



Paul Fleming working on the organ in 1967.

each to cover the loan in case of default. During Christmas week, final papers were signed and the Museum owned the organ. The theatre gave the group until January 20 to remove the instrument. Charlie Schubert's hunch was correct.

Part of the deal was that the organ had to be playing by Fair Week 1967, a dubious prospect, to say the least. Paul secured a truck and crew, and on two Saturdays, five loads of Wurlitzer were moved. Sorting followed, and work schedules were set up for four days or nights a week. After falling behind, the schedule was enlarged until by the end of July, the organ was in and playing. About 5000 man-hours were expended, with some workers putting in seven days a week in the final push.

On August 13, 1967, the organ was dedicated and, shortly after, it made a big hit during Fair Week. It has been featured every year at Fair time since, with name stars at the console. The first concert season began in March 1968, after two months of console rebuilding. There have been ten-concert seasons ever since.

On a plaque in the rear of the auditorium are the names of 13 dedicated faithful who rebuilt and installed the organ: Charlie Schubert, Chief, Tom Anderson, Arnold Briggs, Mary Caverlery, Paul Fleming, Dick Johnson, Ren Johnson, Ron Johnson, Frank Plante, Charlie Rich, Lloyd Stevens, Bob Vanderhoek and Charlie Wainwright. □

Concert Bureau Started

by Ralph Beaudry

"Good idea!" — Mike Ohman, ATOS Vice President.

"The Concert Bureau is a very good idea; it's something that has been needed for a long time." — Lee Erwin.

"It will help all of us, producers and artists alike." — Gordon Madison, owner, Capitol Theatre (Chambersburg, Pennsylvania).

After years of debating about whether or not it might work, Tom B'hend, Editor of *The Console* and Ralph Beaudry, Contributing Editor, decided to do something about it!

In September, letters and questionnaires were mailed to almost 200 organists and nearly 100 ATOS chapters and concert-producing locations. The remarks quoted above are a few of the very positive statements coming in indicating the time has come to issue a directory of concert artists and locations which produce theatre organ programs.

Along with the directory a complete calendar of where the artists are playing during 1984 will be available. Both the directory and calendar will be periodically updated (at intervals yet to be determined).

Briefly, the artist directory will be INclusive, not EXclusive! The criteria for who should be listed is simple — anyone who performs in public! No representations will be made as to quality; you, the concert-going public, decide by your attendance and requests for return engagements.

While we have combed our files, ATOS chapter newsletters, THEATRE ORGAN and *The Console*, we know we have accidentally missed some artists. In fact, we have about 50 names for whom we have no addresses. If you think you should be included, or know of an artist who has not as yet been contacted, please send the name and address to "Console Concert Bureau," 12931 Haynes Street, North Hollywood, California 91606.

The artist directory will include artist's addresses and, where available, telephone numbers, as well as information about recordings or audition

tapes available, photos and publicity material, if they play silent movies and if they will play electronic instruments if that is what is available, and information about willingness to travel.

It must be emphasized that nothing about fees will appear, nor will the Bureau attempt to engage in negotiations between an artist and a concert-producing organization. The fee is, of course, a major concern for the artist and that is one of the important reasons the Bureau has been established. An East Coast artist must charge a high fee to play a single date on the West Coast. But if other West Coast chapters know an artist will be in their area at a certain time of the year it is then possible to spread the travel expense over several performances, thus reducing the cost to the local producers and also giving the artist an opportunity to increase his income.

Concert producers will be listed so artists will be able to set up their own "concert circuit" once they know whom to contact. This listing will give the Program Director's name, address and telephone, as well as information about auditorium size, the instrument and ticket pricing policy. We are not overlooking the fact that many concert locations do not have pipe organs but rely on electronic organs. Any reader who knows of electronic organ concert producers in their area please write to the address given above.

The cost of setting up and operating the Bureau is being paid by several anonymous donors who believe the future of theatre organ depends, in large part, on a more professional approach to concert production. We wish to thank Rex Koury, ATOS President, for his encouragement and assistance and for the excellent "Concert Producing Letters" his ATOS committee has been sending to the chapters.

THEATRE ORGAN will publish the Concert Bureau directory in a forthcoming issue to help give it the widest possible distribution. □