

Pipes & Personalities

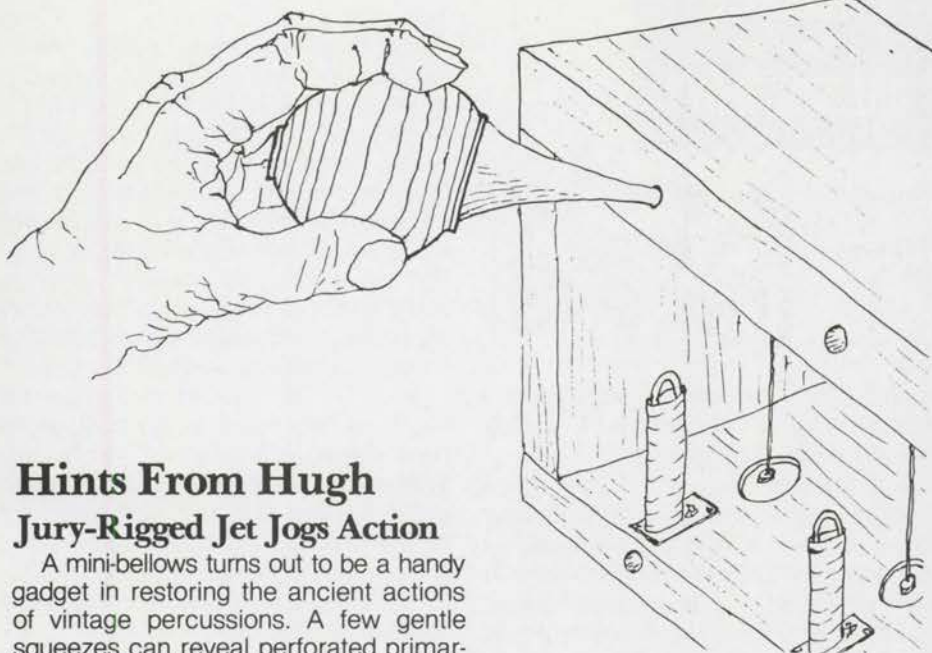


Lloyd Wold helps guide 16' Diapason pipe through front of Organ Grinder.

What? Another Rank?

You've got to be kidding! No, we're not — pictures don't lie. The Portland Organ Grinder now has a 4/48 Wurlitzer. This summer, Dennis Hedberg managed to squeeze a 44-note wood Open Diapason into the chambers of his "ultimate toy." These Robert-Morton pipes were originally in the First Christian Church in Portland and are purported to be part of the last organ shipped from the factory in Van Nuys. Actually, Dennis bought them twice: first, he acquired the 16' octave from Terry Robson to be used in the Denver Organ Grinder and, subsequently, when that organ was sold to Martin Meier, Dennis bought the pipes back from him. The 8' and up (32 notes) he purchased from Milt Kieffer and, on a sunny summer day, in they went . . . through the front window.

Grace McGinnis



Hints From Hugh Jury-Rigged Jet Jogs Action

A mini-bellows turns out to be a handy gadget in restoring the ancient actions of vintage percussions. A few gentle squeezes can reveal perforated primaries, punctured puffs, and puny pallets. Technically, it is known as an ear syringe. (It also provides a neat way for adding water to your car battery!).

Enthusiast Makes Goo

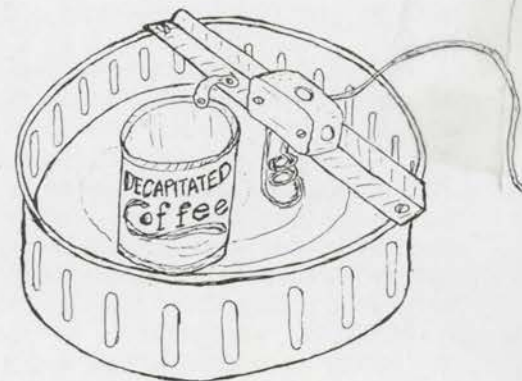
The most unthinkable thought I think I've ever thunk is that the three regulators of my 1936 transplant might need anything more than having windlines attached to them. I had noted Allen Miller's instructive article on releathering these boxes (THEATRE ORGAN SHOP NOTES, p. 108) — but with only a mild interest, since I knew I'd never face that problem. Well, when the winding was finished, I turned on the blower. It blew. So did all the regulators!

Allen's pictures and descriptions of the procedures are all there; but I got the most encouragement from the last sentence of his article: "Do not be afraid to use your own judgment as you proceed, as common sense is at the root of good organ building." Now, I've never been known for particularly good judgment, but sensewise I'm undoubtedly quite common. Anyhow, by following the instructions (and enlisting some exceptional volunteer help) I now have regulators that maintain their air-tight integrity.

One thing that almost spooked my starting the project was Allen's adamant advice about using nothing but hot glue. I'd never used hot glue. But now I have. I wouldn't be able to face Allen at an ATOS convention if I'd done otherwise! It's really not so bad — after you rig up a glue pot, that is. The recommended double boiler is probably ideal, but none was in stock at area flea markets. So here's a sketch that may give you some ideas on improvising.

The round metal utility pan (the kind for draining the crankcase when you used to change your own car oil) is the boiler and a coffee can is the glue pot. Sheet-metal screws hold a metal strip across the rim for supporting an electrical switch box. This box mounts a submersible electric heating element. (Bargain elements are offered by H & R Corp., 401 E. Erie Ave., Philadelphia, PA 19134-1187.) Well, this lash-up did fine after a bracket was added to keep the (glue/coffee) pot from floating around. And it also provides lots of real hot water for cloths used to smooth the leather and for wiping up.

I'd like for you to believe that this design is the result of a lot of research and development. Well, yes, it is — but not in the field of glue pots. The whole assembly is actually my wintertime iceless bird bath!



Hugh Lineback

THEATRE ORGAN

London Benefit

Britain's Cinema Organ Society presented a "Gala Night With the Stars" on the 4/24 "Trocadero" South Bank Wurlitzer on May 5 in the Edric Hall of the South Bank Polytechnic, London. The concert was a benefit and the players donated their services. London District Secretary David Lowe presented Midlands District Secretary Deryk Allinson and Yorkshire District Secretary Bill Hopkinson each cheques for 1,000 Pounds Sterling towards each of their district's organ projects.

Master of Ceremonies Nigel Ogden compered the evening. Organists who performed were C.O.S. President Douglas Reeve, George Blackmore, who was celebrating his fiftieth year as a theatre organist, David Shepherd, Simon Gledhill, William Davies and Nigel Ogden. Ogden has been hosting the very popular BBC-Radio programme, "The Organist Entertains," for the past ten years.

The show not only celebrated George Blackmore's 50 years in Show Business but also the ten years of the South Bank Wurlitzer. This famous instrument was just down the road from the Polytechnic at the Trocadero Elephant and Castle Theatre. Purchased by the C.O.S. in the early 1960s, the original 21 ranks were enlarged to the present 24. The opening recital was in January 1979. The organ sounded much better than when the "Safari" visited it two weeks earlier.

Ed Mullins



Cinema Organ Society's "Stars" (L to R): George Blackmore, William Davies, Simon Gledhill, David Shepherd and Nigel Ogden at South Bank Polytechnic. *Ed Mullins photo*



Nigel Ogden at the 4/24 Wurlitzer at London's South Bank Polytechnic. *Ed Mullins photo*

The Other Side Of The Record

by Robert Brooks

Many THEATRE ORGAN issues back an artist justifiably wrote an article about the "Dos-and-Don'ts" expected from/by an artist serving chapter concerts such as sufficient rehearsal time, no added performance in someone's home since you have him cornered, etc. It was a good article, but I still see the rules broken. Sorry, artists — chapters, get on the ball. Now, for the other side of the record. My thesis is the "Dos-and-Don'ts" from we who listen to the artists who perform for us.

To give you an idea of what I am writing about, here are some quotes from artists we have heard:

"Wow! — thank you. And that was on 16-inches pressure." To most of us, what is pressure . . . is it gas or what?

"Boy, ATOS is sure keeping this instrument in good shape." To the public, what is ATOS? I know, but Mr. Public doesn't. If you must say something about the American Theatre Organ Society, then say it out and not just the initials.

"This piece was really written by Mr. Blabla, but I have changed it to fit this instrument. Note the registration changes needed which brings out the mellow tibias." What the heck is this person talking about? Registration sign up and bones? Remember, I'm just plain old Mr. Public and I don't understand technical talk!

"I sure want to thank Rob Pooper-nickle for keeping this beautiful instrument in tonal pitch." Again, what 's he talking about? What do I know about tonal pitch or voicing? I came to hear the beautiful sounds of the theatre organ, not a non-understandable technical discussion . . . entertain me, I paid the price . . . forget the jabber!

"I haven't a written out program of music to play . . . I shall play what just comes into my head." If this is true, for goodness sake, keep it a secret! I paid for a "professional show" and now you tell me you haven't prepared a program for me?!

"Before my last number, I want to thank Mrs. Snodgrass for the cake and cookies she served me during my stay here in Sandy Ego." How unprofessional!

Who cares? . . . that's strictly "PTA talk" in my book.

Another area that really bugs me: If you (the artist) can't tell a joke well, for goodness sake don't try any! Dirty or shady jokes go over like a lead balloon. Unless you have exceptional showmanship as Gaylord Carter, Simon Gledhill, and the very few others, forget the jokes and get on with the playing.

Some artists handle their concerts as if they were workshops. In most cases, knock off the yak-yak and p-l-a-y! I know that a lot of us in ATOS talk a particular language and we presume everyone knows what we are talking about, but that just isn't necessarily so when it comes to the public.

It took a lot of nerve to muster up the "guts" to submit this complaint, but these are my thoughts and I sincerely hope to improve future concert performances by all artists. Does someone out there agree with me? I can't close without handing out bouquets to those artists who really do "put on a show" — one that is prepared with thought and consideration for the audiences they serve and entertain.

Capturing and Developing a New Audience Opens Way To a Bright Future



Ashley Miller and young children at the War Memorial.

Anthony Juno photo

"The challenge seemed dubious at the outset," Bill Smith admits, "but I realized that we'd never know unless we tried." Bill is a member of Garden State Chapter and administers its activities at the War Memorial Theatre in Trenton, New Jersey. Overwhelming response from twelve-hundred young children was compelling proof of the power of the "long shot."

The occasion for introducing the theatre pipe organ to a totally new audience was a Friday morning concert last April featuring ATOS board member Ashley Miller at the console and Ella Jenkins, whose music is known and loved by preschool and early elementary school children throughout the country. It was Ella's show and the chapter had asked to be her guest.

Ashley opened the program with songs he thought would be recognized by his young audience. He was right. The children spontaneously clapped in rhythm and sang before the console had reached its position at stage level. The music was a surprise to the audience because Ash-

ley had not been introduced. Twenty minutes later Ella stepped forward to acknowledge Mr. Miller and that "wonderful instrument" and to ask Ashley to play another number.

For the chapter this was a first step in developing a new audience. Ashley views it "as the beginning of a joyful life-long learning process for many who will become concert-goers and a few to become musicians, technicians and arts administrators."

"However, we must take the next step very soon," commented Bill Smith, "or lose the momentum we now have." "With further help from Ella Jenkins' manager, we'll contact the same schools and offer a program of our own. Our question is, will they come back for more?"

"I've not been so totally satisfied as a performer as I was with those appreciative and responsive children," Ashley said. "We were together every moment as if we were one. Speaking for Garden State Chapter, we owe Ella Jenkins a low bow." *Bob Norris*

News From Rodgers ...

Robert Ulery, President of Rodgers Instrument Corporation, has announced the installation of a new Rodgers organ microprocessor control system in the pipe organ at the Washington National Cathedral, Washington D.C. The 185-rank organ at the Washington National Cathedral has been undergoing renovation under direction of R.A. Daffer & Son Limited, Rodgers' representative in the Washington D.C. area. The Cathedral's console has been updated by Rodgers organ microprocessor control system, which computerizes all console functions and includes 32 levels of combination action memory for the convenience of Cathedral organists.

The advanced organ control system incorporated into the Washington National Cathedral's console is of a similar design to ones Rodgers has built for other internationally known organs such as the 194-rank Rodgers organ at Second Baptist Church, Houston, Texas, and the 117-rank Ruffatti organ with Rodgers console at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida.

John Braxmeyer Named Controller At Rodgers

Robert Ulery, President of Rodgers Instrument Corporation, has named John Braxmeyer as Controller replacing Al Rathman, who recently resigned.

Braxmeyer started with Rodgers in 1987 as Assistant Controller. Previously, he was employed with Trus Joist Corporation as Plant Accountant and later Controller in various Trus Joist facilities.

Originally from the Portland area, Braxmeyer grew up in Kansas where he graduated from Kansas State University. He started his career as a CPA for Elmer Fox, Westheimer & Co., a national CPA firm. John, his wife, and three children reside in Cornelius, Oregon.



Ashley Miller and Ella Jenkins at the War Memorial.

Anthony Juno photo



Audience of young children, Ella Jenkins/Ashley Miller concert.

Anthony Juno photo



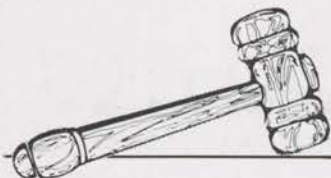
Larry Vannucci at the 4/27 Oakland Paramount Wurlitzer.
Ed Mullins photo

Vannucci Plays Oakland

San Francisco's Larry Vannucci played the organ prologue for the Friday night Classic Sound Film Program at the Oakland, California, Paramount Theatre for June. Vannucci played a delightful half-hour mini-concert on the 4/27 Wurlitzer prior to the screening of the film. He segued from one piece into another without superfluous chit-chat. Larry is a master of the jazz idiom, and it was amazing what he was able to do with twenty-seven ranks.

The June series opened with the RKO musical, *Swing Time* starring Fred Astaire and Ginger Rogers. Other organists who have played the Friday night series since Jim Roseveare's demise include John Seng, Don Thompson and Jim Riggs.

Ed Mullins



Minutes

American Theatre Organ Society
General Membership Meeting
July 4, 1989

Call To Order:

The annual meeting of the General Membership of the American Theatre Organ Society, Incorporated was called to order by President John Ledwon at 10:00 a.m. on July 4, 1989 at the Westin Hotel in Detroit, Michigan. This breakfast meeting was conducted under Robert's Rules of Order.

Introduction of Officers for 1989-1990:

President — John Ledwon; Vice-President - Russ Hamnett; Secretary - Laurel Haggart; Treasurer - Dale Mendenhall (absent).

Introduction of New Directors:

Lowell Ayars, Awards and Recognition; Robert Markworth, Chapter Relations; Lois Segur, Education and (new position) Endowments.

Introduction of Continuing Directors:

Vern Bickel, Curator of Archives and Library; Laurel Haggart, Secretary/Promotion and Publicity; Ashley Miller, Ben Hall Memorial Organ Project; Paul Quarino, Historian; Alden Stockebrand, Technical; Dorothy VanSteenkiste, Young Organist Competition

Introduction of Retiring Directors:

Catherine Koenig, Education; Allen Miller, Technical and Nominations.

Introduction of Staff:

Doug Fisk, Executive Director; Grace McGinnis, Editor of THEATRE ORGAN; Tom B'hend, Editor ATOS International NEWS.

Approval of Minutes:

Minutes of the July 3, 1988, General Membership meeting were approved as published in THEATRE ORGAN (Alan Smiller/Fred Page/Unanimous).

Treasurer's Report:

Treasurer's report was accepted as submitted (Cornell Candea/Enid Martin/Unanimous).

Introduction of Young Organists and Judges:

Junior Winner Russell Holmes, London and South of England; Intermediate Winner and Overall Winner Barry Baker, Central Indiana; Senior Winner John Cook, Pine Tree Chapter; Judges: John Muri, Lowell Ayars, Charlie Balogh, Rob Calcaterra, Ron Rhode.

Executive Director's Message:

Doug Fisk - 5800 members, goal of 6,000 by 1990; 60 chapters; using mailing lists of organizations related to musical field for membership growth.

Theatre Organ Editor's Message:

The Letters to The Editor column is a forum for the membership. Write more. Would like a column in Chapter Notes section for unaffiliated members. introduced the three photographers covering convention: Bo Hanley, Ray VanSteenkiste, Michael Chervenock; reviewer for convention, Steve Adams and Assistant Editor of THEATRE ORGAN, Paul Quarino.

COMMITTEE REPORTS:

A. Convention Planning - Tim Needler has resigned as coordinator. David Barnett will replace him. Indianapolis is the site of the 1990 Convention, August 4-8; San Francisco in 1991, and Phoenix will host the 1989 Regional, Thanksgiving weekend 1989.

b. Radio Program - 13 one-half hour programs are being recorded. Press package in the works. Information needed from membership of any regularly scheduled Theatre Pipe Organ programs now on the air. Membership to be contacted later in year for a letter-writing campaign to radio stations.

c. National Headquarters Project - California Museum head in Sacramento, California, and American Cinematheque in Hollywood, California, are possibilities. Request for membership's input for possible sites.

d. Chapter Relations - Chapter Handbook has been completed and final revisions being made. Still time for chapter input. Delivery scheduled by end of year.

e. Slide Show - Revisions are in process and a video will also be made.

f. Election of Directors - Ballots were sent by direct mail this year and 2,300 were returned.

g. Outstanding Chapters - London and South of England had their Safari with 150 in attendance, 90 from the United States. Garden State has an ongoing educational program for children and have had approximately 1200 students attend. They have also been successful in obtaining grants. Motor City's Redford Theatre is on the National Register. They are our hosts for this convention and we thank them for the great time we are all having. Central Indiana has raised \$60,000 for their organ installation since December 1988.

h. Theatre Pipe Organ Installations - Where are they. Membership asked for information.

i. Executive Committee - Conducts the day-to-day business of our organization. Members are President, Vice-President, Secretary, Treasurer and two Board members. Robert Markworth and Lois Segur were voted to serve this year by Board of Directors.

j. Archives and Library - ATOS listed in National Listing of Libraries. Library of Congress has been provided with a complete set of the THEATRE ORGAN Journal.

k. Awards and Recognition - Clarification of procedure. Committee suggests nominations to Board of Directors. The Board then votes.

l. Nomination for Board and Officers - Need those with a willingness to contribute something to the organization. To lead, help and bring experience. Please let committee know if you are interested.

m. Advertising - Len Clarke suggested that we explore color advertising costs for the Journal.

n. Questions and Comments - Various comments were made from the floor on ways to expose the public to ATOS.

Adjournment:

There being no further business the meeting was adjourned at 10:50 a.m. (Robert Balfour).

Respectfully submitted,
Laurel Haggart, Secretary

Music was born free, and to win freedom is its destiny.

FERRUCCIO BUSONI (1866-1924)