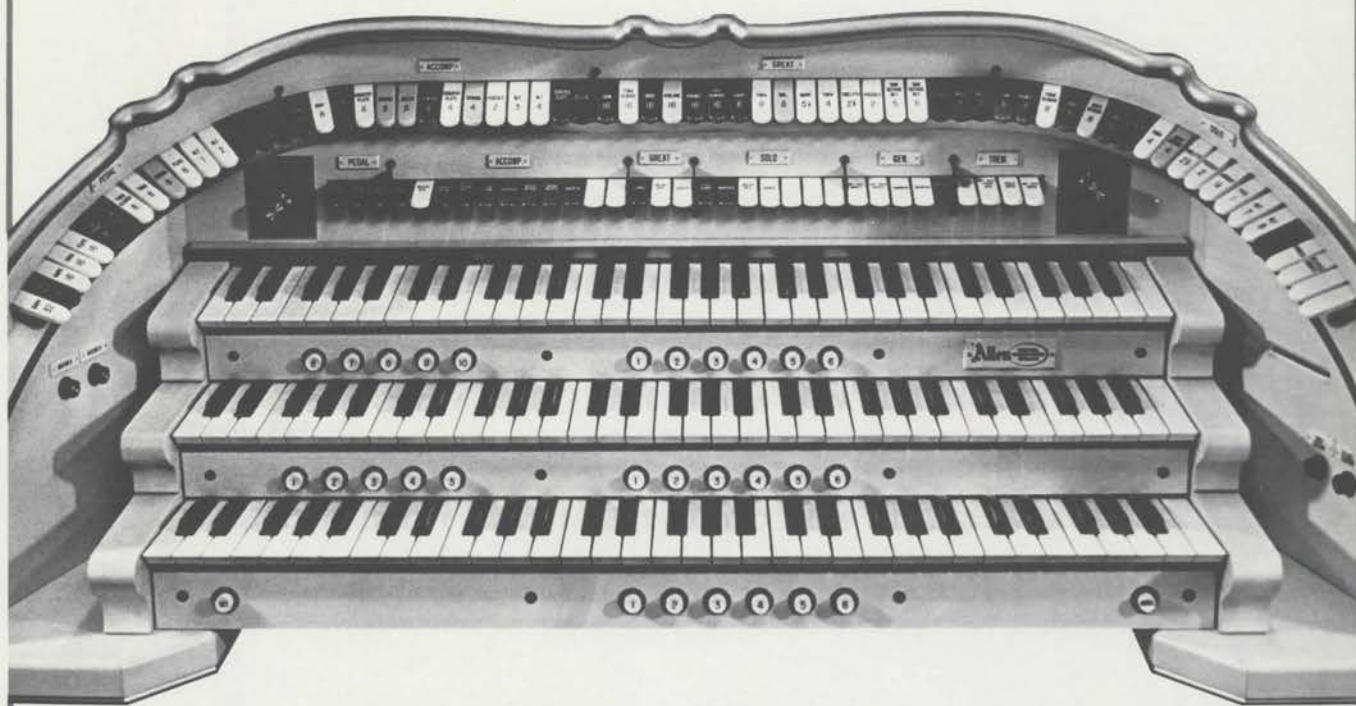




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The Wurlitzer console at the New Mexico Military
Institute. See story starting on page five.

NMMI Photo by Joe Mainello

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American Theatre Organ Society



It is with considerable pride and pleasure, plus a sizeable measure of humility, that I take up the reins as your National President for 1983-84. There is determination, too. Determination to serve our Society to the best of my ability in every way possible.

Before going further, I feel I must again comment on the fine job accomplished by both Nor-Cal and Sierra Chapters in planning, presenting and conducting our 1983 annual ATOS Convention. When one considers the scope of the undertaking with all its many, many details, it was indeed almost miraculous that everything went so smoothly. Certainly, a wonderful time was had by all!

I want to offer my personal congratulations to the newly elected members of our National Board of Directors. It will be great to have Thelma Barclay, David Barnett, Dale Mendenhall and Jack Moelmann with us as directors, as well as having Mike Ohman serving as your Vice President. I am looking forward to the privilege of working with, and serving the National Board and the other officers during the months ahead. It is my very good fortune that Lois Segur will still be with us as Past President. I know I can count on that wonderful lady for the benefit of her knowledge and experience. What a job she has done!

Your National directors and officers have set up several important goals to be achieved during this coming year. On some, the wheels are already in motion. On others, still in the study and planning stage, we aim to move ahead as rapidly as we can. I urge each fellow member — each one of you — to lend us your assistance when we call upon you for help.

In the meantime, my very BEST to all of you — chapters, affiliates and members alike. May this be a great year for you!

Sincerely,

A handwritten signature in dark ink, appearing to read 'Rex Koury'. The signature is fluid and cursive, with the first name 'Rex' being particularly prominent.

Rex Koury, President



During June many members received a letter from me, addressed to "Dear Former Member." The purpose of the letter was to notify those who received it that their dues for 1983 had not been received.

Subsequently, it was found that, in addition to confusion in the U.S. Postal Service, there was a malfunction in the computer used to maintain membership records which caused some members whose dues were paid to receive the letter. The malfunction has been corrected and, I hope, so has the U.S.P.S. confusion.

I apologize for any concern or inconvenience my letter may have caused. From here on, memberships should be handled promptly and smoothly.

Robert E. McGillivray, Ph.D., CPA
Membership Chairman/Treasurer



THE WURLITZER/HILLGREEN-LANE AT THE NEW MEXICO MILITARY INSTITUTE

by Bill G. Eastham — photos by Joe Mainello

Graduates, cadets, parents and friends of New Mexico Military Institute and their families attending the institute's 91st annual Homecoming will be offered an unprecedented treat on October 27. That is the night well-known theatre organist Lyn Larsen will play the dedication concert on the 3/19 Wurlitzer/Hillgreen-Lane recently refurbished by W. P. Brown of Phoenix, Arizona.

Now installed in NMMI's 1400-seat Pearson Auditorium, the Wurlitzer console and relays have traveled from coast to coast. But the entire organ is in mint condition, thanks to Brown and a dedicated crew of NMMI employees and volunteers from the Roswell Theatre Organ Society.

The console and relays began their musical career in the Strand Theatre in Portland, Maine, in 1925 as a typical Wurlitzer Style 260 Special. Some time after World War II the entire organ was purchased by Durst & Co., Inc. of Erie, Pennsylvania.

There is no record of it being played again until 1974, when it was bought by Preston M. "Sandy" Fleet and installed on his estate near Escondido, California. It was the subject of an article in the August 1974 issue of THEATRE ORGAN. Fleet built a 60' x 25' recording studio for the 16-rank instrument, to which he added a Post Horn in the Percussion Chamber and a Piano.

Fleet put the console and relays up for sale in 1980 and Brown bought them to donate to NMMI, where he was graduated from high school in 1947 and college in 1950. The auditorium already contained a 3/14 Hillgreen-Lane, however, so Brown used the Wurlitzer in his Organ Stop Pizza parlor in Phoenix for a year while the auditorium chambers were being renovated and a new hydraulic scissors lift was being installed to accom-

modate the Wurlitzer components.

The original Hillgreen-Lane was installed in the Sunshine Theatre in Albuquerque in 1923 at a cost of \$13,000. One of the organists who played it was Alva Wilson, now a retired electronics technician living in Roswell, who installed it in the NMMI auditorium in 1941. It was nearly destroyed when the delivery truck overturned while bringing it to Roswell from Albuquerque.

At some time in the early 1960's the console was buried under a remodeled stage. It remained there until 1971, when it was resurrected and restored by Robert C. MacNeur of Oakland, California; Ronald J. Blessing of El Paso, Texas, and Dennis Alley of Roswell, all NMMI cadets, with the help of Wilson and Jesse P. Reed, also of Roswell. It has since been played and maintained under the direction of Wilson and other members of the Roswell TOS.

Considerable remodeling had to be done in the auditorium to accommodate the new organ. The orchestra pit

was enlarged and the chambers were redesigned to accommodate an additional five ranks and a piano. The original Hillgreen-Lane console sat in the orchestra pit on 33-gallon garbage cans slightly above main floor level. But the new lift, controlled at the console, will bring the Wurlitzer all the way up to stage level.

Work on the installation began in February 1982, when Brown brought the relay over from Phoenix. Wilson and his wife, Edna, Merlin Crane and Dick Hilferty of the Roswell TOS spent several weeks soldering transistors and diodes on driver boards for the additional ranks.

In the summer of 1982 Brown and his technicians, Michael Zembsch and Graham Davis, a young Australian-born organ builder who is now on his own, started going through the 1200 pipes in the original Hillgreen-Lane and giving them a thorough cleaning and renovation.

The Wurlitzer console and additional parts, including Wurlitzer chests, regulators and pipes, all fur-

Pearson Auditorium at NMMI.





Dennis James at the original Hillgreen-Lane console.



Alva Wilson tries out the Wurlitzer console.

nished by Brown, were delivered in October 1982. In February of this year Brown and his crew increased the blower horsepower from five to 7-1/2, providing 15 inches of pressure, and put the Solo chamber in playable condition.

Most of the pipework in the Main chamber was completed during another week-long session in June. At this writing Brown was planning to return about September 6 and stay until the installation was complete. On October 24 — three days before the dedication — Brown, Davis and Mr. Larsen will return to give the instrument its final voicing and tuning. Brown es-

Solo chamber.

timates he will have invested about \$65,000 in the installation by the time it is finished. This does not include his own time, motel accommodations donated by the Maloof chain and the piano donated by Sandy Fleet.

New Mexico Military Institute will show its appreciation to Brown on October 28 when a 7000-square foot addition to Pearson Auditorium, completed in August, will be dedi-

cated as the W. P. Brown Music Annex. A bronze plaque honoring others who have given of their time and talent to the installation and contributors to a perpetual organ maintenance fund will be permanently installed in the auditorium during Larsen's concert intermission. At that time Brown will also show slides depicting the history of the original Hillgreen-Lane and the new installation.

WURLITZER/HILLGREEN-LANE 3/19 THEATRE ORGAN

MAIN DIVISION (Left Chamber)

Concert Flute 16'
Viol d'Orchestra 8'
Viol Celeste 8'
Open Diapason 16'
Clarinet 8'
Tibia Clausa 8'
Tuba Horn 16'
Vox Humana 8'
Harp
Sleigh Bells

SOLO DIVISION (Right Chamber)

Kinura 8'
Tibia Clausa (electronic) 32'
Quintadena 8'
Orchestral Oboe 8'
Trumpet 8'
English Post Horn 8'
Gamba 16'
Gamba Celeste 8'
Vox Humana 8'
Xylophone
Glockenspiel
Chimes
Chrysoglott
Toy Counter

LOWER CHAMBER

Piano



Main chamber.



Detroit's Fox Gets Ready For Hector

by James Hammann

Every Sunday evening a group of 12 to 18 men and women arrive, one or two at a time, and disappear into an old darkened and closed theatre in the heart of downtown Detroit. They will not emerge again until well after midnight. Is this a secret government group designing a special nuclear weapon, or some subversive element plotting the overthrow of the nation? No, they are a dedicated group of volunteers who have been captivated by the charm and beauty of one of the six surviving "super theatres" in the United States, and are working diligently to return it to its former beauty.

According to Greg Bellamy, the leader of this band of handy persons who do everything from patch the roof to repair stage equipment, the group originally was attracted by the wonderful 4/36 Wurlitzer organ that is housed in the theatre, but have now expanded their scope to the entire building. Last Sunday evening, when I stopped by for a few minutes, was typical. One person had just returned from the roof, with a can of what he called "bear grease." It was raining and he had been able to trace a few leaks and spread this goopy stuff in the holes and persuade the water to run off the building instead of into it. Another person had just performed maintenance on the band cart motor, which propels a platform large enough for the Glen Miller Band from the rear of the stage to the front and then back again.

Recent projects include replacing glass in the showcases of the foyer to the main lobby, stripping and polish-



Detroit Theatre Enthusiasts hard at work restoring the shine to the Detroit Fox.



ing the two dozen large brass doors at the main entrance, cleaning out and organizing the several large electrical rooms, and re-wiring the main lighting cove which has not worked properly since the 1940's. That project alone required 512 forty-watt light bulbs to reach around the 512-foot circular cove. Now that it is working, it consumes 20,480 watts of power! Needless to say, it is only turned on for special occasions.

The organ, too, has been getting its share of attention. One entire side stop rail was missing from the console when I saw it, making it look like a lion with half its teeth missing. This was being re-leathered along with all of the combination action relays. Wind leaks are being repaired and, of course, the tuning is endless.

The pace is quickening, for on Sunday, November 6, at 3:30 p.m. to be exact, the theatre will be open for a very special concert. Theatre organ virtuoso Hector Olivera will present one of his fantastic organ programs on the Fox Theatre Wurlitzer. This concert is being sponsored by a neighbor of the Fox Theatre, Central Methodist Church's "Friends of Central," as a means of maintaining that institution's outreach program to the city. Tickets will be available at the door, or by contacting Central Methodist Church, 23 East Adams Avenue, Detroit, Michigan 48226.

Hopes and plans for this great theatre are still a little uncertain. Greg Bellamy and his group of "Downtown Theatre Enthusiasts" hope that the Fox will have a restoration and rebirth as an entertainment center, like its sister theatre, the Fox in St. Louis. Meanwhile though, the old grandeur remains, and shines forth better than ever thanks to the labors of love of this dedicated band of theatre enthusiasts. Be sure to join the thousands of others who will hear Hector Olivera on November 6, when the Fox in Detroit comes out of retirement for a grand celebration.

Jim Hammann is organist at Central Methodist Church, Detroit, where he plays a 4/72 Skinner/Möller. He is active in the Organ Historical Society. Word has it that he is practicing Lemare's transcription of the Prelude to Die Meistersinger von Nürnberg, for the Sunday morning prelude before Hector's concert. □

Martha Greene

versatile
musician
and
entertainer

by Lloyd E. Klos

Among the many organists who furthered their careers in radio and television after their days in the theatre is Martha Greene Krug. In the final five years of "One Man's Family," for example, it was she who played the theme, "Patricia," for the show which was "dedicated to the mothers and fathers of the younger generation and to their bewildering offspring."

Martha Greene was born in Portland, Oregon. "Many girls wanted to

become movie stars, but when I was a youngster, I spent my Saturday afternoons at the movie theatre, seated in the first row near the organ console, watching the organist and listening to the music and effects he coaxed from it. When I left the theatre, I'd dash to the stage door to see him again. I knew then that I wanted to become a theatre organist.

"While still in high school, our family moved to Los Angeles. I attended Alhambra High School there,

Martha Green at the Wurlitzer Console in the Boulevard Theatre, Los Angeles. She is wearing the official "uniform" required by Fox West Coast. She was assistant to Ann Leaf at this theatre. (Greene collection)





Martha poses with recuperating servicemen in the home of Max Factor in Beverly Hills. She says, "I played nearly every veterans hospital in the U.S." (Greene collection)

and immediately began organ lessons. Since I was an accomplished pianist, my goal of working in a theatre was soon realized.

"My first job, in a small neighborhood house, was short-lived. I played badly because of no previous experience, and was fired. Later, with some fast talking, the manager gave me a second chance. Things improved for me thereafter.

"After a few months, Fox West Coast Theatres gave me the opportunity to be assistant organist at the 2164-seat Boulevard Theatre at Washington and Vermont Streets, and the 1402-seat Ritz Theatre at LaBrea and Wilshire, both in Los Angeles. My father served as chauffeur, driving me to and from theatres, and waiting for me until the last show was over. The 'flunky' always played the last show, but they were called 'relief organists' in those days.

"At the Boulevard, I assisted Herb Kern, Hal Curtis, Iris Vining and Ann Leaf. At the Ritz, I subbed for Rudy Schragger. While assistant to Ann Leaf, I failed to show for a matinee one day, and the manager called her. She not only filled my spot, but also took the blame for my absence, because she knew I'd be fired. She was under contract. Had she not done this, my career would probably have ended right there. I saw Ann recently (1979) and upon mentioning this incident, we had quite a laugh over it.

Ann was always a great gal, and still is.

"When she left for New York where she became an instant success at the Paramount Theatre and over CBS, I was given the job as top organist at the Boulevard. Being very young, I received a lot of recognition and publicity. The public relations department billed me as 'Martha Greene, the California Orange Girl,' and I still have their memo which made it official. The 'uniform' which I wore at all performances was an orange smock, with an artist's tam trimmed with brilliants.

"I stayed at the Boulevard for a few years, during which time I auditioned other organists for the Fox West Coast organization. All Fanchon & Marco stage show 'ideas' originated in that house. We had a pit orchestra which played the pictures, the organist 'changing off' with the band. There were times when I scored the music for the orchestra, as well as for myself. I sang while playing and used slides for community singing.

"The Boulevard also had a stage orchestra. There were many show business celebrities who appeared there in the Fanchon & Marco revues. I wasn't overly impressed then because I was so busy being an organist. I worked with many of those same personalities during World War II. It all seems so long ago!

"From the Boulevard, I went to the

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1800-seat Uptown at Tenth and Western where Abe Lyman's orchestra was the stage attraction. Ciphers? I experienced many, most at inopportune moments while playing the silent pictures, especially during love scenes. Away I'd go, climb the stairs and into the chamber to get rid of them.

"Then talking pictures took over in the late twenties, and need I tell you what happened to many organists? When there were no organ jobs, I got an agent and sang with a few dance bands. Among the spots where I appeared were the Roosevelt Hotel in Hollywood and the St. Catherine Hotel on Catalina Island.

"Still able to play the piano quite well, I created an act and played some top supper clubs in Los Angeles and San Francisco. I sang with Gene Austin ('My Blue Heaven') and Candy & Coco while they were at the El Rey Club in Los Angeles, the only gal he ever had with the group.

"I stayed at El Rey for two years after Austin left, and then went to KNX, Los Angeles, for some time, singing with an orchestra, playing piano and singing as a solo. I also sang with Salvatore Sanaella's orchestra at KMTR, Hollywood, and over KMPC in Beverly Hills.

"In 1936, I married Milton A. Krug, an attorney, and in 1939, World War II began. I entertained the Armed Forces as a single, playing and singing special material. I was a part of USO units and Victory Committee Shows, playing the Hollywood Canteen and the Purple Heart circuit. I also played and sang at Victory House in downtown Los Angeles, selling War Bonds. Being able to play piano in accompanying others, I was sent around the country with numerous stage and screen stars, earning many citations for this work.

"One interesting thing occurred during the early days of the war. Entertainment acts were sent up into the hills to what I believe were coast defense installations. Gene Lockhart, the actor (and father of June of 'Lassie' fame), came up one time with an organist by the name of Albert Hay Malotte. Gene said, 'I'm going to sing a song which Mr. Malotte wrote. See how you like it.' Needless to say, it was 'The Lord's Prayer,' the one composition with which the organist gained universal fame. I shall always remember that incident. Red Skelton

was another who entertained the boys at these installations.

"I did a tour with Danny Thomas, did a few shows with Danny Kaye at Camp MacArthur, and several tours with Wally Brown and Allen Carney.

"After the war, I bought a Hammond for my home. I met Sybil Chism Boch who had also been a theatre organist during the silent picture era. We worked up a 'double,' using one Hammond, calling ourselves 'The Keynoters.' We played a few TV shows in Los Angeles and then went to Honolulu and did more TV there.

"While there, I one day endured a tense situation. Prior to a program, the zipper on my dress broke! I was scheduled to sing in front of the console while Sybil played. Fortunately, the hotel was not far from the studio, so I sent someone to get another dress. Can you imagine my anxiety in the meantime?

"We had a fine tenure in the islands until Sybil decided to move to Hawaii permanently, thereby ending our act. She had been the organist for the 'Lum and Abner' show for many years, and at the time of her leaving for Hawaii, was in her third year on 'One Man's Family' at NBC. I inherited that show, playing it until it went off the air in 1959. I also played 'throw-away' music at the movie studios. This music was recorded, but the music department had composed it to my tempo, and my recording was destroyed."

Martha sent us a resumé of organizations of which she has been a member, plus offices she's held in the past 30 years or so. Among others, she is a life member of Lawyer's Wives of Los Angeles, a member of Lawyer's Wives of California, Legal Aid Foundation of Los Angeles, United Way, Women's Committee of Los Angeles Chamber of Commerce, Friends of Art of USC, and Freedoms Foundation. She has been cited by the City of Los Angeles as an outstanding volunteer.

In the entertainment area, she is a charter member of Pacific Pioneer Broadcasters, a life member of American Federation of Musicians Local 47, and a member of ATOS.

One organization of which Martha is a member and which utilizes her musical talents, practically on a weekly basis, is the Assistance League of Southern California. "This is a very prestigious organization which main-



At home, playing her Hammond in 1970.

(Greene collection)

tains a very beautiful clubhouse and tea room. As their official pianist, I play 10 to 15 fashion shows each year for them, as well as their Christmas and Easter programs.

"I also go out on Sundays with other pros — ventriloquists, magicians, singers, dancers, etc. — and entertain senior citizens at rest homes. I have my own act, and accompany others. At Christmas, I do the annual show at Juvenile Hall."

Martha serves as musical director of the organizations to which she belongs. She also engages orchestras and talented artists for their events, all a volunteer effort.

We have seen that because of her talent as singer-pianist-organist, Martha Greene was able to successfully bridge the era of the great days of the theatre organ, to the era of radio, TV and stage entertainment. Her training and experience as a theatre musician were major factors in achieving the versatility so vitally necessary in her later musical endeavors. □

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**ATOS 29th
Annual Convention**

FARGO THEATRE

Now Operated by Red River Chapter

by Sonia Carlson

On June 1, Cinema Entertainment Corporation of St. Cloud, Minnesota, assumed the lease of the Fargo Theatre, Fargo, North Dakota, from the Plitt movie chain. CEC operates other theatres in Fargo, but decided to build a six-plex near a major shopping center and close the downtown theatre.

In May, Rick Solarski, a local CEC manager and a member of the Red River Chapter, had suggested to the corporation that the Fargo Theatre be kept open, turning the lease over to the chapter, because of our extensive projects and successful programs there. We were overwhelmed by the idea.

A financial and legal study was made to see if our chapter could take on such a gigantic task as running a theatre. A membership meeting was held June 4, at which time the reports were presented and the vote was unanimous to accept the offer by CEC. All furnishings and equipment were donated to us, including the original 2/7 Style E Wurlitzer. The building itself is privately owned, and as a result of our efforts and those of architect Steve Johnson, is on the National Register of Historic Places. CEC will pay 25 percent of the (seven-year) lease the first year of the agreement, and donate some funds toward the repair of the air conditioning system.

The chapter decided to form a non-profit corporation, known as The Fargo Theatre Management Corporation, and selected a six-member board of directors. They are: Lance Johnson as president, Ted Larson as director of development, Dr. Bill Armstrong as treasurer, Pat Kelly as secretary, Neil Kovash as maintenance manager, and Sonia Carlson as director-at-large. The board then hired Dave Knudtson to manage the

theatre. Dave is a past chapter chairman, an organist, a projectionist, and has an extensive background in television producing and directing.

Over the past nine years we have put on 17 silent movie nights, restored seven of the eight dressing rooms, spent countless hours working on the original Wurlitzer and on our 3/9 Wurlitzer with piano, the stage equipment, curtains, screens and other related projects. Now we were faced with caring for the entire building. The decision was made to reopen as quickly as possible — July 1. This meant concentrated cleaning and repair in only a few weeks. A list of jobs was made and members were asked to pick the tasks they could do. We found our membership increasing. The concession area was dismantled and cleaned, closets and storerooms emptied and painted, restrooms scrubbed, light circuits traced and fixtures relamped, the auditorium floor painted, the manager's office painted and the lobby carpet shampooed, to

name the major things accomplished before reopening. A "Grand Opening" is being planned for fall.

We are working closely with our chapter attorney, Ms. Pat Gulsvig, and accountant, Keith Ollie, to get all the legal and financial items set up properly. Architect Steve Johnson has been studying the work of Jack Liebenberg, who designed the interior of the theatre in 1936, when it went from classical styling to Moderne. The theatre originally opened its doors March 15, 1926. Steve has found original photos and drawings of the theatre, and discovered that Mr. Liebenberg is living in Minneapolis, and Steve plans to visit him there. For long-range planning, we want to restore the auditorium as faithfully as possible to its 1936 style. The lobby and mezzanine will also get attention. The organ will be removed from the chambers in order to replaster and paint, then the instrument will be reinstalled in a more serviceable arrangement and enlarged. Before any-

The Fargo Theatre, operated by the Red River Chapter. Console on the left is that of the 2/7 Style E Wurlitzer donated to the chapter with the theatre furnishings. Center console is that of the chapter's 3/9 Wurlitzer.

(D. Zielinski photo)



thing major takes place inside, the building must be re-roofed and one of the air conditioning systems replaced. We will soon get practice in applying for grants and trying for other sources of funds to do all these projects. Already we have received many donations in the form of labor and supplies.

On July 1 our opening movie was *Dr. Zhivago*. The theatre is being operated as a specialty house, with a wide variety of films: second-run contemporary movies, major foreign films, vintage musicals, children's matinees, etc., and several silent movie nights a year. Open seven days a week, the admission is \$2.50 for adults, and \$1.50 for senior citizens and children. Organ music is provided before the weekend movies.

A brochure is being printed now to interest businesses in renting our facilities, to acquaint area schools with programs aimed at students, and to offer tours of the building. At the end of September, the North Dakota Chapter of the American Institute of Architects held their annual convention in Fargo. One of their meetings took place at the theatre, where Steve Johnson tied in the theme of the convention, "Downtown Again," with the work of Jack Liebenberg and the planned restoration of the theatre.

Public awareness and support has been good thus far, because of extensive newspaper and television coverage. We look forward to continued support and a bright future for the Fargo Theatre. □



Jonas Nordwall.

(Claude Neuffer photo)

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information (post-paid price, ordering address,) if applicable, and a black and white photo of the artist which need not be returned.

BITS, BYTES AND PIPES. Jonas Nordwall playing the 4/44 composite Wurlitzer in Portland's Organ Grinder Restaurant. No. JN-108. \$12.00 (\$17.50 in UK) postpaid from Dennis Hedberg, 1303 SW 16th Avenue, Portland, Oregon 97201.

We have kept an eye (and ears) on Jonas Nordwall since he was about 16 when he played a session on a Rodgers organ for a group of ATOSers at a Portland-based conclave back in the '60s. He was a remarkable musician then and the years have only sharpened his musical acumen and ability. His music has never let us down.

Before going into the content, a word about the recording method. This is a digital recording, which to some will mean only that it costs more. To others, pulse code modulation recording means a frequency range nearly flat from 0 to well over 20,000 Hertz, a dynamic range to 90 decibels and distortion measuring in the bottom hundredths of one percent. Sounds just about perfect, doesn't it? And well it may be — if you also have digital playback facilities.

We don't.

On our set (and those of two audio-minded neighbors) the music sounded fine but not different from records made in the conventional way. Also, there was one negative aspect; that 90 db dynamic range was too much for all three of the sets used to test it. On very loud passages there was distortion and a very nervous stylus which sounded very much like over-modulation. The releasers anticipated this and assured us it wasn't so in the jacket notes, suggesting increased stylus pressure. It worked but in our experience increased stylus pressure has also increased record wear. So much for the current state of the art. Now to the selections.

Jonas' "Jealousy" (sic) is often reminiscent of the 1950's George Wright recording but it's the first version we've heard which we feel could be classed as a successor to that arrangement and performance.

"Bailey Gatzert March" (1902) is descriptive of a Columbia River steamboat according to the jacket notes. Like so many of its genre, the "description" is all in the accompanying notes; it's a typical newsreel march given a slambang performance by Jonas, with lots of Glockenspiel and traps.

"Pomp and Circumstance No. 4" is not the over-ripe "Land of Hope and Glory" but another in the series of five coronation marches written by Elgar. It is far more majestic than the more familiar "No. 1," especially when Jonas brings the four 32' and fourteen 16 footers to the pedals. A real spine tingler!

"Eye of the Tiger" tries to make the theatre organ register rock music. The hard-driving automatic traps help, but whether a 44-rank organ is a proper vehicle for rock is something the listener will have to decide.

From rock to operetta demonstrates the range of Jonas Nordwall's versatility. His "Indian Love Call" draws on just the right organ voices to make it a precious moment from a long ago show (*Rose Marie*), one which couldn't fail to delight its chief exponent, the late vocalist Nelson Eddy decked out as the ultimate "Mountie."

Side 2 opens with a mostly bur-nished brass-registered "New York, New York" the first time through. Then it's big organ combinations

punctuated with traps. Lots of energy here.

"Memory" is a subtle exploration of the organ's solo voices and ballad combinations via a lovely melody. It builds and builds in emotional content to a climax followed by a "voxie" coda (the organ has seven voxes).

Smetana's "Dance of the Comedians" is an old warhorse often favored by spotlight soloists during the "Golden Era," mainly because it moves quickly and melodically while cramming a lot of interest into a few rhythmic moments. It also has the required slow middle section but it's the often-polyphonic bombast which holds attention. Jonas does it proud!

Scott Joplin's music is always refreshing. Its pleasant rhythmic lilt and colors, reminiscent of another era, are affectionately registered by Jonas with the aid of some of the organ's percussers. "Elite Syncopation" is easy listening.

The closer is a very mellow rendition of Cole Porter's "In the Still of the Night." It's a well-conceived arrangement which solos massed strings, adds Tibia embellishment and uses brass reeds to carry contrasting counter melodies. It's played as a ballad but often in strict but easy rhythm.

The instrument is worthy of special comment. It started life as a 3/13 Wurlitzer in Portland's Oriental Theatre. What happened after the Oriental was threatened is largely traceable to Dennis Hedberg, who also produced this album. Dennis is one of those people gifted with pipe organ know-how, a keen sense of business and the ability to plan. Dennis gathered some associates (including Jonas) and they laid plans for a super pizzeria with pipes in Portland, starting with the Oriental's 3/13 as a nucleus. The building went up rapidly and the enlarged organ was ready for the 1973 ATOS convention.

The organ has been growing ever since and is now up to 44 ranks controlled by the former Boston Metropolitan Theatre's 4-manual console. The emphasis here is on excellence. Dennis Hedberg, being a perfectionist, sees to it that the huge instrument is always in top shape, which may be one facet in the Organ Grinder's success story. Another factor is the high quality of musicianship offered, here represented by Jonas Nordwall. None

of his selections sound like "pizza music." It's all concert quality.

The music is well recorded (for that much bread it had better be!) although the review pressing had more surface noise in places than one might anticipate. The jacket boasts a fine color photo of the glass-encased chambers and console. A photo of Jonas graces the back of the jacket. The jacket notes are well-conceived and informative. It's a good package and will get even better when we can afford a digital playback.

CHRIS ELLIOTT PLAYS THE SIMONTON WURLITZER PIPE ORGAN. Christell No. CPE-101. \$9.00 (Californians add 6 percent sales tax) plus \$1.25 postage and handling from Christell Productions, P.O. Box 11571, Santa Ana, California 92711.

It always is a pleasure to welcome young artists to the recording fold, especially those who show much promise. Such a youth is Chris Elliott (he can still look forward to his 20th birthday). We have been watching the southern California native since he was 15. At that time he played a sort of "test concert" before an invited audience on the Bob Trousdale residence pipe organ, and Chris invited some tough critics. His professionalism and enthusiasm displayed during that concert marked him as a talent to watch. Since then Chris has been playing concert engagements for organ clubs across the land. Those who attended the Detroit ATOS convention last year will recall his duet with Lyn Larsen.

We sometimes take potshots at young musicians we feel record before they are ready. We can state that, despite his youth, Chris Elliott is ready! He produced this album pretty much on his own, and his first concern was for quality, be it the music, the pressings, the transfer from tape to disc, the mailers, the costly inner jackets, or the instrument.

The instrument. Thereby hangs a tale too long to relate here. In brief, it's the 4/36 assembled residence Wurlitzer which was the pride and joy of the late Richard C. Simonton. Previous efforts to record it haven't brought out the full range of sounds it produces for the "in person" listener. For one thing, the 36 ranks of pipes are crammed into a space the size of a

two-car garage; the listening area (the Bijou Theatre) is oblong and the ceiling is not high enough to fully accommodate 36 ranks. Yet it is a remarkably fine-sounding organ, especially in view of recent tonal regulation and trem adjustments done by some of the best talent available, including Ron Mitchell and Lyn Larsen. Roy Casavant, Steve Ross and organist Gordon Kibbee helped, too. Helena Simonton (Dick's widow) wanted to get the organ in the best shape possible. Judging from the sound on this disc, she will be pleased. Now to the music.

"California Here I Come" includes the rarely heard verse. It's a tribute to Chris's home state in upbeat tempo and with numerous registration changes.

"Nocturne." Composer Gaylord Carter wrote it "on standby" in 1940 while waiting at NBC Hollywood for radio transmission lines to fail. It's a quiet piece suitable for a romantic movie sequence. Chris uses very conservative registration here, which is in keeping with the composer's intent. The Brass Trumpet is prominent.

"Jack in the Box" is a typical Zez Confrey novelty tune with the usual staccato and legato sections. The Posthorn is used in the traditional way, as end-of-phrase emphasis.

"With a Song in My Heart" is Chris's finest balladry. He milks this tender tune for all it's worth in both expression and registration. It ends in a monumental climax followed by a soft and brief coda.

"I Found a Million Dollar Baby in



Chris Elliott.

a 5 and 10 Cent Store," is one of composer Harry Warren's efforts toward easing the economic depression of the '30s (he wrote most of the tunes for those memorable Warner Bros. '30s musicals). Chris presents it in a rhythmic 1931 setting appropriate to the mood of the day — some bravado plus guarded optimism.

"Trumpet Voluntary" is not the one by Jeremiah Clarke, so long associated with the title but a spirited and often contrapuntal processional by John Stanley, a British court musician and contemporary of Handel. It makes excellent use of the organ's brass and achieves dignity without undue solemnity in this Richard Purvis arrangement.

"The Birth of Passion." In every accomplished organist's bag of tricks is mimicry, a talent for analyzing and recreating the styles of other prominent organists. During the late '20s or early '30s, Jesse Crawford revived a tune forever linked to the films' first vamp, Theda Bara. Chris has obviously studied every nuance of the Crawford treatment. His expression, phrasing and registration come very close to the original. So close in fact, that we can easily conjure up that famous film clip from *A Fool There Was* (1915) wherein a reposing Theda, resplendent in grotesque eye makeup, and fiddling with an ever-dropping shoulder strap on her seductive gown, looks at her quivering soon-to-be conquest and commands (via a subtitle) — "Kiss me, fool!"

Even to those without this recollection, it's a worthy tune, first an exercise in the use of sexy Tibias and then massed strings during the second theme followed by an intriguing, large waltz. Chris recreates it perfectly.

No debut recording would be complete without a march; Chris selected Schubert's "Marche Militaire," a genre not as easy to play as Sousa but Chris is not one to shirk a challenge. Chris provides a fine orchestral setting without reverting to booming percussions.

"Lovers Belong to Sorrento" was written by organist Lyn Larsen to commemorate an enjoyable vacation spent in Italy. It's a lovely Mediterranean-style ballad. Chris closely follows Larsen's arrangement as played on one of Lyn's records. Again the phrasing is tops and the registration fitting, with nice Tibia work.

Both composer and intrepeter get an "A."

"Bandstand Boogie" will appeal to all who have watched *American Bandstand* over the decades; it's the ageless Dick Clark's program theme. Chris gives it the full syncopated treatment and punctuates with the Pedal Cymbal throughout.

"Something's Got to Give" was written by Johnny Mercer for the 1955 Fred Astaire movie *Daddy Long Legs*. Presented here as a rhythm-ballad it recalls a time before "rock" blotted out pretty music from the entertainment media.

Composer-conductor Ralph Carmichael is best known for his religious tunes with a popular music slant (he used to arrange for and conduct Nat King Cole recording sessions). "A Quiet Place" suggests that we all need moments of reflection and contemplation. Chris Elliott (the Chris is short for Christian) is a religious person, so the Carmichael tune is a natural for him. The title describes both selection and performance. It never sounds tremors-off "churchie."

Frederick Delius is known as a classical composer of offbeat music often featuring strange and seemingly unrelated harmonies. But Chris Elliott dug deep and located a Delius tune which could have been written by Leroy Anderson — "Winter Night." It's a vivid description of a winter time sleighride, a frosty dash through crisp snow. A fitting closer.

Recording is good. Now to the touchy matter of reverb. Some listeners prefer the live "mikes in the balcony" effect, claiming it's a more theatre-like sound. Others like the closeup sound (all of Crawford's records are miked in closeup; he insisted). This record comes nearest the reverb-less studio sound. We feel it could have benefitted from just a touch of reverb. The review copy was flawless in playback, one of the smoothest we've checked.

The front of the jacket bears the same photo shown here. The back has a shot of the console, which is a duplicate of the RCMH consoles. There are three columns of jacket notes about Chris, the music and the organ. It's a first class package from all angles, we say.

THEATRE ORGAN WANT ADS
GET QUICK RESULTS!



the halloween corner

CHAPELLE DES MORTS (Music from Your Darkest Dreams). John Rose playing 140- and 78-rank Austin organs. No. T1007. Available in record stores or from Towerhill Records, 6000 Sunset Boulevard, Hollywood, California 90028. \$8.98 (plus \$1.50 postage and handling).

Just before Halloween each year, record counters abound with albums of ghostly tales read by Karloff, Lugosi and Vincent Price, among others. Also available are records of sound effects — grunts, groans, rattling chains, etc.

But it was left to Towerhill Records' Michael Nemo to conjure up a record of classical selections appropriate to All Saints' Eve with the sound effects already implanted.

Organist John Rose is no stranger to readers of these pages. Probably his most memorable album was his *Star Wars* score excerpts played on the 140-rank Austin organ in the Cathedral of St. Joseph in Hartford, Connecticut. The same massive Austin is heard on this album. And one selection ("A Night on Bald Mountain") is played on Hartford's Trinity College Chapel 78-rank Austin. Both installations exude majesty and grandeur. Once more Robert Edward Smith is the arranger (we wonder how he scored for thunderclaps and bat wings). He also plays the harpsichord for some tunes.

As always with the work of this crew (Nemo, Rose, Smith) it's often difficult to determine what their aims are. Are they serious or trying for laughs? That's something we'll allow the auditioner to ponder. No great liberties are taken with the music other than in matters of registration and expression. No Spike Jones distortions. It's concert quality perfor-

mances throughout — but those sound effects are aimed toward sensation seekers, not classical music lovers! As we stated, we can't determine which way they're looking. So we'll consider this platter to be just clean fun. Let's examine the selections.

"Toccatà in D Minor" (Bach) opens with Halloween sound effects (thunder, a tolling bell, footsteps with echo, then a door slam). Then a good but not Stokowski-ish reading of the "Toccatà" followed by rolling thunder.

"Gnomes" (Mussorgsky) solos a stumbling and contrapuntal harpsichord. It's weird.

"The Goblin" (Couperin) opens with an unintelligible conversation between what could be a couple of *Jedi* "Ewoks." Then the rather formal harpsichord-dominated Goblin music, followed by tiny footsteps running. Or maybe wings flapping. (The ground fog is thick.)

"Gargoyles" (Vierne) is slow, sullen and grimly atmospheric, played mostly on gruff reeds. It includes a bridge of flapping wings and a bat fight. "Kyrie" (also Vierne) isn't quite so grotesque as "Gargoyles" but it fits the sepulchral scene very well. It includes a minute of mumbles and beast roars. Lots of big cathedral organ climaxes in the César Franck tradition.

Side 2 opens with 1:33 minutes of chattering and grunting sounds labelled "Motley's Maggot." No music is involved, just ghostly noises.

"Venomous Obstacles" is a harpsichord solo. It is a composition of Satie, a French composer known for his often strange music. It's a good choice. To compound the unearthly effect, the tune ends in a scream.

The closer is 14:36 minutes of Mussorgsky's "A Night on Bald Mountain" with both organ and harpsichord. It is easily the strangest and most shocking "Bald Mountain" on records, with sudden heavy organ "stings" which contrast with surrounding low level passages. Rose sometimes emphasizes harmony lines normally blended into the whole.

This version has little in common with the "Mountain" heard in Disney's *Fantasia*, although it would fit the graphics just as well — once we got used to it.

The orchestrator missed one notable sound cue — the crowing of the



John Rose.

cock at dawn as the roistering skeletons scuttle back to their graves. Just think, they could have inserted a Rhamphorhynchus scream! Instead — nothing. But that lack probably improves the music quality.

There isn't much more we can add about the music. Is it merely a crutch for monstrous sound effects, or vice versa? This one's a puzzler and we detect several cheeks bulging with tongue.

The organs are of the "romantic" church organ persuasion, with big Diapason choruses, magnificent solo reeds and mighty pedal voices. It's the straight organ sound throughout with no attempt toward theatrical sounds. For that matter, we don't think Messrs Rose and Nemo are aware of the theatre organ.

The recording (by Michael Nemo) overcomes the five million cubic feet of echo chamber which is the Cathedral of St. Joseph. Both organs are well recorded. The review pressing was smooth and free of warp. The back of the jacket bears adequate notes.

If you would like to hear a program of ghostly classical selections played on straight organ and harpsichord (plus sound effects) on Halloween, this may be for you. □

RECORD REVIEW

by Geoffrey Paterson

SHOWTIME AT THE DETROIT FOX. Don Thompson at the 4/36 Wurlitzer, Fox Theatre, Detroit. Pipe Organ Presentations WRC1-2134. Available from Pipe Organ Presentations, 3678 Arcadian Drive, Castro Valley, California 94546. \$8.99 post-paid.

It has been a long time since an album was released which accurately captured the big theatre sound of a Wurlitzer 4/36 Special. Longer still since a release played on the Detroit Fox organ, one of the two still remaining. (It is one of fate's quirks that the two remaining *in situ* are in the identical Fox Theatres of Detroit and St. Louis.) While there have been albums of the transplanted New York Paramount organ, they simply don't have that rich, resonant room sound despite the fact that the organ itself is almost beyond compare.

Several companies have tried to capture the sound of the Detroit Fox in the past. Back in the fifties Emery Cook made an attempt with Reginald Foort and came nowhere near the fidelity of his Richmond Mosque discs. Then Prescott tried with Ed Gress and did a lot better. Columbia recorded Raymond Shelley there in the sixties (at the suggestion of E. Power Biggs, no less) and came pretty close. But something was missing — it just wasn't the same as sitting there.

Recording in theatres has always been a tricky business, particularly because the ambience of the room itself becomes an integral part of the sonic mix. Since High Fidelity arrived, multiple miking has been the secret. It gives lots of clarity, but the balance of presence and reverb tends to be more ideal than realistic in the final product. One person in any given spot would never hear the same blend of all the different elements.

On this album, engineer Dave Burnham has used a single AKG C24 stereo microphone — considered by many engineers to be the best coincident stereo mike in the world, according to the jacket notes — and placed it front row center in the mezzanine balcony. The result is simply astounding in its realism. So real is it, in fact, that we get the odd shutter flap and wind leak in the distance of this spacious

blanket of sound.

This is not just another pizza organ record, either, though Don Thompson has built his reputation over the years for being a first-class entertainer at the Organ Grinder in Toronto. Don's playing is just right on this album — uptempo when it should be and lots of feeling when it's ballad time. And there is none of the gratuitous gimmickry he uses on a regular night at the restaurant. One might wish that his tempi would be more stable at times, and there are a lot of occasions where his harmonic progressions are, well, jarring — like jumping off the porch instead of going down the steps. But overall, Don has obviously approached this album with more than his usual degree of commercial enthusiasm.

The whole thing was recorded in one long afternoon session, with no combination pistons. Because of this, his playing tends to sound rushed in places. Rather than sacrifice registration for continuity, Don decided to splice — something many have done in the past — enabling him to re-register from section to section but necessitating much repetition and stop-and-go playing. The editing is for the most part clean, but there are several startling cuts. His combinations are almost exactly what the music calls for at any given moment. Sometimes they aren't as subtle as he would have liked, but in trying to overcome dead notes scattered throughout the organ he has done a fine job. All of which is to say that the playing and editing might not be perfect, but the sound itself more than makes up for these deficiencies.

One interesting note is that the room ambience has been carried through the crossovers between cuts, giving the impression of one long recording session. The idea works well.

The album comprises four medleys and four solos, leading off with some Jerome Kern favorites: "Who?", "You Are Love" and "I Won't Dance." This is followed by a lush "April in Paris," and side one finishes with eleven Memories of Romberg played in twelve minutes, nineteen seconds. It is a big organ intermission tour-de-force.

A medley from Richard Rodgers' *Babes in Arms* begins side two with a rising-out-of-the-pit intro that should have started side one. This writer's



Don Thompson.

favorite Thompson medley ("Where or When," "The Lady is a Tramp," "My Funny Valentine" and "Johnny One Note"), it is a nod to the Dixon style and lacks only a piano to make it the romp it can be. Kern appears again in a lovely salute to "Bill," followed by a medley from Franz Lehár's *Merry Widow*. Don gives the Intermezzo from *Cavalleria Rusticana* the introspection it warrants, and finishes with that lovely musical question, "How Are Things in Gloc-ca Morra?," ending quietly as in a dream.

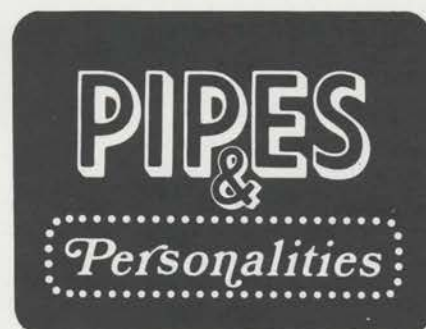
One wonderful thing about Don's arrangements is that he more often than not includes the verses to the tunes, adding that extra bit of warmth that makes the chorus fresh, though you've heard it hundreds of times before. He also keeps those glorious Fox Tibias and Voxes going for all they're worth. In fact, for an organist who is known as one with a British sound, his registrations here are as thick and American as you could wish.

The splendid double jacket is worth comment. On the cover is a stunning color close-up of the console, and on the back an equally stunning color shot of the auditorium taken from the dome. Five more black-and-whites adorn the inside, including a seldom-seen close-up of the lobby Möller console. Toronto organ buff Larry Partridge has written concise and informative notes on the theatre and its organs. It was Larry's idea that Don record this album, being an aficionado of the Fox theatres and

their organs.

The Downtown Theatre Enthusiasts, who maintain the organ in its commendable condition, did not think that it was in shape for recording at the time of taping (Spring 1982). Indeed, the organ shows a need for some regulation and dead notes were a problem, but by and large they were not obvious on this recording, and the organ sounds mighty good to these ears.

This, then, is an album to buy for the sound. The BIG sound. □



Nalle Discs Break Classical Barrier

Persistence on the part of a listener paid off in June when Duncan Pirnie, host of the "Around New York" program on WQXR, played a selection from Billy Nalle's NY/LIU album, "Big, Bold & Billy" during the program. Pirnie asked for audience reaction to the selection, and, as a result, opened or closed his program during the following weeks with selections from that album.

The remarkable thing about this is that WQXR, New York, is perhaps the "queen mother" of all classical music stations, and had never before played any theatre organ recording. But listener response was so great (over 300 calls and letters during the second week of July alone) that Pirnie requested copies of all available Nalle recordings, along with career and instrument information so that he could answer listeners' questions. Pirnie subsequently wrote to the Wichita Theatre Organ board of directors complimenting it on such fine recordings and urging that more be released of Nalle's music.

Further contributing to public awareness of the theatre organ, its artists and its music, is the broadcasting of the concerts of the Wichita Theatre Organ Wurlitzer Pops Series

over FM station KSOE, Wichita, two weeks after the live performance. These broadcasts, also, have produced great audience enthusiasm.

Billy Nalle's May 21 concert, which closed the eleventh season of the Wurlitzer Pops, had an audience of nearly 1800 persons in the Exhibition Hall of Century II. Over 600 of those, five times more than at any previous concert, bought tickets at the door just before the concert. The concert drew listeners from California, Colorado, Florida, Kansas, Michigan, Missouri, Texas and West Virginia, in addition to residents of Wichita. The "Surprise" for the second half was percussionist J. C. Combs, who joined Nalle in playing music for dancing. The scheduled one-hour dance program stretched to one-and-a-half hours.

New Landon Book Out Soon

Dr. John W. Landon's latest book, *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*, will soon be available in bookstores, according to information received from the publishers, Greenwood Press.

Landon, who has been organist at the Paramount Theatre in Anderson, Indiana, for 28 years, has written the first history of the theatre pipe organ. He traces its transformation from church organ to a theatrical instrument which replaced the piano for accompanying silent films. He discusses its emergence as a solo instrument. The book also includes a history of the companies that built theatre organs and biographical sketches of some of the leading theatre organists.

John Landon's earlier work, *Jesse Crawford, Poet of the Organ*, is now out of print, but the printer's "flats" for the book have been donated to ATOS.

Organ Literature Foundation Offers New Catalog

Catalog "R" of The Organ Literature Foundation has recently been issued. This new edition lists 512 books, of which 50 are new items; of the 233 theatre organ records in the catalog, 51 are newly listed. Of 60 band organ records listed, 21 are new, and there are 244 new classical records out of 1265 listed.

The new catalog is available for \$1.00 (or four international reply cou-

pons for sea mail, eight coupons airmail), which is refundable on the first order received. Write to: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, Massachusetts 02184.

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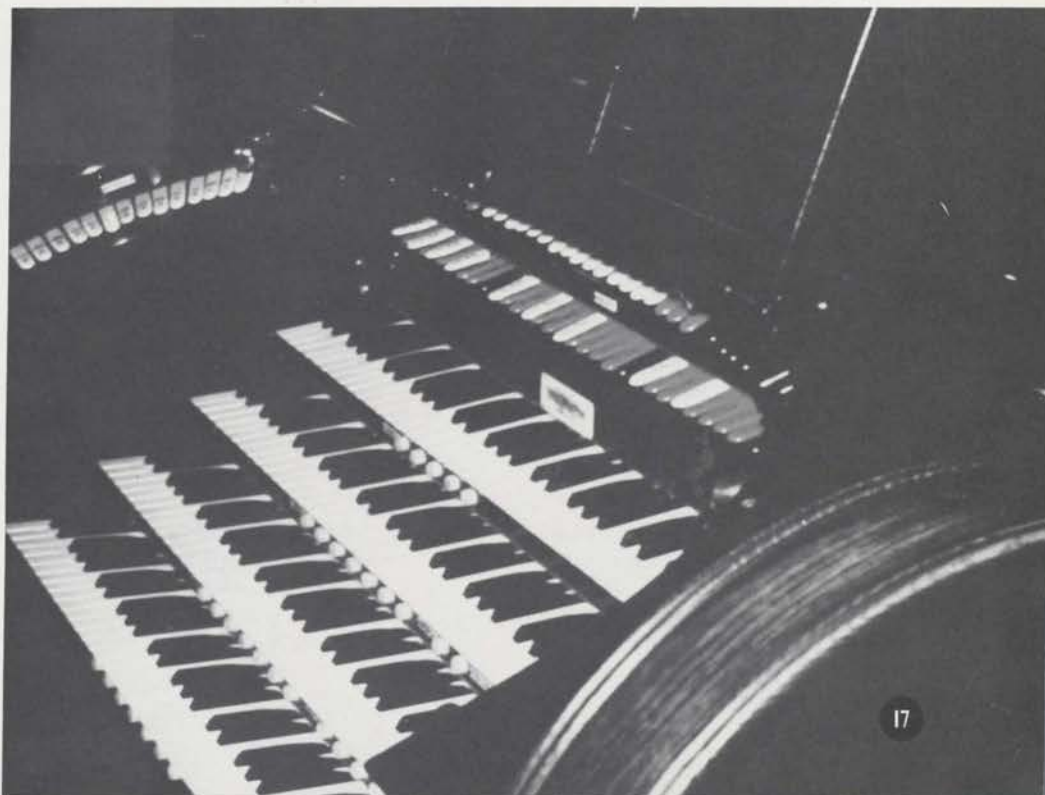
Bob Oberlander, the guiding hand behind Pipe Organ Concerts, Ltd., in Bethesda, Maryland, sends us an update on the installation there. What was the Bethesda Theatre has been renamed the "Bethesda Cinema 'N' Drafthouse," following a \$250,000 renovation job. The place will show current movies, seven nights a week. Bob says the 2/10 Wurlitzer is expected to be used more often. "They let us jackhammer a pit in the front of the auditorium, enabling us to install a hydraulic console lift which had been donated to us."

* * *

From organist Bill Floyd in Richmond, Virginia, comes both good and bad news. "On May 15, the Byrd Theatre went out of business. They showed the feature film at 12:30 p.m., closed the house, reopened at 5 p.m. for an Eddie Weaver concert (drawing about 400 at \$3.50 per), closed a second time, then opened for a final showing of the feature film at 7:30.

Although the Pilcher Organ Company of Louisville, Kentucky, installed a few pipe organs in theatres, few if any had horseshoe consoles. This rare photo shows such a console. Originally installed by Pilcher in the Church Street Methodist Church, Knoxville, Tennessee, in 1930, the four-manual console controlled 55 ranks of pipes. Photo was taken in 1964-65, before organ was removed. Photo and information supplied by Dr. John W. Landon.

(Randall S. Dyer photo)



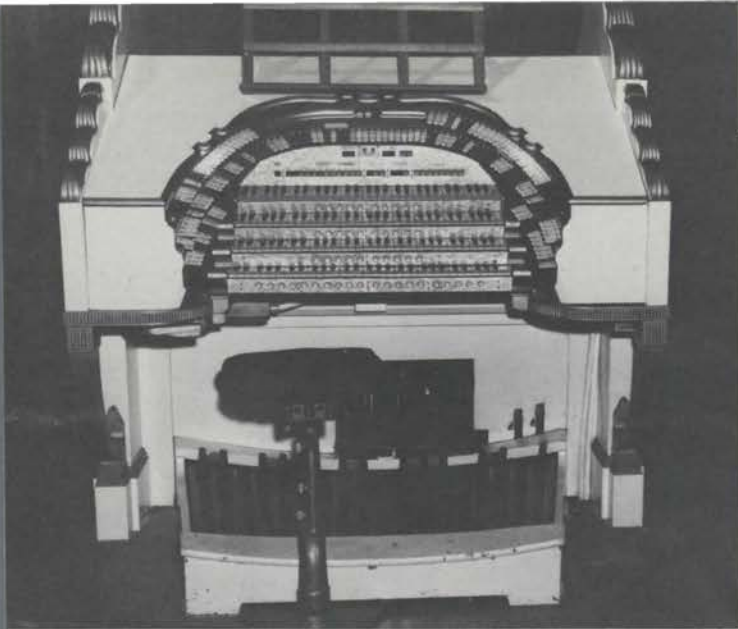
That was the end of the Byrd as such."

The good news is that work on the Wurlitzer being installed in the Virginia Center for the Performing Arts is progressing with no annoying deadlines. A summer schedule has been followed with the hope that the instrument will be ready for programs by the late fall. Bill has suggested to management a showing of *Robin Hood*, using the organ with full orchestra.

* * *

Word has arrived from a group in Dayton, Ohio, the Victory Theatre Organ Committee, which tells about a theatre which may be the oldest in the country to have a pipe organ. The Victory Theatre was built in 1864 and was initially named Turner's Opera House. It was later renamed the Music Hall, and in 1918 became the Victory. It is downtown Dayton's last standing theatre.

The organ, a 4/44 Estey, was originally installed in the National Cash Register Co. Auditorium. It was removed when NCR razed the building. Unfortunately, the Victory Theatre's chambers could not house the complete organ. The instrument has had some substitutions such as Wurlitzer ranks and a solid-state relay and com-



Main console, Denver Paramount Wurlitzer (4/20, 1930, Opus 2122).



Console of the Austin concert organ (4/120, 1922, Opus 1073), Macky Auditorium, University of Colorado.

bination action. According to the organ committee, the hybrid is used quite often for concerts and a summer movie series. It will undergo some enlargements and improvements in the future.

* * *

Theatre organist Doc Bebko is not a man to turn his back on classical organ playing. On May 26, Doc walked across the street from his home and performed on a \$160,000 Möller which was installed, part baroque and part expression, in 1980. The occasion was the annual Allegheny Central High School band concert in the First Presbyterian Church in Olean, New York. The program included selections from *The Student Prince*, "The King of Turf March," "Ballet Egyptian," three popular numbers, and as a finale, "Torch Procession." Donations were earmarked for the church music fund.

* * *

Still another theatre, one of the few remaining atmospheric houses in the country, the 2974-seat RKO Keith's in Flushing, New York, could be the object of the wrecking ball. Listed on the National Registry of Historic Places and one preservationist groups would like to save, the theatre, according to a developer, would be razed and succeeded by a "six-plex." Depending on whom one hears, the triplexed RKO is "in excellent condition" or "is in terrible condition."

ATOS member Charles Fletcher of Logan, Utah, has fond memories of

the place. "I went to Keith's countless times, from the day it opened with live vaudeville. After the era of stage acts, it became solely a movie house, but the 3/15 Wurlitzer was heard into the fifties. For many years, the soloist was Bernie Cowham, a bald, convivial man who had the astounding ability to incite the audience to sing. He was extremely popular and I'm positive that he kept the organ going years after it normally would have been shut down. The instrument is now at the School of the Ozarks in Pt. Lookout, Missouri.

"The RKO was a beautiful atmospheric, with a gorgeous lobby containing a running fountain. Oddly, the organ console was on a lift, but the orchestra was not."

One Film, One Organist — Two Organs, Two Nights

Two major organ restoration/repair projects will receive a real boost from two benefit classic silent film showings set for early December in the Denver area.

The film is *Wings*, a World War I aviation drama which was the winner of the first Academy Award (1928) and was one of the last of the great silent films. *Wings* thrust into the limelight a relatively unknown aspiring actor by the name of Gary Cooper.

The organist for both showings will be Ed Benoit, skilled silent film accompanist, house organist for Denver's historic Paramount Theatre, and staff organist for the Denver Organ Grinder restaurant. At home at both classical and theatre organ consoles, Benoit has also served as a

church organist and recitalist.

The first showing is scheduled for 7:30 p.m. on Sunday, December 4, at Denver's Paramount Theatre. The Paramount is home for one of the last two surviving twin-console Wurlitzers (Opus 2122, 4/20, 1930) in America. Considered by many to be one of the finest original installation theatre organs, the Paramount Wurlitzer has received much loving care at the hands of members of the Rocky Mountain Chapter. The instrument is scheduled for expansion (including installation of a new English Post Horn). Proceeds from the benefit will support this work, as well as the renovation that is necessary because of the organ's age.

The second showing, which will really challenge the organist's skills, is scheduled for 7:30 p.m. on Monday, December 5, at Macky Auditorium on the University of Colorado campus at Boulder. Benoit will accompany *Wings* by tackling the great Austin concert organ (Opus 1073, 4/120, 1922). The Austin, a member of a vanishing breed of large concert pipe organs, is one of the finest of its type in the Rocky Mountain region. Originally constructed as a typical concert organ of orchestral persuasion characteristic of the 1920's, the instrument received a new, more flexible console and substantial pipe replacement and revoicing to enhance its ability to perform the classical organ literature (an unfortunate loss in this reworking was a six-rank "floating" string division). The instrument's classical inclinations notwithstanding, the Austin retains much of its original flavor which

evokes the strong theatre organ influence of that era. For example, the organ incorporates four Celestes, 23 Reeds (including a Tuba Magna purportedly operating on 28" of wind), a two-rank string section, Chimes and a Harp. The film accompaniment capacity of this instrument has been tested only one other time in recent memory, making the benefit performance a very special event. Like its cousin at the Paramount, the Austin is of an age where much attention to its inner workings is needed, and the benefit will support this very necessary work.

The two showings of *Wings* are jointly sponsored by the Historic Paramount Theatre and the Organ Department, College of Music, University of Colorado. Further information regarding ticket prices, reservations and the like can be had by calling the Paramount at 303/534-8336, or by writing to Organ Benefits, 6292 Arapahoe Avenue, #2, Boulder, Colorado 80303.

Don Baker's 80th

The era of the great movie palaces found many greats and near-greats presiding over the consoles of the mighty theatre pipe organs installed therein. One of the brightest and shiniest stars of all was Don Baker. Though the sun set on the golden age of the theatre organ, Don Baker's star never set, glowing brightly through all the years. On February 26, 1983, Don reached a milestone, his 80th birthday. He chose to celebrate this occasion by presenting a memorable con-

Don's niece, Sandra, from Ottawa, Ontario, and wife, Anne. (Photo by John Sharp, Toledo)



Shirley Jenks (left) and Social Chairman Dr. Joan O'Piela supervising Don's cutting of his birthday cake. (John Sharp photo, Toledo)

cert at the Detroit Theater Organ Club on the 4/34 Wurlitzer.

Don has been a favorite of the DTOC ever since the club was founded in 1961. He was one of the club's first artists and was quickly awarded honorary membership. Since then, he has been a regular on the concert schedule and remains a favorite of the DTOC audiences. His birthday party brought out a large crowd of enthusiastic members and guests who were treated to a program of music which spanned his sixty-plus-year career. Each selection was performed in the Baker styling, which included ample evidence of his deep love for his music and the organ.

Any good birthday party requires the singing of "Happy Birthday," and this party was no exception. With Gus Borman at the console, the audience surprised Don with its lusty version. A beautiful cake awaited Don in the lobby, along with a money tree, a gift from the DTOC membership. Don met many new friends and greeted old ones while surrounded by his family. It was a celebration befitting any friend who is 80 years young.

The Detroit Theater Organ Club is proud to have shared such an important event with Don Baker. He has already been booked for a similar celebration on his 90th birthday.

DON JENKS

* * *

The Chicago Theatre will celebrate its 62nd birthday on October 26, reports Richard J. Sklenar, president of The Chicago Theatre Trust, Inc. The City of Chicago has been negotiating with Plitt Theatres, Inc., to swap the

Chicago and the adjacent landmark Page Bros. Building for the plot next to the theatre which is of similar size and shape and which now houses Walgreen's Drug Store and the Trailways Bus Terminal. The city was forced into action when Plitt Theatres filed suit for a demolition permit four days before the Chicago was named a City Landmark last January. Once the city owns the property it will consider selling it to a developer at a write-down, a procedure similar to other developments in the North Loop. The Chicago Theatre Trust has proposed restoring the building and operating it as a nonprofit entertainment center featuring live acts with occasional film shows. The City Club of Chicago has proposed a movie museum with the theatre used full time for films. The Chicago Theatre

Smiling Don Baker during his "Happy Birthday" serenade. (John Sharp photo, Toledo)



Trust development proposal, which was prepared in part by theatre historian/consultant Joseph DuciBella, includes refurbishing the 4/29 Wurlitzer with a new, larger console with solid-state relay and combination action for portability in an expanded orchestra pit. The latest information about the Chicago Theatre project is available in *Intermission*, newsletter of The Chicago Theatre Trust, by writing to 3051 North Clark Street, Chicago, Illinois 60657.

* * *

Hall of Fame member Edna Sellers journeyed from her suburban home to trendy "New Town" in Chicago for a dinner party to celebrate her 84th birthday on August 23. Still sharp and spry, Mrs. Sellers was the hit of the evening regaling all with tales of Chicago theatre organ in its heyday. She also proposed a toast to one of her biggest fans, George Wright, who celebrated his birthday on August 28. Among those joining the birthday celebration were Peter Miller, former managing director of the Chicago Theatre; Alden Stockebrand, the tall fellow known for his coordination of the bus transportation at the 1969 and 1977 Chicago conventions (and who will "wagon-master" the buses in 1984 in Indianapolis); and Barbara Sellers, organist daughter of Edna and Preston Sellers. Between college work, Barbara has been able to squeeze in an engagement at the Morton House Restaurant on her Hammond X-66 and will play the 3/10 Barton in the Genesee Theatre, Waukegan, Illinois, on October 22. Many of her fans are looking forward to a concert by her at the 1985 Chicago convention. □

Two weeks before her 84th birthday, Edna Sellers plays one last chord on the Oriental Theatre Wurlitzer prior to the start of its removal. Edna and Preston were featured at the Oriental in the '30s.

(Tony Kester photo)



DINNY'S COLYUM

as
transcribed
by
Del Castillo



Somebody is always atellin you How To do somethin or How To make somethin, how to make bully base soup or how to make a foldin stepladder and things like that there, so I guess I got a rite to take a crack at How To Make and Play a Organ. We got a feller out here who had a motor-sickle shop and was a organ buff so he bilt a organ in his motorsickle shop and after he died a couple years back his wife kept on givin free organ concerts every Satiday nite so if a guy who repairs motor sickles can bild a pipe organ why I guess I can throw in my two sense worth.

The first thing you have to do is get two or three keybords. That means for every keybord you have to have 36 white keys and 25 black keys. The black keys they have to stand up higher than the white keys so as you can tell the differents on account the black keys is for the sharps and the flats and you have to be careful your fingers dont slide off of them. Also, sometimes they isnt enough room for your fingers to get in between them and you have to not get too fat so your fingers get stuck in between them. Well, that is the first step and the next step is you have to saw a lot of lengths of wood to make thirteen peddle keys for the feet. Dont just make twelve keys because that would only take you to B and you have to have a octave which is the distance from C to C, like the words to America The Beautiful. Only the song says From C To Shinin C, which dont really make much sense for a peddle where you can hardly see them and you have to kind of feel your way around except that a lot of organ players I know just pump there left foot around any old place.

Well, your troubles have just started because now you have to bild a

peace of furniture they call a Key Desk which is like a desk to put the keybords and the stops on, only sometimes they call it a Console which I could make a crack about, like maybe you have to be Consoled only I guess I wont. The purpose of the Console is that you have to have some way for the music you make on it to get up to the pipes so you can hear it. For that you have to have a long snake or anyways it looks like a long snake that goes all the way to where the pipes is set up in what they call the Chambers, and the snake has thousands of wires for every key and for every stop that you are goin to have to conneck up. But first you have to build the rooms they call the chambers only first you have to build big boxes that you pump the air into and then you have to have little valves under each pipe so you shut the air on or off to blow the pipes. Oh and yes I almost forgot, you have to put a set of Venetian Blinds in the front of the chamber box so you can open and shut them to make the sound softer or louder. Well I guess that's about all except that you have little buttons you can press that make different sets of stops to give different sounds, and sometimes you have a extra peddle that will bring on the stops one by one startin with the soft ones and endin with the loud ones.

So now you bild a seat to sit on that straddles over where the peddle keys are and as soon as you set on it you're in business. They is only seven white keys before they start over again five times from the bottom to the top and you mite think they would go A B C D E F G and that is all with no H but insted startin over again, but you would be rong. Instead they start with C and go C D E F G A B. I dont know why they do that. Now all you have to remember is that C is just to the left of where the two black keys is and if you are smart enuff you can figure the rest out for yourself. You are suppose to keep your rite hand on the Upper keybord to play the tune with and your left hand on the Lower keybord to play the Cords, and of course you have to put your left foot down on the Peddles to play the Base with. Well, I guess that is about all you need to know. You see they really isnt much to it once you get the hang of it. □

**Theatre Organ Want Ads
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Questions and Answers on the Technical Side

by Lance Johnson



Do you have any questions?

Send them direct to:

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Q. Recently I reread your article on "Considerations for Organ Chamber Design in Homes," Dec. 1976/Jan. 1977, as I am planning to install my 2/4 theatre organ in my newly-acquired small home, which has three rooms on the first floor and three on the second. The organ chamber would be on the second floor, using the tone chute concept with listening room and console on the first floor. Realizing that I would save space by having the shades in the ceiling, I have already decided against this idea because having a tone opening above the console just turns me off. I plan to use only one of the set of six shade frames as I feel this will be sufficient for volume. How deep should the tone chute be if I make it the entire width of the listening room, which would be about 12 feet?

A. First of all, I don't recommend a tone chute for any organ unless there is simply no other way to do it. There are two disadvantages in this; the tone of the organ will be altered because it has to travel around two corners, which will produce a double sound shadow and hence a drop in volume and a reduction of the higher frequencies, and it robs much space from the house itself. In your case, you will need a chute four feet deep,

which will cause a loss of 96 square feet of floor space, or 48 square feet per floor, plus the wall area. Then you will need at least one deflector set at 45 degrees at the top of the chute to get the tone reflected downward. With only four ranks your organ will be quite soft and bass heavy. If this is what you want to settle for, then go ahead and use the chute method.

Q. During your seminar in San Francisco on laying out an organ chamber, the subject got off the track with a discussion on how to replace a secondary pneumatic on an offset chest which was lying on the floor frame. As the pneumatic is mounted to the chest with screws inserted from the bottom, would you please re-iterate your solution for replacing the secondary?

A. I told the audience that if it was impossible to remove the chest from the floor the pneumatic must be pried off and re-installed with just glue and a new gasket, or by installing four screw eyes around the pneumatic and screwing it back in place from the inside of the chest. This seemed to generate some heated controversy and I was accused of not doing the job in a "literal" and "historical" manner. The particular chest repaired in this manner held an open 16' wood pedal bass of enormous scale and there was no time in the budget to take off all the pipes, unwind and unwire the chest to repair this one note. However, in other cases, if at all possible the chest should be turned over, the screws removed from the bottom and re-inserted as the factory had installed them. Even better yet, the entire chest should be re-leathered if it is to be turned over anyway. Where do you draw the line? A dead note has occurred and a decision has to be made

considering the amount of time allowed. Was Wurlitzer correct in designing the offset chest in this manner? I am sure that they were not in the least concerned about future removal of the pneumatics or they might have screwed them on from the inside. Happily, most offset chests in a Wurlitzer organ allow just enough room for an offset screwdriver to remove the secondary, but it is extremely time-consuming.

In today's organs, especially those manufactured by major builders who have their own service representatives, if a problem like this occurs the service man will spare no time in telling the factory that they have a design problem and demand a change. Most reputable organ manufacturers will listen to suggestions from their reps and try to correct a problem that has to do with a very difficult service area. It is no secret that many components of Wurlitzer as well as other makes of theatre organs are extremely difficult to service. If this were not the case, I would get only half the letters I receive from organ installers and service people. I am sure if given a chance, we could all think of better ways to build organs to make them more easily serviced. Meanwhile, we have to deal with these vexing problems and many times, the time allotted is not sufficient to do a "literal" or "historical" restoration job.

To sum up, please note that for any major builder of theatre organs, be it Wurlitzer or Robert-Morton, the slightest alteration in the design of a chest would be quite costly for the manufacturer and would interfere with meeting mandatory installation deadlines.

Q. I would very much like to know if any measurements have ever been made to establish the transit time of a modern electro-pneumatic pallet mechanism.

A. Many years ago I read in a reliable source (I forget the name) that a low pressure chest as used in church organs will open in approximately 1/40 of a second, and a high pressure chest like that built by Wurlitzer on ten inches of wind would operate in 1/100 of a second. Perhaps one of our readers could bring this test up to date and we could publish the results.

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Once again, we present items concerning organists who were more popular in the immediate areas of their playing. References were *Local Press (LP)*, *American Organist (AO)*, *Melody (M)*, *Around the Town (ATT)*, *Orchestra World (OW)*, *Exhibitor's Herald World (EHW)*, and *Motion Picture Almanac (MPA)*.

May 27, 1922 (LP) When Indianapolis' 1171-seat Apollo Theatre opened today, FREDERICK EUGENE KOCH was at the Marr & Colton console. (Others who later played it included L. EARL GORDON, LESTER HUFF, RUTH NOLLER and RAY W. WININGS.)

July 1923 (AO) MARMADUKE EIDE, a native of La Crosse, Wisconsin, and a former student of Chicago's Frank Van Dusen, is at the Majestic Theatre in Shamokin, Pennsylvania, where he plays a new four-manual Möller. He began professional organ work in 1915 in St. Paul, Minnesota, and while stationed at Hampton Roads during the war, played the opening of the new auditorium, and the new Möller in the Main Street Theatre. Married in 1918, he has a three-year-old daughter. As an example of his originality and keen interest in theatre work, for a scene where a hero hears his sweetheart's voice over the radio, Mr. Eide worked up a special number using a Victrola record behind the screen, and accompanying it with soft organ, produced an artistic and realistic impression which was remarkably appropriate for the scene. Mr. Eide plays entirely from memory, which he does beautifully and artistically.

June 1925 (M) ERNEST J. HARES is an Englishman and received most of his musical training on the "tight little island" which has produced so many capable men. He came to America several years ago and toured for some seasons as a recitalist. He has also had extensive experience in vaudeville, light opera, Chautauqua work, and, of course, as a theatre organist. His thorough musicianship and deep love for his work have made him popular and successful in all his musical activities.

He likes America, says it's a "jolly fine place," and is favorably impressed with jazz as typical American music, which he uses in his picture programs. "Jazz is the possible basis of a new school of music composition which will be uniquely and typically American," he predicts.

For professional purposes, Mr. Hares has been known as Dave Powell. He presides at the console of the new Grand Theatre organ in Massillon, Ohio. We hope Mr. Hares will like America as much as Americans like his music, and that he will stay with us for the rest of his musical career.

September 24, 1928 (LP) PAUL TOMPKINS, at the Baltimore Stanley Theatre's 3/31 Kimball, is featuring "Organ Divertissement." Ronald Colman and Vilma Banky star in "Two Lovers" — the world's great love team in their final co-starring screen triumph, a production of unexcelled

beauty, romance, intrigue and revenge. Also showing, a Fox Movietone Newsreel.

December, 1928 (ATT) There is nothing overdone or oversaid when one speaks of J. LESLIE CAHILL, solo organist at the Embassy Theatre in Waltham, Massachusetts. He has a brilliant personality, was a graduate of Phillips Andover in 1910 and Harvard in 1914. Leslie opened the Embassy, is certainly making a sensational hit there, and is well liked by all his patrons of which there are many. He previously played two years at the Fenway Theatre in Boston and held a ten-year run at the Strand Theatre in Haverhill, Massachusetts. He is featured in solos, presentations and interesting novelties.

December, 1928 (ATT) MANUEL DE HAAN is featured organist at B. F. Keith's Bijou Theatre, the Statler Hotel, and over WJZ in Boston.

January, 1929 (OW) Although sound pictures are considered anathema by the musicians at large, it is not at all unlikely that ADOLPH GOEBEL will consider them his undoing, for since the installation of these at Loew's Yonkers, his organ recitals are more appreciated than ever. When his solos are heralded, the house applauds vigorously for his performances are of great merit. The approval is felt at the box office, for Yonkerites give their approval in terms of sound money, and Goebel is a substantial reason why it should be so.

April 26, 1930 (EHW) EGON PUTZ at the New York Paramount for the morning and supper shows, offers his selections of classical music for which he has created a great following. His solo this week is entitled "Carmen Fantasy," and was built on the famous arias of the opera. The bits Mr. Putz featured were: "Flower Song," for which he used a male vocal record; "The Habanera" and "The Toreador Song" for which he also used a record. From the fine reception accorded Mr. Putz, it was easily seen that the audience appreciated his fine playing.

April 26, 1930 (EHW) BILL MEEDER at Richmond Hill, New York's Keith-Albee Theatre, offered a wide and pleasing selection of songs in his "Concert of Old and New Songs." Meeder in his pleasingly sly and rather inimitable fashion, explained about a wanderer and the songs he heard in this travels. Opening with a verse and chorus of "Singing a Vagabond Song," the wanderer traveled to the South Seas while the audience sang "Pagan Love Song." Then to the Bay of Naples where "Santa Lucia" was sung. Then along the Rio Grande and "Under a Texas Moon." A slide with a message for the wanderer in song, "You Will Come Back to Me," but the wanderer answers with "Singing the Vagabond Song." The tremendous reception accorded Meeder proved his popularity.

September, 1930 (MPA) HARRY J. JENKINS has been organist at the North Shore Theatre in Gloucester, Massachusetts since 1928. After attending the New England Conservatory of Music and M.I.T., he was featured in the State Theatre in Utica, New York in 1926; the Victory Theatre in Holyoke, Massachusetts, 1926-27; Strand in Holyoke, 1927; and as associate organist at Loew's State in Boston in 1928. He arranges his own solos and works out original ideas.

This should do it for this time. See you in December with some big nuggets. So long, sourdoughs!

Jason & The Old Prospector □



(CN)



(CN)



(CN)

THE 1983 ATOS SAN FRANCISCO ADVENTURE

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(BV)



(BV) (CN)





Rudy Frey and Claude Neuffer check the next event on the schedule (in a BART station). (BV)



Leaving BART and heading for the Paramount Theatre. (CN)



Entrance foyer of the Paramount Theatre. (CN)



Convention Highlights

by Grace E. McGinnis

If the 1983 National Convention in San Francisco might be characterized by one word, that word would be *contrasts*. For six memorable, music-filled days and nights, conventioners found themselves shifting back and forth between the "now" and the "then" of the concert settings, of the music they were hearing and of the city itself.

The initial and most consistent contrast was between the quiet elegance of the Sheraton-Palace Hotel and the noisy, fast pace of the city streets. Stepping into the lobby of this beautiful old San Francisco landmark was like moving backward into an era of gracious living when people were less rushed and time was not a commodity. Even as the hotel filled with 800 ATOS members, the serenity and dignity of the hotel staff remained a constant, and organ music in the lobby added to the mellow mood that prevailed all day on Friday, July 1.

As members arrived, registered and received their convention packets, it was fun to observe the handshakes, hugs and "Howdy's" being exchanged between people who hadn't seen each other since Detroit, or who were being introduced for the first time. Before long it became evident that ATOS people are unique in their common love of theatre organs and the phenomena which relate to them. Overhearing bits of conversation in the lobby, questions such as, "How is your Wurlitzer?", or, "What's new with that theatre installation?", took precedence over the usual, "How are you?", or, "How's the family?"

Nor-Cal's Isaleen Nadalet and her assistants dispensed registration packets with such charming efficiency that each new arrival was made to feel that this convention had been planned for his or her personal pleasure. Opening and reading the material in the convention packets kept us occupied for some time as we first had to check to see who was assigned to which busses and then study the program to learn how much time there might be for tourist-type activities. We were impressed with the excellent booklet Nor-Cal had included in the packet which contained biographical sketches of the artists and technical information about the organs we would be hearing, and we sensed a growing excitement at the prospect of so much to be seen and heard in a few days. The information regarding the BART so tantalized one group of members that they set out for a ride to Concord and back that afternoon "just to see how it worked."

For the less adventuresome, there was always someone to visit with as people arrived from as far away as South Africa and Australia and as near as Palo Alto, California. Cheerful Convention Chairman Dan Lovett, who was always on his way to a meeting, was stopped and greeted so often by new arrivals that there was some concern about whether he ever did get to the meeting.

The next striking contrast became apparent as we left the hotel that evening and boarded the BART for Oakland. Those who had not yet experienced BART quickly realized that they were in the age of computerized transportation where time was of the essence. What would have required an hour or more in traffic was achieved in less than twenty minutes by BART.

We had hardly adjusted to such speed when we found ourselves thrust back again into the atmosphere of the 1930's as we entered the Paramount Theatre. This magnificent theatre is a beautiful testimony to the fact that old theatres can be revived and made viable again. We were instantly caught by the splendor of the waterfall of light which dominates the lobby and by the green-lighted center of the lobby ceiling which draws the eye to the graceful staircases on either side leading to the balcony. As we filed into the auditorium, the lighting effects from the grillwork in the ceiling and the gorgeous applied curtain, which was background for the Wurlitzer console, contributed to the growing sense of anticipation that developed as the time approached for the opening concert.

Dan Lovett appeared in the spotlight and, as he officially welcomed the ATOS to the convention, a camera flashed, and Dan reminded the audience that flash cameras were not permitted at concerts. Another camera flashed and Dan repeated his admonition against using these devices at concerts. As a third flash exploded, a huge "gorilla" appeared from the wings and dragged the offending photographer up the aisle. The amused audience applauded, and we are pleased to note that the lesson was well-learned; we were not bothered by flashing cameras during subsequent concerts.

Dan then introduced Warren Lubich, who was to be Master of Ceremonies for the convention, and Warren presented Lyn Larsen, the artist for our opening concert. Lyn's performance sustained the mood of electric anticipation and 800 ATOSers were "off and running" for their annual musical marathon.

Making the shift again to the "now," we returned to BART for the ride back to the haven of the Sheraton-Palace. There, some of us were reminded that all in the days of yore was not roses. Some people did not believe the signs in the elevators which said to limit each load to ten passengers, and seventeen people in one stalled car had to wait forty-five minutes to be rescued. Others found that an hour of quiet relaxation in the lounge made elevator riding much more expedient.

This was reinforced Saturday morn-

ing as the large crowd of conventioners descended *en masse* for breakfast before loading busses for the day's concerts. Early birds had filled Lotta's Coffee Shop, and late-comers found themselves without time for breakfast. We learned to be early-birds!

For Saturday's events we were divided into four groups; ours was the "C" group, and we boarded busses for Redwood City. As we headed south, our tour guide pointed out the huge TV tower on Mt. Sutro which was half buried in mist and resembled the ghostly mast of the Flying Dutchman hovering over San Francisco. At the Redwood City Capn's Galley we were brought to consciousness by hot coffee, doughnuts and Jonas Nordwall, a great opening for what was to be a *full day!*

Our second Saturday concert was at the Serramonte Capn's Galley, and our bus missed the freeway exit so we had a "bonus" tour of a residential area where the surprise registered on the faces of the residents matched the surprise on the faces of the bus passengers. We were not too late, however, for the lively program by David Reese and a pizza-and-salad lunch served by owner Bob Paterson and his staff. Lunch was highlighted by an impromptu concert by Lew Williams whose "Rhapsody in Blue" would make any meal exciting.



Phil Freeman, organ technician, and Bob Paterson, owner, at the Redwood City Capn's Galley Pizza & Pipes. (CN)

Boarding buses at the Palace Hotel.



John Batho, Edith Rawle and Sheila Batho, all of the London & South of England Chapter, waiting for the music to start at Serramonte Capn's Galley. (CN)



Dave Reese's special license plate. (CN)



Convention Chairman Dan Lovett demonstrates the fate in store for those who ignore his admonition concerning taking flash pictures during concerts. (Lovett photo)

(BV)



Four ladies try a lounge in the lobby of the Oakland Paramount. (CN)



In the mezzanine lobby of the Castro Theatre. (CN)



Checking the registration packet. Smiling Nancy Hilgert at the left. (CN)

Oregonians Paul Quarino, Mary Jo and John Olsen, Terry Robson, Grace McGinnis and Joe Gray pause for a picture during a coffee break. (CN)



A mid-afternoon return to the hotel allowed us to relax and visit before dinner, to shift gears and slow down again. A group of us chose to play tourist and have dinner at Fisherman's Wharf after which we taxied to the Castro Theatre and found ourselves with some extra time to explore this beautifully preserved historic landmark which was designed by Timothy Pfleuger, the same architect who was responsible for the Oakland Paramount. The Castro is Pfleuger's first theatre and, although it is not nearly as grandiose as the Paramount, it was never allowed to deteriorate to the point where his original decor was lost.

When the rest of the ATOS arrived and the theatre was quiet, Warren Lubich introduced Walt Strony whose captivating program was the *pièce de résistance* of a day of musical potpourri.

On the ride back to the hotel, people appeared to be quietly assimilating all that they had seen and heard during this first full day of concerts. By one o'clock the hotel, too, became quiet except for a handful of night owls conversing in the lounge. These late night "seminars" led to some most rewarding friendships for those of us who participated and added to our conviction that ATOSers are truly special people.



Stowing away the lunch in the Empress Theatre. (CN)

Sunday morning promised a beautiful day as the usual San Francisco mist failed to materialize. Our group was the second to load that morning so we were able to enjoy an extra cup of coffee before leaving for Cinema 21 in the Marina District where artist Larry Vannucci transported us once more into a time that was less hectic and music more melodic. Cinema 21 houses the last remaining original theatre installation in Northern California, and, although the lobby has been modernized, the auditorium remains basically the same as it was when the organ was installed.

When the music ended, we again boarded our busses and were off across the Bay Bridge to Vallejo where we noted a definitive contrast between the crowded streets of San Francisco and the nearly empty streets of a small town barely thirty miles away. The Empress Theatre in Vallejo is a charming family-owned theatre with a pleasantly nostalgic milieu which was appropriate for the program presented by Dave Quinlan.

Coming out from the darkness of the theatre into the bright California sunshine, we found box lunches being served in front of the theatre. Some chose to picnic back in the theatre while others accepted the hospitality of the neighboring tavern. Back on the busses after lunch for the return to San Francisco, some of us took advantage of the brief interlude to catch a nap.

Once again we experienced the contrast between the "then" and the "now" as we relaxed in the Sheraton-Palace lounge before tackling the complexity of the BART for another ride to Oakland. On this ride, however, we were entertained by a young man playing his guitar and singing American folk music which made the trip even shorter.

Conventioners filled the lobby of the Paramount for a pre-concert cocktail and conversation hour and, with six concerts behind us, discussions about organs, installations and artists seemed to be the order of the day. As the auditorium filled for Bill Thompson's performance, there was time to observe more of the Paramount's unusual decor and lighting, and to wonder how the audience might have looked back in the days when the theatre was new. The lighting effects from the ceiling were quite impressive during the concert as the

colors changed slowly from warm red tones to cool greens and yellows and back to a rosy glow.

Then it was back to 1983 and BART for a quick return to the hotel and the after-concert quiet hour in the lounge. This time, some people were beginning to move a bit more slowly as they settled into the easy chairs to reflect on the intensity of the past three days.

But there was more to come, and Monday morning found the 800 enthusiasts lined up and ready for a bus ride to Oakland and the Grand Lake Theatre. We could not help but marvel at the friendly efficiency of the Nor-Cal Bus Captains who managed to keep both the crowd and the busses moving smoothly, and who contributed so much to the pleasant atmosphere of the entire convention. Considering the logistics of transporting 800 people around San Francisco Bay Area can, in fact, boggle the best of minds.

Wake-up entertainment awaited us at the Grand Lake Theatre as David Kelsey and his group, Pure Trash, brought us to the full awareness that this was Independence Day and we were not going to miss a minute of it. Kelsey's baton-twirling act set a holiday mood that was sustained throughout the day.

Our second holiday concert took us to the Avenue Theatre in San Francisco where two smiling Nor-Cal members manned a refreshment stand in the lobby which had been appropriately decorated with red, white and blue streamers. With the festive mood so established, we filed into the auditorium to hear winsome Donna Parker on the 3/20 Wurlitzer.

Lunch was served in front of the theatre and people found places to gather and eat picnic-style, some in the theatre and others in the sunshine outside.

After lunch we reassembled in the theatre for the annual Membership Meeting which was preceded by a slide preview of next year's conclave to be held in Indianapolis. The enthusiasm of our membership was inspiring and the entire meeting reinforced the idea that this is a group going places and doing things even though it is linked by memory to an era in American history that was completed in the 1930's. There was a moment of silence as we honored ATOS members who are deceased, and re-



Rodgers organ demonstration, Palace Hotel. (CN)



Allen organ demonstration, Palace Hotel. (CN)



Conn organ demonstration, Palace Hotel. (CN)



Brass resonators exhibited by Windsong Studio. John Ferguson of Windsong (foreground) discusses them with Gordon Belt. (CN)



Rob Calcaterra at the Grand Lake Theatre console, following a post-midnight special concert. (CN)



Except when photo flashes were going off, the lighting at the table for the annual meeting left something to be desired. Hence, Dan Lovett tried to help Lois with a flashlight. (CN)

Box lunches at the Avenue Theatre before the Annual Membership Meeting. (CN)





"Skill Potpourri," Chaumonde Porterfield speaking. (CN)



"Rhythm: The Organist's Adversary," Jonas Nordwall speaking. (CN)



Jonas and Chaumonde. (CN)



Lance Johnson answers a question during his seminar on "Organ Chamber Layout." (CN)



Editor Bob Gilbert and Associate Editor Grace McGinnis conducting the "Writing for THEATRE ORGAN" seminar. (CN)



Allen Miller at the microphone, "Organ Maintenance" seminar. At the table, l to r: Lance Johnson, David Junchen, Brant Duddy and Bill Klinger. (CN)



"Concert Planning and Promotion" seminar. L to r: Peter Botto, Ralph Beaudry, Rex Koury, Lowell Ayars, Russell Shaner. (CN)



Chapter Representatives meeting at the Palace Hotel. (BV)



(BV)
(CN)



sounding applause as Lois Segur told of the progress of our scholarship program. And again, the contrast was evident between the past and the present as we sat together in a theatre representing the 1920's and looked ahead optimistically to the future of our organization.

The trip back to the hotel was short and pleasant and the talk seemed to focus on the plans and dreams that were generated in the membership meeting. This mood was maintained in the conversations which continued throughout the afternoon in the lounge and coffee shop of the hotel. People were already making their plans to meet in Indianapolis next summer.

Still in a holiday frame of mind, we boarded the buses that evening for a return trip to the Avenue Theatre and a triple treat. Organ music by Warren Lubich and Jim Riggs set an opening tempo that was continued by Bob Vaughn accompanying a delightful old Harold Lloyd movie complete with firecrackers in the alley outside the theatre. On the return ride to the hotel, we could see bits and pieces of fireworks displays around the city and we felt a sense of pride that we, too, are preserving an important facet of our country's history — a nice thought to sleep on.

Tuesday morning brought a more startling contrast as the city was back to business-as-usual and our morning ride to Oakland on the BART was shared with the working people of the two cities. We were relieved to enter the peaceful atmosphere of the Paramount Theatre and settle into the comfortable seats for a morning of music. And what a morning of music we had! Jim Roseveare, at the organ he helped build, knew and loved, touched us with an intimacy between organ and organist that is rarely experienced.

This time we were more than a little reluctant to say "Goodbye" to the Paramount and shift again into the hectic pace of the megalopolis.

Faced with an unstructured afternoon, some conventioners chose to go sightseeing while others attended workshops, visited the electronic organ display rooms, shopped in the record and book room or slipped away to their own rooms for a few hours of rest before the evening's activities.

The festivities actually began in the

late afternoon as members gathered for cocktails in the Rose Room. Jerry Nagano enhanced the hour with his engaging organ arrangements, and a wistful mood evolved as we came to the realization that this was the final night of the convention and we had not yet met and talked with everybody there.

Dinner was announced and we moved into the Garden Court. The most opulent room in the Sheraton-Palace, its two-story high ceiling of leaded glass gave the room a soft glow which was augmented by brilliant crystal chandeliers. The tasteful music of Cheryl and Wayne Seppala provided just the right accompaniment to the banquet. When the accolades and announcements were concluded and the last drop of coffee consumed, we again filled the busses for our final caravan to the Castro Theatre and Tom Hazleton's closing concert.

Once more we stepped back in time into the muted coolness of the Castro auditorium and relaxed in the comfortable seats to wait for the music. The sentimental feelings of the attendees were almost dominant as they realized that their 1983 Convention was actually about to end. This, however, did not inhibit their appreciation of, or their responsiveness to, the music, and when the last note faded into yesterday these intrepid organ lovers were already projecting their fantasies to Indianapolis in 1984.



Newly-elected President Rex Koury displays the symbol of the office. At the conclusion of each president's term his or her name is engraved on the plaque mounted on the pipe. (CN)



At Convention '83, for the first time, "Maintenance Technician of the Year" awards were presented to three outstanding technicians. Ken Crome is shown accepting his award from Director Allen Miller. Dick Taylor and Ed Stout were unable to be present at the banquet to accept their awards, as they were busy at the Castro Theatre tweaking things in preparation for Tom Hazleton's concert that evening. (CN)



Marian Miner Cook was named Honorary Member for 1983. She was unable to attend the banquet because of a previous commitment, so Lyn Larsen accepted the award for her. (CN)



L to r: Dick Taylor and Ed Stout. (RF)



Ashley Miller acknowledges his selection as "Theatre Organist of the Year." Lowell Ayars has just introduced Ashley, while MC Warren Lubich looks on. (CN)



Past President Lois Segur shows the plaque she has just received from her successor, and outgoing Director Preston "Sandy" Fleet clutches his while reaching to shake hands with Rex. (CN)



Betty Darling, Southwest Michigan Chapter. (CN)

President Lois Segur presented charters to three new chapters during the banquet at Convention '83.

Eric Wicks, Australia Felix Chapter. (CN)

Bonnie Ciauri, Tri-Counties Chapter. (CN)





Jerry Nagano played the Allen during the cocktail hour before the banquet. (CN)



Four who have been responsible for installing organs in theatres in the San Francisco Bay Area in recent years: l to r, Jack Bethards (Paramount Oakland); Bill Elliott (Empress, Vallejo); Ernie Wilson (Grand Lake, Oakland); and Bill Taylor, representing brother Dick (Castro, San Francisco). (CN)



Wayne Seppala at the Allen organ provided background music during the banquet. (CN)



Lois Segur and Don Thompson have a little chat during the pre-banquet cocktail party. (CN)

AT THE BANQUET.



Encore

Two events were scheduled for Wednesday, July 6, for those who were fortunate enough to have planned ahead. The first 300 to register for the Encore in Sacramento were treated to a day of concerts, sight-seeing, and a barbeque, and the Castro Theatre management held open house and open console for those who did not make the Sacramento trip but were able to spend another day in San Francisco.

Emil Martin and Rex Koury were the organists for the Encore concerts: Emil at the 4/20 Wurlitzer in Arden Pizza & Pipes, and Rex at Sierra's own 2/11 Wurlitzer in the Fair Oaks Community Club House. Between concerts, members visited the State Railroad Museum in Old Sacramento and "talked to the trains." A barbeque was served at Fair Oaks Park which definitely upheld Sierra Chapter's reputation as top-flight hosts.

Those who attended open house at the Castro heard several refreshing cameo performances by organists from around the country. Among those we heard were Allen Miller, Kurt Von Schakel, Patti Simon, Clark Wilson and Tim Needler. This was one of the nicest ways imaginable to wind up — or down — the five magical, memorable days that were Convention '83!



Mel Robinson.



Patti Simon Zollman.



Jerry Nagano.



Dan Meyles.



Dave Hegarty.



Allen Miller.



Stella Gilbert of Buffalo, Raymond Allen and Eric Schröder of Knysna, South Africa, and Earl Gilbert. (CN)



Clark Wilson.



Kurt Von Schakel.

Open House at the Castro Theatre was an alternate event on Wednesday, July 6, for those who did not go to the River City Encore. Elbert La Chelle, Castro staff organist, and Bill Taylor played in addition to those pictured.

Father Gerard Kerr and Ron Downer. (CN)

Tim Needler. (RF)

John Gendvilas. (RF)





Post-midnight jam session at Ye Olde Pizza Joynt.

(CN)



Carsten Henningsen, owner, and Don Thompson at Ye Olde Pizza Joynt during late night jam session.

(CN)



Dave Moreno.

(CN)



Peter Panos.

(CN)



David Shepherd.

(CN)

Gregg Owen.

(CN)



Harry Koenig.

(CN)

Orrill Dunn.

(CN)



Calliope at Ye Olde Pizza Joynt.

(CN)

Epilogue: A Personal Note

Reflecting on the six wonderfully exciting, musically enchanting days and nights of Convention '83, it seemed impossible to condense all that happened into a few hundred words that would convey the quintessence of the convention to those who weren't there and enhance the memories of those who were. This was my first convention, and it was unforgettable. I met people who had been to every convention since 1955 and others who had attended only a few, and I learned that ATOS people are the most interesting, friendliest, brightest people imaginable. Dan Lovett and the Nor-Cal chapter did a flawless job of organizing and managing 800 of us with no fluffs or mix-ups to mar the total event. It was awesome! I found, too, that these meetings renew our resolve to preserve and keep theatre organs playing for posterity. For this, and the people who are making it possible, I would like to say simply, "Thanks!" □

Convention '83 Who, What, When and Where

by Eloise Bouyé

After checking in at the beautiful Sheraton-Palace Hotel in downtown San Francisco, on opening night, July 1, we were treated to a ride under the Bay through the BART tube. We emerged in front of the magnificent Oakland Paramount Theatre for the first of three concerts on the 4/27 Wurlitzer in this theatre.

To the strains of "California Here I Come" our artist of the evening, California-born Lyn Larsen, rose from the pit to begin a concert that had something for everyone.

A toe-tapping "Jay Walk" by Zez Confrey gave way to a Victor Herbert melody, "Fleurette," then "My Hopeful Heart," "Ritual Fire Dance" by Manuel de Falla and "I'll Take An Option On You," which Lyn said was the old radio theme song from the Chapel of the Chimes in Oakland, where regular concerts were given by organist Richard Purvis, using the name Don Irving so as to not disgrace the family name by playing "light" music.

This bit of nostalgia was followed by the best college "fight song" I have ever heard, written by a young and pugnacious Virgil Fox and entitled "Princeton Loyalty." This vintage 1930 fight song is so perfect a collection of all the styles we expect from

such a song that only the most dedicated pacifist could not be aroused to get up and fight for dear old "P.U." Lyn calmed us down by playing a beautiful ballad, "My Secret Love," done with exquisite phrasing.

We were then surprised with a most exciting "Trumpeter's Lullaby," with a fine trumpet player in the Solo chamber playing to Lyn's accompaniment — a wonderful combination of sound that highlighted the first half of the program.

The offstage trumpeter later came on stage to be introduced as Dwight Hall, and he and Lyn played two other duets, "You Go To My Head" and "Bugler's Holiday," both numbers delighting the audience. "Aunt Eff" and "Spin A Little Web of Dreams," an uptempo "Abba Dabba Honeymoon" and a beautifully orchestrated "Battle Hymn of the Republic" brought us to the finale.

In honor of all the friends from England who were in our group, Lyn played Sir William Walton's "Orb and Sceptre March," written as Lyn expressed it, "to honor the Queen when she inherited her 'queendom' and went to live in the 'Big House.'" As the organ descended into the pit, a rousing "San Francisco" sent us out into the night and back via BART to our own "Palace," eager to start a wonderful four days of music.

Saturday, July 2, was beautiful, cool but sunny, and a perfect day to board the buses, first to hear Larry

Vannucci at the Cinema 21 Theatre on a 2/6 Robert-Morton, the smallest of the organs we were to hear at this convention.

Mr. Vannucci had had a cast removed from a hand just two weeks prior to the convention and his fingers were not as limber as he would have liked. After the opening number, "Too Marvelous for Words," which got off to a rough start, Larry seemed to settle down and played "The Whistler and His Dog" with the usual bow-wows and whistles we have heard many times.

"Angela Mia" was played with nice phrasing, as were "Diane" and



In the foreground, Ted and Helen Lloyd of Australia. (BV)



L to r: Frances Moorehead, Lorraine Saile, George Elles and Dorothy Van Steenkiste of Motor City Chapter. (CN)

Entrance foyer, Paramount Theatre.

(CN) Crowd in the main lobby of the Castro during intermission.

(CN)





Larry Vannucci at Cinema 21.

(CN)



Dave Quinlan.

(CN)



"Valiant Annie" Olive and Nor-Cal member Oliver Etzel.

(Dan Lovett photo)



Dave Quinlan at the console, Empress Theatre.

(BV)

Box lunch in the park, Vallejo.



"Beloved." "Like Young" by Andre Previn was a much-needed change of pace, done with a good beat and jazz phrases. "But Beautiful" displayed the lovely Tibia on this organ, then another uptempo piece, "The Day You Came Along" provided contrast, as did "Sabre Dance" played very cleanly, then "The Nearness of You" and "Althea," a composition of Larry's. "For Once In My Life" closed the program and we got back on the buses for the half-hour ride to the neighboring city of Vallejo.

Reviewer's comments: To be honest, I will have to say that to me this concert was the least interesting of any heard at this convention, lacking the spark of excitement or the dash of the unexpected that make concerts more than just the playing of the predictable.

Audience reaction: There were many around me taking naps!

Arriving in Vallejo, we were deposited in front of the Empress Theatre where we were to hear organist Dave Quinlan on a 3/12 Wurlitzer. This artist did something unique for this convention: he refused to talk and waste time telling us the titles of the pieces he was playing, which I personally applauded, as many organists would do well to keep quiet and let the music speak for them.

The songs Dave played were all old standards and needed no announcing. In rapid succession we heard, "Muskrat Ramble," "Open Your Eyes," "Peanut Vendor," "Blue Spanish Eyes," "Diane," "Cumana," "Yellow Bird," "St. Louis Blues," "Sugar Blues" and "Birth of the You-Know-What," "Don't Get Around Much Anymore," "I'm Beginning to See the Light," "Sentimental Journey," "White Cliffs of Dover," "Mairzey Doats," "Chattanooga Choo Choo," "Stairway to the Stars," "It Must Be Jelly 'Cause Jam Don't Shake Like That," "Blue Danube Waltz," "Petite Waltz," "Merry Widow Waltz," and "Chinatown, My Chinatown," plus many more I'm sure I missed, as Dave plays faster than I can write.

Reviewer's comments: I am amazed at how many melodies Dave knows. I would enjoy very much listening to him in a pizza parlor, as he plays music we all enjoy and remember, but this was not a concert in the strict sense, nor is Dave a concert artist.

Audience reaction: They loved him! Dave Quinlan got a spontaneous standing ovation at the end of his performance.

On Saturday evening we were taken by buses to the Castro Theatre, where we heard Walt Strony on the 4/16 Wurlitzer installed and owned by the Taylor brothers. The Castro Theatre is a small jewel, and next to the bigger Paramount in Oakland, the most beautiful theatre we visited during the convention, with an organ that fits the theatre like a glove.

Walt Strony began his concert with a beautiful "Bolero" (Ravel), followed by "Ain't Misbehavin'," "I've Got a Feeling I'm Falling" and Al Melgard's theme song, "My Vision." Walt studied with Al Melgard and this was a nice tribute to his mentor. "Jealousie" gave way to the most-played song of the convention, the melodic "Memory" from *Cats*, all of which served to warm us up for the musical "big guns" to follow.

An exciting "Bacchanale" from Saint-Saëns' opera *Samson and Delilah* displayed Walt's excellent technique and pedal work, plus his ability to make an outstanding transcription of an orchestral work. After leaving us on the edge of our seats with that number, Walt let us relax with "That's Entertainment," "Lisa,"

"Bess, You Is My Woman Now," followed by a delightful "Rialto Ripples Rag" and the theme from the movie *An Officer and A Gentleman*.

This musical interlude served to cleanse our musical palates so we could better appreciate Walt's next big number, "Hoe Down" by Aaron Copeland. This was another musical gem, beautifully played and orchestrated, and very fine in it's conception and execution. Dave Rose's "Our Waltz" led to the musical "fireworks" Walt had saved to end his program, a show-stopping rendition of Tchaikovsky's "1812 Overture." Done with all the panache and fervor Walt is capable of, it brought down the house at the end as everyone jumped to their feet and many calls of "Bravo" were heard as people shouted their appreciation for a marvelous program. The encore piece, "Sabre Dance," could have been omitted, as nothing should have followed the "1812 Overture."

Reviewer reaction: Bravo, Walt!

Audience reaction: Great! Unanimous praise for a fine young artist.

Sunday, July 3, the buses took us to Daly City and the Serramonte Capn's Galley Pizza & Pipes, where we were to hear Dave Reese, who plays there five nights a week. This pizza "theatre" is the most beautiful of the Capn's Galleys in the area, and the audience enjoyed the surroundings as we waited for the early morning concert to begin.

Dave opened the show with "Every Street a Boulevard in Old New York," followed by "San Francisco," the theme from the movie *Tootsie*, and a rousing "Boogie Woogie Bugle Boy from Company D" that made all the sleepy-heads in the audience wake up and pay attention! "Hernando's Hideaway" was next, followed by "Blue Prelude" done in a raunchy style that sounded like a cross between "Minnie the Moocher" and "The Stripper." The pizza styling spoiled the plaintive beauty of this lovely melody and it sounded as though it should be re-titled "The Stripper's Lament."

A bird whistle introduced "Never On Sunday," and from there Dave went into "Satin Doll." One of the nicest pieces was a lovely "Over the Rainbow," done with feeling and a sensitivity to the music and the lyrics.

"The Little Red Monkey" was a

delightful bit of fun, as Dave introduced the Pizza Organist's Pal, the wind-up monkey clapping the cymbals to amuse the kids in the audience, and who, according to Dave, is much hated by the organist who has to put up with him night after night. Dave got his revenge on his simian friend by "blowing him up" at the end of the piece with a firecracker exploding at just the right moment.

My favorite of the numbers Dave played came next, Albert Ketèlbey's "In A Persian Market," beautifully done. This was a favorite of the audience as well.

The grand finale was patriotic, with "You're A Grand Old Flag" and "Battle Hymn of the Republic." Dave's encore was "Memory," sung with his heart and fingers, and done with a feeling that reached out to the audience.

Reviewer's remarks: Dave is quite a showman and must fill the pizza parlor on the nights he plays.

Audience reaction: They enjoyed his playing and his personality and despite the early hour, no one slept or even catnapped.

A short ride from Serramonte brought us to the Capn's Galley in Redwood City to hear Jonas Nordwall on the 4/23 Wurlitzer which is one of the nicest-sounding instruments in any of the local pizza palaces. Jonas got his concert off to a flying start with a very rapid "Hindustan," which then settled down to a more normal tempo for this piece, full of snake charmers and all the lovely sinuous rhythms this song possesses.

The next selections were a musical sandwich of two waltzes with a ragtime filling. The first waltz, "Wedding of the Winds," was followed by a clever modulation into "Elite Syncopations" by Scott Joplin, then another modulation to "Nights of Gladness."

A lovely, very plaintive introduction set the mood for "Birth of the Blues," which then picked up tempo to go into an upbeat style which faded away at the end into a blues wail. "Hora Staccato" followed in a dazzling display of digital dexterity, each note clearly articulated as they chased each other around the keyboard. The theme from the movie *Arthur*, "The Best That You Can Do," was so infectious and beautifully arranged that I would like to see Jonas publish



Jim Hubbard, Assistant Banquet Chairman, and Jack O'Neill seem to be enjoying a break. (BV)



Chris Elliott entertains on the Allen organ in the Palace lobby. (CN)



Dave Reese at the console, Serramonte Capn's Galley. (CN)

Clockwise from the left: Dorothy Tizzard, Ralph Rathbun, Bruce Grukke and Jack O'Neill. Bruce's mother, Gladys, is peaking around Jack. Dorothy (Jack's mother) looks as if she is wondering what her son is up to now! Serramonte Capn's Galley. (CN)



it to share with the rest of us.

Jonas then announced that as a dedicated "Male Chauvinist Pig" he didn't usually play music written by women, but he was going to make an exception for the beautiful Carol Beyer Sager ballad "Don't Cry Out Loud." Much as I admire Jonas, I don't think he did justice to this song. He failed to "cry" on the inside, which is what the piece expresses. He should listen to Debbie Culbertson play it so he'll know how to "weep" with the lyrics of the song. He redeemed himself with his next number, the theme from *The Greatest American Hero*, which was everything an M.C.P. could ask for in a song, and Jonas made the most of it.



Kevin King entertains on the Allen organ in the Palace lobby. (CN)

"12th Street Rag" was next, using the Wurlitzer Pizzicato Touch. As I had never heard of the Pizzicato action before Jonas announced he was going to use it, I thought many of the ATOS listeners there had not encountered it either, so I asked the young concert artist, Jerry Nagano, to explain it to me, and here is what he said: The Pizz coupler was a Robert Hope-Jones invention. It couples Solo to Great momentarily to add "bite," then instantly becomes silent. This coupler is found on the Detroit Senate Theater organ, on the Organ Grinder organ in Portland, and on the Pasadena Civic Auditorium organ.

Now, back to the music, as Jonas had our toes tapping with a rousing rendition of "Yankee Doodle Dandy," followed by "Memory" done with great taste and feeling.

Bach's "Tocatta in B Minor" displayed the excellent classical sounds of the Redwood City Wurlitzer, and as Jonas said, was a change of pace from "the other toccata that we associate with *The Phantom of the Opera*. He did a splendid job with this piece, with exciting pedal solo passages and all the brilliance and speed on the manuals that we associate with a toccata.

He concluded the program with a beautiful orchestral arrangement of "The Dance of the Comedians" from Bedrich Smetana's opera, *The Bar-*

tered Bride. This transcription was so outstanding it demonstrated why the theatre organ was designed to replace an entire orchestra.

The encore piece, "Bridge on the River Kwai," was such a beautiful arrangement that again I would like to see it in print for the rest of us to enjoy. Perhaps some publisher could come out with a sheet music series, "The Best of ATOS," with the top artists' best arrangements available for purchase at the convention along with their records. (Are you listening, Dave Hegarty and Richard Bradley?)

Reviewer's reaction: Jonas Nordwall is a concert artist in the best sense of the word, and the varieties of style and taste he displays make him outstanding.

Audience reaction: All favorable. Jonas got fine "reviews" all the way home in the bus.

Before leaving the Redwood City Capn's Galley we were treated to an excellent lunch, not only of pizza, but soup, salad and dessert, plus some extra dessert in the form of cameo appearances by two young organists who really know the Redwood City Wurlitzer, as they have each given concerts on this organ for the local chapter.

The first young man, Clark Wilson, is a staff organist at the Paramount Music Palace in Indianapolis, Indiana, and is very active in pipe organ restoration as well as concertizing. Our second musical "dessert," Jerry Nagano, has played many concerts throughout the United States and is the staff organist for the Pasadena Civic Auditorium. Each artist only had time to play two short numbers before we had to leave, but the crowd obviously enjoyed the extra treat, and were all smiles on the way back.

For our evening we returned via BART to the Paramount Theatre, this time to hear Bill Thomson.

To the strains of "I Feel A Song Coming On" Bill rose from the pit to open a concert filled with musicality and refinement. His variety of musical selections were designed to show his skills as arranger and interpreter, and to make the most of the magnificent organ he was playing.

"La Rosita" was played with such smoothness that the fingered glissandos were like whipped cream pouring over the keys, with the traps used to



Eager buyers helped the Record & Book Shop do a land-office business. (CN)



subtly enhance the rhythm, but never to overpower the melody. "Valse Triste" opened with just the right mysterious, sad quality this lovely piece requires, both for lovers of the old "I Love A Mystery" radio series, and for lovers of the music of Jan Sibelius. The uptempo, more rhythmic "B" theme gave way ultimately to a soft ending that seemed to die away with the lovely celeste strings and a chime accent that returned to the melancholy feel of the opening.

A quartet of ladies followed in a medley dedicated to Laura, Louise, Stella and Valiant Annie. "Laura" had the plaintive sound we have come to associate with this lady, but "Louise" was a lively gal indeed! Bill returned to a more sedate "Stella" with lush harmonies and enough variety to give the lady some spice, but her place was quickly taken by a darling little old lady in her old Plymouth Valiant as she headed down the freeway to hear a concert by her favorite organist. This piece was composed by Bill and dedicated to the real "Valiant Annie," Anna Olive, who was in the audience to hear her musical counterpart zip in and out of traffic honking furiously at the bigger cars in her way. The composition ended in a cacophony of sound as various auto horns sounded impatiently to shove Annie aside, but the final triumphant blast came from the Valiant as Annie made it to the concert on time.

"Moonlight Serenade" was the next song, but not the one we expected. This one, not as well known, was written for a Bette Davis film, *The Star*, and was composed by Victor Young. The melody is so beautiful and so right for the lovely theatre-style arrangement Bill gave it, that I'm hoping this will appear also in the ATOS sheet music series.

The theme from the movie *Arthur* picked up tempo and gaily carried us along to Bill's next number, Chopin's "Nocturne in E Flat," which featured the creamy sounds of the Tibias. Chopin's "Military Polonaise" was next in a stirring and rhythmical performance which displayed the splendid reeds on the organ.

A change of pace again, this time for some Duke Ellington, a medley opening with a fragment of "A Train" that led to "Mood Indigo," "I'm Beginning to See the Light," "I've Got It Bad and That Ain't

Good," and "Satin Doll," ending with "Take the 'A' Train" again in a fuller version.

"It's Almost Like Being In Love" sent our toes tapping with its pulsating beat and uptempo style, to be followed by "Memory" from the Broadway musical *Cats*, a favorite this year as four organists used it, and I loved it all four times.

Another original composition of Bill's, "Gladys P. Muelbach Boogie," was bright, bold and brassy, and a nice contrast for Barry Manilow's "I Write the Songs," played with such sensitivity to the lyrics that you were impelled to sing along inside.

Rachmaninoff's stirring "Prelude in G Minor" was an excellent choice to show off the fine pedal reeds on this organ, as well as the piano and strings.

As this was the Fourth of July weekend, a patriotic medley concluded the program — "Stars and Stripes Forever," "When Johnny Comes Marching Home" and "America," then a reprise of "Stars and Stripes Forever" in a blazing triumphant finale.

Reviewer reaction: This was Bill Thomson at his best!

Audience reaction: What a great concert.

Monday morning, July 4, was another gorgeous day in San Francisco, and we woke up bright and early to take the buses to Oakland, across the Bay above the water this time via the Bay Bridge, instead of underneath the Bay as we had done with the BART system.

Our destination was the Grand Lake Theatre, where the 3/13 Wurlitzer had only been in playing condition for a month, and even the night before this concert the problems were such that not only the organ crew, but our organist for the day stayed up all

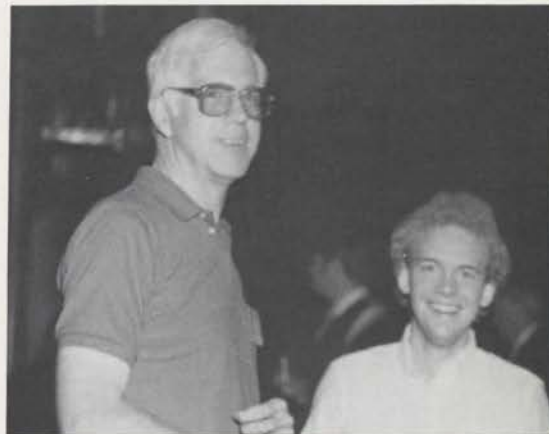
night to get out the last-minute "bugs."

The organist for the "premiere" of the Grand Lake organ, Bay Area organist, pianist, entertainer and band leader, Dave Kelsey, should be given much credit for pulling a delightful entertainment experience out of the musical hat, for despite the best efforts of everyone involved, the organ was out of tune for this performance, and the combination action was giving trouble, too.

Despite problems with the instru-



Jerry Nagano at the Redwood City Cap'n's Galley Wurlitzer during lunch. (CN)



Alden Stockebrand and Chris Elliott. (CN)

De Johnson honored the Fourth of July by wearing a red-white-and-blue shirt and tie. (CN)



At Ye Olde Pizza Joynt during late nite jam session. (CN)



ment, Dave played a beautiful "One Alone" from the *Desert Song*, plus "Charmaine," "Mountain Greenery" and a sing-along that matched the organ as we all obligingly sang off key.

The hit of the show was Dave's group, Pure Trash, who joined him on stage for what started out as a classical, or traditional if you will, version of "Rhapsody in Blue," with a young clarinetist playing a great intro, but then the fine trumpet player took up the theme, to be joined by the saxophone and drums in a terrific jazz version that would have delighted Gershwin, I'm sure, just as it did this audience, who gave the group a tremendous ovation.

"The World Is Waiting for the Sunrise" gave each musician a solo, and all four of them plus Dave Kelsey were outstanding, with Dave eliciting a roar of laughter at the end by playing the organ with his left hand and expertly twirling a baton with his right.

Reviewer reaction: Dave Kelsey has wit and charm to spare, and what could have been a dreadful experience for anyone who does not dote on out-of-tune instruments was turned into a triumph for Dave and his group. I understand they are coming out with a record in a few months and I, for one, will buy it and any subsequent records they issue. When "Trash" is played as this group plays it, I want to



Dave Kelsey (at the console) and his group, Pure Trash, in the middle of a number at the Grand Lake. (CN)

become a "Trash Collector!"

Audience reaction: All smiles and laughter going to the bus.

The Avenue Theatre in San Francisco was our next destination, with young Donna Parker at the 3/20 Wurlitzer.

Donna opened her concert with a novelty fox-trot, "Hey, Diddle, Diddle," then Irving Berlin's "Reaching for the Moon," "Rockin' Robin" and a very nice "Ecstasy Tango." A lovely waltz, "Two Hearts in Three-Quarter Time" was followed by "Lady," as recorded by Kenny Rogers.

Raymond Scott's "Toy Trumpet" was beautifully played and showed Donna's fine technique in keeping all the rapid passages clean and perfectly articulated. A charming "Music Box Dancer" led to my favorite of all Donna's pieces, a stunning perfor-

mance of Richard Purvis' "Fanfare," done with great panache and rhythmic élan.

"The Raccoon" was another novelty number done in the "flapper" style of the Roaring '20s, then another Raymond Scott composition, "Powerhouse," showed Donna at her best with fine pedaling, great articulation and compelling rhythm. "La Danza," followed by "Black and White Rag" set our toes dancing, until Donna settled us down with "More Than You Know," played in lush theatre styling. "The Stray Cat Strut" was a perfect evocation of our feline friends out for a nocturnal prow!

"I Wish I Were In Love Again," the theme from *Ice Castles*, and "American Bolero" concluded this exceptionally varied program, with the grand finale a stirring "Stars and

The Grand Lake Theatre.

(CN) In the lobby of the Grand Lake Theatre.

(CN)



Stripes Forever" with a film of a huge American flag projected on the screen to wave in the breeze as Donna played.

Reviewer's reaction: This was a concert with something for everyone.

Audience reaction: They applauded her fine playing, and some in the crowd who had known her as a "kid" in Los Angeles had tears in their eyes.

A nice box lunch at the Avenue Theatre followed Donna's concert, and was in turn followed by the Annual Membership Meeting.

The evening performance was again at the Avenue, with our friendly bartenders still holding forth with their brand of "entertainment" before the show. Warren Lubich, who was an excellent master of ceremonies during the convention, played a few songs for us in a "Double Bill" with organist Jim Riggs. Warren opened his part of the program with a nicely phrased "What'll I Do?", followed by "Peter Piper," "Georgia On My Mind," "When I'm 64," "Lullaby in Ragtime" and "Mandalay."

Warren then gave way to young Jim Riggs, who accompanied a film of the old San Francisco Fox, and while Jim played "Who's Sorry Now?" we saw this irreplaceable theatre with its great beauty as it was in its heyday.

Here is a first-rate artist, whose arrangements make you sit up and take notice! His first number, "Varsity Rag," was followed by the most unusual and beautiful arrangement of "Blue Moon" that I have ever heard. I hope this is included in the "ATOS Folio of Favorites."

A lovely medley of folk songs followed, with "What'll We Do With a Drunken Sailor," "Red River Valley," "Shenandoah" and "Tell Me Why." Again the rich imagination of this young artist and his feel for registration made this a jewel of its kind, and would that we less-gifted mortals could buy this to play at home.

"Makin' Whoopee," followed by "Nobles of the Mystic Shrine" with Jim in a red fez to set the mood, were greeted with much applause. The next song, "Spring Is Here," demonstrated Jim's sensitive ballad style, with musicality shaping every phrase.

The final number was the Sidney Torch arrangement of "12th Street Rag," which was greeted by loud cries

of "Bravo" from the appreciative audience.

Reviewer reaction: An ATOS "Star" is born. This was Jim Riggs' first convention, but he will be invited to play again and again; he is a real find.

Audience reaction: The same! During intermission the talk was all of what a fine artist this man is.

After the intermission, our feature film for the evening was Harold Lloyd in *Hot Water*, and the Avenue's own Bob Vaughn accompanied this very funny film. Bob said that a good silent film organist makes himself disappear during the film so that you are not aware that he is playing, but his music constantly enhances the action on the screen. In this, Bob did a splendid job, as we all were so doubled up with laughter that I doubt if most of us even gave a thought to the organ. Thank you, Bob, for the belly laughs and a happy ending to a lovely evening.

Tuesday morning, July 5, our last day of the San Francisco portion of the ATOS Convention, we took a final ride under the Bay via BART for a concert at the Paramount. Despite the early hour, the large theatre was full of conventioners who knew it was their last chance to hear this magnificent organ and admire the beautiful theatre.

A stirring "King Kong March" brought organist Jim Roseveare up on the lift for a chance to play his "baby." The musicality Jim displayed in his opening number was continued in an exquisite "Journey Into Melody" by Robert Farnon. For a change of mood and tempo, the next song was a very rhythmical "Dancing in the Dark," followed by the *Voice of Firestone* radio theme "In My Garden," written by Idabelle Firestone, who would have loved the way Jim made her beautiful melody come alive.

Another change of mood, the up-tempo "Trolley Song" from the movie *Meet Me in St. Louis*, then an expert rendition of Jesse Crawford's "Save the Last Dance For Me." Again a change of pace, with a lively Cole Porter tune, "I Get A Kick Out of You." The old Chesterfield cigarette radio theme, "Carefree" was so beautifully arranged that I hope we can look forward to having it in our ATOS music album.



Donna Parker.

(CN)



Viki Hansen and Dr. Ed Millins add spirits to the Convention programs at the Avenue Theatre.

(CN)

We were next treated to "Guess Who I Saw Today?" from *New Faces of 1952*, then an excitingly-played "Masquerade" by John Jacob Loeb, which featured the "second touch" on this organ. Another Robert Farnon tune, "A Star Is Born," then "By the Fireside" led to a lovely song from an unlikely source, the old Boris Karloff movie *The Mummy* gave us the Victor Young ballad, "Beautiful Love."

Jesse Crawford's "A Broken

Continued on page 42.

HALL OF FAME

Lowell C. Ayars
 Donald H. Baker
 Stuart Barrie
 Dessa Byrd
 Paul Carson
 Gaylord B. Carter
 Milton Charles
 Edwin L. "Buddy" Cole
 Bernie Cowham
 Helen A. Crawford
 Jesse J. Crawford
 Francis H. Cronin
 William R. Dalton
 Lloyd G. del Castillo
 Reginald Dixon
 Edward J. Dunstedter
 Lee O. Erwin, Jr.
 Francis "Gus" Farney

Frederick Feibel
 Mildred M. Fitzpatrick
 Reginald Foort
 Paul H. Forster
 Dean L. Fossler
 John Gart
 Betty Gould
 Thomas Grierson
 Arthur Gutow
 John F. Hammond
 Elwell "Eddie" Hanson
 W. "Tiny" James
 Henri A. Keates
 Frederick Kinsley
 Rex Koury
 Sigmund Krumgold
 Edith Lang
 Ambrose Larsen

Ann Leaf
 Richard W. Leibert
 Leonard MacClain
 Quentin Maclean
 Roderick H. "Sandy" Macpherson
 Albert Hay Malotte
 Dr. Melchiorre Mauro-Cottone
 Alfred M. Melgard
 F. Donald Miller
 Charles Sharpe Minor
 John T. Muri
 Henry B. Murtagh
 Dr. Milton Page
 Henry Francis Parks
 Dr. C. A. J. Parmentier
 Alexander D. Richardson
 Edna S. Sellers

Preston H. Sellers, Jr.
 Gerald Shaw
 Raymond G. Shelley
 Arsene Siegel
 Milton Slosser
 Kathleen O. Stokes
 Firmin Swinnen
 Sidney Torch
 Emil Velazco
 Deszo Von D'Antalfy
 G. Oliver Wallace
 Thomas "Fats" Waller
 Jack Ward
 Edward J. Weaver
 Lew White
 Jean Wiener
 George Wright

Hall of Fame Organist — 1983

Our choice for the "Hall of Fame — 1983" became so much more famous as a composer, jazz pianist, singer and leader of a small combo that his sterling performances as a theatre organist were often overlooked in his latter years. **Thomas "Fats" Waller** was born in New York City in 1904 and died at the age of 39 in Kansas City, Missouri. He mastered organ at the Abyssinian Baptist Church in New York of which his father was pastor. He reverently referred to the pipe organ as the "God-Box" even after he became a theatre organist at the age of fifteen. As a theatre organist he toured the country as guest organist in large motion-picture houses. During the heyday of radio he was a staff organist for the CBS network. Regretfully, "Fats" made very few organ recordings but he did record in the early '20s for the Victor Phonograph Company on the Estey organ in their church studio in Camden, New Jersey. Later he was heard both with and without his rhythm group on the Hammond. His organ stylings, like his fabulous piano solos, were unique and his inclusion in our Hall of Fame, in the opinion of those who were fortunate enough to have heard him in person, on radio or by recording, is well deserved. □

Organist of the Year — 1983

Our "Organist of the Year — 1983" is one of the best-known performers today. He holds a Bachelor of Science degree from the prestigious Juilliard School in New York City, having earned five years of scholarship in organ and a three-year Fellowship in orchestral conducting. He also holds the certificate of Associate from the American Guild of Organists. His theatrical credits include seven years as featured organist at New York's Radio City Music Hall, concertizing throughout the United States, England and Australia as well as conducting seminars on theatre organ techniques. He has furnished TV music for the *Jack Paar Show*, *Secret Storm*, *Love of Life*, *Guiding Light* and *Search for Tomorrow*. Amidst all this activity he has found time to be the organist for the New York Ethical Culture Society and to teach privately at his studio in his home at Closter, New Jersey. He has just been elected to a second term on the National Board of Directors of our Society. The Society is proud to have selected **Ashley Miller** as this year's honored organist. At the conclusion of this year he will become a member of the American Theatre Organ Society's Hall of Fame. □

ATOS HONORARY MEMBERS

1959 — Jesse Crawford	1972 — Stu Green
1960 — Farny Wurlitzer	1973 — Al & Betty Mason
1961 — Mel Doner	1974 — Lloyd E. Klos
1962 — Leonard MacClain	1975 — Joe Patten
1963 — Eddie Dunstedter	1976 — Floyd & Doris Mumm
1964 — Reginald Foort	1977 — Les & Edith Rawle
1965 — Dan Barton	1978 — Len Clarke
1966 — W. "Tiny" James	1979 — J. B. Nethercutt
1967 — Erwin A. Young	1980 — Sidney Torch
1968 — Richard C. Simonton	1981 — No selection made
1969 — Judd Walton	1982 — Lloyd G. del Castillo
1970 — Bill Lamb	1983 — Marian Miner Cook
1971 — George & Vi Thompson	

ATOS PAST PRESIDENTS

Richard Simonton	February 1955 - October 1958
Judd Walton	October 1958 - July 1961
Tiny James	July 1961 - July 1964
Carl Norvell	July 1964 - July 1966
Dick Schrum	July 1966 - July 1968
Al Mason	July 1968 - July 1970
Stillman Rice	July 1970 - July 1972
Erwin A. Young	July 1972 - July 1974
Paul M. Abernethy	July 1974 - July 1976
Ray F. Snitil	July 1976 - July 1978
Preston M. Fleet	July 1978 - November 1978
Tommy Landrum	November 1978 - July 1980
Richard R. Haight	July 1980 - June 1981
Lois F. Segur	July 1981 - July 1983

Changes Made in Hall of Fame and Organist of the Year Selection Process

At the suggestion of Director Lowell Ayars, Chairman of the Hall of Fame and Organist of the Year Committee, the ATOS Board of Directors unanimously agreed to further changes in the procedures for selecting those to be honored.

First, it seems highly desirable to separate the two categories, since the passing years have greatly diminished the number of organists who have made meaningful contributions to the art.

For the 1984 awards, the list of names from which the Hall of Fame selection is to be made will include not

only inactive or deceased performers, but also those who are still active but who make only limited appearances. The Hall of Fame Committee will continue to select the nominee(s), and the Board of Directors will confirm the committee's selection.

Second, the Organist of the Year will be selected by the directors and voting officers. Nominations from each of them will be received by the chairman, collated and sent back to them for voting by order of preference. There will be no change in the criteria by which the nominees are to be judged. These criteria include the-

atre organ styling, technique, manner of presentation, length of participation as a recognized performer and, insofar as possible, a judgment as to the demeanor so important to the upholding of the standard of professionalism expected from ATOS ideals.

The rationale behind this change is simply that the revolving makeup of the board will keep the candidate nominations current with changing times.

Third, the Organist of the Year will *not* be automatically included in the Hall of Fame at the end of the term. If, however, the artist's continued career and contribution to the art seems to warrant consideration at a later time he or she may then be nominated. □

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President Lois Segur conducts the annual membership meeting at the Avenue Theatre. L to r at the table: Rex Koury, Ashley Miller, Allen Miller, Dale Mendenhall, Lowell Ayars, Bob McGilivray, Lois Segur, Tim Needler, John Ledwon, David Barnett, Richard Sklenar, Bob Gilbert. (CN)



Rosary" displayed theatre organ playing and registration at its best as Jim Roseveare gave us a moving rendition of this lovely ballad. In a nice tribute to Ashley Miller, who was in the audience, Jim played Ashley's arrangement of the Cole Porter tune, "It's De-Lovely," and it was! "Two Cigarettes in the Dark" was played with such feeling and beauty that even a confirmed non-smoker would have been tempted to "light up."

The third Robert Farnon piece on the program, "Manhattan Playboy," or as Jim sub-titled it, "shopping for xylophones on Fifth Avenue," was a perfect evocation of the hustle and hurry of Manhattan, and one could picture the pushing and shoving as the hero attempted to buy his xylophones before closing time!

"Spring Will Be A Little Late This Year" was followed by another beautifully played Crawford favorite, "My Love Song." To end the program, Jim left us to the strains of Haydn Wood's "I Love to Hear You Singing."

Reviewer reaction: This was a concert for all who love true theatre or-

gan playing, done with taste and great feeling for music of the heyday of those organs.

Audience reaction: An old-time theatre organist who was in the crowd put it best when he said that when he closed his eyes during parts of this program he thought it was Crawford playing.

A free afternoon to sightsee and rest was followed by the traditional banquet, then the musical banquet of the evening, Tom Hazleton at the Castro Theatre.

The rousing "It's Going to Be A Great Day" brought Tom up from the pit to play the final concert of the 1983 Convention, ending what had been a great five days.

The Castro Theatre organ, currently a 4/16 Wurlitzer, suited Tom to a "T," and his mastery of technique and registration, plus innate musical good taste were evident in every selection he played. Years of working in pasta palaces have left him musically unscathed, and still one of the finest organists to be found anywhere.

Tom played "Catch A Falling Star" like the star he is, followed by "I've Got It Bad and That Ain't Good." A beautiful medley from *Brigadoon* displayed Tom's masterful skill with show tunes, then he played his arrangement of "Mountain Greenery," done as he first played it in 1960 as an 18-year-old, as he put it, too scared to announce his own numbers. The arrangement is still top-notch. The "scared kid" now has great poise and charm in front of an audience, and the ability to say just enough, then to shut up and play!

Fritz Kreisler's beautiful "Liebesfreud" was followed by Robert Hebble's arrangement of a Shaker song "Simple Gifts," then a change of style to an uptempo "It's Only A Paper Moon." Victor Herbert's "A Kiss In the Dark" was everything a theatre organ buff could desire, a Crawford-style arrangement done with feeling and musicianship, and yes, poetry, by our contemporary "poet of the organ."

"The Best Things in Life Are Free" and a sprightly "Cheek to Cheek" were followed by "I Guess I'll Have to Change My Plans," then into a classical sound for "Rustic March" as recorded by Robert Elmore. The classical mood quickly changed with a very contemporary Neil Sedaka song, "Breaking Up Is Hard to Do" plus

the "Princess Leia" theme from the movie *Star Wars*.

In a great tribute to one of America's finest organ teachers, composer and organist Richard Purvis, who was in the audience, Tom played a medley of "Purvis' Greatest Hits," a bit of some of the many outstanding compositions of this great man. Beginning with "Fanfare," Tom went into the finger-bustin' "Toccata Festiva in Babilone," the lovely ballad that should have made the pop charts "A Night in Monterey," the wonderfully humorous "Capriccio on the Notes of the Cuckoo," "Greensleeves" as arranged by Purvis, "Thanksgiving" from the beautiful collection *Four Prayers in Tone*, and a Partita on the Easter Chorale *Christ Is Risen*.

I would like to suggest that Tom record all of Purvis' music in an album so that his many fans can have a recorded legacy of his music, played by someone who studied with the composer and is such a fine interpreter of his music.

Tom graciously gave Richard Purvis credit for being the teacher of seven of the fine musicians who performed for us at this convention — Tom himself, Bill Thomson, Lyn Larsen, Donna Parker, Dave Kelsey, Larry Vannucci and Jim Roseveare.

To conclude the program, in the spirit of the Fourth of July, Tom played a patriotic medley that had us on our feet (he sneakily played the "Star Spangled Banner" to make sure we stood up). The medley started with "America," then "Let There Be Peace On Earth," "Battle Hymn of the Republic," "You're A Grand Old Flag" and the aforementioned "Star Spangled Standing Ovation."

A perfect encore, "Thanks for the Memories," plus the very appropriate "The Song Is Ended, but the Melody Lingers On," brought the 1983 ATOS Convention in San Francisco to a close, and the strains of "San Francisco" descended into the pit with Tom, leaving us with great memories to take home.

"The Convention Is Ended, but the Melody Lingers On."

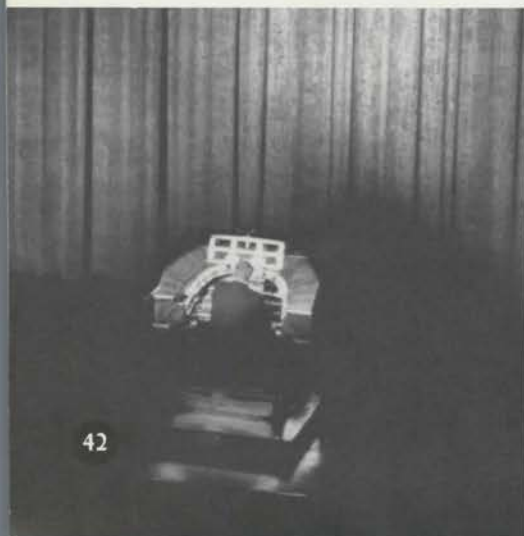
Reviewer's reaction: A great musician, organ and concert.

Audience reaction: The perfect ending to a wonderful convention. As one woman put it as we were leaving the theatre, "They were all good, but Tom Hazleton is the frosting on the cake!" □



Lois Segur and Ashley Miller consider some serious points at the Castro Theatre. (BV)

Jim Roseveare at the Paramount Wurlitzer. (CN)



Convention '83 A Review

by Geoffrey Paterson

Thank you, Nor-Cal Chapter.

Thank you for five memorable days of concerts, seminars, sightseeing, fellowship and camaraderie. And thank you for the breathing spaces in between.

Thank you for the Oakland Paramount and its 4/27 Wurlitzer, for the Castro Theatre and its 4/16-to-be-26 Wurlitzer, and for the Avenue Theatre and its 3/14-to-be-20 Wurlitzer.

Thank you for bringing Jim Roseveare, Jim Riggs, Bill Thomson, David Kelsey and Bob Vaughn to those of us who had never heard them in person before. And thank you for bringing Lyn Larsen and Walt Strony back for those of us who had.

Thank you for a well-stocked and busy record shop and for the helpful and well-organized hospitality room.

Thank you, Sierra Chapter, for a warm, delightful day in Sacramento, for the music and the trains and — hoo, hah! — the food! Even if it *wasn't* called an "Afterglow."

Thank you, both chapters, for the spacious, air-conditioned highway coaches, for informed and informative bus captains, and for the smooth, precision-timed teams of first-class workers who put it all together and made it run.

What a convention it was! The 806 official registrants couldn't get enough it seemed. Even the day after the "River City Encore" there were still pockets of conventioners roaming the lobby of the Sheraton-Palace wondering if perhaps there was something more, or setting out on their own to visit installations they'd missed. To everyone involved, and the list could go on for pages, a big, warm, sincere "thank you" for a convention that should be talked about for months to come.

Someone during the course of events remarked that a lot of people go to conventions even more for the socializing than for the concerts. Day and night there were clutches of organ nuts in lobbies and hallways, in the demo rooms and record shop. Crowds filled Lotta's lounge off the lobby, gossiping and talking shop until all hours. As an opportunity to renew old acquaintances and to begin new ones, conventions can't be beat. Where else could you meet theatre or-

gan fans from as far away as Britain, Australia and South Africa? Or Canada for that matter? At the end of it all, "See you next year" never seemed to imply as long a time as it really is.

One of the more popular night spots was the New Bell Saloon where David Kelsey held forth on the Allen 3-manual and grand piano. When Kelsey got going on his home turf, gaiety, laughter and song were the order of the evening. And it is hoped that more than just a handful got to hear Peter Mintun play his vintage Steinway at L'Étoile in the Huntington Hotel atop Nob Hill. Mintun's authentic renderings of exotica from the twenties, thirties and forties provided elegant and welcome relief from pipes, pedals and percussion. Obscure Torch favorites failed to faze him, and at one point he was heard to play the Crawford arrangement of "High Hat." The man should be declared a San Francisco Landmark.

It would be hard to think of a thing that was missed in the clear, concise, well-packaged contents of the registration envelope. People who complained about not knowing what bus they were assigned to or of not knowing to book banquet seats well in advance — and there were considerable



Nor-Cal's Convention Registration crew: Nancy Hilgert at the computer, Isaleen Nadalet checking the records, and Dick Clay on the phone. Richard Neidich, who wrote the computer program, was not around when the picture was taken. (RF)



Bus captain meeting; Chairman "Duke" Wellington presiding. (CN)



The BART experience. (BV)

Signing up for banquet seating. (CN)





(BV)



(BV)



(BV)

Continental breakfast at the Palace Hotel.

(CN)



(CN)



numbers — obviously had not bothered to read the label on the envelope (bus number) or the welcoming letter from the committee (banquet sign-up). There was even a letter from the hotel about the art of avoiding check-out lines. Tickets, badge, tour brochures, pocket schedule — it was all there, complete with color-coded dots.

The souvenir book, "The Sights and Sounds of Convention '83," was especially handsome with its silver foil-stamped burgundy cover and sepia-toned innards. The keyed vellum overlay on an aerial photo of downtown San Francisco really put the city into perspective. The letter of welcome and organist biographies were good to see and, lo! — the best part was the section on the organs. Each page had not only photos of the console and theatre and a short history of the building (which included opening date, architect, original organ and seating capacity), but also gave a complete chamber analysis and the origin of the present organ! Bravo!

Convention audiences are, as a rule, generally well-behaved. But

there are always those who ruin it. With this in mind, Convention Chairman Dan "Bowler Dome" Lovett made an announcement before the first concert about courtesy to artists regarding flashbulbs and taping. He noted that they would be happy to return to consoles *after* their concerts when photographers could, as he put it, "flash to your heart's content." Kong, the hairy ape, was on hand to demonstrate how mid-concert flashers would be dealt with.

Despite this somewhat obvious request, repeated calmly several times through the days ahead, some just couldn't seem to get it through their heads that the admonition applied to *everyone*. What does it take for these people to realize the distraction it causes to the artist trying to concentrate on a performance? A flash in the face can ruin the beginning of the next piece. One guesses that there is not much point in mentioning the disrespect shown for both organist and audience by this type of thing, either.

And while we're on the subject, enough has been written about the pros, cons, dos, don'ts and how-tos of tape recording that I am still astonished to hear the constant clicks, rattles, pops and whirrs of tapes being shut off and turned over in the midst of concerts. Worse yet, a few at various times, were playing back what they'd just recorded, without earphones, while the organist announced his next tune!

One other major complaint, heard again and again, concerned the so-called banquet. Leaf-lettuce and dressing, roast beef and veg, and frozen edible-oil product with Cumberland sauce. *That* was a \$25 meal and it was a rip-off. A hotel capable of presenting a spectacular multiple-choice Sunday brunch for \$15, as it does every week in its equally-spectacular Garden Court, could surely have done better than that pitiful showing.

In fact, for a hotel that size, which obviously caters to conventions, to announce to hungry throngs in the coffee shop one evening that they had run out of food was inexcusable. The "it's a holiday weekend" excuse only added to the evidence of poor management.

To mention the inadequacy of the alleged elevators would be pointless at this time, but it was comforting to know as one struggled up five flights

that they were scheduled to be replaced right after the convention.

With these few remonstrances out of the way, let's get to the reason for the whole thing: the theatres, organs and organists.

It was a sign of the upward-moving state of reviving interest in theatre organ that all but one of the instruments heard this year, in what has always been a theatre organ Mecca, had been transplanted. Some have replaced organs removed a bit too hastily from theatres in their down days, some were in restaurants where tomorrow's fans are exposed to them for the first time. Most dated from 1924, '25 and '26, and most had that "sameness" of voicing characteristics which can best be described as the "Crawford/Wright/Larsen" sound or, as our overseas friends call it, the "American" sound.

Being the Fourth of July weekend, patriotic medlies abounded. Some were imaginative, some were not. Most contained the same tunes. And can somebody please learn or write a different arrangement of "Battle Hymn of the Republic"? The favorite pop song this year was "Memory" from *Cats*. I am seriously considering reviving, in a modified state, the late Ben Hall's "Society for the Prevention of 'Laura' and 'Tenderly' on Theatre Organ Records." California and San Francisco songs were favorite encores, which was only fitting.

Most organists this year dressed in conservative suits, tuxes or blazers. Except Donna Parker, of course, who was also tastefully attired. Thank you all. Warren Lubich is forgiven his orange ruffled emcee shirt as he redeemed himself with a white jacket and burgundy bow tie at his concert.

Conspicuous by its absence was a

classical organ concert. Many had hoped, perhaps, to hear the magnificent Grace Cathedral organ, but it was not to be. However, the high caliber of this year's concerts, in general, made up for any minor disappointments such as this.

"Paramount on Parade"

Without going into too much detail it is safe to say that the 3000-seat Oakland Paramount is without doubt the most aesthetically spectacular Art Deco theatre in North America today. Opened on December 16, 1931, this Timothy Pflueger masterpiece has been restored with the utmost fidelity to its opening-night splendor. Critics of its day hailed it as a work of genius. A sensational anachronism, the theatre imparted a sense of awesome coziness and relaxed grandeur. It felt just plain *good* to see such magnificent restoration and management, both carried out by people who really understand what it all meant when it was conceived. No wonder it is a City, State and National Landmark as the Paramount Theatre for the Performing Arts.

The indirect lighting in the auditorium's giant-cookie-cutter ceiling and glowing proscenium columns went through myriad subtle color changes during each concert, creating appropriate moods. The room has live acoustics, to the point where tabs moving on the console can be heard in the upper reaches of the balcony. There is a definite left/right split to the sound up there, and a funny sort of delayed reverb when you are off to one side: the chamber facing you is heard direct, the one next to you also direct but a bit later, too, after the sound has bounced off the far wall. The chambers seemed better balanced

toward the left — the solo chamber got more overbearing the closer you sat.

Like many Wurlitzers of its size, the pedal was sparse in mid-range, but the organ's stunning Strings, succulent Tibias, breathy Voxes and complement of beautiful solo voices blended smoothly for a large sound. The reeds had fangs, almost: snarly and biting, they produced a snap that could break your neck. The big Vibraharp was heavenly. (See THEATRE ORGAN, Mar./Apr. 1983.)

Lyn Larsen opened the convention Friday evening with "California, Here I Come," playing the lively verse as he rose into view. Lyn is always finding or being given unusual items to play, things like "Barnum & Bailey's Favorite," an E. T. Paull-like circus marchpast; the party-like "With Plenty of Money and You" with Acme Siren Mirabilis; the piano novelty "Nanette" (she's gained a little weight since last year); and the gem of the evening, a spirited school "fight" song called "Princeton Loy-



Nor-Cal Bus Captains Evelyn and Art Woodworth try out the automatic ticket-takers in a BART station.

(CN)

Balcony scene, Paramount Theatre.

(CN) The BART experience.

(BV)





Lyn Larsen prepares to go onstage for his concert at the Paramount Theatre. (CN)



Bus Captain Pat Boese at the mike. (BV)



Bill Thomson. (CN)

Leon and Mildred Berry. (CN)



alty," written in 1930 by a youthful Virgil Fox. Among these he sprinkled old Larsen standards like "I'll Take an Option on You," "Spin A Little Web of Dreams" and "My Hopeful Heart" as familiar touchstones. "Trumpeter's Lullaby" featured the most realistic sound ever to float from a Solo chamber and left everyone guessing until the second half, when trumpeter Dwight Hall was brought onstage. They played two more duets: "You Go to My Head" with lots of Strings and Voxes nudging memories of Bobby Hackett's albums with Johnny Seng and Glenn Osser, and another Leroy Anderson instrumental, "Bugler's Holiday." Though the organ overwhelmed the trumpet at times, the combination was congenial. The finale, Sir William Walton's "Orb and Sceptre March," was stately and symphonic in keeping with its commissioned intent as much for the Coronation in 1953 when, as Lyn put it archly, "Elizabeth inherited her Queendom."

While introducing the varied and comfortable program, Larsen kept his announcing to a minimum, even forgetting a few times to tell us what he'd just played. Handling the Paramount Wurlitzer's power with taste and precision, he made it sound very much like the Chicago Theatre organ. Dynamics remained in the middle range for the most part, with accents. Lyn's arrangements are always perfectly suited to the music and are becoming his signature, as are his registrations; one longs for a new one. Many of his selections end before they are fully developed, as if they're cut short to fit on a record (Lyn was not alone in this by any means). The quality of his musicianship, and the emotion he conveyed to the listener, somehow failed to ignite the spark that would have made this an outstanding concert. Lyn appears to have reached a plateau, unsure for the moment how to surpass the high standards he has set for himself and, indeed, has achieved. Keep listening, though — it's only a matter of time.

Bill Thomson's Sunday evening concert comprised an assortment of pops and light classics. Starting off with the lush and affectionate tango "La Rosita" and an atmospheric "Valse Triste," Thomson then moved into a medley of songs with girls' names: wistful, reflective "Laura"; breezy "Louise" with just a hint of

Pearl White; mysterious and shadowy "Stella by Starlight"; and vivacious "Valiant Annie," an original. A little Chopin, fully orchestrated, brought us for the first time to full organ. The highlight of the program was a salute to "Duke" Ellington: sultry shades of "Mood Indigo"; optimistic happiness in "I'm Beginning to See the Light"; the introspection of "I've Got it Bad"; a touch of Lionel Hampton's vibes in "Satin Doll"; and a barrelling "Take the 'A' Train" — though what steam whistles have to do with a subway truckin' up to Harlem is beyond me. He said he wanted to have his shot at "Memory" from *Cats*, and he did; at times it was hymn-like. The "Gladys P. Muelbach Boogie," which he wrote for a girl he met in the Army, was a delightful, uninhibited romp. Rachmaninoff's "Prelude in G Minor" showed off the piano; it built to a dramatic climax, but the tension was not there. It was even a little sloppy toward the end, which came as a bit of a shock after the impeccable playing that had gone before.

His patriotic medley took an unexpected, ironic twist: "When Johnny Comes Marching Home" was played as a dirge, reminding us that some Johnnies never made it home.

Thomson could not praise the organ enough. Things like "No matter what you put together, it sounds nice," and "I've never played a more comfortable organ" studded his commentary. He orchestrates much like a painter paints: Broad strokes for the general mood and delicate brushwork for the clarity and detail. He knows what the music means. His playing has no real excitement in the spine-shivering sense, but his unique combinations of harmonies, rhythms, countermelodies and progressions don't need it. As for his registration, he put them together and they sounded nice.

If the Paramount organ is anybody's "kind" of organ, it is Jim Roseveare's. As staff organist and the man largely responsible for its design, he knows the instrument intimately. This allowed him to play it and the room to great advantage. His esoteric program Tuesday morning began with the "King Kong March," a broad, expansive piece from the original film. Jim took us on a musical trip through the years when people really knew how to write music. We glided and whirled as he took us "Dancing in

the Dark," we strolled through "The Trolley Song," had a "Carefree" daydream before an abandoned gambol in the park, and relaxed with our sweetie, cuddling "By the Fireside." One of Jim's favorite composers is Robert Farnon, who gained fame as a conductor as well, after moving to England from Canada in the forties. "Journey into Melody" and "A Star is Born" showed his evocative, atmospheric side, in contrast with the syncopated, sophisticated "traveling music atmosphere" of "Manhattan Playboy." Shivers ran up our spines with outstanding arrangements of Richard Himber's "Time Will Tell," Porter's "I Get A Kick Out of You" and "It's De-Lovely," the latter as electric as the Ashley Miller original. Jesse Crawford has always been another Roseveare favorite, "the guy" he said "who established the vocabulary for these instruments . . . a real innovator." Though he captured the essence of Jesse's recordings of "Save the Last Dance for Me," "Masquerade," "A Broken Rosary" and "My Love Song," detail was missing in places. It is a minor point, to be sure, but when you're told you're going to hear the Crawford arrangement you sort of expect the whole thing.

Roseveare's style is panoramic, his arranging is exquisite and his playing simply graceful. He uses expression shutters as they should be. And he knows when to lift his fingers off the keys. Roseveare has a unique way of capturing the spirit of not only the music but of its era, and he almost always plays the verses. He loves to twist harmonies and drop in unexpected suspensions. Registrations are big and spread out but seldom muddy, and his control of second touch is astounding. He announces like your favorite history teacher who always explained things slowly and carefully so you wouldn't miss a detail, and each introduction is a mine of information. In short, Roseveare presented one of the most outstanding concerts heard in years; one hopes it didn't go over too many heads.

Castro Concerts

The convention's second big theatre installation was in the 1640-seat Castro Theatre. Opened June 22, 1922, it was Timothy Pflueger's first theatre design and is 180° different from his Paramount. The gold-



Walt Strony.



Jim Roseveare.

brown tent ceiling and murals of columned gardens mix well with the geometric pre-Deco ceiling and lamps over the balcony of this ornamental delight. Potted palms flank the stage beneath soaring Corinthian columns, and original-equipment Art Nouveau Mucha cameos grace each massive plinth beneath. Its original organ was a 2/11 Robert-Morton. The eclectic Castro, happily, became a City Landmark.

The sound of the new organ (see THEATRE ORGAN, Jan./Feb. 1983) is mellower and more intimate than the Paramount's, a result, no doubt, of the smaller room and its comparatively "busy" decoration. It is lush, clear as crystal, well-mixed and *right there*. In fact, a ponderous pedal produces considerable room boom. Even as a partial installation it has a comprehensive and cohesive ensemble, helped out by some delicious solo voices. The Ray Taylor family, who own the organ, and the rest of the crew are making sure that what is in is working perfectly before moving on to the next rank, and each is being added with a continuing sense of balance. The final 26-rank organ, if 16 are any indication, should be in con-

tention for best-in-the-country status. It's almost there already.

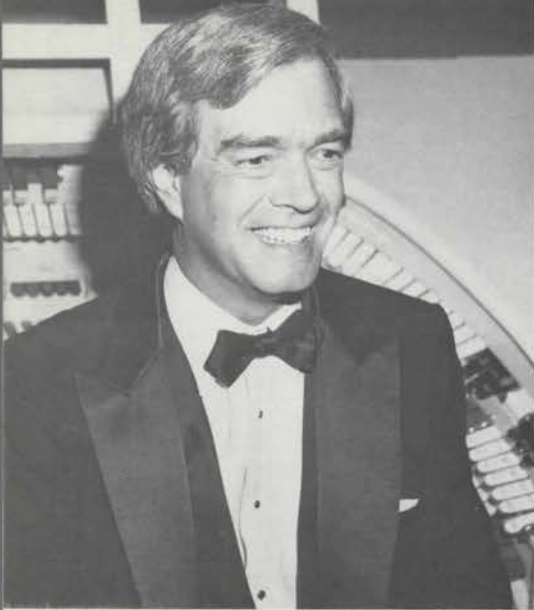
Walt Strony was first at the Castro Saturday evening. Instead of a traditional roaring-up-out-of-the-pit-all-stops-down intro, he chose instead to kind of sneak up through the applause with the quiet beginning of Ravel's "Bolero." It was a very effective way to get people listening right away. This shortened, but well-built, version was followed by a snazzy "Le Jazz Hot" from *Victor/Victoria*. A medley from the revue *Ain't Misbehavin'*, based on its orchestrations, brought out the melancholy of the title song — with even a touch of "Fats" himself at the Estey — the airy lightness of "I've Got A Feeling I'm Falling" and the "move-it-on-out-there" frolic of "Handful of Keys." Al Melgard's "My Vision" was a lovely surprise, a rendering of that sweet melody far more sensitive than the composer was able to get from the massive Chicago Stadium Barton on his first Replica recording. Green was the color of "Jealousy," and it's good to hear how little of George is left in this otherwise all-Walt arrangement of the popular Gypsy tango. Even his "Memory"

A lady from Australia enjoys a cool drink in a bar near the Empress Theatre. (BV)



Boarding buses at the Palace Hotel. (BV)





Tom Hazleton.

(CN)



Bob Longfield demonstrates how theatre organ goes to his head.

(CN)

Grand Lake Theatre.

(CN)



from *Cats* was different: he let the solo voices do the reminiscing over a lonely Chrysoglott and made us like the song again. The same sort of originality was evident throughout the rest of the program. Walt's two biggies generated lots of excitement. "Bacchanale" from Saint-Saëns' *Samson and Delilah* was not as tubby or rowdy as some, even to the point of understatement in parts. Strony said there were "lots of nasties going on" during the scene, and his multiple voice lines brought all of the corner-of-the-room goings-on into sharp focus. Tchaikovsky's "Overture 1812" was another story told with attention to orchestral detail. The cannon in the finale was even there: you could almost see the curtains billowing from the force backstage.

Strony explored all sorts of registration possibilities; where some organists start to sound the same after the fourth number, he always had something novel up his sleeve. He says things with stopkeys, trem switches and swell shoes, creating mood, texture and contrast — not just changing sound for the sake of change. The energetic precision of his playing, his imagination and his feel for the music brought him a standing ovation at the end of another outstanding concert.

Tom Hazleton gave the closing concert Tuesday night at the Castro, playing all the sounds people wanted to hear. He acknowledged that the organ was perfectly attuned to his style and that he had tried to "Taylor" his program to the instrument (his pun). Starting off with "Great Day," he played things like "Catch A Falling Star," "I Got It Bad," "The Best Things in Life Are Free," "Breaking Up Is Hard to Do" and "Princess Leia" from *Star Wars*. His *Brigadoon* medley was at turns tender, dramatic and uptempo, but the classical variations on "Mountain Greenery" which he had played thus at his debut concert 23 years before seemed pretty simple stuff. There wasn't one hint of a violin solo anywhere in his excessively heavy treatment of Kreisler's "Liebesfreud"; on the other hand, the shimmer of strings lifted the wonderful modern harmonies of "Simple Gifts" to the heavens. His best item was a medley of Richard Purvis' greatest hits, which was a masterpiece. All too short, it featured parts

of eight Purvis compositions woven together with segues so in character that they melted into the whole. Immediately after this, and with a nod to Lyn Larsen for recorded inspiration, Hazleton played *his* patriotic medley featuring such rarely heard melodies as "This Is My Country" and "Let There Be Peace." He ended it with the national anthem, which had everyone out of their seats and assured a standing ovation.

Hazleton has the habit of playing chorus after chorus with no verses. He is a superb technician, tasteful, precise and versatile. He also sounds like a Xerox copy of George Wright most of the time, even when playing his own arrangements. While there is nothing wrong with that, *per se* (heaven knows most organ fans would hock their Pooh-bears to be able to play like that), one would expect that after 23 years there would be a flash of originality here or there.

Grand Lake and Avenue Theatres

Monday took us to two more theatre installations, the Grand Lake in Oakland and the Avenue in San Francisco. The Grand Lake is an 1800-seat Reid Bros. house of classic acanthus-leaf-and-pillar design which opened March 26, 1925. Well preserved both inside and out, it has been twinned by walling off the balcony. This does not detract from the appearance of the auditorium from the main floor, and it has curiously left the first row of balcony seats in the main theatre, providing an ideal spot for those with tape recorders. The new organ is a 3/13 Wurlitzer assembled from various sources and it replaces the original 3/11 Style 235. This was the first concert on the instrument; it still had a lot of holes, but for a raw organ it hung together well. Regulation should work wonders on what is already a full, rich, Barton-like sound. (It should also reduce the number of ciphers.)

David Kelsey, popular Polk Street entertainer, had played his club the evening before and spent all night at the theatre helping to tune before his 9 a.m. concert. They had been so rushed at the last minute that the crew was not certain what was working and what wasn't, so it was not surprising that they were all "up to here and out to there with nerves." From the first notes of the "Liberty Bell March" — the fact that it is the theme for *Monty*

Python's Flying Circus was not entirely irrelevant — it was obvious that the instrument's "virgin voyage" was going to be a rough one. Kelsey was trying to wake *himself* up, never mind the audience, and by the time he'd finished his second number (the story of his life, he called it: "You'd Be So Easy to Love") we were on his side. In tribute to the theatre's opening, he played a medley of tunes from 1926 (sic), running the full range of moods in true intermission-solo style. By the time he finished coaxing and cajoling us through three sing-along tunes, without slides, he had us in the palm of his hand. His final solo was a whole medley from *Cats*. By this time his artistry was evident: interesting registrations and careful arrangements that made up in sensitivity what they lacked in polish.

At this point, Kelsey introduced his showband: drummer, trumpeter, clarinetist and saxist, known as "Pure Trash." Their shows at the club are legendary, but this was their first time dealing with a pipe organ where all the sound "goes up to Heaven and comes back later on" rather than with speakers behind them. Their cueing was perfect. The hot jazz version of "Rhapsody in Blue" was simply astonishing. The frenetic encore, "The World is Waiting for the Sunrise" saw each take a solo turn and ended with the band marching and the organist twirling a baton. The audience was out of their seats calling for more.

Kelsey is a natural entertainer. Take away the patter and you have an extremely talented musician with a relaxed, rollicking style; leave it in and you have a ball. He's the only organist I've ever witnessed who can get the audience going just by saying "good morning." A master of the throw-away line, he tosses out gems like "why is it organists always come out of basements?" and, in reference to his red and yellow sequined vest: "if you think it's difficult tuning organs at nine in the morning, you oughta try ironing *this!*" His droll wit is right off the wall. During the antic sing-along, members of the audience were seen to be holding their sides lest they burst. The band segments, reminiscent of "Fats" Waller and Morris' "Hot Babies," were pure exuberance; it was only a pity that they didn't start sooner. Or go on longer. It was the touch of a pro that was able to turn all the negative elements of the situation



Mary Redman, from Ballarat, Australia. (BV)



Dave Kelsey. (CN)



Warren Lubich. (CN)

around and use them to his advantage. What a way to wake up!

The Avenue Theatre was our venue for the rest of the day (see THEATRE ORGAN, May/June 1983). Another Reid Bros. house, it opened July 20, 1927 with a 2/6 Style D Wurlitzer. The present organ was installed in 1966 and has been played weekly for silent film shows ever since. The gold-trimmed plain wood console sits center-pit on a Barton lift between a grand piano and what looks like the organ upright, although it was not used at any time. Fifteen ranks of the intended 20 are playing, and they are warm, soft and intimate.

Donna Parker, playing the first Avenue program, gave us a varied selection of such items as the novelty fox-trot "Hey, Diddle, Diddle," a Viennese "Two Hearts in Three-Quarter Time," Richard Purvis' "Fanfare," Helen Crawford's "So Blue," the "Black and White Rag," "Powerhouse" and "I Wish I Were in Love Again." Technically, Donna's playing was precision. In terms of anything else, it was extremely disappointing. Registrations were predictable, unimaginative and seldom changed within a selection. Dynamics

and tempi remained absolutely constant. Everything was pretty much two choruses, no verse, and there was no life, sparkle or humor. Even the down-and-dirty "Stray Cat Strut" was squeaky clean. In person and on record at the Paramount Music Palace, her home base in Indianapolis, the story has been different — hence the disappointment.

After dinner we returned for a "Friday Evening at the Avenue," with organ solos and a silent film. Staff organist Warren Lubich led off with the Fox Movietone News march "World Events," and presented a short program ranging from Berlin's "What'll I Do?" through the Beatles' "When I'm Sixty-Four" to Frank Mills' "Peter Piper." Lubich is another organist who loves to play unusual things, such as Sylvia Fine's quiet "Lullaby in Ragtime" and a 1924 march, "Mandalay," not to be confused with "On the Road to . . ." He finished with the official state song "I Love You, California" which, despite the song slide, few sang.

Lubich, the only convention organist who does not make his living playing, obviously puts his heart into it

Geoff Hansen, operator of the Avenue Theatre, Dave Banks, technician, Donna Parker, featured artist, and Warren Lubich, featured artist and MC for the convention. (CN)





Jim Riggs. (CN)



Jonas Nordwall. (CN)



Dave Reese. (CN)



John McLennan and wife, from Frankston, Australia. (BV)

with enthusiasm. He doesn't try to play beyond his capabilities: what he lacks in precision and invention he makes up for in the warmth of the personality that comes through and with the feeling of period that he gets into his music.

Jim Riggs, an Oakland native now living in Phoenix, was next up. In slightly less than an hour he turned the audience on its collective ear. Some unedited film footage of the late lamented Fox Theatre — exteriors, interiors and a lengthy fragment of Everett Nourse at the organ — was accompanied with ironic regret to the tune of "Who's Sorry Now?" A segue into "Varsity Drag" brought him bouncing out of the pit. Jim introduced "Blue Moon" as a "Mickey Spillane-ish" arrangement, untremmed horn solo above a Ken Wright-ish left hand and foot. His folk tune medley for the Fourth of July was as exciting in its imaginative arranging as it was in its execution: a boisterous "What Shall We Do With a Drunken Sailor?" in the minor key; "Red River Valley" ballad style; a bunch of the boys sitting around the pier singing "A-Rovin'" at the top of their lungs; the tender, flowing "Shenandoah"; and the lush gospel

hymn "Tell Me Why." Atmospheric, dramatic and fresh as a daisy. "Makin' Whoopee" was Eddie Cantor style, relaxed and reminiscent. Sousa's *mysterioso* march "Nobles of the Mystic Shrine" brought out the fez but not the secret handshake. Good harmonic variety and a Milleresque bridge raised "Spring Is Here" above the ordinary. Riggs finished with the Torch arrangement of "Twelfth Street Rag," substituting Harp and Xylophone for the piano. Though a bit fast it was an excellent re-creation, prompting a standing ovation and a portion of Torch's "Temptation Rag."

Control. Touch. Feeling. Imagination. Rhythm. Riggs displayed all of these qualities in what was the surprise concert of the convention.

Our evening was completed with Bob Vaughn's accompaniment to the Harold Lloyd silent film *In Hot Water*. About an hour long, it was full of typical Lloyd situations like turkeys and tarantulas on a trolley, bratty kids and a brand new car that was utterly destroyed piece by piece on its first taking-the-family-out-to-show-it-off run. The film was hilarious and the audience had a grand time. Vaughn has been playing silent films in the Bay Area for decades. His perfect cueing and tailor-fitted backgrounds and themes were not only excellent music in and of themselves, they also made no attempt to upstage the film. It was a job well done and our day at the Avenue came to a fitting end as Vaughn played us out with "Goodnight Sweetheart."

Capn's Galleys — Redwood City and Serramonte

Pizza restaurant organs are, as a rule, exceptionally well-maintained, at least from the listener's side, and

the two featured this year were in excellent voice. The 4/23 Wurlitzer in the Redwood City Capn's Galley Pizza & Pipes is clear and bright, in contrast with the dark, pitched-roof former auto repair shop it plays into. The room has no reverb at all, giving the organ clarity and presence. The suspended percussions, while fun to watch, tend to overpower the softer voices. (Have you ever noticed that in pizza organs the noise of the pneumatics becomes an integral part of the percussion sound?)

Jonas Nordwall's Saturday morning concert began with classical variations on "Red, Red Robin" who was strutting chest-out as he bobbed through the second half. "Memories" (sic) from *Cats* was a pleasant ballad, and "Willow, Weep for Me" was downright slinky. In his introduction to Elgar's "Pomp and Circumstance No. 4," Nordwall noted that it had been used as the recessional at the Royal Wedding a year or so back, and then took an unbelievable cheap shot: "(Prince Charles) does have excellent taste, if you listen to all the music he used — I think better than his mother had." Good thing the COS contingent was on another bus. A turn-of-the-century "sandwich," "El Condor Pasa," "Boy from New York City," "Jealousy" — an "adaptation of a re-creation" of George Wright's arrangement — and "Dance of the Comedians" — featuring a few seldom-played passages — rounded out his program. Nordwall's handling of the instrument, his registrations and his contrasting dynamics produced a precise, businesslike, tasteful (musically, at least) two-dimensional concert.

David Reese followed at the Serramonte Capn's Galley on its 3/13 Wurlitzer. Brighter and sunnier than the Redwood City room, it too was dead but with a more apparent left/right split to the sound. It has a Posthorn voiced for 10" and winded on 18" which snaps like a cobra. Reese's genial and entertaining personality came through in his playing, giving it lots of verve and gusto. His registrations, while just right for things like "It Might Be You," tended to overwhelm the tenderness of "Memory." He played one chamber against the other in "Hernando's Hideaway" and got one particular phrase consistently wrong. "Blue Prelude" was all bumps, grinds and growling horns;

the melody of "Boogie Woogie Bugle Boy" disappeared in the nifty noodling after the honky-tonk piano chorus. Reese confessed that "Over the Rainbow" is his favorite song, but if he's been playing it so long why has he never taken the time to learn the beautiful verse? Not to mention adding an extra beat after "Rainbow" each time in order to embellish. He did something at the end of "Little Red Monkey" that many have wanted to do for years to those little beasts that perch, cymbals clasped, on pizza consoles coast to coast — he blew the thing up! "In A Persian Market" and a medley to America were fine descriptive items to end the program before an equally fine lunch. Reese displays the pizza-organist characteristic of using lots of percussions, but they are used well and for a purpose. His smooth, precise technique had depth, and he had as much fun playing as we had listening.

Having designated Sunday as a day of rest, I missed concerts by Larry Vannucci and Dave Quinlan. There was more, however . . .

River City Encore

Before eight on Wednesday morning about 300 of us managed to board coaches for the two-hour drive to Sacramento, sunny state capital, where Sierra Chapter played host all day with its answer to an "Afterglow," the "River City Encore."

The first stop, Arden Pizza & Pipes, was not used to serving breakfast, but they put on a splendid spread of ham, eggs, sausage, melon, strawberries and lots of coffee — and pizza and beer for those who were still hungry! The restaurant, part of a small shopping plaza, is a large square room with walls hidden behind hundreds of framed movie stills and posters. As with the others, the room was

acoustically moribund.

The 4/20 Wurlitzer, now in its fifth home, had a colorful history as the old Replica Studio recording organ in Des Plaines, Illinois, and later as the last theatre organ recorded by the late Quentin Maclean in the home of Dr. Ray Lawson of Montreal. The dark brown scroll-and-post console sits in typical pizza fashion on a platform between windowed chambers. The sound is richer and more of an ensemble than it ever was on records.

Emcee Dave Moreno came up with the best line of the convention in describing his case of nerves after a sleepless night in the chambers: "I feel like I've been eating prunes all day and I'm about to sneeze."

Staff organist Emil Martin did the honors with what the British would call a "light" program: the overture from *The Marriage of Figaro*; an "Indian medley" featuring the rarely heard "From the Land of the Sky Blue Water"; portion of Offenbach's "Gaité Parisienne"; and the suite from Bizet's *Carmen*, among other things. Throughout this concert more people were talking than listening, though there was a considerable crowd listening from the parking lot out back. Martin is another organist who bashes through things to get them over with, with little feeling or definition despite sometimes interesting registrations. He has been playing the organ continuously since the days of the silents and is reputed to have a prodigious memory for music from the classics to the latest rock. Yet the best he could come up with for an "International" medley were the rusty old standbys from Ireland, Scotland, England and Australia.

The afternoon was spent in Old Sacramento and the State Railroad Museum. A dramatically staged de-



Emil Martin at Arden Pizza & Pipes, River City Encore. (CN)



Bob Vaughn. (CN)

light of pristine old engines and cars, the museum features an entire train curving on a trestle high over the main exhibit room where one can peer into Lucius Beebe's sumptuous private car, inspect a U.S. Mail car and experience the sensation of night travel in an old Canadian National Pullman. Old Sacramento, several magnificent square blocks of restored history, was just a titch too commercialized for credibility.

Onward to the Fair Oaks Commu-

Redwood City Capn's Galley.



(CN) Brunch at Arden Pizza & Pipes.



(CN)



Touring the California State Railroad Museum during the River City Encore. (CN)

(CN)



Fair Oaks Community Club House, home of Sierra Chapter's 2/11 Wurlitzer. (CN)



Catherine and Harry Koenig. (BV)

(BV)



Sierra Chapter experts barbeque steaks for the Encore dinner. (CN)



Rex Koury at Fair Oaks Club House, River City Encore. (CN)

(CN)

Enjoying the barbeque in the park at the Fair Oaks Community Club House. (CN)

(CN)



nity Club House, a small hall of knotty pine and wood beams in which lives Sierra Chapter's very own 2/11 Wurlitzer. The Seaver Memorial Organ, as it is known, is in two chambers hiding in the stage wings, with the white and gold console center stage on a moveable platform. Sound boards angled out from the meager shutter openings (soon to be enlarged) direct the sound out to the audience. Though it is sometimes thin and has a loose ensemble, the organ fills it well.

Rex Koury is no stranger to ATOS audiences, being one of the busiest organists around. For his first concert after being named ATOS president, Rex gave us some interesting and unusual items: a superb Viennese treatment of Strauss' "Southern Roses"; a varied and atmospheric "But Beautiful"; some nice harmonic invention during "Jamaican Rhumba"; and the very pretty "Gramercy Square." The scintillating story of "You and the Night and the Music" was told with drama and suspensions, finishing the evening as a grand waltz. The novelty, a stir-fried dish of "Chinatown" and "Chopsticks" brought forth Rex's hilarious answer to Larsen's trumpeter and Strony's cannon: a yellowkimono'd gongist. For his encore, Rex dreamed up an instant composition, the "Sacramento Boogie." Koury's registrations made the organ sound a lot larger than its 11 ranks, and his relaxed but carefully played program was perfect as the last concert of the week.

Last stop was Fair Oaks Park where we were treated to — get this — an outdoor barbecue of steak, beans, coleslaw, rolls, veggie sticks, cake, punch and wine. Timed by CB radio so that the first steaks were ready as the first bus unloaded, it was a marvel of organization.

Hats off and a deep bow to all of Sierra Chapter for a truly enjoyable day. For \$35 it was one heck of a bargain, and a well-balanced mixture of theatre organ, sightseeing and eating. Few, I'm sure, realized the extent of the organization needed for such a day, even to having a nurse and ambulance inconspicuously standing by in the parking lot just in case. The smoothness of the proceedings, and the tired, happy smiles on the busses back, were a tribute to all concerned.

The coals in the barbecue pit!
I knew they'd work an "afterglow" into it somehow! □

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Lloyd E. Klos

A novelty dance on stage was led by Mrs. Loxam and assisted by NFTOS' Randy Piazza; Kingston, Ontario's organist, Winifrea; and our board member, Mike Conway. This was a great evening of fine music, and attendance was good at the Fairgrounds auditorium.

Our last concert until fall was on June 11 and featured another English organist, David Hamilton, at the console of our 3/11 Wurlitzer. His initial ESTMIM appearance, he included a sing-along, using slides made from 1918 postcards. Dave's fine program was well received by the large crowd. Mike Conway arranged for the taping of this concert by Syracuse's new cable TV station for a half-hour presentation in August. We hope the program's showing will increase the

public's awareness of our efforts.

Our local organist, Dave Conway, recently played at an RTOS (Rochester) open console, and also met organist John Mazzae in Utica. There, he tried out the ex-Stanley Theatre's Wurlitzer, now in Proctor High School. It's regrettable that there isn't an occasional concert on this fine-sounding organ.

Ray Linnertz and crew got our 3/11 in shape for use during the ten-day New York State Fair, starting in late August, while Fred Vaeth readied the upstairs museum for the event.

We finally have a logo to set off our contributions to this column. Thanks to Lloyd Klos' suggestion, and the efforts of our artist, Bruce Carter, we have a good one.

CHARLIE RICH

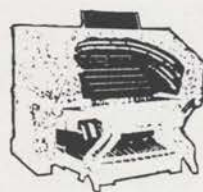


(ESTMIM) — Syracuse, New York
 315/492-0465

England's Arnold Loxam returned in May for his second concert here, an evening featuring the Loxam bounce.



Stanley King, Canadian organist.



*Lockport
 Theatre
 Organ
 Society*

(LTOS) — Lockport, New York
 716/439-6643

On June 8, LTOS hosted little-known Canadian organist, Stanley King, who entertained a very pleased audience in the senior citizens center here. Born in England, a student at the Royal Academy, and once resident organist at the Forum Cinema in

the Jersey Channel Islands, King emigrated to Toronto, Ontario, seven years ago. He directs two church choirs, teaches, and has four LP albums to his credit.

Stanley played a nice, solid program of old and new favorites which appealed to the majority of his listeners. Medleys of tunes from *Oklahoma!* and Gershwin were the highlights of the concert. The sing-along

drew a good response from the audience, and his accompaniment of the 1917 two-reeler, *The Cure* with Charlie Chaplin and Edna Purviance, was in good taste and well received.

The work crew is busily engaged and expects to have the Tuba playing soon, and is finishing work on the percussions. The organ will grow to 2/10 status eventually.

HAROLD LeVALLEY □

and I would like to say how much I appreciated all the extras you put in to make the visit so enjoyable in Los Angeles and San Francisco.

We hope to return in 1984 with a large group. In the meantime, work is going on removing the Wurlitzer our chapter has bought. Having only seven days for removal, Les and members are extra busy.

Nice to meet up with you and thanks for all the hard work you put in on our behalf. We shall keep the "theatre organ flag" flying high over here.

Sincerely,
Edith Rawle

Dear Sir:

I am trying to locate the address of William McMains, author of "Vintage Theatre Styles," which was published by Hal Leonard. The publisher was unable to provide any information.

I have a note in my files that says William McMains wrote an organ arrangement of Friml's "Giannina Mia," but the note doesn't say whether or not the arrangement is a solo, or what collection it is in. The note does list G. Schirmer, Inc., as publisher.

Can anyone help?

Sincerely,
Art Jansson
Sedona Shadows, Box 270
Sedona, Arizona 86336
602/282-5491

Dear Lois,

May I acknowledge with heartfelt gratitude the distinction conferred upon me by the ATOS in naming me Honorary Member for the year 1983.

Word reached me that Lyn Larsen was articulate and gracious in accepting my plaque. I hope that everyone attending the banquet realized that a previous commitment in Jamaica kept me from being there in person.

May I compliment whoever chose the plaque? It is not only elegant visually, but small enough to hang gracefully in any number of locations.

Being part of the exciting world of Theatre Organ is my pleasure.

I hope you will share this letter with others on your Board and/or the Committee members responsible for selecting me for the honor.

Most Sincerely,
Marian Miner Cook □



Letters to the Editors

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN magazine.

Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

Address:
Editor, THEATRE ORGAN
3448 Cowper Court
Palo Alto, CA 94306

Dear Bob:

On behalf of all of us at the Paramount Theatre I want to express my congratulations to the ATOS for the extremely successful national convention, and to express our gratitude for the opportunity to be the host for three of the convention's concerts. Lyn Larsen, Bill Thomson and Jim Roseveare presented wonderful concerts on our Wurlitzer and members who had the foresight to record them have some real treasures.

I heard that the number of people attending the convention exceeded expectations and I think that's terrific and shows real support from the membership.

Again, our congratulations.

Best regards,
Peter J. Botto
General Manager

Dear Lloyd:

I'm trying to find out if anyone may have some historical information on an organ in a theatre I once attended and loved in Cleveland, Ohio. It was the 1800-seat Lyceum at West 41st Street and Fulton Road, a nice neighborhood house with all the usual amenities — free silverware, china

nights, etc.

The place had a 2/6 Wurlitzer, Opus 311. Some Cleveland organists with whom I talked were very familiar with the Lyceum but didn't know of the organ. I remember it because a musically gifted cousin was given lessons and practice time thereon by the organist who, if memory serves, was Ruth King. This was in the mid-twenties when I was about 12.

If anyone in ATOS has information on this organ, others who played it, final disposition, etc., I'd appreciate hearing about it. In its last years, the theatre was a porno house, and was ultimately razed or remodeled. My address is 824 North Bair Avenue, Royal Oak, Michigan 48067. Thank you.

Leroy Perrell

Dear Mr. Gilbert:

On behalf of our London Chapter group, may we extend congratulations and "thank you" for a super convention. Everyone was full of praise for the arrangements, and the organs and artists all blended well together.

For me personally, it was such a pleasure to meet up with old friends,

Closing Chord

Frank Olsen, veteran theatre organist, teacher and church musician, died of a heart attack on September 4. He was playing a public concert on the Compton organ in the Odeon, Leicester Square, London when stricken. He was thought to be 72. His body was cremated and the ashes returned to Glasgow. A memorial service was held on Sunday, September 11, at the Morrison Street United Church in Niagara Falls, Ontario, where Mr. Olsen had been Organist and Choir Director since 1967. Ron Curtis, a friend of Frank Olsen, played for a short while to complete the concert at the Odeon.

Frank was on one of his many visits to Scotland, tending to the business of his music school, established in 1950 in Glasgow, while doing a concert tour. His home since 1967 has been in Port Colborne, Ontario. In addition to his church duties, he made many concert appearances and maintained a full teaching schedule.

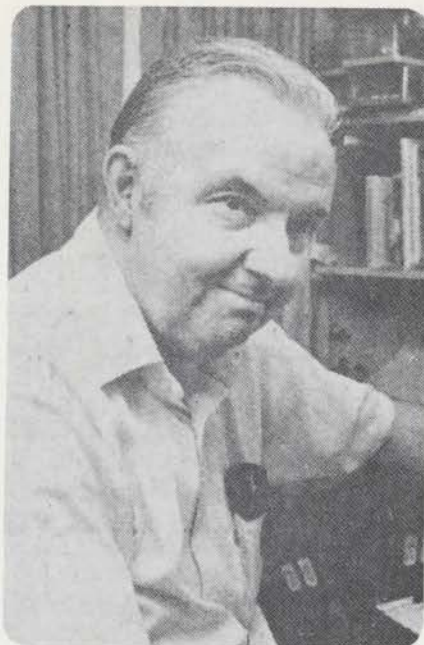
He began music lessons at the age of four, and at five years of age became organist at an Anglican church, a post he held for five years before transferring to another church. His theatre organ career began at the City Picture House in Peterborough when he was 17.

Perhaps his favorite theatre instrument was the East Kilbride 2/8 Wurlitzer, which he played during every visit to Scotland. The organ was installed originally in the Embassy Theatre in Baltimore, Maryland. From there it went to the New Victoria Theatre, Edinburgh, where Frank first played it, and then into the home of Tom Lockhart, Kirkcaldy, Scotland, before its installation in East Kilbride.

In the words of his friend James Donald, "We have lost another fine organist and wonderful person in Frank Olsen."

Everett S. Bassett of Ridge Manor, Florida, one of the founders and past president of the Connecticut Valley Chapter of ATOS, died on June 24 in Waterbury, Connecticut, while on vacation with his family. He was 68.

A lifelong theatre organ enthusiast and an excellent "ear" player, Ev had



Everett Bassett.

a 2/4 Robert-Morton which he kept in excellent condition. While in the Waterbury area, this Robert-Morton was played by a "who's who" of theatre organists. Moving to Florida about three years ago, the organ went along and was played by visitors and members of the Central Florida Chapter. Ev was serving his second term as vice chairman of that chapter. He also had an interest in old theatre movie projectors and had an outstanding collection of silent 35mm films.

Ev was a graduate electrical engineer from the Pratt Institute in New York City. He played theatre organs throughout the U.S., and was one of the chief engineers in the installing of

the organ in the Thomaston Opera House. For ten years, he played the Wurlitzer at the State Theatre in Waterbury between Sunday shows. He was presently lending his expertise and moral support to the installation of a 3/12 Wurlitzer in the Tampa Theatre.

Ev Bassett was a gentle person, with quiet humor and a marvelous fund of memories which he would trot out on occasion. He was a mainstay of the Central Florida Chapter and will be sorely missed.

Ev leaves his wife, Eleanor, two sons and four daughters, nine grandchildren, two brothers and several nieces and nephews. Memorial contributions may be made to the Rice Memorial Fund, Connecticut Valley Chapter, ATOS, c/o Bert Rankin, 33 Brace Road, Newington, Connecticut 06111.

JOHN OTTERSON

Steve Jablonski, member of Western Reserve Theatre Organ Society, passed away June 5 after a year's battle with cancer. Even when he became too ill to serve as doorman at our concerts he continued to attend, sitting quietly at the back without complaining of his pain.

He was a diesel mechanic by trade who became interested in the theatre organ while visiting the Lamplighter Inn. This encouraged him to take lessons and become a member who frequently played for our monthly meetings and always participated in open console sessions.

His love for the organ included helping others relocate organs and in



Frank Olsen at the Odeon Compton, taken a few minutes before he was stricken.

(John Sharp photo)

chamber construction. He was instrumental in a partial rebuilding of the Lamplighter Kimball.

He composed two songs for the theatre organ and was delighted to have them played at one of our recent meetings.

Another of his hobbies was photography. He took many pictures for the Society, developing them in his own darkroom.

Steve is survived by his wife, LaVern.

DICK SHEPHERD

Dorothy Parker Langdon, organist in theatres, at sporting events, and on the concert circuit, died June 21 in Darby, Pennsylvania. She was 81.

In 1921 at age 19, she became the youngest organist in the Stanley Theatre chain when she started at Phila-

delphia's Regent. Later stints were at the Palace, the Arcadia, and the Mastbaum in its final years. Following marriage to Dr. Roy L. Langdon, she resumed her musical career, playing at Connie Mack Stadium for the Athletics and Phillies, a total of 154 games a year. She and Brooklyn Dodger organist, Gladys Goodding, were the only ones playing in major league baseball parks.

Mrs. Langdon also played for the Ramblers hockey games, boxing events, hosted radio and TV shows, and composed songs. Her "Waves of Blue" won her a Defense Department medal, and "Ring That Bell" observed the nation's 200th birthday. Until retiring six years ago, she performed at Holiday Inns.

She is survived by two sons, a daughter, and eight grandchildren.

LLOYD E. KLOS □

**1983 CHAPTER REPRESENTATIVES
BOARD OF DIRECTORS MEETING
July 2, 1983. Sheraton-Palace Hotel.
San Francisco, California**

President Lois Segur welcomed the representatives as she convened the meeting promptly at 3:30 p.m. She introduced the officers and directors and described the various committees and their responsibilities. Lois announced the formation of three new chapters: Southern California Tri-Counties, Southwest Michigan, and Australia Felix.

Thirty-three chapters had representatives present, and nearly all had glowing reports of various activities within their chapters and increased membership. Connie Reardon of San Diego Chapter announced a gift of \$500 toward the Fleet Foundation Matching Grant money and received strong applause. Lance Johnson of Red River Chapter announced the acquisition of the Fargo (North Dakota) Theatre and talked of their successful publicity venture with the local public radio station which emphasizes jazz. Lance advised other chapters to contact their local public radio stations and donate theatre organ records to them. During request shows, members of the Red River Chapter call and request theatre organ selections be played, and the station responds. They invited the station's Program Director to the Fargo Theatre to see and hear the organ there, and he became quite enthusiastic about the instrument which has helped garner additional publicity. Lance also suggested offering to be interviewed on public radio talk shows as a means to heighten public awareness of ATOS and theatre pipe organ.

Irving Light of the North Texas Chapter announced the donation of \$150 to the matching fund. Motor City Chapter's president, Harold Bellamy, announced that they are increasing the number of theatre-organ equipped theatres by two in the Detroit area and that the Redford continues to be successful even though it costs approximately \$150,000 per year to operate. Harold suggested that ATOS compile "white papers" on such topics as artist's contracts and attracting young people to join ATOS. President Segur commended Bellamy on his recent article in THEATRE ORGAN on running a Convention and suggested that he consider authoring articles on other topics in the future. Ralph Sargent of LATOS stated that Los Angeles is considering altering dues structure to encourage more Friends of Theatre Organ to become full-fledged members of ATOS. He encouraged chapters to go after grant money, stating that LATOS has been quite successful in this area. Their audience surveys are now showing that concerts in LA are attracting younger audiences who are more affluent, and that concerts ARE supported by their own membership, upwards of 55% of the audience. He finds their Newsletter is the most effective form of concert advertising, followed by *The Console*. Ralph also informed the reps that the Musicians Union Performance Trust Fund provides up to \$400,000 annually around the country for concerts and should be considered as a source of local revenue.

Orrill Dunn of Land of Lincoln Chapter announced the Coronado Theatre in Rockford, Illinois, is now a National Landmark and that his chapter membership is up. Geoff Paterson of Kingston reported that local membership has increased from 10 to 40 in one year and

ATOS Minutes

MINUTES

of the

EXECUTIVE COMMITTEE, ATOS

June 30, 1983. San Francisco, California

1. President Segur called the meeting to order at 9:45 a.m., June 30, 1983. In attendance were President Segur, Treasurer McGillivray, Secretary Needler, and Directors Rex Koury and Preston "Sandy" Fleet. Also present: Guest, Bob Gilbert, Editor of THEATRE ORGAN.

2. Minutes of the January 7 and 8, 1983, meeting in San Marcos, California, were read and discussed. Rex Koury asked if letter to new members had ever been drafted and sent. Lois said the letter drafted by the secretary had needed revision, and the procedure had not been implemented as yet. Sandy Fleet was asked if the Advisory Council had been implemented, and he replied that he had not completed his work in this area. Bob McGillivray was asked if he had investigated the cost of printing a membership roster. Bob replied that it would cost approximately \$1500 and it was questionable whether the Society should spend that kind of money on something we've been getting along without. Editor Gilbert was asked to see if he could determine how much interest might exist for such a roster.

3. Treasurer and Membership Chairman Bob McGillivray reported that at the present time there are 5,152 members, and that the net increase from 6/30/82 to 6/30/83 was approximately 175-200 members. Somewhere over 1,000 members had not renewed for 1983.

4. The telephone conference regarding buying additional binders which was held in April was confirmed and made part of these minutes. The secretary was directed to publish minutes of all telephonic conferences to be sent to all board members in the future.

5. After discussion regarding problems in the membership office created by the chapters' reporting of renewals and the desire to make membership less of a problem in other respects, Fleet moved and McGillivray seconded that ATOS membership run for twelve months from date received by Membership office. Unanimous.

6. Motion Fleet, 2nd Koury: That the Editor of THEATRE ORGAN be invited to attend appropriate portions of Executive Committee and Board of Directors' meetings. Unanimous.

7. Editor Bob Gilbert was commended highly for his continued dedication and fine efforts on behalf of ATOS in his work with THEATRE ORGAN Journal.

8. Lois Segur suggested that the board be encouraged to establish additional classes of membership for ATOS.

9. Rex Koury suggested that representatives from involved chapters be invited to address the board on territorial questions with the decision of the board being final. After discussion, this was moved by Rex, seconded by Fleet, and passed unanimously.

10. Meeting adjourned sine die at 11:30 a.m.

Respectfully submitted,
Tim Needler, Secretary

that their concert series is highly successful. Barbara Meisner announced that the Oriental Theatre Wurlitzer in Chicago has been donated to CATOE, and the fate of the Chicago Theatre will be decided later this summer by the courts. Tim Needler announced Central Indiana Chapter's successful concert series and that the 1984 Convention will be held in Indianapolis with headquarters at the lovely Hyatt Regency Hotel at supersaver rates. Dates are July 7 through 11.

Scott Bosch of the Aloha Chapter announced a \$100 gift to the Matching Fund in memory of longtime member Homer Weber who died recently. A most faithful member, Homer never missed a national convention or a weekly chapter get-together.

Lowell Ayars suggested that chapters would be wise to invite local senior citizen groups and also handicapped groups to concerts or chapter presentations. Not only will this entertain these people in a most welcome manner, it may well attract most favorable local publicity for the chapter and the aims of ATOS. Marge Muethel of Motor City told of her chapter's publicity efforts that are paying off handsomely with articles in the leading newspapers and pictures and cartoons. Regular news releases are also helpful and insure better treatment by the press. Concert flyers are excellent for promoting a concert, and it is essential to build up a mailing list which should be kept current. Harry Heth thanked Bob Gilbert for printing phone numbers in the Chapter News section of the Journal and said this has helped him contact people in the various areas he has visited. Pete Polito asked about a national roster and was told by Bob McGillivray that the cost is quite high at the present time given the amount of response of those interested in such a thing.

Lois Segur asked all the chapter reps to pick up a blank copy of the Chapter Charter Agreement and to make sure it gets into the right hands back home. This outlines the responsibilities and duties of Chapters and defines membership in the Society. While a chapter may have "friends" who come to concerts and who are on concert mailing lists, so-called "associate" memberships are not permitted under terms of the Chapter Charter Agreement. She thanked the reps for attending the meeting and sent deepest regards to those back home who had been unable to attend the Convention. The meeting was adjourned at 5:15 p.m.

Respectfully submitted,
Tim Needler, *ATOS Secretary*

MINUTES — NATIONAL ATOS MEMBERSHIP MEETING July 4, 1983 — Avenue Theatre San Francisco, California

The 1983 annual membership meeting of ATOS was convened at 2:00 p.m. by President Lois Segur who announced the meeting would be conducted according to Robert's Rules of Order. In attendance were approximately 800 members. Minutes of the preceding membership meeting were approved as published in the July/August issue of THEATRE ORGAN for 1982. Treasurer McGillivray gave the Treasurer's Report (to be printed in THEATRE ORGAN) which was accepted by the membership unanimously.

President Segur welcomed the new mem-

bers of the Board, David Barnett and Jack Moelmann, and introduced them to the membership. She also announced the various committees and the heads of those committees. Bob Gilbert, Editor of THEATRE ORGAN, was introduced, and he recognized outstanding contributors to the Journal, including Len Clarke (Advertising Manager) and Rudy Frey who has spent many hours doing photography work.

Lois announced the completion of the move of our ATOS Archives from Elon College, North Carolina, to the San Diego area. Vern Bickel has volunteered to catalog the contents and once this is completed the contents will be available to the membership upon request. Various people have recently contributed material to the Archives, including Esther Higgins, Tom B'hend, Eugene Davis and Gaylord Carter.

The Fleet Foundation Matching Grant of \$1,000 has been received and matched. Lois announced gifts of \$100 from Dale Mendenhall, \$100 from the Aloha Chapter, \$150 from the North Texas Chapter, and \$500 from the San Diego Chapter. Rudy Frey then announced \$500 from the Nor-Cal Chapter to much applause. Dick Loderhose then contributed \$100, another \$100 was contributed by Phil Maloof, Rudy Frey contributed \$100 and Harry Koenig of CATOE contributed another \$100. When the smoke had cleared and the applause quieted, the Fleet Foundation Award had been matched almost two for one, and it was decided to ask them for additional funding in view of the outstanding membership support.

San Diego Chapter announced that as a result of their Young Organists Competition, their winner — a 17-year-old — was given a free trip to the San Francisco Convention.

To save time at the Banquet, the annual roll call of chapters was conducted, preceded by asking any charter members of ATOS to stand. There were four counted. Almost all chapters were represented at this convention and many of the foreign countries as well.

Lois Segur said that overseas mailing of THEATRE ORGAN continues to be a problem with no easy solution in sight. Any suggestions would be welcomed. Convention seminars are increasing in popularity and will be continued and expanded when possible at future conventions. Chapters are encouraged to bid for conventions and smaller chapters can band together with neighboring chapters to sponsor conventions with the promise of assistance by National ATOS. Dan Lovett, general chairman of the 1983 San Francisco Convention, thanked members of the responsible committees and introduced most of them to the meeting. Final count was 806 in attendance, and Dan and his committee were given a rousing round of applause for a most successful endeavor. Leo Klise, Jr., suggested that non-affiliated theatre organ groups consider sponsoring a national convention in the future. Barbara Meisner of CATOE asked for help in saving the Chicago Theatre. Members could help by sending a letter to Mayor Harold Washington, City Hall, Chicago, Illinois 60602, asking him to save the Chicago Theatre for future generations. Response of this kind is highly effective.

There being no further business, the meeting was adjourned at 3:00 p.m.

Respectfully submitted,
Timothy S. Needler, *National Secretary*

MINUTES of the ATOS BOARD OF DIRECTORS' ANNUAL MEETING June 30, 1983 — Sheraton-Palace Hotel San Francisco, California

1. President Lois Segur called the meeting to order at 1:15 p.m. Officers and Directors present were: President Lois Segur, Vice President and Director Dale Mendenhall, Treasurer Bob McGillivray, Secretary Tim Needler, Directors Lowell Ayars, David Barnett, Rex Koury, John Ledwon, Allen Miller, Ashley Miller, Jack Moelmann and Richard Sklenar. Guests present: Preston Fleet and Bob Gilbert. Absent: Past President Richard Haight.

2. The Minutes of the 1982 Board Meeting as published in the July/August '82 issue of THEATRE ORGAN (page 40) were approved unanimously on a motion by Sklenar, seconded by Allen Miller.

3. The Treasurer's Report was read, discussed, and accepted unanimously on a motion by Allen Miller, seconded by Koury.

4. Motion McGillivray, 2nd Ashley Miller: The board accepts the report of the Election Committee, comprised of the Nomination Report by Mendenhall and the Tally Report of the Rocky Mountain Chapter. Unanimous. 4879 ballots mailed, 2292 returned and counted. Results: Ayars—1563; Ashley Miller—1444; Moelmann—875; Mendenhall—872; Barnett—870. Under Section 4.4 of the ATOS Bylaws, the three receiving the highest number of votes will serve three years, and the remaining two will serve two years.

5. Motion Ledwon, 2nd McGillivray: The board directs that board candidates be limited to a resume of 100 words maximum, which will be printed on the ballot as submitted. Unanimous.

6. Motion McGillivray, 2nd Mendenhall: The board accepts the report of the Program Planning Committee and commends Rex Koury highly for his efforts. Unanimous. The secretary was directed to request the names of Chapter Program Coordinators to insure the proper flow of information to the chapters.

7. The board congratulated Ashley Miller for his recent honor in receiving an Honorary Fellowship Diploma from the Southern Music Training Centre, an old and respected musical institution in England. This was in recognition of Ashley's outstanding contribution to the advancement of the organ as an entertainment medium through his playing, his published music arrangements, and for his work as an organ teacher.

8. Motion Ayars, 2nd McGillivray: The report of the Goals Committee be accepted. Unanimous.

9. Bob McGillivray presented the report of Vern Bickel on back issues of the Journal and binders. In recognition of the increased postage costs for sending back issues, Ayars moved and Barnett seconded that back issues be raised to \$2.00 each. Unanimous. The board commended Vern Bickel for his fine efforts on behalf of the Society.

10. Noting that the Executive Committee has approved the purchase of a new supply of binders, McGillivray moved and Ashley Miller seconded that Vern Bickel's report be accepted. Unanimous.

11. After discussion of a report by Advertising Manager Len Clarke, Ayars moved and Needler seconded that advertising rate in-

creases be decided upon by the Executive Committee. Unanimous.

12. President Segur announced that the ATOS Archives had been moved from Elon College in North Carolina to Chula Vista, California, and that Vern Bickel has volunteered to catalog the contents. She announced that Gaylor Carter, Tom B'hend, Eugene Davis and Esther Higgins have made major contributions to the Archives and that discussions are currently underway regarding a permanent home for these Archives. Motion McGillivray, 2nd Koury: The report of the Archives Committee be accepted with thanks. Unanimous.

13. Motion Ashley Miller, 2nd Allen Miller: The board commends Sandy Fleet for his efforts as chairman of the Gifts & Funding Committee and accepts the report with thanks. Unanimous. The \$1000 matching grant from the Fleet Foundation has been accepted and the funds matched with various contributions as reported elsewhere in THE-ATRE ORGAN.

14. McGillivray moved and Allen Miller seconded that the report of the Hall of Fame Committee and the inclusion of Thomas "Fats" Waller in the Hall of Fame be approved. Unanimous. Lowell Ayars was commended for his work and the procedural changes.

15. Motion McGillivray, 2nd Jack Moelmann: The Organist of the Year will be nominated and elected by the board and will not automatically accede to the Hall of Fame. Unanimous.

16. Motion Mendenhall, 2nd McGillivray: The board names Ashley Miller as Organist of the Year. Unanimous (with Director Ashley Miller absent at time of voting).

17. Motion Barnett, 2nd Sklenar: Reports of the East Coast, Midwest and West Coast representatives be accepted. Unanimous. It was noted by these reps that there had been fewer complaints than usual, although computer problems at the membership office are still most bothersome.

18. Motion Moelmann, 2nd Needler: The board accepts the report of the Territorial Committee. Unanimous. Lois Segur announced the formation of three new chapters: Southern California Tri-Counties (comprised of Orange, Riverside and San Bernardino Counties); Southwest Michigan; and Australia Felix. The board thanks and commends the Los Angeles Chapter, the Motor City Chapter and the Wolverine Chapter for their gracious relinquishing of territory so that these new chapters could be formed and continues to urge and encourage the formation of new chapters for the growth of ATOS.

19. Discussion was held concerning the request by Garden State Chapter for definition of its territory as the State of New Jersey. Motion Needler, 2nd Koury: Allen Miller, chairman of the Territorial Committee, be directed to write the New York Chapter and the Delaware Valley Chapter for release of territory per the Garden State Chapter request. Unanimous (with Director Moelmann abstaining).

20. The board met with a delegation from the Virginia Theatre Organ Society interested in becoming a chapter of ATOS. The board expressed its interest and asked VTOS to submit a formal written request showing support of its membership. Upon receipt of this, the Potomac Valley Chapter would be requested to relinquish part of its territory so that this

new chapter could be chartered. Proposed area of this chapter would be from Fredericksburg, Virginia, south to the North Carolina line, east to Chesapeake Bay, and west to the state line and would exclude northern Virginia and the Washington, D.C. area.

21. Motion Ayars, 2nd Mendenhall: The board accepts the report of the Convention Committee. Unanimous. With the withdrawal of the New York Chapter's bid for the 1984 Convention and difficulties in arriving at a satisfactory agreement for the alternate site of Wichita, the 1984 Convention was awarded to the Central Indiana Chapter headquartered in Indianapolis, with the Afterglow to be in Cincinnati and sponsored by the Ohio Valley Chapter. The board met with CATOE representative Barbara Meisner, who gave details concerning her chapter's plans for the proposed 1985 Convention in Chicago. Motion Ledwon, 2nd Koury: The board accepts the CATOE convention bid for 1985 subject to acceptable dates. Motion carried with Director Sklenar voting Present.

22. Motion Ledwon, 2nd Ashley Miller: The board approves Barbara Meisner as 1985 Convention Chairman. Motion carried with Director Sklenar voting Present.

23. Motion McGillivray, 2nd Ayars: Regarding the recommendation by CATOE that ATOS assist financially in large-scale productions in conjunction with conventions, the board tables this recommendation because of a lack of available funds at the present time. Unanimous.

24. The board urges all chapters to consider hosting a national convention and pledges the assistance and support of the Convention Planning Committee in such ventures.

25. Motion Mendenhall, 2nd Ashley Miller: The report of the Technical Committee be accepted. Unanimous. Allen Miller explained the reasons for instituting an award for technical excellence this year. Motion Ayars, 2nd Moelmann: The board award Certificates of Technical Excellence to qualified recipients, and such certificates be signed by the ATOS president and by the Technical Committee chairman. Unanimous. Motion Mendenhall, 2nd Ledwon: The board awards Certificates of Technical Excellence this year to Ed Stout, Dick Taylor and Ken Crome. Unanimous.

26. Motion Ayars, 2nd Allen Miller: The board names Marian Miner Cook Honorary Member for 1983. Unanimous.

27. Motion Ayars, 2nd Allen Miller: The board accepts the report of the Young Theatre Organists Award Subcommittee, chaired by Eleanor Weaver, and expresses deep appreciation for its fine work. Unanimous.

28. Motion Sklenar, 2nd Ayars: The board recommends the president create a Competition Committee which shall be guided by the recommendation of the Young Theatre Organists Award Subcommittee's report. Unanimous.

29. Motion Needler, 2nd Ashley Miller: The board accepts the report of the Scholarship Committee. Unanimous.

30. Much discussion was held concerning problems with the membership office as relates to dues payment, computer errors, postal system problems, membership card, letter to non-renewals and communication in general. Chapters are unhappy with annual January-to-December memberships and would prefer, in most cases, memberships that would run for twelve months from whatever month received.

Direct billing of members with notification to chapters on a monthly basis of dues received by national is preferred to the present system. The Executive Committee recommended to the board that this change be made. Motion Ledwon, 2nd Ayars: The recommendation by the Executive Committee regarding 12-month revolving membership and direct dues billing be adopted. Unanimous. Motion Needler, 2nd Ashley Miller: The report of the Membership Committee be accepted. Unanimous.

31. Discussion was held concerning the advantage of hiring a paid Executive Director on a full-time basis to carry out the directives of the board. The future of ATOS lies in growth and public awareness of our existence and our purpose. Present officers and directors do not have the time available to accomplish growth and public relations as effectively as the properly qualified professional could, not do they have the expertise in most cases. Motion McGillivray, 2nd Needler: The board directs the Executive Committee to define the position of Executive Director and actively seek a qualified candidate whose hiring would be subject to approval of the board. Unanimous. Motion Mendenhall, 2nd Koury: The Executive Committee furnish the board with the names of all applicants for the position along with the Executive Committee's final recommendation. Unanimous.

32. The board met with Marjorie Muethel of Motor City Chapter, who thanked the board for its help with last year's successful convention in Detroit. She asked for the 1989 ATOS Convention to be held in Detroit as Motor City Chapter would be celebrating its 25th anniversary that year. The board suggested that it would give favorable consideration to the request when submitted formally in letter form and thanked Motor City Chapter for its wonderful 1982 Convention.

33. Motion Ayars, 2nd Barnett: The board directs Editor Bob Gilbert to dispose of the useless 3M copier in his office as he sees fit. Unanimous.

34. The following officers were elected by the board for a one-year term commencing immediately: Rex Koury, President; Mike Ohman, Vice President. The following officers were re-elected by the board to a one-year term commencing immediately: Bob McGillivray, Treasurer; Tim Needler, Secretary. Lois Segur replaces Dick Haight as Past President.

35. Motion Ayars, 2nd Allen Miller: Thelma Barclay (who ran sixth in the recent board election), or the next in line in the '83 election should Thelma decline, be selected to replace Rex Koury as Director for the remainder of his unexpired term. Unanimous.

36. The board elected Dale Mendenhall and Allen Miller to serve on the Executive Committee with the president, treasurer and secretary for a one-year term.

37. Motion McGillivray, 2nd Mendenhall: The board empowers the Executive Committee to act in the stead of the board in the conducting of the normal on-going business of the Society per Section 6.3 of our Bylaws. Unanimous.

38. Discussion was held regarding the re-publishing of Dr. Landon's book on Jesse Crawford. Secretary Needler said he had requested a measure of interest from the Organ Literature Foundation but had not received any as yet. Editor Gilbert was requested to try to assess members' interest before the board

commit the money to this venture, because of the present lack of available funds for this project.

39. Membership Secretary McGillivray reported a cost of approximately \$1500 to print a roster of members which could then be sold to the membership. Editor Gilbert was asked to ascertain how much interest might exist for such a roster before funds be appropriated for this project.

40. Motion Ayars, 2nd Ashley Miller: The report of the Promotion Committee be accepted. Unanimous. Chairman Sklenar commended Ralph Beaudry for his invaluable help on this committee, and he also thanked and commended Thelma Barclay for her fine work with the Pipe Up! Campaign which has increased our membership. Various press releases concerning ATOS have been released, and an article appeared in *Americana* magazine about ATOS.

41. It was announced that approximately 1000 copies of our current Bylaws are available to chapters and members for the asking. Send request to Membership Office. Full address listed on page 3 in each issue of THEATRE ORGAN.

42. By unanimous action, the board issued the following resolution: "BE IT RESOLVED by the Board of Directors that Lois F. Segur be highly commended for her patience, energy and devotion to the American Theatre Organ Society and to the members of this board while serving as our president; and that the board expresses its utmost gratitude and fondest affection."

43. Motion Sklenar, 2nd Needler: Meeting adjourned sine die at 8:05 p.m., July 5, 1983. Unanimous.

Respectfully submitted,
Timothy S. Needler, *ATOS Secretary* □

RALPH AI



CHAPTER NOTES

Edited by Grace E. McGinnis



Honolulu, Hawaii

808/533-4524 or 808/395-2451

The highlight of Aloha Chapter's recent activities was hosting 17 ATOS members from Australia, who were



Bob Alder who played May 22 concert for Aloha Chapter. (Advertising Development Service photo)

enjoying their visit in Hawaii, sunning, surfing, touring and girl/boy watching through their sunglasses before continuing their tour to the West Coast. The first evening they enjoyed visiting the beautiful home of Mr. and Mrs. John McCreary and their Mighty Mongrel 3/12 theatre pipe organ. Hors d'oeuvres (pupus), drinks, and beautiful music with solos by members and visitors were enjoyed by all. The next evening they visited our club and had fun playing and listening to the 4/16 Robert-Morton organ at the Hawaii Theatre. They were grateful for our island hospitality, presented us with Koala bears and invited us to their club when we visit Australia.

May 22 we had a successful theatre organ concert featuring local artist Bob Alder, one of our members who also plays at the Waikiki Theatre #3 on Friday and Saturday evenings before showtime. He also accompanies silent movies on his Allen organ at the Honolulu Academy of Arts, an "old classics" theatre.

From Aloha Chapter Chairman Robert Anderson to Organ Maintenance and Reconstruction Chairman

Scott Bosch, our members are not standing still. We have two more concerts this year, one in September featuring Lew Williams and the other in December featuring Bob Ralston, so come on over and enjoy the action.

Twenty-one members of this chapter attended the ATOS Convention, representing the loudest, smallest, and the most colorful chapter of all.

Please drop by when you are in the area and have a chat. We meet every Sunday morning at the Hawaii Theatre for coffee, tea and goodies between 8:00 a.m. and noon. With love and Aloha.

ac/atos

atlanta chapter, american theatre organ society

Atlanta

404/892-0065 or 404/634-0833

POWERHOUSE! Not only the name of a musical selection he played, but also a fitting description of our May artist, Kurt Von Schakel from Indianapolis, Indiana. Kurt was introduced to Atlanta Chapter by his long-time friend, and our new chapter member, John David Alford. Kurt took Atlanta by storm as 140 people packed the Winn-Sound, Inc. warehouse to hear the 4/17 Page organ.

First came demonstrations of playing styles of such artists as Lee Erwin, John Muri, Eddie Dunstedter, Sidney Torch and Lyn Larsen. Impressive selections were "Knightsbridge March,"



Kurt von Schakel at the 4/17 Page at Winn-Sound, Inc., Atlanta.

"Take the 'A' Train," "Ride of the Valkyries" and "Powerhouse." His humorous variations on "Bringing in the Sheaves" almost brought dancing in the aisles. Kurt came to Atlanta in April to hear his friend, Lee Erwin. Some of us heard Kurt play at that time and quickly scheduled him for our May meeting. We have "discovered" a tremendous artist and look forward to his early return to Atlanta.

Our June happening was an afternoon picnic at Georgia's historic Stone Mountain. A concert and demonstration by Mable Sharp on the Carillon (members even got the chance to play) was followed by a most interesting tour of the Antique Auto and Musical Museum. An exciting fall schedule is planned. We are growing with enthusiasm and new members.

WARREN WILLIAMS

BEEHIVE

Salt Lake City

801/571-2944 or 801/586-9098

The famous Organ Loft proprietor, young Larry Bray, generously hosted the Beehive chapter on Sunday afternoon, June 12. The meeting, originally intended as a cook-out in the Loft patio, turned out to be an indoors affair because of the violent winds. Secretary Wayne Russell, however, braved the blast to turn out some mouth-watering charcoal broiled hamburgers, while, indoors, his wife Maxine and young Larry Bray prepared delicious salads and tasty snacks — a real treat!

Following the feast, a short business meeting was held with Vice Chairman Bene Breinholt conducting. Wayne Russell gave minutes of the preceding meeting. He was followed by Claire Briggs who reported on the latest state of the Capitol Theatre Organ Project, declaring that the final checking has begun. He further reported that operating funds were almost gone and that the chapter may have to appeal for contributions to bring the project to a finish since city-county resources are being strained to the limit because of the disastrous spring flood conditions. Following this report came open console on the giant 35-rank Wurlitzer. Those who performed provided a very exciting conclusion to the meeting.

The chapter thanks Wayne and

Maxine Russell and young Larry Bray for a delicious repast, and especially Larry for his hospitality.

LOWELL J. BOBERG



CENTRAL INDIANA CHAPTER

Indianapolis

317/283-3410 or 317/255-8056

Our June meeting was held in the Long Center for the Performing Arts in Lafayette, Indiana, on June 12. Attendance, including guests, was approximately 60. Tim Needler, CIC President, advised that the Lin Lunde concert netted a profit. The Board of Directors recommended that half of the profit be deposited in the Dessa Byrd Memorial Scholarship Fund. They also recommended that part of the profit be used to purchase a second rectifier for the Hedback Page organ. Carroll Copeland gave a brief

history of the newly restored Long Center (formerly Mars Theatre). The theatre was started in 1921 and dedicated on April 18, 1922, by Ed Wynne. It was recently donated to the city by Dennis Long in memory of his father. Copeland then presented a program of old standards on the now nearly complete Wurlitzer hybrid. Following his program, open console was held.

The July meeting was our biannual



GRACE E. MCGINNIS.



CHAPTER CORRESPONDENTS PLEASE NOTE

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following:

Type all copy, double-spaced, on letter-size (8½" x 11") white paper, leaving 1½" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number.

Type photo captions on Scotch (3M) Post-it Note sheets (#654 - 3" x 3" or #655 - 3" x 5") and attach to **back** of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

Send Chapter Notes and photos to:

Grace E. McGinnis, Associate Editor
4633 SE Brookside Drive, #58
Milwaukie, Oregon 97222

DEADLINES

December 1 for January/February
February 1 for March/April
April 1 for May/June

June 1 for July/August
August 1 for September/October
October 1 for November/December

picnic on the grounds of the home of Phil and Betty Hedback. It was a catered picnic lunch and outdoor meeting. At 12:30 promptly, the serving line was interrupted by a rain shower which, fortunately, didn't last long. The meeting was called to order by President Tim Needler. Attendance was approximately 150. Because of the weather, a shortened program was presented by Tim and Cindy Moore. Both they and the organ were courtesy of Paige Music Company, Indianapolis. The rain returned and all picked up their chairs and went to the barn for the remainder of the meeting. Additional items covered included a review of the Detroit bus tour, the Lee Erwin film festival and the Walt Strony concert. Hope was voiced as to the possibility of the eventual installation of a theatre organ in the Circle Theatre in downtown Indianapolis.

WAYNE PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

Our May meeting convened at Pontones Music Store where we beheld AOB's El Paso Symphony Orchestra organ with its 87 completely independent ranks activated by some 5000 pitch/voice generators. It impressed us as a marvelous electronic advance toward true organ tone reproduction. Some of the refinements included an optional "chiff" to the Operante and a simulated "breath" in the Principal. We were treated to some classical and liturgical music by Susie Singer who, though handicapped by some missing digits, demonstrated remarkable dexterity in her organ playing. Open console followed. We are sorry to note the departure of two of our key members, Bob and Patti Clark, whose contributions to the board and publication of our monthly newsletter, "Stop Tab," will be sorely missed.

COTOS held its June meeting at the Shady Nook Restaurant near Oxford, Ohio, which houses the resplendent 4/32 Wurlitzer designed and developed by the late Stanley Todd. Two vast chambers rising from the lower level to a vaulted ceiling behind the stage house the majority of pipes. We were privileged to visit these chambers through the courtesy of

owner Dennis Werkmeister. The organ's basic 17 ranks came from its original home in radio station WLW; the acquisition of additional pipes swelled the organ to 30 ranks. The Peterson solid-state replacement of the original electro-pneumatic relays was one of the first of its kind in the country. Its two parallel blowers feed the windline at 19" static pressure. The stage of the Shady Nook sports a baby grand piano ingeniously hooked to the console by a keyboard layout which can be removed. Resident organist Van Jones treated us to a parade of melodies from pop to rock, and at open console, COTOS members Mark Williams, Bob Shaw and Ted Geyson distinguished themselves by their versatility at the keyboard.

July's meeting was hosted by Bill and Adell Nahlovsky whose lovely home has a Hammond Concorde organ. Potluck on a hot summer day was icing on the cake to the treat Bob Tio gave us on the Hammond keyboard. The highlight of the afternoon was a series of vocal numbers by Bob and guest Brenda Searcy.

The incomparable 4/20 Robert-Morton at the Columbus Ohio Theatre has received some \$30,000 worth of improvements which involve installation of a new combination action to improve versatility, all new relays, and a new rectifier, a power supply to replace the aging, and at times erratic, DC generator.

JOHN R. POLSLEY



CONNECTICUT VALLEY
THEATRE ORGAN SOCIETY, INC.



Thomaston

203/378-9192 or 203/583-8334

Our February meeting had to be rescheduled for March 12 because of severe winter weather. This was our annual birthday party and, as customary, was held at the Thomaston Opera House, site of our fine Marr & Colton pipe organ. Open console hours obtained both afternoon and evening with dinner at various restaurants in between. Chapter member Joe Sweet, an accomplished musician, was kind enough to give us a most appropriate birthday celebra-

REPORT - ATOS ARCHIVES

The ATOS Archive materials have been moved to the Corporate Headquarters in Chula Vista, California. The collection of music, recorded tapes, glass slides, organ rolls, and other miscellaneous materials will be kept in storage until a permanent location is found for the collection. An attempt will be made to catalog the items in the collection.

Upon examination of our current collection, it is apparent that we have very little that deals directly with theatre pipe organs. We need pictures of organ consoles, theatres and organ chambers — properly labeled and identified. We lack copies of manufacturer's advertising for theatre pipe organs. We will gladly accept collections of memorabilia from theatre organists and their families who want a permanent place for their collections. In other words, the ATOS Archive collection is very meager and in no way begins to represent the glorious age of the theatre pipe organ. If you have anything that you would like to donate to the archive collection, please pack and send it right away.

The archive set of THEATRE ORGAN magazines is missing the following issues. If you have one or more of these issues available for donation you could help to make our archive more complete.

THEATRE ORGAN

Vol. 1, No. 1, Spring, 1959
Vol. 1, No. 3, Fall, 1959
Vol. 1, No. 4, Winter, 1959
Vol. 2, No. 1, Spring, 1960
Vol. 2, No. 2, Summer, 1960
Vol. 2, No. 4, Winter, 1960
Vol. 3, No. 1, Spring, 1961
Vol. 3, No. 2, Summer, 1961
Vol. 3, No. 4, Winter, 1961
Vol. 4, No. 2, Summer, 1962

Send your donations to: Mr. Vernon P. Bickel, Curator, ATOS Corporate Headquarters, 1393 Don Carlos Court, Chula Vista, California 92010.

tion by playing a concert for us in the evening. A good mix of popular selections plus the lovely "Clair de Lune," was as well as the fitting "Connecticut March" and "Happy Birthday to Us," made our birthday party a memorable one. Many thanks, Joe.

Our April meeting was very special, indeed. It took place in a most appropriate setting, the Warner Theatre in Torrington, Connecticut. This beautiful Art Deco theatre is now in the proud ownership of the Northwest Connecticut Association for the Arts. It can seat 1800 patrons and has a grand foyer from which a broad, carpeted staircase leads to the balcony. The pipe organ has long since gone; however, the Association is already planning for the installation of another one. We had a fascinating day. Association members Paul Schroeder and Joanne Lobrutto went to great lengths to get things in readiness for our visit. We thank them heartily, also Al Ecker of Melody Makers.

So theatre organ sounds could be heard in this venerable house, the Melody Makers of Newington, and member Allen Miller arranged to have a Rodgers Trio 321C three-manual theatre model brought into the theatre. Following dinner and a short business meeting, none other than Allen Miller took his place at the Rodgers console and proceeded to make us feel really "at home" in a fine theatre listening to organ music. What more can an ATOS person ask?

Al gave us his best effort in a great program of tunes from motion pictures, "pop" presentations, and some specialty numbers like "Hungarian Rag" and "Trisch Trasch Polka." We do thank you, Al.

Our June meeting was in Stratford, once again at the home of Ernie and Beth Boda. There are a number of marvelous keyboard instruments in the music studio of the expansive Boda residence; however, the one of topical interest here is the 3/15 Style D Wurlitzer, Opus 501, that has been installed, maintained, and improved always with meticulous care. A visit to the chambers brings forth wonder at the elegant planning and execution that went into the installation. Ernie is to be congratulated for this superb job that is one fine example of how to properly install a pipe organ.

Following open console, business session and dinner, we were scheduled

to hear Everett Bassett, just returned with gracious wife Eleanor from Florida for a visit, and hear him we did. During his many years in Connecticut, Ev was tirelessly and enthusiastically engaged in all sorts of chapter activities, and we miss his great help. Taking his place at the console, he placed thereupon an *avant garde* version of his well-known fan, this one a humidifying version which, after a couple of numbers, he decided was not needed! Beginning with "I'll Walk Alone," Everett took us down memory lane with some familiar, and one or two unfamiliar, selections. Most were played in the Bassett style we all like so well, but he gave us also a rendition a la Dick Leibert and another one a la Jesse Crawford. It was very comfortable and enjoyable having Ev at the console once more. We're glad he came and wish him and Eleanor a most pleasant visit. Thanks, Ev.

Following Ev Bassett's concert, we were provided a highly unusual and most interesting treat. The motion picture screen was lowered, projection equipment made ready, and four short screen presentations of Jesse and Helen Crawford, one including their daughter and others including vocal artists, were shown. These were made by Warner Brothers around 1931, and featured both pipe and electric instruments. The films are the only ones existing and are the property of Jerry Hayward who was kind enough to show them for us. Inasmuch as some of us in the audience can remember those times, the films were fascinating, indeed. Rosa Rio was present and remembered her mother telling her about the Crawford's daughter, Jessie, who had a good voice and also played the organ. Rosa had some other entertaining anecdotes, too. She is a charmer. We extend a hearty "Thank you," to Ernie and Beth Boda, to Ev Bassett, and to Jerry Hayward.

Coming to the Thomaston Opera House on October 15 and 16 is Lyn Larsen, and December 3-4 will be Rosa Rio and Ted Malone. Information and tickets are available from Concert Tickets, P.O. Box 426, Seymour, Connecticut 06483-0426. Telephone (203) 888-9696.

W. F. POWERS

* * *

It is with great sadness, indeed, that Connecticut Valley Chapter records

the death, on June 23, of our dear friend and most valued member of many years, Everett Bassett. For as long as most of us can remember, Everett and his dear wife, Eleanor, were doing something for the benefit of the chapter. Work on pipe organs, service as Chapter Librarian, countless hours in social endeavors, are highlights of their almost continual husband and wife contributions to the pleasure and success of our Connecticut Valley operation. To say that we will miss him is a gross understatement. We are grateful for the years during which we enjoyed his good spirit and his tireless gestures in our behalf. Our organization's spirit and success are in no small way testimony to Everett Bassett.



**Babson College, Wellesley
617/244-4136 or 617/757-9793**

The "clan" gathered around our 235 Special on May 28, with President Lupo presiding. Dedicated "Eastern Pipes" editor Stu Hinchcliff reluctantly announced his withdrawal from that position after nearly 14 years. Fortunately, Dick Johnson volunteered to get out some form of newsletter to maintain continuity, effective with the September issue. Thanks, Stu, from all for a job very well done!

Guest organist was Evelyn Grant of Beverly, Massachusetts. She was a "stranger in paradise," this being her first encounter with theatre pipes although a regular on electronics in restaurants and church instruments. With only two sessions of practice, she created some nice sounds from our Wurlitzer in her smooth, easy style, much in the Millie Alexander mode. Selections such as "Dream" and "If I Had You" were played with an almost uncanny resemblance. Since it was Memorial Day weekend, a poignant "My Buddy" was included in the program rather in the mood of late-evening listening. The ever-popular open console followed until beyond midnight and the blower "Off" button finally pressed.

Only two days later, Memorial Day, one of our earliest and hardest-

working members, Alvah I. Winslow, passed away, at the age of 76, in his Foxboro home. Al, an Honorary Life Member, had served as both president and treasurer of EMCATOS. His style of playing was truly entertaining, going back to the silent days when he accompanied the "flickers" in several Providence, Rhode Island, theatres, usually in the Fay chain. He will be truly missed.

Our June meeting featured member Cheryl Linder at the console. We have seen and heard this young lady grow up and steadily improve as she has played our seasonal final guest spot for several years. Cheryl is studying the classics, but has not overlooked the "pops." Witness her lively "España Cani" opener, to say nothing of her own composition, "Merry-Go-Round," which involved much double pedaling executed in a French background setting incorporating carousel music, and her encore, "Bean Pot Rag!" Miss Linder's program included another of her own compositions entitled "Prayer." Cheryl received a good hand for her considerable effort before open console, chit-chat and snacks.

Patsey and Rosalie Fucci again graciously opened their Waltham home to the chapter on June 26, for an afternoon of excellent picnicking, good fellowship and viewing of their "Crystal Palace." This spacious new building will house their ex-Loew's State (Providence) 4/20 Robert-Morton within a year. Members and guests then enjoyed the Conn for some "soul food" before departure and "Goodbyes" for the summer.

EMCATOS looks forward with great anticipation to the first concert appearance of Jonas Nordwall on October 22 and 23, at our Babson Wurlitzer — nice to contemplate during the long, hot days ahead!

STANLEY C. GARNISS



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

LOLTOS

St. Paul

715/262-5086 or 612/771-1771

Now that the great convention is but a pleasant memory, TO deadlines still have to be met, and chapter activities need to be reported.

Saturday afternoon, June 4, at

Cedarhurst, was a BIG highlight for LOLTOS. We are fortunate that Father James Miller of Fenton, Michigan, could play for us, and he was delighted to have the opportunity to present his "Sermon in Sound" on Goldie, the Mighty Wurlitzer which has since been moved to Schenectady. Father Jim drew a full house, and his performance was enthusiastically applauded, not only for his tremendous skill at the organ but also for his humorous and sensitive approach to life. What a wonderful philosophy and a joy to remember.

With about 30 LOLTOS members attending the convention in July, planning programs and activities for the summer was somewhat curtailed. This was this writer's first time to attend a National Convention, and it was a pleasure to meet the officers of the ATOS and to make the acquaintance of so many new friends from far-off places, Honolulu, South Africa, Ireland and England, to mention a few. One couple, Ray and Mary LaNew from Van Nuys, came to me at Serramonte Pizza & Pipes where we heard Dave Reese and said to me that they recognized my name as a correspondent for the TO magazine and that they were coming to St. Paul after the convention to attend a high school reunion.

Four of us from the chapter, Alice Rabus, Shirley Hall, Mike Erie and I, flew to LA a week before the convention, went sight-seeing in Garden Grove, Long Beach and Ventura, then drove up to San Simeon and the

Hearst Castle where we ran into Walt Strony, then to San Jose and San Francisco where we registered on June 30 at the Sheraton-Palace Hotel and took off immediately for Fisherman's Wharf and a cruise of the Bay. The weather was gorgeous the whole time, and we certainly enjoyed the sights, sounds and smells of San Francisco. Four of the artists were quite familiar to us; Lyn Larsen, Walt Strony, Rob Calcaterra and Tom Hazleton have played in concert for us here. The beautiful theatres and theatre organs were thoroughly enjoyed and now, of course, we will be looking forward to the '84 Convention in Indianapolis.

Since returning home, I have had several letters from new friend inquiring about and ordering the black and white "ORGAN POWER" musical caps some of the conventioners might have noticed LOLTOS members wearing. Alice sold hers right off her head! If any readers of this column would like to order a cap at \$5.50 each (postpaid), please write to me at 1202 Margaret Street, St. Paul, Minnesota 55106, with your check, payable to me, and I'll see that you get one.

VERNA MAE WILSON

LAND OF LINCOLN

Rockford

815/965-0856 or 815/399-8536

Seven members of the Land of Lincoln Chapter attended the National



Land of Lincoln Chapter members at the National Convention.

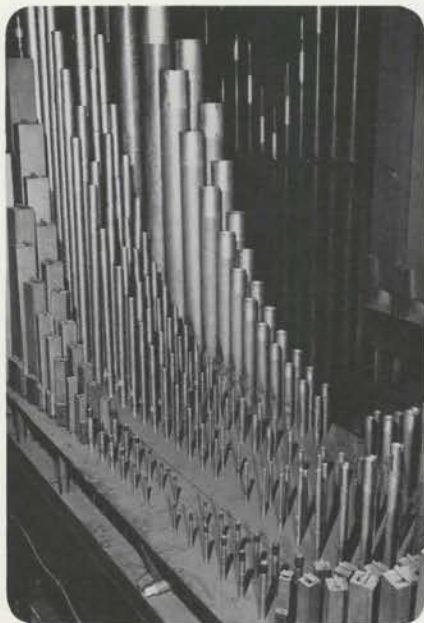
ATOS Convention in San Francisco. They were Don Bissell, Harry and Cathy Koenig, Edla and Bill Horn, and Betty and Orrill Dunn. It was Don Bissell's first convention, and he was impressed with three opportunities a national convention presents to its members.

First, the convention provides numerous formal concerts by top artists playing theatre pipe organs restored to peak condition. This, combined with the impromptu and less formal after-hours jam sessions, really fulfills the purpose of the society — to preserve theatre organs and theatre organ music.

Second, it is easy to interact with organists, arrangers, organ owners, organ "buffs" — even organ "nuts," and people with interests covering a broad range of related interests. This interaction based on bonds of common interests fosters working together between individuals and theatre organ chapters that is important, if not vital, to survival of theatre pipe organs. One member recalls less than 25 years ago when theatre organ music nearly became extinct. Today it is alive and quite well and growing steadily.

Third, and finally, each convention site provides a setting with unique flavor, both in terms of the theatres, artists and organs and in terms of local color. It is pretty difficult to top San Francisco on any of these criteria.

ORRILL DUNN



Some of the pipework of the Granada Welling organ purchased by the London & South of England Chapter. (John Sharp photo)



John Mann at the "Torch" Christie, Regal Edmonton, May 15.

(John Sharp photo)

LONDON & SOUTH OF ENGLAND 8956-32369 or 1-788-8791

Great news! Although the middle two months of the year are traditionally bereft of formal chapter events because of the summer holiday season, this year this period has been a highly productive and most exciting one for our chapter.

As well as a large chapter contingent (20) participating in the Stateside Convention in the San Francisco area, and substantial progress being made in our major restoration project in progress since the beginning of this year, the truly great news is that on July 5 our chapter became the proud owner of its own Wurlitzer organ.

Listed as an obvious top priority since our chapter was formed six years ago, the opportunity to secure our own instrument suddenly arose whereby the funds which we had accumulated enabled us to bid successfully for the well-known 3/8 Wurlitzer organ from the Granada Cinema at Welling in Kent, which was subject to imminent closure and redevelopment.

This late-model Wurlitzer (Opus 2221) was shipped from the factory November 22, 1937, and inaugurated at Welling by the great Robinson Cleaver at the opening of the theatre on February 3, 1938. It was the penultimate installation of the so-called "Granada 2" model in the Judd Wal-

ton Wurlitzer Installation List.

Recorded and broadcast by Cleaver and Reginald Dixon, this powerful instrument (which is identical to that still in the Granada Harrow in Northwest London and heard by U.S. members during the 1980 25th Anniversary Convention) is probably best known for the outstanding 78 rpm recording of "Canadian Capers" and "Czardas" made there by Cleaver in February 1940 and recently reissued as part of a 40-year tribute to him as president of the "Theatre Organ Club."



Some pipework of the Granada Tooting organ, which the London Chapter is restoring.

(John Sharp photo)



Hard at work on the Granada Tooting organ. John Sharp caught at the other end of the camera; Cyril Gott and Chris Smith "eyes down." (John Sharp photo)



Les Rawle at work on the Granada Tooting restoration project — "a labor of love." (John Sharp photo)

Our Wurlitzer has eight ranks on three manuals (the top one being a coupler only) consisting of: Diapason, Tibia, English Horn, Gamba, Gamba Celeste, Flute, Tuba and Saxophone. Provision is also available for a Grand Piano attachment, although the actual instrument is no longer available.

Now removed and stored, our new baby is to be thoroughly cleaned and renovated before reinstallation somewhere in the London area. Having pursued a number of likely venues as a matter of routine over the past year pending such an opportunity, we believe that we now have an appropriate one in our sights — which we shall be pleased to report on as soon as agreement can be negotiated.

While this is awaited, we are now able to reveal that our big restoration project reported anonymously in recent chapter reports is, in fact, the world-famous 4/14 Wurlitzer in the Granada Tooting in South London. The organ was badly damaged a decade ago by flooding and was later completely entombed when this exceptionally fine and decorative "flagship" of the Granada chain underwent substantial structural alterations in the former stage area when the theatre was converted to Bingo.

Although there is as yet no guarantee from the theatre management that the necessary work will be sanctioned to enable the keydesk and the organ sound to be brought back in to the auditorium (the console is mounted on a lift in the centre of the original orchestra pit with the two pipework chambers being under-stage), substantial progress has been made since our technical team began work there at

the beginning of the year.

Despite all of the instrument and its pipework being intact, a very considerable reconstruction of the chestwork, regulators and other woodwork, wiring and air supply trunking, etc., has been necessary because of the water damage.

By midyear, after some thousands of man-hours had been expended, renovation of the Main chamber and its seven ranks of pipes had been substantially completed and brought back on wind and work begun on the Solo chamber. Obviously much remains to be done, but we anxiously look forward to hearing the mighty "Tooting Sound" again featuring top international artists in public presentation in the not too distant future — with the full cooperation of Granada Theatres which we have been exceptionally privileged to enjoy so far.

Beginning life in Sacramento in the 1920's and shipped to Tooting and enlarged for the opening there in 1931, the top manual of the French-style keydesk handles the percussions only, with the distinctive pipework being in two tightly-packed side-by-side chambers opening into the former orchestra pit area. Prolifically broadcast and recorded during its four decades of active use, its best-known exponent was the late Harold Ramsey (who was also the last to play it prior to the disastrous flooding).

Just as this report is written, our Chapter Club Night series has restarted — with the redoubtable veteran sisters Florence de Jong and Ena Baga providing a characteristically outstanding evening on organ and piano at Edith and Les Rawle's ever-hospitable home at Northolt. Among

the very few world-class exponents of silent film accompaniment, the profession in which they started more than 60 years ago, they still provide magnificent work at the National Film Theatre in London. A truly wonderful night out.



LOS ANGELES
THEATRE ORGAN
SOCIETY

California
213/792-7084

The Return of Laurel and Hardy — After Fifty Years of Silence was the title of the first benefit premiere LATOS has ever had the opportunity to sponsor. The six two-reel silents played a one-week engagement at the Continental Theatre (a first-run fine arts theatre in Hollywood), and the engagement was extended a week by public demand!

Working with the show's producer, John Quinn of Nu-Image Films, Kathie Henchman chaired the LATOS committee to present a good, old-fashioned Hollywood premiere complete with searchlight, antique cars, Roaring '20s attire, and a live pie fight in front of the theatre. The Laurel and Hardy fan club, known as "The Sons of the Desert," assisted us with the pie fight! Television crews caught the entire premiere, and we were given full coverage on *Entertainment Tonight* and *Real People*.

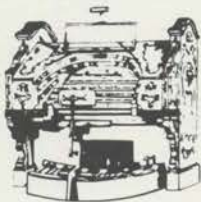
Ann Leaf and Gaylord Carter played at the premiere showing and, thereafter, were joined by Del Castillo playing an electronic organ for the rest of the show's run. Mr. Quinn plans to take the show on the road, and LATOS has provided him with

chapter names and addresses to contact in other cities.

The premiere netted our Scholarship and Education Fund a substantial sum, and the donations are still coming in from those who could not attend. We've also acquired about 20 new members as a result of the publicity in the newspapers and on the local TV newscasts!

RALPH BEAUDRY

Motor City Theatre Organ Society, Inc.



Detroit
313/537-1133

Lee Erwin, who has accompanied more than a dozen silent film presentations for our chapter in the 14 years since he first appeared at the Redford Theatre in 1969, returned to the Redford's Barton console for a two-night engagement, on May 20 and 21.

Presented on one of our regular bi-weekly movie weekends, Lee's program was an experimental effort to give our "Movies at the Redford" audience a taste of what our organ programs are like.

Lee accompanied the 1924 silent film classic that was voted Best Picture of the Year by *Film Daily* magazine, *The Thief of Bagdad*, starring Douglas Fairbanks, Sr. This presen-



Julanne Johnston. (Dale Horning collection)

tation offered a unique opportunity to honor local resident Julianne Johnston, who portrays the Princess in *The Thief of Bagdad*.

Julanne Johnston was chosen as the latest recipient of the coveted Rosemary Award, given by the Rosemary Association, in Washington, D.C., to a living actress, or actor, in recognition of their achievements in the film industry. The equivalent of an Oscar, the award is generally given to those whose contributions were made before the Academy Awards were established.

The name of the award comes from Ophelia's line in *Hamlet*, "Rosemary — that's for remembrance," and was suggested by actress Olga Petrova. In addition to Madame Petrova, previous recipients of the award include Jackie Coogan, Lillian Gish, Leatrice Joy, Butterfly McQueen, Pola Negri, Mary Pickford and Mae West.

The award was to have been presented on Friday night, by James Limbacher, of the Rosemary Association, but Miss Johnston was unable to attend at the last moment and the award was accepted by Don Lockwood on her behalf. The actual presentation will take place privately.

A chapter social was held at Theatre Organ Pizza and Pipes, in Pontiac, on May 13, where the group enjoyed the music of staff organist John Steele.

The annual garage sale, held at the Redford Theatre on June 10 and 11, was chaired by Jeanette Duncan and netted over \$1200 for the Buy the Redford Fund.

Melissa Ambrose, who won first place in the Youth II Division of the District Yamaha International Competition, was a participant in the Regional Competition in Rockford, Illinois, in May.

Steve Stephani was the artist for our Second Sunday program at the Michigan Theatre in Ann Arbor in May. In June, Don Haller was featured at the Michigan's 3/13 Barton.

The Fourth Sunday artist at the Royal Oak Theatre in May was Greg Yassick. Wilma Steslick was the featured artist for our June Fourth Sunday event at the Royal Oak's 3/16 Barton.

The chapter will present Tom Wibbels and the Motor City Chorus of S.P.E.B.S.Q.S.A. at the Royal Oak Theatre on November 11.

For more information, write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone (313) 537-1133.

DON LOCKWOOD



Don Haller at the Michigan Theatre Barton. (Bo Hanley photo)



Lee Erwin played a two-night engagement at the Redford Theatre in May. (Bill Vogel photo)



Wilma Steslick at the Royal Oak Theatre in June. (Fred Page photo)



San Francisco Bay Area
415/589-6683 or 415/524-7452

Warren Lubich played for us on Sunday, June 19, at the Avenue Theatre. All registrations were set by hand as the 3/15 Wurlitzer was in the midst of major re-leathering and expansion for the convention. He opened with Erno Rapee's "Capitol March," and followed with "Don't Take Your Love From Me," putting emphasis on current music.

Warren began playing professionally in 1959, when he was pianist with the band at San Francisco's Red Garter. He became Avenue staff organist in 1966. He joined the Cap'n's Galley Pizza & Pipes staff in 1976, and has been organist at many of their Bay Area establishments. Currently he presides at the console at Redwood City. During the day, Lubich is a medical research associate at the University of California Medical Center in San Francisco.

The Avenue Theatre Wurlitzer was in pristine form for the convention. This was the result of the blood, toil, sweat and tears of the work crew headed by Dave Banks. The crew consisted of Herb Boese, Ken Eaton, Brian Iottrell, Jon Johnston, Warren Lubich, Cliff and Judy Luscher, Phil Messner, Gary Miller, Roy Powlan, Bob Randolph, Jim Riggs, Mike Riggs, Joe Smith and Bob Vaughn. Parts and assistance were given by: Gary Baumann; Jack Bethards, Schoenstein Organ Co.; Ron Downer, Dana Huff, Tip Top Piano, San Francisco; Dave Moreno, Steve Levin; Bert Robinson, ATOS; Jim Roseveare, Oakland Paramount; Lowell Wendell, Nor-Cal; and Ernie Wilson, Grand Lake Theatre, Oakland.

Lubich's program was an interesting afternoon of middle-of-the-road pop tunes, drawing heavily from movie themes, musicals and show tunes. His encore was "Zacatecas," a Mexican march. He also did a very professional job as Master of Ceremonies during the ATOS Convention '83.

We are indebted to Avenue manager Geoffrey Hansen and his charming and vivacious wife, Viki, for this



Chairman Irving Light (standing), Vice Chairman Dolly Durham (seated at organ). Chapter meeting June 1983, Light residence.

concert and for all their efforts to make the convention a huge success. Warren Lubich supervised the console re-finishing, and a Trooper Arc Lamp spotlight was used during the convention.

The Avenue organ will continue to be improved, with an ultimate goal of 20 ranks. Jim Riggs played on July 4, and his Sousa march, "Nobles of the Mystic Shrine," complete with fez, brought resounding applause. If he ever runs for National Director, he'll get the "Masonic" vote.

Riggs returned to Tuscon the following week. Bob Vaughn returned to the Avenue on July 22 to accompany a rare MGM vault print of the 1929 silent film, *The Single Standard*, starring Greta Garbo.

Nor-Cal's annual summer picnic outing was held Sunday, August 7. We joined Sierra Chapter for an outdoor barbeque and open console session at the Fair Oaks Community Clubhouse 2/11 Wurlitzer in Sacramento.

ED MULLINS



NORTH TEXAS CHAPTER

Dallas-Fort Worth
214/256-2743 or 214/233-7108

As pipe organ-equipped meeting places in our chapter area are limited,

we often rely on members' homes and their fine electronic theatre organ installations for our chapter meetings. This is particularly true during the "dog days" of summer when air-conditioners often can't cope with the combination of a hot-air breathing pipe organ and 50 or more human heat producers. This was true in June when we enjoyed the hospitality of the Lights, Irving and Ruth, and their bountiful music room (Hammond Concorde, Hammond C3 and Steinway grand piano). This trio of instruments is an incentive for duets, and even an occasional trio, when musical friends gather at the Light house.

For this chapter meeting, however, featuring Dallas professional organist Lloyd Hess, we were treated to a delightful musical exploitation of this musical resource. Lloyd was obviously delighted at the prospect when he announced his plan to take a trip around the music room, playing



Organist Lloyd Hess at console, June 1983 at Light residence.

music on each of the instruments that would use the unique capabilities of each. And Lloyd's musical talent and extensive professional experience have prepared him for doing this — superbly.

Starting on the C3, Lloyd was obviously at home, drawing exciting sounds from this vintage instrument that we tend to forget were possible before the advent of arpeggiators, rhythm units, electronic pianos, etc. Selections chosen for this instrument included Errol Garner's "Swinging Gently," the lushly romantic "Misty," and "When the Saints Go Marching In." As a send off for those members soon to depart for the 1983 Convention, he concluded this segment with a San Francisco medley. Moving to the piano (often risky before an organ-oriented audience), our artist showed his versatile talents beginning with a warm and exciting arrangement of "Liebestraum." No risk here! These music lovers were delighted and appreciative and showed it with their ovations. Lloyd concluded his "trip" on the Hammond Concorde. Here his selections included many favorites and show tunes taking advantage of the newer sounds and capabilities of this organ. The time slipped by quickly and, much too soon, Lloyd had to leave to keep his next professional commitment that day (playing for Sunday evening services).

With great trepidation at the thought of following this "class act," host Irving Light concluded the day's musical program, playing several tunes that had elicited favorable response in the past. They did again. Whew!

A dozen North Texas ATOSers were privileged this year to enjoy the musical and urban treats of the 1983 Convention in San Francisco. We

vote it "One of The Best," and we offer our sincere appreciation and congratulations to the hard-working Californians who made it possible. See y'all next year in Indianapolis?

IRVING LIGHT

OREGON

Portland

503/244-2141 or 503/253-6874

On June 26 we again had the pleasure of hosting the chapter in our home in Milwaukie, a suburb of Portland. Our newsletter announced that "Hazel and Bud have a new baby, a three-manual Conn 652 with one pipe." It may be a new baby to us, but it has been fitted with the same old teeth — the speaker system in the loft with the single wood pipe. This is a 16' open wood, powered by a large woofer to provide heavy bass down to low "C."

This event was to be primarily a social affair with open console and no single artist. However, we were honored to have several top professionals play, including Paul Quarino, Gerry Gregorius, Jimmy Deacon and Marti Lynch who came all the way from her home near Tacoma, Washington. It was wonderful to hear these excellent musicians as well as many fine amateur organists. As a bonus, we heard Miki Geuder, a former touring singer with many of the big-name bands. Thanks to our board members for organizing the refreshments and to Don Lacey for using his van to haul chairs provided by Day Music Company.

As customary, we had no local meeting in July, this being replaced by the National Convention in San Francisco. Oregon was well-represented by many of our members, including Jonas Nordwall performing on the

convention program on the Redwood City Capn's Galley 4/23 Wurlitzer. Jonas displayed the brilliant theatre organ styling we hear from him at the Portland Organ Grinder, and an amazing ability as a classical concert artist.

BUD ABEL



OHIO
VALLEY
CHAPTER

ATOS
EMERY THEATRE

Cincinnati

513/721-2741 or 513/721-2742

The Ohio Valley chapter turned out 60 strong when invited to a special demonstration of the 4/37 Wurlitzer at the Springdale Music Palace here in Cincinnati at 9:30 a.m. before its usual 11:00 a.m. opening time on Saturday, February 26. Several of the Emery movie staff organists took a turn at this impressive instrument. Our organ crew got a big kick out of peeking through the glass chamber openings to observe the practices of other organ installers. We all stayed for lunch to hear Dave Weingartner play. Dave, together with Karl Cole, provides most of the music at this restaurant. Dave demonstrated the versatility of this organ and proved that a Wurlitzer can do a very good Widor "Tocatta." Dave is one of our newest members and, after playing every day at the Music Palace, he volunteers his services at our movies at Emery. He likes the glorious in-theatre sound of our Wurlitzer in the lofty, resonant Emery Theatre.

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Bud Abel's Open House for the Oregon Chapter. Clockwise from top left: Marti Lynch; Miki Geuder, vocalist, with Marti at the organ; Mildred Luttrell; Paul Quarino; Elva Wagner, with Bud Abel giving pointers; Don Lacey, Jimmy Deacon, Ted Schoen. Center: Jimmy Deacon getting a little help from Bud. (Claude Neuffer photo)



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members of the Central Indiana chapter, Tim Needler among them. They enjoyed open console at our instrument before they went to the Springdale Music Palace to dine and hear that organ. They returned later to see and hear our film and organ show at Emery.

Moon River revisited Emery for the fourth time on May 8. Again, we had Bill Myers announcing, Cecil Hale reading the poetry and Ruby Wright providing the vocal solos. These three all took part in the Moon River radio programs over WLW, the Nation's Station. At the console was Gene Wilson, one of our staff organists and currently one of the staff musicians at WLW-TV. As before, this re-creation of Moon River was a gripping nostalgic experience, especially when the "Caprice Viennois" theme and the poem, "Moon River, the Lazy Stream of Dreams," got together.

We celebrated our fifth anniversary of movies at Emery on July 29, 30 and 31, by reducing the admission to 50 cents as in the Golden Days of movie and theatre organ. The last night we served free punch and birthday cake to 750 people. WMLX, a local radio station featuring music of the '30s and '40s over which we do our radio advertising, joined us in the celebration by providing the Emcee, Dave

Williams. These three performances drew almost 1700 people, well above our usual weekly attendance. Many of these were first time attendees. We can judge about how many first timers are there by the number who take the tour of the organ chambers after the show while the organist plays out the house. It's a great feeling to witness the awe and joy of people making their first acquaintance with a large theatre pipe organ. We know that we are keeping alive and spreading the love of this art form.

We are raising money for our twenty-seventh rank, a Krumet. We have the console and the chest ready for it and soon will place the order for the pipes built to Wurlitzer scale.

Van Jones is the featured artist at Shady Nook Steak House on S.R. 27 just north of Cincinnati. Dennis Werkmeister, one of our chapter members, is one of the owners of this fine dining and listening spot.

On October 7, 8 and 9, we are again having Bob Ralston in concert. He was such a hit last fall that we and our co-sponsors, the Scottish Rite Valley of Cincinnati, have called him back.

We now have two phones: (513) 721-2741 gives a recorded account of our theatre programs, and (513) 721-2742 will be answered live by someone at the theatre or by our an-

swering service which can refer calls to the proper officer of the chapter. If you are in Cincinnati call us, as we're itching to show off the Emery Wurlitzer.

BILL AHLERT

PUGET SOUND Seattle

206/852-2011 or 206/631-1669

The June meeting of our chapter was particularly exciting this year as we met at Seattle's Paramount Theatre which houses a fine Wurlitzer pipe organ. Probably the youngest player this day was Travis Wise of Puyallup, Washington, who has been



Puget Sound Chapter visits the Seattle Paramount Theatre. At the Wurlitzer, below, l to r: Christine Pride, Thelma Barclay (new National Director) with her granddaughters, and above, Eddie Zollman, Sr. (Ken Gallwey photos)



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Ed Benoit, Denver Paramount house organist, at the master console.

studying for six years with Lillian Houston. A great many of our other members participated in the afternoon total open console time on this magnificent instrument. This reporter reports a feeling close to heaven to be able to hear yourself making this fine sound even with relatively simple music. Possibly the person

who has played professionally the longest was Eddie Zollman, Sr., and he still does a fine job though he has been retired for some time. During the five-hour session, about 35 members participated. Don Meyers, Brian Ingoldsby and Gennie Whitting were thanked for arranging the opportunity to use the Paramount Theatre

and for maintaining and tuning the organ.

Refreshments were included in the afternoon of music and all members and guests appeared to really enjoy the day. Now we are looking forward to our summer picnic at the Lobberegts'.

Our chapter is also looking forward to entertaining Eric Schröder and Ray Allen who will be here in August from South Africa. They are enjoying their visit to the states after attending the National Convention which 40 Puget Sound members attended and concluded that it was a great success.

CHRISTINE PRIDE

ROCKY MOUNTAIN

Denver

303/343-3930 or 303/233-4716

Pictured here is Mr. Ed Benoit, currently on the staff at the Denver Organ Grinder and staff organist at the Denver Paramount Theatre. The console in the photo is the master console at the Denver Paramount Theatre.

We had Ed write a brief item on what had happened to him since he called this writer several years back to find out if he could bring a friend to Denver from Central City, Colorado,

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who was thinking of putting a pipe organ in his home. This gent wanted to see just what was entailed in the installation of an instrument of this type. We invited Ed and his friend to the Aladdin Theatre (then playing beautifully) to see the first installation. We crawled them in, out and over the whole thing, then called Bill Arthur, who then had a 2/6 Marr & Colton up and playing in his home, and went there for more information. While Bill and Ed's friend were talking organ, Ed sat down at the console of his first pipes. You see, Ed had been playing electronic organs at Central City in the local bistros (we like to kid Ed) and in church. Well, Ed fell right into the thing and was "hooked on pipes" right then and there.

It wasn't long after that when we found Ed playing at the Denver Organ Grinder along with Patti Simon, Roy Hanson, Ray Young and others whose names escape me just now. We find that Ed played for the Preliminary Lottery Drawings held at the Denver Paramount from 9:00 a.m. until 2:00 p.m. which saved a day that could have been long, dull and boring.

On April 21 Ed played at the Paramount for the Colorado Special Olympics, sponsored by the Kiwanis Clubs. Ed says to imagine him and Allen Berg on the same bill! April 21 brought in ATOS member Wes Rangstrom to play with Ed on the twin consoles for Mrs. George Bush, the Vice President's wife, when she was in town. Mrs. Bush loved the organ and its sounds. Ed and Wes have since played the twins for several conventions held at the Paramount, as well as for restoration fund-raising luncheons. All this work netted Ed the job of house organist at the Paramount.

The summer film series is on now with organ overtures. Theatre man-



Calamity Stan Kann and his ruptured vacuums.

ager, Curt Mangel, is planning on bringing back the silent *Wings* again, and Ed will play, as he did last year, dressed in a WWI Doughboy uniform complete with wrap-around leggings and Smokey-the-Bear hat. Ed had the best aeroplane sound we have ever heard — a real treat.

Soon, on your visits to Denver, you will see a brand new marquee on the front of the Paramount. It is being designed by C. W. Fentres and Associates. Funding for the marquee is being provided by a \$36,000 contribution from Joy and Franklin Burns, long-time Denverites. The donation is part of the \$1.5 million Capital Fund Campaign conducted by the "not-for-profit" historic Paramount Foundation, Inc. to preserve the Paramount.

FRANK R. GANDY

SAN DIEGO California

619/279-2867 or 619/561-2269

San Diego has been busy these past three months hosting out-of-town vis-

itors as well as visiting organ clubs such as the Orange County Theatre Organ Society. This busload of organ buffs was treated to a mini-concert featuring our organ designer-technician/concert artist Chris Gorsuch, which was followed by open console and technical inspection. A few brave souls climbed the thirty-foot metal wall ladder to the chambers, while others tried tickling the keys. They departed the California Theatre with broad smiles and were whisked off to Balboa Park for the regular Sunday afternoon classic concert on the 4/53 Spreckles organ. To complete their day, they dined at Tommy Stark's Organ Power Pizza in Lemon Grove.

June brought us a rare and unusual treat. San Diego Chapter, in conjunction with the Pierce-Arrow Society, presented "1920's at the Movies." This event found local community theatre actors in authentic '20s costumes mingling throughout the large crowd. Free popcorn and balloons added to the festivities. The crowd, the actors and the world's largest assemblage of Pierce-Arrow motor-

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Collection of Pierce-Arrow motorcars that occupied the parking lot for our guests to view.



Charles Harrison of Orange County Theatre Organ Society trying California Theatre Wurlitzer during their visit.

cars, topped off what came to be a widely televised event and local station news scoop. Approximately 90 antique cars filled the parking lot next to the California Theatre, giving our theatre-goers a most unusual and rare treat. The show opened with Stan Kann, fully equipped with vacuum cleaners, who accompanied the great silent film, *Son of The Sheik*, starring Rudolph Valentino. For his grand en-

trance, Stan popped out of a trapdoor in the stage through a smoke-explosion stage effect. The show and the evening proved to be a huge success.

Our June Membership Meeting was held at the Organ Stop, a piano and organ business owned by Wayne and Cheryl Seppala. At this meeting, decisions were made in regard to the incorporation of our chapter and the use of our scholarship fund. A motion was made and passed to send one of our youth members to the 1983 National Convention in San Francisco. Seventeen-year-old David Irwin was happily surprised. Also voted on and approved was a \$500 donation to the National Fleet Foundation Matching Scholarship Fund. In addition, a decision was made to add a computer capture system and five more ranks to our Mighty Wurlitzer in the California Theatre. To add the final touch to our business meeting, Wayne Seppala honored us with a mini-concert on the new three-manual Allen organ while Cheryl lavished us with generous refreshments. Our thanks went out to these beautiful, musically talented young entrepreneurs.

After hearing numerous out-of-town concert artists, we chose to feature, for July, San Diego's own Tom-

my Stark — brought back by popular demand. Tommy played many tunes of the Big Band era which accentuated two original jukeboxes used as stage props (a loan from member Greg Breed). Tommy also did a San Diego "first" with the Laurel and Hardy movie, *Music Box*, a "talkie." As there was no background music on this sound film, Tommy cleverly accompanied the film on the organ. It was most effective and most unusual. He also accompanied two other silent short films. As the curtain rose for the second half of his program, we found Tommy at the organ in a complete garden setting with a real running-water fountain — a good summertime stage scene for its cooling effect on the audience. Again, our San Diego stage crew outdid themselves, and applause certified great approval.

Future concerts will feature David Hooper in October, our own Cheryl and Wayne Seppala for November, and in December, our organ will be featured in the San Diego Repertory Theatre production of *A Christmas Carol*. Members are also being kept busy with handicraft work for our forthcoming shopping center bazaar scheduled in November to raise money for our organ expansion.



"Curtain Call" — Tommy Stark
(Poster by Karen Schoute)



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SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Members and guests of Sooner State Chapter met for their June annual picnic at Harvey Young's "Island" on the grounds of his private airport on the outskirts of Tulsa. As always, Harvey was a delightful host, and we enjoyed a delicious potluck meal provided by those who attended. Entertainment afterward was on Harvey's Conn 652 for those who wished to stay.

We have voted to honor our late long-time member, Bill Roberts, who died on June 3, by naming our club-owned 3/10 Robert-Morton the "Bill

Roberts Memorial Organ." Lois Roberts, Bill's widow, has graciously consented to donate Bill's Honorary Member plaque for placement on the console, and Bruce Wilson has agreed to engrave an additional plaque stating that the instrument has been so named.

Plans for the organ's installation in Tulsa's new Vo-Tech High School are in their final stages, and we expect the work to begin very soon. Many members have indicated their willingness to help in this undertaking, and we are counting on using them all! We are also considering ways of raising money to pay for professional assistance with the installation.

We tried something different for our July meeting: we met an hour earlier than usual at Shotgun Sam's Pizza Parlor for pizza dinner (no organ music — just pizza), then held our meeting there in their private room. We had many favorable comments on the idea and may try it again. Program was a talk by Phil Judkins on the history of the theatre pipe organ and how it differs from a classical or church organ, and a talk by Harry Rasmussen on the Wurlitzer style numbers and what they mean. We have many new members and felt that this would be especially interesting to them.

We also named this year's Honorary Members, Bob and Betty Weddle, in salute to their many, many years of faithful service to our chapter, much of it in behind-the-scenes activity. Bob and Betty have always been willing to do whatever was asked of them, with or without public recognition, big task or small. Bob served as our treasurer for many years, and Betty was variously our secretary, membership chairman and newsletter editor — and she's also the best hot-dog cook around! Bruce Wilson engraved the plaque presented to them by Chairman Lee Smith. Bruce had mounted it on a piece of wormy chestnut cut from a swell shade from the 1923 Kimball pipe organ installed in his home.

DOROTHY SMITH

SOUTHEAST TEXAS

Beaumont

409/886-1609 or 409/835-6533

Jim Doleman played a half-hour concert before each showing of the John Wayne film, *The Alamo*, presented by the Jefferson Theatre Preservation Society on July 3 and 4.

On July 10, 26 members traveled by carpool caravan the 90 miles from Beaumont to Houston. First stop

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after lunch was at the home of Mr. and Mrs. Buster Matteson where the 4/12 Wurlitzer formerly in Houston's Metropolitan Theatre is now housed. The pipes are in two adjacent second-story chambers, and speak through vertical swell shutters into the triangular space above a woven-cane false ceiling above one side of the first-floor room housing the fully restored console. Electrical components have been completely replaced. A rank of Post Horns, now directly in front of the swell shutters where the Kinura had been, speaks too loudly and is to be moved back in the chamber. Rick Matthews and others assisted in the final tuning before the meeting. Don Baker said he had played this instrument in 1927 and proved himself still master of it. During open console, the playing of old-time theatre organist Ruby Moore and of the talented Harry Heth drew special attention. Open console was also open bar, courtesy of the Mattesons.

The group then traveled less than a mile to the home of George Hockmeyer to see and hear his Rodgers theatre organ. The use of one speaker near the console and two at the other end of the room proved very effective.

IRA M. WILLIAMSON



WOLVERINE CHAPTER
of the American Theatre Organ Society

Central & Lower Michigan
517/793-5418 or 616/364-0354

Approximately 40 Wolverine Chapter members attended our June 19 meeting at Theater Organ Pizza & Pipes in Pontiac for a highly enjoyable afternoon of good theatre organ music. Since the restaurant didn't open for business until later that day, we were able to listen to music that appeals more to theatre organ buffs instead of the tunes that are normally heard in a pizza parlor.

Staff organist John Steele came in early that day to play a very fine hour-long program just for us. John has an extensive repertoire and plays a variety of good theatre organ styles reminiscent of Jesse Crawford, Buddy Cole and other "greats." Following John's portion of the program, staff organist Lance Luce played a very nice, although somewhat shorter, segment of the program. Lance, who came in on his day off especially to play for us, has a very youthful and vibrant approach to performing both current tunes and those of yesteryear which is very pleasant, indeed. Both John and Lance played very appeal-

ing programs for our musical tastes that day. It was a pleasure to hear them feature some of the softer sounds of the organ that cannot always be heard during the restaurant's business hours. Theater Organ Pizza & Pipes is very fortunate to have John and Lance complementing their fine staff.

Wolverine Chapter really appreciates the hospitality of the owners of Theater Organ Pizza & Pipes, Gary Montgomery and H. C. Scott, in opening their restaurant early for our group. They are always such congenial hosts, allowing us to have open console on their 3/21 Barton-Wurlitzer before business hours and providing their staff organists for special programs for us. We also appreciate the friendliness and hospitality of the staff organists there.

On July 31, Wolverine Chapter combined with Motor City Chapter to have a picnic at beautiful Murray Lake Park, a private preserve located between Ann Arbor and Ypsilanti. All sorts of recreation were available, including swimming and motorless boating. We all shared a fantastic dinner, having brought part of the meal as potluck! Of course, an electronic organ was brought in for our appropriate entertainment!

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Included a Hammond "Auto-Vary" 64" rhythm unit on deluxe stand, with start-stop foot switch on swell pedal. Owner needs smaller organ.

Will respond to serious inquiries with a demonstration tape and photo (if desired) of the organ and components. Total price \$18,000 includes cost of improvements and additions which totaled \$4,500. Edwin C. Hirschhoff, 2425 W. 52nd St., Minneapolis, MN 55410. (612) 920-6065.

Rodgers Olympic (333) Antique White, matching tower speakers, like new \$17,500. Owen, 2280 De Forest Avenue, Long Beach, California 90806. (213) 427-8036.

Schober theatre organ — AGO console, 2 manuals, 32 stops, 6 couplers, ext. speaker. Kit built 1965, veneer slightly damaged, sounds great. \$2000. James Snell, 49 Beethoven St., Binghamton, N.Y. 13905. (607) 772-8922.

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For Sale: Send SASE for theatre organ parts. H. Morch, 127 Belmill Road, Bellmore, N.Y. 11710.

Kimball Tibia 49; Wurlitzer Trumpet 61; Wurlitzer Kinura 37; Kimball Diapason 61; Morton Flute 61; Morton Vox 61; Skinner Strings 122; Morton Violin 61; Wurlitzer Toy Counter; Liberty Harp, Glock; Spencer 3 HP blower; 3 Chests; Shutters; Regs; Best offer. George Morris, 11840 SW 69th Ct., Miami, FL 33156. Tel: (305) 666-3292.

Collector's Item — Beautiful mahogany two manual, 25 pedal Conn Consonata (circa 1956) from Episcopal Church. Needs speaker, was playing OK when put in storage 3 years ago. Roger Elser, Somerville, TN 38068.

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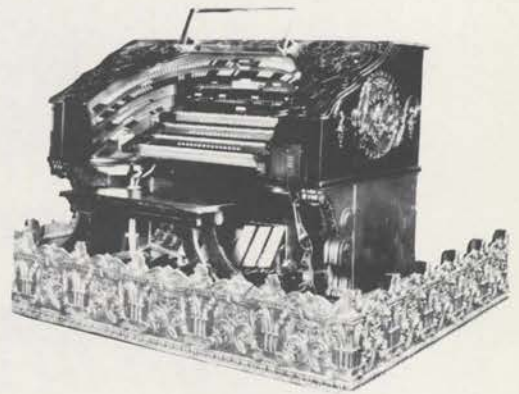
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