

THE NEW YORK THEATRE ORGAN SOCIETY  
PRESENTS

FABULOUS

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American Theatre Organ Society

Fifteenth Annual Convention, New York City, July 10-17, 1970

Dear A.T.O.S. Members and Guests:

Welcome to New York and the Greater New York Area, the sections of New York and New Jersey chartered by A.T.O.S. to our New York Chapter. We hope you enjoy thoroughly both the Fabulous Fifteenth events and the many other attractions of our part of the world.

This is a great occasion for the New York Chapter and for me, personally. Ever since I attended my first A.T.O.S. Convention in Buffalo in 1964, I have looked forward to the day when we could be your hosts. For so many years it looked like that day could never come. But now, we, the officers and directors of the New York Theatre Organ Society, are delighted to tell you—and show you—that it really is here!

Our members have put in a tremendous amount of hard work and long hours to prepare for the Fabulous Fifteenth. But all you need to do to make them fully repaid is to HAVE A GREAT TIME!



Sincerely,

Bob Balfour

Dear Fellow Organ Enthusiast:

It is a pleasure and a privilege to extend to you the greetings of all our Fabulous Fifteenth committee members, organ crews, consultants, and volunteer workers. The Executive Committee has set the policy for this Convention. The Steering Committee has planned and executed its detailed operations. And I can tell you that no Convention Chairman has ever been blessed with a more remarkably talented and devoted group of people. The old cliché is still true—without *them* the Fabulous Fifteenth could not have happened.

Within the 10-man Executive Committee there are three National A.T.O.S. Directors; three previously-featured A.T.O.S. Convention personalities; four professional organists (including two who have had distinguished theatre organ careers); two professional organ recording engineers; three successful organ-show producers; and nine people who have participated significantly in theatre-organ restorations.

During the Fabulous Fifteenth planning period, the public prints have been more and more concerned about environment and conservation. Perhaps that is one of the reasons that we of the Fabulous Fifteenth planning staff have come to realize that A.T.O.S. members are the sole hope for saving an endangered species—the Theatre Organ! If we don't figure out a way to use our organization to save those irreplaceable instruments, who will?

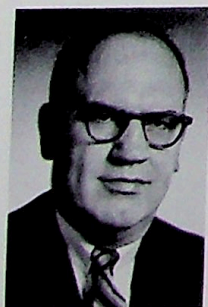
Like all organizations, A.T.O.S. can choose to grow or it can choose to languish (and eventually die). "Standing still" is simply not possible. We don't necessarily need to grow in size. 3500 members—if they are active, concerned members—can work wonders. But we do need to grow in organizational strength.

We need to establish a national office with a small paid staff to handle the administrative routines so that our National Officers and Directors can have time to tackle the tremendous problems that face us right now. It's time we stopped requiring our National President to donate a room in his house for the National office, to commit his wife to a full-time non-paid clerical job, and to devote all his personal time to administrative details.

In our opinion, we need an immediate national capability to give advice and counsel to the chapters on programs and policies; to communicate to the public an image of A.T.O.S. as a responsible business organization that can make and meet commitments; and, most importantly, to make immediate plans, in the face of present-day economics, to SAVE THOSE THEATRE ORGANS.

We know that there are always those who sincerely believe that strong organizations "take all the fun out." But, we also know that if we don't gear up to save those instruments, to promote and publicize their proper use, and to prevent their abuse—there won't be any of our kind of fun in a few years—and no opportunities for A.T.O.S. Conventions.

While you're enjoying the Fabulous Fifteenth in all its excitement and sheer pleasure, take a minute to think how you can help plan for the years ahead. We may turn out to be the most fun-loving conservation group on the American scene.



Sincerely,

Claud Beckham

## FIFTEEN FABULOUS YEARS

By Ben M. Hall

It all started in somebody's living room. Not just an ordinary living room, to be sure; this one boasted a 4-manual Aeolian-Skinner concert organ and a spiral staircase connecting it with a 4/36 Wurlitzer ensconced in its own private movie theatre. Any man with such a living room must love pipe organs, and Dick Simonton loves them as much as anybody on earth, I guess.

The year was 1955, and the historical meeting took place on February 8th, on the eve of Robert Hope-Jones' birthday (he would have been 96). The thirty people present included Buddy Cole, Judd Walton, Tiny James, Orrin Hostetter (who had flown in from Honolulu to attend), Mel Doner (who had nearly matched him by coming from far-off Winona, Minnesota), Bob Jacobus, Richard Vaughan, Gordon Kibbee, Bob Olson, Harvey Jeck, Bud Wittenberg, Ramona Gerhard Sutton, Paul Pease, Keith McCaleb, Kenny Wright, Lloyd Darey, Marie Kibbee, Francis Sullivan, Jerry Sullivan, Frank Bindt, Dave Kelley, Gordon Blanchard, Archue March, Roy Booth, Ray Webber, Eddie Cleveland, and Dick and Helena Simonton. Dick Simonton was elected President, Judd Walton Vice-President, and Paul Pease Secretary-Treasurer of the new organization. What was it? It was the American Association of Theatre Organ Enthusiasts . . . and we were off and running, Orgoblos full wind ahead.

The ATOE did not, however, spring full-blown from Dick Simonton's brow (as legend might have it). There had already been a loosely-knit but steadily growing group of hobbyists who kept together through the medium of round-robin letters (Roy Gorish would write about Kimballs, Cleland Blakeley of his youthful experiences haunting the New York Paramount to hear Jesse Crawford play . . .). In the first issue of THE TIBIA (Fall, 1955) Editor Mel Doner noted: "Prominent among these men was Alden Miller, a railroad employee of Minneapolis.

Some years ago he engaged in the pursuit of collecting memorabilia relating to organs, organists and recordings and he authored a newsette, at first in the form of a round robin letter, which was variously known as the 'Kinura,' 'Ophecleide,' 'Unit Orchestra Theatre Organ Magazine,' 'Diaphone,' 'Tibia,' and, currently, 'Kinura Theatre Organ Digest.' It was only a matter of time before the need for a national organization and a national magazine devoted to the theatre organ became apparent."

I have no intention of writing any more history here. But it is important to recall our beginnings now, in 1970. The American Theatre Organ Society, a healthy and yes, even powerful, organization over 4,000-strong is accomplishing things its founders never dared dream of. The list of organs restored to playing condition, relocated in new homes, and made available for public performance and enjoyment is impressive and astonishing. The number of young people who have joined the ranks assures a happy future for the theatre organ. Even the "lay" public knows about us now, and one no longer needs to explain what an "enthusiast" is and why. Best of all, a new and long-needed businesslike attitude toward the instrument we love has emerged—and with no diminishment of the *fun* that has always been so vital to our somewhat unusual pursuit.

May the fun never cease! And it never will, so long as we remember to keep the business end on a sound footing, to forget petty bickering and nit-picking politics, and to always hold firmly to the avowed purpose of our organization as set forth in the original by-laws fifteen fabulous years ago.

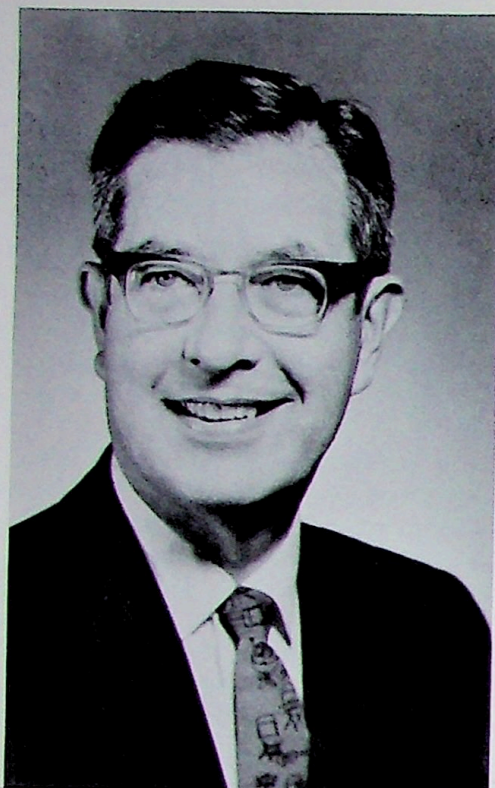
"Organized for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music through the exchange of information."

FRONT COVER PHOTO: Detail from Renwick Studio Console by James LaVake

BACK COVER PHOTO: Organ grille, Brooklyn Paramount, by Hugh Rogers

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LOWELL C. AYARS

Lowell is the greatest living exponent of the art of the "singing organist," an entertainment form that once packed 'em in at the movie palaces. His truly fine voice gives a living vox humana to every organ he plays, and even today ladies are seen to swoon in the high reaches of the balcony when Lowell gives out with the Romberg gems. Only once was he upstaged, and that was by a show-off m.c. in Detroit who insisted *he* knew all the words of the "Little Orphan Annie Song" (and then proceeded to forget them). Lowell, whose musical education is formidable—Philadelphia Musical Academy, Clarke Conservatory, University of Pennsylvania, Trinity College, London—studied under such notable teachers as Leonard MacClain and Edward Shippen Barnes. In the mid-Thirties he sang and played at the Stanley Theatre, Bridgeton, New Jersey, following this with an engagement at the Broadway Theatre, Pittman, New Jersey and the Uptown Theatre in Philadelphia, where he broadcast over station WHAT. Lowell's fine baritone and splendid console technique have been heard recently at the Rahway Theatre, the Stanley in Newark, the Riviera in North Tonawanda, the Auditorium in Rochester, the Beacon in New York, the Empire State Music Museum in Syracuse and the Detroit Theatre Organ Club. This is the fourth ATOS convention at which he has been a featured artist. In "real life" he heads the Fine Arts department and teaches choral music at the Vineland, New Jersey, High School, and takes care of his own 2/8 Wurlitzer in his home in Bridgeton.

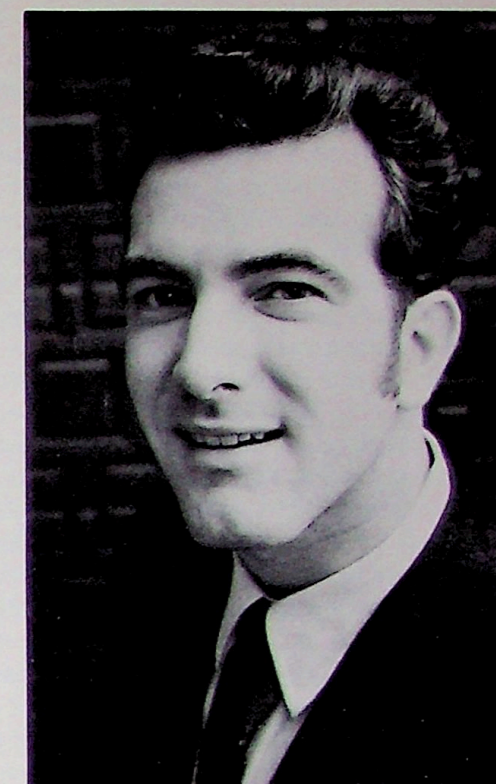
DON BAKER

The golden age of the theatre organ lives on when Don Baker plays. Don got his start in the classic fashion; one night at a movie house in Flushing, Long Island, the organist failed to appear and pit-pianist Baker was commandeered into service at the console. "It was love at first fright," says Don, and he has been playing the theatre organ ever since. "Ever since" means engagements at New York's Rivoli and Rialto, the Brooklyn Paramount (where he and Elsie Thompson shared the twin consoles), the Staten Island Paramount, and—of course—the New York Paramount where, for nearly fourteen years his solos and community sings were highlights of the Paramount's lavish live presentations. During this time he made a number of memorable short films, organlogues and community sings, for Columbia Pictures, and also recorded several albums of organ discs on the Paramount's studio Wurlitzer, among them the unforgettable "I Love a Parade" and "When Yuba Plays his Tuba Down in Cuba." When the Paramount closed, it was Don Baker who came back to play the closing concert on "The Dowager Empress of all the Wurlitzers," an event which has been preserved for posterity on a Concert Recording. Don has made more than fifty recordings for all the major labels. Britishers fondly recall his appearances at the Wurlitzer in the Granada Theatre, Tooting and his BBC broadcasts on the great Moller; night club-goers in Las Vegas and Lake Tahoe enjoyed his music for years. Don's association with the Conn Organ Corporation, through whose courtesy he is playing for us this week, has been a long and rewarding one; he was the first organist to demonstrate the electronic organ in tandem with a pipe organ presentation, a highly-successful venture if a daring one. His appearances at ATOS conventions in Portland and Detroit, Chicago and Los Angeles and his concerts for ATOS groups all over the country, have proved, time and time again, that Don Baker is one of the greatest friends the theatre organ ever had.



JEFFREY W. BARKER

This talented young Mancunian (that's a highbrow word for somebody from Manchester, England, according to our even higher-browed etymologist, Claud Beckham) heard his first theatre organ in Manchester's Paramount Theatre, a superb Publix #1 Wurlitzer. He had already been studying piano, but from then on he was hooked on the multi-manuals. As an organist, young Barker confesses to being mostly self-taught, and as a self-teacher he is a good one. Soon he was playing the organ for special events at the Paramount in Manchester and The Odeon in Sale and got involved in British theatre organ activities to the point that he decided to come along as a member of a group of English organ buffs for a visit to the United States in 1964. That did it. He decided that he would find more, bigger and better organs in the States, and moved here permanently. Since then he has been heard at consoles in all parts of the country, including North Tonawanda, Miami, New York, several in California, and, of course, the Robert Morton in the studio of Peter Schaeble, Rosedale, Long Island, where he made his widely-heard Concert recording, "The Young Sound." Jeff has been a member of the restoration crew on the United Palace Wonder Morton in which he has a somewhat vested interest—as all who hear him play there on Thursday morning will fully appreciate. For conventioners traveling on to the Jersey Coast after the Fabulous Fifteenth, Jeff can be heard tickling the transistors at the Sea Gull in Ship Bottom, New Jersey, not far from Surf City.



RAYMOND BOHR

If all the theatre organists who got their first taste of the pipes by sneaking into church after hours could be assembled, it would make quite a congregation. And Ray Bohr would be on the front row. His initial encounter was in Grace Episcopal Church in Nyack, N.Y., where he was born. He was a member of the choir and already a student of music when it happened, and by the time he was in high school he was thoroughly hooked on pipe organs and worked for a Nyack organ builder to learn more about them. His first professional engagement was at the 2/8 Wurlitzer in Nyack's Rockland Theatre, an instrument he still speaks of nostalgically. His appearances at the Rockland Theatre were cut short by service in World War II where he saw action at Iwo Jima; on returning to civilian life he studied with Robert Morse in Nyack and Harold Friedell in New York before joining the Radio City Music Hall staff in 1944. Ray, who traditionally "opens the house" at the Music Hall each morning, is a special favorite of theatre organ buffs who come early because they know they will hear a bonus recital before the show starts. Ray's organ playing combines solid musicianship with an exciting degree of theatrical showmanship, and he uses Second Touch to its fullest advantage in recreating one or another of the Jesse Crawford classics he often includes in his programs. Ray has made a number of fine recordings, including "The Big Sound on Broadway," recorded at the New York Paramount, a series on the Music Hall's Studio Wurlitzer, and one for Readers' Digest recorded on the big Wurlitzer in the Music Hall itself. Detroiters have enjoyed his performances on the DTOC Wurlitzer, and his appearance at the Portland Paramount was a highlight of the 1966 ATOS Convention. Ray's recital at the Music Hall Afterglow on Sunday morning, July 19, is eagerly anticipated by all who have heard him in person or on records.



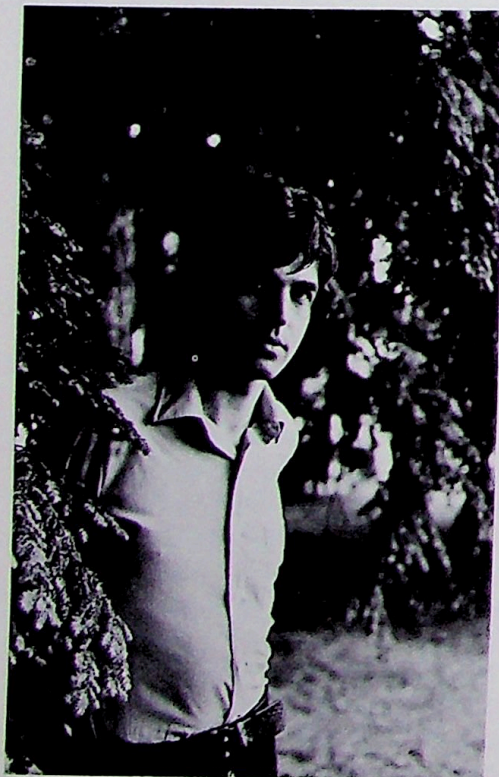
#### LEE ERWIN

In recent years Lee Erwin has opened up new entertainment horizons for thousands of movie-goers who had never seen before a silent feature film perfectly presented on a theatre screen with a complete and original musical score performed on a theatre organ. Lee's "Sounds of the Silents" series has triggered a renaissance of interest in the theatre organ itself, causing a leading Chicago critic to write, "The silent movie and its accompanying organist are as necessary a blend of fantasy, sight, sound, machine and participating public as any we have today. We need all the Mighty Wurlitzers we can save . . . Mr. Erwin knows his stuff. And because he is good and silent film is the remarkable medium it is, nobody missed voices at all." National fame is nothing new to Lee. Millions of Americans fondly remember his wonderful "Moon River" broadcasts over Cincinnati's WLW; a twenty-five-year stint with Arthur Godfrey on both radio and television added new millions to the Lee Erwin fan club as Arthur and all the Little Godfreys performed such hits of his as "Dance Me Loose" and "There Ought to be a Society." Throughout his career, Lee estimates that he has played more than 33,900 programs before microphone and camera. His recordings, including his recent "Sounds of the Silents" on the Concert label, are in every organ buff's collection. His newest project, "The Mighty Theatre Organ" a collection of original organ compositions by the nation's leading organists (a number of whom are appearing at the Fabulous Fifteenth this week) is further serving to spread the word that the theatre organ is here to stay. Lee is a National Board member of ATOS and somehow finds time, between personal appearances, to teach a course in electronic music at New York's Lehman College, to sparkplug three organ restoration projects (the United Palace Morton, the L.I.U. Wurlitzer and Ben Hall's "Little Mother"), and to compose new scores for silent films like "My Best Girl" which we will hear him play this week. And when not on the road or at the console, he skips his own sailboat on Long Island Sound.



#### CALVIN HAMPTON

Some of the most exciting "happenings" in the concert organ world have been taking place at New York's staidly-Gothic Calvary Episcopal Church as Calvin Hampton, the *enfant terrible* of the great Roosevelt-Hutchings-Skinner pipe organ, has put the instrument through some rare and far-out paces. Young Hampton, a native of Ohio, holds a Bachelor of Music degree from Oberlin Conservatory of Music where he was awarded the Selby Harlan-Houston Prize for excellence in playing, theory and leadership. He had already spent a year in Salzburg, Austria, studying and composing a piece for string orchestra; and following his graduation from Oberlin he toured with the Robert Shaw Chorale as organist for the vaunted Bach B Minor Mass. Further study and composition in North Carolina and University of Syracuse (where he received a Master of Music degree in Organ) were followed by a period in Paris, where he composed "Prisms," a piano piece that has been widely performed. His "Triple Play," a composition for two pianos tuned a quarter-tone apart and *Ondes Martenot* (a sort of keyboard Theremin), have attracted enormous attention in musical circles. Hampton became Organist-Choirmaster at Calvary Church in 1963, and has distinguished himself with a series of Sunday afternoon recitals on the organ which he and Technician Randy Gilberti have transformed into one of the nation's outstanding concert instruments. Last year he introduced his most recent major composition, "Refractions," a piece in seven sections designed to be played continuously and which he describes as a "Sound environment for pipe organ based on a combination of primitive mythologies and some modern psycho-philosophical studies into the notion of the 'spirit' world, or consciousness after death." He has recently been teaching at the Choate School, and has composed anthems and hymns in "Rock" style for chorus, organ, guitar and percussion. With all this, he is also a virtuoso exponent of the works of such classicists as Messiaen, Franck and Bach. Constant variety and surprise are his trademark and his audiences are never disappointed.



#### DENNIS JAMES

One of the most talked-about non-scheduled events of the 1967 Detroit ATOS Convention was the appearance of a teenager named Dennis James. "I would like to dedicate my program," he announced at the beginning, "to my teacher, Leonard MacClain who is ill and cannot be with us." Dennis did a beautiful job, mastering the eccentricities of the DTOC Wurlitzer console with true professionalism, and providing for all who heard him a triumphant tribute to his great teacher. Since then he has been heard in concert at the Kimball in the Lansdowne Theatre near Philadelphia, at the Beacon Wurlitzer in New York, and the Wurlitzer at the Empire State Music Museum in Syracuse, as well as for the Connecticut Valley Chapter, the Central Indiana Chapter, and the Motor City Chapter of ATOS. Dennis started his musical life with an accordion buckled to his little middle at the age of seven, but he soon forsook the stomach piano for the organ, studying with George Van Os and Keith Chapman, in addition to Leonard MacClain. He is now working toward a Bachelor of Music degree in Organ at the University of Indiana where he has been putting his spare time to good use on the worthy cause of helping friends restore a long-neglected little Estey theatre organ in the campus radio station. A young man of many talents, his wildly funny drawings of pipe organs and organists are to be seen in several private collections. Dennis' obvious delight in playing the theatre organ will be apparent—and contagious—to all who hear him at the United Palace Wonder Morton this week.



#### DON KINNIER

One Sunday last spring when the New York Theatre Organ Society had scheduled "morning prayer" at the Academy of Music Theatre, Don Kinnier was a hero. The announced organist had fallen ill, and a hasty phone call the night before had summoned Don up from Philadelphia. Literally playing the Academy Wurlitzer "cold," Don saved the day with a brilliant recital that no one has forgotten. His playing is adroit and full of sly humor (wait until you hear his "Barney Google"! ) and ATOS audiences from Rochester to Richmond have found him to be an artist worth sitting up and taking notice of. Don has always lived in Philadelphia, and studied under Elizabeth Sharkey and David Ulrich; for four years he was house organist at the Lansdowne Theatre, playing the snappy little Kimball, and for seven years he was organist for the Abingdon Music Theatre, pipeless but nonetheless musical. His recording, "Should Auld Acquaintance Be Forgot," which captures the swansong of the Sedgewick Theatre Moller, has been widely heard (proceeds from its sale go to the relocation and restoration of the splendid Moller), and Don is presently associated with Seller & Sons, piano and organ dealers in the Philadelphia area. On Tuesday morning, when Don again plays the Academy Wurlitzer, there will be no need for heroics . . . but there will be plenty of fine theatre organ work from this exceptional young artist.





RICHARD LEIBERT

The name of Richard Leibert is synonymous with "theatre organ" to the many millions who have heard him play in person at the Wurlitzer of Radio City Music Hall and in concert in many parts of the United States. As a matter of fact, in explaining the theatre organ to the uninitiated, many buffs find it easiest to say "like at Radio City Music Hall;" to which the response, as the light dawns, is usually, "Oh, yes, where Dick Leibert plays." Dick Leibert has been playing there ever since the Showplace of the Nation opened in 1932, and if that does not give him the all-time track record for sustained theatre organ playing, his earlier posts certainly make the claim indisputable. He began his career at the Moller in Loew's Palace Theatre, Washington, D.C., while still in his teens; six years later he was tapped to open the fine Robert Morton in Loew's Penn Theatre, Pittsburgh. This was followed by engagements in Cleveland, Detroit, at Loew's Jersey in Jersey City and the Brooklyn Paramount before opening the Music Hall. Dick Leibert comes from a musical family. His father was a regular member of the brass choir which, following an ancient custom, played chorales from the steeple of the old Moravian Church on festival and holy days in Bethlehem, Pa., where Dick was born. It was in this church that Leibert, as a child, first made contact with the pipe organ. A musical scholarship for the gifted boy soon followed at Baltimore's Peabody Conservatory. Leibert is a composer of wide range; his "Come Dance With Me" is an evergreen standard and a number of his works have been used by the Music Hall Rockettes and Corps de Ballet. His "Radio City Music Hall March" is a stirring favorite that makes theatre organ enthusiasts get up and parade around the room when they hear it. Dick Leibert has made countless recordings for Westminster and RCA Victor records and for the Readers' Digest. His Midnight Concert Friday night is the grand climax to the Fabulous Fifteenth, and marks an exciting "first" for the Music Hall.

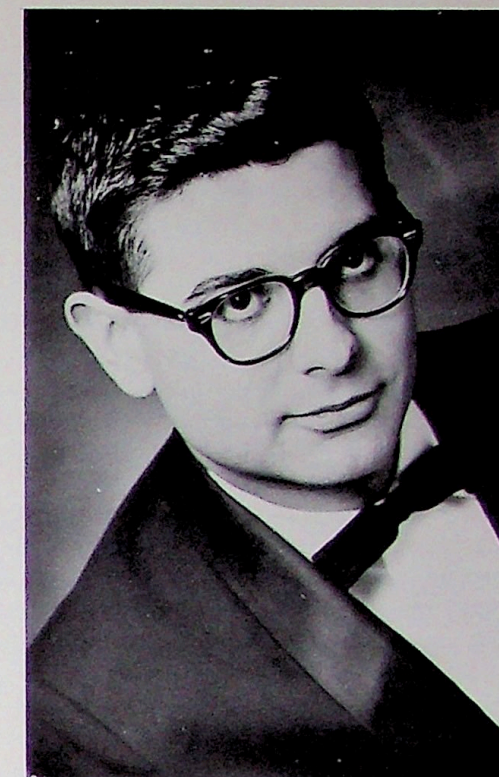
JERRY MENDELSON

The Rahway Theatre, home of the "Biggest Little Wurlitzer," was the scene of Jerry Mendelson's first concert for the New York Theatre Organ Society. When he was finished it was agreed that the instrument might well be renamed "The Fastest Organ in the East." Speed, however, is not Jerry's only forte—even though he demonstrated that it was possible to play Chopin's "Minute Waltz" in under 49 seconds flat—because he excels in a wide variety of popular styles. His new Concert recording amply demonstrates "Speedy" Mendelson's prowess at the console. Jerry is that rare bird, a native New Yorker, who began his musical education at the age of nine, and went on to study under Herman Wasserman, famed teacher of George Gershwin. His organ studies were further extended at Columbia University, Wesleyan University and the Juilliard School of Music. Jerry has been organist at the First Presbyterian Church in Spring Valley, New York, and now lives in New Jersey. During the New York World's Fair, the Garden State honored him with a special "Jerry Mendelson Day" at the New Jersey Pavillion where he performed for the visitors throughout the Fair. He is vitally interested in all the activities of the ATOS, particularly focussing his attention on the Rahway Theatre Wurlitzer; he recently arranged for the acquisition of a giant Chinese gong that is a welcome addition, and convention-goers will be able to hear Jerry "kicking the gong around" when they visit Rahway. He can be heard nightly at Stan Bader's Stakeout in Park Ridge, New Jersey, Tuesday thru Friday.



ALLEN R. MILLS

Organ buffs everywhere have been impressed by the performances of Allen Mills whose combination of classics and pops gives a new dimension to theatre organ music. Allen, who is director of music for two leading churches in Albany, New York, has also appeared as an entertainer at fashionable resorts from the Adirondacks to the West Indies; he plays both sides of the musical fence with equal flair. He enjoys popular music and plays it that way, and while his arrangements reflect years of musical study and technical achievement (his alma maters are Westminster Choir College and the Crane School of Music), he never plays theatre organ wearing a stuffed shirt. Allen was born on the shores of Lake George, New York, and at the age of seven "began slipping, unnoticed, into our small church to try my hand at the one-manual tracker-action organ there." Actual organ instruction began at the age of fifteen. He has charmed ATOS audiences in many places: at the 1964 Convention in Buffalo-Syracuse and again in Detroit in 1967 (five return engagements for the DTOC have followed), at the Beacon Wurlitzer in New York, the Auditorium Wurlitzer in Rochester, (on which he has made an outstanding recording), and on July 17th he will miss the Fabulous Fifteenth convention banquet because he will be making his second appearance at the John Hays Hammond Museum in Gloucester, Mass. Allen Mills is truly at home at both the concert and the theatre console, and to him music is neither "serious" nor "pop"—just so it's good. And when he is playing it, it is bound to be good.



ASHLEY MILLER

Millions of people, from the most highly-unified theatre organ buffs to soap-opera-addicted housewives, have enjoyed Ashley Miller's sensitive organ styling. And they've been doing it for a long time: Ashley began playing theatre organ professionally at the age of 13 when he entertained patrons at the Plaza Theatre in Englewood, New Jersey, with his weekend intermission solos on the 3/9 Welte organ. He took up the study of the organ seriously a few years later when he was awarded a four-year scholarship at the Juilliard School of Music; this was followed by two series of concert organ recitals on WQXR, the New York Times radio station, a three-year graduate fellowship at Juilliard in conducting, a stint as staff organist on station WBNX's 6-rank Kimball, and a hitch as a Chief Warrant Officer band leader in the Army. His seven-year engagement at Radio City Music Hall resulted in an enormous fan following, and his more serious work as organist and musical director of the New York Society for Ethical Culture continues to demonstrate the wide range of his talents. Ashley is a member of the board of directors of the New York Theatre Organ Society, and is a favorite artist among ATOS concert-goers, having appeared numerous times all across the country from Los Angeles to Stoneham, Mass. He is heard daily on television providing exquisitely emotional mood music for *Search For Tomorrow*. His seven delightful recordings are in every worthwhile record collection, and his original compositions and organ arrangements are to be found on many a music rack.



#### BILLY NALLE

Soft-spoken Billy, whose south Florida upbringing is evident in both his speech and his courtly manners, turns into a powerhouse of energy and inventiveness when he sits at a theatre organ console. His sassy stylings are unique, full of wild, far-out harmonies, up-to-the-minute jazz motifs and solid musicianship. Members of the A.G.O. attending a convention in Atlanta several years ago have never quite recovered from Billy's virtuoso performance on the giant Moller organ in the Fox Theatre there, and audiences in such widely separated places as Canton, Ohio, Binghampton, N.Y., and Dunedin, Florida, have joined in the cheering. Billy was one of the first organists to tackle pure jazz on a theatre organ, and he brought the venture off most successfully in his recording, "Swingin' Pipe Organ," teaching the New York Paramount Wurlitzer some snappy new tricks. This was the first of Billy's numerous recordings, notable among them one simply called "Billy!" and a current album recorded by RCA for *Readers' Digest* in which he shares the honors with several other great organists. Billy's music is familiar to television audiences, not only through the sudsy medium of the daytime serial dramas but on such prime-time spots as The Kraft Show, the Hallmark Hour, I Remember Mama, and the Ed Sullivan Show. His first love, however, has always been the theatre pipe organ, ever since the days when, as a teenager, he studied with Eddie Ford at the Tampa Theatre "down home." Billy's concert at the L.I.U. Wurlitzer will recall, for some listeners, the nights he played the big organ when the place was still a theatre. Billy has some surprises up his sleeve—and knowing Billy, they should be something wild.



#### RICHARD C. ROGERS

Richard belongs to that up-and-coming coterie of young theatre organists who assure a bright and wonderful future for the instrument we love so well. He first attracted national attention at the memorable "Sooner Sights and Sounds" Regional Convention in Tulsa last February where he played on the rip-snorting Robert Morton in the Christian Crusade Auditorium. After distinguishing himself with a concert of show tunes, ballads (at which he excels) and tasty contemporary numbers, Richard was playing an encore. Suddenly, in the midst of a quiet passage, loud applause broke out from the audience; puzzled, but pleased, Rickard kept on playing. It was not until the tune was finished did he know the reason for the unscheduled ovation. Unknown to him, curtains on the stage had opened to reveal a gigantic oil painting of a religious scene, dramatically spot-lit. "Next time I play there," says Richard, "I'll have a hymn up my sleeve." He started formal study of organ and piano at the age of thirteen in Oklahoma City and established quite a reputation for himself playing for civic and private functions, teaching a number of enthusiastic pupils, and demonstrating and selling electronic organs for a local dealer. He is a specialist in "orchestral" registration and likes to blend traditional forms and modern music with unique results. This spring he joined the staff of the Conn Organ Corporation in Chicago (who have arranged his appearance at the Beacon Wurlitzer) and is much in demand as a Conn "product specialist" in many parts of the country.

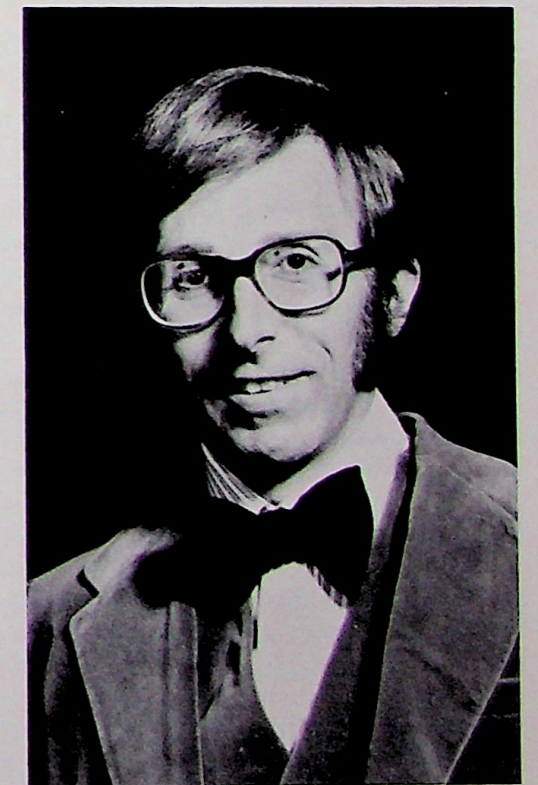


#### JAMES PAULIN, JR.

When the 23-rank Wonder Morton in the United Palace finally goes on the air as part of the nationwide broadcasts, one of the happiest people at the Palace will be Jimmy Paulin. A dream of his will finally come true. It will be a happy time for listeners, as well, when the music of the Morton and the massed choirs goes thundering out over the airwaves. Jimmy Paulin has always had a feeling for good solid sacred music with a beat; as a boy in Hempstead, Long Island, he studied with Mrs. Viola M. Ross of Freeport, herself a church organist. He first "took a crack" at an organ at his high school, and so successfully was the crack that he was appointed official school organist, the first one the school ever had. When he became organist and choir director of the Second Baptist Church in Freeport, Jimmy had an opportunity to work with a choir of eighty voices, experience which gained him many good notices all over Long Island and the New York metropolitan area. He completed his formal musical education under the Rev. Dr. Hugh Giles of the Mannes College of Music where he earned a B.S. degree. Jimmy confesses that his theatre organ idols are Jesse Crawford, George Wright, and the late Raymond Shelley, and it is through listening to their recordings that he has developed his particular style of organ playing. His first recording, "James Paulin, Jr. at the Rodgers Theatre Organ" has recently been released and has been most enthusiastically received.

#### DR. FREDERICK TULAN

According to a biographical note from one of his recent programs, "Fred Tulan is an invention of the Stanford University Medical Center," a fact which explains little about the artist's background, but may give a clue to what listeners can expect from this wildly eccentric genius. Although he personally opposes pop music in religious services (he claims to have been shocked at hearing *Pennies From Heaven* used as an offertory recently), he sees nothing wrong in playing anything from *Love is Blue* to acid rock in concerts after church. He calls his program "In Sanity and Madness," and promises to range from *Let The Sunshine In* to a composition written specially for him by jazzman Ray Brubeck (not to be confused with ATOS's own Ray Brubacher). "I'm purposely playing these No-No pieces," he says, "but nothing would please me more if people demanded a return to the French classics." He can obviously play these, as well as organ concertos, for his credits include performances with major symphonies in 16 countries. No stranger to the theatre organ, Fred owns a 2/10 "Wurlikimbskinner" on which he likes to play midnight flicks for insomniac friends. The mind boggles at the thought of what he will do with *Blow, Gabriel, Blow* on the State Trumpet at the Cathedral of Saint John The Divine.





JACK WARD

One of the nicest things about catching the last show at the Music Hall is hearing Jack Ward play the exit music on the organ as the great fire curtain takes its nightly bow; always there is a group of fans clustered around the console to say hello to Jack, some of whom meet him a few moments later at the stage door for a cup of coffee and a chat about theatre organs. No full-time organist takes a more vital interest in all that is going on in the theatre organ world than Jack Ward, and his graciousness is exceeded only by his artistry. A Philadelphian by birth, Jack was educated at Temple University, holds an L.L.B. degree from the University of Pennsylvania, and was admitted to the bar in his home town which makes him the only Philadelphia lawyer that ended up as a theatre organist. Among the leading teachers he has studied under is Pietro Yon, the famed organist of Saint Patrick's Cathedral in New York. Jack played organ in theatres in Philadelphia, Atlantic City, Buffalo, and New York (where he played the 4/28 Marr & Colton in the Picadilly Theatre before that house became the first casualty of talkies. He first joined the Music Hall staff in 1935. He has performed with the NBC Symphony under Toscanini and the NBC String Quartette, in addition to playing countless radio and television shows, from soaps to spectacles. Recently he was organist, by special request for the Tiny Tim-Miss Vicky nuptials, tip-toeing thru the tulips of the Johnny Carson Show. Jack has made a number of concert appearances (including one in Rochester when he made his near-fatal bow off the organ lift into the pit) in many cities for ATOS affairs, and he is specially fond of the wonderful Wurlitzer in North Tonawanda's Riviera Theatre. His demonstration of the Radio City Studio Wurlitzer on Sunday, July 19th is a rare opportunity to hear that unusual instrument.

M. SEARLE WRIGHT

When his little legs could scarcely reach the pedals, Searle Wright was known in Binghamton, N.Y. as "The Wonder Boy at the Mighty Organ," a reputation he has almost succeeded in living down in subsequent years through dint of hard work, fierce study and brilliant achievement along serious musical lines. Searle's first teacher was William Gompf (organ roll collectors will recognize the name) from whom he inherited the post of director of the Triple Cities Oratorio Society. Later study with Joseph Bonnet, T. Tertius Noble, Otto Luening and Frederick W. Schlieder prepared him for his present career as Director of Music at Saint Paul's Chapel, Columbia University and teacher of composition, organ and improvisation at Union Theological Seminary. In 1957, during the First International Congress of Organists in London, Searle was Chairman of the American Wing. No stranger to London organ circles, he was the first American to play a recital at the organ of Westminster Abbey; more recently he has appeared as soloist for the Cinema Organ Society at the Granada Theatre, Tooting. He has played theatre organ to the delight of fellow AGO members at the New York Paramount, the Fox in Detroit, and at the Roberson Center in Binghamton, N.Y. With these impressive qualifications, he is well equipped to present a fascinating concert, lecture and demonstration at the L.I.U. Wurlitzer on Saturday, the 11th. His truly theatrical feeling for the theatre organ will be a revelation, and promises to further bridge the gap between the A.G.O. and the A.T.O.S.



THE WORTH/CROW DUO

The story of a classical concert organist turned touring demonstrator, and a theatre organist turned truck driver, seems an unlikely one, but that is the legend that lies behind the Worth/Crow Duo. In 1967 the Rodgers Organ Company interested Ted Alan Worth, one of the most exciting young talents in the classical organ field, in making a series of concert tours on the company's huge 4,000-pound classical touring organ. Assigned the job of driving the truck that transported the organ (dubbed "Black Beauty") was Andrew Crow, a virtuoso of the theatre organ who was a staff organist for Rodgers and a young man whose knowledge of organ construction (both pipe and electronic) made him ideal for the job of chauffeur-custodian. Worth's first concert on the tour was in Berlin, New Hampshire, in an auditorium that boasted a fine theatre organ. When his concert on the classical Rodgers was finished, the townspeople asked him to play something on the theatre organ. Since Worth had never played a theatre organ, he suggested that Andy Crow, the truck driver, do the honors with his snappy arrangement of "Alley Cat." The effect was sensational, and before long a Rodgers theatre organ was added to the caravan, and the Worth/Crow Duo was in business. Ted Alan Worth made his professional debut at the age of twenty on the organ of New York's Riverside Church. A student of Richard Purvis, Clarence Snyder and Virgil Fox, his concert performances inspired one critic to write: "Ted Alan Worth is somebody who can make an organ recital exciting. The Instrument and its literature can use somebody like him." Andy Crow studied classical organ at the University of Southern California, but his first love is the theatre organ, and he has been actively involved in the restoration of a number of instruments on the West Coast, where he also taught and played. Their "act" ranges (as one wag somewhat inaccurately put it) from the sacred to the profane, and is definitely something "Worth/Crowing About!"



BEN M. HALL

This is the ninth ATOS convention (six national and three regional) that Ben Hall has somewhat unceremoniously mastered the ceremonies of. "They must be getting pretty sick and tired of me by now," he says, with becoming modesty. But he is too much of a ham not to enjoy every sleepless minute. He also serves as an active member of ATOS National Board of Directors and is a frequent contributor to both THEATRE ORGAN and MARQUEE, The Journal of the Theatre Historical Society. Ben, with the help of the Monday Night Wurlitzer Erecting and Hot and Sour Soup Society, is proud to say that Little Mother, his brave six-ranker, is now sounding like a real lady. It took four years and countless trips to Chinatown to do it, but it's done. And here's a photo to prove it. After the mustache caper in Chicago last summer, Hall appears to have gone and raised another one. Do we have to vote all over again?

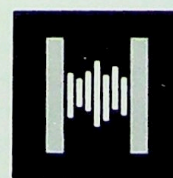




# Wright Man for Hammond

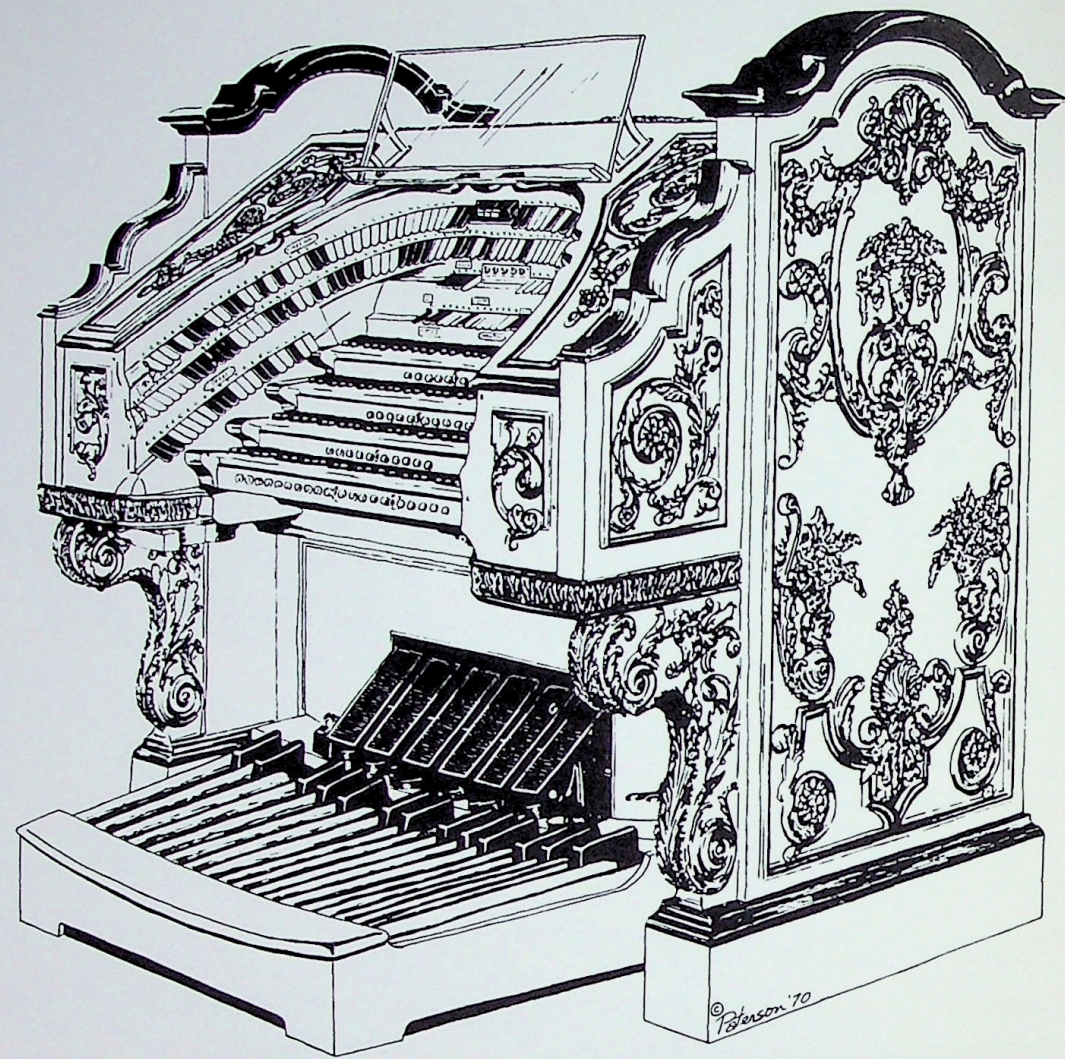
(and vice versa)

George Wright, the famous theatre organist, is a musician without peer. He's an all 'round organist playing and recording everything from the classics to jazz and hard rock. That's why George's choice is a Hammond X-66. In his words: "Since I've had the Hammond X-66, I've discovered sounds I've never heard before. The number of sounds a tone wheel Hammond can make is virtually limitless." We know we have a product worth talking about, but in this case we'll let George do it. Hammond, where it's happening.



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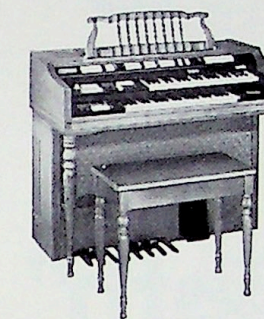


**LONG ISLAND UNIVERSITY AND ITS WURLITZER**

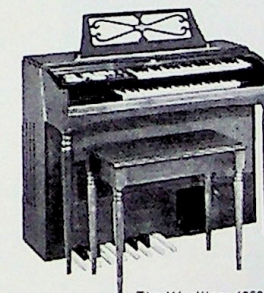
For the true movie palace buff it is difficult, even today, to refer to the Brooklyn Paramount as the basketball court of L.I.U. There is still enough of the original grandeur visible to see why audiences in 1928 considered it the most beautiful motion picture theatre in the world. It opened on November 23, 1928, with Nancy Carroll in "Manhattan Cocktail" as "Paramount-Publix's Gift to Brooklyn," and it closed its doors to movie-goers on August 21, 1962, with John Wayne in "Hatari." The Brooklyn Paramount was the capstone in the career of the noted architects, Rapp & Rapp, and for sheer opulence, it outshone anything they ever designed. The great latticed ceiling and arches along the side walls were originally festooned with artificial foliage; the arches concealed the lights of the Wilfred Color Organ, a device that subtly changed the color of the whole theatre to suit the mood of the moment. Chorus girls pranced down the golden staircases from the organ grilles to the stage. The 4,500 seats (making it the second largest theatre in New York when it opened) were upholstered in random tones that ranged from plum to scarlet. Below the stupendous grand drapery of the proscenium arch hung a midnight-blue velvet curtain embroidered with pheasants in polychrome satin. The organ, a 4/26 Wurlitzer (No. 1984, shipped June 30, 1928) was opened by Henry Murtagh at the main console and George Johnson at the slave on the right; they played "Stars Are The Windows of Heaven" while the Wilfred Color Organ did its stuff in the balcony. Then Johnson descended, leaving Murtagh in the spotlight to present "A Trip Thru The Organ"—a feature that many organists depended on in those days when an instrument made its debut. Since then such console stars as J. Stuart Barrie, Don Baker, Elsie Thomson, Dick Leibert, and Bob Mack have been featured. There are trampolines and parallel bars on the stage where Rudy Vallee, Maria Gamberelli, Ginger Rogers and Nancy Carroll once played, but the organ—with half an acre of plush seats, and several miles of heavy brocade draperies removed—sounds out now like it never did before.



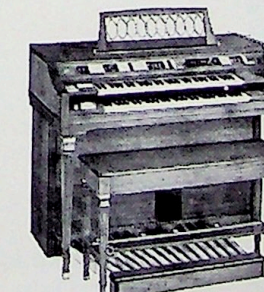
The Wurlitzer 4502



The Wurlitzer 4300 DeLuxe



The Wurlitzer 4060



The Wurlitzer 4500

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Spectra-Tone® and Reverb,  
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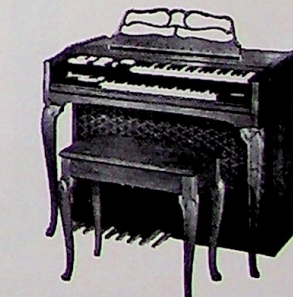
The Wurlitzer 4030R



The Wurlitzer 4080



The Wurlitzer 4700



The Wurlitzer 4075

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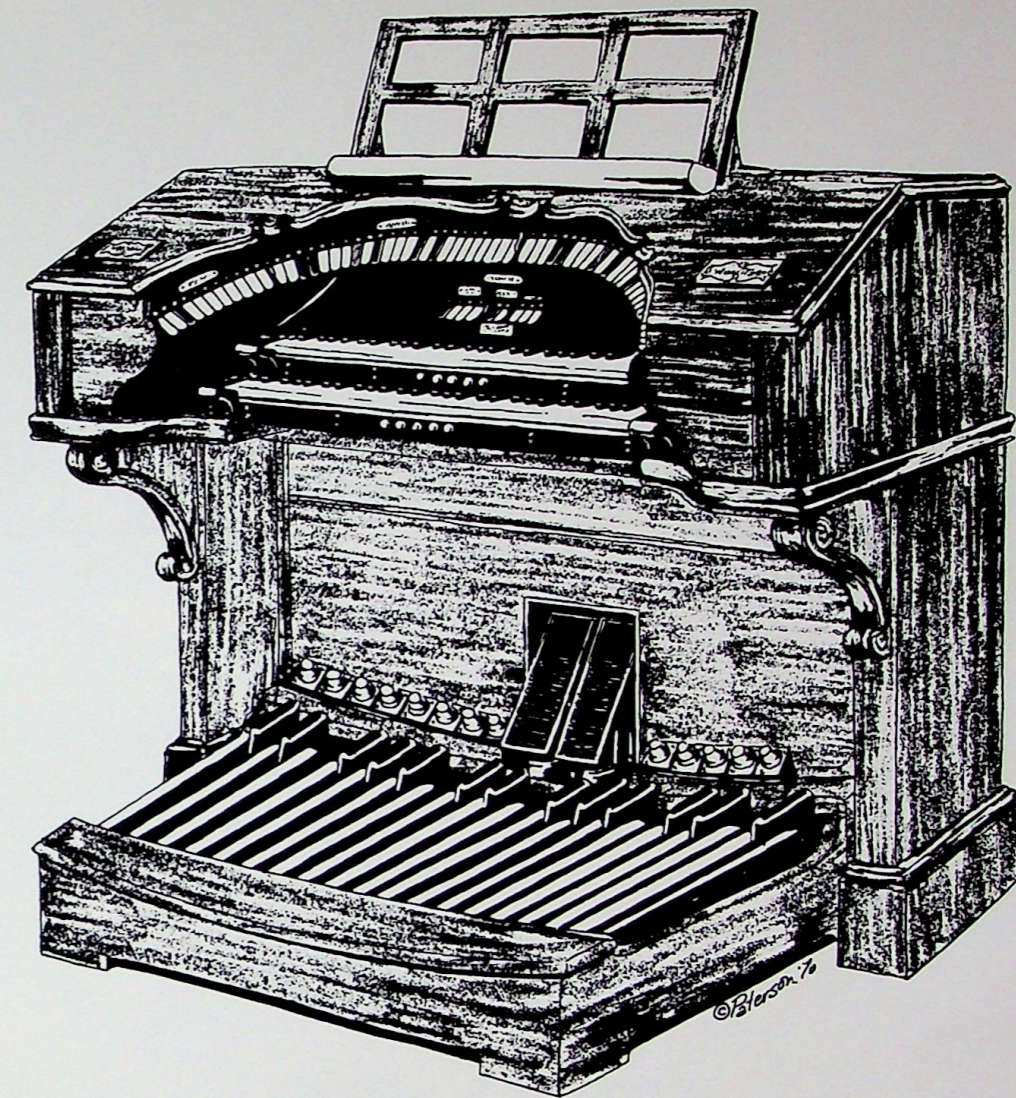
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# Congratulations

## ATOS and the "Fabulous Fifteenth" Convention

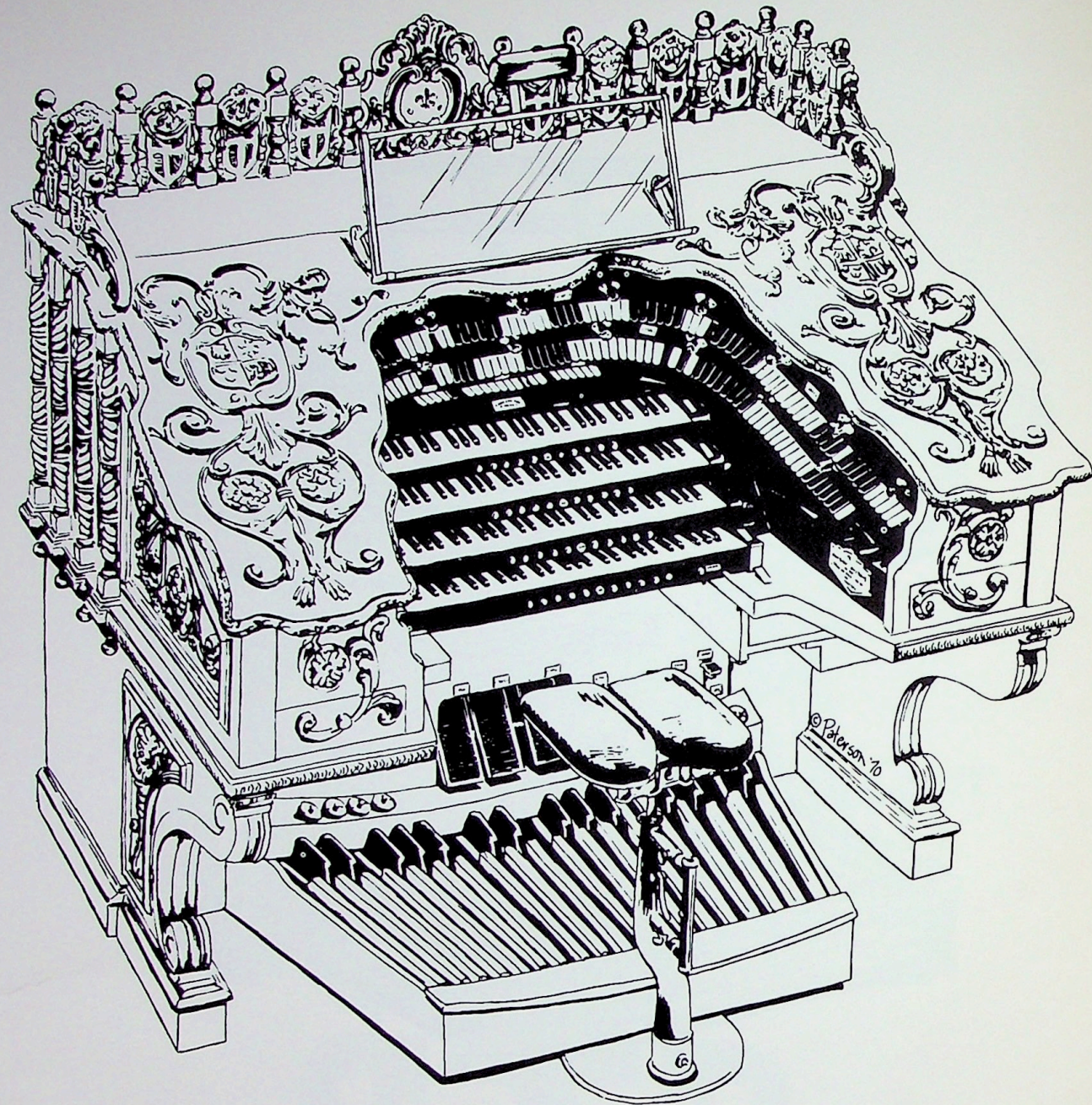


EXECUTIVE OFFICES 1133 AVENUE OF THE AMERICAS NEW YORK, N.Y. 10036



THE RAHWAY THEATRE AND ITS WURLITZER

All of beautiful downtown Rahway was dazzled on the night of October 16, 1928, by the spectacle of Bratter & Pollack's new Rahway Theatre, with its marquee of 2,500 sparkling lights and its giant vertical sign spelling out R\*A\*H\*W\*A\*Y and topped by a sparkling diamond. Inside, the 1,600-seat theatre was the last word in elegance. Instead of the usual balcony, the rear seats soared upward in stadium fashion; the dome in the ceiling boasted a 9-by-13 chandelier of crystal. The final link in the Bratter & Pollack chain of talking picture houses in Northern Jersey was quite a gem. Its proudest jewel was a "\$20,000" Wurlitzer organ (No. 1923, shipped August 3, 1928) "installed in two lofts, providing some very classy music." The Style E Wurlitzer (2/7) only had a chance to be classy for three months before the Vitaphone moved in to drown it out. The organ lay silent until the fall of 1962 when Bob Balfour and a team of dust monkeys got permission to restore it. Blessed with superb acoustics, the Rahway Theatre—for all its need of fresh paint and carpeting—is a wonderful setting for "The Biggest Little Wurlitzer." The organ is played regularly on weekends as a chapter project, with member-organists taking turns at the console. The public loves it and turns out in ever-increasing numbers for the frequent concerts and silent film shows that are held there.



THE UNITED PALACE AND ITS WONDER MORTON

Loew's 175th Street Theatre, which opened on February 15, 1930, was the last to be built in Loew's circuit of "Wonder Theatres"—super deluxe houses strategically placed around the New York metropolitan area that included the Paradise in the Bronx, the Kings in Brooklyn, the Valencia in Jamaica, Long Island, and the Jersey in Jersey City. All had almost identical 23-rank Robert Morton organs with splendidly rococo consoles, (called "Wonder Mortons" only in recent years because they were in Loew's designed by Thomas Lamb in one of his most flamboyant moods. Architecturally it defies description, being a monument to eclectic orientalia. A notable feature of the auditorium is the filligree treatment of the walls and ceiling, illuminated from behind by changeable colored lights. When Loew's sold the theatre recently to its new owners, the Christian Evangelistic Association, Inc., it of the Rev. Frederick J. Eikerenkoetter, II, better known to nationwide radio audiences as "Reverend Ike," the theatre has been refurbished to serve not only as a place of worship but as a cultural center. The cove lights in the auditorium have been re-lamped, and the concrete and steel slab over the orchestra, piano and organ console elevators has been removed. Best organist at the Loew's 175th Street Theatre was Lloyd "Wild Oscar" Hill who opened the house with "Radio Antics—An Organ and Song-Fest Novelty." If Wild Oscar were around today he would surely be pleased at the wonderful results that the ATOS team has achieved with their "lift to loft" restoration.

# Now Playing.

Thrill to the authentic sounds of all three Conn Theatre models: The 3-Manual Theatre 650, the Theatre 642, the Theatrette 551. On display at the A.T.O.S. Convention, Room 115, Hotel Commodore N.Y. July 11-17, 1970.

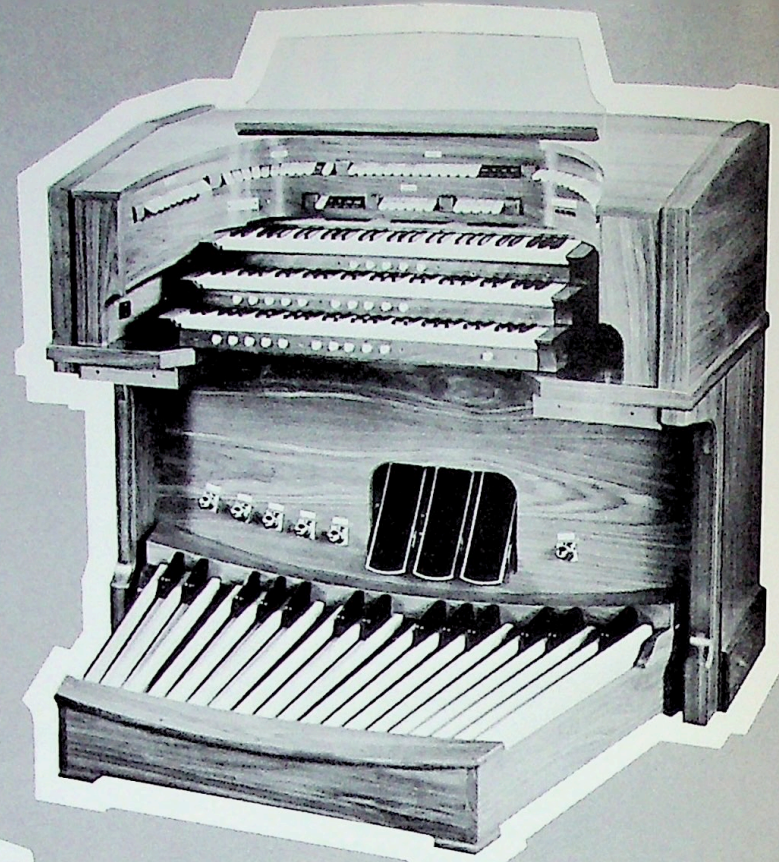


Pedal	Accompaniment	Great	Clarion 4'	Tremolo	General	Chiff	Rhythm Section
Tuba 16'	Tuba 8'	Tuba 16'	Octave 4'	General Trem. L	Master Express Pedal	Chiff I	Bass Drum
Diaphone 16'	Diapason 8'	Diapason 16'	Tibia 4'	General Trem. F	External Speakers Off/On	Chiff II	Crash Cymbal
Bourdon 16'	Tibia 8'	Tibia 16'	Soft String 4'	Tibia Leslie Trem.	Console Speakers On/Off	Tibia Harmonic I	Conga Drum
String Bass	Cello 8'	Soft String 16'	Nazard 2 2/3'	Tibia Leslie Celeste	Phantom Bass (Off/On) & Lgt.	Tibia Harmonic II	Tick-Tock
Sustain Pedal	Echo Horn 8'	Vox Humana 16'	Tibia 2'	Solo	Fun-Master		Claves
Tibia 8'	Octave 4'	Brass Trumpet 8'	Fife 1'	Bombarde 16'	Solo Percuss. Off/On		Tambourine
Accomp.	Tibia 4'	Oboe Horn 8'		Tuba 16'	Solo Percuss. Short/Long		Castanet
to Pedal 8'	Violina 4'	Diapason 8'		Kinura 16'	Solo Percuss. Pizz/Repeat		
	Horn 4'	Tibia 8'		Tibia 16'	Solo Tibia Repeat Off/On		
	Piccolo 2'	Viole De Orch 8'		Eng. Post Horn 8'	0-8 (Rpt. Speed T. Whl.)		
		Soft String 8'		Clarinet 8'			Snare Roll
		Vox Humana 8'		Orch. Oboe 8'			Snare Drum
				Sax 8'			Brush Cymbal
				Tibia 8'			Short Brush
				Quint 5 1/3'			Bongo Drum
				Tibia 4'			Manual Divide
				Chime Harmonic			Rhythm F

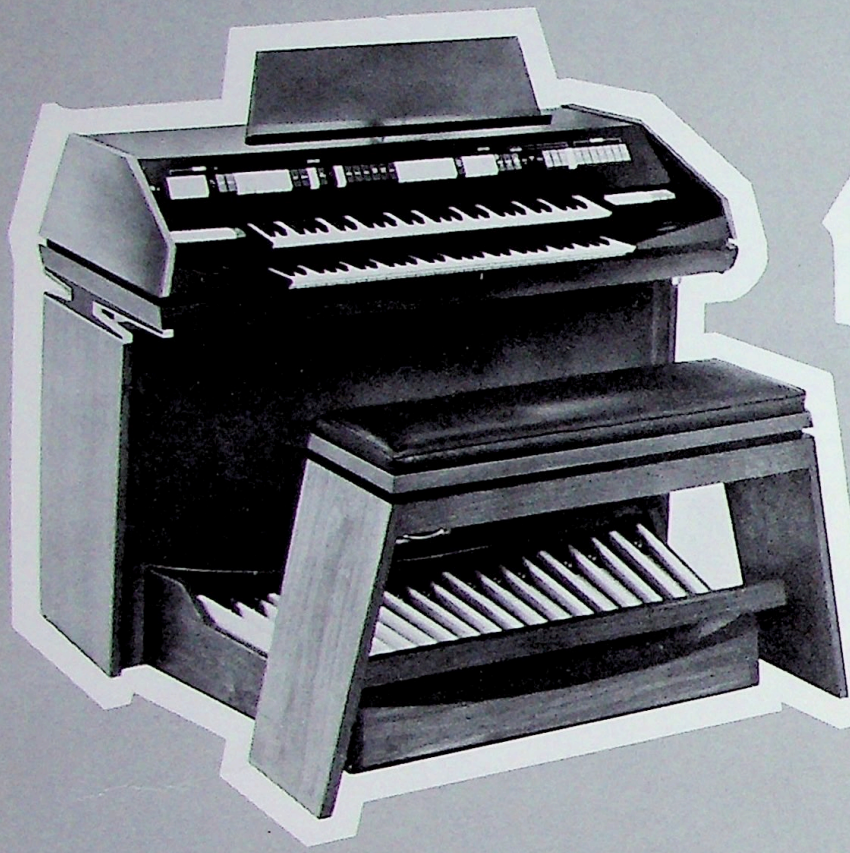
## Conn Organ

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Allen Custom  
3 Manual Theatre Organ



The Continental Carousel



Theatre 157



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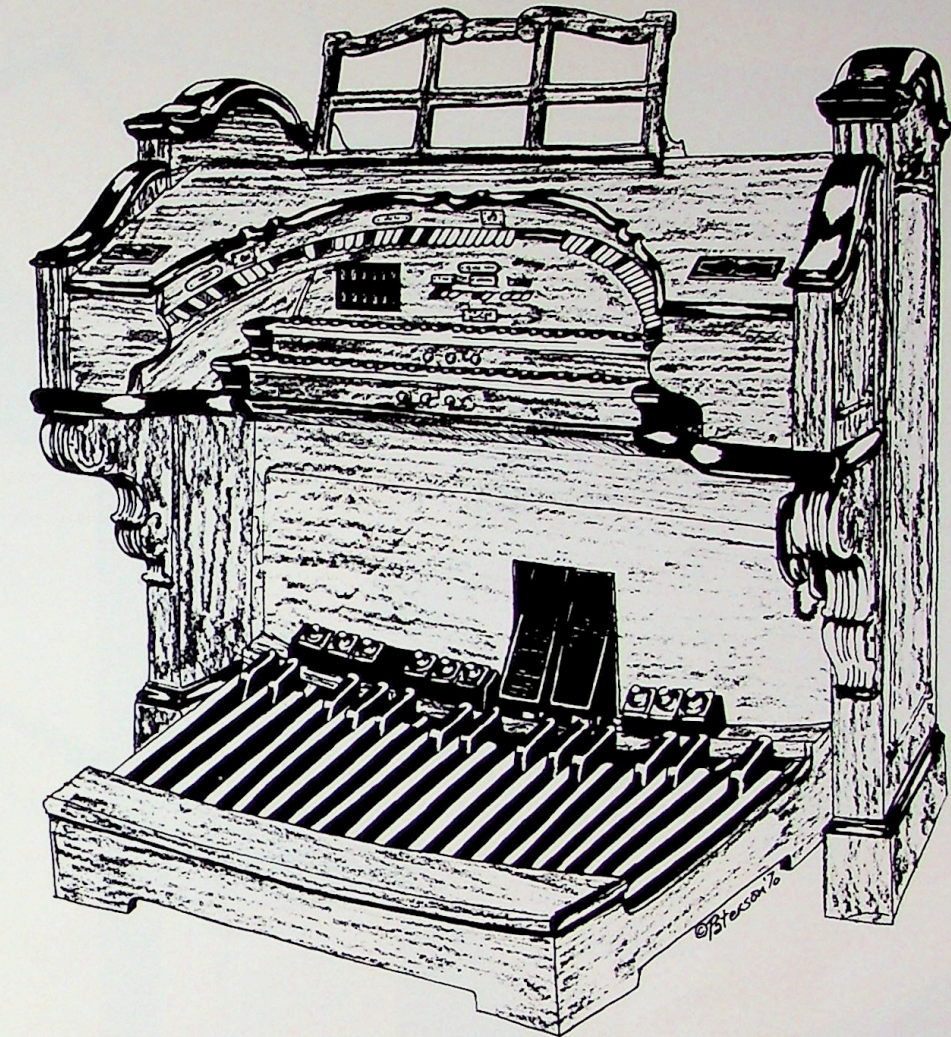
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**Allen**

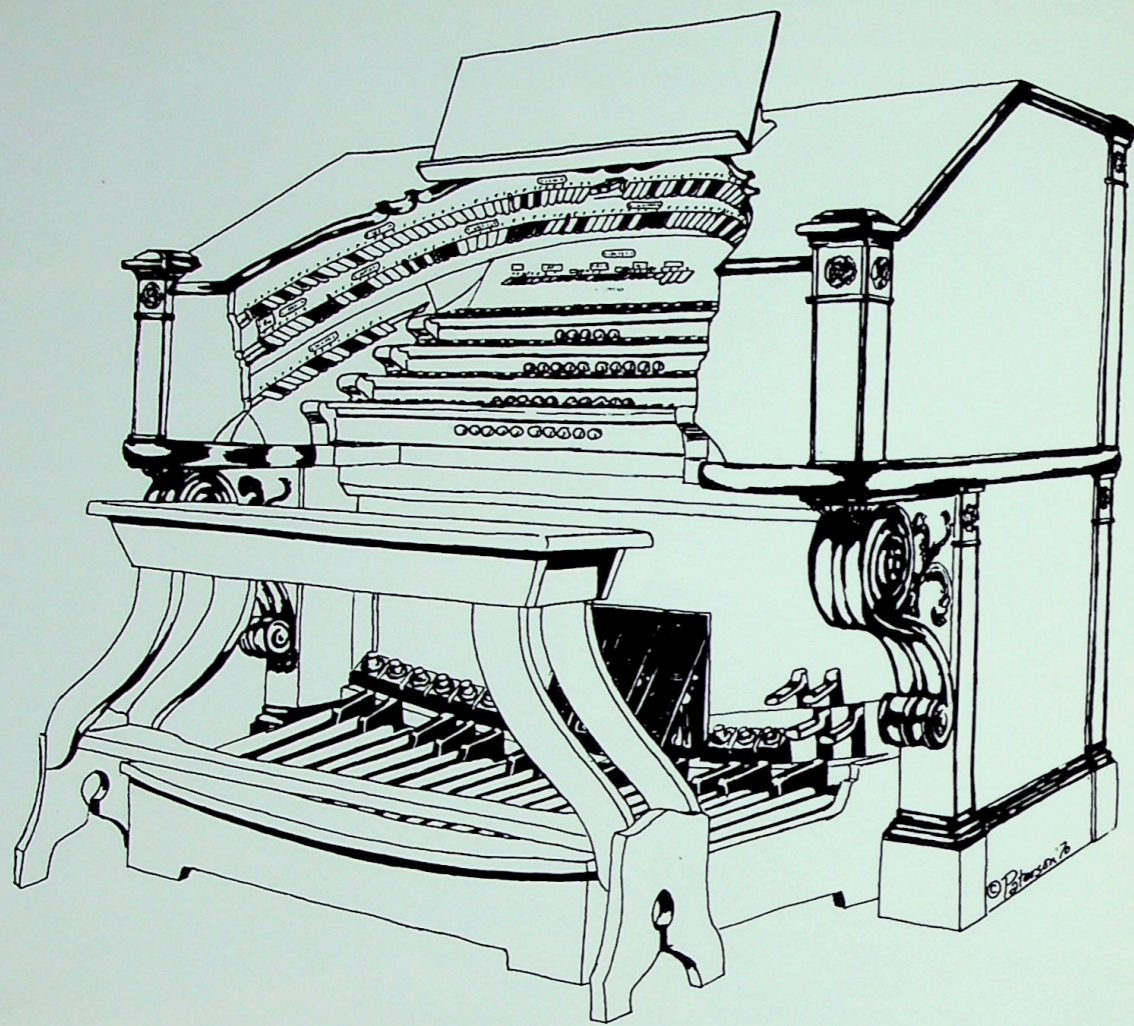
Allen Organ Company, Macungie, Pa. 18062



BEN HALL'S "LITTLE MOTHER"

In the first place, the nickname came about some years ago when Ben, giving one of his rambling discourses on the stage of the New York Paramount, casually referred to the Dowager Empress of All The Wurlitzers as "This big motha . . ." Since no one would let him forget, the reference has been miniaturized in the name of his own Wurlitzer. The organ, a Style 150 (2/5) was installed originally in the Lawler Theatre, Greenfield, Mass., replacing an Estey which (according to legend) the Lawler organist had set fire to in hopes of getting something better. It was shipped as No. 2095 on January 31, 1930, the last of only 25 Style 150s built by the company. When the Lawler Theatre closed for demolition, the organ was transferred to the Rainbow Roller Rink in South Deerfield, Mass., not far from Greenfield, and it was here that Ben first saw it. Though the organ had been installed, it was scarcely used, the teenage patrons being highly vocal in their preference for the Ken Griffin records they were used to. So the cable was chopped and the console pushed to one corner of the floor to gather rosin dust. When Ben would come by to look at it longinly, it would wag its cable stump and whimper so pleadingly that finally, he gave in and bought it. Removal, with the help of friends, was accomplished in a blizzard—standard weather for such operations—and installation in Ben's living room in his Christopher Street duplex, was accomplished by more friends who are too numerous to name. Everything in the organ went up two flights of stairs by hand. After the cable had been buzzed out, the organ was erected along one wall of the room, the blower installed in a bedroom, and finally a chamber wall built around the pipework. The only additions have been a string celeste rank, a chrysoglotte (with the upper set of bars and resonators missing . . . help!) seven highly useful couplers, and a scary Moller thunder sheet. Thanks to all the friends who helped, it sounds even better than its proud owner ever dared hope.

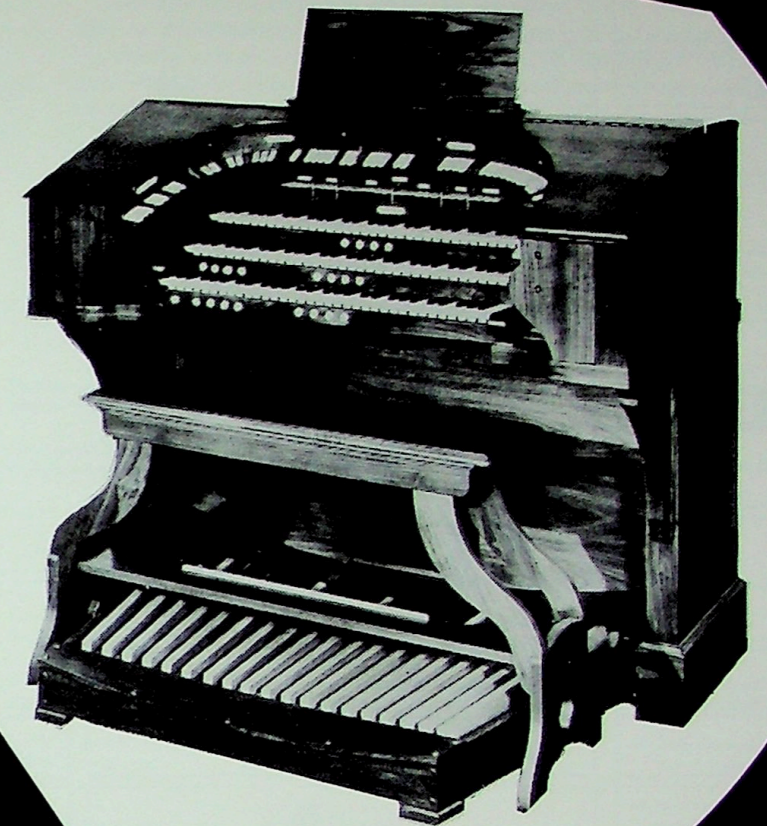
(The Hall organ is not a scheduled Convention Feature)



BRANDT'S BEACON THEATRE AND ITS WURLITZER

This incredible "bit of Bagdad on Upper Broadway" was originally planned as Roxy's Midway Theatre—one of a circuit of theatres in Manhattan (including the Roxy Mansion at 58th and Lexington that was never built) that were to rotate Roxy stage shows around town. But before it was completed it was sold to Warner Brothers who opened it on Christmas Eve, 1929, as the Beacon. It has been aptly called "The Baby Roxy," as it was designed by the Roxy's architect, Walter W. Ahlschlager, and shows many similarities to the late Cathedral of the Motion Picture. In the 2,673-seat auditorium there is the same predominating color scheme of antique gold and bronze so dear to Roxy's heart. The great lozenge-shaped dome and stunning chandelier are, if anything, more spectacular than the Roxy's ceiling treatment, but the rotunda, with its oval dome and sparkling chandelier are almost scale models of the Roxy original. The auditorium has been designed to give the effect of being in some Arabian giant's battle encampment, with monumental piles of armor flanking the canopied stage. There is an orchestra lift and a stage elevator, a permanent cyclorama, and complete stage equipment which is used frequently for live shows. The Wurlitzer, a special 4/19, was shipped June 6, 1928, (No. 1891), but was not played until a year and a half later when the house opened with the eccentric J. Stuart Barrie at the gleaming white and gold console. The stage show was headed by Ben Bernie, and on the screen the feature was Lupe Velez and Rin-Tin-Tin in a dog of a picture called "Tiger Rose." The organ was beautifully restored a few years ago by an ATOS crew, and has been the scene of some of the New York Theatre Organ Society's most outstanding events—Flicker Fingers with Gaylord Carter, an evening with Gloria Swanson and Lee Erwin, and Lee's premieres of "The Eagle" and "My Best Girl," with Buddy Rogers in person.

# Artisan ORGANS



CINEMA II

#### PEDAL

- 16' TUBA
- 16' DIAPHONE
- 16' BOURDON
- 16' DULCIANA
- 8' TUBA
- 8' DIAPASON
- 8' TIBIA CLAUSA
- 8' FLUTE
- 8' CELLO
- 4' TIBIA OCTAVE

#### GREAT

- 16' DIAPASON
- 16' TIBIA CLAUSA
- 16' TUBA
- 16' CONTRA VIOL
- 8' TUBA
- 8' DIAPASON
- 8' TIBIA CLAUSA
- 8' FLUTE
- 8' VOX HUMANA
- 8' CLARINET
- 8' ORCH. OBOE
- 8' VIOL D'ORCH
- 8' POST HORN
- 8' KINURA
- 4' CLARION
- 4' OCTAVE
- 4' PICCOLO
- 4' FLUTE
- 4' VOX HUMANA
- 4' CLARINET
- 4' VIOLINA
- 4' POST HORN
- 4' KINURA
- 2-2/3' TIBIA TWELFTH
- 2' PICCOLO
- 2' VDO FIFTEENTH
- 1-3/5' TIERCE

#### SUSTAIN

- HARP
- BELLS
- PIANO

#### BALANCED EXPRESSION

##### SOLO, MAIN

#### COMBINATION ACTION WITH SETTERBOARD

- 4 SOLO PISTONS
- 4 GREAT PISTONS
- 4 ACCOMPANIMENT PISTONS
- 4 PEDAL PISTONS
- 4 GENERAL PISTONS
- 1 GENERAL CANCEL

#### TOE PISTONS

##### OPTIONAL

#### ACCOMPANIMENT

- 16' TIBIA CLAUSA
- 16' CONTRA VIOL
- 8' TIBIA CLAUSA
- 8' VIOL D'ORCH
- 8' FLUTE
- 8' TUBA
- 8' DIAPASON
- 8' VOX HUMANA
- 8' OBOE HORN
- 8' KINURA
- 4' PICCOLO
- 4' VIOLIN
- 4' FLUTE
- 4' OCTAVE
- 2' PICCOLO

#### SOLO

- 16' TUBA
- 16' TIBIA CLAUSA
- 8' TUBA
- 8' DIAPASON
- 8' TIBIA CLAUSA
- 8' VIOLIN
- 8' OBOE
- 8' FLUTE
- 8' VOX HUMANA
- 8' KINURA
- 4' CLARION
- 4' PICCOLO
- 4' VIOLINA
- 4' FLUTE
- 2-2/3' TIBIA TWELFTH
- 2' PICCOLO
- 2' STRING FIFTEENTH
- 1-3/5' TIERCE

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- TIBIA, VOX

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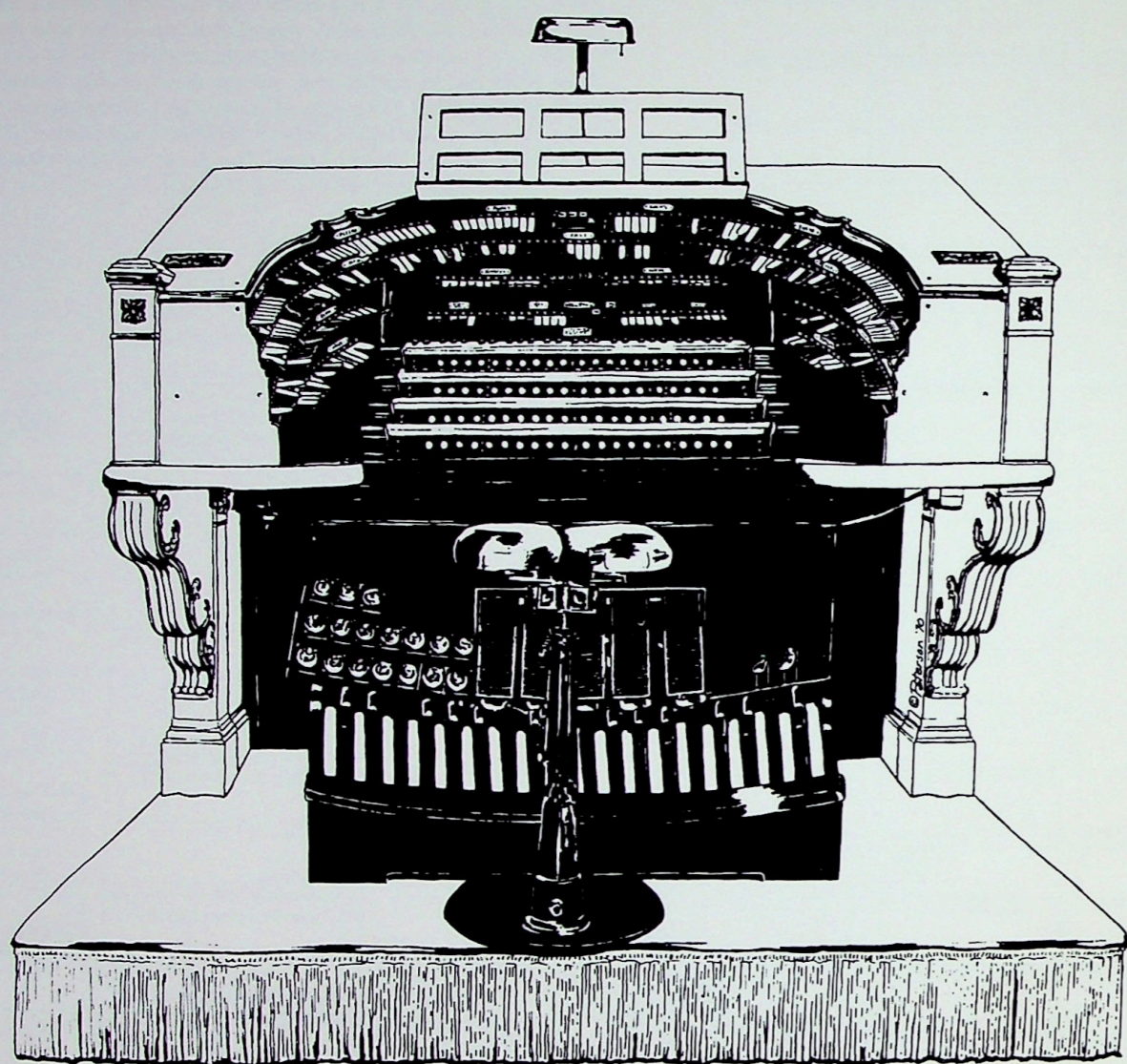
AN ORGAN CRAWLER'S ATLAS  
OF MIDTOWN MANHATTAN

Once upon a time there were nearly sixty theatre and concert organs to be heard within this thirty-five block area of New York. This map shows where they were . . . and where a few of them remain.

Sites demolished or put to other uses are shown in grey. Present names of sites are in parentheses. Organs (listed to the right) which have been removed are marked with an asterisk(\*). Date of installation and number of ranks are given when known. The Ziegfeld, Loew's 72nd Street and Roxy's Mansion are included for what-might-have-been.



- |      |   |  |   |
|------|---|--|---|
| 74th |   |  |   |
| 73rd |   |  |   |
| 72nd |   | 62   |   |
| 71st |   |  |   |
| 70th |   |  |   |
| 69th |   |  |   |
| 68th |   |  |   |
| 67th |   |  |   |
| 66th | 1-Beacon Theatre<br>Walter W. Ahlschlager, architect<br>4/19 Wurlitzer (1928)                             | 23-Vincent Lopez<br>3-rank Portable Wurlitzer (1936)*  | 42-Criterion Theatre<br>(present Criterion no kin)<br>Wurlitzer Style 6 (2½/20) (1913)*   |
| 65th | 2-Loew's Lincoln Square Theatre<br>3m Moller (1914)*  | 24-Roxy Theatre<br>Walter W. Ahlschlager, architect<br>3/10 Duplex Kimball (Rotunda)*<br>2/8 Kimball (Broadcasting Studio)*<br>5/29 Kimball (with 2 additional<br>3m consoles) (1927)* | 43-Hippodrome<br>3m Midmer-Losch<br>4/27 Wurlitzer (1926)*  |
| 64th | 3-Philharmonic Hall<br>4/98 Aeolian-Skinner   |  | 44-Aeolian Hall<br>3m Aeolian*  |
| 63rd | 4-Metropolitan Opera House<br>2m Special Portable Aeolian-Skinne  | 25-Earl Carroll Theatre<br>George Kiester, architect<br>(Woolworth's Store)<br>3/10 Kilgen (1930)*   | 45-Elks' Club<br>(Hotel Diplomat)<br>3m Wurlitzer (1913)*   |
| 62nd | 5-Society for Ethical Culture<br>Robert D. Kohn, architect<br>4m Hope-Jones (1910)*                       | 26-Rivoli Theatre<br>Thomas Lamb, architect<br>3m Austin (1917)*<br>3/15 Wurlitzer (1924)*   | 46-Cohan Theatre<br>2/6 Wurlitzer (1922)*   |
| 61st | 6-Century Theatre Roof<br>Carrere & Hastings, architects<br>Wurlitzer Style 3 (2/7) (1912)*               | 27-Radio City Music Hall<br>Reinhard & Hofmeister and others<br>3/13 Wurlitzer (Studio) (1932)<br>4/58 Wurlitzer (2 consoles) (1932)   | 47-Rialto Theatre<br>(new theatre now on site)<br>Thomas Lamb, architect<br>3/56 Austin (1915)*<br>3/15 Wurlitzer (1921)*           |
| 60th | 7-Central Park Carousel<br>Wurlitzer Band Organ   |  | 48-Times Theatre<br>Marr & Colton Style 4 Photoplayer (1917)*   |
| 59th | 8-Gallery of Modern Art<br>Phillip Johnson, architect<br>3m Aeolian-Skinner                               | 28-NBC Studios<br>3m Skinner*  | 49-New Amsterdam Theatre<br>Herts & Tallant, architects<br>2/21 Austin  |
| 58th |   | 29-Rainbow Room<br>3/10 Wurlitzer (RJ 16)<br>with 2 consoles & player (1934)*  | 50-Broadway Theatre<br>3/26 Austin*<br>3m Wurlitzer*  |
| 57th | 9-Broadway Tabernacle<br>2m Wurlitzer for Chapel (1936)*  | 30-Center Theatre<br>(U.S. Rubber Bldg.)<br>Reinhard & Hofmeister and others<br>4/34 Wurlitzer (1932)*   | 51-WOR Studio<br>Wurlitzer Style E (1935)*  |
| 56th | 10-Carnegie Hall<br>4m Kilgen*  | 31-WMCA Studio<br>Wurlitzer Style E (2/7) (1931)*<br>Wurlitzer Style H (Special 3/10)*   | 52-Cameo Theatre<br>(Bryant Theatre)<br>Eugene DeRosa, architect<br>E.M. Skinner  |
| 55th | 11-Mecca Temple<br>3m Moller*   | 32-Edyth Totten Theatre<br>(now part of Leone's Restaurant)<br>2m Robert Morton*   | 53-Wurlitzer Store<br>Various demonstrator Wurlitzers   |
| 54th | 12-55th Street Playhouse<br>2m Robert Morton*   | 33-Strand Theatre<br>(Cinerama Theatre)<br>Thomas Lamb, architect<br>3/56 Austin (1914)*   | 54-Loew's 42nd Street Theatre<br>3m Moller*   |
| 53rd | 13-Ziegfeld Theatre<br>Thomas Lamb & Josef Urban, architects<br>(never had an organ)                      | 34-Mayfair Theatre<br>(DeMille Theatre)<br>3/10 Wurlitzer (1930)*  | 55-Waldorf Astoria Hotel<br>Schultze & Weaver, architects<br>2m Moller Theatre Organ*<br>4m Moller Concert Organ (with 2 consoles)* |
| 52nd | 14-Gallo Theatre<br>Eugene DeRosa, architect<br>Aeolian with Duo-Art Player*                              | 35-Cort Theatre<br>(Merv Griffin Studio)<br>Wurlitzer Style 6 (2½/20) (1912)*  | 56-Loew's Lexington Theatre<br>3/40 Moller (1924)*  |
| 51st | 15-Hammerstein Theatre<br>(Ed Sullivan Theatre)<br>3/10 Welte*  | 36-Palace Theatre<br>Wurlitzer Style 135-A<br>(piano console, 4 ranks) (1920)*   | 57-RKO 58th Street Theatre<br>Thomas Lamb, architect<br>3/10 Wurlitzer (1926)*  |
| 50th | 16-Colony Theatre<br>(Broadway Theatre)<br>Eugene DeRosa, architect<br>4/32 E.M. Skinner (1925)*          | 37-Embassy Theatre<br>Thomas Lamb, architect<br>3m E.M. Skinner*   | 58-Roxy Mansion Theatre<br>(alas, never built)  |
| 49th | 17-Picadilly Theatre<br>(Warner Theatre)<br>4/28 Marr & Colton (1924)*                                    | 38-Astor Theatre<br>2m Robert Morton*  | 59-Plaza Theatre (No. 1)<br>Wurlitzer Style 135 (piano Console) (1920)*   |
| 48th | 18-Lew White Studios<br>3/10 Kimball*<br>2/7 Kimball*   | 39-Astor Hotel<br>4/103 Austin with player & piano*  | 60-Plaza Theatre (No. 2)<br>3m Robert Morton*   |
| 47th | 19-CBS Studios<br>(Columbia Records Bldg.)<br>3/10 Kimball*   | 40-Loew's State<br>Thomas Lamb, architect<br>4/45 Moller (1925)*   | 61-Barbizon Hotel<br>2m Welte*  |
| 46th | 20-Warner's Hollywood Theatre<br>(Mark Hellinger Theatre)<br>Thomas Lamb, architect<br>3m Kimball (1929)* | 41-Paramount Theatre<br>Rapp & Rapp, architects<br>3/21 Wurlitzer (Studio) (1928)*<br>4/36 Wurlitzer (1926)*   | 62-Loew's 72nd Street Theatre<br>Thomas Lamb, architect<br>(never had an organ)   |
| 45th | 21-Capitol Theatre<br>Thomas Lamb, architect<br>4/37 Estey (1919)*  |  | 63-Frick Museum<br>Aeolian with Duo-Art Player<br>(used Sundays)  |
| 44th | 22-Taft Hotel<br>Walter W. Ahlschlager, architect<br>2/5 Welte (1927)*                                    |  |   |
| 43rd |   |  |   |
| 42nd |   |  |   |
| 41st |   |  |   |
| 40th |   |  |   |



THE RENWICK STUDIO WURLITZER

The Wurlitzer in Richard Loderhose's Renwick Studio is one of the most widely-heard organs in the world. Originally installed in the eighth-floor broadcasting and recording studio in the Paramount Theatre Building on Times Square, it was used by Jesse Crawford for more than 75 of his Victor 78 rpm recordings, was later recorded by Don Baker, Lew White, Fred Feibel, and George Wright. Ann Leaf, whose famous "Nocturne" CBS network broadcasts originated there, made a series of filmed organ shorts as did Don Baker, Jesse Crawford and Lew White. Fats Waller broadcast on it, and so did Jesse and Helen Crawford; and Helen made two rare Brunswick recordings on it, accompanying Bing Crosby. It was installed two years after the Paramount Theatre opened by the late Dan Papp, as a 4-manual, 21-rank organ (No. 1960, shipped October 6, 1928) with piano and slave console, and remained in the studio for almost thirty years until Richard Loderhose acquired it for installation in a specially-constructed studio behind his home in Jamaica Estates, Long Island. Since that time the organ has grown in both volume and pipework, now totalling more than forty ranks and boasting a companion console, the majestic 5-manual Kimball keydesk from the late Roxy Theatre. The augmented instrument has been recorded by a number of artists, including Reginald Foort, Richard Leibert, Johnny Seng, Tom Sheen, Ed Gress (under the *nom de console* of Don DeWitt) and the owner, himself, who modestly chose to be known as Dick Scott. The instrument has an outstanding battery of percussions, including a liquid-tone vibraphone and a giant master marimba. There are nine full 16-foot ranks on tap, so hold on to your hairpieces!

## OUR SEMINARIANS

### ALLEN R. MILLER

One of the most inventive young men in the organ business today, Al Miller would have made a good partner for Robert Hope-Jones (and probably kept him out of bankruptcy, to boot). He is an Assistant Vice-President of the Austin Organ Company, a partner in the development of the Quad Organ Player unit, our ardent reproducing piano restorer and author of numerous articles on technical matters relating to the theatre organ. He is installing a pipe organ of his own design in his home in Glastonbury, Conn., so he knows whereof he speaks when he gives his seminar on "The Works . . . And Why."

### ALLEN HUGHES

Music critics don't always understand what theatre organs are all about, but Allen Hughes of the *New York Times* has, on numerous occasions, shown his understanding of and appreciation for the instrument. The intricacies and pitfalls of musical criticism are many, and Mr. Hughes, who confesses to having been trapped by as many as he has successfully bypassed, promises a fascinating session with his seminar on "Learning from Listening."

### MELVIN ROBINSON

Mel Robinson almost singlehandedly brought the Wurlitzer in the Academy of Music Theatre back to useful and beautiful life. A professional organ technician with a busy "practice," working on the Academy organ was, for Mel, part bus-man's holiday, part labor of love. Love of the organ runs in the Robinson family: Mel's brother, Don, conducts a widely-heard radio show devoted to the instrument and its followers in the Utica, N.Y. area. Mel's seminar on "Maintaining the Music Machine" will be pertinent and rewarding to anyone faced with the problem of restoration and upkeep.

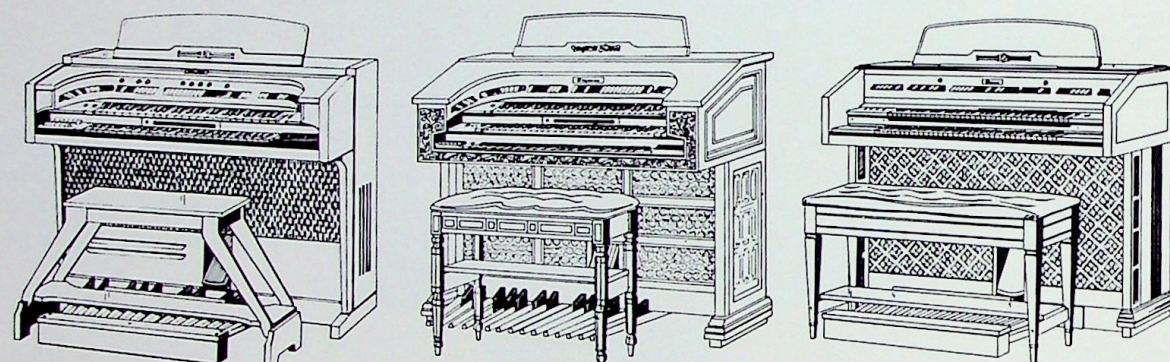
### JOHN HENRY JACKSON

The Director of Stage Operations at Radio City Music Hall is a man of amazing and diverse talents. He was born in Australia, where his father headed one of the top-ranking circus and vaudeville acts, "The Australian Wood Choppers," but grew up in New York City where the family moved when John was a boy. At an early age he became adept at the arts of the long-handled chopping axe, the whirling boomerang and the snapping bull whip, and later formed his own team with his twin sister, an act called "The Australian Jacksons." His splendid singing voice won him spots on leading radio shows, but he temporarily forsook show business during World War II to work in a shipyard. Returning to the footlights John sang at New York's Latin Quarter before joining the Music Hall's Glee Club, of which he became Captain after a period of time-out with the New York City Center Opera. Today he captains a team of 250 performers, technicians and musicians, the largest theatrical organization in New York. Jackson is something of a meteorologist as well; the Music Hall's master magician can drench the Great Stage with real rain, curtain it with live steam, cause stars, clouds, fireworks and space rockets to appear in its sky on cue. His devotion to the Music Hall's giant Wurlitzer and his beyond-the-call-of-duty courtesies on numerous occasions to the ATOS have won a special place for him in all our hearts.

### BOB BALFOUR/LEE ERWIN

One of the most dedicated "tape worms" in ATOS, Bob Balfour hears theatre organs in terms of mike placement and frequency range. His collection of organ tapes lines the walls of his unique basement theatre-music room, and at concerts (when taping is permitted) he can always be seen, earphones on ears, eyes on VU meter, recording new treasures. The New York Chapter Chairman's bow in the commercial recording field is the current, and highly successful, Concert Recording, "The Biggest Little Wurlitzer," featuring Jerry Mendelson at the organ of the Rahway Theatre. Lee Erwin, who is an electronic wizard on top of everything else, has produced two do-it-yourself recordings—"Moon River Music" on his own Zodiac label, recorded and played (well, single-handedly is hardly the word) on the organ in the home of E.J. Quinby in Summit, New Jersey; and "Sounds of the Silents," recorded at Brandt's Beacon Theatre for Concert Recording—and a new one is in the works. Lee has a room full of professional Ampex equipment in his New York apartment where he creates exciting electronic music from recorded natural sounds, and edits his own organ recordings.

## The Thomas Professionals



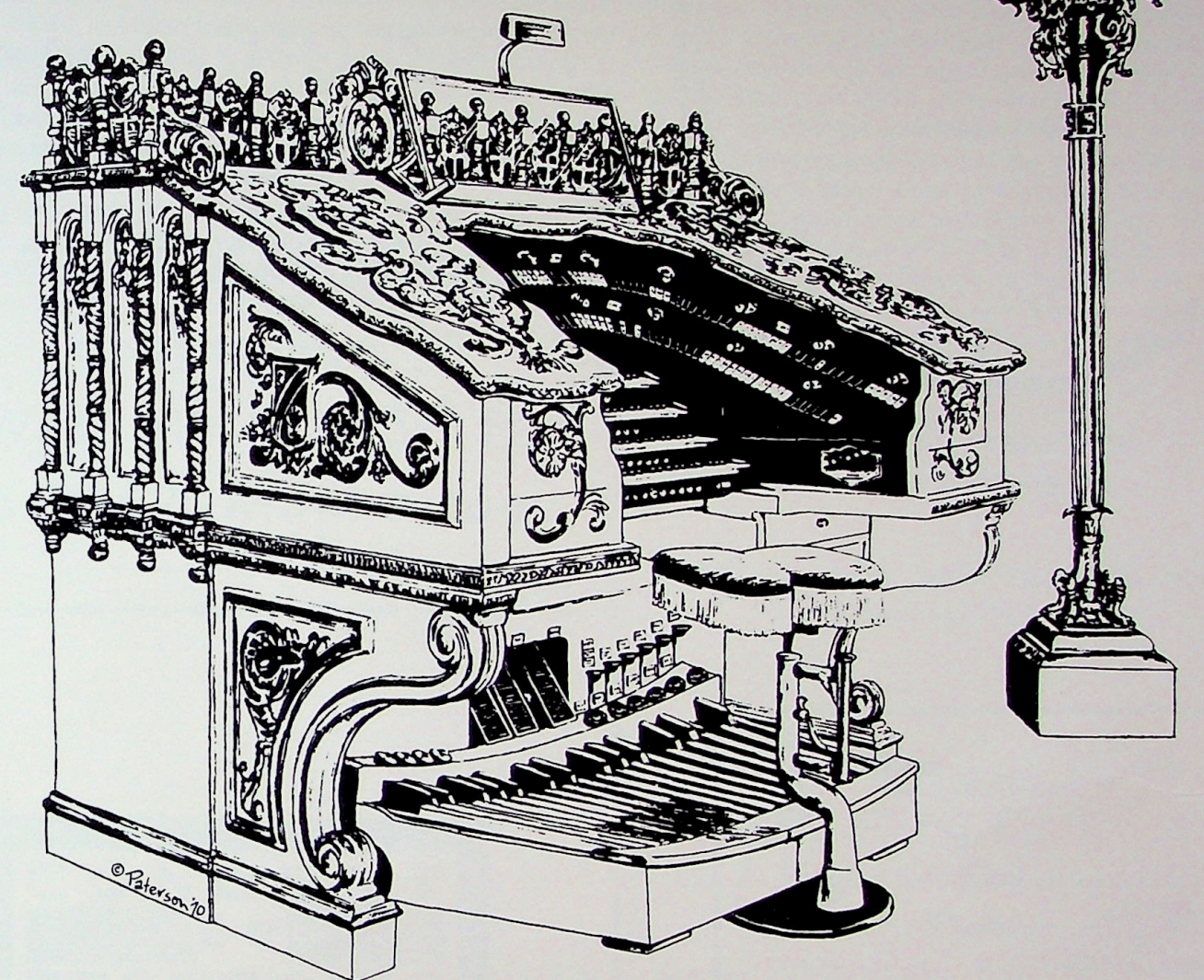
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THE SCHAEBLE STUDIO ROBERT MORTON

One day some friends invited Peter Schaeble to attend an ATOS concert at (the then) Brooklyn Paramount. Pete had never heard a theatre organ before, and he went overboard for the sound. Within a month he had purchased the 3/10 Robert Morton from Loew's Hillside Theatre in Jamaica, Long Island, and excavation had begun for a giant studio wing on the family's house in Rosedale. Pete, who likes to get things done fast once he begins, had the studio finished and the Morton playing in less time than it takes most organ buffs to buzz out a cut cable. Somehow, the 10-ranker didn't seem stupendous enough for Pete, so after acquiring additional ranks for it and still not being satisfied, he decided to start from scratch. This time he found what he was looking for: the 23-rank Wonder Morton in Loew's Valencia Theatre, Jamaica. The Morton had been languishing beneath a concrete slab (it and the Loew's Paradise Morton had the same fate as the United Palace instrument), and the console had to be removed thru a tiny door scarcely big enough for an organist, let alone a 4-manual Wonder Morton "mit schlag-ober" (that means whipped cream in our better German ice cream parlors). But Pete and his friend, John DeParis believe in accomplishing the impossible, and got it out somehow. Before that happened, Jeff Barker, earphones in place (the only way the organist could hear beneath the concrete) played a poignant "Valencia" to a full house of thirty dis-interested patrons during the intermission of "The Magnificent Men in their Flying Machines," the cable was disconnected, and the Morton headed for Rosedale. The organ had been originally installed in the Valencia in 1929, and had seen very little use since being opened by John Gart on January 12th that year. Today it is in better-than-new condition, the console beautifully redecorated by John DeParis' father, and sits like a jewel in a lavish and impressive setting.



THE CATHEDRAL OF SAINT JOHN THE DIVINE AND ITS ORGAN

Jay Quinby, who warrants the title of "The Compleat Organ Fan" if ever anyone did, recalls that while he was attending choir school at the Cathedral a new organ was being installed by the then-partners Ernest M. Skinner and Robert Hope-Jones. The boys were forbidden to come anywhere near the place when Mr. Hope-Jones was on the premises (he was thought to be something of an ogre where small boys were concerned), but Jay and some of his pals did sneak in one night to catch a glimpse of the eccentric genius at work. There is very little of Hope-Jones' handiwork remaining there now; a new organ was installed in 1954 by the Aeolian-Skinner Company, under the direction of the brilliant G. Donald Harrison. The Cathedral of Saint John the Divine is recognized as the pinnacle of the Gothic form, being built on a scale that the medieval cathedral builders never achieved. The great space itself is an artistic requirement for rendering the music of the greatest liturgical composers; with an enormous capacity of sixteen million cubic feet and a reverberation time of nine seconds, many unorthodox approaches to organ building were necessary, with the need for both clarity and grandeur of sound. The Cathedral, as yet uncompleted, has been built in stages in true medieval tradition; the great nave is pure Ralph Adams Cram Gothic, while the dome over the crossing, the altar and chapels are in the Romanesque-Byzantine style of Heinz & LaFarge. Surprisingly, it all blends splendidly. And what an unparalleled setting for an organ! The instrument is upwards of 150 ranks in six divisions. Its crowning glory is the State Trumpet, mounted *en chamade* beneath the great rose window on the west wall. It is blown with enough wind to operate most of the organs at the Convention simultaneously, and the effect is almost percussive when the slender pipes begin to speak.

THE CALVARY CHURCH AND ITS ORGAN

This lovely example of mid-19th-Century Gothic Revival is one of New York's architectural treasures. Its designer was James Renwick, famed architect of Grace Church and Saint Patrick's Cathedral as well as the Smithsonian Institution in Washington. Calvary's musical tradition is a noble one. The original organ, installed in 1847 when the church was new, was a hand-pumped Davis & Ferris which cost a staggering \$2,500. In 1886 a new Roosevelt was installed that included a Cavaille-Coll trumpet, orchestral oboe and vox humana. This organ was modernized in 1913 by E.M. Skinner with a new console and action. In 1934 a new Aeolian-Skinner organ was installed that included about one-third of the original Roosevelt pipework including the Cavaille-Coll oboe; of the other French reeds there is no trace. In 1963 Calvin Hampton and Randy Gilberti began a program of up-dating the organ, adding a reed chorus to the Choir division and a 32-foot bombarde. Extremely powerful mixtures were created in both the Great and the Swell by combining the two original mixtures in each division. The French concept of a diapason, gamba, flute harmonique and bourdon for each division was carried out. All this was done by using pipework of Hutchings, Roosevelt and other organs, unusual strings and reeds which are likely never again to be built. The work is far from complete to date, but the sound of the present organ is nothing short of electrifying. The same can be said of Calvin Hampton's playing of this unique instrument.

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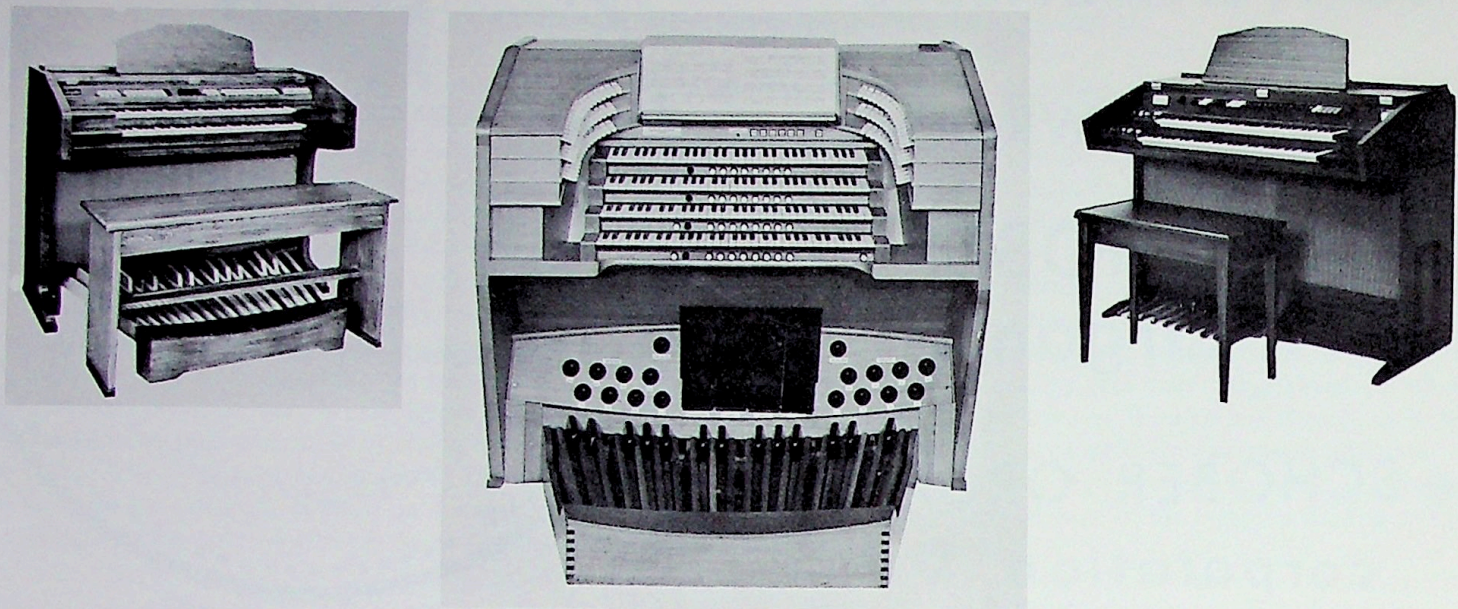
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## WHATEVER BECAME OF THE COMPTON ORGAN ?

In the beginning, (which was 1908), John Compton began the construction of fine pipe organs in London, and his classic work is well-known in the British Isles and elsewhere. John was an innovator, fortunately, and when the likes of Robert Hope-Jones appeared on the workroom floor, Mr. Compton recognized his talent immediately and many of Hope-Jones marvelous contributions to the pipe organ's electrical development were made while he was associated with Compton.

Fascinated with electricity, John Compton looked forward to the day when the tone of a complete pipe organ could be completely reproduced by electrical or electronic means. Historically, I suppose credit for the first electric organ must be given to the "Choralcello", but in 1928 Compton marketed his electronic "Electrone." (John felt it was good, but not yet the real tonal equivalent he envisioned, hence the name.) This was 6 years before the Hammond was granted its patents.

As many theatre organ fans know, Compton and Wurlitzer divided the "cinema" organ business of the 20's about equally in England; both doing an excellent job. But Compton units seemed to have a somewhat prophetic nature about them as many of these theatre installations incorporated electronic divisions known as the "Melotone", along with the pipes even then.

Compton's first successful electronic was the "Theatrone", introduced in the late forties. In recent years, using the electrostatic tone generator patents of L.E. Bourns, Compton has been building electronic organs of a standard that old John would have been proud to name them Compton *Organs*.

The company has grown nicely over the years, the business coming entirely from Great Britain, Europe, and points east.

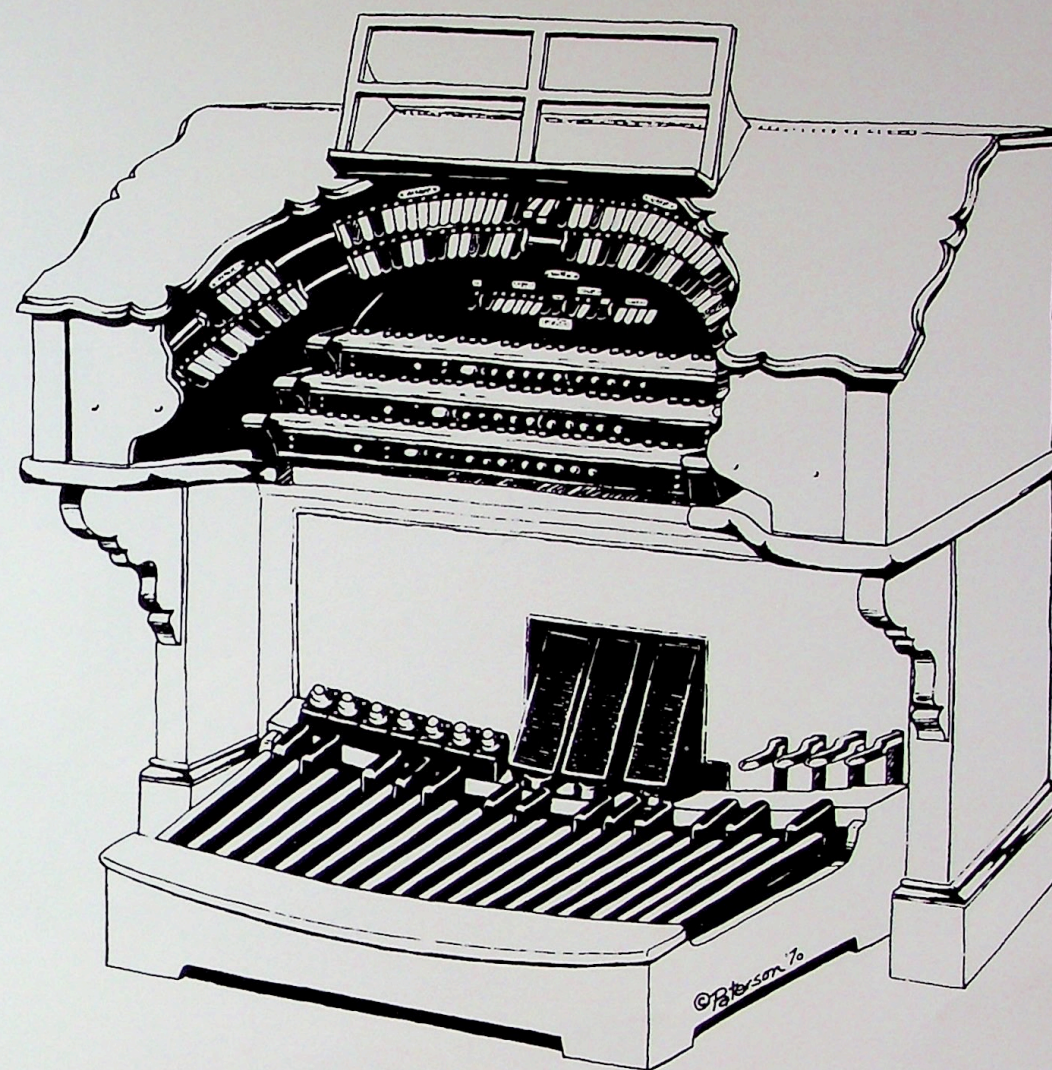
Compton Organs, Ltd. is represented in the USA and Canada by: *John K. ALLISON*, 160 South Country Road, East Patchogue, Suffolk County, New York, 11772. Telephone Area Code 516 AT9-2072. Feel free to phone or write any time. Compton Organ prices begin at \$2,100 FOB New York and carry a full 5-year parts and labor warranty.

Through a stroke of good luck, I contacted Compton with the idea of North American distribution at a time when the present management was looking west, and so it is with pride we are able to make these excellent organs available to this market.

The organs themselves are quite simple. A series of 12 engraved plates has all the tonal information stored on them. They are scanned electrostatically and the resulting tones are switched through tabs, manuals and pedalboard, then amplified and reproduced through special tone cabinets called "Rotofons". The quality of construction is superb. Since technical labor in England is substantially less expensive than in the U.S.A. a great deal more care can be expended when it can be used to advantage, and, in the British tradition, the best materials possible have been employed. This results in an instrument a good deal heavier than the U.S. counterpart, but Compton claims a life-expectancy of these organs fully equal to the pipe counterpart.

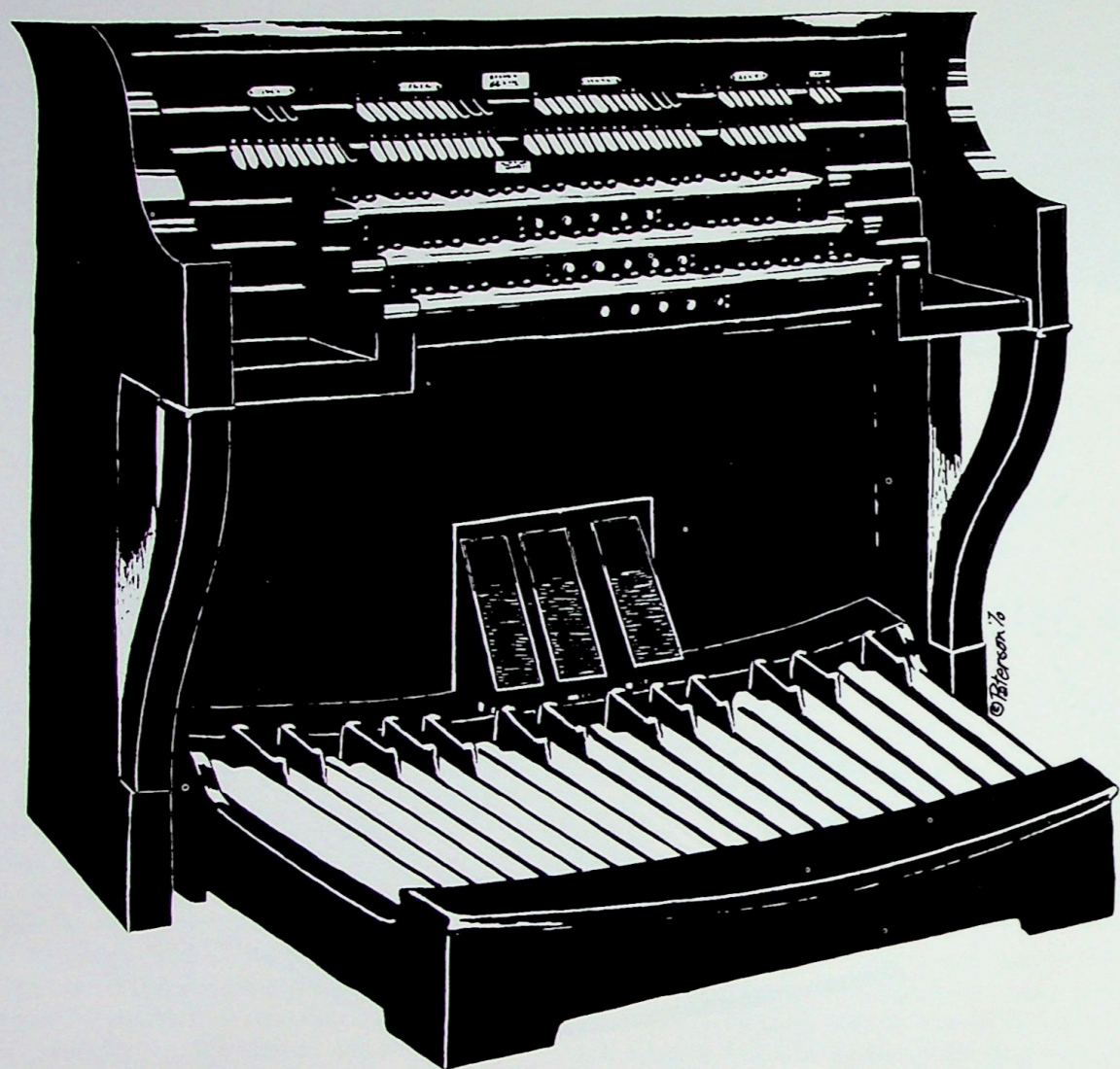
In America now, these organs are sold by direct arrangement with England through me, Jack Allison, as their agent. However, I am at present building a national network of trained agents. If anyone is interested, I shall be happy to supply details on this unusual opportunity for purchase or representation.

Compton builds stock and custom, classic, baroque, and theatre (orchestrally-voiced) organs of a tone that is completely pipe-like in character through the complete register. This tone is in all the models. We are sure America will welcome and appreciate it.



### THE ACADEMY OF MUSIC AND ITS WURLITZER

In 1926 William Fox built a new 3,513-seat theatre across 14th Street from the site of the original Academy of Music (New York's first grand opera house) which had just been razed for the Consolidated Edison building. He named the new theatre in honor of the old one, and instructed architect Thomas Lamb to spare no expense in making it one of the most lavish and impressive theatres in the city, as the marble staircases, mirrored walls and great chandeliers of the lobby will attest. The auditorium, though dingy today and in some disrepair, displays tattered remnants of former grandeur in the elaborate grand drapery over the stage and the ornate light soffits beneath the balcony. The orchestra pit is on an elevator, and there is a second elevator section on the stage itself. The organ, a Wurlitzer Style 260 Special (3/17) was shipped from the factory on July 31, 1926 as No. 1406. C. Sharpe Minor was one of the notable organists who played it in former days, and in the Forties it was played by our own Richard Loderhose and Lee Erwin before it fell into disrepair. Fortunately for us all, Melvin Robinson obtained permission to initiate a total restoration of the organ several years ago. The golden days when the Academy of Music was the try-out house for acts destined to play the Roxy uptown are gone, but its Wurlitzer is as beautiful as ever.



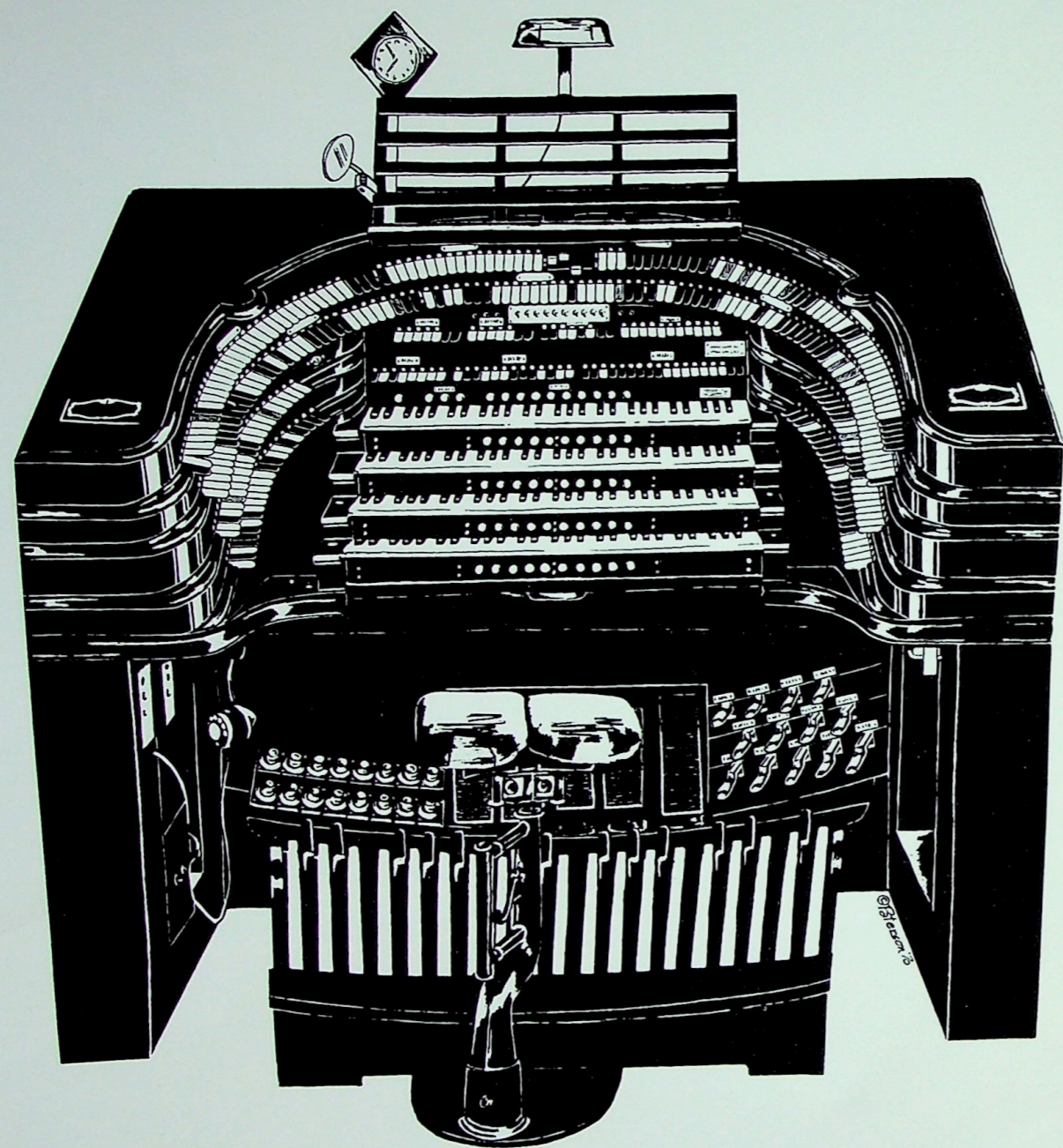
THE JOSEPH OELHAF RESIDENCE WURLITZER

This unique instrument began life in one of the poshest night clubs New York has ever known, the Rainbow Room on the 70th floor of the RCA Building in Rockefeller Center. It was installed there in 1934 as a Style R-16 (3/10—No. 2185, shipped March 4, 1934) with two consoles, one playable in the Rainbow Room, the other in the Rainbow Grille at the other end of the building, with two chambers in between. There was also a player unit. The organ was used every evening to provide music between orchestra sets, and one likes to think of smart New Yorkers fox-trotting on the Rainbow Room's revolving dance floor to its sweet music. The organ became a victim of progress when air conditioning was installed (if it wasn't Vitaphone it was Carrier every time) and it was sold to Joseph Oelhaf. Joe gave it a superb installation, and a unique one. It is one of the few Wurlitzers in the world with solid steel chambers! The organ plays through a grille in the floor of the Oelhaf's sumptuous living room; the one-of-a-kind console with the Chinese-moderne case is used here, amidst Joe Oelhaf's collection of antique clocks, stained glass and ivory. The walls of the staircase leading up to the apartment are lined with photographs of organ greats, and the whole home bespeaks the graciousness and taste of Joe and his charming wife, Anna. Perhaps the most unusual thing about the location is the fact that the Oelhafs live only ten feet from Ben Hall, with the result that the only two privately owned Wurlitzers in Manhattan are practically back-to-back. One wonders if on quiet nights, when both owners are away, the organs turn themselves on and reminisce about the old days in the Rainbow Room and the Rainbow Rink.

(The Oelhaf organ is not a scheduled Convention Feature)

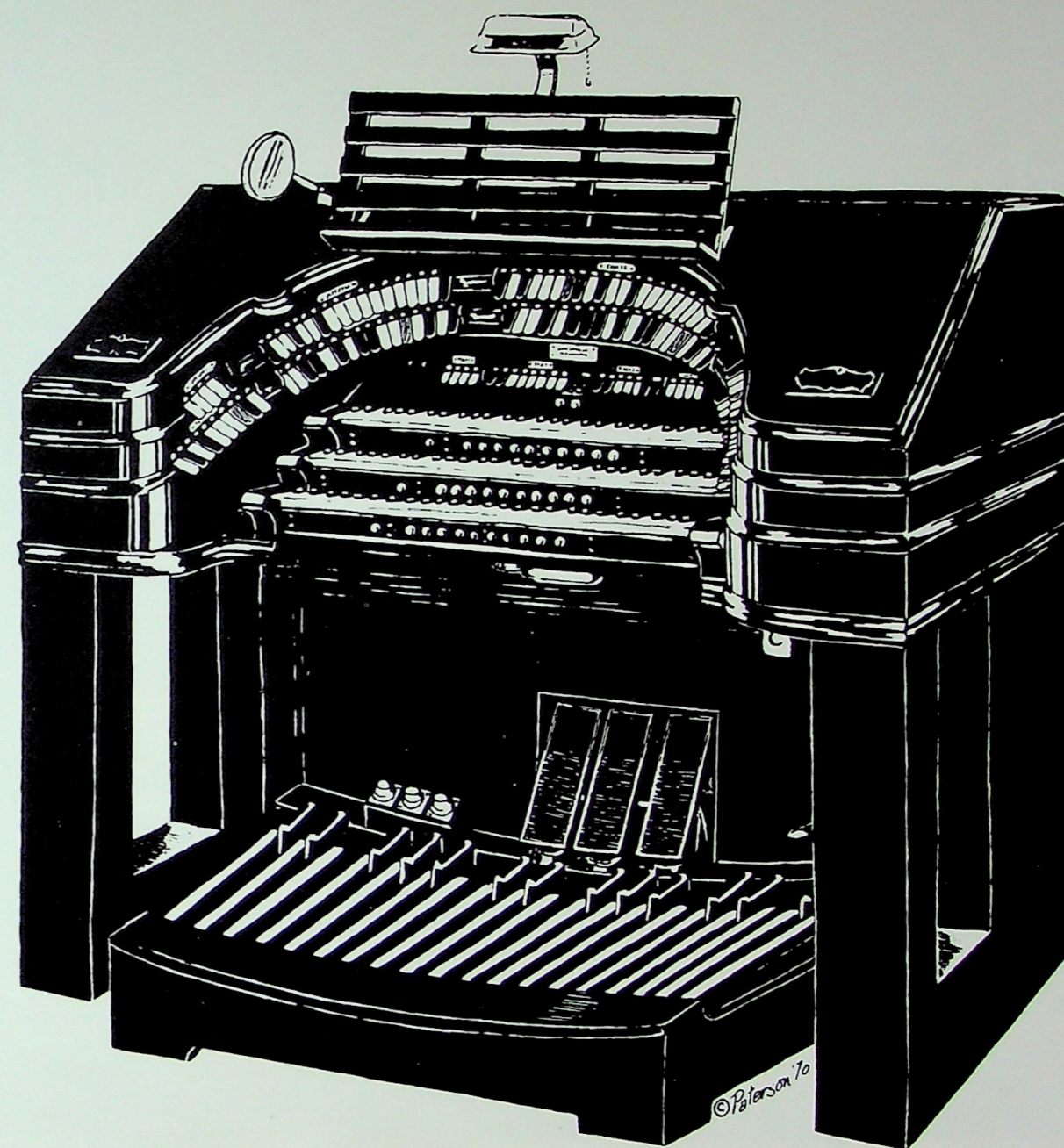


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#### RADIO CITY MUSIC HALL AND ITS ORGANS

Here the golden age of the movie palace lives on in all its glory. Not that the Music Hall is exactly a movie palace in the gilt-and-crystal tradition of Brandt's Beacon or the United Palace. It transcends that sort of golden grandeur with an elegance and style all its own. Many of the concepts—architectural as well as technical and artistic—to be found in the Music Hall today are the legacy of that extravagant master showman, S.L. "Roxy" Rothafel. Under his direction it opened on December 27, 1932, only three years almost to the day from the opening of the Beacon; yet what a fantastic difference! A description of the Music Hall's wonders is futile here for lack of space, but there is a lavishly-illustrated brochure on sale in the Grand Foyer that tells all. The Music Hall Wurlitzer is an institution in itself. It was opened by Dick Leibert and Staff Organists Dr. C.A.J. Parmentier and Betty Gould. Listed



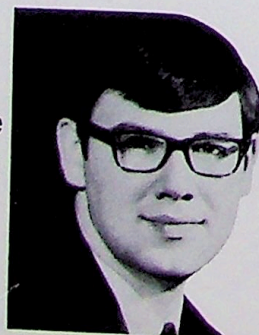
as "No. 2179, Special 4-Manual" it was shipped from North Tonawanda on May 26, 1932, addressed to Rockefeller Center Theatre No. 10. With 56 ranks (including a 3-rank mixture which explains why it is most often billed as a 58-rank instrument) it is the biggest organ Wurlitzer ever built and the biggest in any theatre in the world. It has been played at least eight times a day, every day, for nearly 15,000 days. Recently the Music Hall management, at the request of John Henry Jackson, Director of Stage Operations and a great friend of the Wurlitzer, spent many thousands of dollars to have the organ restored by the Westervelt Organ Co. It is like new again, with its twin consoles (the right-hand one is not a "slave" but a totally independent console with its own combination system and registration facilities) are ready to make it sound forth with more thunder and sheen than ever. The Wurlitzer in the broadcasting studio upstairs is a 3/13, No. 2180, and was shipped in November, 1932. It was heard on the air frequently and has been used for countless recordings and transcriptions. It represents almost the final word in Wurlitzer tonal development for smaller organs.



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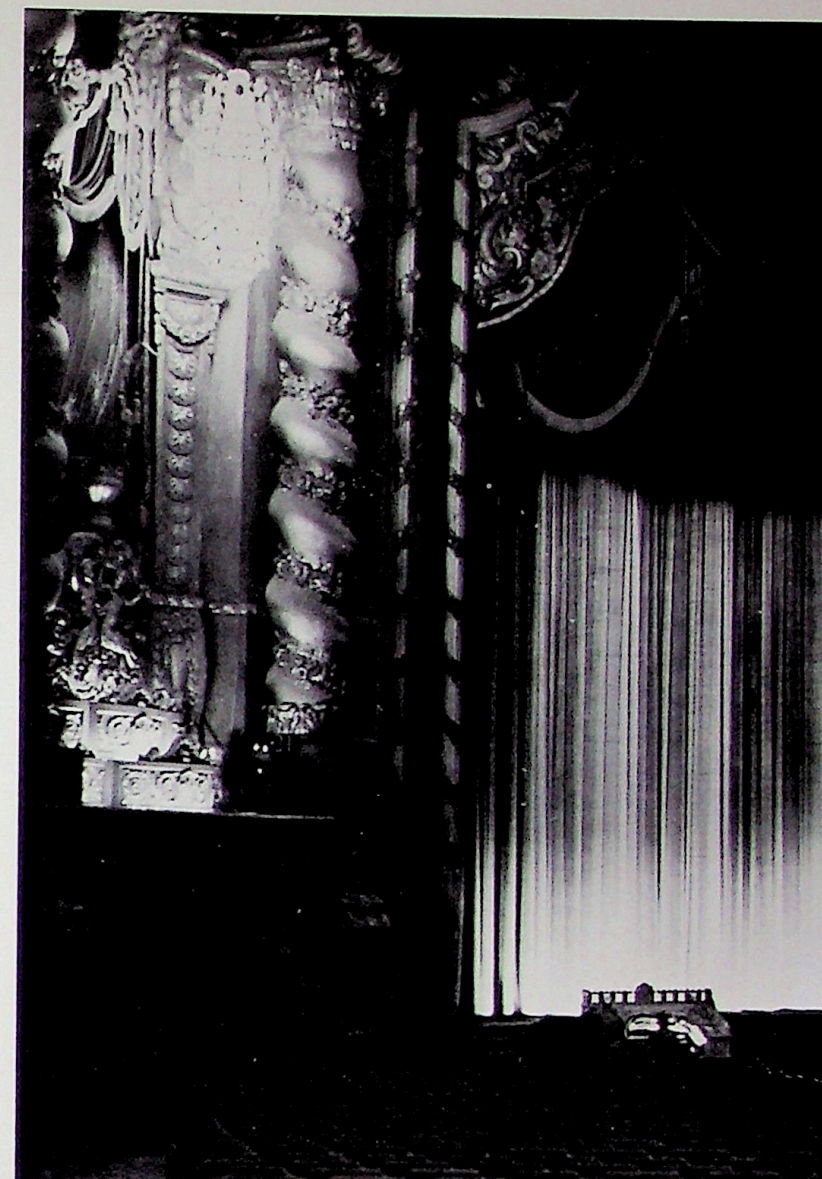
**SUNDAY AFTERNOON**

**FOLLOWING THE MUSIC HALL AFTERGLOW**

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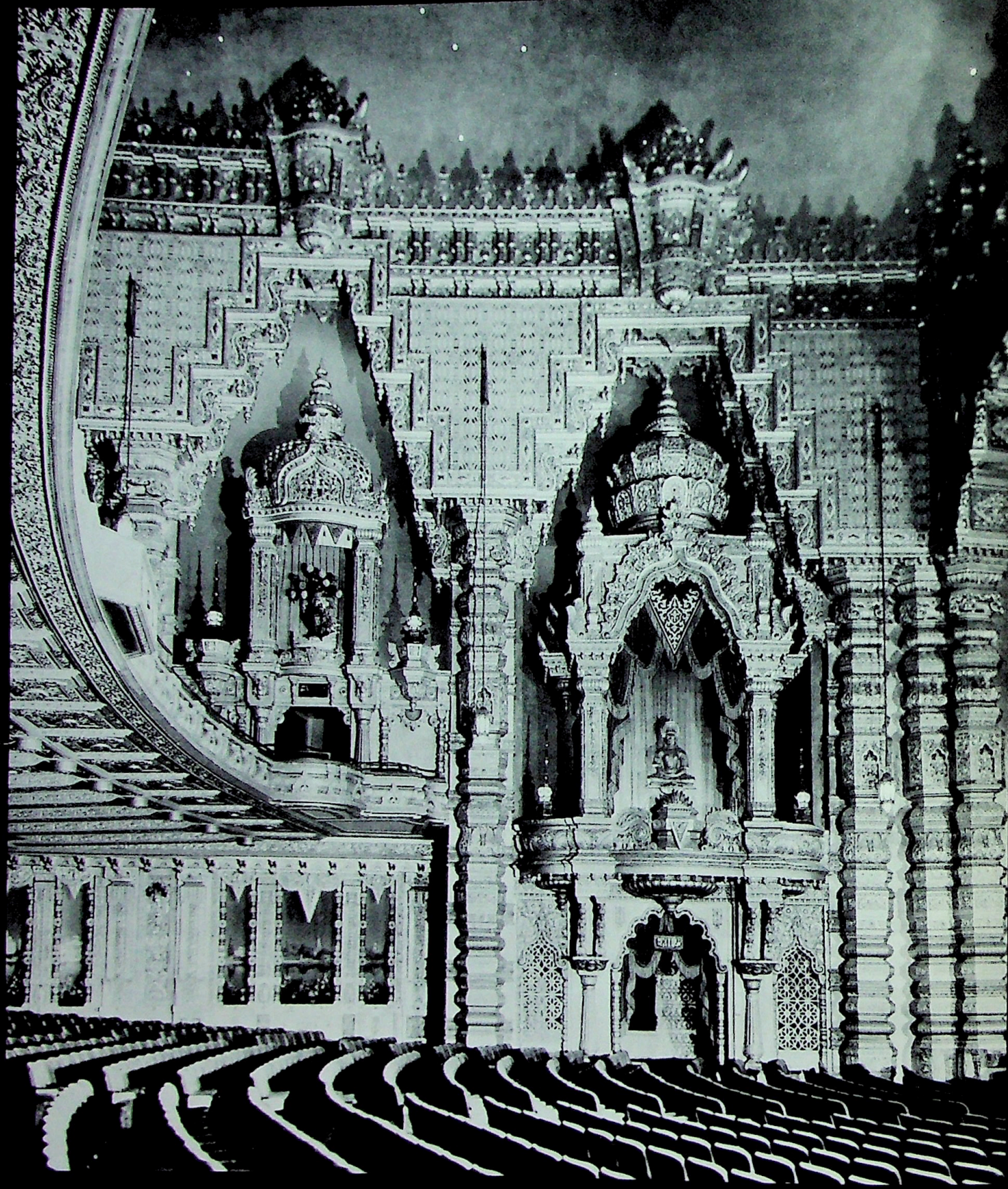
Hempstead, Long Island 2 p.m. to 5 p.m.



*With their jewelled curtains, fountained gold fish, the rising orchestras (and the falling organists). The tinkling tap shoes, the gold-braided ushers, the rose-budded cashiers, the yapping wonder dogs, the chirping Sunkist beauties, the Antarctic air-conditioning, and the frost-bitten marquees, the clouds in the ceiling, and the silvery Magnascope screens where "THE END" used to ripple on the peanut velour curtains as it closed for the organlogue. Remember?*

*Even if you are too young to remember, but still have a hankering to know more about those wonderful days, the THEATRE HISTORICAL SOCIETY welcomes you as a member. And MARQUEE will bring you feature articles and photos of every phase of movie palace and theatre lore; from ads to architects, from models to marquees, from boxoffice to switchboard. And it all comes free (six issues a year) with your membership in the THEATRE HISTORICAL SOCIETY.*

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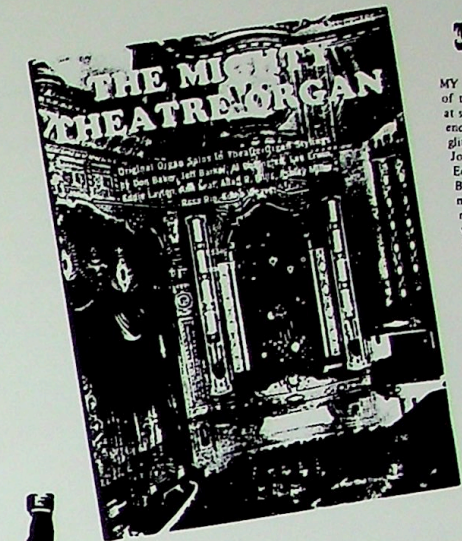
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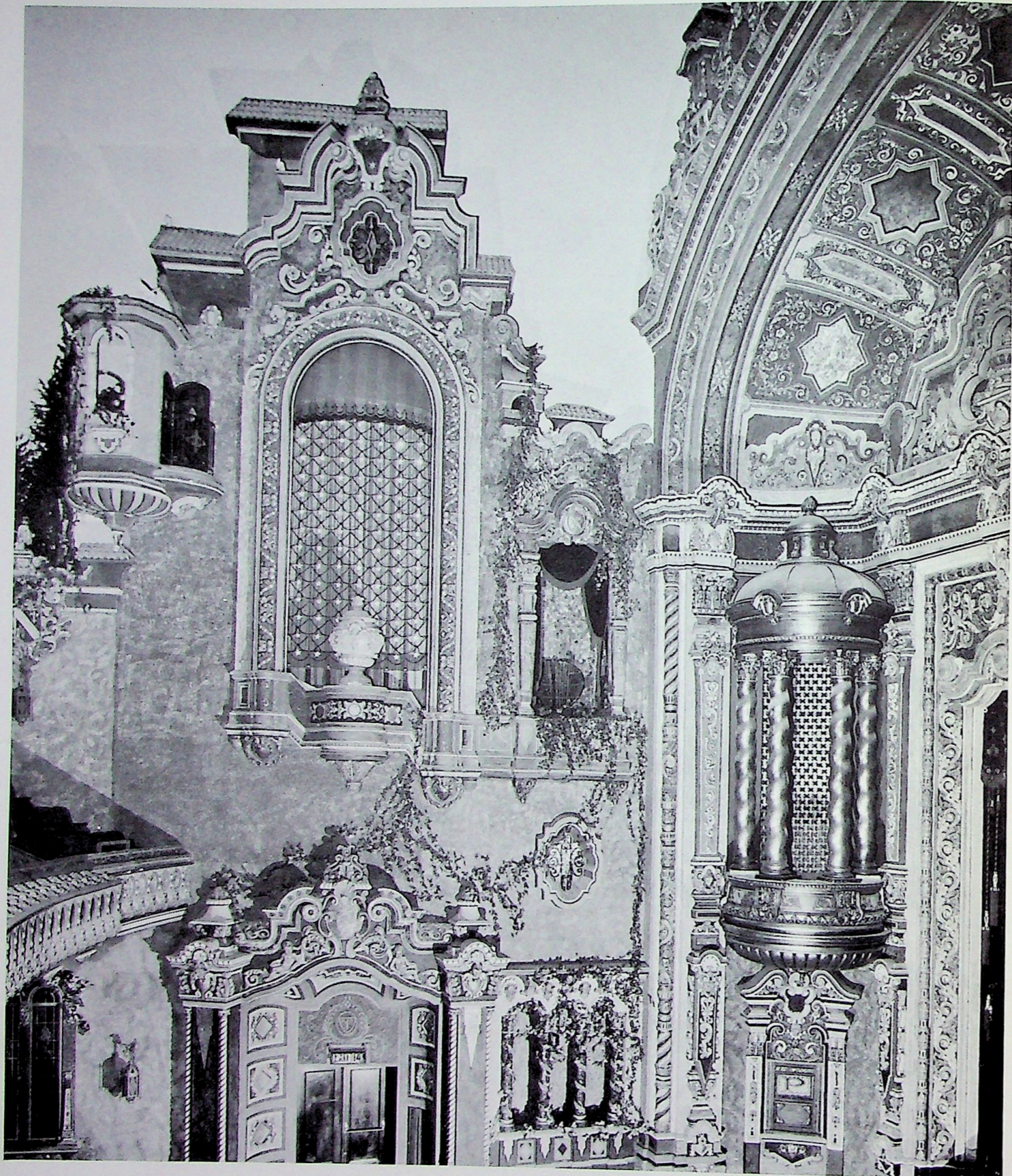
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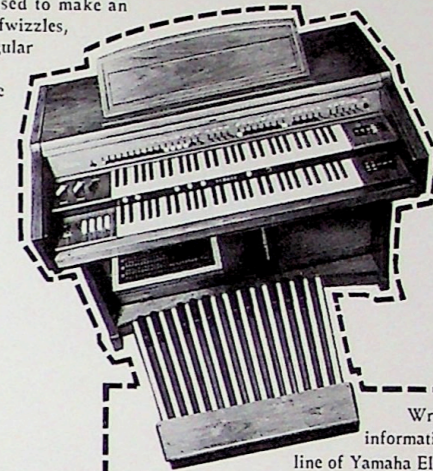
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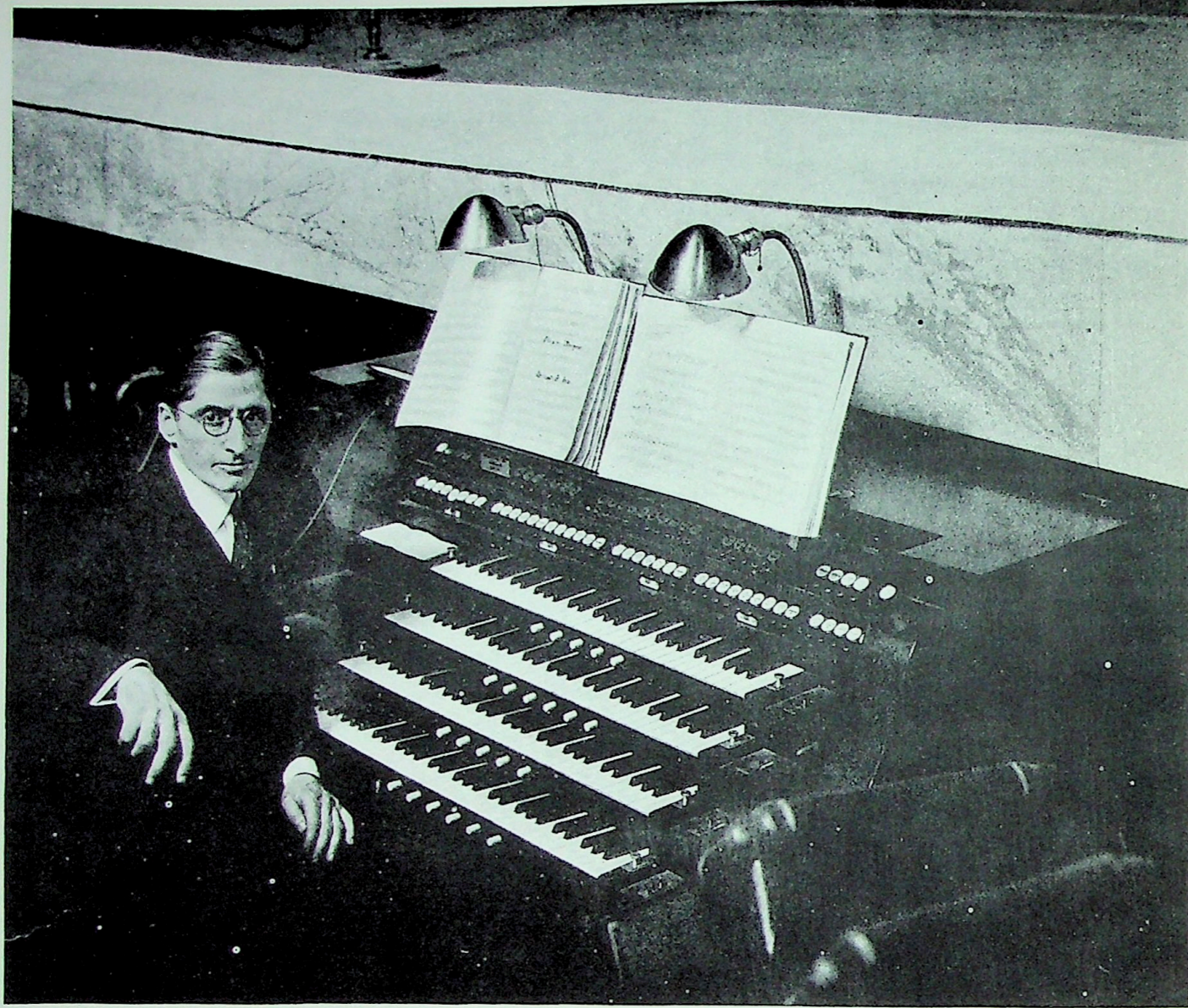
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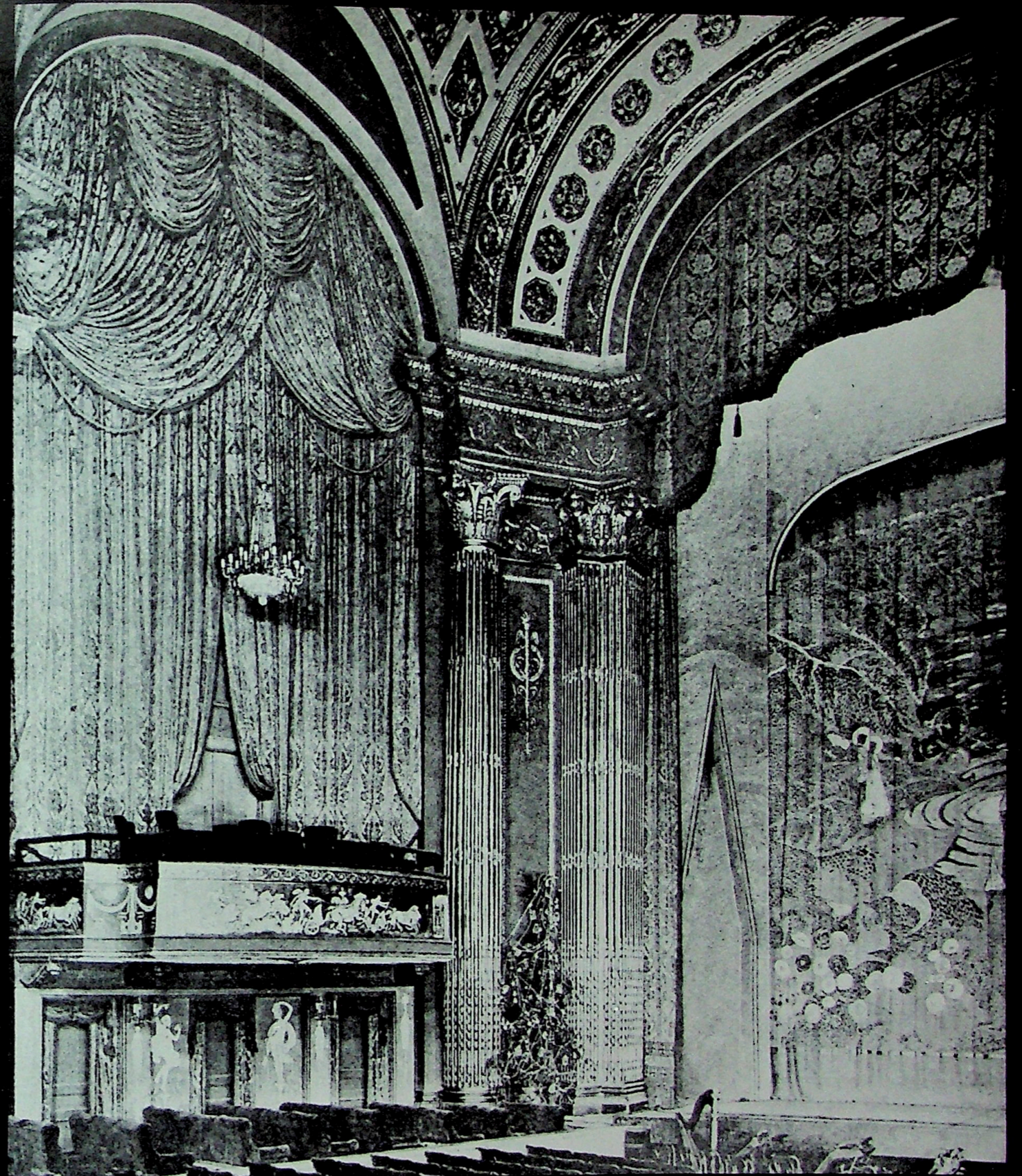
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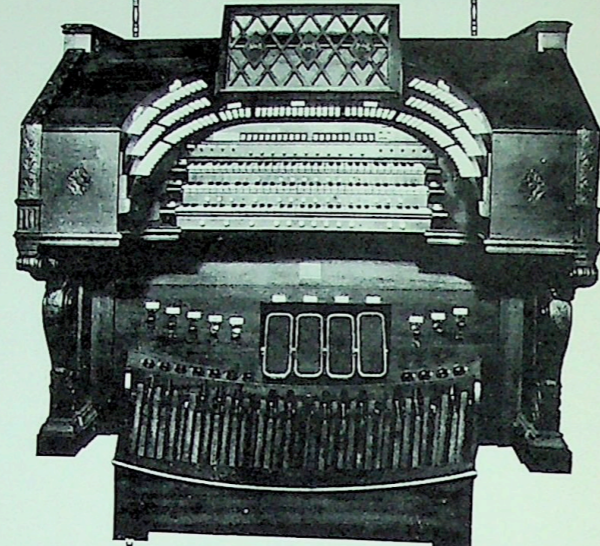
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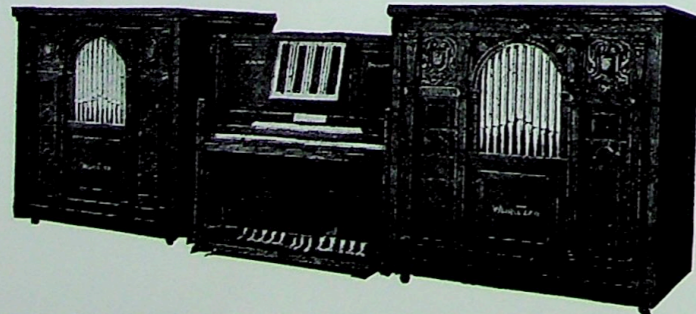
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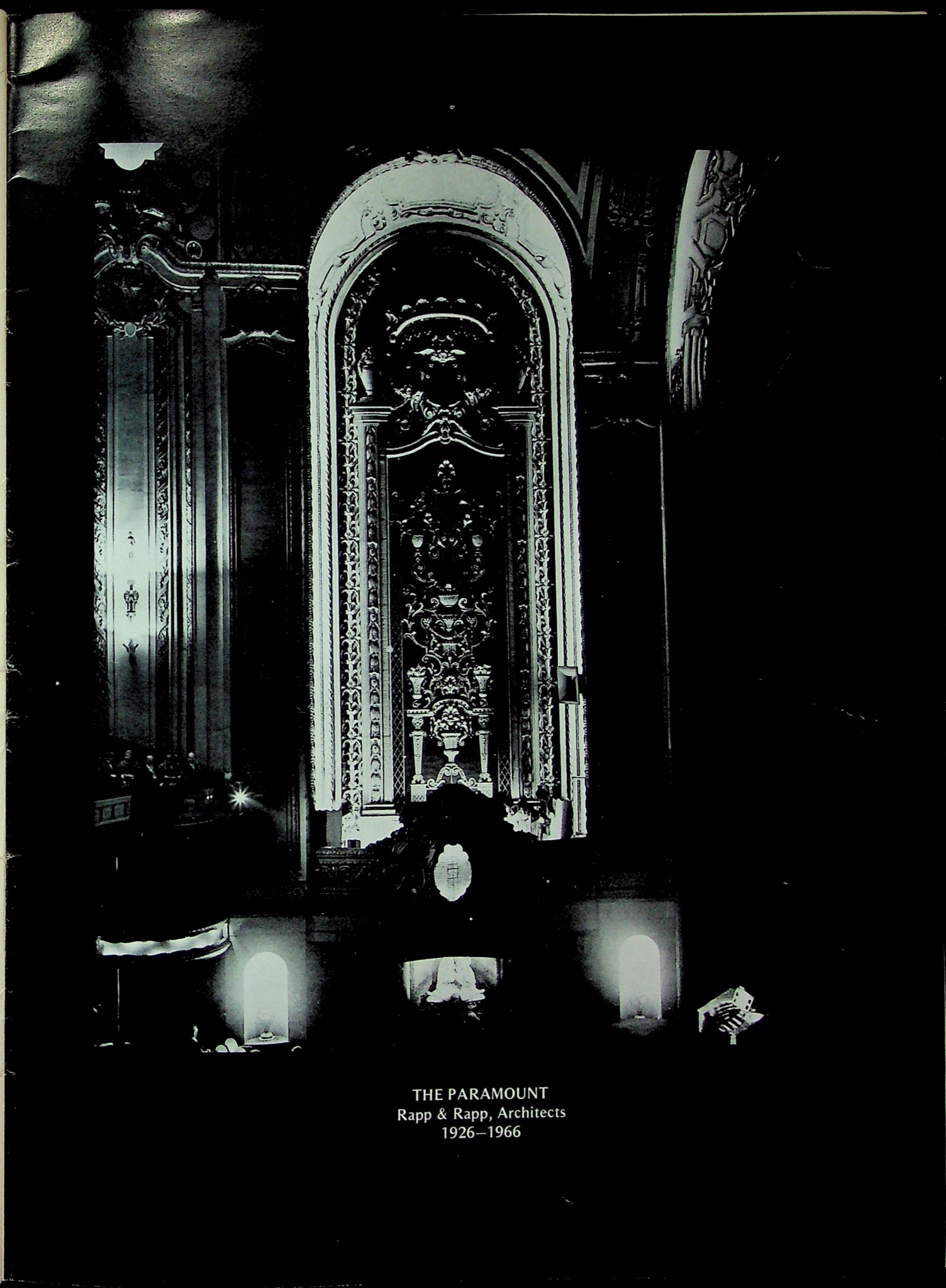
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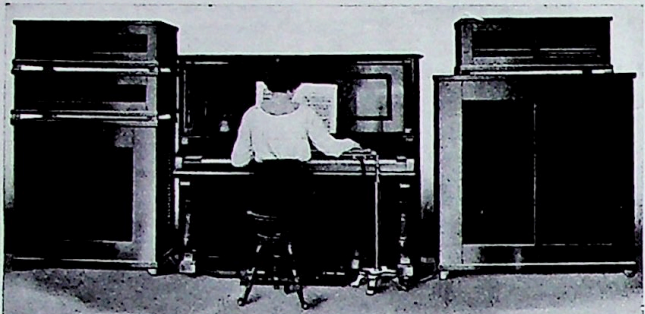
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**SPECIFICATION**

Just as it takes lots of parts, pipes, labor and careful tuning to make an organ play, it takes many people, months of work and much harmony to put a convention together. Here is the highly *unorthodox* specification for our Fabulous Fifteenth:

- |  |   |
|--|---|
| <b>SOLO</b><br><i>Convention Chairman</i><br>Claud Beckham (appearing courtesy of Aline Beckham)   | <b>TREMULANT</b><br><i>Artist Liaison</i><br>Lee Erwin  |
| <b>PEDAL</b><br><i>NYTOS Chairman</i><br>Robert Balfour<br><i>NYTOS Vice-Chairman</i><br>Claude Miller<br><i>NYTOS Secretary-Treasurer</i><br>*Allen Rossiter  | <b>SECOND TOUCH</b><br><i>Budget, Financing and Pricing</i><br>Roylance Sharp   |
| <b>GREAT</b><br><i>Convention Banquet and Souvenir</i><br>Jim Wingate<br><i>Event Management</i><br>Joe Vanore<br><i>Public Relations</i><br>Arthur Cox<br><i>Seminar Production</i><br>Jack Hardman<br><i>ATOS Convention Photographer</i><br>Bill Lamb | <b>TRAPS</b><br><i>Manufacturer Liaison</i><br>Russell Lang   |
| <b>PIZZICATO</b><br><i>Courtesy, Hospitality and Registration</i><br>Eleanor Weaver<br>*National Vice-president ATOS   | <b>SWELL INDICATOR</b><br><i>Recording and Amplification</i><br>Bob Balfour   |
|  | <b>PEDAL TO PEDAL</b><br><i>Transportation</i><br>David Phraner   |
|  | <b>COMBINATIONS</b><br><i>Convention Management Consultant</i><br>Douglas Campbell<br><i>Special New York Events</i><br>Aline Beckham (appearing courtesy of Claud Beckham) |
|  | <b>GENERAL CANCEL</b><br><i>Insurance and Contracts</i><br>Virgil Hervey  |

**COUPLERS**

- United Palace Restoration Crew*  
Peter Schaeble  
Lee Erwin  
Marlon Swing  
Jeff Hitz  
Al Emola (courtesy of Ed Link)  
Jeff Barker  
Fred Boness
- L.I.U. Restoration Crew*  
Bob Walker  
Clem Young  
Lee Erwin  
Jeff Hitz  
Geoff Paterson  
Jim Leaffe  
Mel Robinson

- Brandt's Beacon Maintenance Crew*  
Bon Smith  
Joe Vanore  
Roy Sharp  
George Pasquaye  
Bob Balfour  
Claude Miller  
Jim Wingate

- Academy of Music Maintenance Crew*  
Mel Robinson  
Mike Ford  
John Pryhoda  
Ken Ladner

- Rahway Maintenance Crew*  
Bob Balfour  
Wendell Rotter  
Mike Hughes  
Jack Lannon  
Paul Szbosick

**GRAND ORGOBLO**

- National President ATOS*  
Al Mason

**REGULATOR**

- Betty Mason

**COMBINATION ACTION**

- Without assistance from the following there would have been no action:
- John Henry Jackson  
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- Dr. William Eicher  
Chairman of Music Department, L.I.U.
- American Federation of Musicians

- Rev. Frederick J. Eikerenkoetter, II  
Christian Evangelistic Association, Inc.
- Rev. Albert Buchannan  
Calvary Episcopal Church
- Canon Edward N. West  
Alec Wyton, Organist  
Cathedral of Saint John the Divine

- Management  
Brandt's Beacon Theatre

- Management  
Academy of Music

- Buddy Baurer  
Mrs. Emile Lochner  
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