

# Chapter Notes



## ALABAMA

Birmingham

205/942-5611 or 205/251-9492

On September 15 we met at Homewood Park for a picnic. Our guest was Ty Woodward, who was in Birmingham to play a concert at the Alabama Theatre the next day. The weather for the picnic was perfect. After more than 30 straight days of temperatures in the high 90s, the afternoon was cool, breezy with low humidity and a temperature in the low 80s.

On September 16 an enthusiastic audience gathered for the long-awaited concert by Ty Woodward on the Alabama Theatre organ, which is one of three remaining original installations of the Wurlitzer Publix #1. The organ, affectionately called "Big Bertha," is a 4/21. Ty opened his concert with "Seventy-Six Trombones" from *The Music Man*. This was followed by "Parade of the Wooden Soldiers." The mood and tempo made an abrupt change. "Concerto in A Minor" by Bach followed. Ty told about the history of this composition. The theme was written by Vivaldi, but was used by Bach, and in those days, this was considered a compliment rather than plagiarism. These three pieces set the tone for the concert. The music was varied and exciting. There was something for every taste. After intermission, all the train buffs were delighted with "Chattanooga Choo Choo," complete with sound effects that made one feel as though the choo-choo was rolling through the theatre. For classical enthusiasts there was the familiar "Toccatina in F" by Widor. *The Sound of Music* and *Fiddler on the Roof* medleys added to the variety. This concert was truly one of the best we have had at the Alabama Theatre.

Things have really been happening at the Alabama Theatre. Our 70mm projection equipment was finally installed. On September 2, a good crowd was on hand for *Lawrence of Arabia*, the new restored, expanded version. The sound and visual effects were thrilling. The weekend of September 28, we had very good crowds for the 70mm version of the Academy Award winner *Driving Miss Daisy*. Our 70mm capacity enabled us to show *Indiana Jones and the Last Crusade* to an appreciative audience. We have succeeded in the past few weeks in attracting many younger people to the theatre.



Pat Seitz (left) and Gary Jones "tally up" in the lobby after *Phantom 1990*.

Bill McClure photo

On October 14, we met for a concert and business meeting. We were delighted to be back in our beautiful theatre. We had a wonderful treat. Jay Mitchell of Atlanta Chapter was our guest artist. Jay gave us an unforgettable performance of 50s music. It was good to hear this outstanding artist. After the concert, Gary Jones presided at the business meeting.

The weekend of October 19, *Poltergeist* was shown at The Alabama, the beginning of "horror week," leading to *The Phantom of the Opera*. To add to the ghostly setting, the Mighty Wurlitzer, by means of the computer relay, played excerpts from the *Phantom* performance. A different horror classic was shown each night. On October 27, we presented *The Phantom of the Opera*. The 1925 silent version featured Tom Helms at the console of the Wurlitzer. Before the movie there was a costume contest. After the contest, Kathryn Tucker Windham, Alabama's well-known author of ghost stories and folk tales, told two spell-binding tales. Following the procession, our "phantom,"

Tom Helms, emerged from his coffin, sat down at the Wurlitzer and began his prelude, the Bach "Toccatina in D." The enthusiasm generated by the prelude continued throughout the movie. At the close of the performance, the audience gave Tom a standing ovation. Our Wurlitzer gets better every year and so does Tom Helms. The 1990 *Phantom* was the best ever.

On October 28, the Mighty Wurlitzer was the star of a vaudeville show given to benefit the theatre. Gary Jones played before the show. During the show, Dickie Bell, who played at the theatre 50 years ago, played some old favorites. Rick Phillips, who is musical director for the "Christmas at the Alabama" show, played an exciting version of Widor's "Toccatina in F." Later in the program, he played a medley from *Phantom of the Opera* by Webber. The program was rounded out by a dancing group, a singer, a band, a young saxophonist, and a duet with Cecil Whitmire at the grand piano and a recording played by Big Bertha's computer.

Virginia Robertson



Ty Woodward at the Alabama.  
Pat Seitz photo



Jay Mitchell at the Alabama.  
Bill McClure photo



Tom Helms after his annual performance of *Phantom*.  
Bill McClure photo

## ATLANTA

404/428-4809 or 404/948-0267

On September 23 we met at Charles Walker's Theatrical Paraphernalia to hear five artists play his 2/9 mostly Robert-Morton. And not a visiting artist in the bunch — all chapter members!

Dr. Clay Holbrook, co-worker of Charles at Theatrical Paraphernalia, who helped work on installing the organ (Clay has a 4/29 Kilgen at home, from the Piccadilly Theatre, Chicago) gave us a sentimental rendition of "Home" — in his stocking feet, yet. (For more hominess?) Rick McGee, who spends the workday in personnel, payrolls and accounts, (he has worked on Charles' organ, too) played "Shangri-La" and some others, very nicely indeed. Rick Norton, with a personnel agency, who had been a church organist for 18 years, gave us "It's a Most Unusual Day," and others with his usual flair. Lloyd Hess, in accounting, an Episcopal Church organist and on call to play accordion at parties, provided "En Muenchen Steht Ein Hofbrauhaus" with a real German beat, and several others in a happy, bouncy way. Finally, Wanda Carey, church organist and pianist since the age of eight, and



President Ron Carter and wife Donna host Atlanta meeting.

otherwise a legal secretary, (she's the ecumenical one among us: plays organ for the Methodists Sunday mornings, for the Baptists Sunday evenings and for the Church of God Wednesday evenings) gave us "Melody in Mauve" and a couple more. Boy, we've got talent coming out of our ears!

So successful was the in-house program that on October 6 we did it again, unstructured, with grab-bag, potluck, let's-see-who-volunteers performances at Atlanta's Allen Organ Studios on their new three-manual MDS Theatre III Deluxe Edition. All did beautifully (see photo).

On October 21, we went out to Donna and Ron Carter's beautiful lakeside home in Marietta, northwest of Atlanta, to hear a performance on their home-installed 2/9 Wurlitzer. The artist was our own Jay Mitchell who has just finished his third season as house organist at Atlanta's fabulous Fox Theatre (4/43 Moller). Jay is originally from Alabama, where he studied under Stanleigh Mallotte, played at Birmingham's Alabama Theatre in the late 60s and 70s, and was one of the founders of Alabama Chapter. After moving to Atlanta, Jay played at the Music Grinder, a Marietta pizza place which later became Show Boat Pizza. He also played at Atlanta's Excelsior Mill. When not performing, Jay is in the business of maintaining church organs.

Jay gave us a wonderful program with all kinds of things from the 50s. He began with "Davy Crockett," "Howdy Doody Time," "Mickey Mouse," "One Man's Family" theme song, and more. Then, some great classic movie themes from the 50s. Jay then hopped over to the Carter's piano (hooked up to the organ, by the way) and played the theme from *Exodus* and "Love Is a Many Splendored Thing." Back at the organ, Jay did some music from the great Broadway shows of the 50s. He wound up with a fine selection of other numbers from the 50s. It was a great performance. Jay's imaginative presentation of a wide band of pieces was an inspiration to us amateurs. We hope we can hear him again soon.

Bill Hitchcock



At Allen Organ Studios: (standing L to R) Jon Brown, Rick McGee, Wanda Carey, Ron Carter, Bill Hitchcock; (seated) John Dalk, Denson Buttrey, Rick Norton, Walt Winn.



Five performers on Charles Walker's 2/9 Robert-Morton: (L to R) Rick McGee, Wanda Carey, Rick Norton, Lloyd Hess and Clay Holbrook.



Jay Mitchell at the Carter's 2/9 Wurlitzer.

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## CENTRAL INDIANA

Indianapolis

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The 1990-91 organ concert series at Shea's Buffalo Theatre got off to a rousing start early in October with a long-awaited concert by Hector Olivera. We co-sponsored the event and used the occasion to recruit new members. Hector was full of praise for the big Wurlitzer, and gave a stellar performance that earned him a standing ovation and a chorus of "Bravos" both at intermission and at the concert's conclusion.

Mid-November saw a seemingly endless line of school busses bring some 600 young people to Shea's to witness Rob Richards' "Fusion" of organ and synthesizer. The audience was really "groovin'" by the end of the show, and comments such as "unbelievable," and "What a sound," were heard from the kids. The on-school-time concert was scheduled by Shea's at the urging of Buffalo Chapter to introduce a younger audience to the sound and capabilities of the theatre's organ, with the ultimate goal of building attendance at regular concerts.

Concerts planned for early 1991 will feature Buffalo's best local artists in February, a tribute to George Gershwin by Ashley Miller and James Leaffe in March, and a return visit by Chris Elliott in May.

*Norma Marciniak*



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Our September meeting — great time! One. Two. Three. Count 'em — three talents — not just the natural talent of great artists, but also the work and devotion they give to perfecting the feeling and the phrasing and the special treatment all great organists give. And these three? They are members Sue Downs, Ed Bloemker and Jelani Eddington.

Ed started with information concerning the Allen organ we were to hear. Ed is vice-president in charge of Institutional Sales at Meridian Music Company (where the meeting was held). He has been involved with Allen theatre and church organ sales and installations since 1974. He began piano lessons when he was eight and played organ in church when he was 15. He opened his program with a nice composition entitled "Norwegian Woods." Next was a catchy tune that isn't played as often as it should be: "Blue, Blue, My World is Blue." A lively version of "Fiddler on the Roof" and a smooth-as-satin "Satin Doll" were both enjoyed.

Next came Sue Downs, one of our newer members, but we enjoyed her music long before she joined us officially. Sue is Director of Sales for Meridian Music. She has been involved in sales since 1968. She started piano lessons at three, classical piano at 8, then attended the Curtis Music School in Philadelphia at age 13. She is self-taught on the organ with a special interest in Jazz/Dixieland styles. From age 21-34 she played for the USO and in supper clubs "up and down the East Coast." She rendered "A Foggy Day" with much empathy and expression. "Thoroughly Modern Millie" was free and easy and in honor of "Early Modern Virginia (Byrd/Rectoris/Wolfram)."

Our 16-year-old wonder, Jelani Eddington, was the third artist. Jelani won the Young Organist Competition in 1988, at age 14. He has performed at the Detroit and Portland National Conventions. Jelani started piano at age four, organ at age nine (at the Paramount Music Palace) and organ lessons with John Ferguson about three years ago. Selections for this program included "Lucky in Love," from the 1927 show *Good News*, and a dedication to a local couple of their favorite "The Boy Next Door."

Our October meeting featured Barry Baker at Manual High School on the recent installation which we are so proud of —

the 3/26 Wurlitzer. As winner of the 1989 Young Organist Competition, Barry performed here in August for the 1990 Convention. He also played at the 1989 Convention at the Redford Theatre in Detroit. In April he will be heard in concert with Lyn Larsen in Wilmington, Delaware, on twin consoles. Barry began his study of piano when he was eight and has been trained by John Ferguson and Dr. David Hills of Northern Kentucky University. Those who were here in August and heard Barry will appreciate our anticipation as we awaited his program. We were not disappointed. Barry's favorite era of songs encompasses the 20s, 30s and 40s, so we heard variations of "Let's Fall in Love" and "Toot, Toot, Tootsie, Goodbye," making ultimate use of the piano. A Jesse Crawford-style "Deep in My Heart" has a beautiful melody. From Andrew Lloyd Webber's *Phantom of the Opera*, he played "All I Ask of You" (in which he produced sounds like human voices) and "Masquerade," which included a passage where piano and trumpets were answering each other — very effective. Teacher John Ferguson's birthday was honored with one of his favorites "More Than You Know," with different and effective registrations. Then he played the theme of *The Flintstones* with many effective glissandos that would have made Fred, Wilma, Barney and Betty very proud. *Betty B. Schmidt*



*A pleased Barry Baker after his performance at Manual High School in Indy.*



*What a happy group! (L to R) Jelani Eddington, Sue Downs and Ed Bloemker at Meridian Music Company.*

## CENTRAL OHIO

Columbus  
513/652-1775

September 23 was a most propitious Sunday to journey to Columbus Grove, Ohio, for our monthly meeting. In the wake of abundant rainfall, the country was lush with green foliage; it was as if mother nature had purposely delayed the entry of fall by concealing it behind her skirts. In all this grandeur lay the country estate of Cora and Med Huffman who hosted our meeting. In their historically preserved and well-maintained home, the basement, through the efforts of Med, has been tastefully refurbished into a sizeable studio — an ample listening area for their three-manual Rodgers organ. A factory special, this instrument possesses the electronic equivalent of 34 ranks and is heard through a cascade of three speaker banks.

With some 40 members and guests in attendance, President Henry Garcia and Vice-President Jim Blegen brought us up to date on our Wurlitzer console and chamber repairs. Through the diligent efforts of the organ crew, Tom Hamilton, Craig James and organ technician Lynn Bullock, all manuals, pedalboard, a three-rank chest, and the piano have been extensively rebuilt. We were also informed that the membership canvas, financial gifts and pledges had resulted in sufficient monies to enable us to purchase our long awaited solid-state combination action.

After the formal business meeting Jim Blegen introduced the two featured organists: members Patti Immel and Mark Williams. Patti's dexterity at the keydesk was again demonstrated as she presented a program of semi-classics, showtunes and marches. We were especially delighted to hear her renditions of "Tammy," "Nola" and "Washington Post March." After a resounding ovation, she was followed by Mark who played delightful arrangements of "Cabaret" and "Climb Every Mountain," plus selections from *Fiddler On The Roof*. His sing-along was a real audience-pleaser; we vocalized loudly (and probably a little off tune) to all those grand oldies. It was a fabulous afternoon.



Neil Grover



Ellie Hyle.

J. Polsley photos

Call him "Stumbling, bumbling" if you like, Stan Kann proved himself a real talent at the keydesk. In the second of the Ohio Theatre's concert series, Stan was featured at the Robert-Morton console — that is when he wasn't hamming it up. But it all added up to a highly entertaining evening with this lover of vacuum sweepers and collector of ancient self-help devices. And what credentials! Resident organist at the famed St. Louis Fox for 22 years, he was master of its mighty 4/36 Wurlitzer which we understand he helped restore.

Coming up on the lift with "It's Today," his theme song, he launched into a Jesse Crawford arrangement of "Birth of Passion" which featured the Morton's beautiful Tibias. No less impressive was the melodious "Moonlight Becomes You" in which the melody line was alternately carried by the Diapasons and the tuned percussions. The second half featured the lovely Jerome Kern ballad "All The Things You Are" and a moving overture "The Light Cavalry." In response to a sustained ovation at the end of his concert, he played a medley of compositions from Andrew Lloyd Webber's *Phantom of The Opera*, no small undertaking. "Characteristic ineptness," if you will, but not at the organ.

Indian Summer doesn't last forever, but it served up a beautiful October 21 when we met in Mansfield, Ohio, as special guests of our members who are also Renaissance Theatre members and the Theatre's "Camerata," a group of volunteers. President Garcia steered us through the election of directors and Vice-President Jim Blegen filled us in on the latest im-

provements to our Worthington Wurlitzer. He reported that all three manuals have been mounted back in the console and are wired to their respective keying relays. Plans have been made to mount and wire essential junction boards preliminary to installing an electronic combination system. We are particularly proud of the success of our fund-raising through member contributions and pledges which will defray the cost of the combination action.

Following announcements and introductions, Henry turned the meeting over to the Renaissance Theatre's organ technician, Jim Metz, who introduced the guest organist for the occasion: Mary Damron. Mary opened the program with Gaylord Carter's arrangement of "The Perfect Song" which, as it turns out, was appropriate for the Warner-Kearns-Carson organ as Mr. Carter formerly used this very organ for his Amos & Andy theme song many years ago. She followed this selection with many old-time favorites including "Because" and "The Quiet Village." Her encore was the very difficult "Bumble Boogie." What surprised and delighted us was this lady's terrific arrangements and deft fingering; it was obvious she knew theatre organ and that this was not recital.

Following her enjoyable performance, we were invited to open console and our organization responded — a steady flow of talented members flocked to the keydesk. When the score is counted we have a surprising number of organists in our chapter which made the afternoon all the more entertaining.

John Polsley



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## CHICAGO AREA

312/589-9363 or 312/282-0037

Between the last column and this one we have had some very interesting shows and socials and hope to continue. Frank Pellico and his group presented a great show in September at the Copernicus Center (Gateway Theatre). Frank's show has several contemporary instruments plus six talented musicians and Annie, his versatile soloist, plus the theatre's superb organ which he used throughout the show.

A social at Medinah Temple in October featured Brian Durack at the five-manual Austin presenting an excellent program. The Bears (NFL) game provided competition for the audience, but those attending were treated to a beautiful program.

The sold-out Baker Bash #3 measured up to its predecessors. Again, Mildred Berry with husband Leon and crew provided a grand afternoon's program of entertainment and fun. It was a profitable adventure adding to the Organ Fund for the maintenance and repair of present and future instruments and installations. We are deeply appreciative to Bill Barry, Jim Shaffer and crew for their superb maintenance of the Baker Hotel Geneva organ.

A note in passing for those familiar with Chicago: The 25-note tubular chimes located at the Waveland Golf Course (Lincoln Park) is being considered for rejuvenation. Bob Bojn, Curt Mangel, and Chuck Askins are planning to have this instrument in working order by spring 1991. 'Tis a good deal!



Leon Berry at the 3/10 Geneva in the Baker Hotel.  
Chuck Wlodarczyk photo

The WGN Wurlitzer/Kimball pipe organ has been removed by Father Richard Schroeder and crew to St. Mary of the Lake, Mundelein Seminary for storage. This organ has been in use from the early radio days until the present. Harold Turner was staff organist for many years and CATOE had many socials and meetings at WGN Studio when the organ was used for the occasions. This setting will be greatly missed.

Father Jim Miller is scheduled to present our March 1991 show at the Gateway Theatre (Copernicus Center). This is planned to be an all organ show which is often requested.  
Almer Brostrom

## CUMBERLAND VALLEY

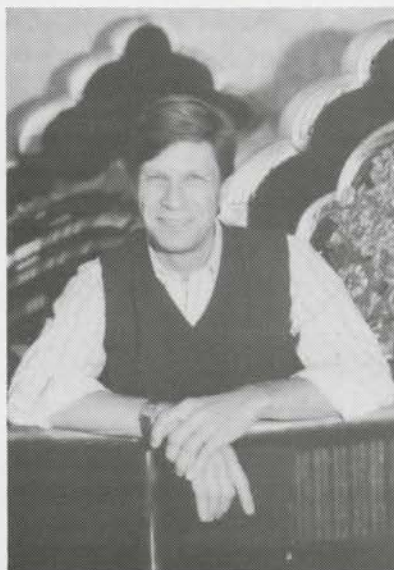
Chambersburg, Pennsylvania

717/263-0202

Chapter member Anna Evans' beautiful home in the rolling hills west of Chambersburg was the scene of the first chapter outing for the fall season. It was a warm October afternoon of good music from Anna's electronic Kimball Xanadu, good conversation, and good food.

Bob Eyer, Jr. led off with a series of theatre organ favorites, using a wide variety of organ registrations that showed the full spectrum of the instrument's capabilities. Open console followed with Max Cooley, Mark Herr, Bob Maney, Gil Singer, and Jack Umholtz. With about 25 attendees, the event was a success in every respect, and our chapter is indebted to Anna for hosting this visit.

The Capitol Theatre Moller console is almost completely disassembled for its imminent restoration. Through the efforts of organ crew chief Mark Cooley, the chapter has acquired a 1930's Moller church organ console from the St. Thomas United Church of Christ in Reading, Pennsylvania. The console, headed for scrap after being replaced by a newer model, will be used to enhance and improve the Capitol console. The three manuals of the St. Thomas console are in nearly flawless condition. Two of the manuals will replace the lower and middle manuals of the Capitol Moller, and the third will be added to the top as a fourth manual. The St. Thomas toe studs are an exact match with the Capitol toe studs, so the Capitol console will see an increase in the number of toe studs from the current seven to a planned 21. Also, a number of the St. Thomas stop tablets will be used on the Capitol console, whose 101 tablets ultimately will increase to over 200.  
Bob Maney



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**DAIRYLAND**  
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Jonas Nordwall made his second Riverside Theatre concert appearance for us in May. From his opener, "Funiculi, Funicula" to the encore, "Seventy-Six Trombones," Jonas thrilled and delighted the audience as he never fails to do. Jonas and our Riverside Wurlitzer are a good match.

The Menomonee Falls home of Jim and Dorothy Petersen was the site of this year's picnic on August 19. Though Mother Nature played a cruel trick on us with cold and damp weather, over 75 people enjoyed good food, good company, and the great stylings of Clark Wilson on the Petersen's newly installed 2/6 Wurlitzer. From the Sheboygan Theatre in Sheboygan, Wisconsin, this is the second pipe organ installed in this house. The first was a Moller. Our compliments to Jim and Dorothy on a fine organ, and our thanks for gracious hospitality.

Walter Strony paid another visit to Milwaukee for a concert at the Avalon Theatre on October 21. Long a Milwaukee favorite, Walt played a program ranging from Bernstein and Richard Rodgers to Ragtime and a great "Milwaukee style" polka medley. While in town, Walt also accompanied the full length *Phantom of the Opera* with Lon Chaney at the Piper Music Palace. A full restaurant sat spellbound and wanted more! The Piper's



Walt Strony at the Avalon Theatre Wurlitzer. J. Groff photo



Clark Wilson at the Petersen's Wurlitzer. C. Nelson photo

regular organist, Dave Wickerham, also accompanied the film on Halloween night.

Committees for the 1991 Regional have been busy getting artists and venues lines up and ready for your enjoyment. We look forward to seeing you here next fall.

Carrie Nelson

## DELAWARE VALLEY

Glenside, Pennsylvania  
215/828-8662

On November 4 members and their guests traveled to Sunnybrook Ballroom, Pottstown, Pennsylvania to enjoy a lavish Sunday brunch and to hear house organists George Batman and Glenn Eshback perform on the 3/11 United States organ.

Many members and guests participated in the open console which followed. Most times Society events are limited to members and guests and, therefore, open console organists are playing only for fellow members and guests, but Sunnybrook is a widely known landmark and their famous Sunday brunch draws an enormous crowd so open console organists find themselves playing not only for fellow members and guests, but for the general public as well. In a word, they are giving a performance.

Worthy of special mention among open console organists is Garden State Chapter member and occasional organist at Convention Hall in Asbury Park, New Jersey, Don Hansen, whose performance brought him well-deserved resounding applause.

The Society thanks the owners of Sunnybrook Ballroom, Mr. Raymond Hartinstein and Mr. Robert Hartenstein, for making their facilities available to us.

Earl E. Strausser

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## EASTERN MASSACHUSETTS

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With our Club organ still not ready, our September 23 meeting was held at our old "home," the Stoneham Town Hall. Member Robert K. Love was our capable artist and even with the Vox Humana and Concert Flute unavailable, he handled the 2/14 Wurlitzer very well.

Bob tailored his program so that it matched the very live acoustics and could be heard clearly. He opened with a medley of three marches and interspersed waltzes

and ballads including some Irving Berlin. "Indian Love Call" as well as "Bridal Rose Overture" were enjoyed by those present. For over thirty years Bob has been organist at the First Baptist Church, Malden, and several of that congregation supported him, and he came through with his usual polished performance.

The promotional video tape which Dick Linder skillfully created was shown on Burlington's cable access TV and included interior shots of the former Loew's State Theatre, Boston, and its destruction; Radio City Music Hall, the first portion of Lance Luce's program on our Wurlitzer and some chamber shots. It was aired on prime time on September 25 for sixty-six minutes and repeated in two segments the following week. We hope to have even wider coverage with other cable outlets, and this exposure the Club could never afford.

(Note: the above information was supplied by our Secretary, Carolyn G. Wilcox, in the absence of the writer.)

Our long-awaited second Robert Wolfe concert was held on October 20 along with the debut of our new 8' Trivo Post Horn. Burlington Cable TV video cameras were there along with a large, enthusiastic audience. Our artist has lost none of his pyrotechnics at the console, with almost impossible double pedaling, cross pedaling, inter-manual playing, registrational and combination changes at practically unheard of rapidity. In fact, it is a distinct tribute to our devoted organ crew that the instrument stood up to Wolfe's every demand and he acknowledged that fact. Robert liked our new and authoritative Post Horn and used it frequently.

Typical of British organists, medleys were a large portion of his playing and his opener was "Happy Days Are Here Again." A feature was a musical trip to the Continent with a long medley of Spanish, Italian and tunes from other countries. Selections from *Les Miserables* and a fiery "Sabre Dance" were heard in his first half. A fine medley from *42nd Street*, and music from the *Phantom of the Opera* comprised the bulk of his second half. With our new mirrored ball casting dots of light around the hall, Mr. Wolfe played a most realistic "Chattanooga Choo-Choo." Some selections from a new show, *Aspects of Love*, ended his program, but his audience went wild with excitement, shouting and applause resulting in two encores. The first was an appropriate diplomatic sort of hands-across-the-sea with "I Do Like to Be Beside the Seaside" (Reginald Dixon's theme song) and "America, the Beautiful." The final encore was an ever-increasing tempo "Hold That Tiger" leaving both him and his audience limp. Robert gained even more friends by his good value for the

money with little talk and more music, natty appearance and almost unbelievable console technique — a real crowd pleaser.

October 28 had our clan gathered again at Babson with member and organ technician Gary Phillips our artist. He said that he had no time to practice, but his playing was fully up to his usual standards. Gary, like Robert, was enamored with the new 8' Trivo addition. No one knows our organ better than Mr. Phillips and he gave a well-rounded mini-concert opening with "I'm in Love With a Wonderful Guy." A sensitively played medley of "Garden in the Rain," "I Cover the Waterfront" and "I Wish You Love" was one of the highlights as was the beautiful theme from the well-remembered Firestone Hour on radio, "In The Garden." Familiar numbers at any of Gary's concerts formed his encore with a "Roller Coaster" ride leaving one breathless and then a tranquil "Stay As Sweet As You Are" ended a nice program.

Among the faces in the audience were Marge and Erle Renwick from Jacksonville, Florida. President of North Florida Chapter, Erle is a former President of EMCATOS as well as the originator of our Club paper and this present column which the writer inherited. It is remarkable what friends, good food, and, of course, the sounds of our favorite instrument can do to relax the body and soul for a few hours' break from the harried life treadmill. Prescription for happiness — HAVE A FRIEND JOIN YOUR LOCAL ATOS CHAPTER. *Stanley C. Garniss*

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New Jersey

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On September 9, a joint gathering of three area chapters of ATOS, New York, Garden State and Delaware Valley, met at the Convention Hall in Asbury Park, New Jersey. It was reminiscent of the previous joint meetings held many years ago at the Surf City Hotel on Long Beach Island. At that time a "swinging" 3/15 Wurlitzer was the main attraction and members from these chapters and Pennsylvania gathered every year to bid a fond farewell to summer and the beach. This event was discontinued when the organ was sold.

Over the years, Garden State members have been invited to join Delaware Valley at the Sunnybrook Ballroom in Pennsylvania. This September was the first time Garden State had invited both chapters to one of our installations. It turned out to be an enjoyable, successful event.

The main attraction was a concert by Jimmy Paulin, a well-known New York organist who played the Radio City Wurlitzer for several years and is now a church organist. Jimmy's concert featured many toe-tapping standards and beautiful ballads which had people dancing to the lush tones of the 3/8 Kilgen. Open console, barbequeing on the observation gallery facing the ocean, plenty of food, and renewing old acquaintance made a super day.



Jimmy Paulin at the 3/8 Kilgen in Asbury Park. Jimmy Vanore photo

The first of five-concert series held at the Trenton War Memorial was held September 30. The artist was Jelani Eddington who was winner of the ATOS Young Organist Competition in 1988 and comes from Indiana. Jelani certainly made our first concert of the series something to remember. Despite his age (he is just 16) Jelani presented an exciting concert. He was self-assured and his comments very interesting. The audience loved him. Garden State Chapter is always pleased to present new, young talent and help them on to future successful experiences.

The usual picnic on the stage followed and our young adult members enjoyed chatting with Jelani, who also registered the mighty Moller for them to play. It was an enjoyable day. Jimmy Vanore

### GULF COAST

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By the time this hits the press, Bob Ralston will have been to our fair city, played our wonderful Wonder Morton at the Saenger Theatre and pleased a Sunday afternoon crowd with his artistry. We look forward to hearing Jeff Weiler on January 26, and Jim Riggs on April 19/20, 1991. Ya'll come, heah? (This last is not mis-spelled — it is my southern accent!)

If no news is good news, then we are full of good news, 'cause we have no news.

Dorothy Standley



Jelani Eddington at Trenton War Memorial. Jimmy Vanore photo



L to R: Ned Spain and Ira Freedman interview Raymond Norton.

### HUDSON-MOHAWK

518/234-3974

We celebrated our Fifth Anniversary in September at our Annual Installation Dinner at the Century House in Latham, New York, by feasting, socializing, singing and video-viewing. In October we met at treasurer Gus Pratt's home for an EERIE Halloween Party. Ghosts, goblins, and electronic spook effects competed with Gus' 3/10 Wurlitzer.

Later in our season, members and friends will see a video program produced by President Carl Hackert with Membership Chairman and Past President Ned Spain and Program Chairman Ira Freedman interviewing Mr. Raymond Norton. Mr. Norton is an 83-year-old organist who accompanied silent films and stage shows at various Schenectady theatres during the 20s and 30s. His reminiscences are shared in the 30-minute interview. He owns the 3/10 Wurlitzer he once played in the local Palace Theatre. We hope he will be present at the video presentation to add that personal flair. Nothing can compare with hearing actual experiences of someone who performed on theatre organs in their "hey-day." Mina Lungen



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1991

Oct. 19 . . . . . Detroit Theater Organ Society - Detroit, Michigan

Nov. 2 . . . . . Gray's Armory - Cleveland, Ohio





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Robert F. Vaughn and Dr. Edward J. Mullins were delegates to the Society of Cinephiles, Cinecon 26, Labor Day weekend at the Hollywood Roosevelt Hotel in Los Angeles. Bob Vaughn accompanied five rare silent films during the four-day event. Famous film personalities in attendance included Ruby Keeler, Lew Ayres, Penny Singleton, Mrs. Buster Keaton, Esther Ralston and Buddy Rodgers who played the electronic organ and sang.

Delegates visited the Paramount Pictures Corp. studios. Recently a white-robed figure was spotted near the back wall of the Paramount lot. The night watchman alerted security. When they arrived the figure had vanished into thin air. The Hollywood Memorial Park Cemetery is directly behind the wall. It is believed to be the ghost of Rudolph Valentino, famous Sheik of the silent films, that haunts the lot. The 1990 Cue Sheet issue of our journal, THE POET, features Rudolph Valentino and contains a cue sheet for his last film *The Son of the Sheik* (1927). Vaughn and Mullins visited the residence of Charter Member Charlie Malone in Huntington Park, California, on Labor Day. Ma-

lone has a 2/6 Wurlitzer theatre organ installed in his home. Cinecon 27 will be held at the same venue in 1991.

The Bozeman Organ Festival was held in Bozeman, Montana, October 13 and 14. Danish Organist Ms. Grethe Krogh, Professor of Organ and Chairman of the Organ Department of the Royal Danish Academy of Music, Copenhagen, Denmark, was the guest artist who performed two concerts on different organs. A theatre organ presentation was given by Wes Meyers at the 2/7 Wurlitzer in the Ellen Theatre. This is the only original theatre organ installation in the state of Montana. Ms. Krogh also conducted a workshop and master class during the weekend.



Bob Vaughn at 2/6 Wurlitzer in the Charlie Malone residence.  
Ed Mullins photo



Organist Bob Vaughn at the gateway to Paramount Pictures Corp.  
Ed Mullins photo



Bob Vaughn seated with the Charlie Chaplin statue in the lobby of the Hollywood Roosevelt Hotel.  
Ed Mullins photo



L to R: Bob Vaughn, Charlie Malone and Dr. Ed Mullins by the Wurlitzer in Malone residence.

Luis Morales photo

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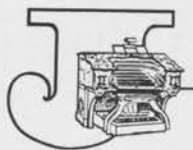
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**JOLIET AREA**  
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We heralded the beginning of autumn with an interesting program at The Beautiful Sound in Countryside. This is an Allen Organ studio capably operated by Joy Collins, who is a most gracious hostess. President Lee Maloney demonstrated the use of MIDI interface to organ and synthesizer. It was a fascinating demonstration that explored the future of electronics in the theatre organ realm.

The musical director of Christ Church, Devon Hollingsworth, demonstrated the MIDI function with a classical organ, and Joy Collins joined Lee in some rousing

duets — Joy on the Steinway concert grand and Lee on the Allen theatre organ. This pair was still romping through numbers long after the social ended!

The October 12 social at Mundelein was co-sponsored by the University of St. Mary of the Lake. Dave Wickerham performed what amounted to a show . . . the marvelous voices of the 4/24 Wurlitzer-Gottfried filled the auditorium and Dave accompanied a Laurel & Hardy silent movie. It was our first nighttime visit to the campus, and the aura imparted by moonlight cast an awesome, mysterious quality over the entire event. What a superb combination Wickerham and Mundelein are.

On November 4, Paul and Jan VanDer Molen opened their fine music room to the club for some excellent entertainment by Don Walker. The VanDerMolen 3/19

"Martha" Morton is always in top-notch playing condition, and it responded well to the show-oriented stylings Walker presented. This was also a business meeting, with nomination of officers and board members being the primary business.

*Hal Pritchard*



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Bob Benolkin, longtime chapter member and a staunch supporter of the restoration and reinstallation of the 12-rank Kilgen at the T.B. Sheldon Auditorium Theatre in Red Wing, played an afternoon concert on October 9, a bright, sunny day, for persons arriving by bus from surrounding areas. The Auditorium was almost full, and the audience enjoyed the familiar tunes he played.

Fresno, California, was the locale for the ATOS Regional Convention and there were three of us from our chapter (Roger Dalziel, Mike Erie and Verna Mae Wilson) who attended. It's a long way to "there from here!" To renew acquaintances from previous conventions is a joyous occasion. The artists were great, and we enjoyed every minute. We'll never forget Lew Williams' rendition of "Chloe" (Song of the Swamp) on the 4/14 Morton in the Warnors Theatre in Fresno! It was fun to meet up with Joe and Jinny Vanore from New Jersey at the swimming pool at our hotel. They recently visited with friends in our area when Ginny played the Wurlitzers at the Phipps Center for the Arts in Hudson, Wisconsin, and at the World Theatre in St. Paul.

We were also pleasantly surprised to spot at one of the concerts, Byron and Lillian Carlson, formerly of North Oaks, who owned the 5/21 Wurlitzer from the Chicago Marbro Theatre and sold it, in 1981, to the Ocean State Performing Arts Center in Providence, Rhode Island. Byron stopped to visit with me at Paul Quarino's concert in the gymnasium of the Fresno Pacific College on the 3/20 Hybridizer, and he wished to be remembered to his many friends back in Minnesota. Byron and Lillian now reside in Lake San Marcos, California.

On our return from the convention Wurlwind Tours (event planning committee of LOLTOS) hurriedly completed the travel and hotel arrangements, with great cooperation from members of CRATOS, for a bus trip to Cedar Rapids, Iowa, to hear Ron Rhode in concert at the Paramount Theatre on October 27. We departed from Prescott, Wisconsin, early in the morning on that Saturday. The first stop was Spring Valley, Minnesota, where we were welcomed by Dr. Roland and Marilyn Matson who have a 2/8 Wurlitzer in their delightful "barn." Bob Arndt from Ankeny, Iowa, was our guest artist,

whose playing is always a pleasure to hear.

From Spring Valley we backtracked to Stewartville to have lunch at the 7th Rib. We then proceeded to Cedar Rapids and check in at the Best Western Longbranch Motor Inn where we were greeted and served punch and cookies while getting our room assignments. Ticket arrangements for the concert were made in advance with CRATOS, and again, the welcome mat was out as we were ushered into a "side door" of the Paramount to our seats in the balcony.

Ron was super, as usual. Many of the selections he played were heard at the convention but on a different organ; somehow, they were still special. His counter melodies are always outstanding. Special guests on the program were the Harmony Hawks Barbershop Chorus. That was a switch from organ playing, wasn't it, but heartily applauded by the audience.

Sunday morning we all scattered to the restaurant of our choice to have breakfast, and at 9:15 our bus took us to the Iowa Theatre where the 14-rank Barton, the largest organ remaining in Iowa, is housed. Mike Erie and Tom Neadle, excited at the opportunity of playing this remarkable instrument, entertained us until Ron Rhode showed up at 10 a.m. and so again we were privileged to hear him and chat with him.

After futile attempts to secure a luncheon reservation at any one of the busy restaurants in the Amana Colonies, Ron said "Leave it to me!" and we proceeded to Homestead, Iowa, one of the seven villages of the Amana Colonies, where we had a private dining room at Bill Zuber's Restaurant and were served a family style meal, much to our delight. We owed it all to Ron, bless his heart! Then it was on the road again, arriving in Prescott about 8:30.



Kay McAbee, at the 5/21 Wurlitzer, Byron Carlson's residence.



Byron Carlson at his 5/21 Wurlitzer, North Oaks residence.

Two tables had been set up on the bus for card playing and several games distributed to pass the time. A busy and wonderful time was had by all.

Last, but not least, at the LOLTOS Board meeting on September 9 at the MCC, the Board of Directors voted unanimously to honor the pledge we made in 1987 to contribute an amount up to \$500 with matching contributions from the members. An appeal by President Dalziel met with instant response by our members and a check for over \$1700 was remitted to the Minneapolis Organ Trust Fund for the re-installation of the largest Kimball in the Midwest (5/122) in the new Convention Centre. \$1000 entitles a "giver" a permanent engraving on a pipe. A successful venture, indeed! *Verna Mae Wilson*

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We are very happy to report that our annual competition this year brought forth a surprise winner of just ten years of age. The audience was spellbound at his mature approach to the theatre organ, and there was no doubt at all that he would win something from the moment he started playing. We are all looking forward to hearing him in November when he does a cameo spot with Nigel Ogden.

A coach party went off to Holland for a weekend in support of three concerts given by Len Rawle at the famous Tushinsky Theatre, the Compton at Pernis and the Passage Theatre Schiedam with its Standaard organ. Two standing ovations were given Len, and it was a most happy visit to meet all the friends of many years standing in Holland. The NOF group is to be congratulated for their dedication to keeping these organs playing, and a very special mention to "Harry," the happy minister who was the instigator of the in-

stallation in Pernis of the Compton. This trip was so successful that another is planned for 1991.

We have been fortunate to have visitors from California at our concerts this month: Dr. Ed Mullins, Martin Lilly and Frank LaFrita. We were pleased to meet them and hope they will return soon.

Our last concert at the Barry Christie for 1990 featured the talented Carol Williams, FRCO. There were supporters from all parts of the surrounding districts to greet Carol on her first visit to Wales. She did not disappoint us, and it was obvious from the start that she enjoyed playing the Christie. She did not seem at all nervous with the four-manual and its punchy reeds. Our Technical Team was pleased to have the solid-state piston action working well at this concert. Well done!

Plans are almost finalized for our Celebration Safari. Make a note of the date, May 17-23, and, we hope, a three-day afterglow to Amsterdam. We would like to see you all over again to join us on our Wurlitzer/Christie/Compton coaches. Send your reservation now to Wurlitzer Lodge, 47 Doncaster Drive, Northold Missx UB54AT, England.

A very Happy New Year to all chapters.  
Keep the pipes going! *Edith Rawle*



David Lowe



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David Lowe, President of England's Cinema Organ Society, was presented on the LATOS Wurlitzer at Pasadena City College on October 27.

Plans are being formulated for a series of student concerts in the spring which will be supported jointly by LATOS and the Pasadena City College J. Ross Reed Scholarship Fund.

In April, a three day excursion from Los Angeles to San Francisco on a private railroad coach for the Ron Rhode-Clark Wilson concert at the Oakland Paramount Theatre has been scheduled for LATOS members and other organ and train buffs. *Wayne Flottman*

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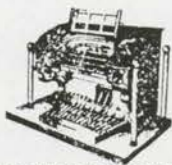
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## MOTOR CITY

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Jeanette Soman, whose mother, Jeanne Ellis, played Mary (Jeanette MacDonald) as a young girl in the 1938 film *The Girl of the Golden West*, attended a screening of the film in September at the Redford Theatre. She told the audience how her mother obtained the part and that she is still performing today. Jeanette had never seen the film in a theatre and just happened to see it listed in the newspaper movie guide.

A brand new movie screen was unveiled at the Redford in August. A gift of the Macomb Theatre Organ Society, in memory of Robert J. Cahuff, the 21 x 42 foot screen is now the largest in any suburban theatre, second in size only to the Detroit Fox.

Motor City was well represented in an hour-long interview on *Senior Spotlight*, a popular midday program on radio station WCAR on October 10. Participants Melissa Ambrose, Don Lockwood, Tony O'Brien and Dorothy VanSteenkiste told of the history of the chapter, its purchase of the Redford Theatre, coming events and the 1991 Young Organist Competition.

Dwight Thomas, from Indianapolis, made his first appearance at the Redford Theatre Barton organ on October 13. The audience was unanimous in its approval of Dwight's program and we are looking forward to his return. Over 40 members continued to compliment the artist at a nearby restaurant following the concert.

A Laurel and Hardy double bill, featuring *Our Relations* and *Block-Heads*, was held at the Redford Theatre on November 2 and 3, in addition to our regular bi-weekly movies. On hand to address the audience was Marshall Korby, head of the local Dancing Cuckoos Tent of the International Sons of the Desert, the official Laurel and Hardy organization. Don Lockwood narrated a slide presentation honoring the one-hundredth anniversary of the birth of Stan Laurel. The tribute was prepared by Andy Coryell and Sandy Krueger and accompanied by Brian Carmody at the 3/10 Barton.

The annual membership meeting was held at the Redford Theatre on November 4 following a potluck dinner, chaired by Irene FitzGerald, in the lobby. Gil Francis performed at the Redford Barton prior to the meeting.

Grace Joslin performed at the 3/16 Barton at the Royal Oak Music Theatre for



National board member Dorothy VanSteenkiste congratulates outgoing Motor City President Bob Duerr (center) pictured here with Motor City board members Harold Bellamy, Don Lockwood, Ray Nicholl and Donald Martin.  
Bo Hanley photo

the Fourth Sunday program on September 23 and Jennifer Candea was the artist for the October 28 Fourth Sunday presentation.

Sue Conway is chairman of the Young Organist Competition to be held at the Redford on Sunday, March 3. Participants will be grouped in five divisions: pre-teen (up to age 12), junior (ages 13-15), intermediate (ages 16-18), senior (ages 19-21 and hobby (age 22 and up). Only those in the junior, intermediate and senior divisions will be eligible for the national competition.

Ron Rhode will appear at the Redford Theatre on April 13 and Tony O'Brien will accompany *The Phantom of the Opera* at the Redford on April 26 and 27.

Don Lockwood



Jeanette Soman, with emcee Don Lockwood at the Redford Theatre.  
RVS photo



Dwight Thomas



L to R: Don Lockwood, Tony O'Brien, operations director David Johnson, Dorothy VanSteenkiste, Melissa Ambrose and announcer Larry Bensman.  
Ray VanSteenkiste photo

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## NEW YORK

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We joined with our Garden State and Delaware Valley neighbors to bid farewell to summer on the Sunday after Labor Day with an enjoyable afternoon of music, friendship, refreshment and theatre organ fun at the Convention Hall in Asbury Park, New Jersey. The focal point of the afternoon was the 3/9 Kilgen and guest artist Jimmy Paulin. Jim offered a variety of favorites including "Misty," "Amazing Grace" and "Donkey Serenade" — and of course, his always popular arrangement of "Cecelia." An unexpected surprise of the afternoon was a tour through the old Paramount Theatre located across the boardwalk, which along with the Convention Hall, is slated for major restoration. Both Russ Sattur, who worked hard to restore the organ and coordinate the afternoon's activities, and Garden State Chapter proved to be gracious hosts for the season's final fling at the shore.

On October 14, we were off to Long Island University in Brooklyn (formerly the Brooklyn Paramount) to hear Eddie Layton perform on the 4/26 Wurlitzer. Although the Yankees finished at the bottom of the league, their venerable organist, Eddie Layton, ended the season with a grand slam — delightful concert that was a smashing success both musically and financially. Thanks to his generosity (to benefit the chapter Eddie agreed to accept only a corned beef sandwich and a piece of cheese cake from Junior's Restaurant as a fee), and thanks to support from so many



Eddie Layton at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer.



Jimmy Paulin at the 3/9 Kilgen in Asbury Park, NJ.

chapter members, Eddie's concert raised nearly \$2,000 for NYTOS. Thanks, also, to Bob Walker and Warren Laliberte, the organ was in great shape.

Eddie opened the program with a Gershwin medley amidst a splash of theatrical lighting that created a mood more reminiscent of the old Brooklyn Paramount than of the current basketball arena. Another nostalgic effect of the theatre days was a song slide sing-along which everyone seemed to enjoy. Eddie rounded out the afternoon with a variety of selections including "Ebb Tide," "Yesterday" and an all time favorite of Layton fans, "Granada."

Eddie seems to have no problem getting media coverage. In the few weeks before his concert he was the subject of a feature article in the *New York Times*, a TV magazine feature on ESPN, and National Public Radio's "All Things Considered."

Elsewhere around the chapter, a home has finally been found for the Ben Hall Wurlitzer. Chairman Dave Kopp recently signed a contract with the owner of the Lafayette Theatre in Suffern, New York, clearing the way for a NYTOS crew to begin installing the 2/5 instrument in a chamber in that restored 1920's movie house.

Tom Stehle

All inquiries regarding membership matters should be addressed to . . .

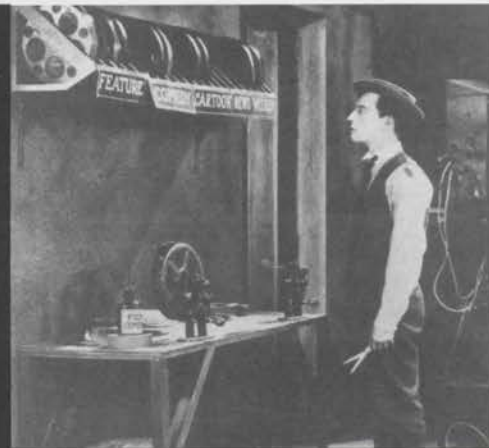
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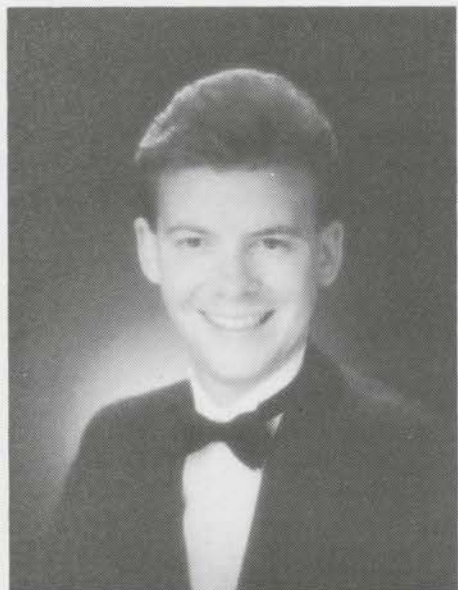
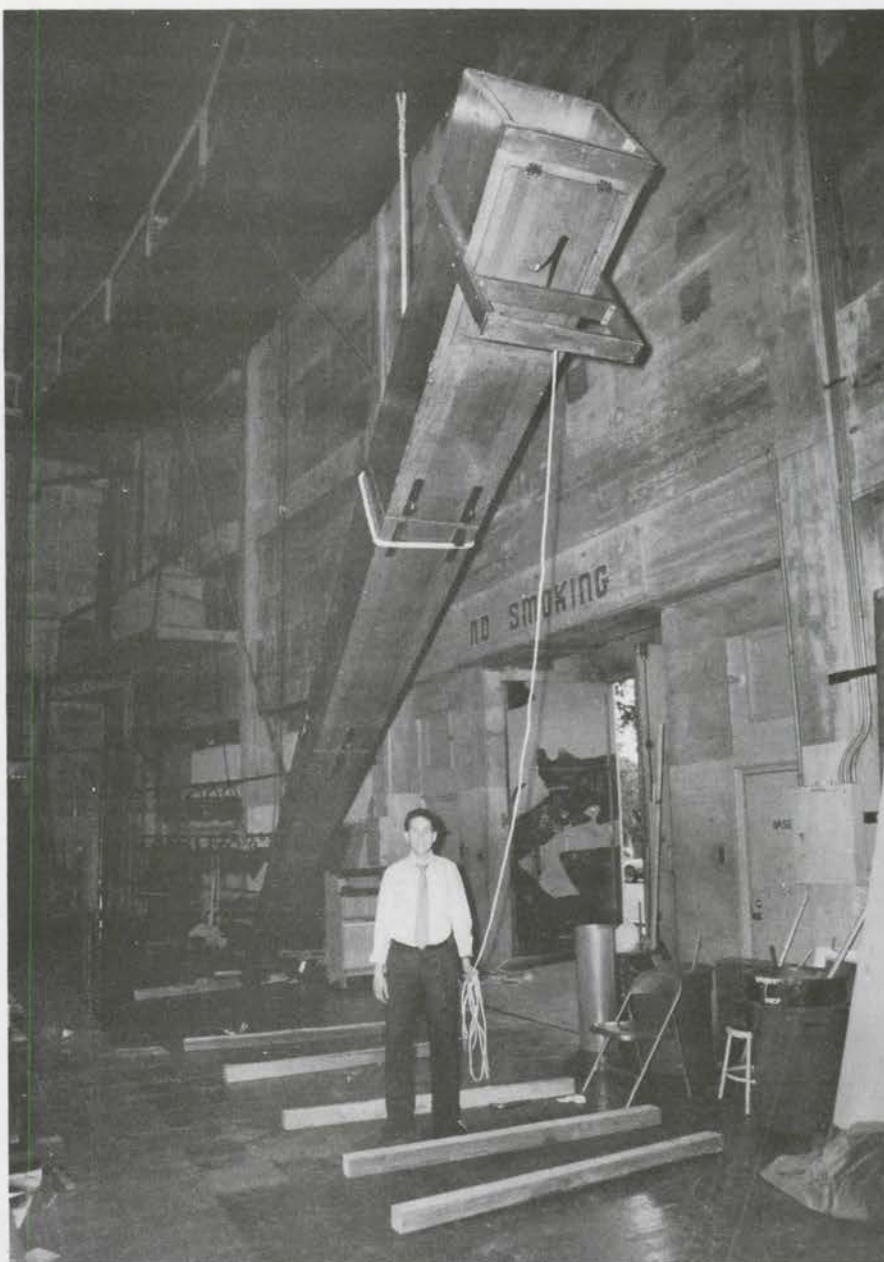


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The story behind the story! Those who have worked on organ crews know and appreciate how much tender loving care is involved in restoring a pipe organ. Reiterated in THEATRE ORGAN, the news of additional installations continues, thank goodness, because, after all, the preservation of the instruments is one of our major goals.

Pictures may serve to illustrate, to those who haven't yet been directly involved, something of the amount of work necessary. Imagine 10 men sanding for two days! That was the first operation in the restoration of the erected 32' Diaphones pictured in this issue's cover article. Westley Cavett spent weeks completely restoring the vibrators for those pipes, and Carl Pinnow contributed his professional skill doweling cracks in the resonators, and straightening mating surfaces of resonator sections, which had been glued together by some previous owner! Refinishing was the next task. Erection of the 32's on a gallery, 33-feet above the floor, was no amateur task. It was accomplished by Bill Schlotter and the Nor-Cal crew. So much for what was involved in setting up one set of offset pipes. Does reflecting on examples such as this make reading completed organ specifications more significant?

*The 600-pound, 32-foot CCCC Diaphone hanging over the head of the manager of the Berkeley Community Theatre, Judson H. Owens, is the largest pipe of the 4-manual Wurlitzer being installed by NOR-CAL. The project is scheduled for completion in time to be premiered at the July 5-10, 1991 San Francisco meeting of the ATOS.*



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## NORTH TEXAS

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We continue to enjoy the fruits of our labor in the Lakewood theatre with our 3/8 Robert-Morton. Due to the dedicated organ crew, each month shows progress toward the goal of restoring all functions to their "pre-deluge" state. At our most recent chapter meeting there in October, all tuned percussions are now operating again as are most of the other toy counter items. Frustrated by continuing problems with the partially restored relay, Chapter President John Beckerich "rolled up his sleeves" and tore into it. After much burnishing of contacts, re-leathering and general adjustment, there were no apparent failures during our October outing in the Lakewood. Crew chief "Mac" McDonald, on a recent early morning adventure, single-handedly wrestled the toy counter rack back up onto its chamber shelf, winded it and reconnected the cabling — thus providing these facilities for use by our October organist, Jerry Ward. Jerry stated his appreciation for the fine condition of the organ and the newly added percussions. He found these particularly welcome as most of his up-tempo selections are enhanced by the extra brilliance that they afford.

Jerry's stylings are greatly influenced by the many years he has entertained Dallas club members with his dance music, both individually on his X77 Hammond and with his instrumental combo. He has brought these stylings to the theatre pipe organ with fine effect (and apparent ease). His program included ballads as well as his trademark toe-tappers, and he succeeded, as usual, in treating his audience to a most musical and exciting program. Jerry Ward is one of the several professional organist NTC members who play early evening intermission music at the Lakewood on Friday and Saturday nights. After hearing him again at our October



Lakewood theatre manager Mike Garcia serves complimentary coffee to North Texas members and guests. Mural is part of restored Art-Deco decor in theatre.



John Alford at chapter's 3/8 Robert-Morton.

meeting, it is easy to see why his music is so popular with the movie patrons.

Lakewood Theatre manager Mike Garcia finds that the live theatre pipe organ music adds much to the movie-goers' enjoyment and welcomes this offering by our chapter. In appreciation, he has given over one of the outside "coming attraction" displays for our use. Secretary Lorena McKee, assisted by member photographer Gene Randolph, is preparing a picture display for this space, featuring enlarged pictures of each of the organists who donates his/her time and talent for this popular attraction.

*Irving Light*



Jerry Ward (right) with Program Chairman Irv Light.

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An early morning group of organ lovers congregated at the Organ Grinder on October 13 to hear Tom Hazleton. The 4/48 responded flawlessly to all the demands of this creative artist, and we heard some unique arrangements that only Tom would conceive — especially his interpretation of selections from Webber's *Phantom of The Opera*. We are most fortunate to have this special artist living in the Portland area, and look forward to hearing more of him when our Cleveland installation is complete.

Like ninety-nine percent of all organ installations, our Kimball is making its own decisions about when it will be ready to meet the public. Dennis Hedberg is now preparing the computer for the console and then they will both be moved to the high school (probably during the Christmas break) and the final connections will be made sometime this winter. We look to a spring dedication with a great deal of excitement.



Tom Hazleton at the Organ Grinder.

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## POTOMAC VALLEY

703/256-8640 or 301/652-3222

We met on October 14 at the magnificent home, near Thurmont, Maryland, of Richard F. Kline, Jr., former chairman of the chapter. The guest organist was Ashley Miller, of Radio City Music Hall fame, who played a variety of music styles to the great delight of our members.

Dick Kline's present 4/28 organ is fabricated largely from two Wurlitzer organs, a Style 260 Special 3/15, opus 1647, shipped to the Fox (later Capitol) theatre in Washington, D.C., from the Wurlitzer factory in 1927. (The Capitol closed in 1963). The other organ was a 3/10 Style H Wurlitzer, opus 1391, shipped to the Manos theatre in Greensburg, Pennsylvania, in 1926.



Dick Kline introduces his magnificent 4/28 Wurlitzer.  
*Dan Swope photo*

Rebuilding of the Fox/Capitol console was done by the Moller factory in nearby Hagerstown, Maryland, by adding a fourth manual keyboard along with 86 additional stop tabs (200 total), more pistons, couplers and many other features. Finishing touches were accomplished in the Kline residence. Other ranks and effects were added, as well as a Weber grand player piano, all reinforced by Bose reverberation speakers high up in the rafters, a truly



Ashley Miller in a pursuit of ecstatic happiness.  
*Dan Swope photo*

superb installation, surrounded by a custom-built house, glass-walled, beside a water-filled quarry in the midst of rolling Maryland countryside to make a real dream organ come true.

It was especially good to see our chapter photographer, Professor Daniel Swope, taking pictures, pursuant to a stroke in early 1990.

Some of our members took advantage of the opportunity to peek at the elegant natural wood finish on the "new" two-manual Wurlitzer console stored in Dick Kline's garage. It is destined to replace the "old" original Wurlitzer console, years ago painted in a decor appropriate for a circus, in Maryland's only theatre with a pipe organ, now known as the Weinberg Center for the Arts, in downtown Frederick, Maryland.

*Jack Little*

## PUGET SOUND

On September 30, we met at the Calvary Temple to hear member Joanne Evans on the Kimball/Wurlitzer. It hasn't been easy to persuade Joanne to do a program for us, though we understand she has performed in Australia. Therefore, it was delightful to hear her in a complete program of well selected and charmingly introduced numbers.

The organ originated as a Kimball installed in the Liberty Theatre of Centralia in 1922. Regretably it wasn't played for the matinee which I attended every Saturday as a school-kid there. The organ was moved to the church in 1942, and the former Lorin Whitney residence Wurlitzer was added later. Some of you will remember Father Miller romping on it at the 1981 convention. Sadly, it is considerably subdued by now, the maintenance having been assumed by church members of more modest taste.

On October 27 the Bremerton Pipe Organ Society hosted Puget Sound at an all-day affair commencing at the Bremerton Community Playhouse. Playing chores were assigned to John Nafie, Art Smith, and Jan Lawrence, followed by open console. The organ, a 2/11 hybrid, was purchased and installed in the newly built Playhouse some years ago by a local group of ATOS members, and has been used frequently in presentations there.

A relaxed, informal, no-host lunch break followed, then on to the Masonic Temple 2/7 Wurlitzer originally from the old Bremerton Rialto. Here Jane and Homer Johnson held forth.

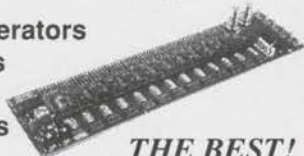
Following this delightful program we made our way to the Central Kitsap Presbyterian Church to hear the newly installed Rodgers 890 Westminster, featuring over 160 speakers (honest?) and nine power amplifiers! Here we heard John French, presently organist at the Church of Assumption in Bellingham. He also plays concerts and conducts master classes throughout the U.S., Canada and Europe. Altogether a full and satisfying day!

*(continued...)*

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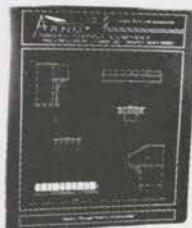


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**PUGET SOUND cont.**

The City of Bellevue, wishing to build a convention center, felt the need of an access road exactly where Pizza and Pipes is situated and, therefore, condemned and purchased the property from Jack and Betty Laffaw. They were to be allowed to use the property for another 18 months, but opted to sell the business and the organ to Russ Evans, Gregg Smith, and Jerry Gould who together expect to operate it until the deadline.

It was not too long ago that we lost Greenwood Pizza and Pipes when the lease on the building ran out. The organ is presently in storage.

But another local organ has just come out of storage, namely the 3/10 Kimball from Queen Anne High School. The building was converted to residential condos and the auditorium razed. Meanwhile, the old Franklin High has been completely rebuilt except for the facade which was saved as an historical feature. The Queen Anne Kimball, though water-damaged in storage, has been completely restored by Balcom and Vaughan and installed in the new Franklin auditorium. We look forward to hearing it.

*Genny Whitting*

# QCCATOS

## QUAD CITIES

319/359-8303 or 309/762-3209

Robert T. Lough of Oaklawn, Illinois, was the guest artist at the Capitol Theatre in Davenport, Iowa on September 16. A quiet, soft-spoken man with many talents, he owns his own business, Certified Flight Inc., is a pilot and a flight examiner for the Federal Aviation Administration. He possesses a vast knowledge of Chicagoland and its theatres and organs. A member of Chicago and Joliet chapters, he plays the organ at the Rialto Theatre in Joliet with some frequency.

At the age of six, Bob began learning piano and accordion and, at the age of nine, was featured playing the accordion at the National Barn Dance on radio. He studied at the Cosmopolitan Conservatory of Music at Kimball Hall in Chicago. During that period he also studied with Russ Bishop, who was the organist at the skating rink at Riverside Amusement Park. He also was a staff musician for WBBM (Chicago) which gave remote broadcasts from the Glass Hat in the Congress Hotel.

During Robert's practice session the Wicks indulged in a lot of cyphering, but he showed that he could tolerate this frustrating and embarrassing circumstance. Yours truly climbed into the dark and dirty crowded chambers and laid the offending pipes to rest.

The program Bob presented was nothing less than nostalgic, and his performance nothing less than spectacular. It was interesting that when he introduced each piece or medley he gave the date it was written, which added to the nostalgic effect. He opened the program with "Wrap Your Troubles in Dreams." Continuing with ballads, oldies, and medleys from musicals, he concluded with "I'll See You Again." Thanks, Bob, for a memorable afternoon, and thanks to Lee Maloney for sending you our way.



*Robert Lough at the 3/12 Wicks.*

I must make a confession, and I hope none of you will tell my wife. I have fallen in love! With a younger woman! And you will, too, when you meet Melissa Ambrose and hear her performance.

It all started when Melissa arrived in the Quad Cities. Stan and Irene Nelson were her hosts for the weekend. On Friday she practiced on the Wicks at the Capitol Theatre and did an interview on KWQC-TV which was aired at noon on Saturday.

Saturday afternoon was practice time, and the first opportunity I had to meet this wonderful young lady. On Saturday night the "Meet the Artist Potluck" was held at the Nelson residence. After dinner the guests were entertained by Melissa playing Stan's fifty-year-old accordion and Stan playing the organ. Later Melissa played the organ while several people gathered around her to sing, and it turned out to be an all-out sing-along.

Show time was Sunday afternoon, September 30, and I had the pleasure of being the master of ceremonies. After the usual announcements and introduction, Melissa began to play. Nothing happened. She shouted "Somebody turn on the organ!" Embarrassing to Melissa, maybe, but certainly to our production staff. Within a few minutes the console rose to a lively rendition of "Everything's Coming Up Roses." Appropriately. Included in her program were ballads, and songs by



*John French at the Rodgers 890 Westminster.*

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## QUAD CITIES cont.

the Gershwins, but I must enumerate in detail the selections that were the most impressive to me and the general audience. A novelty song by Bill Erwin, "Finger Flip," illustrated the dexterity of this young artist. "Sunshine Cake," to which she later read the words, brought joyous laughter and applause. For the serious and semi-classical side of the program she played five selections from *Les Miserables* and a medley from *Phantom of The Opera* which drew many bravos from the classical enthusiasts.

In your mind change the venue to a New York night club and imagine the sound of the old Hammond swing organ being played by Ray Charles. Then come back to reality; the Wicks has a registration to imitate that Hammond, and with the technique that she learned from Father James Miller, she played "Night Train." I closed my eyes and swore that Father Jim was at the console! For an encore she played "Original Boogie Woogie," and the afternoon ended with a roar of applause.

Melissa has studied with Father James Miller and Frederick DeHaven, and is now under the tutelage of Steve Schlesing. Her youthful career has achieved many distinguished awards, including runner-up in the 1985 Young Organist Competition, and the national winner in the 1987 competition. She has received a Bachelor of Arts Degree in Organ Performance from Oakland University, Rochester, Michigan, and has been accepted into the Master Degree program for organ performance at the University of Michigan.

October 21 was a sunny, but cold, day in the Quad Cities, and it was cold in the Capitol Theatre. Don Walter from Joliet, Illinois, was our guest artist for the day. Maybe Don is just unlucky, because when he played here last April, it was even colder. However, he presented a very outstanding program. He stated that he is not one to talk much, so he announced songs that he was to play in a series of medleys from various musicals, including *Rose-marie*.  
*Richard Withenbury*



Melissa Ambrose plays Stan Nelson's accordion.



Melissa Ambrose at the Capitol Theatre.



## RED RIVER

Fargo, North Dakota

318/287-2671 or 701/232-6325

Largely due to the efforts of one of our members, Jim Ployhar, a noted screenwriter appeared at the Fargo Theatre and area colleges to talk about his career. John Michael Hayes was interviewed by Doug Hamilton of KTHI-TV and told many stories of working with Alfred Hitchcock in the 1950s. Hayes was the screenwriter for *Rear Window*, *To Catch A Thief*, *The Trouble With Harry* and *The Man Who Knew Too Much*. He wrote for radio in earlier days, then went on to more screenplays, and later to television. He was nominated for an Oscar twice, once for *Rear Window*, and then for *Peyton Place*. Among his many anecdotes, he explained how he helped arrange the meeting of Grace Kelly and Prince Rainier, when Hayes and Kelly were in Cannes working on *To Catch A Thief*. He could have gone on with his stories for hours, but a show-

ing of *Rear Window* was to follow. Lloyd Collins provided the prologue on the Mighty Wurlitzer.

Another Silent Movie Night program is history. The Tri-College Marimba Choir, under the direction of Dr. David Eyler, was a big hit. From classical to Ragtime, to Latin American and others, the audience was thrilled. Following a standing ovation both nights, they concluded their part of the program with Dr. Eyler's arrangement of "Over the Rainbow." After intermission, it was time for the Harold Lloyd 1928 comedy classic, *Speedy*, with Harold trying to save his future father-in-law's horse-drawn streetcar business from a hostile takeover. Lance Johnson did his usual fantastic job of scoring the movie.

Trying for something new is a fundraising event, January 11 is the date set for our first annual Hollywood Costume Ball, held at the Elks Ballroom. The evening will feature some of the area's actors and actresses portraying favorite film stars from the past and present, and with dancing music by the Fargo Theatre Big Band All Stars under the direction of Jim Ployhar. Everyone is invited to come in costume as a favorite film star or character.  
*Sonia Carlson*

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Our October 13 meeting was hosted by Jim and Ann Harnett in their attractive west Omaha home. Before the formal program started, several people helped warm up Ann's three-manual Conn theatre organ during open console. After a short business meeting chaired by President Ed Martin, Bob Markworth introduced our guest artist for the evening, Mrs. Donna Baller. Donna teaches at Marv Frey's Baldwin, an Omaha organ and piano dealership, but lives in nearby Oakland, Iowa. Donna opened her program with "Green Eyes," "Old Black Magic" and "Cherry Pink and Apple Blossom White" with a Latin beat. She followed with a waltz medley which included "Petite Waltz" and "Blue Skirt Waltz." For a change of pace Donna offered several toe-tapping polkas, including "Tinker Polka." We were treated, next, to melodies in a romantic vein from the 20s, 30s and 40s, which included many old favorites like "Heartaches" and "Whispering." College football fight songs, for the University of Iowa and Nebraska University rounded-out a splendid mini-concert.

While Ann's kitchen table offered a vast array of tasty treats, the organ was available for open console. Warner Moss treated us to several tunes, then Irene Huch, armed with a stack of song books, surprised us with a lively sing-along.

Many thanks to the Harnetts for their hospitality and to Donna Baller for a very enjoyable program. *Tom Jeffery*

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An appreciative audience in Harnett's livingroom.  
*Tom Jeffery photo*



Donna Baller at the console. *Tom Jeffery photo*



Hostess Ann Harnett (left) with guest artist Donna Baller.  
*Tom Jeffery photo*



Warner Moss entertained during open console.  
*Tom Jeffery photo*

**NOTICE:**  
The ATOS Board of Directors at the meeting in Indianapolis approved a slight increase in the advertising rates in THEATRE ORGAN effective January 1, 1991.  
See New Ad Rates on Page 59.

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## ROCKY MOUNTAIN

Denver, Colorado

303/671-8333 or 303/233-4716

We had a very busy fall season. The Mile-High Weekend was a great success. All of our guests who took in this event, very much enjoyed the variety of music and good times. The profits from the Mile-High Weekend put the Friends of the Wicks fund over its first financial hurdle.

The fall "Meet the Artist" with Lew Williams, broke all attendance records. Lew gave everyone a one-of-a-kind performance on Joel Kremer's one-of-a-kind theatre organ. The "Meet the Artist" concerts have become very popular, and RMCATOS is going to expand its concerts for the 1991 series.

Four thousand did and over three thousand didn't. This year's "Fusion" concerts at the Paramount Theatre for the Denver Public School Kids were sold out, and over three thousand students had to be told "Sold out." Rob Richards turned on 4,200 students to the theatre organ. Rob's exciting presentation planted seeds of awareness for tomorrow's audiences and organists. The Denver Public Schools and the RMCATOS are now planning next year's "Fusion" concerts, which are expected to run a week.

The chapter still maintains a monthly meeting and program schedule that all enjoy, including open console and good food. The members of RMCATOS invite all to become a part of our family, and our hope for tomorrow, the Wicks Organ. If you are interested, give us a call.

*What survives every change of system is melody.*

IVOR STRAVINSKY. *POETICS OF MUSIC*, 1947

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## ST. LOUIS

Missouri

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Our March meeting was held at the residence of Rosalie and Jerry Brasch. Their organ is located in a newly expanded music room approximately 45 by 26 feet, with a cathedral ceiling and hard surface flooring to allow for maximum reverberation. The organ ensemble consists of an Allen three-manual digital computer theatre organ model ADC6500 which has been enhanced with an Allen digital reverb, Allen ARTE digital rhythm unit with traps and adapted with four channels of MIDI. The MIDI is connected to a Kurzweil 250 RMX digital synthesizer which adds about 30 different sampled sounds, many of which are sampled from actual orchestral instruments. In addition, a MacIntosh computer Model SE is connected to the Kurzweil by means of software known as OLS. The computer can load over 60 instruments and special effects into the Kurzweil. These additional instruments can then be played through the organ.

Jerry demonstrated the instrument with several songs including "I Left My Heart in San Francisco," "Stormy Weather" (with thunder and rain sound effects provided from the computer) and "Seventy-Six Trombones."

After the demonstration, open console was held.

*Jerry Brasch*

Greetings from St. Louis Chapter and a Prosperous New Year in 1991. We again salute the editors of both the ATOS Journal and International News for a job well done in 1990 and wish them well in the New Year.

Word comes from member Joe Barnes that work on our Mezzanine theatre organ at Fabulous Fox Theatre is progressing nicely. It is now playable but still needs some final work. Eventually, theatre goes at the Fox will enter the Lobby and hear this Front Organ before entering the Auditorium that has the huge Wurlitzer. Thanks again to our member and organ serviceman Marlin Mackley for making it possible to have a few meetings each year with a guest artist at the console as well as



*Jerry Brasch at his Allen organ.*

other meeting nights where our member guest is followed at open console, each member has ten minutes to do his or her thing.

I am pleased to report that our latest fund-raiser over in Collinsville, Illinois, at the Miners Institute Foundation Theatre this summer was another success in raising money. Additional new members over in Illinois joined following this showing of three comedy films. The artist accompaniment of the films, on our Kimball theatre organ, was by President Dennis Ammann.

Through the efforts of Jack Moelmann, another money-maker is cassette tapes of his playing at his open house parties and at the Fabulous Fox Theatre Wurlitzer. Write me at: 160 Wheel House Manor, Fenton, MO 63026, if interested. Price \$10. The coming New Year will be the greatest ever for our chapter — for old and new members both!

*Dale L. Boring*



*Organ ensemble in Brasch music room.*

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Santa Barbara councilman Hal Conklin presents City Proclamation to Gaylord Carter.

## SANTA BARBARA

California

805/968-0035 or 805/682-1604

In late October we enjoyed a one-day visit from David Lowe from England. He and Tom B'Hend spent an enjoyable day getting acquainted with the Arlington 4/26 Robert-Morton, and David had the opportunity to share memories with Jerry Gerard, a Santa Barbara transplant from England. The movie audience enjoyed David's intermission performance during the showing of *Fantasia*, and a group of us had a pleasant dinner with David and Tom following the show.

People are still talking about the outstanding playing of Gaylord Carter with the film, *The Mark of Zorro*. The Santa Barbara City Council presented Gaylord with a proclamation in honor of his long service to the theatre organ and silent movie world.

In November, Los Angeles organist Ty Woodward performed a wonderful pops concert with a different twist, a local 12-year-old violinist played two selections with Ty at the organ — this young virtuoso brought the house down with his outstanding performance. One thing we are doing this year to boost attendance is admitting all children free to all events. We feel strongly that this is to be our future audience.

John Oien



Jerry Gerard (left) and David Lowe at the Arlington Robert-Morton.



Emil Martin in his farewell concert for Sierra.

## SIERRA

Sacramento

916/961-9367 or 916/967-9732

We had a fine program by one of Sacramento's favorite organists, Emil Martin, on October 7, on the Seaver Memorial Wurlitzer. It was both a happy and a sad day for us, as Emil announced that this was to be his final public concert. We were, however, happy that he had availed himself to the Sierra chapter, and he sure put his heart and soul into every note he played. This concert was so planned that each and every person in the audience would enjoy every selection. Emil has probably been one of the most sought-after organists in the Sacramento area. He was, at one time, a popular band pianist and has touched every field in the organ world, church, radio, concert (both classical and popular) and for many years was featured at Pizza & Pipes where he now plays only one night a month to "keep his fingers dancing."

Emil's program highlighted every musical genre, classical, opera, popular, novelty — you name it, he played it. Emil is a fine musician and a most loveable man and will be missed by his many fans. Thanks, Emil!

England's David Lowe provided our November musical program — one we

will never forget. You might even call it the "Frosting on our 1990 cake!" His technique is flawless, his selections in good taste, and he handled the organ like he had known it all his life (after only two hours of get-acquainted time). His British manner was charming, and he had the audience in the palm of his hand throughout the program.

We had one of the largest audiences of the year, and we are looking forward to Mr. Lowe's return to the states for another visit so we can hear him again. Thanks for a very enjoyable afternoon, David.

Bud Taylor



David Lowe from England played for Sierra Chapter. John Sharp photo

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## SOONER STATE

Tulsa

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September's meeting was the first official mini-concert on our Vo-Tech installation. Most of the 3/10 Robert-Morton is playing, and Phil Judkins, our artist for the occasion, did an admirable job of entertaining us. He opened appropriately with "This Could Be the Start of Something Big," then went on to play an enjoyable program which included a number of old favorites and several marches. He closed with "Paramount on Parade." Eight persons played at open console.

Our October "meeting" was our annual all-day trip to Arkansas to visit Hugh and Enid Lineback in Siloam Springs, and to visit Russell and Florence Joseph in Bella Vista. The Linebacks' three-manual Kilgen is progressing: Hugh has a bar harp in his shop almost ready to install, and the blower supplies wind so we can play pipes "by hand." At the Josephs' we were entertained by Russell playing his 2/4 Wurlitzer, then by hearing samples from tapes of the 1990 ATOS National Convention — with emphasis on the young artists — as well as other music to demonstrate Russell's sound system. After a short time for open console, we adjourned to a restaurant for dinner, and then headed for home.

Work on the 4/14 Robert-Morton at Tulsa's Central Assembly of God Church is nearing completion. The keys on all four manuals have been renewed. The white keys were re-covered by a refurbishing

company, and Don Kimes has re-done the black keys. A crew consisting of (at various times) Lee Smith, Dorothy Smith, Sam Collier, Louis Chalupsky, Henry Kratt, Fred Rixe, and Lorene Thomas has been working on four of the organ's regulators: cleaning, scraping, sanding, measuring and cutting new leather for them, and re-assembling them. The church will be happy to have its organ back, and so will we!

Still more odds and ends are being finished up on our Vo-Tech instrument. Four tremolos have been "worked over" by Phil Judkins, and have now been re-installed by Harry Rasmussen and Lee Smith. Harry and Lee are also chasing down other mechanical and electronic "bugs." Most of it is playing, however, and we do enjoy it!

Dorothy Smith



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Our second annual Wurlitzer Weekend took place on October 26 and 27. The event was a great success and it looks as if this gathering of club members and their guests will be a regular series of concerts ushering in the fall season. The kick-off event was a showing of the ever popular *The Phantom of The Opera* at The Carpenter Center (Loew's Theatre) with Dennis James at the console. For those not wanting to buck the crowds at the center, Bob Lent entertained a packed house at the 9:30 showing of *Fantasia* at the opulent Byrd Theatre in Richmond's fashionable Carytown district. After the last show on Friday night, Bob brought up the huge 4/17 and played an exciting concert in the style of Jesse Crawford, the Poet of the Organ. An open console let the club members try their hand at this magnificent Wurlitzer which the club maintains in mint condition.

The following morning we met at the 4000-seat Mosque where newcomer Steve Barnes really blew the dust out of the chambers of this 1927 jewel of an organ. VTOS also maintains this 3/17 Wurlitzer which is owned by the City of Richmond. Steve's great selection of show tunes was followed by a brief membership meeting to select a new slate of directors for the coming year.

From the Mosque, it was a short walk to the beautifully restored Linden Row Inn for lunch and a chance to rest a bit before our nine-block walk to downtown Richmond where we were given a personally conducted tour of the Colonial and Towne (National) Theatres. These date back to the middle twenties and are both closed awaiting renovation. Both theatres had pipe organs at one time, and the chambers are still there, but minus pipes. Nestled between these two large houses is the small State Theatre, also closed.



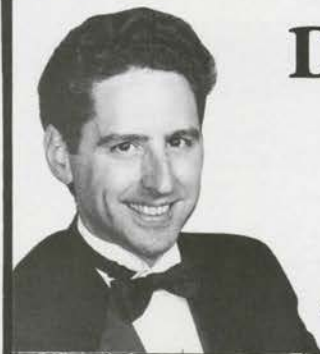
Above: Ambrose Parker, Bob Lent, and John Stenstrom around the buffet table.

At right: Byrd Theatre Console 4/17 Wurlitzer. Steve Kauffman plays as John Stenstrom looks on.

Below: Michael Pacaud at the David Barnett 3/7 Wurlitzer. Looking on (L to R) Mike Dolinski, David Barnett, Mariah McCann, and Erin Magrew holding Spider, the house cat.



(continued...)



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**VIRGINIA cont.**

During the Bob Lent concert at the Byrd Friday night, Michael Pacaud, manager of the Byrd and VTOS President, presented his vintage collection of the hand-tinted slides for coming attractions from the silent era of the movies. These rare gems were accompanied by the organ and shown on the original Brenograhs for which these machines were made. We were also shown an old Pathe News of an early airplane racing a locomotive. Top speed was 105 miles per hour, and it was a tie!

held at the studio home of club member David Barnett. Here we enjoyed the Duo Art reproducing grand and David's beautifully maintained 2/7 Wurlitzer. The food and beverages were exceptional and our thanks go to Michael and all those involved in putting together this fun-filled weekend.

*Miles Rudisill*



*Lance Luce at the Cleveland Gray's Armory Wurlitzer.*  
*R. MacCallum photo*

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On September 16, we gathered in Cleveland's University Circle to enjoy a concert by member George Krejci at the 1924, 3/28 Kimball installed in the Ansel Road Temple. George's selections emphasized the highly romantic nature of this instrument in a program enjoyed by everyone. A few brave souls also joined in for open console, rounding out the afternoon.

The presentation of Lance Luce from Toronto's Organ Grinder in concert at Cleveland Grays' Armory was the highlight of our autumn activities. Although a few gremlins (leftover from Halloween?) plagued the November 3 concert, the fresh young artist bore a big smile and commandeered the 3/17 Wurlitzer through selections punctuated by favorites "St. Louis Blues," "A Nightingale Sang in Berkely Square" and "Brazilian Sleighbells." The inclusion of a sing-along and silent Laurel & Hardy classic, *Liberty*, transported us back in time to the heyday of theatre organ stardom.

Throughout the coming months, Program Director Jim Shepherd will lead a group of volunteers repainting and refinishing the Grays' Armory Wurlitzer console in preparation for our February 23 Candi Carley Roth concert.

Following our annual election of officers in the auditorium of the Cleveland Gray's Armory, member Charles Merhar entertained from the console of tthe 3/17 Wurlitzer with "wedding reception" favorites including "Melody of Love" and "Only You." Open console time was enjoyed by everyone.

*Jim Shepherd*



*At left: Joyce Harris at the Weber Duo Art grand, pretending to play as George Gershwin operates the keys. At right: Steve Barnes at the 3/17 Mosque Wurlitzer.*

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