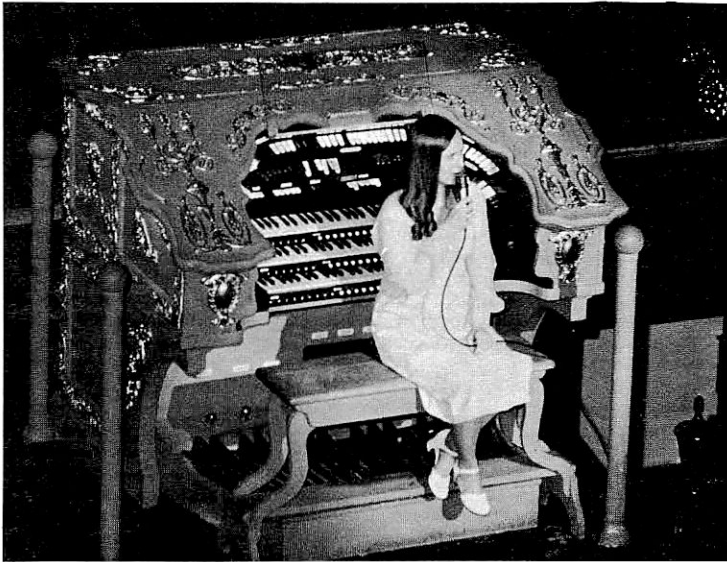
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June 1980

DONNA PARKER PLAYS FINAL CONCERT...



FOR A WHILE!—Donna Parker, well known for her artistry at the Paramount Music Palace in Indianapolis, Indiana, played her final concert at the State Theatre in Kalamazoo, Michigan on Sunday afternoon, April 13th. All of the foregoing sounds ominous, doesn't it? But it's partly true. Donna Parker did play a well-received and beautifully performed concert on the three-manual Barton organ in the State Theatre, Kalamazoo. The turnout was gratifying, especially in view of the time of year and the beautiful weather which so often plagues concerts. Her music was from many periods and she also accompanied a Charlie Chaplin movie, "Behind the Screen!"

One of the highlights of the concert was an especially soulful reading of the Helen Crawford song, "So Blue," demonstrating a ballad style not often found in this day and time. However, a final concert it was not! Donna will be out of the picture for a short while as she and her husband Bob MacNeur are to become parents in August. Following maternity leave, Donna will return to the console of the Paramount Music Palace Wurlitzer organ along with Organist Bill Vlasak.

FOX CHAMPIONED MUSIC HALL WURLITZER

When Radio City Music Hall changed its format from first run films and stage shows to full stage musical attractions last year, one of the champions for using the Wurlitzer organ was Dr. Virgil Fox, world-famous classical organ virtuoso.

Writing a feature article for New York Magazine, published in the June 11, 1979 issue, the noted organist penned, in part, "Radio City Music Hall has always been famous for two exclusive features: its chorus of high-kicking Rockettes and its five-ton, 4,000-pipe organ—the mightiest Wurlitzer in the world."

"Since their silent-screen days, organs have been in a partial eclipse. So, too, more recently, Radio City Music Hall. But last Thursday the Music Hall opened as a live theatre. . .

"Along with its new incarnation, the Music Hall has been given a \$5-million facelift. All carpeting, wall coverings, and ceiling murals have been restored. But the big news for me, as a concert organist, is that its Wurlitzer is being refurbished.

"Of the organ's 200,000 moving parts, all leather pieces are being renewed by hand, all electrical parts enlivened. A flaw in the expression louvers, which had the organ playing at half its potential volume, has also been corrected. Ronald Bishop, a staff organ technician at the Music Hall on and off since 1957, has spent the past two years on this painstaking task. . .

"Arrangements at Radio City have always been down to the wire. Originally the organ was installed in four marathon weeks.

"I live in a world of classical music—I'll play anything so long as it's Bach—so the Wurlitzer is a little out of my realm. I have played the Radio City organ, however, and it compares most favorably with the most important organs in Leipzig, Paris and Canterbury. When you're sitting at the keyboard of any of these behemoths, it's like piloting a 747.

"Radio City has hired two accomplished young organists to play the reborn Wurlitzer as the huge audiences file in for each show. My big hope for the Music Hall, though, is that the producers can be persuaded to include an organ solo on the program. After all, such a magnificent instrument should not begin its new life making background music for 5,000 people changing seats or trotting off to the loo."

WURLITZER RAISES FUND FOR FRATERNAL ORGANIZATION

A residence Wurlitzer recently played guests out of \$155 during a single evening. The Walter Hilsenbeck three-manual Wurlitzer, with owner Walt Hilsenbeck and Carl Weiss taking turns at the console, was heard by 40-plus guests who attended the musical evening and donated the amount for the Order of Eastern Stars. The organ has also entertained numerous school children who have been brought to the residence to learn more about the great silent film days music makers.

LATEST T.O. MAG EDITORIAL CONTINUES IN DOUG BAILEY STYLE BUT DISCLOSES THAT LEADERS HAVE HAD FAIRLY GOOD MONEY DEAL (CONTRACTUAL) OVER THE PAST YEARS

ATOS' Theatre Organ Magazine started reaching members late this month and already an editorial lambasting those who want to change the status quo, which continues in the vein started by Doug Bailey in his recent letter (see page 19), has created something of an uproar. The Console has received calls about the page four T.O. editorial and one well-known ATOS member added that after reading the financial statement, which is also carried in the issue, "it is understandable why those in control don't want to lose what they've had for quite awhile—their contract fees, travel expenses and telephone calls have not made them fat over the years, but they have been receiving good money for something the editorial states is supposed to be a voluntary effort."

The article appearing on page four has apparently been picked up from an advertisement that was published in the previous issue by two members who are running for directorships and advocate a change in ATOS government to improve the organization. The article twists facts and puts the present rulers line of thinking as the way the organization has continued to flourish. Dire foreboding of complete death of the club is stated in the event that any change (other than a slight revision of the present bylaws) is made.

The heart rending statements might have some basis in fact if members do not read the financial statement. Last year, for example, in contract fees (another way of saying payment of salaries to ATOS members who may be thought of as volunteering their efforts for the good of the club) the headquarters cut, or payment, was \$4,200; membership workers got \$2,200; magazine people pocketed \$5,000. In telephone charges headquarters had a bill of \$3,272.66; membership's bill was \$152.70; the president had a small one of \$78.50 and Theatre Organ blossomed out with a big \$1,599.31. 'Ma' Bell enjoys aiding those who communicate to such a degree.

In the world of travel, headquarters spent \$2,537.61 (which undoubtedly included a trip or two to Atlanta to try and recover money spent on Joe Patton's theatre that was not ready when the '78 national convention hit town); the membership section stayed close to home, spending only \$45. in transportation costs; Tommy Landrum roamed about with \$446.00 charged to his travel bill; and Theatre Organ personnel traveled about on an a-

mount that totalled \$1,232.44.

Then the financial report discloses that business might not have been too good—the club had to borrow \$15,000.00 from a bank located in headquarters town—Middleburg, Va. But the news wasn't all bad. There was a profit of \$949.15 paid to ATOS on money it has in the bank. (One member wonders why it is necessary to borrow money and pay out the interest that is being received on a bank account—and advanced the thought that perhaps a paid office staff could put the club on its financial feet by cutting down on expenses in some manner).

One thing is certain. If some of those who are running for seats on the board of directors are elected it is highly probable that an immediate audit of the books will be made to try and develop greater economy within the organization and have it operate within its income rather than have to borrow money. This is not the first time the society has had to borrow money, although it has never been made clear why it was necessary.

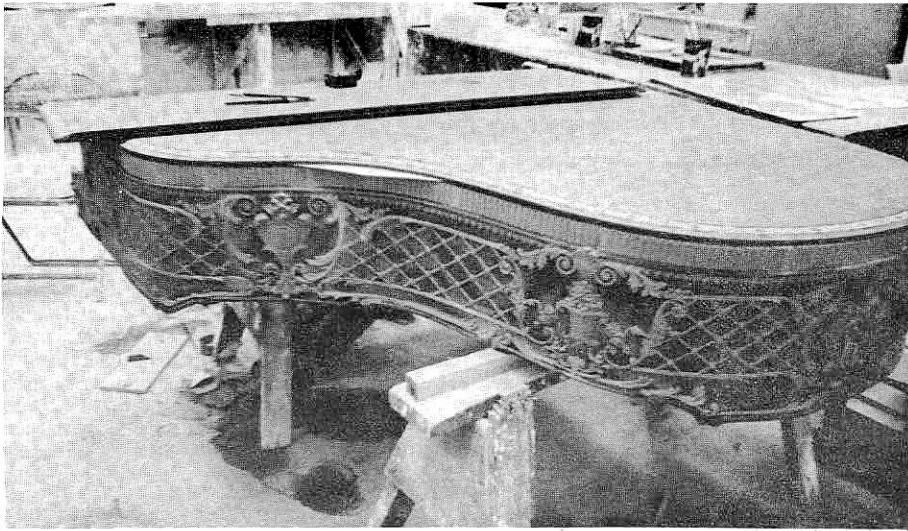
The statement that ATOS was not planned to become a commercial enterprise has a ring of truth, and there has been nothing stated by anyone at any time that it must be changed to that if it is to survive. The only hint of commercialism seems to be the great amount of money that goes through the organization each year and manages to be retained by those who are primarily thought of as volunteering their efforts on behalf of the society.

It is not wrong to pay those who expend great effort in behalf of the club, but many members believe it would be better if the policy were adopted in the financial statement that would list such pay as remuneration for editing, reporting, make-up, etc., rather than gloss over such payments as being contractual fees, or by whatever gibberish they are noted.

ATOS may not be commercialized, but it certainly is not far from it under the present operations policy. A small, but full-time staff of office workers conceivably could be more efficient and thereby save on costs. Under the present methods of running ATOS, it may well drop dead from dying interest by those who really want to see it grow. At least those who write so accusingly against other members would do well to take a look at their own actions which make it appear they have a good thing!

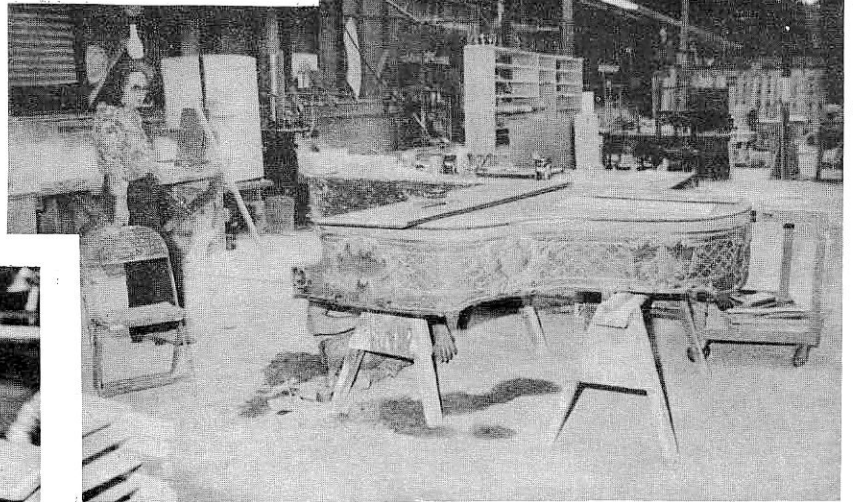
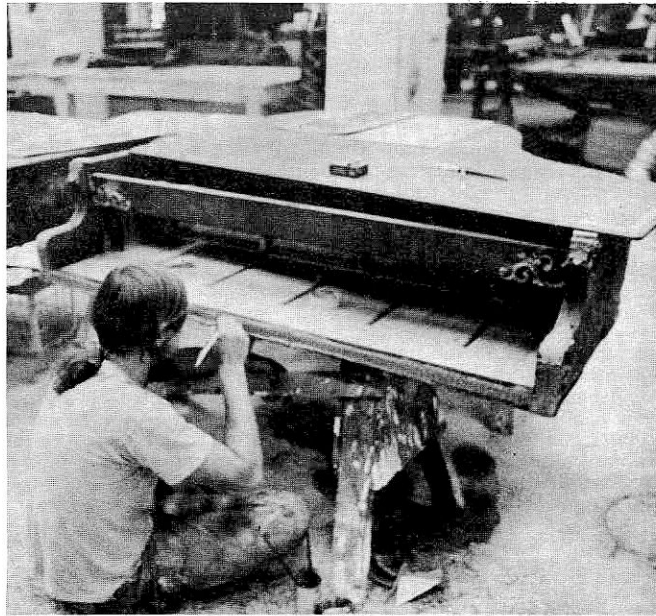


June 1980



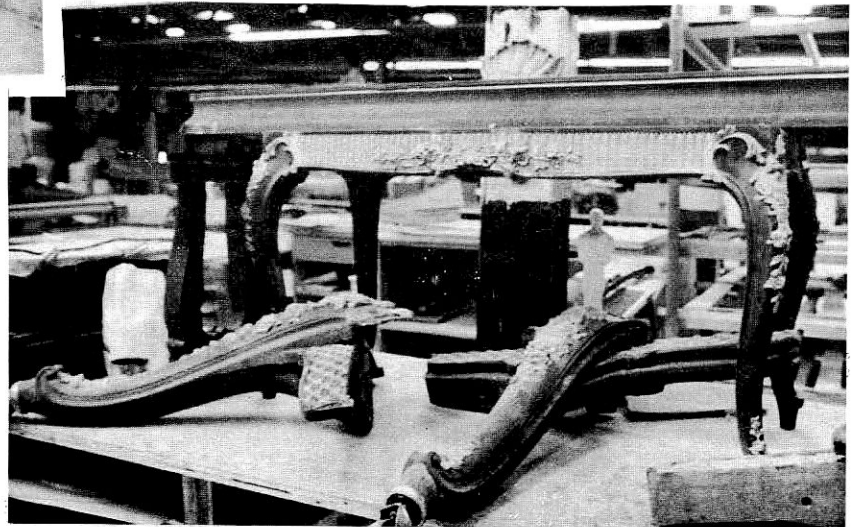
ALHAMBRA FIRM BUYS OUT J.P. WEAVER COMPO DECORATION CO.

Organ enthusiasts who formerly made trips to the J. P. Weaver Company in Los Angeles to obtain composition decoration items to enhance consoles, benches, etc., in the French mode, now must go to the eastern area of Los Angeles—to the City of Alhambra to be exact. The long-time Madison Avenue supplier of composition decorations was purchased recently by the Leyva Company and all equipment,



TOP PHOTO — Intricate pieces from various moulds are applied to the casework of the piano, and photo directly above is another view of the same area of the case that has been finished. Elena Tyler, left, watches application being made along front of case under keyboard.

moulds are from the Weaver collection that has been moved to the new firm headquarters in Alhambra. It is possible to use composition decoration on many unusual forms since the material is flexible and can be attached to curves, made to go around corners, etc. It is its own glue base when the pieces are placed over a steam table arrangement to produce the consistency that makes the pieces adhere to whatever they are applied. After being attached, metal or gold leafing is applied to the surfaces.



BENCH, PIANO LEGS have all been given the decoration treatment and await finish painting or gold leafing. Composition decoration stands up well for years if not subjected to rough handling.

carved moulds and display boards have been moved to the new firm's location at 917 Westminster Ave., in the industrial area, which is located on the southwest side, of Alhambra.

Now that the Weaver moulds have been moved, the new owners are checking out all carvings and making new display boards where the public can come in to select pieces for picture framing, decorating various items—one example of the work done by the Leyva firm is shown on this page.

It is also possible that in the Weaver moulds will be found the original Robert-Morton Organ Company console decoration pieces. Morton blueprints list individual composition decoration pieces by numbers that may turn up on long unused moulds that were stored for many years at the Weaver location and were not readily accessible

to determine if they were really the console items that were used on the Morton consoles. If investigation discloses the art pieces are original Morton: then it will enable anyone owning one of the organs to restore consoles with an air of au-



BILL FLOYD DESIGNS NEW CHAPEL ORGAN FOR FUNERAL HOME

Bill Floyd, who was one of the country's leading theatre organists when movie palaces boasted Wurlitzers, Kimballs, Mortons, etc., is still busy with unit instruments.

"My work is now confined to the Woody Funeral Chapels in the Richmond, Virginia area," he told The Console this month. "These are beautiful places which boast a Moller, two relatively new Wicks and a fourth chapel under construction which will house a new Wicks unit of my design.

"Unified to the hilt, it will boast an Erzahler and Erzahler Celeste on the Great and a Salicional and Voix Celeste on the Swell," he continued.

"The way it is laid out, the eight ranks will still provide a difference in Ensemble between the two manuals. Acoustically the rctunda chapels with high domed ceilings (300 seats each) are perfect and make even the smaller unit organs sound at least three times their size. The Lil' "Mo" is the schmaltziest thing this side of Times Square Paramount!"

Floyd also noted that he is still the Conn representative for the State of Virginia and that the firm will soon be back in production.

UGLY RUMOR BEING SPREAD BY LA TOS MEMBER ABOUT SHOW

Despite the announcement that the Lyn Larsen show at Pasadena Civic, sponsored by Los Angeles Theatre Organ Society, was both an artistic and financial success, it is reported that a well-known member of the club is informing organ enthusiasts that the program failed at the financial end.

The misinformation is not causing problems because it is false, but a reason for the person to continue talking in such manner suggests that an attempt is being made to discredit the organization or those who were responsible for the work that went into producing the program.

One of the buffs who was given the information is considering a report to the club officers about it.

TWO ORGANS GOING IN LA AREA BASEMENT; SECRET INSTALLATION

Other rumors flying around the LA area this month have revealed that someone or some group will be installing two pipe organs in a basement. The job is being done without publicity so that it will not be interrupted at any time by curiosity seekers. The region where the installation is being made is believed to be somewhere in the San Fernando Valley area.



BIG WURLITZER THRILL—Melvyn Marsh, a visitor to Chicago from Chichester, England, was given red carpet treatment during his stay in the Windy City by David Hamilton, who is a personal friend, and taken on tour of the ornate theatre and given a brief recital on the four-manual Wurlitzer by Hamilton. Marsh is an organ enthusiast.

THE WURLITZER THAT WAS NEVER BUILT

by Bill Floyd, Sr.

Yes, there was a daily habit on my part—visiting the offices of Wurlitzer Organ Company to have lunch with Hugo Hellstern. This was the high-point of any day. Hugo was a most gentle man with a sense of humor and a vast knowledge of pipe organs, especially Wurlitzers, and I valued his friendship of many years.

However, one day would prove somewhat momentous above all others. Hugo had called me to demonstrate Radio City Music Hall Wurlitzer for a group of men who were shopping for two instruments for their radio stations in Turkey. It seemed that Hugo would have to fill the order from previous installations, for Wurlitzer was giving up the production of pipe organs. Already the War Production Board was clamping down on copper and other essentials necessary to pipe organ building. Wurlitzer took the lead and was followed by Hook and Hastings, then many other builders "shut down" and it was temporarily "for the duration". Many builders would never return to production.

Hugo, this day, did not display any emotion, yet there was a finality about it all. "Bill," he offered, "there's a bushel basket full of bakelite magnet caps—do you want them?" "No," was my reply. Hugo went on—"How about these blueprints from the plant?" He shoved them into my hands. There were schematics for relays, wind-pressure chart in blueprint form from Spencer Orgoblo and an "Analysis of Wurlitzer Unit Organ", a proposed specification for two organs (gallery and chancel) for Sacred Heart Cathedral, Newark, New Jersey. These I accepted and, to this day, forty years later, I still retain them. Likewise a Wurlitzer dag key Hugo gave me that day. It is still on my key-ring where it has been through my army days in World War II—through thick and thin. Yes, I am sentimental where Wurlitzers are concerned—for they were my life—even to that point in time (1940) I had seen happy years of happy performances at New York's Beacon Theatre, the St. George Theatre and Staten Island Paramount and Middletown Paramount (New York). It seemed almost incomprehensible that there would be no more Wurlitzers.

However, Wurlitzer had built some rather inspirational instruments, one of them being a large multi-chambered four manual for the Anglican Cathedral in Buffalo which was similar, probably, to the following specs submitted for the Newark Cathedral. I dare say that such an instrument would not find favor today in the church field, yet I would venture to say that the Wurlitzer "That Was Never Built" would have carried off the "ministry of music" quite nobly.

Recalling the first horseshoe console built by Robert Hope-Jones for Park Congregational Church in Elmira, New York, I must admit that the following specs are Hope-Jones inspired, by virtue of the five diapasons and assortment of liturgical stops not normally found in the Wurlitzer organ. Absent, however, are mixtures which would have been included in the Hope-Jones concept of the unit organ. However, I feel that the stop-list is fine, giving the organist great opportunities for expressive shadings with the numerous flute and string celestes. Thus it is, I

present to you "The Wurlitzer That Was Never Built". The spec sheet is dated October 1, 1928.

Open Diapason 16' - 8' (Pedal and Great); Diapason Phonon 8' (Great-Solo); Open Diapason 8' (Great-Solo); Diaphonic Horn Diapason 16' - 8' (Pedal-Swell); Violin Diapason 8' (Choir); Tibia Plena 8' (Great-Solo); Tibia Clausa 16' 8' 4' (Pedal, Great, Swell, Solo); Bourdon 16' - 8' (Pedal); Leiblich Bourdon 16 8' 4' (Pedal Swell, Choir); Tuba Mirabilis 16' 8' 4' (Pedal Great Solo); Tuba Horn 16' 8' 4' (Pedal, Great, Solo); Cornopean 8' (Swell); Gamba 16' 8' (Pedal, Great, Choir, Solo); Gamba Celeste 8' TC (Great, Choir, Solo); Viloe d'Orch 8' 4' (Swell, Solo); Viole Celeste 8' TC (Swell, Solo); Salicional 8' (Swell, Solo); Voix Celeste 8' TC, (Swell, Solo); Oboe Horn 8' (Swell); Clarinet 8' (Great, Choir); Aeoline 8' (Swell); Dulciana 16' 8' 4' (Pedal, Great, Choir); Unda Maris 8' 4' (Great, Choir); Quintadena 8' (Great, Choir); Quintadena Celeste 8' TC (Great, Choir); Horn (English) 8' (Great, Choir); Concert Flute 8' 4' 2-2/3' 2' 1-3/5' (Great, Swell, Choir); Octave 4' (Great); Vox Humana

(Continued on Page 21)

GEORGE WRIGHT In Concert

FOR CONCERT INFORMATION AND AVAILABILITY CONTACT:

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(415) 457-2055



June 1980

ANOTHER GREAT THEATRE INTO OBLIVION

The Philadelphia FOX Story

by Irvin R. Glazer

May, 1980 must surely have set a new record in theatre building annals for it was during that month that four theatres, all on the same corner of 16th and Market Streets in downtown Philadelphia, Pennsylvania suffered the ultimate indignity of the wrecker's ball. The smallest, seating about 125, is on the 17th floor of the Fox Building and sports a complete bar and catering facility adjacent to the spacious lobby area in the rear. Next in size is

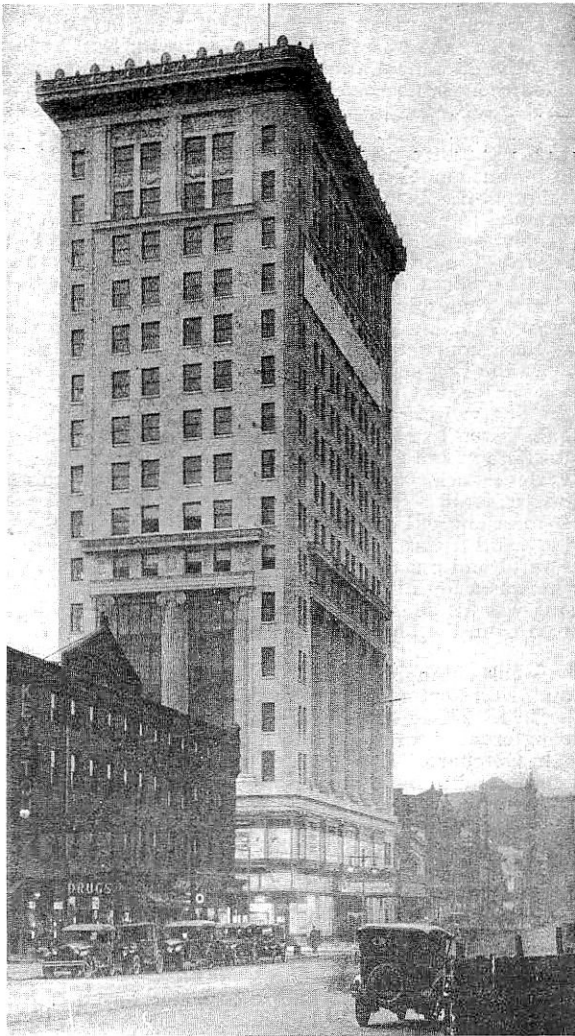


the Stage Door, on 16th Street, with 600 seats carved out of most of the Fox's capacious stage. Next to the Fox is the Milgram, formerly the Stanton and originally the Stanley with 1,457 seats. The largest is Thomas Lamb's elaborate and artistic Fox with 2,400 seats.

The Fox Building, a duplicate of the Loew's State Building on Times Square, Manhattan, was the first of three projected (continued)



Detail, Facade of Fox's Theater, Philadelphia
Thomas W. Lamb, Architect



Fox's Theater Building, Philadelphia
Thomas W. Lamb, Architect



EMBELLISHED—Additions were made to the original Fox marquee, which can be seen in the exterior photos of the structure pictured at left and on preceding page. Not seen, but apparently added after the theatre had been in operation, were large verticle signs. —photo from Theatre Historical Society

THE PHILADELPHIA FOX STORY —continued

William Fox theatres to be constructed in Philadelphia. The second Fox theatre was built at Broad and Locust and is now a legitimate theatre called the Locust Street Theatre, one of four last legit snads in downtown. In August, of 1929, a construction permit was issued for the third Fox, one block away at 17th Street on Market. Work was rushed with an opening date set for the Fall of 1930. The theatre was budgeted at \$14,000,000 and was to seat 6,300, with a Roxy policy as its format of operation. This was to be the premiere theatre in Philadelphia. The foundation hole was excavated. The only subsequent excitement on that corner ensued when some of the wooden fencing and scaffolding caught fire. Trouble in the Fox Empire called a halt to the construction and that huge plot of mid-city real estate was empty until the sixties when a skyscraper combination bank and office building was erected on the spot.

Sunday, November 25, 1923, the 16th Street Fox opened its three rows of shining bronze doors to its first audience, but not a public one. No, not in Quaker Philadelphia; it was to be many decades hence before movies were even allowed to be shown on Sundays and then, commencing in the afternoon after everyone was home from church. These same decades later, after lifting the Sunday movie ban (also known as 'Blue Laws'), it was still necessary to export the stage shows across the Delaware to Camden where they played the Stanley, returning to Philadelphia on Monday. When the Sunday ban was finally lifted on live entertainment, it had no significance. There were no more theatre stage shows or orchestras by that time.

The Fox opened to the public on Monday, November 26, 1923 and was the most lavish motion picture theatre built in Philadelphia up until that date. A total of 87 tons of marble were imported from Italy for the auditorium alone! Erno Rapee was brought over from the New York Capitol to guide the policy of the theatre as managing director of presentations and to conduct the then 55-piece orchestra. In later years the orchestra was augmented to 65 men when management removed the Moller pipe organ and its hydraulic lift from the center of the orchestra pit to a new and unusual location on the left side of the auditorium in the raised orchestra loge box adjacent to the stage, about three feet above the orchestra level.

Unusual, also, complementing the usual proscenium boxes, were box loges raised off the orchestra floor and running the entire length of the theatre. Each of these boxes were fitted with luxurious divan-type chairs. Featured in the Summer was a guarantee of 70 degrees temperature at all times. Conceived before scientific controls, emerging from the Fox into a humid 98-degree oppressively humid Market Street was a literal shock akin to opening an oven door. (Continued)



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BUILDING WAS A 16-STORY CLASSIC STYLE STRUCTURE

"Fox's Theatre in Philadelphia shows a 16-story building in the Classic style," according to an architectural critique. "Above the second story of which a colossal treatment of the Ionic order breaks the two street facades to a height of five stories. The interior of this theatre, although not as magnificent as the Capitol Theatre in New York, shows a pleasing consistency and simplicity in design and decoration. As the ceiling height is lower and the theatre smaller than the Capitol, a flat, circular ceiling, slightly domed in the center, extends over the entire auditorium, obviating the necessity of use of the sounding board treatment above the proscenium arch which is found in so many of the lofty theatres. The plan in many ways resembles the Capitol's. Thomas Lamb has used unerring judgment in the use of sumptuous decorative effects.

"The office building architectural treatment of the exterior design clearly suggests and indicates, in a monumental way, the principal purpose for which the structure is designed. As required by modern economic conditions, shops are introduced on the lower floor, so that the real architectural treatment begins at a considerable height above the sidewalk level. So accustomed have we become to the incongruity of 20 or 30 stories resting apparently on one or two stories of plate glass shop fronts that we no longer wonder at or question the propriety of this modern phase of architecture. The Fox Theatre is no exception, but it does present an imposing facade."



FULL VIEW OF INTERESTING FOX MARQUEE—This marquee was an eye-catching attraction board with its tracer or traveling lights in the frames and decorative designs. The replacement marquee, pictured below, was perhaps more colorful in its neon tracery, but animation of the light bulbs drew attention in a type of magnatism. The premiere of the film "Centennial Summer" was a dud and sank out of sight very soon after it opened. It may be compared to Philadelphia's World Fair of 1926, called the Sesqui Entennial. This fiasco, which was built on below ground level swampland in South Philadelphia, began to sink, like the film the day it was erected. The only physical reminder remaining from that bog is the Municipal Stadium (now called Kennedy Stadium) which seated 102,000 uncomfortable people once each year for the Army-Navy football game. This year another stadium will be used. The stadium itself is still sinking and for years an appropriation has been made to shoot more concrete into its foundation to minimize the drop.

—both photos on this page from the

Theatre Historical Society

THE PHILADELPHIA FOX STORY —continued

The new theatre was replete with myriads of crystal chandeliers, velvets, travertine marble staircases, walnut-paneled promenades and lounges, marble tile flooring, marble paneling in the lobby right to the ceiling. The 60-foot-wide proscenium was the largest in the city. A broadcasting studio was another feature; every Monday evening the complete program was broadcast over Station WOO. Yes, that's the correct spelling!

The illumination from the elaborate marquee with its chaser and riser effects along with the large horizontal FOX perpendicular to the marquee and two three-story verticles at each end of the building were topped by a wall sign affixed to the western side of the 18th floor, making the Fox, at least at night, the most visible edifice on Market Street.

The Fox was the class house in center city Philadelphia from the day it opened, challenged only by the Mastbaum, the latter's 4,692-seat overhead making it into only a sporadic operation.

C. A. J. Parmentier was the first of the Fox organists. When I was old enough to be taken to the Fox, Carl Bonawitz was the organist. He had the uncanny ability to come in on cue and in pitch with the opening and closing chords of the theme of the Fox Movietone News



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as well as the opening theme of the feature picture. When the scheduling permitted, the Fox Symphony along with Karl Bonawitz would play the opening and closing of the newsreel theme. I have never heard anything since that thrilled like those massive chords which, according to cue sheets, actually ran only 20 to 30 seconds.

Radio Station WOO discontinued broadcasting of the Fox's Monday night performances with the belief that giving the program free to the public "has a strong reaction on business". The orchestra continued to go on the air from the theatre through WOO every Friday evening. During its first anniversary, the Fox Grand Orchestra, as it came to be known, was conducted by the famous John Phillip Sousa, the first time that the bandmaster had appeared in Philadelphia as a guest conductor.

In February of 1925, Erno Rapee sailed on the S. S. Mauretania to serve as guest conductor in London, Paris and Berlin. He returned later to the Fox and several years after that resigned to take charge of the Radio City Symphony in a theatre three times larger than the Fox, with a slightly larger orchestra. I speak from experience when I say that the Radio City Music Hall never sounded as grand as the Fox when it came to music.

Ever innovative, during its early years the Fox booked Cantor Joseph Rosenblatt, famous for his recording of Hebrew ritual chants, but a most unusual act for a class vaudevilmer. This was a first anywhere and it was a sensitive issue whether the Jews would be resentful and the Gentiles would simply stay away. Surprisingly he was a big hit and a great box office draw. Even more surprising was his encore, "Mother Machree!" Cantor Rosenblatt went on from the Philadelphia Fox to several years in vaudeville.

During the week of August 2, 1925, with Erno Rapee still in Europe, Adolph Kornspan conducted the Fox Grand Orchestra in Tchaikowsky's "1812 Overture". A tremendous stage setting with unusual lighting created a remarkable effect showing the burning of Moscow. In October of 1927 the Fox was utilized by Roxy for auditions of male and female singers as a means of discovering new talent, looking forward, in addition, to the Roxy shows that would eventually play at the projected 17th Street house.

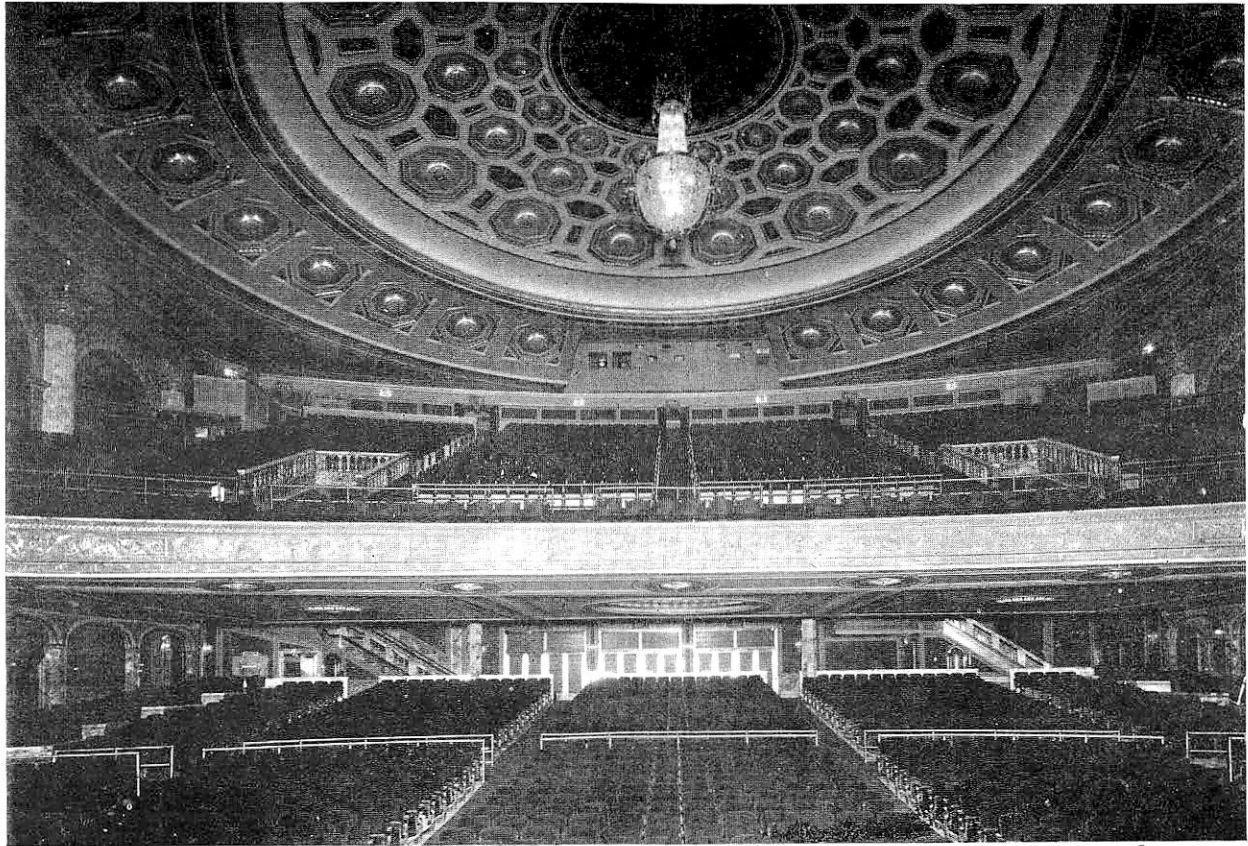
After ten weeks at the Locust Street Fox, "The Jazz Singer" was booked into the larger 16th Street house for another run. No one in the orchestra pit, as they filed in at the end of each showing, had any forebodings about the future of live entertainment. My uncle, who was president of the local musicians union during those years, remembered that none of the musicians treated talkies as a threat to their future. In fact, in the Summer of 1928, the staid Philadelphia Public Ledger referred to the Fox Orchestra as "The Pride of Philadelphia". The new 3,100-seat Stanley at 19th and Market, and which had a 45-piece orchestra, frequently featured the Philadelphia Orchestra on its stage for Sunday performances when the rest of the town was closed down. This was "cultural and philanthropic" and the Philadelphia Orchestra then as now was the "Holy of Holies" of the Philadelphia musical scene.

By the middle of 1929, the opening of the mammoth Mastbaum with its 75 ushers, 78 musicians, three organists and five box offices was giving the 'class' Fox severe competition. The Mastbaum bid \$5,500 for Texas Guinan, only to be topped by the Fox offer of \$7,600 for the week. Lupe Velez got \$10,000 at the Mastbaum. An interesting analysis of standard stage

—continued



THIRD MARQUEE was this moderne creation with its wild tracery of neon on face and underside of canopy. Stanton Theatre next door also has third marquee. It was originally the Stanley.



AUDITORIUM IN FOX'S THEATER, PHILADELPHIA

THE PHILADELPHIA FOX STORY —continued
costs in 1929 for the Mastbaum without budgeting for a
headliner is as follows:

Orchestra.	\$5,600.00
Charles Previn, Conductor.	500.00
Bob Alton, Production.	500.00
Stuart Barrie, Organist.	325.00
Two Technicians.	275.00
C. Littlefield, Danseuse.	125.00
32 Ballet Girls at \$35 each.	1,120.00
40 in Singing Chorus.	1,400.00
Stage Crew.	1,000.00
Master of Ceremonies.	225.00
Costuming.	2,100.00
Two Assistant Organists.	230.00
Spot Acts.	2,000.00
Publix Unit Show.	3,600.00
Publix Production Cost.	1,000.00

There were 520 costumes used during this week. The Fox, with about one-half the seating capacity of the Mastbaum could not keep up with this competition. But the Mastbaum cooperated by closing down completely about a dozen times.

A proposal to sell Fox's Theatres to Paramount in 1931 was call off when, circuit wise, the operation showed up heavily in the red. The big losers were the St. Louis and Detroit Fox theatres and the Academy of Music, New York. Highly profitable were the New York Roxy, with a yearly gross profit of \$430,000, and the Philadelphia Fox, with a comparable profit of \$169,000 for 1930.

A short time later, the Fox dropped its stage shows under Stanley-Warner management. The huge orchestra, under contract, still played between shows however. The orchestra left soon afterwards and in rapid succession the Fox became a straight picture house. For a while this house took over the name band policy which was dropped by the Earle down the street at 11th. For more than 30 years thereafter, the Fox showed only movies; the organ console was literally destroyed; most of the pipework went to an ATOS member who never did anything with them.

During all of these transitions, the Fox had three different marquees and lobby redeceptions; the boxes were draped to hide the organ grilles; the stage was walled off for another theatre and the basement grand lounge was made into an engineers (Continued)



June 1980



Don't Buy That Organ!

Until You Have Read and Digested the Forthcoming Announcement Shortly to be Made by the

MÖLLER ORGAN CO.

¶ A RADICAL NEW POLICY IN THE BUILDING AND MARKETING OF PIPE ORGANS FOR THEATRES WHICH WILL REVOLUTIONIZE THE SELLING OF ORGANS AND PLACE IT ON A LEGITIMATE BUSINESS BASIS.

ELIMINATION OF ALL BUNK!
NO FICTITIOUS PRICES!
HONEST VALUATION AND

ALL THE FACTS BEFORE YOU BUY!

It Will Pay You to Wait for Möller's Message

L. LUBEROFF DISTRICT SALES MANAGER

1928 N. SEVENTH ST., PHILA., PA.

1540 BROADWAY, NEW YORK CITY

FACTORY, HAGERSTOWN, MD.



Moller ran this ad in theatrical trade journals in 1923, year Fox opened

THE PHILADELPHIA FOX STORY —concluded

workroom for the office building. Unchanged was the spectacular ceiling with its cove-lit dome which encompassed the entire ceiling relieved by myriads of octagon, silhouette lighted offsets dramatized by the great authentic central crystal chandelier.

The chandeliers went to Columbus, Ohio, for a theatre restoration there; the bronze ticket booth, one of the handsomest ever created, is now in Los Angeles; the numbered stained glass exit signs were snapped up for \$220 each.

Dozens of letters had been written to and published by the four local dailies asking that the Fox be saved. Ineffectual committees were formed. When questioned, most of these well-intentioned people acknowledged that they had not seen the inside of the Fox in years!

FIRST VISIT TO FOX MADE LASTING IMPRESSION ON AUTHOR

It was a great day for me. First, it was my birthday; secondly, my mother was treating me and my favorite cousin Dick to an afternoon at a downtown movie. I had never been to a movie downtown nor, indeed, had I ever been downtown. I had no background or mental preparation for anything as grandiose as the Fox was in those days.

After checking the show times to plan her return plus a twice-given admonition not to talk to anyone in the theatre, she purchased two tickets at the burnished gold kiosk of a box office and sent the two of us alone into all of that splendor. I still remember passing through three rows of shining bronze doors, each room into which I emerged more splendid than the last—all of that crystal, velvet and plushy carpet all suffused in pastel shades of pink and orange light. I insisted that we tour this palace, and every corner turned up new delights in the form of oil paintings with little lights illuminating them, marble balustrades, walnut paneling, red damask wall coverings, curliques cast iron railings, cove-lit ceilings, telephone booths with leaded glass panels. Even the numbered exit signs appeared as works of art.

I would sit nowhere else but in a box seat which afforded a full panorama of this immense jeweled interior. I could not figure out how to get into one of those private-looking enclosures so we looked for an usher in one of the lobbies, all of which were thronged with well dressed people smiling and chatting. A tall young man, immaculate in a Fox version of a fitted tuxedo, led us down the outer aisle of the theatre and up a small carpeted stairway into a hallway behind the box seat area.

I was delighted to find that the richly upholstered seats in the stage box were not fixed and that I could move mine about to the best vantage point. I was awed by the sight of thousands of seats and the lofty cove-lit ceiling dominated by the largest crystal chandelier in, probably, all the world. I reasoned. I had continued, with increasing enthusiasm, to point out all of these treasures to Dick, who remained incommunicative.

When the picture ended, a great set of golden curtains swung together followed by a brown velvet unpleated curtain before it. This latter had a series of colored beads sewn on to it and, when, a black light type of illumination was projected on it, became vividly alive with many garish and intense colors. I was so entranced with this effect that I did not notice the great number of musicians filing into the pit. After a splendid overture and organ solo, both sets of curtains parted to reveal a deep stage hung with white satin drapes arranged in fanciful swoops.

Ferde Grofe, the composer, was the featured stage attraction and he had his own orchestra

35TH ANNIVERSARY FOX 15TH FALWAYS

HELD OVER:

Thousands who have seen this Picture join the critics in their praise.

THANK YOU, MR. KNIGHT (PUBLIC LEDGER)
"A diverting bit of entertainment... Exceedingly entertaining."

THANK YOU, MR. MURDOCK (EYE LEDGER)
"One of their most sentimentally lovable bits of film fare... Whimsical, entertaining."

THANK YOU, MR. KNAPP (INQUIRER)
"A nicely tempered mixture of smiles and tears provides an emotional concoction fit for most everyone's taste."

THANK YOU, MISS FINN (RECORD)
"Merely Mary Ann" will retain for Janet Gaynor the large following she has already won."

THANK YOU, EVENING BULLETIN
"In 'Merely Mary Ann,' Janet Gaynor is as charming as ever."

THANK YOU, MR. KEEN (DAILY NEWS)
"One of the most entertaining remnants of the new season. Janet Gaynor at her best."

JANET GAYNOR CHARLES FARRELL

"MERELY MARY ANN"

A Fox Movietone Production
From ISRAEL ZANGWILL'S Famous Story
With Beryl Mercer

ON THE STAGE
Fanchon and Marco Present
the Dazzling "CARNIVAL" Idea
Featuring
Raynor Lehr and Company

The Andrews
Crosley and Violer
Teddy, the Bear,
with Louis E. Goody
The Carla Torney Dancers
MAX BRADFIELD and His
with WILLARD SINGLEY

NEWSPAPER AD—The Fox Theatre held over this show and published the above advertisement in the daily press in Philadelphia. Fanchon and Marco stage shows were then part of the Fox weekly attraction (the date of this ad was September 26, 1931) while the house was still in the Fox Empire.

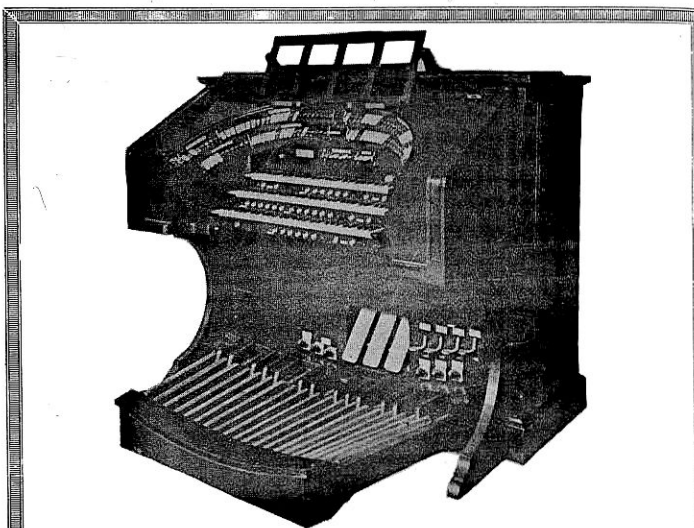
on stage to accompany some classy singers and dancers. Each number had a different color scheme and the stage was alive with the reflections of hundreds of spotlights hidden in the balcony rails and the walls of the theatre.

As a grand finale, Ferde Grofe came down off the stage and took a position at the conductor's desk in the center of the orchestra pit. The platform on which his orchestra was sitting rolled forward with its 35 musicians until it reached the edge of the stage. The total musical aggregation now became one large musical ensemble together with the 65-piece Fox Theatre orchestra as Grofe conducted a synopsis of his own Grand Canyon Suite. The final notes of this work were shudderingly enhanced when the pedal ranks of the immense Fox Moller pipe organ created a sonorous bass. The cyclorama sky effect at the rear of the stage became alive with simulated fireworks.

I was ecstatic. When the lights came on brightly revealing the every detail of the imposing pretentious interior of the Fox, I was overwhelmed by all of the immensities of the sights and sounds I had just enjoyed.

I turned to my quiet cousin to share in this great experience. His only response then, and to this day, remains—

"It was too loud!"



—AND AGAIN MÖLLER LEADS!

Second only to the outspoken admiration of the brilliant first-night audience on the gorgeous beauty of the new

FOX THEATRE

was the favorable comment expressed by exhibitors and others on the variety and tonal beauty of the

SPECIAL THREE-MANUAL

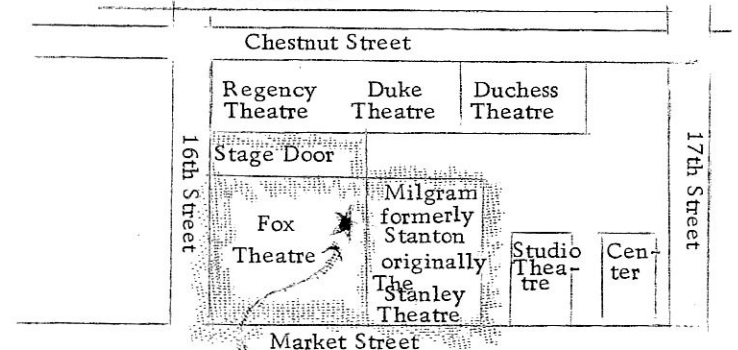
MÖLLER ORGAN

With the New **DISAPPEARING CONSOLE**—The First in the East
WM. FOX STANDARDIZES ON MOLLER ORGANS

L. LUBEROFF
1540 BROADWAY, NEW YORK CITY

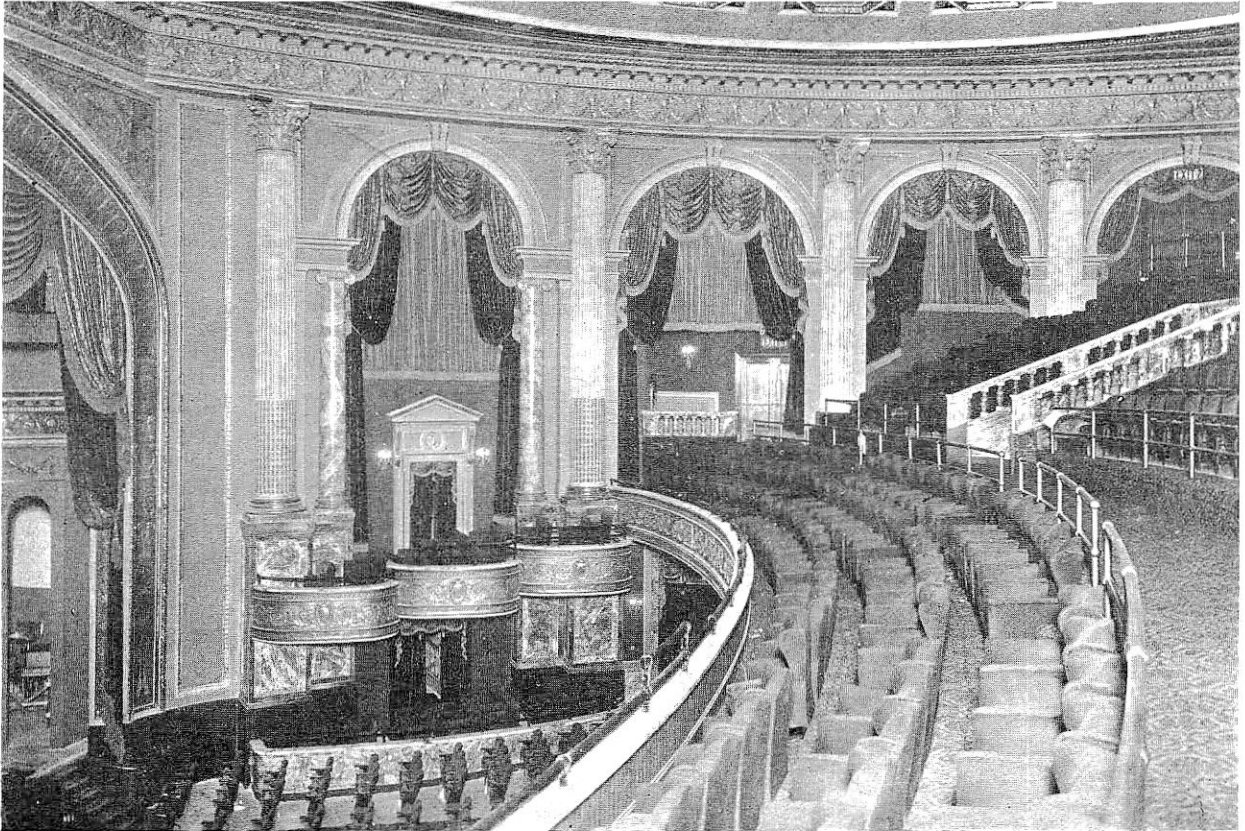
District Sales Manager
1928 N. Seventh Street
Philadelphia, Pa.

FACTORY, HAGERSTOWN, MD.

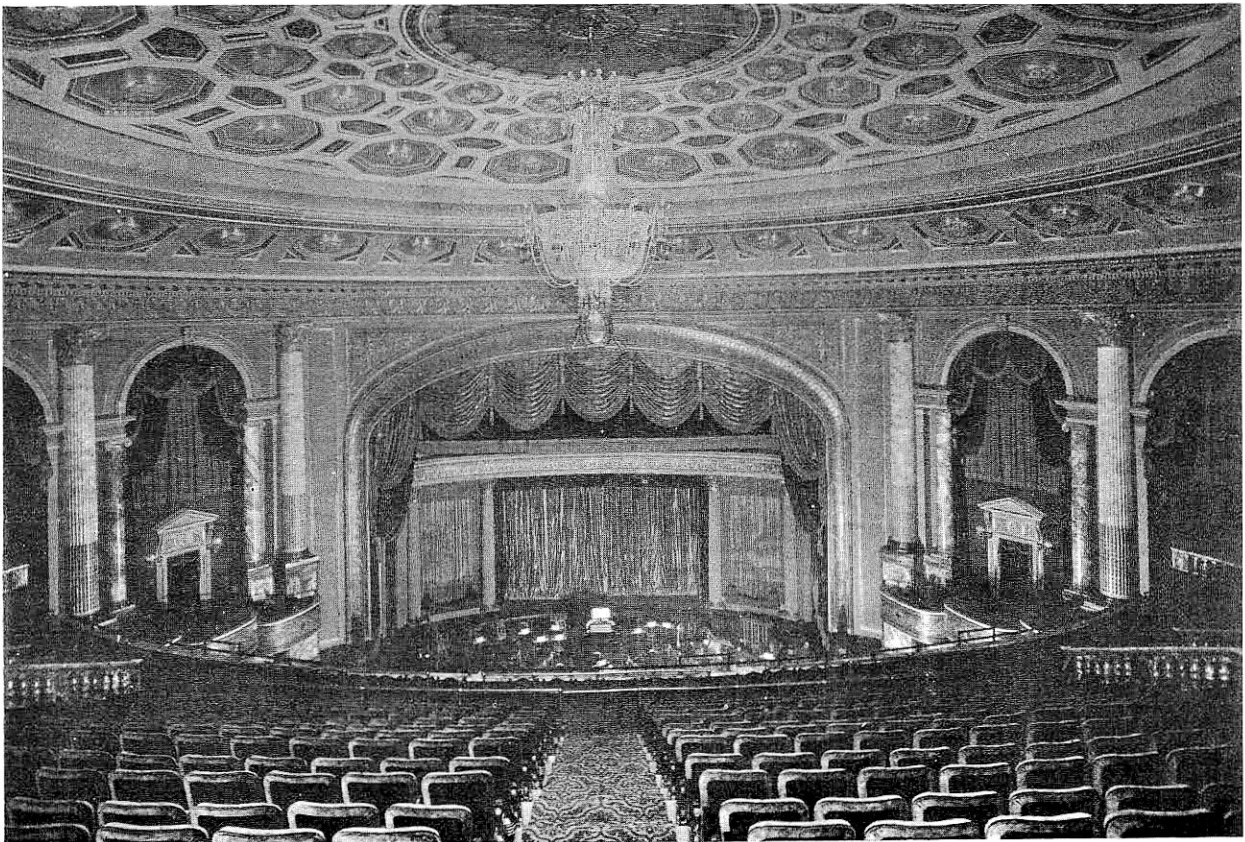


June 1980

★ Fox Screening Theatre on 17th floor of Fox Theatre Building. Stage Door Theatre is on former stage of the Fox. The Fox, Stage Door, Screening and Milgram Theatres are being demolished to make way for a new office building on the sites of the houses.



AUDITORIUM FROM THE BALCONY, FOX'S THEATER, PHILADELPHIA



THE STAGE FROM THE BALCONY, FOX'S THEATER, PHILADELPHIA

HISTORICALLY, Philadelphia figured prominently in the fledgling motion picture industry. On the following pages is published a reprint from the July 15, 1916 issue of Moving Picture World. It is interestingly tied in with the Fox Story since the theatre next door to the Fox, the Milgram, is mentioned in the historical article. —continued



Philadelphia, Pa., Lays Claim to an Early Date 3

Says Dr. Coleman Sellers Invented First Projector in 1858—Lubin, Mastbaum and Others Also Ran.

THERE is no American-born citizen, and comparatively few of foreign birth, in the United States today who does not know in more or less detail the prominent place that the city of Philadelphia occupies in the history of this country. Like unto its inseparable connection with the history of the United States is Philadelphia's relation to the moving picture industry in America.

Besides being among the first centers to exhibit the moving picture, it was in Philadelphia that Dr. Coleman Sellers, a Philadelphian, conceived the ideas for and built the first moving picture machine in 1858, which device, though crude, formed the nucleus around which the moving picture industry of today has been developed.



Stanley V. Mastbaum, Founder of the Stanley Co.

In speaking of the history of the moving picture industry, so far as Philadelphia is concerned, the names of two other men instinctively come to mind. They are those of Sigmund Lubin, who, although today a film manufacturer exclusively, was this city's earliest exhibitor, and Stanley V. Mastbaum, at the present time the king of local exhibitors.

The first public showing of a moving picture on a screen in Philadelphia was made in the old Bijou theater, on Eighth street, below Vine, just fifteen years ago. This demonstration was made as a side attraction at the Bijou theater, then conducted by the B. F. Keith Company as a vaudeville house. The exhibition of this film was accompanied by a lecture given by G. Van Horn, of the firm of Van Horn & Son, famous costumers of this city.

From this showing, men then interested in theaters and like places of amusement realized the possibilities afforded by the moving picture as the means of entertainment; and, shortly following, theaters showing moving picture's exclusively were established. Although the title of moving picture theaters has been used by the writer to describe the first places in which moving pictures were exhibited as a show, it must not be taken that these places of amusement were anything like the palatial moving picture theaters of which Philadelphia now boasts. In fact, they were more or less simply dance halls and renovated store quarters.

It was during this period that Sigmund Lubin, Philadelphia's first large exhibitor, hit upon the idea of raising the standard of the houses in which moving pictures were to be exhibited. The necessity of these improvements dawned upon Mr. Lubin as a result of his being a manufacturer of films at that time.

In order to carry out his idea of what the moving picture theater, as a playhouse, should be, Mr. Lubin erected Philadelphia's first large moving picture theater, which was located on Market street, in the heart of the city's business district, and which was later destroyed by fire. The erection of the first Lubin theater served as an incentive to other exhibitors of the day and the building of many similar houses followed.

The popular admittance fee of five cents prevailed among the local exhibitors for several years. Certain of the smaller

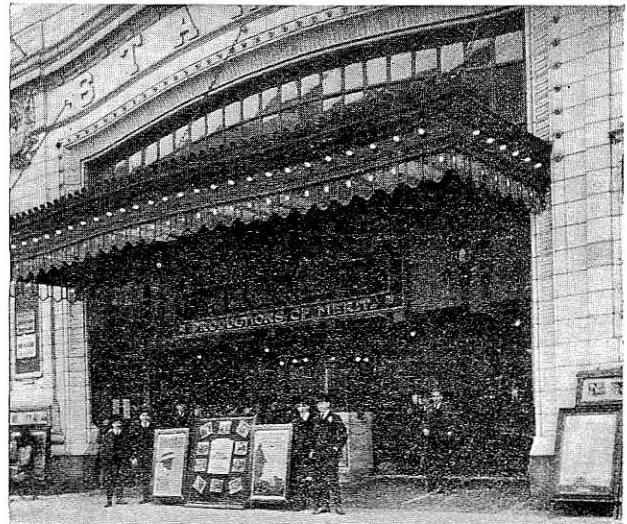
exhibitors attempted with varying success to charge ten cents for exclusive moving picture exhibitions. This, however, did not become general at this time with strictly moving picture shows as an attraction. To further hinder the proposition of increasing the admittance to moving picture shows in Philadelphia, the cheap vaudeville house had its inception in the local amusement field at that time. With the idea of cutting into the business of the moving picture exhibitor, these houses began showing, in addition to the vaudeville program, several reels of pictures.

For some time following the establishment of the cheap combined vaudeville and moving picture shows, it was nip and tuck between the real exhibitors of moving pictures and these establishments, for the upper hand. Considering their ordinarily limited means and facilities, the legitimate moving picture exhibitors "stuck bravely to the ship"; but, in view of the previously mentioned handicaps, were making comparatively slow progress in the fight.

Heavy reinforcements were swung to the support of the cause of the exhibitors when Stanley V. Mastbaum and Alexander R. Boyd, with their unlimited financial resources, entered the field in 1912. They had determined that a beautiful modern theater, exhibiting the finest photoplays procurable, and charging an admission of ten and twenty cents, could not only be made to hold its own, but could be developed into a money-making proposition. Many people hooted the idea, and when it was announced that the Regent theater was to be erected at Sixteenth and Market streets Messrs. Boyd and Mastbaum were voted temporarily insane.

That such was not the case has been proven by the wonderful success of this venture. The Regent theater was not merely "put over," but was put over in such a manner as to fairly startle local theatrical circles. Immediately following this achievement, Stanley V. Mastbaum organized the Stanley Company for the purposes of establishing moving picture theaters even superior to the Regent.

Plans were immediately drawn up for the erection of the most modern and beautiful of Philadelphia's moving picture theaters—the Stanley, 1620 Market street. This theater is one of the most handsome and costly structures of its kind in the United States and represents the skill of master mechanics of many trades.



Stanley Theater, Philadelphia.

The policy of the company in operating the Stanley theater is one embodying sound business principles. No seats are reserved, and it is a common sight to see well-known Philadelphians standing in line before the ticket office. The employees are immaculately clad, well paid and are the recipients of a bonus paid yearly from the profits of the company. No employee of the theater is allowed to accept a tip of any description, and anyone visiting the theater is assured of the most courteous treatment.

That photoplays of class are in themselves sufficient to maintain the popularity and continuous success of a modern moving picture theater with no adjunct of vaudeville or other extraneous features has further been substantiated during the past year in the case of the Palace theater, 1214 Market street. Up until this time, a year ago, when Stanley

continued from preceding page

V. Mastbaum took over this playhouse, a combined bill of vaudeville and film plays was in order, and dire prophecies of disaster were made when Mr. Mastbaum announced his decision to do away with vaudeville as an attraction and make the Palace theater a strictly photoplay house. The prophecies could not have been proven more erroneous, for the theater today is enjoying a patronage and prosperity at least 100 per cent. greater than it was one year ago, while the popularity appears to be constantly growing.

Another moving picture theater of which Philadelphia may well be proud is the Arcadia theater, 1529 Chestnut street, representing an investment of \$650,000. This playhouse is operated and owned by the Cecelia Amusement Company, of which Alexander R. Boyd is president, and is claimed to be the finest photoplay theater of its size in the entire world. An examination of the interior of the Arcadia reveals that every device and convenience that human ingenuity could suggest has been incorporated in the building.

As a result of the advancement made by the moving picture exhibitors, both with regards to their theaters and the selection of the films shown, the photoplay houses have not

only overcome the problem resulting from the inception of the cheap vaudeville playhouses in Philadelphia, but have made a serious inroad into the profits and trade of the older playhouses, where the best productions are staged. While within the past four to five years the local moving picture theater industry has advanced to a stage of apparent perfection, the consensus of opinion of the foremost members of the exhibiting and film-producing branches of the local trade is that still greater ends will be accomplished by the moving picture interests in the Quaker City during the next few years. Stanley V. Mastbaum, president of the Stanley Company, in speaking to me of the present trend of affairs here, said:

"After a trifle more than two years of uninterrupted success and the patronage of the very highest class of playgoers, after the most careful study and investigation of every detail, and consideration of every suggestion made, I cannot see now where we could have builded better, made any additional improvements or better gauged the wishes of the public."

C. H. CONGDON.

ACRIMONIOUS OVERTONE TO LETTER SENT BY ATOS GROUP SHOWS LITTLE CHANGE IN POLITICAL ATMOSPHERE OF CLUB

Almost as thick as Mt. St. Helens' ash and smoke, the contents of a letter mailed under the heading "Save Our Society from the Doug Bailey Studio in Rockville, Maryland (involving no ATOS funds) late last month attempted to whitewash the present operation of ATOS, but apparently quite unintentionally pointed the barbs at the very thing the letter was trying to preserve.

Bailey noted that "The continuation of the organization as we know it is threatened by a small, vocal group who want to take over and change its purposes and goals, not to better serve the membership, but for their own selfish ends. Bailey fails to say how suggested changes have been made for the better, and in his acrimonious accusation that it is for selfish ends, the same thing should be asked of those who have selfishly held on to the club government for so long. He then butters the burns with the fact that everyone who serves does so to achieve satisfaction of a job well done.

But, on top of this he sears one and all by stating that when someone "actively seeks such office you can be sure that he has personal motives beyond serving the organization." In other words Bailey is accusing Richard Sklenar and Timothy S. Needler of something less than savory because they are openly seeking office in ATOS National. This borders on slander and libel!

From this Mr. Bailey jumps to the defense of Theatre Organ magazine, inferring that those who want to see change in ATOS want a paid staff to produce the magazine. Bailey resorts to animosity but spells out in vitrol the fact that it is Needler and Dick Sklenar he is accusing, and degrading very outspokenly. And what makes Mr. Bailey think ATOS Theatre Organ magazine staffers are not paid? Let him glance at the financial sheet (if it's as complete as it should be) and he will find most of those who are regularly listed on the masthead are paid something. Perhaps it isn't as much as professionals draw, but they are paid. In fact, most everything connected with the publication is covered by expense payments.

Bailey is correct when he asks for constructive work to keep ATOS healthy and growing (but growing much more so than it has in the past 25 years — after all, Doug, the roster has only increased by 250 per year, certainly nothing much to brag about when one stops to consider that millions of Americans heard the theatre pipe organ in its heyday and there are many, many organ enthusiasts today who have electronic instruments and should be members of the national organization.

As for constant misrepresentation by those selfish interest members who want to grab ATOS and seemingly devour it, Bailey had best check up on at least one member he backs for re-election. We refer to Paul M. (Mac) Abernathy, Jr. Paul was very outspoken against Timothy S. Needler and another member (who is not running for any office) and put in writing libelous words that were far from the truth about Needler: some time back simply because Needler had interest enough to ask why ATOS members could not have a financial report published in their magazine. It almost took an act of Congress to get it done, and Abernathy's very nasty and false accusations against Needler were an attempt to blacken the work of improvement he was trying to bring about. Abernathy didn't have the good grace to apologize when his vitriolic letter was aired.

It would be well if Doug Bailey were to send out another letter and apologize to those he has so disgustingly accused because they want change.

ATOS WONDERLAND

THINGS ARE LOOKING UP—COMMUNICATION IS BETTER, BUT NOW NEEDS CLARIFICATION

It used to be that an answer could never be expected from an ATOS national president; the secretary would correspond with any member, but communication level from the top tab position was almost nil. Now that has started to change — Tommy Landrum, head of the club this year, does answer letters. He also sends out suggestions, or this month sent one to Ralph Beaudry, chairman of Los Angeles Chapter. Ralph is somewhat in the dark as to what point is trying to be made, and Tommy seemingly indicates he's not too happy with Los Angeles in general. He still addresses the chairman as: Mr. Beaudry, nothing so effusive as 'Dear Ralph' or 'Dear Mr. Beaudry' (as one would expect a fraternal greeting to be).

But the text of his letter to Beaudry states: "I feel that it is time to ask that a stop be put to trying to place blame for an unfortunate incident. No purpose can be gained by continuing.

"I feel we should do all we can to keep the Organization going for the good of all. I am sure that this will not come up again.

"I do hope there will be no more of this. Thank you. Sincerely /s/ Tommy Landrum President"

Since there have been several "problems" in the past several months, Beaudry expressed the thought that he cannot answer the letter because he is not exactly certain which "problem" Landrum refers to.

SHADES OF THINGS TO COME—SOMEDAY?

Hollywood's lush art deco movie palace, the Pantages Theatre was the setting. The time was nostalgically during the golden era of the silent motion picture, just as sound was being launched. The scene opened with the movie palace mogul sitting in the half darkened theatre listening to his organist practice. The slight incongruity of an electronic organ (with its accompaning sounds) that had yet to be invented, but was still being played in the art deco house, and a sorrowful soap opera-like selection on top of it all almost ruined the dramatic effect.

However, the fact that it was the Pantages and there was an organ of sorts in the TV program "The Dream Merchants" brought home the fact that maybe it will not be too long before the great four-manual Kimball pipe organ will be heard in place of the electronic. And the plug-in console was on stage at the right side of the proscenium—close to the alcove where the Kimball keydesk might go.

MILWAUKEE WARNER KIMBALL GOING INTO ORIENTAL

After several years following its removal from the Milwaukee Centre (ex-Warner) Theatre, the 3/28 Kimball pipe organ has been donated to the Kimball Theatre Organ Society and will be installed in the Oriental Theatre, also in Milwaukee.

Funds are needed for this project and any donation will be gratefully recieved. The Kimball Society address is 5179 West Fairy Chasm Road, Brown Deer, Wisconsin 53223. It is a worthy cause for the furthering of the theatre pipe organ cause!

MUSIC DEALERS TRADE SHOW NIXES PUBLIC VISITORS

Public visitors to the Music Dealers Trade Show at McCormick Place, Chicago, from June 28th to July 1st will not be admitted, it has been announced. No guest passes are to be issued this year. The show is for the wholesale trade and press only.

RAGS TO CLASSICS—Wurlitzer pipe organ and piano at Old Town Music Hall July 15 and 16, 8pm, all seats reserved. Call (213) 322 - 2592.



ORGANIZED ADS

ORGANIZED ADS INFORMATION

Organized Ads are published at a cost of \$1.50 for the first 20 words, and \$1.00 for each additional 20; no charge is made for name, address and telephone numbers. Ads not accompanied by payment are subject to a service charge of 25 cents, when billed by The Console, to cover this cost and postage.

TENN MARR & COLTON UNIT CHESTS, 2 reservoirs, and toy counter actions. Excellent condition, all primary valves, 61 and 73-note chests. Jeff Morrell, 65 Heathcote Road, Lindenhurst, New Jersey 11757.

WURLITZER CENTENNIAL COOKBOOK, 1956. A rare book (this one in nice shape) unknown to most organ buffs! Will be sold to the highest bidder; closing date 15 August 1980. Minimum bid is \$25. Harvey Roehl, Box 97, Vestal, New York 13850.

TWO MANUAL WURLITZER CONSOLE, fair condition; three manual Wurlitzer switch stack, fair condition; three manual Wurlitzer relay, good condition. All for \$1,800.00. Need room! John L. Smart, 204 South Euclid Avenue, Lake Helen, Florida 32744, or call (904) 228-3703.

NO RELAYS!! Complete solid-state interface from manuals and stops to pipechests. Simple diode matrix of 61 keys x 11 stops per circuit board. Provision for couplers, etc., for personal registration. 100-plus stops or functions. Conserves space, shrinks wire bundles, \$2,000. Contact Bill Henley, 918 Waugh Road, Mt. Vernon, Washington 98273. Phone (206) 424-9226 after 6pm Pacific time.

SPENCER ORGOBLO- 5H.P. motor - Elliott Phase Converter-one unit - 10" wind pressure - handles 10 ranks. F. O. B. \$475. Duane Dennis, Box 249-B, Newark, New York 14513, or call (315) 331-4113.

PERSONALIZED STUDY OF THEATRE ORGAN (Theory, Harmony, Registration) by cassette tape lessons with active concert artist. Write or call ROSA RIO, 130 Mill Street, Huntington, Conn. 06484, (203) 929-1652 for information. Same address for "Everything's Coming Up Rosa" stereo LP recording \$6.50 postpaid, recorded on the Brooklyn Paramount 4/26.

LIQUIDATING LARGE COLLECTION of 20's and 30's 78rpm pipe organ record collection. Complete Crawford, most Lew White, Dunstedter, Charles, Maclean, Leslie James. Send SASE for list. Ed Beacham, 13443 Ebell Street, Van Nuys, Calif.

MUST SELL: Marimba WURLITZER complete in fine condition, but needs re-covering, from Los Angeles Million Dollar Theatre. \$1,000 or best offer. Wurlitzer Tuned Sleigh Bells, re-leathered complete and in fine condition. \$800 or best offer. Terry Charles, The Kirk of Dunedin, Causeway at Bayshore Boulevard, Dunedin, Florida 33528.

BUFFS BONANZA—Organ parts—enough to create an 8-rank organ. Low prices. Come and get it. Ralph Sargent or Alan Stark. Days (Monday through Thursday) 464-3456; Evenings 463-8827—Area Code 213.

WURLITZER SLEIGHBELLS, \$800; Skinner Tuba 8' @ 10", \$400; 8' Wurlitzer Style D 10", \$450; Wurlitzer Marimba, \$700; 16' Wurlitzer Bourdon, 12 pipes, \$125; 8' Morton Kinura, \$650; 8' Morton Vox Humana, \$125; 8' Morton Violin, 10", \$75; Morton tremula, \$50; Morton regulator, \$75; Morton Chimes, \$200; Morton single rank String chest, \$175; Morton 12-note String chest, \$50; and Welte organ piano, \$750. Russell Nelson, P. O. Box One, Orange, Calif. 92666.

BEAUTIFUL PUMP ORGAN, walnut, East lake style, c. 1875, top portion removable for shipping. Bellows OK, needs tuning and pedal strap installed. Appraised at \$700 in 1976. Sale priced to include revolving stool at \$600. Can deliver (213) 362-2921 week ends, evenings.

WANTED * WANTED * WANTED * WANTED * WANTED

THEATRE ORGAN—THEATRE INTERIOR AND EXTERIOR PICTURES, old theatre programs, old opera house photos (including small town U. S. and Canadian houses of the 1800's period and early 1900's; material pertaining to pipe organ installations in theatres, auditoriums; organ builder's catalogues—for publication and to build reference material for future placement in a theatre/theatre organ room of a museum. Will consider purchase of material suitable for publication. Contact THE CONSOLE, P. O. Box 744-C, Pasadena, Calif. 91104, or call (213) 794-7782 daily and early week-day evenings.



June 1980

OVER 700 ATTEND CARTER SHOW AT PALACE; SPONSORED JOINTLY BY LATOS AND AMICA

In his usual bouncy and entertaining form, Gaylord Carter's "It's Comedy Time" presentation at the Pasadena Palace Theatre, Thursday evening, June 26th, attracted an audience of over 700 mechanical music, theatre organ and silent film buffs that enjoyed the organ and Charlie Chaplin film romp with Carter's excellent scoring and accompaniment. The event was sponsored by Los Angeles Theatre Organ Society and the Automated Musical Instruments Collectors of America. It was reported the show rang up a good profit. Chaplin's "The Circus" was the feature photograph and another Chaplin film, a short subject, "The Immigrants" was also on the bill.

As an added attraction, Carter also presented a musical featurette, "Bridge To Dreamland" which was based on the radio-days program broadcast by the famed Paul Carson during late evening hours many years ago.

Peter Crotty also had his portable player unit in the theatre. It was connected to the Wurlitzer and was played briefly after the close of the regular show.

AMICA Convention In Town

The reason for the joint presentation was due to the AMICA annual convention which was held in Pasadena this year. Club officials approached LATOS officers earlier this year and suggested the joint venture since the mechanical music makers did not wish to become involved in the extra work of getting such a show ready, but guaranteed to support the venture if the organ society would produce it.

Well-Known Organ Buffs Attend

In attendance at the AMICA convention were several well-known theatre organ enthusiasts with Timothy S. Needler, David L. Junchen, Robert Clark (who is also National AMICA Membership Secretary), Dr. Barry Henry (one of the mainstays of the famed Robert-Morton organ in the New Orleans Saenger Theatre), and Steve Adams.

After convention activities ended the organ buffs toured several residence installations and also spent part of Sunday afternoon, June 29th, at Pasadena Civic Auditorium playing the organ. In fact, Tim Needler passed up one stop to stay at the five manual giant. "I just can't leave this one yet," was his explanation. It must also be reported that Needler is a fine musician and one of the finest theatre organists heard anywhere. He is also quite at home at the console of classical instruments and plays the heavy music as masterful as he does the imaginative theatre organ styling that was heard at several of the visits he made.

If ATOS members complained that they were dunned heavily for their convention registration and extra activities, it was learned that Amicans paid \$155. registration and attended far less activities than did the theatre buffs and in a much shorter convention time.

One visit, the Baranger Studio event, was publicized in the local press and pictured Steve Adams, who is curator of the mechanical musical instruments there, exhibiting a coinola piano. The accompanying article described the collection being put together by Burton L. Burton, owner, and the fact that he recently purchased the Junchen-Collins Organ Corp. of Woodstock, Illinois, and moved it to Southern California. It was also noted he has hired the former owner of the firm, David L. Junchen and his associate (Steve Adams) to work on restoring the instruments he collects and to maintain them as part of the pipe organ business that will operate out of the studios.

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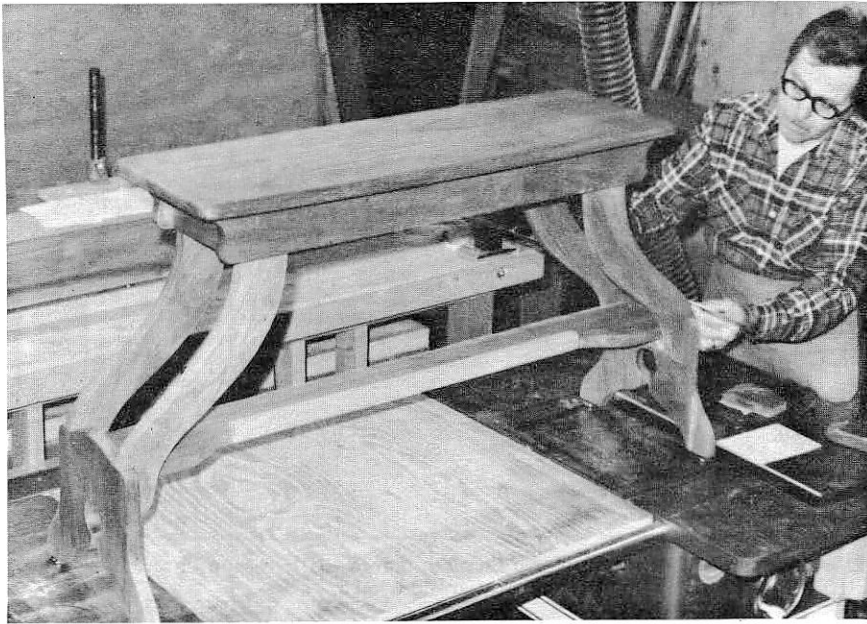
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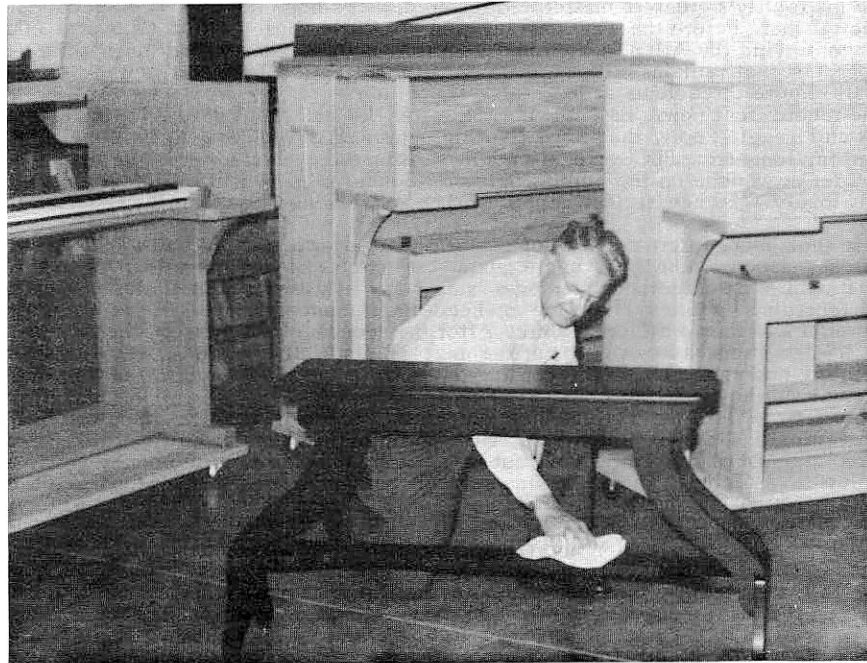
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PACIFIC BOUND SOON—Blaine Stogdill, Arndt Organ Supply Company employee, checks over new walnut Wurlitzer copy bench which will be shipped to the Paramount Theatre, Oakland, California, when it is finished.



TO THE ATLANTIC COAST—Elmer Arndt polishing new Wurlitzer copy bench that is due to be shipped to Radio City Music Hall, Manhattan. New consoles in background are being completed to fill orders for Arndt Organ Supply Company customers.

ADDITIONAL ORGAN-IZED AD

ESCAPE TO COLORADO—Quality built English Tudor home built around a 28 x 36 auditorium. Complete with cathedral ceilings, organ chambers (two rooms 12 x 14 with 17' crest) completely sound proofed blower room with space for reservoirs and tremolos underneath and a 28 x 35 workshop—an organist's dream house. OWC terms. \$289,000.00—far below replacement cost. Organ not included. Call Bunny Fotopulos, Horton-Cavey Realtors, (303) 841-3151 or (303) 841-3240 (eves).

CLEMENS CENTER ORGAN SERIES ANNOUNCED

Clemens Center for the Performing Arts, Elmira, New York, announced the 1980-81 theatre organ series which will open with Bob Ralston, October 19th. Two shows are slated for this program at 3 and 7:30pm. Don Kinnier plays on November 23rd at 3pm; Rev. William Biebel will be at the console January 18th, 1981, at 3pm; Jerry Nagano, also at 3pm, plays the Center on February 22nd; Ron Rhode will be in concert Friday evening, April 10th at 8:30; and Clemens Resident Organist David Peckham closes the series Friday night, May 29th at 8:30. Tickets for each performance are \$4.50.

David Peckham closed the present series late this month and noted the 4/22 Marr & Colton organ in the Center has been praised by all the artists who were in the present series.

BILLY NALLE ADVOCATES MAJOR CONCERT FOR BARBARA SELLERS

Noted Theatre Organist Billy Nalle has advocated that Barbara Sellers, Chicago organist, should play a major concert in one of Chicago's film palaces. "Your May issue just came," Nalle wrote early this month, "and I was delighted to see a picture of the two famous theatre organists, Barbara and Edna Sellers, a picture of whom I've wanted for a long time.

"Barbara recently sent me two 45rpm recordings she made a few seasons ago, and do believe me when I tell you that the lady on all musical points is Top Drawer! She should play a major concert in Chicago at the Chicago Theatre or Oriental Theatre or Mundelein or Hinsdale, because her musicianship demands a major instrument.

"This was my first perspective on her playing and it is Class AAA all the way," he added.

New LP Release In October

Nalle will have his second Wichita Theatre organ album ready for distribution October 4th, the opening of the Wichita Theatre Organ's ninth season. As yet untitled, the WTOS Board of Directors will have it named by release time. Nalle will also have a recording in the Reader's Digest release later this year.

THE WURLITZER THAT WAS NEVER BUILT

—continued from page 11

8' (Swell, Choir); Harmonic Flute 4' (Great, Choir, Solo); Harp Chrysoflott, 49 notes (Great, Choir). Four chambers, four expression pedals plus master expression pedal, crescendo pedal, sforzando pedal, four general tremulants, one Vox Humana tremulant, one Tibia tremulant. Adjustable combinations. CHANCEL ORGAN—Diapason 16' 8' (Ped, Grt.); Bourdon Flute 16' 8' (Pedal); Vox Angelica 8' 4' (Grt, Sw); Voix Celeste 8' 4' (Grt, Sw); Open Diapason 8' (Swell); Trumpet 16' 8' (Ped, Grt, Sw); Vox Humana 8' (Swell); Octave 4' (Great); Stopped Diapason 8' 4' 2' (Grt, Sw); Dulciana 16' 8' 4' (Ped, Grt); Unda Maris 8' 4' (Great); Flute 8' (Swell); Flute Celeste 8' TC (Swell); French Horn 8' (Swell); Gamba 8' (Great); Large Scale Cathedral Chimes (Swell). Two expression pedals, two general tremulants, one Vox Humana tremulant.

It is relatively certain that had the Cathedral been ready for occupancy at that time, Wurlitzer would have been given the contracts. The corner-stone, imported from Jerusalem, was laid in 1890. The Cathedral was finished in the late '50s after a multi-million dollar drive—30 years later. It now houses a 110-rank Shantz in the Gallery-Nave and a 58-rank Shantz in the chancel with two three-manual consoles (draw knob and stop tab). Both organs are playable simultaneously from the four-manual console in the gallery to a total of 168 ranks.

This was the last organ to be built under the supervision of E. M. Skinner himself! The scaling is typical Skinner, which is to say, smooth yet overwhelmingly powerful.

Yet, during those years I have been privileged to play and enjoy the Schantz (as built by Skinner), many times my thoughts stray to the Mighty W... that was never built. Somehow I think that might have really been something to write about—too.

FORMER CHICAGO THEATRE ORGANIST DIES

Harold "Andy" Anderson, former Chicago theatre organist during the silent film era, died April 30th in Newport Beach, California. He started playing theatre pipe organ during his second year of high school and continued until sound films put an end to theatre pipe organ accompaniment. He went on to play at country clubs, banquets and conventions, and in 1952 he was named official organist for both the Democratic and Republican conventions in Chicago.

A resident of Newport Beach for 19 years, Anderson played occasional programs at Leisure World, the Oasis Senior Center in Corona Del Mar and other casual engagements.

WEEKLY TOURS ARE HELD AT THE PARAMOUNT

Theatre in Oakland, Calif. Call 465-6400 for complete information concerning tour hours. Admission is \$1 per person and reservations are not needed. 2025 Broadway in Oakland.



June 1980

I have mentioned before how the city fathers wanted to spend 60 million pounds to build an opera house. They ignored a plan to purchase at a ridiculous low price the Playhouse complete with its 3/28 Hilsdon organ, largest in any cinema in the U.K. The present money situation and downturn in trade around the world may have helped in a curious way.

As I have reported, the city council have seen sense and purchased this fine theatre. After spending half a million pounds the refurbishing of the 3000-seater is complete, and includes making the orchestra pit even larger. The console is mobile so that the entire keydesk and its lift can be placed anywhere. It's a tricky business, they tell me, but it can be done. A new main cable is being fitted to the organ.

It is intended to stage everything from opera to films at the Playhouse by the Lothian Regional Council (they run Edinburgh and region or district). Motion pictures will have full and proper presentation, they stress. The organ is to be featured at all performances. Gordon Lucas and friends have done a fine job and all organ and cinema fans are grateful, I'm sure.

Happily this theatre has a preservation order on it so it should be safe from the spectre of the wrecking ball.

Alexandra Palace

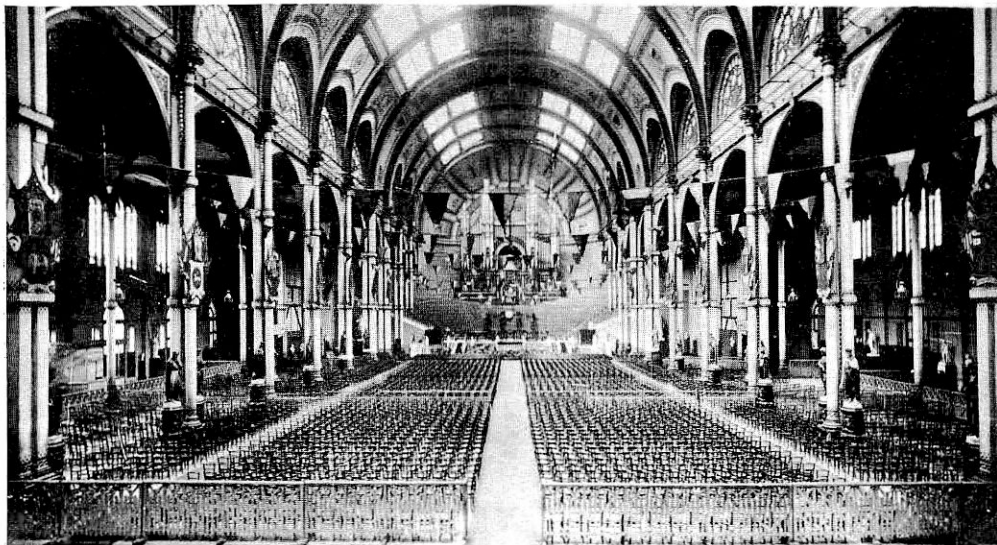
Another building, this time we leave bonny Scotland for England and London. I have mentioned before the famous Alexandra Palace in North London suburbia. It's simply a vast complex of exhibition halls and parkland built in Victorian times.

The organ by "Father" Willis was reckoned by many to be the very best built Willis concert organ of all times. Situated in the largest hall of the mammoth building known as the Great Hall, the instrument has survived rebuilds and two world wars. Troops that were stationed in the building for barracks got into the instrument and committed mayhem. Willis found many small pipes strewn along the nearby railway track. After tremendous appeals to raise money for the change of pitch of the organ before 1930 it was featured once more at concerts by many of the world's greatest organists of this century. Many 78s were recorded on it.

The second world war came and a bomb that pierced the huge windows behind the organ on its immense platform. Rain poured down onto it. The world's very first daily television service from here was started in 1936, but it was ended, temporarily, by the war. After hostilities Henry Willis IV, strove to get the organ back into use, but no one, not even BBC TV wanted it.

Then along came young Carlo Curley from the USA with his huge Allen computer organ. Carlo looked the Alexandra Palace organ over and said it was quite an instrument and the hall was the finest in the world for a large organ to sound off. The local authority wanted very much to pull down the crumbling pile which had the dubious name of "Ally Pally" by the Londoners.

In a close fought battle the Haringey Borough Council took over the huge edifice and have launched an appeal to restore the organ. Tenders are out to well known organ builders. The price is going to be terrifically high—at the very



GREAT HALL at Alexandra Palace in North London. Large Willis organ case on platform appears small in this photo taken in its heyday around 1916.

least 300,000 pounds. That's over \$600,000. The organ is mostly stored up in Huddersfield, Yorkshire in the Conacher organ factory. Conacher was bought out by Henry Willis several years ago. It will be interesting to see just how much of this huge and famous concert instrument is still surviving. Willis and a young enthusiast bought it from "Ally Pally" some years ago in a blaze of publicity that hit the major national papers and TV. Willis stated then he wanted to see his family's greatest masterpiece restored. Let's hope the appeal is successful. The organ recitals here before the war were legendary. Carlo Curley attracted over 4,000 a year or so ago playing the Allen, which had its hundreds of speakers hidden inside the huge facade of pipes, all that remains of the instrument in the great hall, it is estimated work of restoration will require three years at least.

News of the record front now. EMI tell me that after the successful nostalgic specials on Sidney Torch and Reggie Foort, they hope to bring out an LP of old 78s featuring the late Sandy McPherson, long-time BBC resident organist. I hope they include some of his best work, which I feel was done on the Empire Leicester Square Wurlitzer in MGM's Empire Theatre. This lovely 4/20 now resides happily in Len Rawle's home in Chorleywood, near London.

If the public show more interest, EMI hope to bring out a nostalgic LP of our brilliant Quentin Maclean. Good old EMI. Reggie Dixon, ost popular theatre organist ever made at least one LP with a huge audience singing a 'sing-song' as we call community singing. Dixon is busy recording his latest LP on the ex-Leeds Paramount-Odeon 3/19 Wurlitzer, now at Cushing's Museum, Thursford, Norfolkshire. After the success of the last LP, done here, EMI were anxious, and so was Reggie, to cut the next LP again at Thursford. Reggie has been unwell lately and cancelled BBC recording dates. He is currently on BBC radio nationwide each Sunday morning.

When Reggie retired from the Tower Blackpool, Ernest Broadbent took his place as chief organist and eventually did a sing-along LP. Now young highly popular Phil Kelsall, who seems to be top organist at the Tower, has cut his third LP for EMI and the bouncy young star plays no less than 63 tunes accompanying several thousand dotting fans all singing their lungs out. Rather amazing, isn't it—Whilst serious T. O. fans won't dig it the public will!

SCOTTY CASTLE WELTE BIDS ASKED BY DEPARTMENT OF INTERIOR

Advertising the need for restoration and rehabilitation of the Welte pipe organ in Death Valley Scotty's Castle, a national monument, located at Death Valley National Monument, Inyo County, California 92328, has been issued by the National Park Service. Sealed offers to do the work on the instrument must be in the Purchasing Office, Administration Building, by 4:30pm, August 7, 1980. Organmen desiring to bid on the job can obtain complete information from the agency noted above. The bidding package will be sent upon request by mail or telephone.

The organ, a 3m/15r instrument, was fully restored, including its player, early in 1972 and Rex Koury played a special concert that was attended by ATOS members from Los Angeles and Sierra Chapters. Koury also recorded the instrument and has played other concerts at the castle. It is played frequently during tours of the historic mansion, both by its player unit and qualified organists, although a regular resident musician is not hired by the National Park Service.

ORGAN SOCIETY INSTALLING THEATRE ORGAN IN LOCKPORT PALACE THEATRE

Another theatre will soon have a pipe organ. The Lockport, New York, Theatre Organ Society is in the process of installing the instrument, which was not described in the news item about it, in the Palace Theatre. The console has been restored and wind lines and the relays are in place and connected. The chamber is ready for installation of chests and pipework.

On April 20th the Society presented Irv Toner in a silent movie program with the Harrison Men's Glee Club in person. Toner used an electric organ.

JOHN BECK ORGAN BEING REPAIRED AFTER TELEVISION MISHAP

During a January telecast that was being produced at the home of the late John Beck in Dallas, Texas, a cameraman slipped in chambers and fell into some of the pipework, damaging several ranks of pipes. According to John Swift, who now has the residence, the work of restoring the damage will be completed very soon. The organ is used frequently for concerts and has been given extensive publicity by all the media in Dallas. Beck purchased the three manual Wurlitzer from the Plaza Theatre in El Paso several years before his death. The organ and its studio are now a memorial to Beck.



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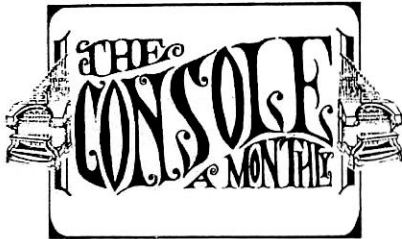
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TOMMY STARK INSTALLING BIG WURLITZER IN LEMON GROVE PIZZA EMPORIUM, NEAR 'DAGO'

Organ and pizza activities in the San Diego area have moved from the northeast to southeast and the new pizza parlor being readied by popular Tommy Stark will have the huge Wurlitzer formerly in a big Chicago movie palace. The new food emporium is located in Lemon Grove, a suburb of San Diego.

Also in the Lemon Grove region is still another pipe organ installation. It is owned by Dr. John Dapolito and is located in his home on Mt. Helix.

OAKLAND PARAMOUNT WURLITZER TO BE DEDICATED ON 50TH ANNIVERSARY OF THEATRE

Restoration and installation of the Oakland Paramount's Wurlitzer pipe organ is scheduled for completion by Winter, in time to kick-off the 50th Anniversary of the theatre's Grand Opening on December 16, 1931.

The Wurlitzer now being restored in the Paramount came to Oakland under exceptional circumstances. An authentic, million-dollar restoration completed in 1973 rendered the theatre back to its original design. The successful restoration and re-use of a movie palace (as the home of the Oakland Symphony) created such national interest that two donors come forward with replacement organs for the theatre's missing instrument.

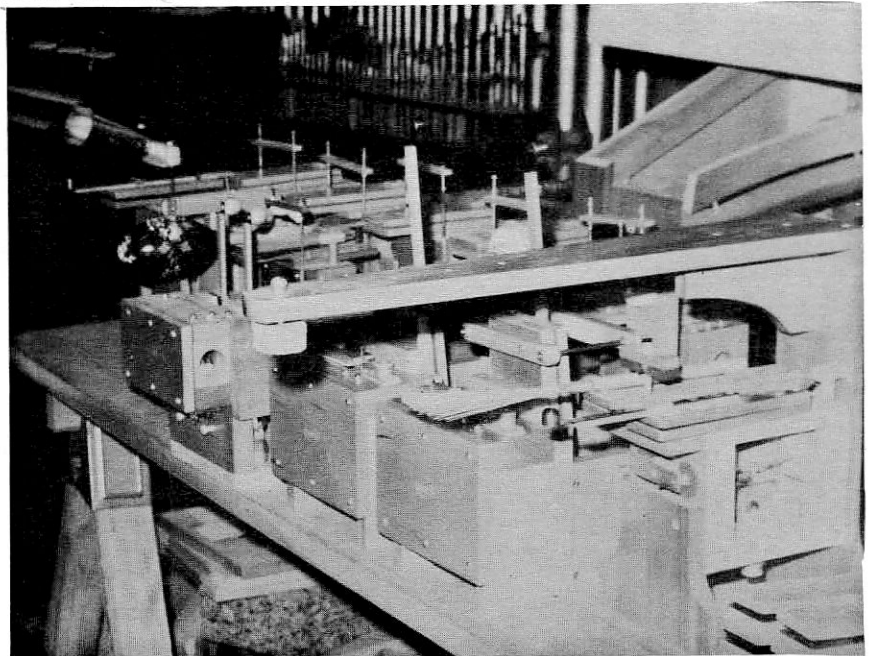
J. B. Nethercutt of Merle Norman Cosmetics, and the man who created the now internationally famous San Sylmar Museum, was the donor of the Paramount Wurlitzer—a twin to the Paramount's original 4m/20 Publix No. 1 Wurlitzer—and it, too, had changed hands several times. First installed in the Capitol Theatre, Detroit, the instrument was sold to a skating rink, to a private owner, and to Mr. Nethercutt before finding its current home in the Paramount. Interestingly, the Paramount's original organ was the last of 20 Paramount Publix models made by the North Tonawanda firm, and the Paramount's present instrument was the first.

Preston "Sandy" Fleet of San Diego donated the second Paramount Publix organ to the theatre which was used to augment the Nethercutt organ and further improve it. Other donors—corporations, foundations, individuals and California's Office of Historic Preservation—helped with cash pledges and organ parts to complete the project.

Like the theatre itself, the organ is undergoing careful, loving restoration. Bill Klinger, the organ technician on the project, possesses the skills of a metal worker, carpenter and electrician. The work is extremely intricate in putting together myriad parts from the 25 horsepower blower to the smallest 1/2" pipe.

The Paramount's new organ will have one of the most complete and versatile specifications in the nation. Several prominent organists and design experts participated in drawing up a stop list which will provide every possible combination that would be desired by artists who will play the organ. The four-manual console will control 27 ranks of pipes, ten tuned percussions, including two harps, Piano and Vibrato, 20 traps and effects, as well as 13 tremulants and 96 individual swell motors. Although the organ is built around basic Publix design, it will bear little tonal resemblance to the original 4/20. However, the designers have adhered absolutely to the preservation of Wurlitzer tonal ideals.

The console was restored by Edward Stout, III, who prepared his own design and used a walnut veneer and metal leaf has been applied which match the



PANAMA BOUND—A shipment of sixteen trap actions for the Continental Hotel Wurlitzer theatre pipe organ, Republic of Panama, which were built on special order by Arndt Organ Supply Company of Ankeny, Iowa.

SPECIAL FEATURE ON RECORDING PIPE ORGANS TO BE PUBLISHED IN JULY ISSUE; MORE NEWS ON THE EDITORIAL IN THEATRE ORGAN MAG THAT HAS NOW CAUSED WIDESPREAD UPROAR DUE TO INACCURACIES

Jim Jobson has been a sound addict for over 25 years and in that time has recorded the Mighty Mo Atlanta Fox Theatre pipe organ many times as well as produced the tapes used in "The Many Moods of the Mighty Mo" longplay album that has been released. In the July issue of The Console he will present an extensive, in-depth article on recording pipe organs. The feature will undoubtedly provide other recording enthusiasts with important information and help those who are able to record pipe organs obtain better results.

Also in the July issue will be published the latest in the ATOS continuing one-sided battle to retain status quo in the organization through misrepresentation of facts. There will also be a reply from the two men who have been the target of the inaccuracies—Timothy S. Needler and Richard J. Sklenar, and the text of two letters written by Ralph Beaudry, Chairman of Los Angeles Chapter ATOS, who has registered a vigorous protest over the editorial that was published in the latest issue of Theatre Organ Magazine.

wood of the organ lift and gilded auditorium.

The chambers have been reduced in cubic volume to optimize tonal projection. Nearly every square foot of the chamber fronts have been arranged so that they are devoted to swell opening, providing excellent egress through open grillework.

A premiere concert with a nationally renowned theatre organist is being planned to bring the sound of the Mighty Wurlitzer back to the Paramount. The Paramount is accepting names of persons who wish to be provided information about the premiere concert in advance of public advertising. For those who desire this information they are requested to call or write the Paramount Theatre, 2025 Broadway, Oakland, California 94612—telephone (415) 893-2300.

AMERICAN ORGANBUILDERS PLANNING MANY EVENTS AT CONCLAVE
A concert by George Wright at San Gabriel Civic Auditorium, organ crawls,



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musical offerings and demonstrations are part of the program plans for the American Institute of Organbuilders Convention to be held in Southern California October 5th through 8th. Headquarters for the meeting will be the Miramar-Sheraton Hotel in Santa Monica. The public is invited to attend many of the events during the run of the convention.