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 William A. Yaney, Sylvania, OH
 Philip Yankoschuk, Bayside, NY
 Byron A. Young, Salt Lake City, UT
 Barbara K. Ziegler, St. Clair, MI
 Guenther Zinnkann, Arizona City, AZ

PIPES & Personalities

Midwinter Break For New York & Delaware Valley

Those familiar with the weather in the Northeast know that by the middle of Febru-

ary everyone needs to get away! An island vacation, a skiing weekend — anything to speed up that dull, gray time before spring arrives.

With this in mind, New York Chapter headed south on February 21 for "A Day in Philadelphia" hosted by Delaware Valley Chapter. DVTOS Chairman Bernie McGorrey handled the Philadelphia end, and New York Program Chairman Dave Kopp took care of charter bus details for the Gothamites. Old Man Winter provided a beautiful day, and we arrived at The Eagle in the Grand Court at Wanamaker's at about 11:00 a.m.

Although some chose to ascend to the console balcony to watch the organist, most remained on the main level during the concert. The-organ-that-never-ciphers greeted us with a 16' grumble just before the concert began. Chasing a cipher in that much organ could

Bernie McGorrey at the console of the Austin in Irvine Auditorium. ▶ (Ronnie Kopp photo)





Chuck Gibson, curator of the Wanamaker organ, in one of the "original" Swell division chambers. (Ronnie Kopp photo)

have been an all-day event, but thanks to organ curator Chuck Gibson, the offending honker was quickly silenced.

Everyone was delighted to have Wanamaker's chief organist, Keith Chapman, do the honors at the console. The distinctive fanfare heralded "The Great Gate of Kiev" from Moussorgsky's *Pictures at An Exhibition*. Incredible orchestral registrations — strings, brass, solo woodwinds, cathedral bells — all the musical details and colors of the original work were masterfully transcribed by Mr. Chapman at the great console.

All too soon the concert ended, but members knew the best was yet to come. A tour of the Wanamaker organ is a rare treat, and even more rarely is it conducted by THE person in charge, but Chuck Gibson gave us an extraordinary look at what makes this instrument so

unique. We began in the Swell and Pedal divisions on the second and third floors before lunch. Here we were given all sorts of facts and figures concerning the installation of the original 140-rank, Los Angeles Art Organ Company's 1904 St. Louis World's Fair organ and its expansion to the present day specification of 469 ranks. A note of interest is the fact that all wooden pipework and chests used in the expansion were constructed "on-site" at Wanamaker's.

After lunch, the tour continued with a look at the Ethereal division on the eighth floor. Here were the orchestral ranks (all on 25" wind). We also saw the tower chimes (accessed through a door in the furniture department). The tour concluded with the String division on the fourth floor — more than 100 ranks of Kimball strings all in one room — the

Members of New York and Delaware Valley Chapters assemble in the Grand Court of Wanamaker's to hear the noon concert by Keith Chapman. (Ronnie Kopp photo)



largest single order ever received by the Kimball Company. Thanks to a handy tuning keyboard, we were treated to an audio sampling of each rank and then — all of them together!

Our second stop was at the University of Pennsylvania's Irvine Auditorium to see and hear the 4/165 Austin there. This famous instrument is the eleventh largest in the world and, like Wanamaker's, began as an exhibition organ. Built by Austin for the Philadelphia Sesquicentennial, it was purchased by Cyrus Curtis and donated to the University where it was installed in its present home.

Again we were greeted by a cipher — this time a high-pitched flue pipe. With the whistler eliminated, Bernie McGorrey played a short recital, including works by Sousa, Stravinsky and Billy Joel. Following the concert, members took turns at the console and were conducted on a tour of the organ by student members of the all-volunteer Curtis Organ Restoration Group. For many of us it was the first trip through an Austin Universal Air Chest. Seeing an organ playing from "inside" is an unusual experience.

Then it was back to the Big Apple for New York members. With memories of the organ tours, great music and socializing, all agreed that the rest of winter could more easily be faced. It may not have been the sunny beaches of Fort Lauderdale, but it provided lots of "musical sunshine" for all who attended. Thanks, Delaware Valley, for a great day!

MR. & MRS. DAVE KOPP

Fenstermaker At Oakland Paramount

Dr. John Fenstermaker, organist and choirmaster at San Francisco's Grace Cathedral, made his first "voyage" on a Wurlitzer on March 14 for the Oakland Paramount's Organ Pops Series. Fenstermaker's boyhood dream of playing a Mighty Wurlitzer and rising out of the pit came true when the house-lights dimmed and the Paramount's 4/27 Wurlitzer console, centered on the orchestra lift, slowly rose as the virtuoso played Richard Wagner's Prelude to *Die Meistersinger* in the spotlight.

His opening number was composed by Organist Emeritus at Grace Cathedral, Richard Purvis. It was a lovely pastoral number, "Idyl." Fenstermaker referred to the movie palaces of the 1920s as twentieth century cathedrals, of which the Oakland Paramount was a prime example.

Roy Stout's *In India Suite*, in three movements, was delightful and atmospheric with "By the Ganges," "The Dancing Girls of Delhi" and "In The Palace of the Rajah" giving the Reeds a good workout. Edouard Poldini's *Poupee Valsante* ("Dancing Doll") featured the Chrysoglott. John acknowledged three friends who initiated him into the "mysteries" of theatre organ: Edward Stout and Dick Taylor, organ technicians at Grace, and James Roseveare, house organist at the Paramount.

He closed his first half with a piece he plays at the "Theatre on Nob Hill" every Easter

MAY/JUNE 1987



Dr. John Fenstermaker at the Oakland Paramount 4/27 Wurlitzer. (Dr. Edward J. Mullins photo)



Dr. Fenstermaker cues Buster Keaton when he gets mixed up with a cannon in *The General*. (Dr. Edward J. Mullins photo)

Seattle organist Dick Schrum makes the news "On The Job" at Bellevue Pizza and Pipes. (Geoff Manasse photo)



when he "closes the high service with one of the loudest pieces ever written" (for the organ), Widor's Toccata from the *Fifth Symphony*, playing the Wurlitzer at full tilt.

He accompanied the Buster Keaton comedy classic, *The General*, in the latter half of the program. He noted that, since the score is lost, he approached the film in the style of the era, the traditional approach being to assign a musical theme to each character or main idea, with lots of improvisation. He has cued *King of Kings* and *Hunchback of Notre Dame*, for which he has scores, in the cathedral.

Fenstermaker's cueing of *The General* was excellent, and the sold-out house thoroughly enjoyed his accompaniment of this rib-tickler as well as his organ concert.

ED MULLINS

Dick Schrum: On The Job

Dick Schrum, a past president of ATOS, was nominated as a subject for "On The Job," a series of newspaper articles in the Bellevue, Washington, *Journal-American* about individuals with unusual occupations. Dick has been staff organist at Bellevue Pizza and Pipes since its opening and currently plays there twice a week. He cited the organ, originally installed in the Academy of Music Theatre in New York, as his reason for being there. "It's probably the most perfect instrument of its type I've ever played," he says. "Everything works on it just as it should — it's just a pleasure to play." Schrum, who formerly played for the Seattle Supersonics and Seattle Totems Hockey Club, frequently plays jazz around town and manages a Seattle Elks Club during the day. He also enjoys entertaining, especially the children, at the restaurant. The organ is primarily under the care of Bob White, another well-known Seattle organist who also plays at the restaurant.

DIANE WHIPPLE

From Hawaii

The Hawaii Theatre, which is involved in a restoration project, is receiving guidance from Mary Bishop, famed consultant to similar restoration projects on the mainland. Mary is perhaps best known for her work in her hometown of Columbus, Ohio, where she spearheaded the restoration of the Ohio Theatre. The Hawaii Theatre Center is pleased to have Mary Bishop to advise them as they restore the Hawaii Theatre.

Featured in the *Downtowner* magazine (November 1986), international restoration expert Felix Chavez demonstrated how to refurbish the gilt finish on the proscenium arch columns. A section of the arch was completely refinished to show the technique as well as the tremendous improvement in the overall beauty of the movie palace.

A section of the balcony is under renovation at the present time, and it is hoped that it will again be usable by the end of 1987.



Felix Chavez, going for the gold at the Hawaii Theatre. (*"The Downtowner"* photo)

Dairyland Chapter Gets Wurlitzer

The Wurlitzer pipe organ in Milwaukee's Riverside Theatre has been given to Dairyland Chapter of ATOS. The instrument was presented by Chief Executive Officer Joseph Zilber of Towne Realty, which owns the theatre, at a press conference on January 16.

Dairyland Chapter began repairing the organ in the fall of 1980. The feature story and cover photo of the November/December THEATRE ORGAN told the story of this restoration. Zilber noted that the organ was given to Dairyland to hold in public trust, thus insuring its preservation and continued public use. The agreement requires that the instrument remain in the theatre and can only be removed if requested by the building owner.

Fred Wolfgram accepted the gift for the Dairyland chapter and expressed the gratitude of its members. He also presented Zilber with a recognition award and a lifetime membership in Dairyland Chapter.



(L to R) Jean Fenstermaker, Mary Bishop, Jim Fenstermaker, Frank Loney.

(Norm Goldstein photo)



Fred Wolfgram presents recognition award and lifetime membership in Dairyland Chapter to Joseph Zilber of Towne Realty.

Gary Hanson, chief Riverside technician, at the console of the chapter's Wurlitzer during presentation ceremony.



Richard C. Anderson has accepted a promotion at Rodgers Organ Company to Director of Marketing. The announcement was made by Robert Ulery, President and Chief Executive Officer of Rodgers Organ Company. Anderson has been with the company for over 10 years and has worked in most of the key positions in the Marketing Department. His responsibilities will include organizing and overseeing Product Management, Marketing Services, Custom and Pipe Organ Administration, Service/Customer Support, Public Relations, and Advertising.

Anderson has a B.S. in Business Administration from Oregon State University, and an MBA in Marketing from Portland State University. He is married and lives with his wife and four children in Portland. □



Rick Anderson

xylophone is alive and well! Between this tune and the stirring "National Emblem March" are four competently played ballads, "I Only Have Eyes for You," "By A Waterfall," "Cheerful Little Earful" and "Londonderry Air." Playing is accurate and with a style that calls attention to the tunes — not the artist. Bill Yaney is straight-arrow all the way.

Certainly not a great recording, "Front Row Center" fills the bill nicely for those who collect faithful reproductions of the better home installations by regional musicians.

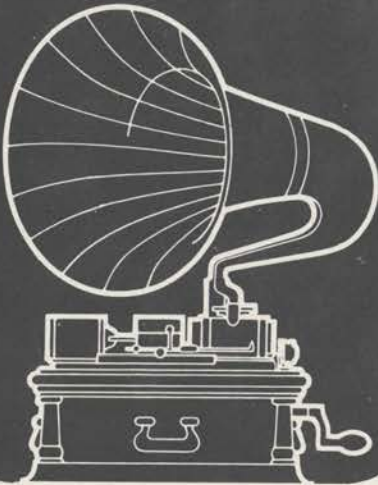
WALTER J. BEAUPRE

RETURN TO CLAPHAM JUNCTION, Bobby Pagan plays the Granada Wurlitzer. Cassette tape available from COS Tapes, 23 Aveling Park Road, London E17 4NS, England. Postpaid airmail \$9.00.

A hale and hearty Bobby Pagan grins from his Howard seat perch in a crisp color photo by John Sharp. Unfortunately, the eight-rank Clapham Junction Wurlitzer has been whisked off to Switzerland since this "return" performance in 1976 by one of Her Majesty's more illustrious senior subjects. Bobby has been around theatre organs for a long time — and for good reason. He makes this modest Wurlitzer, with the fastest tremors east of Penzance, sound like a much larger, more versatile instrument. Let it be said up front that when Bobby Pagan plays in 3/4 time the "Waltz Song" by Jacobi and "Lovely Lady," there are few artists between the junctions Clapham and Tuxedo who can best him. Furthermore, his insistent, solid beat in tunes such as "The Very Thought of You," "Careless" and "Love Walked In" is youthful and sure. In short, Bobby swings.

Not all the entries from this "live" performance work equally well. The opening "Light Cavalry Overture" is a case in point. In spite of a splendid variety of orchestral voices, the horses in this opus are candidates for the glue factory. There are many errors, and the piece lurches from one mood to another with a carousel atmosphere dominating. Pagan's interpretations of tunes in his medleys are fine, but modulations between tunes received short shrift. There are some nice brass strings in "Should I?" On the other hand, the answer to the ageless musical question, "Is It True What They Say About Dixie?" is in this instance "Sloppyville, USA."

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 4633 SE Brookside Drive #58, Milwaukie, Oregon 97222.** Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.

FRONT ROW CENTER, Bill Yaney at the Evritt 3/18. Dolby cassette tape available from Great Escape Music Productions, 5212 Monroe Street, Toledo, Ohio 43623. \$11.00 includes postage and handling.

From Defiance, Ohio, comes this opportunity to hear the ingenious home installation (somewhat Wurlitzer) of Larry and Janet Evritt, reported in a recent **THEATRE ORGAN** (Nov/Dec, 1986). The 3/18 has been digitally recorded giving new meaning to the term "presence." You won't miss a single note played! This is not a total boon. To the 40 toys on the toy counter, please add one

"Saturday Night Special" which seems to be fired just prior to registration changes via the preset buttons.

Bill Yaney, a popular and versatile local musician, favors us with 30 minutes of his playing. What is heralded as "Great music of the '20s" includes a few '30s hits as well, but who's defending historical fact when entertainment is at stake! Bill's opener is a soulful rendering of "Granada." The interpretation is comfortably familiar, but the main theme in a major key is less well handled than the minor key preliminaries. In the second chorus, the counter melodies are at times victorious.

"Sometimes I'm Happy" is played in strict, deliberate tempo, almost as if Yaney is sight-reading an arrangement for the first time. "Peg of My Heart" sports enough portamento riffs to please the most avid Crawford fans. The "pistol crack" of a preset button may signal the untimely demise of the last Harmonicat who transformed this ancient standard into a '50s hit record.

"Melancholy Baby" has an interesting, protracted verse, and Tibias sob appropriately while block chords accompany. The tempo brings one dangerously close to tears. Bill Yaney next treats us to the seldom recorded "There's Danger in Your Eyes, Cherie" and closes out the side with a relentlessly spirited romp through "Shine On, Harvest Moon."

SIDE II begins with an inauspicious reading of "Continental." The two-foot ranks shriek, and Bill Yaney produces enough fluffs to stuff a sofa pillow. Oh yes, the reiterating

Young Artist Competition Judge

We are pleased to announce that Lyn Larsen will serve as our "well-known personality" adjudicator for the 1987 Young Organist Competition. Lyn needs no introduction to ATOS members as we've been listening to him perform so beautifully since he started as a youngster. His music today is a shining example of what we hope to instill in the contestants by having our yearly competition. Four other especially qualified judges join him in grading the entrants and their identities will be made known at the National Convention in Los Angeles when the winners of the competition will be announced.