

THEATRE ORGAN

February/March 1981



SHOWCASE YOUR TALENT



New Concert Console Organ by Wurlitzer

Here is the organ that offers a full outlet for your talent, more music for your money. This "console of the eighties" has play today features that enhance your performance, with almost limitless possibilities ... theatre, orchestral, classic, jazz, rock and disco. You'll feel proud and in command seated at this console with its multitude of beautifully styled controls.

The heart of the new D-170, the Wurlitzer Digital Music System, brings new meaning to playability. The Orbit Synthesizer™ has a multi-note capability. It can be coupled with the upper keyboard or through the two-speed Leslie speaker system.

String Ensemble pre-sets produce the orchestral opulence of Violins, Violas and Cellos. An independent Celeste enhances other orchestral voices. There is a full range of Tibia pitches as well as a coupler system for both upper and lower keyboards. Polyphonic pedals for classical works.

An extraordinary Solo Piano can be played throughout the upper keyboard.

Swingin' Rhythm™ produces 15 patterns including modern rhythms such as rock and disco. Programmed Rhythm Orchestra™ with Touch Tone™ and Dancing Chords™, features more sounds and patterns for variation in easy-play accompaniment. Chord Magic™ en-

hances one-finger melodies with automatic chords.

Dancing Fingers™ plays in many modes of automatic arpeggiation on upper or lower keyboard enlarged by variable and independent sustain for all voices.

Vari Voice™ lets you create solo voicings with variable sustain and repeating possibilities while a special "wow" attack provides even more versatility.

All of these features and more are combined in elegant cabinetry of Traditional and Mediterranean designs. Each one features controls color coordinated with today's natural decorating hues.

Send for full information on the new Wurlitzer D-170 Concert Console Organ.



WURLITZER®

The Music People

DeKalb, Illinois 60115

ATOS National Membership is \$15.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$2.50. Make check or money order payable to ATOS, and mail to P.O. Box 45, Falls Church, Virginia 22046.

Editorial Address

THEATRE ORGAN
P.O. Box 1314
Salinas, California 93902
Phone: (408) 663-3238

Advertising Address

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068
Phone: (312) 692-9399

Membership Office

P.O. Box 45
Falls Church, Virginia 22046
Phone: (703) 573-4138

ATOS Corporate Office

ATOS
6900 Santa Monica Boulevard
Los Angeles, California 90038

Office of the President

Richard R. Haight
7209 Millcrest Terrace
Derwood, Maryland 20855
Phone: (301) 258-0140

National Headquarters

ATOS
P.O. Box 1002
Middleburg, Virginia 22117
Phone: (703) 364-2423

National Officers

Richard R. Haight, President
Lois Segur, Vice President
Erwin Young, Secretary-Treasurer

National Board of Directors

W. "Tiny" James
Betty Mason
Dick Schrum
George F. Thompson
Paul (Mac) Abernethy, Jr.
Rex Koury
John Ledwon
William Rieger
Tommy Landrum, Past President

Curator

Paul Abernethy
P.O. Box 2480
Burlington, N.C. 27215

EDITORIAL STAFF

Editor — George Thompson
Associate Editors — Lloyd E. Klos,
Peg Nielsen
Editor-Emeritus — W. "Stu" Green
Photographer — Bill Lamb
Publisher — Betty Mason
Art Director — Floyd Mumm
Editorial Assistants — Don Lockwood
Jan James
Advertising Manager — Len Clarke
Circulation Manager — Lee Prater

THEATRE ORGAN (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. Richard R. Haight, President. All rights reserved. Entire contents copyrighted. American Theatre Organ Society, Inc., 1981. Office of publication is P.O. Box 2329, Livonia, Michigan 48151.

POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Circulation Department, Box 45, Falls Church, Virginia 22046.

THEATRE ORGAN

(ISSN 0040-5531)

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Library of Congress
Catalog Number — ML1 T 334

VOLUME 23, NUMBER 1
FEBRUARY / MARCH 1981

features . . .

- 5 The Fargo Theatre Organ Lance E. Johnson
- 6 The Verne Langdon Legend Stu Green
- 10 Paris Gets a "Souffle"! William T. Brouwer/Walter Beaupre
- 23 Report to the Membership W. "Tiny" James
- 25 News from Down Under Douglas T. Smith
- 29 Lyn Larsen to Play Atlanta Fox
- 30 The Pipe Piper Lloyd Klos
- 33 The Theatre Organ in Stereo, Part II Ron Musselman
- 36 Chicago Weekender Joseph F. Sonntag

technical . . .

- 22 Questions and Answers Lance Johnson
- 24 Acoustical Consultant R. J. Weisenberger

departments . . .

- 4 President's Message
- 14 Nuggets from the Golden Days
- 15 Vox Pops
- 20 Music Review
- 22 Dinny's Colyum
- 24 Closing Chord
- 26 For the Records
- 36 Chapter Notes
- 56 Classified Ads

Cover Photo

The three-manual Wurlitzer in the Fargo Theatre came originally from a church. The original two-manual console of the now nine-rank instrument is located at the left of the orchestra pit. To read more about it, turn to page five.

Photo Courtesy of Lance Johnson

PAST PRESIDENTS

- Richard Simonton
Feb. 1955 – Oct. 1958
- Judd Walton
Oct. 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 – Nov. 1978
- Tommy Landrum
Nov. 1978 – July 1980

HONORARY MEMBERS

- 1959 – Jesse Crawford
- 1960 – Fanny Wurlitzer
- 1961 – Mel Doner
- 1962 – Leonard MacClain
- 1963 – Eddie Dunstedter
- 1964 – Reginald Foort
- 1965 – Dan Barton
- 1966 – W. "Tiny" James
- 1967 – Erwin A. Young
- 1968 – Richard C. Simonton
- 1969 – Judd Walton
- 1970 – Bill Lamb
- 1971 – George and Vi Thompson
- 1972 – Stu Green
- 1973 – Al and Betty Mason
- 1974 – Lloyd E. Klos
- 1975 – Joe Patten
- 1976 – Floyd and Doris Mumm
- 1977 – Les and Edith Rawle
- 1978 – Len Clarke
- 1979 – J. B. Nethercutt
- 1980 – Sidney Torch

President's Message



The American Theatre Organ Enthusiasts (ATOE) was founded and "organized for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music." There is no question that while the founders' goal was serious, they meant to have some fun in the process. This idea has not changed.

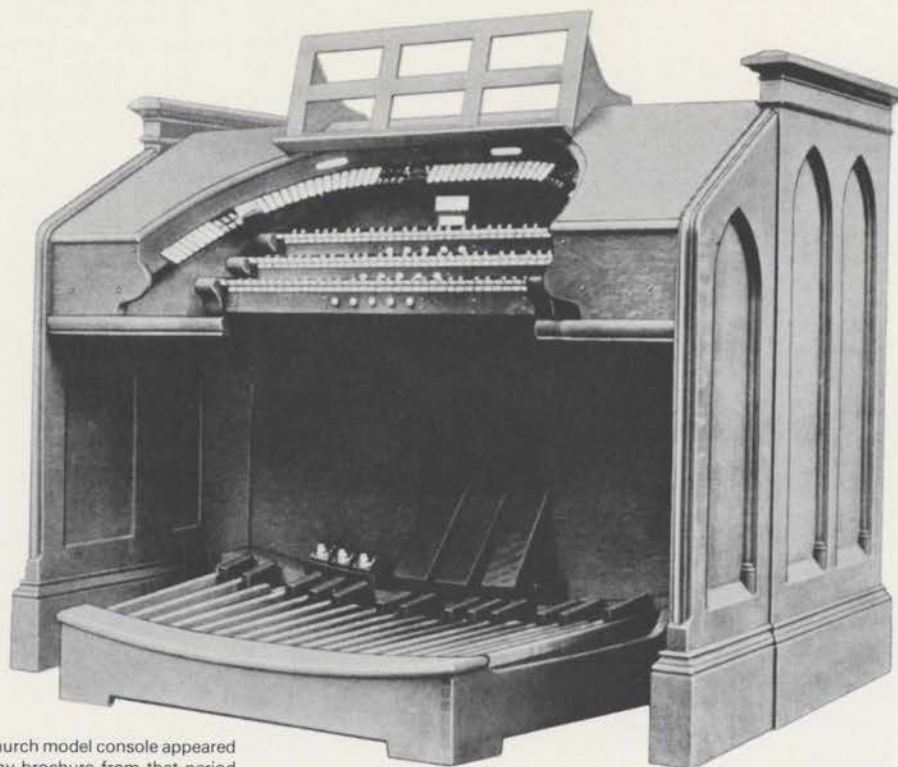
To paraphrase a saying by the late President John F. Kennedy, Ask not what your society can do for you, but ask what can you do for your society. Active participation is a responsibility of membership in ATOS. This can take many forms; working on an organ crew, support and attendance at meetings and concerts, serving as a chapter officer, taking care of refreshments and a whole host of other things. A very important responsibility is participation by voting, both on the national level as well as the chapter level. Traditionally, less than half of our membership vote in these elections. A vote on the new bylaws and other items will soon be asked of you as I indicated in my previous message. It will be very important that substantial numbers of you vote on these questions. Keep ATOS strong. Participate.

At this writing I cannot give you a full report of the results of the poll requesting your support for the stated goals of the society, but the replies, to date, are overwhelmingly in favor of support. Everyone who has participated in this, regardless of the opinion expressed is to be commended for doing so.

*Richard R. Haight
National President*

NOTE

See page 57 for date and location
of Important Membership Meeting.



This 1930s Wurlitzer church model console appeared in a Wurlitzer Company brochure from that period and is similar to the one now in the Fargo Theatre before the new black case was added (ala Radio City Music Hall).

The Fargo Theatre Organ

Material furnished by Lance E. Johnson

The console pictured on our cover was originally attached to the 3/8 Wurlitzer Opus 2127 (1930), a gothic-styled curved church model console in the First Lutheran Church, Sioux Falls, South Dakota.

The entire organ was purchased by the Red River Chapter in 1975 to be installed in a projected Cultural Arts Center in Fargo, North Dakota. When the project was cancelled, the organ remained in storage.

In 1973, the chapter had been given access to the Fargo Theatre for the purpose of refurbishing the 2/7 Wurlitzer Style E Opus 1255 (1926) there. After adding a Moller Trumpet, and then a Post Horn, it became desirable for the organ to have a three-manual keydesk. It was decided that the chapter console and relay would be installed to give the Style E the desired versatility.

A hydraulic lift was obtained for the three-manual console and in-

stalled in pit center and the 2/7 console was moved to its original position, pit left. The installation of the lift and placing of the consoles were accomplished with the full cooperation of the theatre management.

Since church model consoles did not feature second touch, it has been added by the technical crew and now the console has all the usual theatre organ flexibility. Organbuilder Lance Johnson is credited with putting a smooth case over the church-oriented gothic cabinet. Finishing the case in gleaming black (ala Radio City Music Hall) gives the organ an outstanding visual impact.

The Fargo instrument will be eventually enlarged to fourteen ranks with stage space allocated for a 16' Wooden Diaphone. A Wurlitzer Chrysoglott was converted to a Vibraphone and is installed in an unenclosed location.

In the fall of 1974, a full scale

Silent Movie Nite was staged, and, with local TV and media coverage, a sellout box office was accomplished. Since the initial program, a total of twelve special shows have been presented, each one a complete success.

In 1980, Lillian Gish appeared on stage with the screening of *Way Down East*. Current plans call for a presentation of *Ella Cinders* with Colleen Moore, in person. Several organ programs have been scheduled using local artists and outside performers.

During the Christmas season, Fargo shoppers were invited to bring their lunch to the theatre and listen to a free noontime concert. Artists for this endeavor were usually members of the Red River Chapter.

ATOS salutes a small, but highly aggressive chapter who has accomplished much in preserving the theatre organ heritage. □

The writer first encountered the formidable talents of Verne Langdon a few years ago when he noted a review of a record playing by "Johann Sebastian Bork," a record which featured a very distinctive style of contemporary piano playing rendered on a "Honky Chord"* (yes, rendered!) by an ancient Viennese court musician who must have been a leftover from Mozart's time, judging from the courtly baroque costume, powdered wig and Cyrano de Bergerac-style elongated proboscis pictured on the jacket. The label title was an unlikely one — Electric Lemon Records. Fascinated, we awaited the next "Lemon" release, a pipe organ record purportedly played by "Erik, the Phantom of the Opera," a gallimaufry of fresh Parisian sewer music (including a Phantom-conducted sewer tour, with oozing sound effects). This guy had to be a weirdo! Yet his next "Lemon" (uncredited) plucked at the heartstrings of Americans with two volumes of circus music played on a restored Tanglely calliope. Next a platter credited to alter ego J.S. Bork and loaded with harpsichord music, followed by a release of Edgar Allen Poe verses voiced by veteran actor John Carradine with pipe organ settings cued to the mood of the sepulchral poetry.

All the above was the work of one Verne Langdon, aided and egged on by showman Milt Larsen, well known for his Hollywood Magicians' Club dubbed "The Magic Castle." The next Langdon effort we became aware of was Verne's talent for makeup; he created many of the simian physiognomies for the short-lived TV series which continued the monkey business originated in five feature films involving *The Planet of the Apes*.

"After Bork, gorilla faces were easy," says Verne. After doing makeup for the PBS-TV series, *Visions*, we heard he was working on illusions at the Universal Studios tour attraction wherein selected visitors were made up to resemble some of film's horror characters for participation in sketches based on scenes from such classics as *Dracula* or *The Wolf Man*, for the amusement of other visitors. This feature ran for five years to capacity visitor audi-

*a harpsichord with all white keys.



the Verne Langdon Legend

From store window demonstrator to Dracula's Castle, his path has been strewn with organs

by Stu Green

Photos by Sandy Fields and
Stu Green

Photo Above: Droll comedian Verne Langdon made up as "Honkychordist" Johann Sebastian Bork. In this guise he has appeared on stage and on nationwide TV. His act consists of Bavarian-accented patter between selections played in contemporary jazz style on the Honkychord. Bork's record albums have resulted in a Bork cult whose disorganized members show up at his performances sporting "I Like Bork" pins. It takes Verne five hours to complete this intricate makeup.

ences. Its cost of \$200,000 was absorbed many times over by visitor admissions.

Preoccupation with the macabre was nothing new for Verne Langdon. Long fascinated with the monster characters which Universal Studios has always brought to the silver screen, as far back as 1963 he had negotiated a licensing deal to produce studio quality masks of such friendly hauntings as the studio's famous "Mummy," "the Frankenstein Monster," and Lon Chaney's "Phantom of the Opera" and the bell-ringing "Hunchback."

Then Universal decided that their tour attraction, which already boasted a swim-through by the *Jaws* shark and an attack by *Star Wars*-type space invaders, really needed the blood curdling which only the tried and true veteran stars of more than five decades of cascading screams and groans could supply. But how to use these long-established purveyors of goose bumps to get the full measure of sepulchral effectiveness in the brief time the tour schedule allowed?

Call in Verne Langdon! Verne is a multiple threat artist, with credentials as an organist, composer, makeup technician, producer, writer and special effects master — all talents which could be applied to get the desired result: to scare the living kapok out of studio tourists. He had accomplished a fair degree of this for the studio back in 1975 when he created the aforementioned "Land of a Thousand Faces" for the tour, using visitors as subjects for horror makeup treatment. But this time professional actors and actresses would be the monsters, and their skills plus Verne's makeup and staging would supply greater chills. Verne was well aware that appropriate music would heighten the chilling scenes he had in mind for a re-creation of "Dracula's Castle," a project he envisioned as the ultimate in live action horror.

He started to compose; he came up with some excellent musical cues, but there was a catch. He had never learned to read music! So he couldn't make his ideas permanent on staves. But there was a way. Verne called upon his partner in a mutual music business to put on paper what his agile musical mind dreamed up. David Roberts is blessed with a sharp



One of Electric Lemon's first record releases was *Phantom of the Organ* with "Erik" (Langdon) playing such toe-tapping originals as "Depression," "The Devil's Love," and "Dementia Macabre." The Paris catacombs organ was impersonated by the Lorin Whitney Studio WurliMorton.

and accurate musical ear. He wrote what Verne composed but sometimes couldn't recall in exact detail.

But who could play the intricate notation from the manuscript? Verne recalled his days of growing up in San Jose, Calif. He remembered the exceptional musical talent of his friend, Jim Roseveare, a lad who could rattle off any notation set before him. He wondered whether Jim would care to take a break in his current preoccupation with his career as a banker. He would.

Jim Roseveare has been a fixture in Bay Area theatre organ circles ever since the "bug" captured his imagination while listening to an organ broadcast from the Oakland Paramount many years ago. He is well known for his distinctive concert repertoire, especially his accurate recreations of Jesse Crawford's 1920s recordings. Because Verne's score would be for organ, Roseveare was the man to play it.

With Universal Studios and the Lorin Whitney recording studio both being properties of the Music Corporation of America (MCA), activity gravitated to the Whitney 4/34 WurliMorton. The instrument was no stranger to Langdon; he has cut several of his "Lemon" records on it.

On arriving for the recording session, Roseveare observed, "I found the organ in good, but not concert-ready condition." After some touching up, he added, "It's much gentler in person than is evident on records."

Then the work commenced.

"Dave Roberts' charts were in

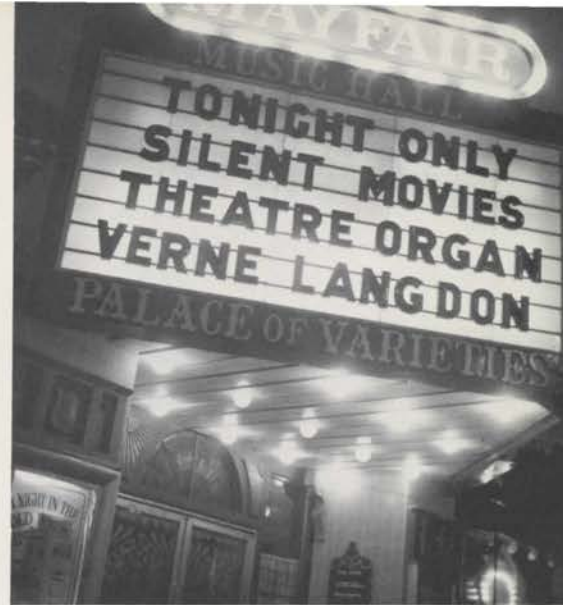


For his silent movie show, Verne rented a good quality electronic organ. The film on this occasion was *The Phantom of the Opera* — naturally.

themselves just as raw music, artistically satisfying and fun to play. Working with Verne and Dave was an absolute pleasure," said Jim.

When all the music had been recorded, the three listened to the playback. The results were so electrifying that the three almost spoke as one: "This music deserves some orchestral interludes!"

Universal willingly made more budget available and orchestral passages were scored around the organ originals. The orchestra was recorded in a larger studio and the resulting music was carefully mixed, a balance between organ and orches-

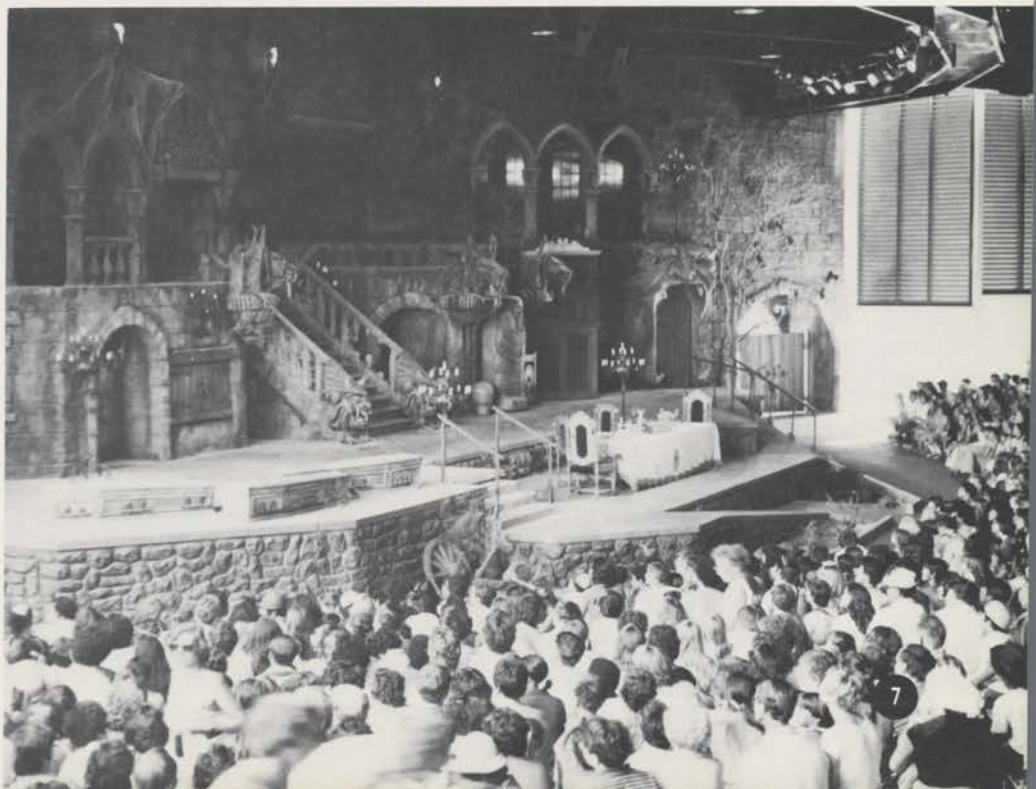


Langdon was the first to accompany a silent film show at the Mayfair Music Hall since the house's Robert Morton was removed many years ago.

tra, although the orchestra often dominates.

Why the orchestra in "Phantomland?" Dave Roberts explains: "Our original concept called for organ accompaniment throughout, but as the project developed, it became more and more obvious we really needed a score played by a 36 piece orchestra . . . We would have liked to have heard more of Jim (organ) on the final mix, but if you're listening you'll find him — especially where the Phantom digs into a little Bach and his band of ghoulish (robot) musicians takes over with a Dixieland treatment of 'Travelin' Rag.'"

Universal Studios tourists, 2500 strong, await the start of one of the twelve daily performances in "Dracula's Castle." The creepy doings commence when the stars enter via the three coffins on the stage. Verne Langdon dreamed up the scene and the action during a nightmare. His original music adds to the eerie atmosphere. Universal spent \$3,000,000 to stage the illusion of bringing the dead to life.





During a pause in rehearsal composers Dave Roberts and Verne Langdon exchange pleasantries with "The Mummy" who plays a role in the Dracula act.

since become one of her top clients. It was costly but well worth the price, admits Langdon. It forced him to develop each of his talents to money-making calibre. "Have you put your wife through law school lately?" he asks, not too innocently.

Although Vern has put in time playing in gin mills, staging Korla Pandit concerts and even cueing silent films, his other abilities, such as makeup, have also paid off.

"Believe me it was more fun making up Ann Margaret for the 'Hollywood Girls' TV show than it was trying to make an actor look like an ape," said Verne. But speaking of pay-offs, his "Dracula's Castle" production for Universal involved

the largest expenditure yet. To put the vampire in a proper setting, surround him with props, music score and supporting cast ran up a bill for \$3,000,000. But Universal is happy with the 12-a-day show, including four changes of cast.

At 38, Verne Langdon lives with his wife, Dawn, in his Hollywood Hills home. Now called a "creative consultant," he is philosophical. Looking fondly at his wife, he explains the well-matched couple's success. "We both fought many fights and endured many hardships to get where we are today — but we were successful in slashing our way to the middle!"

That's the way he talks. □

It's one of Verne's compositions.

Although Verne Langdon is now firmly established as one of Hollywood's magic makers, his first love remains music. He started early. As a teenager he could be seen demonstrating electronic organs in the windows of San Jose music stores. Both the Ferguson music store and Sherman Clay later sponsored Verne's seven-nights-a-week radiocast. All that before he was 21.

After seven years at San Jose State College, he married a beautiful co-ed and moved to Hollywood, bringing along his ancient Hammond. He put his wife through law school and has



Enter the star! There are four "Count Draculas" seen during the twelve daily performances. This one is actor Tommy Baker.

By day he's a mild-mannered business man who relaxes by playing the nearest theatre organ. But when he plays score music for the "Dracula's Castle" show, Jim Roseveare (shown here at the Vollum Style 285 Wurlitzer) undergoes changes in musical output worthy of a Wolf Man transformation.

No, this is not Jim Roseveare but the actor portraying "Erik, the Phantom of the Organ" exemplifies the mood of the music heard during the "Castle Dracula" show, music recorded for the show by Jim and an orchestra. The legend here departs from history; the organ Lon Chaney played in the original "Phantom" was equipped with a horseshoe console — with drawknob stops yet!



Take the confusion out of shopping for a home organ.

The more you shop, the more confused you get. Which sounds best? How can you tell, from store to store? Do you want to pay for endless gimmicks and gadgets? How can you be sure you're buying a quality instrument?



Buy the best.

Allen Organs are known throughout the world for their unparalleled quality and beautiful, authentic tone. You'll hear them in performance with some of the world's great symphony orchestras and in more churches than any other organ anywhere in the world. That same dedicated craftsmanship is built into a full line of entertainment, theatre, and classical organs for your home.

Discover for yourself what the music world already knows: if you're serious about making a musical investment, for yourself or for your children, there is only one real choice. Allen. For more information and the dealer nearest you, write:

Allen Organ Company
Dept. TO 281
Macungie PA 18062

- Please send more information about Allen home entertainment and theatre organs
- About classical organs for the home

Name _____

Address _____

Allen ORGAN COMPANY



Paris Gets a "Soufflé"!

by Willem T. Brouwer as told to Walter Beaupre

Willem Brouwer is undoubtedly Holland's most ardent theatre organ fan. An ATOS member of the London and South of England Chapter, Willem asked Dr. Beaupre at the London 25th Convention to edit this report for THEATRE ORGAN. Although the account has been extensively rewritten for publication, all of the credit for this interesting story belongs to Mr. Brouwer.

In the April/May 1979 issue of THEATRE ORGAN I read a report which claimed that the 4/13 Christie which was associated with the Gaumont Palace in Paris was once again for sale and that "elaborate plans to re-install it in the Paris area seem to have fallen through."

The Christie had originally been built by the British firm of Hill, Norman & Beard Ltd. for installation in

the largest movie house on the Continent with a seating capacity of 6,000. The 1,500 pipes were all placed in chambers above the proscenium arch 62 feet above stage level. Organist Philip Dore was the first to play the Christie when the Gaumont Palace opened in 1930. Tommy Deserre followed Dore in 1931 and played for six years; then he returned in 1948 to hold forth at the console until 1962. Deserre came back to make a souvenir recording on the Christie in 1972, just before the Palace was torn down. George Gesthem also did a stint at the Palace, and Gilbert Le Roy was the last appointed organist in the movie theatre location.

Fortunately, the Christie did not suffer the same fate of organs in the Olympia and Paramount Opera along with the "UT" movie palaces

in Strassbourg which had been sold for scrap. Thanks to the devotion and tenacity of organ buff A. Villain, the Christie was rescued from a "melt down" and purchased for one French franc. J. Probst, who had been responsible over the years for organ maintenance, dismantled the Christie and put it in storage.

On April 17, 1976, the Christie was sold at auction to Roland Nungesser for 200,000 French francs. Formerly a minister, Nungesser is now the Mayor of Nogent, Marne. Meanwhile the French Minister of Culture, Michael Quay, had the Christie classified as an historic monument.

It was finally decided that the theatre organ should be installed in the Baltard Pavillion in Nogent, Marne. The pavillion itself is registered as an historic monument and is the only restored building in what was once the famous "Les Halles" marketing center. It has been named in tribute to its architect and builder, Victor Baltard.

So much for the chain of past events surrounding the Gaumont Palace Christie. What has actually happened to the organ in the interim? A few phone calls and letters resulted in an invitation from Jean Legoux, Director of the Baltard Pavillion, to see the rebuilt Christie and to hear it played by the resident organist Madame Simone Bernard. Naturally I accepted the invitation!

The reconstructed Baltard Pavillion suggests the ambiance of old Paris around 1900. It has cast iron supporting columns, glassed in galleries all around the perimeter, and typical ornamentations of the period. Mobile interior partitions and

The organ pipes are installed in two chambers along one wall of the reconstructed Baltard Pavillion. Behind the dummy pipes, which separate the two swell shade openings, is the Trumpet En Chamade.



staging facilities make it possible to use the pavillion for shows, concerts, exhibitions, and even sporting events.

The organ pipes, as one can surmise from the picture, have been installed along one wall with two chambers. Decorative dummy pipes separate the swell shade openings on either side. Near the left chamber is a relay room and near the right chamber are the percussions and blower. The painted murals beneath the swell shade openings depict scenes from Nogent's history. Behind the dummy pipes is an added 14th rank, a trumpet en chamade (not under expression).

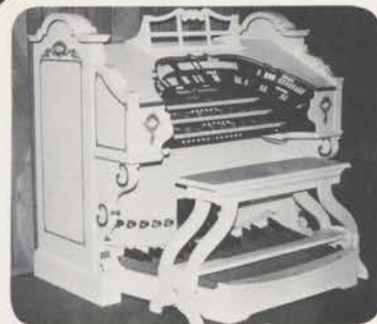
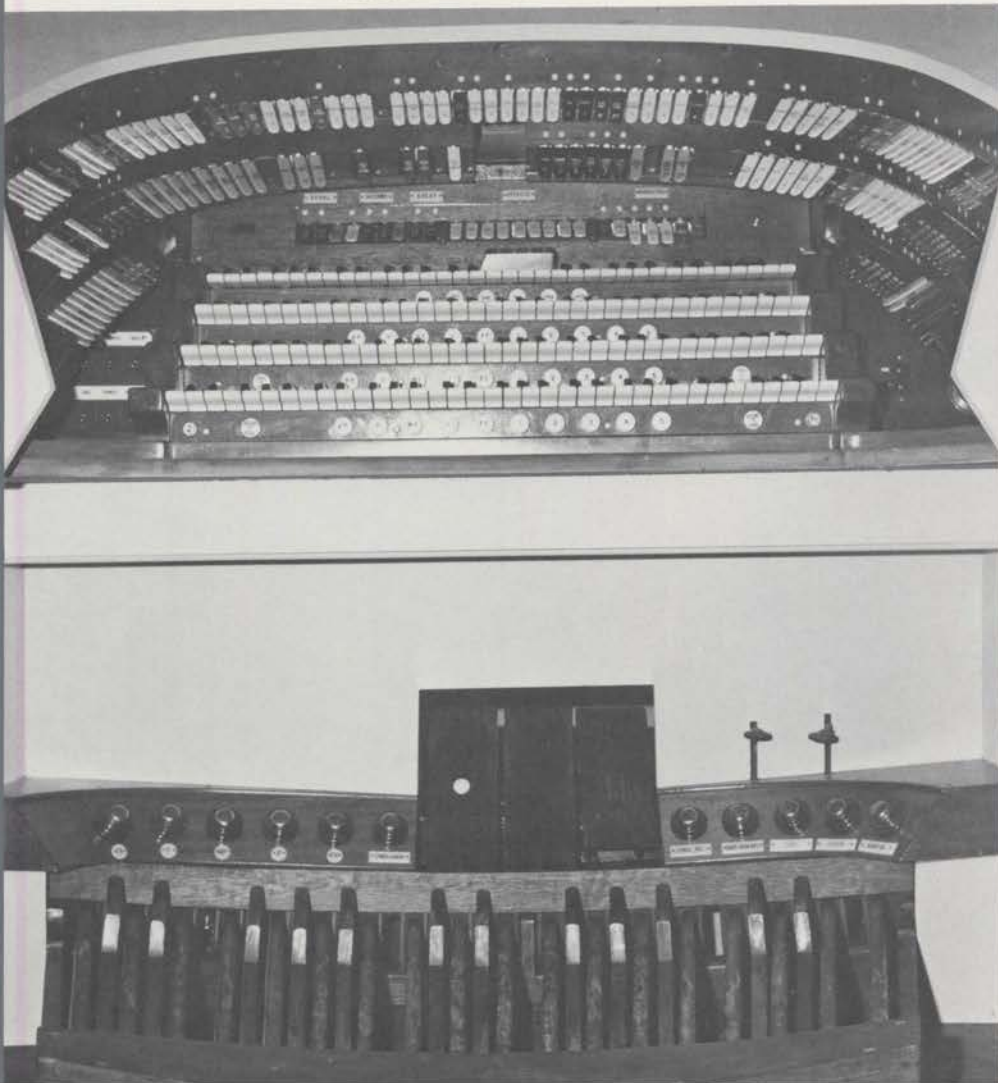
The Christie was rebuilt and installed over an 18 month period at a cost of 800,000 francs (about \$200,000) by Bernard Dargassies, formerly of the organ building firm, Maison Gonzales. Solid state devices have been substituted for the old Christie relays. Whereas the Christie console in the Gaumont Palace had 15 adjustable presets, there is now an electronically operated preset system

which allows for 240 preset combinations. The crescendo pedal is also operated electronically. Miniaturization allows all of the electronic devices to be included within the console. A 100 foot cable (with 800 wires) makes it possible to move the console from a center stage position to its glass protective case when not in use. Bernard Dargassies figured a way to put the trumpet en chamade on 2nd touch. One might hope that the present owners of the Christie would consult Hill, Norman & Beard about further adjustment of reeds and the vox tremulant, but the sound is already as magnificent as it is welcome.

Madame Bernard demonstrated the organ for me with a private mini-concert. It was beautiful. As an added thrill I was allowed to explore the possibilities of the Christie in an hour at the console.

For the record, the official re-opening of this Christie theatre organ in Paris was on Feb. 6, 1980, a benefit concert for "la Fondation Anne-Aymone Giscard d'Estaing

The console of the now-4/14 Christie.



If you want more than just an electronic sound

BUILD THE BIG ONE

Create the sound which inspires awe

YOU can build the "Rolls Royce" of organ kits and **save 60%** of retail cost. Five models to choose from—specializing in 3 and 4 manual Wurlitzer Reproductions. Multiple tone sources used for the ultimate in true organ sound.

Devtronix can assist with all phases of design, electronics, and construction of the organ that you have always dreamed of owning. Our engineering expertise, years of experience, new larger headquarters, manufacturing, and research facilities attest to the fact that Devtronix is the leader in electronic kit organs.

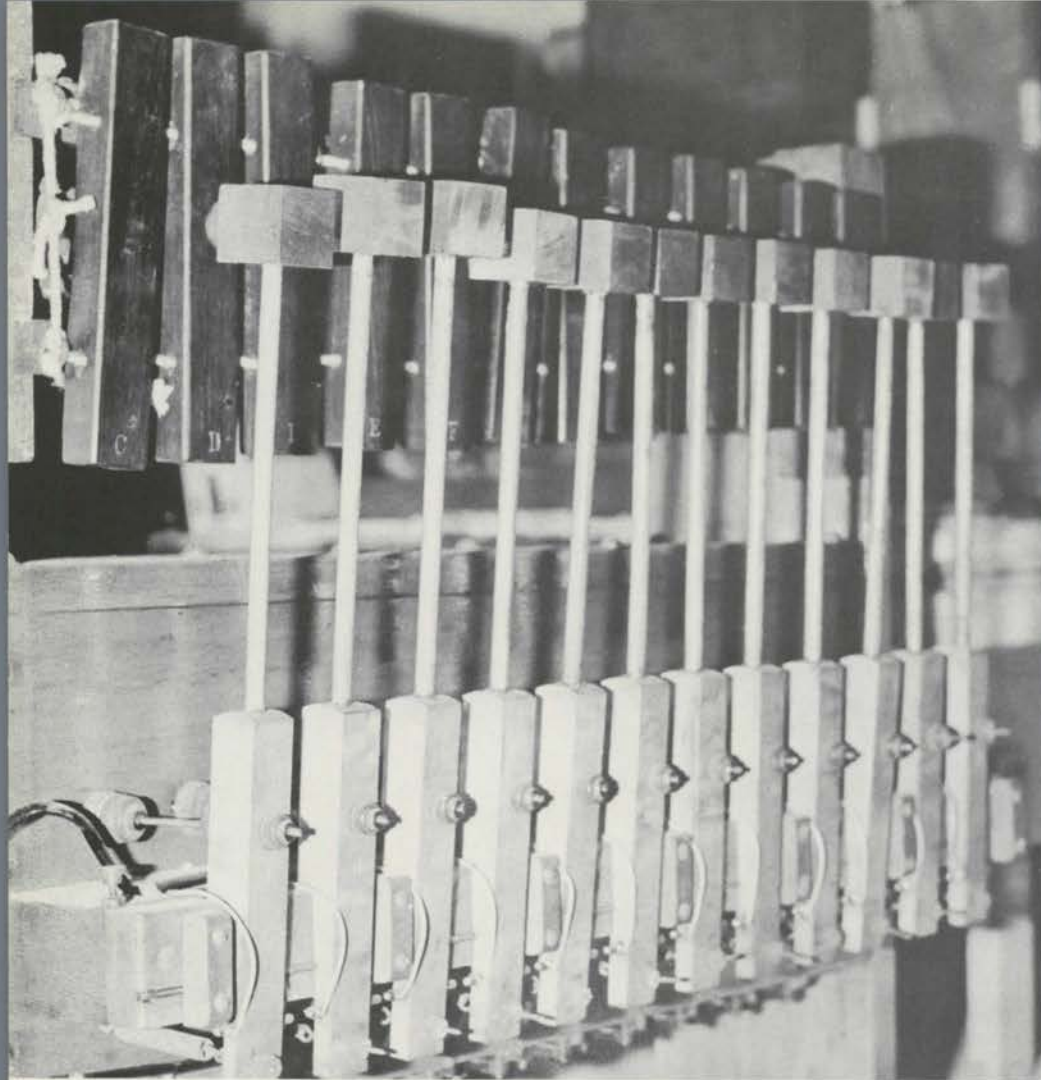
Send \$2.00 for our 24 page booklet today.

FOR YOUR PIPE ORGAN

- CAPTURE COMBINATION SYSTEMS
Dual memory-lowpower
- CONSOLES
3 and 4 manuals—
will hold up to 315 stop-keys
- 32'-16" PEDAL TONE GENERATORS

Devtronix
ORGANS, INC.

Dept. 30
6101 Warehouse Way
Sacramento, CA 95826
(916) 381-6203



The Xylophone in the right chamber.

pour l'enfance" — a slightly delayed tribute to the U.N.O. 1979 Year of the Child. Notables attending the gala affair were the president of the foundation, Madame Valéry Giscard d'Estaing; Mr. Nungesser, the Mayor of Nogent; Alain Poher, president of the Senate and senator for the Marne valley, and Jean Philip Lecat, Minister of Culture, along with many other dignitaries. Performing artists for the concert included Pierre Cochereau (Notre Dame organist), Tommy Deserre, Gilbert Le Roy and, of course, Madame Simone Bernard. The organ was used to accompany such famous French stars as Tino Rossi, Jean Sablon, Colette Renard, Pierre Douglas and Peter Ustinov.

So the wonderful old Christie of the Gaumont Palace now is assured a bright new future or, as the untranslatable French idiom puts it, a new "souffle" (whistle!).

I was able to attend a second formal concert in Nogent on May 19, 1980, when the venerable Madame Bernard performed with two of her pupils. I was in Seventh Heaven!

What a terrific concert on a truly magnificent organ!

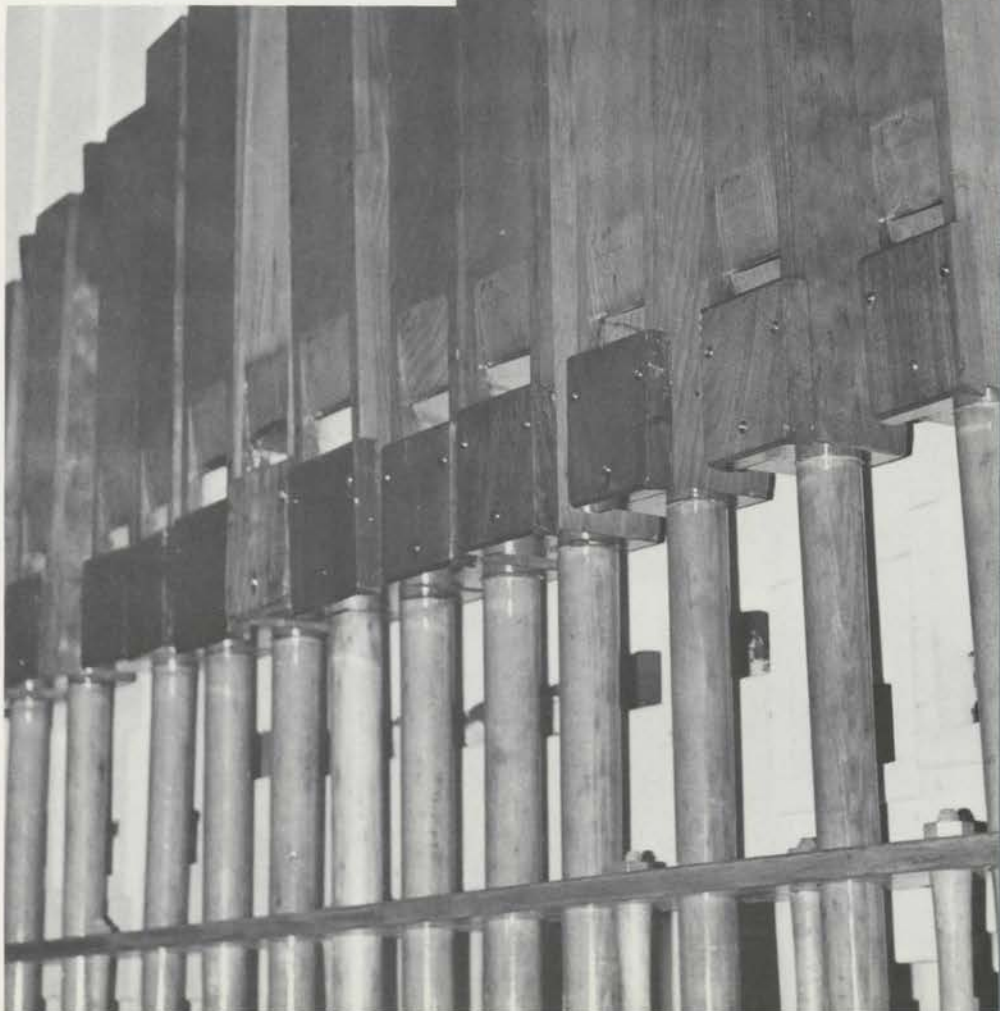
Yes, theatre organ fans, "Paris est merveilleux encore!" which roughly translated means that a Christie theatre organ is alive and well and playing once again in Paris.

SPECIFICATIONS

PEDAL ORGAN, 30 notes

Acoustic bass	32
Diaphone	16
Tibia	16
Contra viola	16
Bourdon	16
Contra salicional	16
Ophicleide	16
Bass clarinet	16

The "basso de flutte."



Open diap. (diaphone).....	8
Tibia	8
Bass flute	8
Violoncello	8
Tuba	8
Clarinet	8
Tibia	4
Bass drum tap: f*	
Bass drum tap: p*	
Bass drum roll*	
Cymbal crash*	
Loose cymbal*	
Triangle*	
Tom-Tom*	
Cathedral chimes (17 notes)*	
Snare drum roll*	
Tolling bell*	
Ophicleide*.....	16

Couplers

Accompaniment to pedal	
Great to pedal	
Solo to pedal	

ACCOMPANIMENT

CC to C, 61 notes	
Bourdon	16
Con. viole d'amore (ten. C).....	16
Bass clarinet	16
Vox Humana (ten. C)	16
Strings Viole (2 rks. ten. C)	16
Open Diap.	8
Viole d'orchestre	8
Strings d'orchestre (2 rks.)	8
Viole d'amore.....	8
Concert flute	8
Tibia	8
Tuba	8
Clarinet	8
Orchestral oboe	8
Vox Humana	8
Viola d'amore	4
Strings d'amore (2 rks.)	4
Flute	4
Vox Humana	4
Twelfth	22/3
Piccolo	2
Tierce	1-3/5
Chrysoglot	8
Chrysoglot	4
Marimba, reiterating	8
Marimba, reiterating	4
Marimba harp	8
(from Marimba 8 ft.)	
Snare drum tap	
Snare drum roll	
Tom-Tom	
Wood block tap	
Tambourine	
Tambourine slap	
Castanets	
Jingles	
Sand block	
Traps to 2nd. touch switch	
(snare drum to sand block)	

Diaphonic diapason*	
Tuba*	
Cathedral chimes (17 notes)*	
Triangle*	
Birds*	
Siren*	

Coupler

Solo to accompaniment

GREAT ORGAN

CC to C, 61 notes	
Diaphone	16
Contra Tibia	16
Bourdon	16
Violine	16
Tuba	16
Diaphonic diapason.....	8
Open diapason	8
Tibia	8
Concert flute	8
Viola	8
Violin (VDO)	8
Tuba	8
Trumpet	8
Clarinet	8
Saxophone (ten. C)	8
Octave diapason.....	4
Tibia	4
Flute	4
Viole	4
Tuba	4
Twelfth Tibia	5-1/3
Salicetina	2
Piccolo	2
Trumpet en Chamade	16 ten. C
Trumpet en Chamade	8
Cathedral Chimes (17 notes)	
Marimba, reiterating (ten. C)	8
(49 notes)	
Xylophone	37 notes
Glockenspiel	30 notes
Bells (from Glockenspiel) ..	30 notes
Wood Block	
Chrysoglott.....	49 notes
Cathedral Chimes (17 notes)*	
Ophicleide tuba*.....	16
Trumpet en Chamade*.....	8
Snare drum roll*	
Cymbal tap*	

Couplers

Accompaniment to great	
Solo to great	

SOLO ORGAN

CC to C, 61 notes	
Diaphone	16
Contra Tibia	16
Violone	16
Con. viol. d'amore (ten. C)	16
Strings viole (2 rks. ten. C)	16
Ophicleide (Tuba)	16
Trombone (ten. C)	16
Clarinet	16
Bassoon (ten. C)	16

Diaphonic diapason	8
Open diapason	8
Tibia	8
Viola	8
Viole d'orchestre	8
Viole d'amore	8
Strings d'amore (2 rks.)	8
Concert flute	8
Tuba	8
Trumpet	8
Clarinet	8
Orchestral Oboe	8
Saxophone (ten. C)	8
Vox Humana	8
Trumpet en Chamade	8
Twelfth Tibia	5-1/3
Trumpet en Chamade	4
Tibia	4
Viola	4
Viola d'amore	4
Strings d'amore (2 rks.)	4
Flute	4
Clarion (Tuba)	4
Vox Humana	4
Clarinet	4
Salecetina (viole d'amore).....	2
Piccolo	2
Ocarina	2
Octave viole	2
Twelfth	2-2/3
Tierce	1-3/5
Cathedral chimes	17 notes
Cathedral chimes (muted) ..	17 notes
Chrysoglot (8 ft.)	49 notes
Celeste (4 ft.).....	49 notes
(from chrysoglot)	
Glockenspiel	30 notes
Bells (from glockenspiel) ..	30 notes
Vibraphone.....	49 notes
(from chrysoglot)	
Xylophone	37 notes
Marimba (TC, 8 ft.)	49 notes
(reiterating)	

FOURTH MANUAL

Percussion: 61 notes	
Marimba (TC, 8 ft.)	49 notes
(reiterating)	
Marimba harp (8 ft.)	49 notes
Xylophone	37 notes
Glockenspiel	30 notes
Cathedral chimes	17 notes
Cathedral chimes (muted) ..	17 notes
Vibraphone.....	49 notes
(from chrysoglot)	
Snare drum	
Chinese block	

NOTE

Saxophone (ten. C)

on great- and solo organ is

30 notes, voiced imitative of the

orchestral instrument. (May 1980

in working order.)

*Second Touch. □

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



February brings another salute to all the hard-working gals in the ATOS. Included are some thumbnail sketches of lady organists who made music in the first great era. Sources were *Around the Town (ATT)*, *Local Press (LP)*, *Motion Picture Almanac (MPA)*, and *Variety (V)*.

December 1928 (ATT) ELSIE ADDISON MABLEY is featured with her husband, WILLIAM MABLEY, at the new Proctor's Theatre in Schenectady. Mrs. Mabley has done some organ novelties as duets which have been highly successful. Carl Landau directs the theatre orchestra.

1928 (LP) MAY M. MILLS has created quite a following at Omaha's Orpheum Theatre during the past year with her spotlight solos. In June, she featured an Indian Medley: "If I Lost You," "I Must Be Dreaming," and "In My Bouquet of Memories." In August, the favorite was "Always the Same Sweet Pal." The October presentation included "Memories of France," and in November, "Armistice Day Specialties."

1930 (MPA) EDNA J. SELLERS. Born in Iowa. Height: 5 ft., 1 in. Blonde hair and blue eyes. Weight: 115. Parents were non-professionals. Education: Lincoln, Neb. Married Preston H. Sellers, Jr., a professional, and has one son 2½ years. Hobbies: golf and motoring. No stage or screen experience. Organist in Chicago for nine years, having featured for Balaban & Katz about three years.

1930 (MPA) CATHERINE CECILE CUSTER. Born in Frances, Wash., December 24, 1911. Height: 5 ft. Brown hair and blue eyes. Weight: 95. Parents: Elinor Georgia and Othmar Custer, non-professionals. Education: Sacred Heart Convent. Not married. Hobbies: golf, football, baseball, and music including symphony concerts. She has been an organist since 13. Organ work consists of five years and concert work three years. She was featured two years at the Portland (Ore.) Pantages, six months at the Radio-Keith Orpheum, and a year at Fox' Hollywood Theatre.

1930 (MPA) ANITA DE MARS. Born in Chicago, October 16, 1897. Height: 5 ft., 6½ in. Brown hair and hazel eyes. Weight: 156. Parents: Tres Strauch and Charles De Mars, non-professionals. Education: Parker High School and Columbia School of Music. Not married. Hobbies: tennis, motoring, books and animals. Member of Mu Phi Epsilon, honorary music sorority; Romany Club and the N.A.O. From 1925-26, secretary of the Chicago Society of Theatre Organists; 1927-28, president of same, and in 1929 again secretary. The last three years she has been chief organist of the Capitol Theatre in Chicago.

1930 (MPA) IRMA M. GUTHOERL. Born in Pittsburgh, December 18, 1906. Height: 4 ft., 11 in. Blonde hair, blue eyes. Weight: 120. Parents: Catherine and Charles Guthoerl were professionals. Education: St. Peters High School, Pittsburgh. Not married. Stage ex-

perience: played the leading role in *The Only Girl, Bimbo, That's That*, and *Princess Bonnie*. She was organist at Loew's Pennsylvania Theatre, Pittsburgh, for a year and then left to open the Warner Enright Theatre where she was featured for 40 weeks. Was transferred to Warner's Million Dollar Theatre in Pittsburgh where she is at present.

1930 (MPA) ELOISE ROWAN. Born in Winona, Minn., July 17, 1905. Height: 5 ft., 2 in. Black hair and blue eyes. Weight: 108. Education: Fargo, N.D. High School; Northwestern University; University of Minnesota. Not married. Does organ novelties and broadcasts over station WCCO in Minneapolis.

1930 (MPA) DOROTHY SABER. Born near Troy, Ohio, April 25, 1903. Height: 5 ft., 6 in. Dark brown hair and dark grey eyes. Weight: 138. Parents: Alice and John Elicker. Education: Troy High School. Hobbies: music, radio, designing, home decorating, and all sports. Employed by Majestic Theatre Co. of Athens, Ohio as solo and concert organist. Started playing pipe organ in theatre when 16. Was two years at the Jewel Theatre in Troy, three years at May's Theatre in Piqua and one season at the Sigma Theatre in Lima. Has directed orchestra and played piano for vaudeville. She has been successful in every position.

1930 (MPA) HELEN MASTERS SHAPLIN. Born in Pen Argyle, Pa., February 15, 1900. Height: 5 ft., 5 in. Medium brown hair and blue-grey eyes. Weight: 140. Parents: Minnie and Thomas Masters, non-professionals. Education: Pen Argyl High School, Beechwood College, Broad Street Conservatory of Music in Philadelphia. Married Walter B. Shaplin, a non-professional. Hobby: music in all branches and forms. At present being featured at the Ogontz Theatre in Philadelphia.

1930 (MPA) BETTY SHILTON. Born in Portland, Ore., February 17, 1892. Height: 5 ft., 5½ in. Blonde hair and blue eyes. Weight: 134. Parents: Eugenia Lona and David N. McQuitruff, non-professionals. Education: Salem High School, Willamette University and Fresno State College. Not married. Hobbies: golf, driving car, solitaire, music and bridge. Featured organist at Liberty Theatre, Spokane in 1925; Liberty Theatre, Olympia in 1926; and Fox Fifth Avenue Theatre, Seattle from 1926 to 1929.

1930 (V) A show-stopper (Chicago theatre unidentified) is THERESA MEYER, organist. Flooded in a spot, Miss Meyer opens with several numbers. Suddenly, she gets up, leaves the console, and the music continues. The effect is worked by the organist's pressing a console switch which starts a phonograph. The disc music is sent to the organ loft by mechanical devices while the organist is absent. The music heard from "the phantom organ" is from a Jesse Crawford record. This stunt went over big.

GOLD DUST: Chicago was a great town for lady organists as the following 1928 list proves: LILLIAN L. KAPLIN at the Congress; BELLIE MELROSE, Central Park; MABEL MEMERT, Jeffrey; MAUDE O'HARE, United Artists and Monroe; MAURENE POWERS, Monroe; HATTIE THOMA, Patio; NELLIE WILLIAMS, Piccadilly; MARGURITE HALL, Monroe; EDNA HILLBLOM, Stratford; HAZEL HIRSH, State-Lake; HATTIE HOYIT, Lawndale.

With a tip of the hat and a bow to the fair sex, that should do it for this time. So long, sourdoughs!

Jason & the Old Prospector □

VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of Chapter News items), material they believe will be of general interest about local organ activities and installations, and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it requires only a 10¢ postcard to get the message to the VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can spare a 15¢ stamp, please include a contrasty black and white photo which need not be returned.

From Connecticut, organist Tom Gnaster writes that he has learned about the vagaries and pitfalls in the lucrative field of composing and scoring music for TV commercials. Hired to score a video plug for a Chicago jewelry company, Tom worked out a text that included organ and a choir (for that Christmassy mood). He arranged to record the session at the Hinsdale Theatre, where there is a fine theatre organ, and the hall is large enough for the choir his script required. He phoned his alma mater, the American Conservatory in Chicago and arranged to have the school's "Chamber Ensemble" (chorus, to you) assembled at the Hinsdale a couple of days later. He then took a plane for Chicago and copied enough of the choral parts during the journey for all the singers. When he arrived at the Hinsdale there was the TV technical crew ready to shoot, but only a handful of the chorus members could make it. Resourceful Tom quickly rewrote the parts "divisi," for fewer voices and more organ. Be-

cause no tenors had shown up, Tom sang the tenor line alone.

He exclaims, "After so many years I was back in my alma mater's Chamber Ensemble once more."

The sponsor apparently approved of Tom's commercial because the message about buying her some "ice" for Christmas was seen and heard on Chicago area TV outlets just before the holidays.



The *Seattle Times* reported on Dec. 22nd last that the 3/8 Kimball installed in the auditorium of Queen Anne High School is in danger, unless \$5,000 can be raised to overhaul it. Even then, the school board is making noises about closing the school permanently.

Organbuilder Sandy Balcom, now retired, recalls installing the then 2/8 Kimball in the local Everett Theatre in 1926, then moving it to the high school auditorium in 1956, when the school's budget had a surplus and its organ-fan principal, George Farmer, put aside funds to buy and install the organ. Balcom built a 3-manual console for it, and the organ expenditure totalled \$18,000. The organ has seen much use in the school and has had its ups and downs from the maintenance viewpoint. Now it needs about 5 grand to get it back in shape.

One possibility came in the form of an offer by the Puget Sound ATOS chapter; members agreed to perform the work if the Kimball can be a part of the 1981 ATOS convention.

So maybe we'll hear it.



A rumor has it that Ashley Miller's next record album will be played on three so far unrecorded pipe organs.



Billy Nalle's reputation in connection with the "Wichita Wurlitzer" is getting around. His latest biggie was playing a concert for an October international sales meeting for the Beech Aircraft Co. which was held in the Century II home of the "Dowager Empress." Nalle was pleasantly surprised because the firm had never before presented a concert of any kind at their conclaves. The concert was considered of sufficient importance that Beech flew in light-



Billy Nalle.

ing technicians (and equipment) fit for a stage extravaganza, from New York. The meeting drew over 1500 Beech employees. Billy's not complaining.



Bad news dept. From Vancouver, B.C., organist Steve Dunsmore informs us that the local Organ Grinder Restaurant ceased operation in September '80 and has since been sold, and the new owners have announced no plans.

He writes, "As one of the organists at the Organ Grinder I miss this unique-to-western Canada restaurant. The other regular house organists, Brian Tingle and Ron Poll, will be missed too."



Bad news explained dept. Member Rudolph Frey takes us to task for hanging a crepe where there's plenty of life. In a recent issue we Vox Popped the non-existence of an organ-equipped California pizzeria. Not so, says Frey. The Cap'n's Galley restaurant in the Serramonte Center in Daly City and its style 260 Wurlitzer (plus Posthorn) are in full operation and the organ is played nightly and (afternoons on weekends) by Larry Embury, Warren Lubich and others.



Wurli Opus 987 (style 260) was originally installed in the Diversey Theatre, Chicago, adds Frey, and is as mighty a Wurlitzer as one could hope for. For proof he sends photos.



This "Pizza & Pipes" is going strong in Daly City, Calif.

(Frey Photo)

So far, so good, but the April/May '80 *Pipe Piper* column listed also a Pizza and Pipes restaurant with a 3/22 Wurlitzer in Daly City. That's the one no one can locate. But Mr. Frey is justified. The item should have been more explicit.



In spite of over 80 million television aficionados staying home to find out who shot J.R., a total of 1770 theatre organ buffs attended the Lance Luce concert at Rochester's Auditorium Theatre on November 21st. The 20-year-old pizza parlor organist from Warren, Michigan provided a fast-stepping show for the largest RTOS audience in over a year and a half. Following the first number after intermission, the ex-Radio City Music Hall staffer swung around toward his audience to exhibit his raiment. It consisted of rhinestone-studded heels, shocking silver jacket and silver fish-scale vest. The gasping audience agreed that it was just about the most ram-bunctious attire ever presented in staid Rochester, at least for RTOS events. From pizza parlor to concert hall, Lance Luce's legion of fans took a sharp rise. But those threads!



There's an encouraging note from organist Jane McKee Johnson about the Kimball organ in Tacoma's Temple Theatre. The manager had heard Jane giving the 9-ranker a workout when she played some Junior League and travel shows there. He was looking for something novel to set the scene for the premiere of the new *Flash Gordon* movie and he decided Jane at the organ filled the bill.

What amazed Jane, who has built up a following playing in a local pizzeria, was the enthusiasm of the young audience for her 15-minute

organ prelude to the sci-fi movie. Not for 50 years had the Temple organ been used for solos and intermissions, so Jane had a brand new audience. She fed them score music from *Star Trek*, *The Motion Picture* and *Superman*, not to mention "Jingle Bell Rock." The youngsters ate it up, and thundered out applause each time Jane hit an end chord.

Later, a delighted Jane said, "It sorta closed the generation gap." The Friday night organ overture, and intermission, were extended also to Saturday night. "Ming, the Merciless" never had it so good.



When it comes to the west coast's Gordon Madison, there couldn't be a more avid theatre organ enthusiast. He reports that he and his wife have entered into negotiations to buy a theatre in Chambersburg, Pa. "It is an old theatre, complete with operable (but sadly in need of a tuneup) 3/14 Moller, Opus 4800, an original installation. This combination was just too good to pass up, especially with real estate prices on the east

coast being far more realistic than out here in tinsel land. So, we, with the offered help of the Potomac Valley ATOS Chapter, may some day soon put this 'Mighty Mo' back in its original condition.

"It is our plan to restore the theatre, reopen the stage, bring in vaudeville, live theatre, and many of the great old movies, both sound and silent. Of course, the organ will be a big part of every presentation. It is possible we are dreaming, but with so much cooperation as seems to be proffered, not only from ATOS people, but from Pete Daniels of the Moller Co., plus the business and theatre community of the city, we are going to give it our all."



From time to time we report on Ken Ladner's progress regarding the 'Heinz 57' 2/4 he is installing in his Howard Beach, N.Y. home. Progress has been slow because Ken is one of those gallant persons who loves to assist with other people's installations e.g. the 3/11 Austin in Chaminade school on Long Island.

So far Ken has three ranks of Austin pipes, a Moller Vox, plus Wurlitzer Bourdon, trem and percussions. The console posed a problem. It is a Wurlitzer style 2/10 (designed for 9 ranks) and it must have soaked in a horse trough deeper than the expression pedals for a week. The bottom and sides were ruined. Ken has always admired the Radio City Music Hall console profile, so he decided to restore his console to resemble it. The photo shows the new



Ken's rebolstered console. Just like RCMH.

(Kenpic)

bolster legs before they were painted glossy black like at RCMH.

"I suppose my excursion may offend the purists," says Ken, "and believe me, they have a point. It sure alters the appearance."



From "down under" Bob Gliddon informs us that Australians are also weighing values when the item in question is a 1929 cinema palace. His news is that Sydney's State Theatre has been classed by the National Trust in the "A" category, which means it's safe from the wrecker's ball. Over the past 6 months workmen have restored or replaced brass fittings and glass (chandeliers included) has been cleaned and polished. About 6 rows of the original 2,584 seats have been removed and the rest repositioned for more room between rows. The proscenium drape has been restored to its former burgundy glory. As a mix of Baroque, Gothic, Rococo, Neo-Classical and quasi-Sistine Chapel architecture it had many paintings. These, too, have been restored.

The one remaining large task is restoring the theatre's 270 Special Wurlitzer (4/21). Over the years water damage has silenced some of the Solo chamber voices but the Main is in mint condition, adds Gliddon. We trust that Theatre Organ Society of Australia members (or ATOSers) will soon have the situation well in hand.



ATOS veteran Judd Walton assures us he has not sold the Wurlitzer he accumulated over the years, and which is installed in his Vallejo, Calif. home. He merely gave it to his son, Larry, who will eventually move it to his Placerville home, but not immediately. Judd informs us he bought a 1934 Model A Hammond to put in his mountain cabin. It's Opus 971 and a Leslie and Krueger Bass have been added. He says "I like that (electric) sound best of all. It doesn't try to be a pipe organ."



Barrister/organist Dolton McAlpin writes from his office in Starkville, that the State of Mississippi will soon have two organs in theatres (the Temple Theatre in Meridian has a

3/8 Morton). A few years ago, organ tech Frank Evans bought the 2/6 Morton in the Saenger Theatre, Hattiesburg, Miss. and installed it in his Meridian home. Then he decided to move to smaller quarters so he put the organ up for sale.

Meanwhile, back in Hattiesburg, the aging 1800-seat Saenger Theatre was given a new lease on life; it became a civic center. The interior has been completely refurbished and it now looks like a million bucks. Best of all, the management noted the empty organ chambers and decided they should be filled with pipes.

You guessed it; they bought back the same 2/6 Robert Morton that had lain dormant in the chambers until Evans bought it. There will be some changes. Evans will add two ranks of pipes and a third manual, so it will go back in as a 3/8.

We can't think of any other cases of an organ being installed in the same theatre twice. But we'll wager some of you can.



Bill Thomson had never heard of the So. Calif. organ club which hired him for a concert at the Quiet Cannon restaurant in Montebello late last year, but he wasn't suspicious until he arrived on the scene and noted familiar faces scurrying around the fringes. The full impact struck him when he was led into the Cannon's dining room, and a large audience let out a roar. This would not be a concert, it would be a roast in the best Dean Martin tradition.



Happy Judd Walton. He just discovered the Hammond Model A, 1934 vintage. (Bill Lamb Photo)



Bill Thomson, Roasted!

(Stufoto)

After dinner, which was accompanied by music played by some of Bill's students, Bill's friends, colleagues and critics took turns telling the enthusiastic crowd what was good and bad about Bill Thomson, among them, Bill Worrall (who helped organize the roast), Danny Brown, Bob Dove, Carol Jones, Tom Sheen, Tracy Hammer, Fran Linhart, Ron Walls and Bob Power. The good-natured ribbing was spiked with implied praise.

After it was over, bemused Bill was heard to say, "Now do I get to play the concert I practiced?"



Dave Singley of New Tripoli, Pa. has informed us of another theatre organ in regular use. It is the 3/7 Moller in Allentown, Pa.'s 19th Street Theatre. It is Opus 5087, the original installation of 1928. It has a "fully loaded" toy counter and is played often by resident organist, Gary Reider.

Dave is on the trail of yet another pipe installation. He says that one is supposed to be installed in a bar in the Scranton-Wilkes Barre area. Should anyone hear of this, let us know.



From Reno, Nevada, organ enthusiast/technician Fred Beeks, describes Candi Carley's visit to Reno in October. Her first concert was at the Marvin Piccolo School for handicapped children (Candi is blind), played on the school's Hammond. Next day she had to play two concerts on the Beeks' home installa-



Candi in Reno. She was a hit playing Fred Beeks' "WurltSmith" for two shifts of parlor packers. (Fubbfoto)

tion, a Smith-Wurlitzer pipe job, both times to packed houses. Candi was such a hit with both the school children and the Beeks' parlor packers, plans were made for her 1981 Reno concert; it will be held in the Pioneer Theatre to make more seating available for Candi's growing Reno audience. "Reno loves Candi" admitted Fred Beeks.



Bob Legon writes of a remarkable event — the opening of a true movie palace in Canton, Mass. (near Boston), the New Oriental Theatre. Actually it's the old Orpheum-Strand with a facelift plus a cloud projector, twinkling stars from the Boston Mattapan Theatre and a Wurlitzer theatre organ.

The man behind the project is Fred MacLennan, advises Legon. Fred had long nurtured a dream about opening a theatre which would show film classics in the old movie palace style, a place where kids could go for a rousing Saturday matinee. So he leased the Orpheum-Strand and went to work. One of his priorities was locating a proper Wurlitzer. He finally settled for a composite 2/8. Bob Legon is serving as house organist and tuner. The basic organ is the 2/8 Wurlitzer originally in the Dedham Community Theatre (1927) which later acquired a church-type console while serving in a Nova Scotia church. The current Wurlitzer console came from East Boston's Saville Theatre. Other Wurlitzer

parts came from Boston's Bijou Dream Theatre and the Liberty Theatre, Roxbury. On display is theatre memorabilia from the Mattapan Theatre.

In charge of the organ installation was Charlie Bolton, a member of a family of organ techs whose pedigrees go back to Hook & Hastings in England, and Skinner in the U.S.A.

Bob Legon's letter was written in August. More recently we received a clipping from the *Brockton Enterprise*, from Col. Harry Jenkins, who played in Boston theatres in silent times.

It says the New Oriental opened in October with *The African Queen*. Also shown was a silent movie short subject with organ accompaniment. The name of the organist was not listed.

There was still work to be done in August. The pipework was not yet behind swell shutters and there were plans to increase the pipe complement. But opening a refurbished theatre with a wholesome entertainment policy is worthy of note. No, it's something to shout from the rooftops. Thanks, Fred MacLennan.



Weather is a very important factor in the running of a successful concert. Take the Rosa Rio event on October 25th at St. George Church in Guilford, Conn. The organ is a 2-manual, 42-stop Allen, a recent gift to the church. Everything turned

out perfectly except that a storm descended on the area, accompanied by 75 mph winds and drenching rain. Power lines were downed, homes flooded and damage wrought to the tune of \$4 million in two counties. St. George's church was cut off from power, and just three hours before the program the power was restored.

The concert went on, the organ console was moved to the center of the church, and while destruction outside continued, Rosa played her program. Her encore was pure whimsy — "On a Clear Day," and just before the final note, another power interruption ended the rendition. Rosa is mailing the missing note to the brave attendees, we heard.



ATOS' 1980 "Theatre Organist of the Year," Lowell Ayars, starred, with pianist Austin Gould and an able cast of vocalists, in an all-Gershwin program on Oct. 26th last — in church, yet. Lowell played the 3/31 Moller in the Bridgeton (N.J.) First Presbyterian church (he's played there for 32 years!) and offered such Gershwin fare as "Wintergreen for President," "Of Thee I Sing," themes from "Concerto in F" and "American in Paris" as organ solos, and "Rhapsody in Blue" as a duet with Gould. The vocalists sang 16 Gershwin show tunes and Lowell lent his vocal prowess to "I Got Plenty of Nuttin'".

Lowell arrived on the scene to find over 500 enthusiasts packed into the 460 seat church. "Guess the Ger-



Lowell Ayars. Crowds packed the church but Lowell gives Gershwin all the credit. (Stufoto)

shwin reputation packed them in” mused a modest Lowell.

As for the idea of offering Gershwin played on a church organ, Lowell has thoughts “Whoever said that a 1947 church Moller couldn’t sound theatrical?” asks Ayars.

We wouldn’t dare!



The small screen offered a few scraps dealing with theatre organ since our last issue. Late night viewers may have caught a shot of Errol Flynn as John Barrymore in *Too Much Too Soon* doing a tantrum in his living room. In the background is a horseshoe console and a wall of display pipes, but no organ music is heard. Organ played a much larger part in *The Dead Don’t Die* (1975), now being scheduled on late night TV. Much of the action is played in the “Loveland Ballroom” and behind the dialogue can be heard an organ putting out with “Sunny Side of the Street,” “Bye Bye Blackbird,” “Million Dollar Baby” and “Object of My Affection” played for a gruelling ’30s-style dance marathon. At the close of one set the camera zooms in on a rather austere looking console while the organist takes a bow. It’s Chauncey Haines.

By far the most eye catching T.O. coverage came from Indianapolis. The CBS Morning News offered a brief reportage on the Paramount Music Hall pizzeria and its 4/42 pipe organ. It was the last item coming up 8:00 a.m. and the mini-camera showed the interior of the organ-dominated restaurant, then wandered into a chamber for some visual pipe symmetry while the music soared. Finally the camera came to rest on lovely Donna Parker at the console for a few seconds (without identifying her) then the programs credits were superimposed over chamber shots. Must have lasted a whole three minutes. The subject deserved more detailed coverage — especially Donna.



George Wright was in a happy mood for his November concert at San Gabriel (Cal.) Civic Auditorium, and it showed in his humor. His intro to one selection was an involved story about J.S. Bach’s “unknown” trip to the U.S.A. during his



Mail to . . . ATOS National Headquarters
P.O. Box 1002
Middleburg, Virginia 22117

MUST BE POSTMARKED BY APRIL 11, 1981

It is time to place names in nomination for the National ATOS Board of Directors for the two-year period from July, 1981 through June, 1983.

All those who wish to run in this election are asked to send a photo and short resume.

Written consent of the nominee is mandatory and must be received before the nominee’s name can be placed on the ballot.

lifetime. According to George, the German master joined a covered wagon settlers party going west. It was only natural that the great vistas of the westward journey would later be reflected in Bach’s music, and George revealed one result of the trip by sorta counterpointing on the 3/16 Wurlitzer (sans tremms) Bach’s “Jesu, Joy of Mans’ Desiring” with “Home on the Range.” At least he played them simultaneously and they fitted together remarkably well in his hands, much to the amusement of the full house (1492 seats) he always draws.

Later George gave enthusiastic plugs for organists Dan Bellomy and Jerry Nagano after spotting them in the audience.



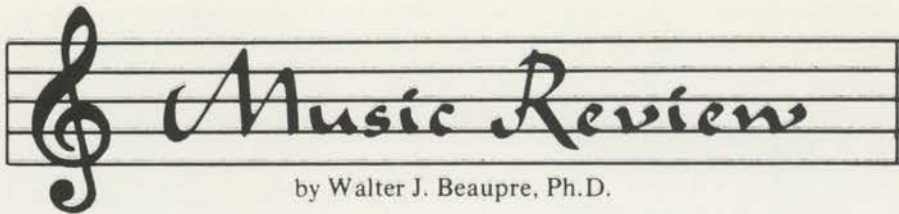
The New York press is finally discovering Lee Erwin and his “Little Mother” theatre organ interludes at the Carnegie Hall Cinema in the basement of the famed concert hall. Both the *N.Y. Times* and the *Soho News* have run extensive stories about Lee and his silent movie shows which he takes on tour. The *Soho News* devoted considerable space to Lee’s views on cueing silent films; which in brief are: (1) avoid familiar music, (2) avoid playing music whose only connection with the scene is in

the tune’s title, (3) avoid adding crashes, bangs, gunshots, smacky kisses and other effects which poke fun at a film or distract, (4) compose an appropriate score for each movie accompanied. The *Soho News* is aimed at youngsters and Lee wanted to start them off with the attitude he hopes to find in his audiences.

One statement by Lee may cause arched eyebrows among Gothamites with long memories: “New York was never really much of an organ town,” meaning, the writer continues, that Lee feels that the organ never achieved the importance in this city (New York) that it had in other areas.



Have you missed anything, photos perhaps. The fewer photos in VOX POPs this issue is because the nice people who sent in the items just didn’t include many photos. We can use black and white snapshots, Polaroids included, in this column. Color pix are less useful, because they may or may not translate to monochrome required for publication. Many of this issue’s VOX POPs were enclosed with Season’s Greeting cards. We appreciate hearing from you. But don’t forget to send black and white photos to illustrate items. □



Music Review

by Walter J. Beaupre, Ph.D.

LYN LARSEN THEATRE ORGAN COLLECTION: Transcriptions by Ken Rosen, Gentry Publications, 1980 (available in music stores or from Hinshaw Music, Inc., P.O. Box 470, Chapel Hill, NC 27514; \$4.95 plus postage).

The *Lyn Larsen Theatre Organ Collection* contains seven original compositions by the popular organist which have been transcribed by Ken Rosen. "Stanley," the first of the seven, was formerly reviewed in *THEATRE ORGAN* (Vol. 19: No. 2, April/May, 1977, pg. 21) after its initial publication as a separate theatre organ solo. It remains one of the delights of the present collection.

"Lullaby" relies heavily on a lush tibia/vox registration to keep things smooth and dreamy in 3/4 time. The main theme in A minor is a pleasantly romantic tune with a much more intriguing counter melody. The second theme modulates to A major with "lotus land" chords in the left hand. Right hand chords don't go any place special, but the total effect is satisfying. Back once again to the A minor theme which resolves happily into an A major coda. The simple Crawford rolls are judiciously introduced but may be a bit too predictable the fourth time around. Actual-

ly, there's not a thing wrong with this piece which couldn't be improved with more careful editing. There is a mistake in the first measure on page 8 (the C in the left hand chord should be C#). The same error occurs in the first measure of the bottom staff on page 9, and in the fourth measure from the end: all the C notes for the left and right hands should be sharped.

Lyn Larsen's "Sorrento" bears no resemblance to "Come Back to . . ." except that both are in waltz time. Lyn becomes more demanding with his portamento embellishments including a three-note chord roll that will take considerable practice to execute smoothly. The first theme is written in F, the second in A-flat. The restated primary theme builds to a stirring climax which should please the many fans who long to sound like the fabulous Larsen. As a whole, the arrangement is solid as a rock — just what you'd expect from a first rank performer and arranger. Is it a tune you'll whistle all the way home? One or two blocks, maybe, before you switch to the other "Sorrento."

"Sounds of Wonder" is a sprightly console raiser in the "I'm Just Wild About Show Biz" tradition. As such it is a welcome relief from its overworked forebears. The oom-pah accompaniment is both solid and in-

ventive. The big right hand chords are rich and syncopated. Choruses strut confidently back and forth between E-flat and C. Registration changes also make excellent sense. Playing "Sounds of Wonder" up to tempo is going to take plenty of practice, but it should be a crowd pleaser.

"The First Day of Spring" is another waltz, this time strongly influenced by the late Richard Rogers. It has the feel — if certainly not the melody line — of "Carousel Waltz." Lyn's tune is mostly in the key of C with brief sorties into E and G (sharp haters beware). The only real technical challenge is a G 7th chord glissando.

"I Just Don't Understand" turns out to be a ballad with a gentle rock beat in the pedal line. Again, Lyn is generous with very specific and very good registration ideas. If your organ is blessed with second touch, you'll know right where to add the tuba. The final ballad in the set is seriously romantic with a modern religious fervor built in. One can almost hear Debbie Boone singing it. It modulates to D-flat for the second chorus and to D for the big finish.

Reviewing original tunes always poses a problem. Has Lyn Larsen written seven smash hits which will stand the test of time? That would be expecting too much even from an artist whose special talent is pleasing audiences by giving them what they want to hear. Let's just say that these are faithful transcriptions of fine theatre organ arrangements of new tunes. The occasional mention of other well-known works in this review was not meant to imply deliberate imitation or borrowings. This is a collection of grand Larsen — not "petty larceny!" Whether we have Lyn to thank or transcriber Ken Rosen, the registration ideas for tab organs alone are well worth the asking price.

As for the three pages of photos, there is nothing — including an unswaddled Lyn on a baby blanket — which would in any way limit the sale of this book to adults over 21. The pictures may be suitable for blackmail, perhaps, but not for framing. All joshing aside, the thirty pages of beautifully printed theatre organ music are really where it's at. Intermediate-to-advanced players will have a fine time with this collection. □

— NOTICE —
26TH
ANNUAL MEETING
AND
CONVENTION
July 1-5, 1981
Seattle, Washington



A-4 CUSTOM MADE MUSIC RACK EXTENDER

Made of clear heavy plastic. Perfect for small children and people with sight problems. No interference with keys or stops. No more stiff necks. Never in the way. When ordering, indicate the height and thickness of your music rack as each unit is made to order. Send \$39, postpaid by check or money order. For charge orders (Visa, Mastercard or Amer. Express) give account number and expiration date.

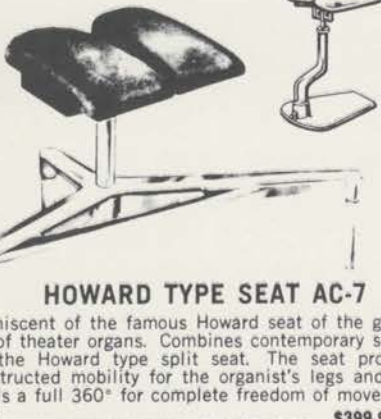
Organ Artist's HITE-A-MATIC

AC-5 has a contoured "designer" style seat. Selected to allow natural free-flow movement needed during active playing. Size: 18½"Wx16"Hx18"D.

AC-5, 6, 7 — Base is light weight, polished aluminum which spans 25 or 32 note pedal manuals, also any AGO specification pedal manuals. Width is 48½" front to back is 20" with 10" high foot rest. AC-5 & 6 adjusts from 23½" to 30"H, the AC-7 adjusts 28" to 34½"H.



Reminiscent of the mighty theatre organ period but in today's styling.



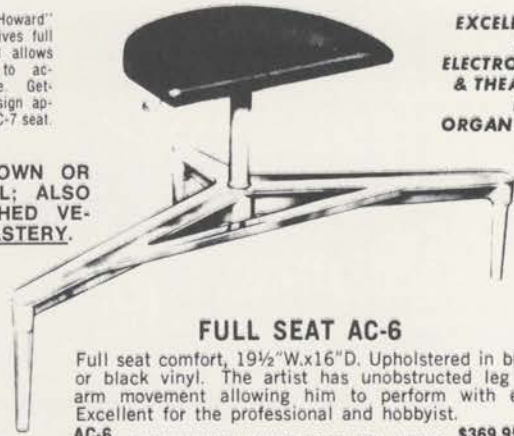
HOWARD TYPE SEAT AC-7

Reminiscent of the famous Howard seat of the golden days of theater organs. Combines contemporary styling with the Howard type split seat. The seat provides unobstructed mobility for the organist's legs and also swivels a full 360° for complete freedom of movement.
AC-7 \$399.95



Like the famous "Howard" organ seat, AC-7 gives full free movement and allows graceful pivoting to acknowledge applause. Get it all plus '80's design appeal in the Matco AC-7 seat.

*SPECIFY BROWN OR BLACK VINYL; ALSO GOLD CRUSHED VELOUR UPHOLSTERY.



EXCELLENT FOR ELECTRONIC & THEATRE PIPE ORGAN USE

FULL SEAT AC-6

Full seat comfort, 19½"Wx16"D. Upholstered in brown or black vinyl. The artist has unobstructed leg and arm movement allowing him to perform with ease. Excellent for the professional and hobbyist.
AC-6 \$369.95

(213)949-5600

- Check/Money Order
- Mastercard
- Visa
- American Express

Exp. Date

Acct. No.

ORDER FORM

T0811

QUANTITY	DESCRIPTION AND SIZE	PRICE	TOTAL

Calif. residents add 6% sales tax

SPECIAL with your order of \$39. or more. **KEYBOARD WORLD** subscription for 1 year (6 issues) only \$10. **REGULAR** subscription (without order) \$14.50 for 1 year (6 issues). Indicate whether New or Renewal.

Mail to KEYBOARD WORLD MAGAZINE, P.O. Box 4399, Downey, Ca. 90241.

NAME _____ Signature _____

ADDRESS _____

CITY _____ STATE/PROV. _____ ZIP _____

READ KEYBOARD WORLD...for organists who take their music seriously...

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZMASTER
and Organbuilder

LANCE JOHNSON
Box 1228
Fargo, ND 58102

Q. I have a chance to get a Gemshorn and Gemshorn Celeste for my eight-rank theatre organ. Since I already have a Salicional and Salicional Celeste, would it be alright to add the Gemshorn stops?

A. In my opinion, a Gemshorn and Celeste would be a very beautiful addition to your organ.

Q. I am thinking of adding a second touch to my three-manual console. On what manual should I install it? Should the pedals have it also? How does one install this on manuals that were never built for second touches?

A. It would be nice to have second touch on at least the Accompaniment and Great. Second touches are probably used less often on the pedals, but it would certainly be a good option. I would need a well-drawn sketch, done to scale, showing the cross sectional view of your manuals if I am to show you how to pre-

pare the key frames and keys for second touch springs.

Q. I have an extra Vox Humana for my theatre organ which I would like to change into a Kinura. Can I do this by merely removing the caps and retuning?

A. What you will have is a very loud Vox. Also, the tuning will not stay if the pipes are more than five years old as the brass tongues become brittle at the wire and the pipes tend to want to go back to their original pitch.

Q. I have nine ranks presently, as follows: Tibia, Tuba, Diapason, Clarinet, Salicional, VDO, VDO Celeste, Flute and Vox. If I were to add three more ranks, what would be your choice, and in what order?

A. If you were to ask twelve organ builders what they would recommend, you would get twelve different answers. However, here would be my choices: (1) Brass Trumpet (or close equivalent in pipe metal), (2) English Horn, (3) Krument or Orchestral Oboe.

Correction Department: In the December-January issue, there was an error that had to do with the size of a reservoir. It stated the size as 24' x 4'. It should have read 2' x 4'.

Q. Is there any way to tell from the mouth, or scale, what wind pressure certain pipes are designed for?

A. There is no way to determine upon inspection of mouth cut-ups what wind pressure is proper. However, common sense will tell you that unusually high cut-ups will indicate high pressures. Also, if the toe hole is very small and cut-up high, this could mean medium to high wind with the toe hole closed to prevent overblowing. Large toes could indicate low wind since admitting this much air through a large toe opening could easily overblow the pipe. Also, just gently blowing on the pipes will give you some indication of wind

pressure. Scaling will not tell you much about pressure, either. Large scaled pipework usually means less harmonic development and more power. □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



Here it is February and already I broke most all my Noo Years Resolushuns. One of em was to lern to spel better. I always thought I was a pretty good speler, but Mr. Lloyd Klos he rote me a postal card and he says he always gets a laff out of the way I rite. So I dunno. I aint never tried to rite funny, so if I do it must be I aint as good a riter as I thought I was. So now they is two things I have to do, I have to lern to spel better and I have to lern to play better.

I dunno about the speling. If I have to look up every word to make sure I spel it rite its goin to take a awful long time to get it done. And the worst of it is that if I spelt it rong how am I goin to look it up. Like that word I used up at the top that was Thought. When I rote it I speld it Thot and then seems like I should look it up to play safe, and I never wood have got it rite except that I had the first three letters rite so I could go on from there. But do you know how many words they is that begins with those 3 letters. It must of taken me five minnits to get through all the Thomases and down through — ya see I got that one rite on account it was one of the ones I had to go by to get to Thought. Its kind of discouridgin for a guy my age to start goin to school again, but if I gotta do it why I will jest go and do it.

At that I dunno that it will be any worse than my other Noo Year Resolution to play better. I thought after I finished with Long Long Ago why things was goin to get easier but in-

sted they gets harder. And dont tell me that you can find any cord by puttin your pointin finger on the note that is the name of the cord. Thats the way I started and pretty soon I come up against a cord that says E seven and when I played in in the peace Mr. Castello he most jumped out of his chair and he says whered you get them notes and so I told him why the book says that if I put the letter on my pointin finger why the other fingers they will fall on the rite keys and he looks at me disgusted like and he says why you dummy I got to teach you how to make up a cord so you can play the rite notes whether they come on the black keys or not. Well that was a noo idea to me and I sez why dont this way I been doin work OK and he sez because that was only for beginners to play in the key of C which has only white keys and I see I gotta show you about the other keys that uses the black keys and I sez well I will try anythin oncet but I dont think I can fit my fingers in between them black keys without gettin stuck in there and he sez well they is a way to get around that and I will show you but first you gottaknow about the different keys and I sez why I know about the different keys that if they is sharps or flats why then they is on black keys and he sez I dont mean that dont you know what a scale is and I sez you mean when I play G C and E together and he sez no dummy that is a cord dont you know what a scale is and I sez the only scales I know is the ones on a fish and the ones you use to way things with and he sez I see I gotta take you in hand.

So now hes got my fingers all tied up in nots and you gotta put your thumb under the fingers here and you gotta put your fingers over the thumb there and you gotta play every letter in turn to play the scale which is when you play all seven letters one by one and you haf to know which is hole steps and which is haf steps and I pratically got blisters on the ends of my fingers tryin to do what he sez and if I ever get to play these peaces that has different sets of flats and sharps why it is goin to be a mirakle, but I guess that is what Noo Years Resolutions is for. □

**Theatre Organ Want Ads
GET RESULTS
Try One**

REPORT TO THE MEMBERSHIP ON THE PROPOSED BYLAW REVISION CURRENTLY UNDERWAY

Due to a rather drastic change in the California corporate law governing non-profit corporations such as ATOS, the Board of Directors and our ATOS attorney reviewed the bylaw revision submitted by the Ledwon committee and found that they did not conform to this new law. Therefore President Haight appointed another committee to review our existing bylaws and propose such changes as may be required by law. Said committee to consist of board members, officers and regular members.

The committee has been working on this project since late August, 1980, and as of January, 1981, have submitted their version of the proposed changes to our attorney, for his review, and recommended changes he felt necessary to comply with the new law. We will be working very closely with the attorney in the preparation of the final draft that will be submitted to the Board of Directors for their approval. After making such changes, as may be desired by the board, the revised bylaws, as approved by the directors and our attorney, will be presented to the members for approval in keeping with the provisions of the bylaws.

As a matter of information, you should know that the changes proposed by the committee members, the changes required by law, and the input received from ATOS chapters and members have all been taken into consideration by the full committee in making the proposed revisions. For the most part the law required that changes be made in the areas of membership, elections, nominations, expulsion of members, and availability of financial information. Many of the changes required will probably result in a bigger administrative workload, hence more cost. The changes recommended by the committee have more to do with clarifying some of the articles of our existing bylaws. We have added

some sections dealing with chapter involvement and the handling of conventions and annual meetings. Also included were suggestions made by ATOS chapters and members that a majority of the committee felt were needed.

Obviously in a job of this magnitude it is impossible to please everyone, so we are presenting the following items to the full board for a decision.

The majority of the committee were *NOT* in favor of the following proposals and does *NOT* recommend them:

1. Make membership in a local chapter a requirement for national ATOS membership.
2. Allow the spouse of a regular member full membership rights, except for the receipt of THEATRE ORGAN magazine, in return for payment of one-half the regular dues.
3. Limit the number of terms a director can serve.
4. Elect directors on a regional basis.
5. The use of an outside agency to tabulate votes. The committee proposes that this be done by ATOS members as is presently done, but have provided the alternative method of an outside agency if the board so desires. Cost is a big factor if an outside agency is used. (Between \$2,000 and \$3,000).
6. Provide for the election of officers, (president, vice-president, secretary, and treasurer) by the entire membership. Our attorney advises against this method of election, as being too unwieldy to handle, plus not being considered good practice.

Submitted for the committee,

W. 'Tiny' James, Chairman
Bylaw Revision
Review Committee □

Project Series

by R.J. Weisenberger

Here is an experiment with results so obvious that test equipment should not even be required to verify the results.

I am sure anyone who has ever voiced a 16' Wurlitzer tibia is familiar with the results one gets when turning the butterfly valve in the foot of the pipe.

As the valve is gradually opened the pipe will begin to sound a weak fundamental, and as the valve is opened further all tone production will stop and only a quiet rush of air will be heard.

As the valve is advanced still further the tone will build in intensity, pitch and harmonic development until a stable condition is reached — this is when the pipe is considered to be properly voiced. (Those who would disagree at this point should forget the rest of the experiment.)

If the valve is opened still further the third harmonic will increase in prominence until the pipe sounds more like a quintadena than a tibia.

Some still insist vehemently that low pressure pipework inherently possesses a greater degree of harmonic development than high pressure pipework of similar scaling can attain. Those who believe this should perform the following experiment:

Take a familiar pipe and then build two additional pipes identical to it in all respects with these exceptions;

Pipe "A" to have its cut up reduced by $\sqrt{2}$ (approx. 30%) from that of the reference pipe. This will be the low pressure pipe.

Pipe "B" to have its cut up increased by $\sqrt{2}$ (approx. 40%) from that of the reference pipe. This will be the high pressure pipe.

The low pressure pipe should be found to voice properly at $\frac{1}{2}$ the pressure of the reference pipe, while the high pressure pipe will require twice the pressure of the reference pipe before it can be properly voiced. For this experiment to be valid the blower must be capable of delivering

whatever this pressure might be, after regulation.

All three pipes will be found to perform in a similar manner to the reference pipe at their respective pressures with these exceptions:

The low pressure pipe will be somewhat softer (approx. 6db) than the reference pipe with its pitch flattened.

The high pressure pipe will be somewhat louder (approx. 6db) than the reference pipe with its pitch sharpened.

The tonal quality of all three pipes will be found to be similar, if not identical if they were all properly voiced. If they weren't, this experiment will prove nothing.

If there still should be some who are not convinced after this experi-

ment, they could have these three pipes subjected to extensive waveform analysis by an acoustical engineer. For the tests to be truly conclusive, do not build just one scale and tonal family of pipes, but build a good representative cross section of scales and tonal families each containing the three test pipes. (When building open pipes using ears, the relative size of the ears must remain proportional to the size of the mouth — as ears definitely have an influence in performance — the same is true of the harmonic bridge in pipes that utilize it.)

Even after having been presented with authenticated facts, there may be some die-hards who will persist in clinging to the myth that low pressure pipework is inherently superior to that of higher pressure, regardless of scaling.

When these biased opinions are dispelled with facts, the theatre pipe organ concept may be seriously considered by builders who would have otherwise totally ignored it. If I can make this point felt, I'll feel I'm beginning to accomplish what I started out to do. □

Closing Chord

James F. Boyce found his life's work at the age of twelve: he wanted to be an organist. He died at home on December 31, 1980 only hours after playing at the weekly organ demonstration at the Kennedy Center for the Performing Arts in Washington, D.C.



James F. Boyce.

Best known for his 4/34 Wurlitzer nightly appearances at the Alexandria (Virginia) Arena, Jimmy was also organist of St. Christophers Episcopal Church in Springfield, Virginia, staff organist at the now razed Virginia Theatre, and, above all, a teacher. His infectious, up-tempo, bouncy style of playing complimented classic ability developed at Peabody Conservatory.

He was a charter member of the Potomac Valley Chapter and gave generously of his time and talents over the years to further the chapter's many projects. Jimmy loved the theatre organ and was always willing to play chapter concerts, organ demonstrations for school children and silent movies, or to assist in organ removals, installation and maintenance. Three theatre pipe organ records and his compositions, "Tango In Time," "The Alexandria March," "Charlie's Walk"

and "On Broadway" attest to his ability and dedication.

It was little known that he had suffered from a heart condition for several years. He died at 52.

Harold Turner, long-time staff organist at WGN radio and TV in Chicago, died of cancer in his Long Grove, Ill., home on December 10th, 1980. He was 72.

Born in Nebraska, Turner received his music degree from the University of Nebraska. He later studied with Marcel Dupre in Paris and with Stanley Chappell in London.



Harold Turner. Chicago organist.

Mr. Turner was hired as staff pianist at WGN in 1934. Following service in the Navy band in World War II, he returned to WGN as staff organist in 1945. By that time the original Wurlitzer organ had been rebuilt by Kimball into a 3/10. Turner followed the tenures of Preston Sellers, Len Salvo, and Edna Sellers at the WGN console. He remained as staff organist until his retirement was forced by a management shakeup in the WGN "family" in 1976. He broadcast a 30-minute program called *Pipe Dreams* every Sunday morning until his retirement. Turner's musical signature, Johnny Mercer's "Dream," played on rolling tibias, opened each show, along with a bedroom-baritone-voiced announcer who named the musical selections.

In addition to his radio and TV work, Mr. Turner was for more than 25 years, the organist and choir

director at First Presbyterian Church of Wilmette.

Mr. Turner is survived by his wife, Barbara; a son; a daughter; three grandchildren; and two sisters. A memorial service was held at the Long Grove United Church of Christ on December 12th. □

NEWS FROM DOWN UNDER

by Douglas T. Smith

The ears of Australian theatre organ concert-goers are still ringing from the exciting sounds presented by Jonas Nordwall during his recent concert tour during September-October 1980.

Down here in Australia, the organ world definitely received an injection of exuberance, as Jonas went from city to city, playing mostly on the local chapters' theatre pipe organs with one or two electronic presentations where pipes weren't available.

One "extra" concert, a dusk recital at the Sydney Town Hall Grand Organ, brought forth sounds that we

have not heard for many a long year. Apart from a major cipher during the Bach D Major, the organ responded magnificently to such items as "Pomp & Circumstance No. 4," "War March of the Priests," "Tocatta" by Gigout and an outstanding arrangement from *Star Wars*.

Jonas' final Australian concert at the Marrickville Town Hall 2/11 Wurlitzer can only be described in a word . . . superb. The condition of the organ can also be described with the same word. Following a day of concerted tuning, balancing and finishing, the organ sounded like 25 ranks instead of 11, and behaved itself perfectly.

Jonas was obviously completely at ease with the instrument, its condition being due in no small measure to his advice and efforts. The programme content was again superb, something for everybody. Oldies, an Irving Berlin selection, current pops, classics, "Mephisto Waltz" and "Sabre Dance" to name a few.

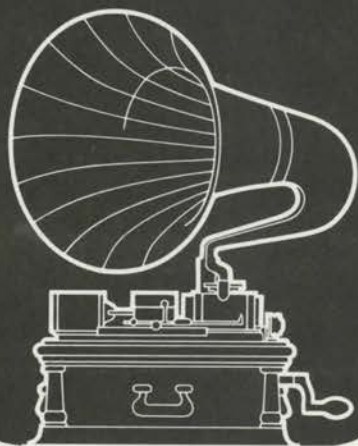
The arrangements, registrations and presentations were without peer, with one of our well known senior organists commenting that he had never heard such a range of tone colours from this organ before.

Words can't express how much we have appreciated all the help and advice Jonas has given us in many ways, and how good it is to have such a great guy to get along with. I sincerely hope that it won't be too long before we can get him down here again to help weave a little magic for us all. □

Jonas Nordwall at the Marrickville Town Hall 2/11 Wurlitzer in Sydney during his Australian tour.



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.

WALT STRONY: MUNDELEIN 1980, played on the 4/19 Wurlitzer organ in the auditorium of St. Mary of the Lake Seminary, in Mundelein, Illinois. \$7.00 postpaid from Walter Strony Prdns., Box 4281, Scottsdale, Arizona 85258.

We first became aware of the seminary organ in the early 60s when it was discovered in rather poor condition by John Seng, under whose expert supervision it was refurbished and enlarged to circa 25 ranks, using parts from other organs, including some Kimball pipework. We recall hearing it played during a Chicago-based ATOS convention by Seng and Don Baker. It then had excellent reeds and strings but from the theatre organ viewpoint it lacked the lush Tibia and Vox combination which is the basic sound of the instrument. This was due to John Seng's preference for bright-sounding voices rather than the leather lipped, sexily trem'd Tibias familiar to most of us. Thus the Tibias Seng installed were "as bright as two little girls," as he put it at the time. The absence of the lush sound largely precludes its use

as a ballad organ.

When Seng departed for California, the organ fell into disuse. Many ranks of pipes disappeared, including the delicate Flute and Flute Celeste we found so intriguing. Recently, the Chicago Area T.O. Enthusiasts have made arrangements to restore and maintain the instrument, which is now a 19 ranker. The club has replaced some of the pilfered sets of pipes and has locked the chamber doors securely.

The Mundelein organ was the first theatre-style pipe organ 11-year-old Walt Strony ever heard, and it helped him pick his career. Not recorded very much, the instrument still features the brassy/stringy sound its design called for. It is great for classical selections, jazz, marches, symphonic waltzes, hoedowns and bravura show music. Walt has wisely selected his program mostly from these classifications. He departs for "Indian Love Call" but there just isn't enough big trem'd Flute and Vox to register this type of music. His presentation of the ballad is excellent but his registration misses, no fault of his.

The selections: *Superman Medley* (Williams), "Londonderry Air" (with improvisation), "Night and Day," "Indian Love Call" (Friml), "Toccata" from *Symphonie Concertante* (Joseph Jongen), "Fascinatin' Rhythm," "Valse Mirage" (Confrey), "Don't Cry For Me," "Argentina (*Evita*)," "Hoedown" (Copland).

The varied tunelist is exemplary of Walt's taste in music; they are all selections he enjoys playing and there isn't a hint of pizza parlor styling, much to his credit. All are played as concert selections and given the time required to say all Walt wants to. The "Superman" group covers the main title music and the tender "Can You Read my Mind," parts of which are obviously borrowed from Richard Strauss' "Death and Transfiguration." The improvisation is the most intriguing part of "Londonderry" while "Night and Day" is provided with a jazz setting. Walt informs us that the response speed of the organ is amazing, making jazz arrangements practical. There's a touch of Crawford in "Love Call." The "Toccata" was inspired by the exceptional Virgil Fox recording of "Symphonie Con-



Walt Strony.

certante," a piece written for organ and orchestra. Walt plays the organ part with great skill and bravado (it's a real zinger) but it couldn't be said that the orchestra part is not missed. Yet it's a fine tribute to the memory of a great classical organist. Back to Walt's energetic jazz style for "Fascinatin' Rhythm" with its slabass pedal. Then to a rarely heard concert waltz by a composer best known for his upbeat piano novelties. Zez Confrey's "Waltz Mirage" is a joy in Walt's care. "Don't Cry" gets the dramatic voicing associated with its expository use in the stage hit, *Evita*, and the program is brought to a lively close with "Hoedown," in which Aaron Copland pictures a stylized ballet for *Rodeo*. It's all first rate arranging and playing. Note especially the pedal notes which open the "Superman" opus. They sound all the world like orchestra string basses being bowed. Walt tells us that the notes were played on the 16' String and its 8' Celeste. Pedal celestes are rare on theatre organs.

Wade Bray's two-channel recording captures the Mundelein sound as it hasn't been recorded previously. The reverb heard is that of the largely wooden auditorium walls; no artificial echo was needed.

Walt Strony supplied the explanatory notes. Surfaces of the review pressing were smooth and noise-free. Some combination action noise is audible at times as weak, low-pitched thuds, not loud enough to be distracting.

Verdict: Strony's best to date, based partly on the fact that the organist chose selections well suited to the characteristics of this very special instrument.

PIPES OF PAN(DAMONIUM) (sic), played by Don Kinnier on the Wurlitzer organ in the Rahway Theatre, Rahway, New Jersey. HMR-1252 \$9.00 postpaid from Don Kinnier, 251 Spruce Street, Collingsdale, Penna.

Intentional lunacy is the buzz word here. Convinced that many current pipe organ releases generate laughs in the wrong places, organist Don Kinnier and HMR's Bob Balfour decided to improve on the unintentional foibles with an all out bid for humor. To fully appreciate this viewpoint, one must first absorb the

zany but appropriate jacket notes supplied by Bob Balfour, the guy who has done most to keep the Rahway and its "biggest little Wurli" intact. The notes explain the aims of the record.

Musical mayhem on records is nothing new. Spike Jones brought it to an overwhelming nadir (depending on one's viewpoint) in the '40s and '50s. And Bernie Greene's musical interludes during the long gone *Henry Morgan Show* are still remembered with fond indelicacy. But, to date, most such mayhem performed on an organ has been unintentional and often the best effort of the well-

meaning player: each record collector has his own index of runs, hits and errors. This platter will add some sinew to the latter category (again, depending on viewpoint). The cover photo of the organist being escorted to the console enmeshed in a straightjacket by two men in white coats provides a clue to the objective.

To expand the 2/7 (divided) Wurlitzer's battery of effects, Kinnier brought in a Baldwin synthesizer and a "brown noise generator" which may account for the listing of such added voices as a "Contra Septif-32" only," "Crowhorn" (tuned bird chirps) and a "Trombozz," which often sounds like a trombone full of cooked mush.

The fortunate aspect here is in the mixing. The electronic voices blend well with the pipes. For example, there's a fine-sounding clarinet melody passage in "My Romance." Yet the pipe complement lists no clarinet, so it has to be a realistic counterfeit.

Balfour is wondering how the pipe organ fans will accept the Kinnier humor-in-music, fully aware that some will holler "sacrilege." He explains, "Perhaps this album will help us remember in these troubled times what ATOS is all about — fun, pure simple fun. When we get too bent out of shape by our beloved hobby, and the fun goes out of it, we are in real deep trouble."

Not all of the tunes presented here are played for smiles, but serious or humorous, Don Kinnier turns out top performances. Let's examine them individually.

Don's spoken intro is followed by a toilet flush, then we are off on an unusual adventure.

"Anything Goes" is interspersed with toy counter thuds, sirens, etc. and the melody is slugged out on chimes against synthesizer grunts, a "tuned canary" chorus, and a variable pitch trombozz solo. Well played even ignoring the effects.

"Ragtime Medley" is played minus nonsense on a minimum of stops, mostly flutes and Glockenspiel. Includes "Easy Winners" and "Black and White Rag."

"Sonny Boy" is played dead serious, opening with a mellow Vox Humana verse. The first chorus gets some open harmony treatment on the Tibia while the "heavenly" Vox



Aided by straightjacket and butterfly net, Don's keepers escort him to the PANDAMONIUM (sic) recording session.

chorus backs a synthesized "horn" during the bridge. Last chorus features a full Tibia combination while the Vox hovers on nearby Cloud 9.

The nonsense is back for "Barney Google," with slurred pitches (synthesizer), auto horns, etc. and then Barney becomes imbued with the spirit of J.S. Bach for a tremors-off snatch of well-conceived Googley counterpoint. Then a touch of Elgarian pomp, ending with a corned up '20s jazz chorus.

"Dream a Little Dream of Me" adds up to a comedy hodge-podge, the verse taking us to what might be Rudolph Valentino's desert tent for a pre-petroleum Arabic bit of "bum tiddy, bum tiddy" followed by a chorus accented by "harumphs" from a grumping baritone horn (probably the Trombozz), a sorta calliope interlude, an out of tune ragtime piano, a merry-go-round organ effect, then back to the "bum tiddy" but this time with an auto horn to indicate the arrival of petro-dollars. The ending is disgraced by a re-sounding razzberry.

Next a troubled "Wooden Soldier," undecided as to which key to march to. It's an expertly arranged tribute to indecision, with a key change every few measures, yet the treatment adds interest to the Leon Jessel chestnut which is too often simply played — rather played simply. There are those ascending references to the famous Eddie Dunstedter arrangement but otherwise it's Kinnier than one might anticipate.

Don's expertise with a ballad is demonstrated with his haunting treatment of "My Romance." No foolishness this time; he played it for his wife. He makes the small Wurlisound many times larger as the masses of delicious Vox-topped chordings seem to soar, and there's an interesting pedal line. The jacket notes state that this one is the one selection "with redeeming social value." Maybe, but it's kinda sexy just the same.

"I Can't Give You Anything But Love" is a big-band style arrangement with an exceptionally distinctive pedal part which follows the jazz bassist's plucked string pattern. The only added sound effect we noted was a final smacking loud kiss, ending in an upper plate-rattling "pop." The spirit of Spike is still with us!

The closer is more like a console riser but that's probably normal for an album dedicated to the zany. "It's Gonna Be a Great Day" sounds forth with all the enthusiasm of an introduction, rather than the last gasps as the key desk sinks into the bowels of the theatre. Either way, its well played, and we especially enjoyed the modulation used by many advanced organ students to get from there to here.

As in the case of Spike Jones, the perpetrator of such "add on" orchestration must first be a skilled musician in order to make the musical mayhem come off without sounding simply crude. Don Kinnier accomplishes his objectives with seeming ease. Filter out the comedy effects and the remainder is still interesting music.

Recording is okay, once the stylus gets past the too loudly recorded spoken intro and toilet flush. Who ever heard a flush come through louder than a Trombozz!

SYMPHONIE CONCERTANTE. Virgil Fox playing the Palais de Chaillot concert organ in Paris, with the Paris Opera Orchestra conducted by Georges Prêtre. Angel label S-36984. Available at record counters from circa \$5.00 to \$8.00.

This recording would normally be reviewed in The Classic Corner, but we have special reasons for reviewing it as theatre organ music: (1) much of it is program music of the type heard in high quality film scores, (2) it is perhaps the most theatrical music recorded by the late Virgil Fox, (3) it has been growing in interest value ever since the Fox record was released several years ago, to both theatre organists and to organ fans, (4) we want to pay this small tribute to Fox, who has been a friend of the theatre organ ever since, as a youth, he practiced on the Apollo Theatre instrument in his hometown, Princeton, Illinois. He was always an exponent of romantic organs rather than those promoted by "the baroque boys" (his term).

True, Fox did release one album made on the 4/37 "Dowager Empress" Wurlitzer in Wichita, a record which resulted in mixed reviews. He was much more at ease at the console of his first love, an or-



Virgil Fox.

thodox instrument, and his musicality never beamed brighter than when he was playing the instrument heard on this disc. The music, written by Belgian organist-composer Joseph Jongen in 1933, as an organ-orchestra symphony, is highly dramatic in many places; like most symphonies, it's in four movements. The Allegro and Divertimento (side 1) are largely contrapuntal interplay between organ and orchestra, lively and never dull. The Lento Misterioso (side 2) is dramatic music worthy of a contrasty film score, with the orchestra most in evidence. The mood ranges from eerie to great emotional surges of organ-augmented power which build gradually for maximum drama. But it's in the Toccata, which covers roughly half of side 2, that all hell breaks loose. The organ, which has been gentle and somewhat retiring during much of the previous movement, becomes brilliantly assertive in this thunderous finale. It's violent film music — a chase, the charge of the Light Brigade, battling saurians, triumph of the "good guys" in a space epic, Vesuvius blowing its top in 79 a.d. (or Mount St. Helens last year), a cloudburst over the Grand Canyon — and dozens of other images that the thrilling action music conjures in one's imagination. There are over 6½ minutes of expertly conceived musical violence, which is always a symphonic pattern, never just "effect" music. It is obviously inspired by composer Cesar Franck,

France's exponent of the big romantic organ sound and breath-taking musical passages in his many organ compositions.

The Chaillot organ was rebuilt in 1937 but much of the original 1878 Cavaille-Coll pipework has been retained. It will be recalled that Robert Hope-Jones was one of the French organ builder's admirers. The organ's recorded sound ranges from celestes supporting orchestral passages, mellow flutes and diapasons, to thunderous full organ moments, sometimes in solo, sometimes augmenting orchestral climaxes. Fox plays the instrument as though he had practiced on it daily for the past 20 years. No organ was a stranger to him.

The mixing of organ and orchestra is skillfully accomplished; the organ and orchestra parts are written to complement one another. They never compete. The jacket notes provide information about composer, organist, music and instrument. As always, the Angel surfaces are free of flaws.

Pressings may be somewhat difficult to locate because the album was released several years ago. But it's worth the extra effort to anyone who enjoys many-hued film-type music, interplay between organ and orchestra, and a bang-up theatrical performance by that maverick of the organ, Virgil Fox, a true friend of the theatre organ. □

LYN LARSEN TO PLAY ATLANTA FOX

If you were fortunate enough to be there and remember Lyn's first concert at the Atlanta Fox on December 1st, 1974, you will be interested to know of his planned return engagement.

On that December morning the snow started to fall and freeze very early. The freeways began to ice over causing the state patrol to close all freeways coming into Atlanta because of the hazard. Many people from surrounding areas could not reach the Fox because of the road closing. Those approximately 2,500 who did brave the elements were greatly thrilled to hear Lyn's magnificent program. There was a lot of sadness present because the Fox was closing at the end of the month, possibly to face the wrecking ball. There was also a lot of determination among those present that they

would do everything humanly possible to save Atlanta's greatest landmark. Lyn's theatre organ concert was the final one before the theatre was darkened on December 31, 1974.

During the following year Atlanta Landmarks was formed to try to raise the necessary funds to save our prize. When the theatre was reopened, Lyn was the first theatre organist to call and offer his services — gratis — for a fund-raising concert which was the first theatre organ concert upon the theatre's reopening.

The Atlanta Chapter, in its fund-raising efforts to save our Fox, decided to put out a record featuring varied artists at the Fox console to show its versatility as a concert organ as well as theatre organ. Lyn was one of the most sought-after artists to allow us to use some of the material he had played in his two concerts and practice sessions. He graciously agreed to this request. The chapter album, "Many Moods of the Mighty Mo," concluded with the standing ovation selections played by Lyn at the end of his first concert at the Fox — "Dixie" and "Georgia on my Mind." The cheers and applause were on that disk for everyone to enjoy on this record produced solely to raise money to save our fabulous lady.

The upcoming concert of Lyn's, on April 10th at 8:00 p.m. will be one that his fans will not want to miss. This program comes at the end of the Dogwood City's "Dogwood Festival," the annual finest festival of the city. All of the azaleas, dogwoods, and other spring flowers make this truly the most beautiful week of the year in Atlanta. Plan to be there and hear Lyn play at one of the world's largest theatre organ consoles. □

There's one thing in our plant that hasn't changed in 83 years . . .

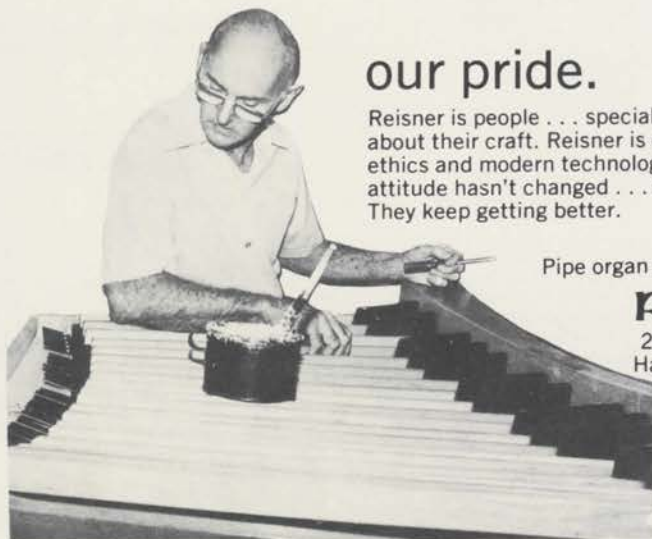
our pride.

Reisner is people . . . specialists who really care about their craft. Reisner is old-fashioned work ethics and modern technological brain power. Our attitude hasn't changed . . . only our products. They keep getting better.

Pipe organ parts and consoles by

REISNER

240 N. Prospect Street
Hagerstown, Md. 21740
301/733-2650



ALABAMA

BIRMINGHAM
Alabama Theatre, Third Ave.
4/20 Wurlitzer. Often.
S. Slide Bap. Church Recreation Hall.
3/9 Kimball. Periodically.

ALASKA

FAIRBANKS
Steak & Pipes, 124 N. Turner.
3/8 Robert Morton. Nightly.

JUNEAU
State Office Building.
2/8 Kimball. Friday noons.

ARIZONA

MESA
Organ Stop Pizza #2,
2250 W. Southern Ave.
3/25 Wurlitzer. Nightly.

PHOENIX
1st Christ. Church Fellowship Hall,
6750 7th Ave.
2/12 Wurlitzer. Often.
Organ Stop Pizza #1,
5350 N. Seventh
4/29 Wurlitzer. Daily.
Phoenix College Auditorium,
1202 W. Thomas Road.
2/10 Wurlitzer. Wednesdays.

ARKANSAS

Univ. Media Center of Arkansas
2/8 Hybrid. Periodically.

CALIFORNIA (North)

CAMPBELL
Capn's Galley Pizza & Pipes #3,
1690 S. Bascom
3/27 Wurlitzer-Morton.
Nightly except Monday.

CARMICHAEL
Big Top Pizza, 5800 Winding Way.
3/20 Wurlitzer. Nightly.

CONCORD
Bella Roma Pizza #2.
3/18 Wurlitzer. Nightly.

DALY CITY
Capn's Galley Pizza & Pipes #4,
Serramonte Ctr.
3/15 Wurlitzer. Nightly.

HEALDSBURG
Johnson's Winery,
8329 State Highway 128.
2/7 Marr & Colton. Often.

MARTINEZ
Bella Roma Pizza #1,
4040 Alhambra Avenue.
3/16 Wurlitzer. Nightly.

MODESTO
Pizza Machine #2, Alpha Beta Ctr.
2/9 Wurlitzer. Daily.

REDWOOD CITY
Capn's Galley Pizza & Pipes #2,
821 Winslow.
4/26 Wurlitzer-Morton.
Nightly except Monday.

RHEEM
Pizza Junction.
3/9 Wurlitzer. Nightly.

SACRAMENTO
Arden Pizza & Pipes, 2911 Arden Way.
4/20 Wurlitzer. Nightly.
Golden Bear Playhouse,
State Fairgrounds.
2/7 Wurlitzer. Periodically.
Grant Union High School,
1500 Grand Avenue.
4/22 Wurlitzer. Periodically.
Municipal Auditorium.
4/46 Estey. Periodically.



THE pipe piper

This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States and Canada. Additions, corrections or deletions should be promptly reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, NY 14621. DEADLINE IS DECEMBER 1.

Remember: This list is for your convenience and we cannot keep it updated if material is not sent to the above address.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

CALIFORNIA (South)

SALINAS
First Baptist Church.
3/20 Hybrid w/traps. Often.

SAN FRANCISCO
Avenue Theatre, 2650 San Bruno Ave.
3/15 Wurlitzer. Friday evenings.
Cinema 21, 2141 Chestnut.
2/6 Robert Morton. Occasionally.

SAN JOSE
The Thunder Mug,
Winchester & Williams.
3/13 Wurlitzer. Nightly.

SAN LORENZO
Ye Olde Pizza Joynt,
1951 Hesperian Road.
3/13 Wurlitzer. Wed. thru Sun.

SANTA CLARA
Capn's Galley Pizza & Pipes #1,
3851 Homestead Road.
3/12 Wurlitzer.
Nightly except Monday.

STOCKTON
Pizza Machine #3.
2/10 Wurlitzer. Nightly.

ANAHEIM
Anaheim High School.
3/10 Robert Morton (Being installed).

ARCADIA
Arcadia High School.
2/8 Wurlitzer. Rarely.

CATALINA ISLAND
Avalon Casino Theatre.
4/15 Page. Regularly.

DEATH VALLEY
Scotty's Castle.
3/15 Welte. Daily.

EL SEGUNDO
Old Town Music Hall,
146 Richmond.
4/24 Wurlitzer. Regularly.

FRESNO
Pizza & Pipes, First & Shields.
3/22 Wurlitzer. Nightly.
Warner Theatre, 1402 Fulton.
4/14 Robert Morton. Periodically.

FULLERTON
Fullerton High School.
4/22 Wurlitzer. Rarely.

GARDENA
Roosevelt Memorial Pk.
18255 S. Vermont.
4/17 Wurlitzer. Sundays.

GLENDALE
MCA-Whitney Recording Studio,
1516 Glenoaks.
4/34 Wurlitzer-Morton. Often.

LEMON GROVE
Southland Music Ctr.,
3459 Imperial Avenue.
3/15 Wurlitzer. Often.

LONG BEACH
Koons' Motorcycle Shop,
1350 E. Anaheim.
3/22 Hybrid. Saturday evenings.

LOS ANGELES
Elks Lodge, 607 S. Parkview Ave.
4/61 Robert Morton. Often.
Haven of Rest Studio, 2400 Hyperion.
3/13 Wurlitzer-Kimball. Daily.
Loyola Marymount University.
2/10 Wurlitzer. Periodically.
Orpheum Theatre, 842 S. Broadway.
3/13 Wurlitzer. Seldom.
Philharmonic Auditorium.
4/80 Austin. Often.
Pilgrimage Theatre,
2580 Cahuenga Blvd.
2/4 Robert Morton. Occasionally.
Shrine Auditorium,
649 W. Jefferson Blvd.
4/73 Moller. Occasionally.
Universal Studios, 100 Univ. City Plaza.
3/12 Robert Morton. Occasionally.
Wiltshire Ebel Theatre.
2/8 Robert Morton. Occasionally.

COLORADO

COLORADO SPRINGS
City Auditorium, Klowa & Weber.
3/8 Wurlitzer. Often.
Marjorie Reed Auditorium,
Cascade & Jackson.
3/9 Wurlitzer. Monthly.
Mt. St. Francis Auditorium,
W. Woodman Valley Road.
2/8 Wurlitzer. Occasionally.

DENVER
Aladdin Theatre, 2010 E. Colfax Ave.
3/17 Wicks. Weekends.
Organ Grinder Pizza.
4/37 Wurlitzer. Daily.
Paramount Theatre, 16th St.
4/20 Wurlitzer. Rarely.

PUEBLO
Memorial Hall, Elizabeth & Union.
4/65 Austin w/traps & perc. Rarely.

CONNECTICUT

THOMASTON
Thomaston Opera House, 158 Main.
3/15 Marr & Colton. Often.

WILLIMANTIC
Windham Tech. School,
Summit St. Ext.
3/15 Wurlitzer. Periodically.

DELAWARE

WILMINGTON
Dickinson High School,
1801 Milltown Road.
3/28 Kimball. Often.

FLORIDA

- DUNEDIN**
Kirk of Dunedin, 2686 U.S. Alt. 19.
4/30 Wurlitzer. Monthly.
- MIAMI**
Andre Hall, 4150 SW 74th Ave.
3/15 Wurlitzer. Often.
- Gusman Cultural Ctr., 174 E. Flagler.
3/15 Wurlitzer. Periodically.
- ST. PETERSBURG**
Central Music Whse., 5175 Olmerton Rd.
2/7 Wurlitzer. Daily.
- TAMPA**
J. Burns Pizza & Pipes,
103 E. Fowler Avenue.
3/25 Wurlitzer. Daily.

GEORGIA

- ATLANTA**
Fox Theatre, 660 Peachtree St. NE.
4/42 Moller. Periodically.
- Music Grinder Pizza #1,
1038 Franklin Road.
3/25 Wurlitzer. Nightly.

HAWAII

- HONOLULU**
Hawaii Theatre, 1130 Bethel.
4/16 Robert Morton. Daily.
- Walkiki Theatre, 2284 Kalakua Ave.
4/16 Robert Morton. Fri. & Sat.

IDAHO

- BOISE**
Egyptian Theatre, 700 Main.
2/8 Robert Morton. Occasionally.
- MOSCOW**
University of Idaho.
2/6 Robert Morton. Occasionally.

ILLINOIS

- CHICAGO**
Aragon Ballroom, 1106 W. Lawrence.
3/10 Wurlitzer. Occasionally.
- Chicago Stadium, 1800 W. Madison.
6/62 Barton. Often.
- Chicago Theatre, 175 N. State.
4/29 Wurlitzer. Often.
- Civic Opera House, 20 N. Wacker.
3/50 Skinner. Often.
- Moody Bible Inst., 820 LaSalle.
3/14 Kimball. Regularly.
- Oriental Theatre, 20 W. Randolph.
4/20 Wurlitzer. Occasionally.
- Patio Theatre, 6008 W. Irving Pk.
3/17 Barton. Occasionally.
- Sally's Stage #1, 6335 N. Western.
3/11 Barton. Nightly.
- WGN Studios, 2501 Bradley Pl.
3/11 Wurlitzer-Kimball. Often.

- DE KALB**
Wurlitzer Auditorium.
5/65 Wurlitzer. Often.

- DES PLAINES**
Main North High School,
9511 Harrison.
3/10 Wurlitzer. Often.

- DOWNER'S GROVE**
Community High School,
N. Grant & Main.
3/10 Wurlitzer. Periodically.

- ELMHURST**
Elm Rink, Roosevelt Rd. & Route 83.
4/24 Hybrid. Daily.

- HINSDALE**
Hinsdale Theatre, 20 E. First.
3/21 Hybrid. Periodically.

- JOLIET**
Rialto Sq. Theatre, 102 N. Chicago.
4/21 Barton. Saturday evenings.

- LAKE FOREST**
Deerpath Theatre, 272 E. Deerpath Ave.
3/10 Geneva. Periodically.

- LISLE**
Illinois Benedictine College.
2/6 Wurlitzer. Periodically.

- LOMBARD**
Sally's Stage #2.
3/16 Barton. Nightly.

- MUNDELEIN**
St. Mary of the Lake Seminary.
4/24 Wurlitzer-Gottfried. Occasionally.

- PARK RIDGE**
Pickwick Theatre, 5 S. Prospect.
3/11 Wurlitzer. Periodically.

- ROCKFORD**
Coronado Theatre, 312 N. Main.
4/17 Barton. Often.

- SPRINGFIELD**
Springfield High School, 101 S. Lewis.
3/11 Barton. Often.

- ST. CHARLES**
Arcadia Theatre, 105 Main E.
3/16 Geneva. Often.
- Baker Hotel, 100 Main W.
3/10 Geneva. Periodically.

- WAUKEGAN**
Genesee Theatre, 203 N. Genesee.
3/10 Barton. Occasionally.

INDIANA

- ANDERSON**
Anderson Music Center.
2/6 Wurlitzer. Periodically.
- Paramount Theatre, 1124 Meridian.
3/7 Page. Weekends.

- ELKHART**
Eico Theatre, 410 S. Main.
2/11 Kimball. Occasionally.
- Magnificent Music Machine,
Ind. Route 33.
2/8 Barton. Nightly.

- FORT WAYNE**
Calvary Temple, 2901 N. Clinton.
2/7 Marr & Colton. Regularly.
- Embassy Theatre, 121 W. Jefferson.
4/15 Page. Occasionally.
- Village Inn Pizza,
4224 Coldwater Road.
3/12 Barton. Nightly.

- INDIANAPOLIS**
Hedback Community Theatre,
1847 N. Alabama.
2/10 Page. Often.
- Manual High School, 2405 Madison Ave.
3/16 Louisville-Uniphone. Often.
- Paramount Music Palace,
7560 Old Trails Road.
4/42 Wurlitzer. Daily except Monday.

- MISHAWAKA**
Band Organ Restaurant,
Main St. & Day Road.
3/23 Wurlitzer. Nightly.

- VINCENNES**
Vincennes University Auditorium.
3/12 Wurlitzer. Often.

IOWA

- CEDAR RAPIDS**
Iowa Theatre.
3/14 Barton. Periodically.
- Iowa Hall, Kirkwood College.
2/7 Wurlitzer. Periodically.
- Paramount Theatre.
3/11 Wurlitzer. Periodically.

- DAVENPORT**
Capitol Theatre, 330 W. Third.
3/10 Moller-Wicks. Periodically.

- SIoux CITY**
Municipal Auditorium, Gordon Drive.
3/12 Wurlitzer. Occasionally.

KANSAS

- WICHITA**
Exhibition Hall, Century II Center.
4/42 Wurlitzer. Often.

LOUISIANA

- NEW ORLEANS**
Saenger Performing Arts Center,
1111 Canal.
4/26 Robert Morton. Weekly.

MAINE

- PORTLAND**
State Theatre, 609 Congress.
2/7 Wurlitzer. Occasionally.

- SACO**
Old Orchard Beach High School.
3/13 Wurlitzer. Periodically.

MARYLAND

- FREDERICK**
Weinberg Center for the Arts.
2/8 Wurlitzer. Periodically.

- ROCKVILLE**
Balley Studio, 140 Congressional Lane.
2/11 Moller. Often.

MASSACHUSETTS

- CANTON**
Oriental Cinema, Washington St.
2/8 Wurlitzer w/player. Weekends.

- GREENFIELD**
Garden Theatre.
3/9 Marr & Colton. Occasionally.

- SPRINGFIELD**
Paramount-Sanderson Theatre,
1700 Main.
3/11 Wurlitzer. Periodically.

- STONEHAM**
Stoneham Town Hall.
2/14 Wurlitzer. Occasionally.

- WELLESLEY HILLS**
Knight Auditorium, Babson College.
3/13 Wurlitzer. Often.

MICHIGAN

- ANN ARBOR**
Michigan Community Theatre,
603 E. Liberty.
3/13 Barton. Often.

- BAY CITY**
Scottish Rite Temple, 2655 N. Center Rd.
3/28 Moller w/toy counter. Often.

- DETROIT**
Fox Theatre, 2211 Woodward Avenue.
4/36 Wurlitzer. Rarely.
- 3/12 Moller. Rarely.
- Redford Theatre, 17360 Lahser Road.
3/10 Barton. Often.

- Senate Theater (DIOC), 6424 Michigan.
4/34 Wurlitzer. Monthly.

- FLINT**
Recital Hall, Flint Institute of Music.
3/11 Barton. Often.

- GRAND RAPIDS**
Roaring Twenties, 4515 28th St. SE.
3/34 Wurlitzer. Nightly.

- GROSSE POINTE FARMS**
Punch & Judy Theatre,
21 Kercheval Avenue.
2/6 Wurlitzer. Periodically.

- KALAMAZOO**
Lee's Quay Restaurant.
3/10 Marr & Colton. Daily.
- State Theatre, 404 S. Burdick.
3/12 Barton. Occasionally.

- LANSING**
Michigan Theatre, 215 S. Washington.
3/12 Barton. Sunday evenings.
- Roaring Twenties.
3/25 Wurlitzer. Nightly.

- MT. CLEMENS**
Macomb Theatre.
3/9 Kilgen. Occasionally.

- MUSKEGON**
Michigan Theatre.
3/8 Barton. Often.

- OKEMOS**
Roaring 20's Restaurant.
3/27 Wurlitzer. Daily.

- PONTIAC**
Theater Organ Pizza & Pipes,
2105 South Blvd., E.
3/23 Hybrid. Nightly.

- ROYAL OAK**
Royal Oak Theatre, 318 W. Fourth.
3/16 Barton. Often.

- SAGINAW**
Temple Theatre, 203 W. Washington.
3/11 Barton. Often.

- WARREN**
Pled Piper Pizza Peddler,
28400 Dequindre Road.
3/22 Wurlitzer. Nightly.

MINNESOTA

- EDINA**
Cicero's Pizza #2,
7101 Frances Avenue S.
3/15 Barton. Nightly.

- LILYDALE**
Diamond Jim's, 801 Sibley Mem. Hwy.
2/7 Wurlitzer. Nightly.

- MINNEAPOLIS**
Civic Auditorium, 1403 Stevens Ave.
4/21 Kimball (theatre console). Rarely.
- 5/24 Kimball (classic console). Rarely.

- RED WING**
Sheldon Auditorium.
2/8 Kilgen. Periodically.

- ROSEVILLE**
Cicero's Pizza #1, Har Mar Mall.
3/12 Hybrid. Nightly.
- Har Mar Ballroom.
Wurlitzer. Occasionally.

- ST. PAUL**
KSTP Studios, 3415 University Avenue.
3/15 Wurlitzer. Occasionally.

MISSISSIPPI

- MERIDIAN**
Temple Theatre.
3/8 Robert Morton. Weekends.

MISSOURI

- POINT LOOKOUT**
School of the Ozarks,
Jones Auditorium, Highway 65.
3/15 Wurlitzer. Often.

MONTANA

- BOZEMAN**
Ellen Theatre.
2/7 Wurlitzer. Often.

- MISSOULA**
Wilma Theatre.
3/10 Robert Morton. Occasionally.

NEBRASKA

- OMAHA**
Orpheum Theatre, 409 S. 16th.
3/13 Wurlitzer. Periodically.

NEW JERSEY

- ASBURY PARK**
Convention Hall.
3/7 Kilgen. Occasionally.

- ATLANTIC CITY**
Convention Hall,
S. Mississippi & Pacific.
7/455 Midmer-Losh. Rarely.
- 4/42 Kimball. Occasionally.

BOUND BROOK
Brook Theatre, Hamilton St.
2/4 Wurlitzer. Saturday evenings.

CINNAMINSON
Cinnaminson High School.
3/17 Wurlitzer. Periodically.

EATONTOWN
Mahns Bros. Bicycle Shop.
2/9 Robert Morton. Occasionally.

GLOUCESTER CITY
King Theatre.
2/7 Wurlitzer. Periodically.

MONTVALE
Montvale Roller Rink,
Chestnut Ridge Road.
2/8 Robert Morton.
Daily except Monday & Wednesday.

NEWARK
Casa Itallana, 985 S. Orange Avenue.
3/11 Wurlitzer. Sundays, Sept. - May.

OCEAN GROVE
Ocean Grove Auditorium.
4/71 Hope-Jones. Periodically.

PITMAN
Broadway Theatre.
3/8 Kimball. Daily except Monday.

RAHWAY
Rahway Theatre, 1601 Irving.
2/7 Wurlitzer. Often.

SUMMIT
New Hampshire House Restaurant.
2/4 Kimball. Often.

SURF CITY
Surf City Hotel, Long Beach Island.
3/15 Wurlitzer. Nightly, May - Sept.

TRENTON
War Memorial Auditorium,
W. Lafayette & Wilson.
3/16 Moller. Periodically.

WANAQUE
Suburban Restaurant, Belvedere Ave.
3/17 Wurlitzer. Nightly, Wed. - Sun.

WESTWOOD
Pascack Theatre.
2/8 Wurlitzer. Periodically.

NEW MEXICO

ROSWELL
Pearson Auditorium,
N. Mexico Military Institute.
3/14 Hillgreen-Lane. Periodically.

NEW YORK

BINGHAMTON
Broome Center for Performing Arts.
4/24 Robert Morton. Occasionally.
Roberson Center for Fine Arts,
30 Front.
3/17 Link. Monthly.

BROOKLYN
Long Island University,
385 Flatbush Avenue Ext.
4/26 Wurlitzer. Occasionally.
Walker Theatre.
2/10 Wurlitzer. Occasionally.

CORNWALL-ON-HUDSON
New York Military Academy.
4/30 Moller. Periodically.

ELMIRA
Clemens Center for Performing Arts,
State & Gray.
4/22 Marr & Colton. Periodically.

LAKE PLACID
Palace Theatre.
3/8 Robert Morton. Rarely.

MINEOLA
Chaminade High School.
3/11 Austin. Periodically.

NEW YORK CITY
Beacon Theatre, Broadway & 74th.
4/19 Wurlitzer. Periodically.
Carnegie Hall Cinema, 883 7th Ave.
2/12 Wurlitzer. Weekly.

Radio City Music Hall,
Rockefeller Center.
4/58 Wurlitzer. Daily except Thursday.

Radio City Studio, Rockefeller Center.
3/14 Wurlitzer. Rarely.
United Palace, 175th St.
4/23 Robert Morton. Sundays.

NORTH TONAWANDA
Riviera Theatre, 67 Webster.
3/19 Wurlitzer. Often.

ROCHESTER
Auditorium Theatre, 875 Main E.
4/22 Wurlitzer. Monthly, Sept. - May.
Elsenhart Auditorium, 663 East Ave.
3/8 Wurlitzer. Periodically.

SYRACUSE
Mills Bldg., State Fairgrounds.
3/11 Wurlitzer. Periodically.

UTICA
Proctor High School, Hilton Ave.
3/13 Wurlitzer. Occasionally.

WESTBURY
Westbury Theatre, Post Avenue.
2/6 Midmer-Losh. Often.

NORTH CAROLINA

ELON COLLEGE
War Memorial Gymnasium.
3/12 Wurlitzer. Often.

GREENSBORO
Carolina Theatre, 310 S. Greene.
2/6 Robert Morton. Periodically.
Masonic Temple.
2/7 Wurlitzer. Often.

NORTH DAKOTA

FARGO
Fargo Theatre.
3/8 Wurlitzer. Weekends.

OHIO

AKRON
Akron Civic Theatre, 182 S. Main.
3/13 Wurlitzer. Periodically.

CINCINNATI
Emery Theatre, 1112 Walnut.
3/23 Wurlitzer. Weekends.

CLEVELAND
Gray's Armory, 1234 Bollivar Road.
3/13 Wurlitzer. Periodically.

COLUMBUS
Ohio Theatre, 39 E. State.
4/20 Robert Morton. Often.

St. Joseph Girls Academy,
331 E. Rich.
2/7 Robert Morton. Periodically.

HAMILTON
Shady Nook Theatre-Restaurant,
879 Millville-Oxford Road.
4/38 Wurlitzer. Weekends.

LORAIN
Palace Theatre.
3/11 Wurlitzer. Occasionally.

MARION
Palace Theatre.
3/10 Wurlitzer. Often.

MEDINA
County Administration Building.
3/6 Austin. Occasionally.

OLMSTEAD FALLS
Lampighter Inn, 7068 Columbla Road.
3/11 Kimball. Nightly except Monday.

SPRINGFIELD
State Theatre, 17 S. Fountain.
3/7 Wurlitzer. Weekends.

WILMINGTON
Wilmington College.
2/7 Wicks. Rarely.

WORTHINGTON
Worthington High School,
300 W. Granville.
3/17 Wurlitzer. Periodically.

OKLAHOMA

MUSKOGEE
Muskogee Civic Center.
3/7 Robert Morton. Often.

OKLAHOMA CITY
Civic Center Music Hall.
4/15 Kilgen. Often.

TULSA
Central High School.
4/46 Kilgen. Periodically.
Christ's Chapel, Oral Roberts Univ.
4/21 Wurlitzer. Often.

OREGON

COOS BAY
Egyptian Theatre.
4/18 Wurlitzer. Saturday evenings.

PORTLAND
Alpenrose Dairy Pk.,
6149 SW Shattuck Road.
2/5 Kimball. Occasionally.
Benson Park Roller Rink, 546 NE Twelfth.
3/18 Kimball. Periodically.

Imperial Skating Rink,
Union & Madison.
4/18 Wurlitzer. Daily except Monday.
Oaks Park Roller Rink, SE Spok.
4/40 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd.
4/41 Wurlitzer. Nightly.
Scottish Rite Temple, 709 SW 15th.
3/13 Wurlitzer. Often.

SHERWOOD
Oriental Theatre.
5/24 Marr & Colton. Weekends.

PENNSYLVANIA

ALLENTOWN
19th Street Theatre.
3/7 Moller. Often.

DORMONT
South Hills Theatre, 3075 W. Liberty.
2/6 Wurlitzer. Often.

DURYEA
The Cinema Club.
3/27 Kimball. Nightly.

ERIE
Gannon College, 109 W. 64th.
2/10 Tellers. Periodically.

HERSHEY
Hershey Community Theatre.
4/45 Aeolian-Skinner. Periodically.

INDIANA
Manos Theatre.
3/8 Robert Morton. Often.

KENNETT SQUARE
Longwood Gardens.
4/169 Aeolian w/traps. Periodically.

LANSDOWNE
Lansdowne Theatre, Lansdowne Ave.
3/8 Kimball. Weekends.

MARIETTA
Marletta Theatre, 130 W. Market.
3/37 Wurlitzer-Page. Often.

PHILADELPHIA
Wanamaker's Store, 13th & Market.
6/469 Hybrid. Daily.

PHOENIXVILLE
Colonial Theatre.
3/24 Kimball. Weekends.

PITTSBURGH
Keystone Oaks High School,
1000 McNealy Road.
2/10 Wurlitzer. Often.

RHODE ISLAND

PROVIDENCE
Columbus Theatre, 270 Broadway.
2/6 Wurlitzer. Occasionally.

WOONSOCKET
Stadium Theatre.
2/8 Wurlitzer. Occasionally.

SOUTH DAKOTA

LEAD
Homestake Opera House.
2/5 Wurlitzer. Occasionally.

TENNESSEE

CHATTANOOGA
Tivoli Theatre, 709 Broad.
3/14 Wurlitzer. Occasionally.

KNOXVILLE
Tennessee Theatre, 604 S. Gay.
3/13 Wurlitzer. Twice monthly.

MEMPHIS
Orpheum Theatre, 197 S. Main.
3/13 Wurlitzer. Sundays.

TEXAS

AUSTIN
Scamp's Organ Palace.
3/11 Robert Morton. Daily.

BEAUMONT
Jefferson Theatre, 345 Fannin.
3/8 Robert Morton. Often.

DALLAS
Fine Arts Theatre, 6719 Snider Plaza.
4/27 Hybrid. Periodically.
Landmark Pipes & Pizza,
6522 E. NW Highway.
3/11 Barton. Nightly.

Pipe Organ Pizza,
362 Promenade Shopping Center.
3/21 Wurlitzer. Daily.

FORT WORTH
Casa Manana Theatre,
3101 W. Lancaster.
3/11 Wurlitzer. Often.

GARLAND
Organ World Studio,
2535 S. Garland Avenue.
4/? Hybrid. Often.

HOUSTON
Pipe Organ Pizza,
245 Mem. City Shopping Center.
3/13 Wurlitzer. Daily.
Pipe Organ Pizza, 8539 Gulf Pkwy.
3/19 Wurlitzer. Daily.
Scooby's Fun Factory,
Greenspoint Mall.
3/21 Wurlitzer. Daily.

UTAH

SALT LAKE CITY
The Organ Loft, 3331 Edison.
5/34 Wurlitzer. Saturday evenings.

VIRGINIA

RICHMOND
Byrd Theatre, 2908 W. Carey.
4/17 Wurlitzer. Nightly.
Mosque Auditorium, 6 N. Laurel.
3/17 Wurlitzer. Often.

WASHINGTON

BELLEVUE
Pizza & Pipes #3, 550 112th NE.
3/17 Wurlitzer. Daily.

BELLINGHAM
Mt. Baker Theatre, Commercial St.
2/10 Wurlitzer. Nightly.

BREMERTON
Community Theatre.
2/11 Hybrid. Often.
Masonic Temple.
2/8 Wurlitzer. Occasionally.

MT. VERNON
Lincoln Theatre.
2/7 Wurlitzer. Occasionally.

OLYMPIA
Olympic Theatre, 506 S. Washington.
2/9 Wurlitzer. Occasionally.

PULLMAN
Physical Sciences Bldg., Wash. St. U.
2/7 Robert Morton. Periodically.

SEATTLE
Haller Lake Improvement Club,
12579 Densmore.
3/8 Wurlitzer-Marr & Colton. Often.
Paramount Theatre, Ninth & Pine.
4/20 Wurlitzer. Occasionally.
Pizza & Pipes #1, 100 N. 85th.
3/17 Wurlitzer. Nightly.
Queen Anne High School, 215 Galer.
3/10 Kimball. Rarely.

TACOMA
Pizza & Pipes #2, 19th & Mildred.
3/17 Wurlitzer. Nightly.
Temple Theatre, 49th St. Helens.
2/9 Kimball. Occasionally.

VANCOUVER
Uncle Mill's Pizza Co.
3/18 Wurlitzer. Nightly.

WISCONSIN

BARABOO
Al Ringling Theatre.
3/9 Barton. Occasionally.

MADISON
Madison Civic Center.
3/14 Barton. Periodically.

MILWAUKEE
Organ Piper Pizza, 4353 S. 108th.
3/28 Moller. Nightly except Monday.
Pabst Theatre, 144 E. Wells.
4/20 Moller. Often.
Pipe Organ Pizza #1, 620 W. Oklahoma
4/16 Hybrid. Daily.
Pipe Organ Pizza #2, Capital Drive.
Daily.
Riverside Theatre,
116 W. Wisconsin Avenue.
3/13 Wurlitzer. Occasionally.

CANADA

BRITISH COLUMBIA

VANCOUVER
Organ Grinder Restaurant #2.
3/12 Wurlitzer-Hinners. Daily.
Orpheum Theatre, 884 Granville.
3/13 Wurlitzer. Rarely.

ONTARIO

TORONTO
Casa Loma, 1 Austin Ter.
4/18 Wurlitzer. Monthly, Sept. - May.
Organ Grinder Restaurant #1,
58 The Esplanade.
3/13 Hybrid. Nightly.

Moving?



Send your change of address to . . .

Lee Prater
ATOS Membership Office
P.O. Box 45
Falls Church, Virginia 22046

THE THEATRE ORGAN IN STEREO

PART II: AMPLIFIERS

by Ron Musselman

Next to loudspeakers, the most misunderstood link in the stereo component chain is the amplifier. This is particularly true with respect to reproducing the sound of a pipe organ at reasonably life-like levels.

Misconception: Modern day loudspeakers with extended bass response are inefficient and very power-hungry. So, if I buy a pair of those low-efficiency acoustic suspension speaker systems (which describes all but one of the speakers covered in the first part of this series), I'll have to invest in a big, expensive amplifier to drive them.

While this opinion amounts to an exaggeration today, it was true to some extent back in the mid-1950s when the first bookshelf-size acoustic suspension systems made their appearance. No larger than a microwave oven, they could reproduce fundamentals below 30 cps at least as well as conventional systems the size of a refrigerator. The only drawback to these diminutive marvels was that they required more power than their predecessors. How much? Well, to do justice to the king of instruments, about 40 watts in a moderate-sized living room. Less demanding material such as Sinatra with soft strings could get by on 25 watts. These are modest requirements by current standards, but in those days, an

amplifier that could put out 25 to 40 honest watts was quite a hunk of equipment. Many home hi-fi speakers were fed on 15 or 20 watts. These days, 100-watt amplifiers are both commonplace and affordable. While the power requirements stated above are valid, they are misleading if not put into perspective. They refer to peak or maximum power requirements for reasonably loud listening levels . . . which means for most of us with normal hearing. Even with the least efficient speaker system (about ½% efficiency compared with as much as 15% for large horn systems used in auditoriums), the average power draw runs somewhere between .5 watt to 4 or 5 watts. However, you'll need all of that 40 or 50 watts for big crescendos, cymbal crashes, bass drum beats, and especially those big pedal pipe rumblings that make the wide, wavy grooves in better records where the bass end hasn't been chopped off. So, yes, you will need an amplifier that puts out a good 40 to 50 watts per channel . . . or more, depending on how loud you like your music. And if you have a few records in your collection with the rarely-recorded 16-30 cps (32' octave) sub-bass fundamentals and like to listen at high levels, you'll need to consider a high-power amp and speakers in the category of the AR-9s. Of course, the good news is

that most people will be concerned with frequencies down to 32 cps (16' low C). Since fundamentals lower than that are almost never found in recordings, much consideration should be given this before paying a considerable premium for a system capability you may never need. With a medium-priced amplifier of about 50 watts per channel and a \$400 pair of loudspeakers, you can get fairly impressive results down to around 25 cps at moderate levels. But obtaining undiminished, clean output clear down to 16 cps is a rather expensive proposition, as we'll see a little later.

Misconception: A 100-watt amplifier will drive the same pair of speakers *twice* as loud as a 50-watt amplifier.

If a compact car with an 80 hp engine can reach 85 mph, it's obvious that just doubling the horsepower to 160 won't increase the top speed to a blinding 170 mph. And that holds true with amplifier power and loudness. If everything else is held constant, a 100-watt amplifier will give a loudness increase of only 3 db over a 50-watt amp. It's an appreciable gain, noticeable to even the most casual listener, but far from being "twice as loud." *However*, that extra 3 db can be very important in one area — headroom. Let's say you listen at fairly loud levels with your 50-watt amp and everything sounds full and natural until that big, fat 16-foot Tibia enters the scene. Then, the overall sound takes on a rough, muddy quality, and if pushed too hard, develops a buzzing raspiness or throbbing sound. The amplifier is telling you it's running out of steam. So before the protection circuits shut the whole thing down, you back off the volume control, and the distortion goes away . . . but so does the "fullness." The sense of space seems to recede into the speakers. RX? A 150-watt amplifier that would handle those bass peaks and allow the volume control to be kept at the setting where things really "bloom." Even though this may sound like a lot of power, large acoustic suspension speakers used in a good-sized room can soak up a lot of amplifier power and sound "big" and "life-size" . . . but not loud or blatant, especially with a good recording of a smooth, refined organ in a large theatre. Of course, recordings of electric guitars that sound like amplified

chain saws will give a different result.

Misconception: It's worse to have "too much" amplifier for a given speaker than too little.

Most high quality loudspeakers being made today are quite rugged. More than one small system with an 8" woofer has been found to take the full output of a 100-watt amp without a sign of distress. In fact, when distortion is encountered at high listening levels, it's usually the amplifier starting to clip off signal peaks as it's being forced to operate beyond its capability . . . and not the speakers. So it's not easy to have too much amp for the speakers. Even so, sensible usage is a good practice so as not to tempt fate.

On the other hand, a low-powered amp used with larger speakers needing a middleweight amp might do more than distort the sound with the volume control turned up. If run hard enough, an overworked unit may produce a nasty type of distortion that will burn out a tweeter quicker than you can say "poof!" Pairing a budget amp with low-to-medium efficiency speakers to save money is false economizing. Even at best, the speakers will not sound as clean as they would with an amplifier that would be loafing under the same conditions, and the highs tend to be dulled when a marginal amp is used.

Component-grade amplifiers are available in different configurations. You can purchase a separate "pre-amplifier" and "power amplifier" and combine them to form the complete amplifier. The preamp section contains the lower level amplification circuitry to raise the level of the "weak" program sources (phono, tuner, tape deck) to drive the final stages of the power section. It also contains a special phono preamp to increase the level of signal (only a few thousandths of a volt) coming from the magnetic pickup of the turntable arm. And the preamplifier includes volume and tone controls as well as the usual input selector switch for tuner, tape deck, etc.

The power amplifier section takes the slightly amplified signal of the preamp and boosts it up to a much higher wattage. This larger facsimile of the original signal has the necessary power to drive the loudspeaker. The power amp usually sports little more than a power switch or pair of

meters on its front panel.

The separate preamp/power amp combinations are usually incorporated into higher priced systems (\$2,000-\$5,000) and allow the buyer more flexibility in selecting the features he wants in the preamp and matching it with the power amp of his choice. In some cases, the separates are more carefully built, using more select parts than the 2-in-1 "integrated" amplifiers.

The integrated amp usually gives more watts-per-dollar than separates because everything is on one chassis and housed in one case instead of two, and there is only one power supply section rather than two.

The third configuration is the one that will suit most people the best: a receiver, consisting of the preamplifier, power amplifier, and an FM-AM tuner, all on one chassis. This popular format is the equivalent of a high quality stereo radio, minus the speakers. The savings in buying a receiver are substantial. Compared with separate units of comparable value, the tuner section of some receivers is practically a gift.

Now that we've covered the basics of amplifiers and what to expect, let's examine some models currently available. In looking at several medium price receivers and amplifiers, three happy facts were uncovered. First of all, the better models in that range (\$350-\$500) produce ample power for listening to pipe organ recordings at reasonably realistic levels in a typical listening room. If your living or family room encloses from 2,400 cubic feet (15' x 20' with an 8' ceiling) to about 3,500 cubic feet of space, 40 to 50 watts per channel should be adequate, as long as you don't demand plaster-cracking loudness. Secondly, the least expensive receiver's distortion figures (within its output capabilities) compared favorably with the more expensive units. The differences tend to be more measurable than audible. And third, many of the models could be purchased at discount stores for as much as 30% off the list price. As an example, the Technics SA-404 (a receiver I would strongly recommend for systems under \$1,000) has a list price of \$350, which is what many stereo shops sell it for. And it's an excellent value even at the list price, delivering a total of 100 watts with a total harmonic distortion

(THD) of just .04% (any THD figure below .1% is quite good). I walked into a discount store and saw that same receiver tagged at just \$250.

Another Technics receiver, the 80-watt SA-303, carried the list price of \$290 at one store, but was offered at a discount store for only \$200. It features a solid amp section claiming a THD figure of .04%, but I would opt for spending another \$50 on the greater reserve of the SA-404.

Pioneer is another company with several excellent receivers. Its model SX-3700 puts out 45 watts a channel (90 total) and claims a THD of .02%. It lists for \$375, but some discounters sell it for around \$280. It boasts features like "Fluroscan" power output meters and digital tuner readouts, niceties that are beginning to show up on many receivers. Extras like that are fun to play with, but you may not want to pay extra for a host of gadgets that spur significant extra cost. In this case they don't appear to, but be aware of nonperformance features when weighing value against price. Another excellent offering from Pioneer is their SX-3800 with a total of 120 watts and an exceptionally low THD of .005%. This large receiver offers refinements such as a dimmer-brightener for the radio dial. A good value at its list of \$500, it is widely discounted for \$380. And for those of you considering something like a pair of AR-9's (See Part 1: The Loudspeaker), the Pioneer SX-3900 will crank out 240 watts with equally low distortion. While it lists for \$800, I found a store selling it for less than \$600. If you have earmarked something in the neighborhood of \$650 for a receiver, the Nikko NR-1219 supplies a full 200 watts and claims a THD of .03%. A very flexible and complete unit, it's loaded with features.

Sony has always built excellent receivers, and their model STR-V45 is one worth including in your auditions. Its output is 80 watts minimum with a THD of .04%. The list price is \$420.

If an integrated amplifier or preamp/power amp combination is being considered, the field is smaller, but still offers many choices. Typical of medium power integrated amps is the Marantz PM-500, rated at 100 watts with a low THD of .025%. It has several useful features, including

a 5-band graphic equalizer, which amounts to a much more flexible version of the tone controls usually found on amplifiers. Marantz has always been very conservative when it comes to power claims, so this unit may produce a much greater output than its rating indicates. List is \$330.

Kenwoods KA-80 is a cleanly-styled integrated delivering 48 watts per channel with a THD figure of .02%. With excellent overall specifications and advanced circuit design, this \$300 unit is a top contender in the medium power class.

For a cost-is-no-object system to be played at fairly high levels in a large room over 3,500 cubic feet, separate preamp/power amps should be considered. The headroom requirements of such a setup can leave even a 200-watt receiver gasping for breath if pedal fundamentals to 30 cps and below are included.

Preamps generally range in price from \$300 to around \$2,000. The big bargain of the bunch is the Hafler DH-101. It's a well made no-frills piece of gear with top-drawer performance; THD is .001% and its circuitry is exceptionally quiet. Although it outperforms a "prestige" preamp that sells for well over \$1,500, the DH-101 will set you back less than \$300. And if you're a kit builder, the DH-101 is an even better deal in kit form at less than \$200.

Another preamp that must be mentioned in passing is the Carver C-4000. This incredible device is loaded with features far too numerous to go into here, but we must point out its most outstanding feature: sonic holography. This new development does seemingly impossible things with a normal 2-speaker stereo setup. Instruments don't just issue from the speakers themselves, but from in back of, to the sides of, and in front of them. With a carefully-miked theatre organ recording, this preamp works wonders in heightening the sense of immediacy. The illusion of space it creates makes many systems without it sound somewhat constricted. The C-4000 sells for \$867.

While the higher output amps don't come cheap, two models now on the market are quite reasonably-priced in view of their performance. The Carver M-400 would make an ideal companion to the C-4000 or the Hafler preamp. Occupying only

about 1/5th of a cubic foot, this small amp is rated at a potent 402 watts with a THD of .05%. It features sophisticated protection circuitry that makes it just about impossible to damage either the amplifier or the speakers it drives, even deliberately. The M-400, which has broken new ground in the power amp cost/performance ratio, is an extraordinary value at less than \$350.

Similar in size and performance characteristics to the M-400 is the Adcom GFA-1. Rated at 400 watts, it, too, is worthy of the finest associated components. Priced at \$400.

For even more reserve power, the Phase Linear 700 Series II can supply 720 watts total with a THD of .09%. It sells for \$1,000. Overshadowing just about any other amplifier in terms of maximum power output is the Phase Linear D-500, Series II. This powerhouse puts out a staggering 1,000 watts + at .09% THD. The price is \$1,600. It will easily drive any loudspeaker in the largest home installation with power to spare. If used with ultra-wide range speakers with considerable power handling capacity, the D-500 will provide sound pressure levels that'll practically clean the drapes and rearrange the furniture. Of course, no one in a sane state of mind would listen to such high levels continuously, but the reserve power of this component and others in the high power league is there when needed. And when the instrument being listened to covers everything from a barely-audible Aeoline to a thunderous large-scale 32' Diaphone, this kind of capability can make a noticeable improvement over lower-powered amplifiers.

In this article, we've covered the full range of amplifiers the theatre organ enthusiast would need for any system; from a modest (but very high quality) \$750 rig to a \$5,000+ sky-is-the-limit audio fantasy. The best products in every price level can be justified, but one thing will become clear as you begin to shop around and listen: beyond a certain dollar level, every additional dollar buys less improvement.

NEXT: Evaluating Loudspeakers.

NOTE: All models, descriptions and prices are the latest available as of fall/winter 1980. □

CHICAGO WEEKENDER

by Joseph F. Sonntag

So few . . . did so much . . . for so many, is the story of approximately twenty dedicated and hard-working CATOE members who created the "Chicago Weekender." The "Weekender" began on a damp cold Friday evening with the attendees being bused to the Scottish Rite Cathedral to hear Devon Hollingsworth play the three-manual E & G Hook tracker organ of 46 ranks. Devon was ably assisted by his wife and a friend, who pushed and pulled the stops, allowing Devon free to concentrate on his performance. This organ was a bit unusual to be featured in a theatre organ convention.

About midnight, the organ enthusiasts braved the elements to walk several blocks to the Oriental Theatre to enjoy the distinctive organ styling of Rob Calcaterra. In spite of some problems in the theatre, Rob presented a diversified and entertaining program. This may have been the last concert of this magnificent organ at the Oriental Theatre as the theatre is to be closed at the end of 1980.

Early Saturday morning, the conventioners were bused to Maine North High School to hear an extraordinary happening. Walter Strony, CATOE's own prodigy, performed at CATOE's own three-manual Wurlitzer organ. Walter grew up in CATOE and we are justifiably proud of his accomplishments.

Traveling further north, we arrived at St. Marys of the Lake Seminary to be entertained and delighted with the youngest of our artists, Lance Luce. It was a hectic weekend for Lance. He flew in on Friday, practiced several hours and flew back to Michigan. He flew in Saturday morning for his performance and left immediately to fly home. In spite of the pressure, he thrilled and delighted his audience.

Then it was back to the hotel for a couple of hours of relaxation before the banquet. Following the delicious banquet, the charming and tiny

Maria Kumagai was introduced. She was barely able to reach the pedals of the beautiful Rogers Trio, and weighs so little that the bench had to be taped to the floor to keep it from sliding away from the organ. She admits she does not speak English too well, but she communicates fluently when she plays the organ, as attested to by the standing ovation she received at the end of her performance.

The organ enthusiasts began assembling Sunday morning before 7:30 at the Chicago Theatre to hear Dennis James play this famous organ. Typical of his innovative na-

ture, he presented slides of his recent trip to France and Belgium to the tune of "April in Paris."

Across town, fighting the blustery winds, we reached the Civic Opera House, where, in the setting of the final scene of the masked ball, Walter Strony again thrilled his audience with his versatility at the 3/50 E. M. Skinner Opera House Organ.

Then, back to the hotel for a bountiful and delicious brunch. There were oft-repeated expressions of pleasure and delight with the "Weekender" as we bid adieu to our guests. □



CHAPTER NOTES

**Let us know what's
happening in YOUR Chapter!**

Send Photos and News to:

GEORGE THOMPSON
P.O. BOX 1314
SALINAS, CALIFORNIA 93902

Deadlines

Jan. 1st. for Feb./Mar.
Mar. 1st. for Apr./May
May 1st. for June/July
July 1st. for Aug./Sept.
Sept. 1st. for Oct./Nov.
Nov. 1st. for Dec./Jan.

ALABAMA

Cecil and Linda Whitmire have moved to Knoxville, Tennessee. They wrote this column, and I miss them already. We wish them the best of success at the new job and location.

The Cinema Unlimited Series came to an end December 10th at the Alabama Theatre. This was a showing of some of the old classic movies such as *Show Boat* and *Casablanca*. The organ was played for thirty minutes before every evening show and on Wednesday, Saturday and

Sunday matinees by Cecil Whitmire, Barry Norris and Billy Evans. A lot of interest was shown in the organ and many people were thrilled again by its playing. They also learned that the Alabama Theatre is still a beautiful place. The series may be repeated in the Spring.

The chapter had its regular meeting November 9th and was entertained by a very nice program by Barry Norris. Barry was on the way to being an all classical organist until he heard the Wurlitzer. He got hooked. He has caught on fast and now plays the theatre style very well.

December 7th was not our regular meeting time, however, we found that Walt Winn would come from Atlanta to play for us on that date so we moved the meeting date up a week. Walt and Larry Donaldson spent most of the night at the Alabama setting the presets and making some adjustments to the organ. Walt was still awake enough to give us a magnificent concert the next morning. His program was full of wit and humor as well as excellent organ playing. We found that Bob Van Camp was with the group from Atlanta and we persuaded him to play a

few numbers.

It was election time at this meeting and with the exception of the chairman, all officers were recycled. Linda got out of being reelected by leaving town. Sam Troutman, Jr., is now chairman; Sam Troutman, Sr., vice chairman; and Stella O'Neal, secretary/treasurer. Board members are Larry Donaldson, Ralph Ferguson, Lloyd Smith and Lee Aured.

SAM TROUTMAN, SR.

BEEHIVE

Chapter members working on the organ restoration crew at the Capitol Theatre in Salt Lake City, Utah, took a few days off, as our regular days fell on Christmas and New Year's Day. Work on the 2/10 Wurlitzer (soon to be 11 ranks) installed in 1927 is progressing all too slowly, if you query the personnel involved.

Major projects include rewinding and reorganizing the crowded chamber to make room for the addition of a new Trumpet rank scheduled for delivery next September. The console has been refinished and magnetic reed switches have been installed in lieu of the original pneumatic switches. New tabs have been installed, as required, and the manuals recovered and rebuilt. Two additional tremulant units, copying the originals, have been constructed by chapter members.

Mountain Bell Telephone and Western Electric Company donated surplus cable and terminal blocks which have been installed and "rung-out" by members of the Telephone Pioneers Club. This will permit the removal, when required, of the console from the stage area to storage, when necessitated by stage productions requiring full use of the stage.

CLARENCE E. BRIGGS

CENTRAL FLORIDA

Because of the holiday season, work on the Wurlitzer for the Tampa Theatre eased off somewhat, but has now resumed its former activity.

A very pleasant Christmas party picnic was held on December 14th at the home of Ed and Winona Sullivan in Tampa. Winona is our secretary. A nice turn-out of members were present. A short business meeting was held, and as part of the business,

chapter officers were elected for the coming year. Because of the ongoing project concerning the organ for the Tampa Theatre, and a general feeling that the present group of officers have done a very fine job, it was felt that they should continue in their same capacities for 1981. Charles Stanford, chairman; Earl Wiltse, vice chairman; Winona Sullivan, secretary; and Jean Wiltse, treasurer. Also discussed were upcoming activities, such as the "Return to the 20s," scheduled for January at the Tampa Theatre, and an upcoming concert by Chairman Charles Stanford in February at the J. Burns Pizza and Pipes. Charles is the staff organist at this Tampa landmark pizzeria and a performance by him on this 3/25 Mighty Wurlitzer promises to indeed be a special treat. The restaurant is located on Fowler Avenue, just off I-75, and is the site for the recent concert by Cathy Hoffman.

Finally, it is with sadness we announce the death of Donald Cole, a member who resided at 308 Club Wildwood in Hudson, Florida, 33568. He and his wife Alleen, moved to Central Florida in November, 1979. Prior to coming to Florida, they had been active in the Alabama Chapter in Birmingham. Mr. and Mrs. Cole recently celebrated their 39th Wedding Anniversary.

We hope that the coming year brings happiness and peace of mind to our many friends in the many chapters around the country and to those involved in the ATOS.

JOHN OTTERSON

CENTRAL INDIANA

On a warm Sunday morning, November 9th, chapter members, guests, and friends rode northeast for about 30 miles to Anderson, Ind. Here they visited the Paramount Theatre and heard their Page organ. This is an original 1929 installation that was overhauled in 1964-65 and again restored in the early 1970's. It is presently six ranks.

Prior to our meeting, Dr. John Landon, educator and clergyman, presented a musical program of 1929 selections. Dr. Landon is also well known for his studies of theatre pipe organ through his books, articles, lectures, performances and record-

ings. He has been playing this particular instrument since 1955. This devotion to this organ is outstanding in that Dr. Landon's home is in Kentucky and he travels to Anderson each week to play the organ. Following his concert, the group held a sing-along to his accompaniment and to close his part of the program Dr. Landon played a sacred song. From the theatre, he went on to his church to care for his flock, being also a minister.

Following the business meeting, Mr. Carlton Smith played several numbers on the Page organ. This theatre is also in good shape and is continually being improved by Mr. Carlton Smith, Leives Hodson, and Bob Dunn. The chapter is indeed fortunate to have access to such an outstanding theatre and organ.

Members, friends and guests met at 9:00 a.m. on December 7th in the auditorium of Manual High School in Indianapolis. Here, following the business meeting, we were entertained by one of our members, Bee Butler, accompanied by her friend, Myrta Tilson. Their program started as a twin piano concert but developed into piano-organ duet with Bee Butler playing the Manual High organ, a Louisville Uniphone. This was an outstanding performance, featuring two accomplished musicians.

MARY LOU HARRELL

CENTRAL OHIO

November was a busy month with 4 out of 5 available weekends filled by organ activities. On Sunday, November 2nd, we were guests at an open house with Musical Offerings, Inc., hosted by owners and COTOS members Craig Jaynes and Steve Fenters. Musical Offerings, Inc. is the Columbus dealership for Rodgers Organs. A fine afternoon of prepared and spontaneous entertainment ably demonstrated the capability of our COTOS organists and of both classical and theatre style Rodgers organs. Craig Jaynes and Ruth Shaw presented a mini-concert of solos culminating in a duet of a theatre and a classical Rodgers organ. Of particular intrigue to many members was the Pipe Augmented Cabinet Organ which combines electronic stops with wind-driven pipes.

Activities continued with the regu-



Roger Garrett at the 3/10 Wurlitzer, Palace Theatre, Marion, Ohio during his public concert in November. (Photos by Bob Clark)

lar monthly meeting on Sunday, November 16th, at the Palace Theatre in Marion, Ohio. A business meeting with about 30 members present preceded group attendance at a public theatre organ concert with Roger Garrett, Central Ohio's favorite theatre organist. Dr. John Polsley, COTOS President, announced a \$500.00 gift from Emcorp Foundation to the organ fund for continuation of restoration on the chapter's 4/22 Wurlitzer at Worthington High School. A small but enthusiastic audience greeted Mr. Garrett in his premier performance at the Palace. His sterling expertise at the 3/10 Wurlitzer theatre pipe organ brought rounds of applause from an appreciative audience.

A special treat following the concert was the opportunity to dine with Mr. and Mrs. Tom Yanatell and Mr. and Mrs. Charles Wimple, of the Wurlitzer maintenance squad, and Mr. and Mrs. Roger Garrett. The majority of the membership in attendance stayed for dinner and had a most enjoyable time.

A very busy and pleasant weekend for members surrounded the talents of Keith Chapman on November 22nd and 23rd. On Saturday morning, Keith, his wife, Sally, and Dennis James were interviewed on WOSU-FM. The hour-long broadcast of discussion and music (portions of Mr. Chapman's albums) gave significant insight into Keith's musical background and philosophies.

Saturday evening saw Keith at the Ohio Theatre's 4/20 Robert Morton for a mixed concert of classical and popular selections. His vibrant repertee between numbers was nearly as enjoyable as his outstanding skill. A

well-populated auditorium rewarded his efforts with thunderous applause. A photo display and information table was on the mezzanine of the theatre to inform the audience about COTOS, ATOS and theatre organs in general. Through the efforts of Bob and Howard Shaw and Joanne Lougher we gained several new members as a result of this display.

Members had an additional opportunity to enjoy the versatility of Keith Chapman's repertoire when Musical Offerings again hosted an open house. Sunday, November 23rd, saw COTOS and American Guild of Organists members participating in a progressive open house presented by Craig Jaynes and Steve Fenters with Keith Chapman as mobile guest organist. The first stop was at the Seminarians' Chapel at Josephinum College where Musical Offerings had recently completed the installation of a Rodgers 205 Pipe Augmented Cabinet Organ. Keith demonstrated the versatility of the instrument which so ably fits the circumstance of desiring pipe organ

sound while dealing with limitation of space and/or money.

Step two of the progressive open house was St. Michael's Church in Worthington, Ohio, where Mr. Chapman tested the capacity of a Rodgers 850 all-electronic Classic Organ. The church has three seconds of reverb and with Mr. Chapman's skill, the quality of the installation and the sheer size of the facility, even a highly-trained ear would have been hard pressed to say that there were not pipes in those chambers.

The final stop was at the Musical Offerings studio where Craig Jaynes and Steve Fenters hosted a buffet. We were again entertained by Keith Chapman playing various organs in a variety of styles. For the approximately 60 COTOS and AGO members in attendance it was a wonderful day of beautiful organs, skillful musicianship and good fellowship.

Thanksgiving weekend found several members in the Windy City for the "Chicago Weekender" Regional Convention.

The finale of 1980 was the annual



Keith Chapman at the 4/20 Robert Morton.

(Photos by Bob Clark)



Lois Hays during her mini-concert for the Christmas Party at the Ohio Theatre. (Photos by Bob Clark)

Christmas party at the Ohio Theatre. Sunday evening, December 7th, found 60 members and guests gathered in the auditorium for a mini-concert by Lois Hays followed by open console that went on for over two hours. The use of the 4/20 Robert Morton was the kind gift of owners Carlos Parker and Tom Hamilton. The use of the Ohio Theatre was a gift of the Columbus Association for the Performing Arts. Throughout the evening there was a plethora of delicious holiday goodies available in the Batelle Room on the mezzanine.

Thanks to an enthusiastic and growing membership, 1980 was a wonderful year with great hopes for bigger and better things in '81.

BOB AND PATTI CLARK

CHICAGO AREA

The renewal of friendships and greetings of new and familiar faces was one of the highlights of our Thanksgiving Weekender. We of CATOE greatly appreciate the attendance of the 289 from 26 states and Canada who were present and the 302 at the banquet. (Editors Note: See complete report on page 36.)

We had a nice treat at our November social and business meeting at Des Plaines Maine North High School where Gary Hansen from Milwaukee was our soloist. All of us loved his program of many interesting melodies. We were honored by

the presence of several Dairyland friends.

Our Christmas social was at Christ Church in Oakbrook, Ill., with Devon Hollingsworth at the console of the 4/55 (plus) Austin. Devon is organist and choir director at the church and he presented a beautiful holiday program plus carols and hymn singing. Devon and wife Carol furnished refreshments to the over 100 present.

Harry Koenig gave a grand concert November 1st in Bella Vista, Ark., at their Riordan Hall. This was for several organ clubs of the area and arrangements were made by former CATOE Chairman Russ Joseph. Active Tom Hardman of Rogers, Ark., was very helpful with this concert and is also a CATOE member. Harry Koenig really gets around as he gave a concert for the Cedar Rapids Chapter in mid-December. His organ disc, wherein he soloed on DTOC's beautiful organ, is in its second "printing." Harry's performing is very well liked.

Regretfully, we tell you of the passing of Anne Barry, wife of Bill Barry. Bill has been crew chief of the Downers Grove High School organ since its installation. Anne was a busy and amiable person and very active in several groups. She will be greatly missed. Our condolences to Bill and family.

Many conventioners will remember Carl Anderson and his wife Geraldine. We are deeply sorry to inform you that Carl passed away suddenly. He was on hand at almost all CATOE functions with his camera. Through the years, Carl was a participant in many professional and civic groups in addition to his theatre organ interests. We extend our sympathy to Geraldine and family.

Our 1981 program is taking form and one event will be Gaylord Carter and "Son of the Shiek" at the Civic Opera House, May 1st. On June 13th, Jack Olander will preside at the console at Maine North High School in a grand finale program as this school is scheduled to close.

ALMER BROSTROM

CONNECTICUT VALLEY

Our last meeting of the year, on November 8th, was a fitting grand finale to 1980. We were hosted by

Dr. and Mrs. Noel Kerr at their Essex, Conn., home where a unique 4/17 Marr & Colton theatre pipe organ is installed. This fine installation was just recently completed and the result is pleasing in all respects.

Open console was the order of the afternoon and was followed by dinner.

The evening schedule began with the election of officers for 1981, which are: Norman Ray, chairman; Paul Plainer, vice chairman; Bert Rankin, treasurer; Lynn Price, secretary; and Joe Graif, program chairman.

Following business matters, Chairman Norman Ray turned the meeting over to Program Chairman Joe Graif. Joe introduced to us the featured artist for the concert portion of the evening — none other than Joe Graif. Joe proceeded to play a thoroughly planned program. His selections were ordered in groups — a "love group," a "Latin group," a "Gypsy group," a "motion picture group," plus miscellaneous numbers.

For an encore Joe played his own composition, "I Love the Theatre," a piece that has brought him competition awards.

On November 15th and 16th that grand statesman of the console, Lee Erwin, occupied the console bench at the Thomaston Opera House organ. We knew from Lee's previous concerts that we were in for a program from a rich store of music from all the musical arts. We heard selections from the Beatles, Scott Joplin, Broadway, and the silver screen, all enhanced with the arranging and rendition of Lee Erwin.

A special feature of the second half of the program was the silent movie short, *The Scarecrow*, with Buster Keaton, and organ accompaniment by Lee. Lee's film scores for silent pictures have won him distinctive acclaim, and this was a notable example.

It is a pleasure, indeed, to report that work on our organ installation at the Shelton (CT) high school has been accelerated and we now anticipate speaking pipes in 1981. This has been a long, arduous undertaking by a dedicated, but understaffed group and it is heartening to see their untiring effort augmented in good fashion.

Coming attractions at Thomaston

include Don Thompson, March 21st and 22nd, and Hector Olivera, May 16th and 17th. Information and tickets are available via stamped envelope from Concert Tickets, Box 426, Seymour, CT 06483; telephone (203) 888-9696.

WALLACE F. POWERS

DAIRYLAND

Our annual membership meeting was held on December 7th at Pipe Organ Pizza-North. Bylaw revisions and the election of officers highlighted the agenda. Newly-elected chapter officers are: Jeffrey Prod, chairman; George Larson, vice chairman; Gordon Schwache, secretary; and Bob Leutner, treasurer. Newly-elected members of the board of directors are Diane Jones and Gary Hanson. Returning to the board are Rick Johnson and Bill Campbell. John Scott, for many years our hard-working secretary, was forced to step down due to health problems. We would like to thank him and outgoing chairman Greg Filardo for all they have contributed to DTOS.

After the meeting, POP staff organist Don Springer played a short program which was followed by an open console session. The restaurant sports a new 3-manual Kimball console, and for many it was their first chance to see and play it. Many thanks to Jim DeLuca for opening his lovely pizzeria to us!

Our November concert at the Avalon Theatre was quite successful. We were especially heartened by the number of families able to attend because of the Sunday afternoon time slot.

The Theatre Guild in Racine was the sight of our December 21st social. Members of the Theatre Guild, as well as our own members, were invited to hear the recently-completed 2/7 Wurlitzer for the first time. Pipe Organ Pizza staff organist Gary Hanson played a lovely program despite having the lights turned out on him and electric company repairmen running around trying to correct power supply problems. We hope to have a dedication concert soon and that the organ will see a lot of use both by us and the Theatre Guild.

Work is progressing slowly, but steadily, on the Riverside Theatre Wurlitzer. Through the arrange-

ments of project chairman Fred Wolfram, the organ was recently used at a large Christmas party given by the Shriners. Gary Hanson again did the honors at the console. Many thanks to Fred and Gary for this extra effort at this busy time of year!

Chapter member Perry Petta is the featured organist at the newly-opened Pied Piper Restaurant in Green Bay, Wisconsin. We wish both Perry and the Pied Piper's management the best of everything, and hope they will bring enjoyable theatre organ music to the Green Bay area for a long time to come!

CARRIE NELSON PROD

EASTERN MASS.

Ashley Miller, a name which conjures up the magical sounds of the Radio City Music Hall Wurlitzer, again made musical harmony at our Stoneham Town Hall Fall concert, November 15th. A few moments for announcements, a very short business meeting and then Chairman Royal Schweiger and Concert Chairman Tim Holloran introduced our guest. The always appealing sounds of this 2/14 Wurlitzer were first heard with an authoritative posthorn fanfare opening to a lively "On a Wonderful Day like Today." The response of the large audience signaled a wonderful evening ahead.

Ashley, veteran showman that he is, presented a good mix of show tunes which come off so well on a theatre organ. A sprinkling of light classics were programmed, also, lively Latin and rhythm numbers, some slow moody nostalgia and even one of his own whose tempo matched its title, "Jet Stream."

Our artist recalled by name some of the T.O. greats of the past, gave credit to those whose labor brought this Wurlitzer to such good voice and urged us all to support the instrument and the younger organists to keep it alive.

A Miller highlight was the always popular sing-along with expert accompaniment and an early silent comedy, *Muddled in Mud*.

With the final notes of Ashley's prepared concert came instant audience approval by standing enthusiastic applause. Our reward, a long medley ending with "'S' Wonderful," which so aptly described those great sounds!

EMCATOS received an early

Christmas present by a repeat gracious invitation to the spacious Groton home of Sarah and Garrett Shanklin on December 14th. Business before pleasure as Royal called the meeting to order presenting the chapter banner and a wooden stopper (badge of office) to incoming Chairman Bill Carpenter, then adjourned.

Our host welcomed all present then introduced our guest organist, M/Sgt. Lou Hurvitz, who came from Washington, D.C. for us. Lou, who studied under Ashley Miller and Lee Erwin, opened "With a Song in My Heart," of which he had many that afternoon. His affinity with T.O. came through immediately with his easy style and tonal colorations on this smooth 2/12 Wurlitzer.

Besides seasonal numbers, his 15 selection program included some Kern, Gershwin, a light semi-classical and a novelty to show off the tuned percussions. The Mason and Hamlin Ampico baby grand piano was also used most effectively and in memory of the late Conductor, Arthur Fiedler, of the Boston Pops, our guest played "Jalousie." This group's recording of this selection was the first by a symphony orchestra to sell over 1,000,000 copies.

Audience reaction was so appreciative throughout Hurvitz's flawless performance that an encore was a must. In true T.O. style, Lou concluded with a lively medley from *Showboat*.

Garrett gave us a demonstration of the Ampico piano roll player with an unknown, but pleasant "Ding Ding." Open console next with many keeping the pipes singing and unusually good music was made on both the organ and piano, some in duets. The blower was still going nonstop after over 5 hours as we reluctantly bid our hospitable hosts adieu. Theatre organ lives!

STANLEY C. GARNISS

GARDEN STATE

The chapter was both privileged and proud to host another concert series at the Trenton War Memorial. The War Memorial houses the spectacular 3/17 Moller (formally of the Lincoln Theatre). Ashley Miller, assisted by trumpeter Joe Scanella, opened this year's concert season. Ashley and the Trenton Moller are old friends. Not only did Ashley re-

dedicate the Moller after it's restoration, but he also made the initial recording of the instrument.

Although not part of Garden State's planned programs, the chapter was pleased to hear Lowell Ayars at a Sunday morning concert in the "ill-fated" Rahway Theatre. Lowell, Organist of the Year, delighted the audience with a program of standards. The audience responded to Lowell's old favorites with a standing ovation. He was again the featured artist at the Trenton War Memorial Christmas Concert. Lowell's festive music was made more exciting by his use of unusual and interesting registrations.

Many of our members gathered at the Rahway Theatre for an "open to the public" Halloween "Spooktacular." Although this event was sponsored by Rahway Landmarks, Inc. and not the chapter, Don Kinnier and the 2/7 Wurlitzer were featured. Don skillfully accompanied *Nosferantu*, the original silent version of *Dracula*.

The annual Christmas party, a warm, festive and musical event, was held at Immaculate Conception Seminary which is the former Mac-Millan estate. Not only does this turn-of-the-century mansion house several ghosts, but also an enchanting 2/19 Aeolian organ. The Aeolian also boasts a roll playing device which has recently been restored by three of our members. While some chapter members enjoyed refreshments and the festive surroundings, others enjoyed playing the organ and registering the rolls. The Christmas party concluded with a short concert and a silent film accompanied by David Kopp.

RONNIE T. STOUT

GULF COAST

Work continues on our Wonder Morton reproduction. B.D. Rhea, M.D., our chief builder, is making giant strides in his progress on the console. It seems there is nothing beyond his capabilities. For instance, to adapt the 4 manuals we are using, he recut the "seating" in the keydesk, added or cut from the key cheek frames, so they fit to perfection, then refitted them into the keydesk. Incidentally, both sets of manuals are original Robert Morton. One is from our own Saenger Theatre here in Pensacola, Fla., the

other from a theatre in Selma, Ala. Of course they have been completely redone. Dr. Rhea then finished the key cheek frames in walnut to match the trim around his already completed pedal assembly. All of it beauty and perfection. Oh, to hear it play!

When the Saenger Theatre held a "bash" for donors to the campaign to restore the theatre, Walter Smith arranged a most effective display showing the organ, plans for expansion and a basket for donations. We netted about \$200.

Our chairman, Tom Helms, is studying at T.C.U. in Ft. Worth, as we continue to work here in Pensacola. We expect him home for the holidays and while he is here we will hold election of officers for the coming year.

DOROTHY STANDLEY

LONDON AND SOUTH OF ENGLAND

The intervening three months since the London Convention have brought a mixture of both bad and good news to our chapter.

The bad news was the closure, during September, of the main auditorium of the Gaumont State Kilburn in Northwest London, our prime concert venue for the past three years, and thus denying the continued use of the famous and much-loved 4/16 "Torch" Wurlitzer there.

However, with only three weeks in which to plan, we mounted a special final event entitled "A Tribute to the Gaumont State" not only as an appreciation of the long years of enjoyment of the Wurlitzer by the British organ fraternity as a whole, but also the entire 43-year heritage of this truly great London entertainment centre.

Beginning with John Sharp at the console (best known as our photographer par excellence, but also a very fine theatre organist and formerly with the Granada circuit), we then featured youngsters Janet Dowsett and Michael Wooldridge and the Peggy O'Farrell Childrens' Stage School dance troupe with their "Tribute to Hollywood in the 1930s" routine to recapture some of the great stage and screen spectacles presented at the Gaumont State over the years. After the usual busy interval in the circle lounge the

450-strong audience returned to enjoy the very fine singing of Welsh tenor Alun Davies accompanied at the Wurlitzer by Byron Jones.

Returning to the theme of youth that has permeated so much of the activities of our chapter brought Pauline Dixon (winner of our first Young Theatre Organist of the Year competition) to the console. She was then followed by the most welcome appearance of northern organ star Nigel Ogden who is now the highly-popular presenter of our famed weekly radio programme *The Organist Entertains* — initiated more than a decade ago by Robin Richmond. Thus was the great broadcasting heritage of the State Wurlitzer re-echoed. Back came the Peggy O'Farrell School to re-enact their colourful "London in the 1920s" song and dance presentation, which was rapturously received. Following this, Len Rawle came to the console to present a nostalgic sign-off with "full screech" slides made by John Sharp. This included the signature tunes of the original resident organists: Rudy Lewis (1940-45); Terence Casey (1945-47); Bobby Pagan (1948-51); Louis Mordish (1951-53); and a musical tribute to Mr. Bill Weir, manager and star showman at the Gaumont State between 1966 and 1980. Len ultimately took the console down to the turntable lift to the strains of the most famous musical signature of them all: "I've Got to Sing a Torch Song," in honour of the great Sidney Torch who was the opener and first resident organist at the Gaumont State from 1937-1940. Finally, with all the artistes on stage and the Childrens' School on the orchestra lift, Len played out the show with both lifts slowly descending to the full accompaniment of the famous Gracie Fields number, "Now is the Hour."

Our September Club Night at the much-loved 3/19 Wurlitzer at Wurlitzer Lodge, home of Edith and Les Rawle, featured Walter Morris of the Twickenham College (which until recently had for several years housed an ex-theatre Compton organ) with a most enjoyable programme, notably including some well-known British radio programme signature tunes.

The twentieth anniversary of this quite exceptional home reinstallation was celebrated in October with our well-known member Ralph Bart-



Warren Lubich. No pizza hangover.



Jerry Nagano at "San Gabe."

(Zimfoto)

lett, who has for more than 40 years been the general secretary and main-spring of the Theatre Organ Club, and numerous TOC members, commemorating the opening concert with Len Rawle and George Blackmore at the console.

Thirty-five club members also recently made a happy return trip to the Thursford Steam and Organ Museum in Norfolk where we were proud to present Pauline Dixon at the most distinctive 3/19 Wurlitzer theatre organ.

All of us in the London and South of England Chapter wish all other chapters every success in the New Year ahead.

LOS ANGELES

The chapter-owned 3/16 Wurlitzer in the San Gabriel Civic Auditorium got quite a workout since the last issue. On November 1st, George Wright played a well-attended public concert on it. Back for a second stanza was radio voice Howard Culver for more readings of the long-ago late night organ-poetry broadcast variety which went over so well with attendees at a previous GW concert. Howard scored again.

On November 16th, Northern California's Warren Lubich, who plays in pizzerias in addition to other musical activities, played a chapter-sponsored concert on the 3/16. His program read like a history of U.S. pop music from the early days of the century ("Cubanola Glide," 1909) to the present ("Music Box Dancer") with musical notice of the historic 1927 Lindberg solo flight to Paris ("Lucky Lindy"), the intrusion of "talkies" ("Sonny Boy")

and 1915 comedy ("Auntie Skinner's Chicken Dinner"). Warren attracted a sizeable audience for a Sunday afternoon with gorgeous summery weather. As one reviewer put it, there was no scent of atrophied pizza in any of Warren's selections.

On December 6th, our own Jerry Nagano played a public concert on the Wurlitzer, one in tune with the approaching holidays. Jerry raised the gaily packaged console after "Santa" Bob Hill removed the Christmas wrappings around it. Jerry's program was like a vaudeville show, with a chorus singing timely carols, a leather-lunged baritone soloist, a magic act and a silent movie short, Buster Keaton's disastrous attempt to assemble a prefabricated home in *One Week*, accompanied by Jerry. His selections included a stylish "Parade of the Wooden Soldiers," Mozart's "Mar-

riage of Figaro" overture, "Blaze Away" march, "Brazilian Sleighbells," "After the Lovin'," a football medley, appropriate Christmas music and a frenetic "Tiger Rag." Jerry attracted a satisfying audience to his evening concert.

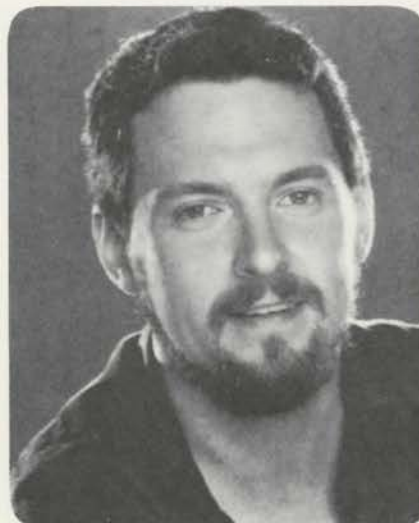
Scheduled for January 9th was Richard Bradley, New York music publisher and one-time protégé of Millie Alexander. Richard enjoyed some publicity never before awarded a pop organist playing at "San Gabe." On the night of his concert, KNXT-TV 11:00 p.m. News presented a brief video reportage showing Bradley at the console, mostly in long shots and with a generous portion of the tune being played. The commentary was somewhat "Gee Whiz," as though T.O. concerts were a brand new concept.

The chapter's annual meeting was held on December 14th with a potluck dinner and election of officers at the Culver City Baptist Church. The nominated candidates were elected unanimously and Gene Davis moved up to the chairmanship. Entertainment was supplied by Dennis Derr, Del Castillo, Ann Leaf and Candi Carley playing the 3/12 Leet/Wurlitzer in the church auditorium.

GUANOVERO BANDINI

MOTOR CITY

The annual membership meeting was held on November 2nd at the Redford Theatre and was preceded by a catered dinner in the lobby. John Lauter and Ed Walsh entertained at the 3/10 Barton during a before-dinner get-together and Lou Behm provided the dinner music.



Richard Bradley.



Fred Fahrner at the Punch & Judy Wurlitzer. After 25 years, a wedding processional with new choreography. (Bob Becker Photo)



Motor City members try to identify the 67 "young pictures" of members during the Christmas party. (Bob Duerr Photo)

The evening's program, during which incumbents Harold Bellamy, Penny Francis and David Lau were re-elected to the board, was co-chaired by Marge Muethel and Jo Phillips.

West Coast artist Carol Jones appeared at the Redford Theatre, on November 8th, in a program that also featured comedian Harry Jarkey. This was Carol's first program for Motor City and her reception was warm, indeed.

Our annual three-day Christmas bazaar, in mid-November, contributed over \$1,500 to our Buy the Redford fund. Three happy winners of the bazaar raffle went home with an afghan, a hand-painted lamp and a spiral-cut ham.

The fall series of workshops, organized by Gil and Penny Francis and held at the Redford Theatre, was entertaining as well as informative. Instructors Paul Kline, Lionel La-

May, John Lauter, Tony O'Brien, Ed Walsh and Stan Zimmerman presented a variety of material which included an introduction to the 3/10 Barton, organ registration and differences in technique between electronic and pipe organs.

On December 3rd, members were invited to attend the Michigan Railroad Club's Christmas program at the Detroit Theater Organ Club, which featured Don Jenks at the 4/34 Wurlitzer.

Our Christmas show, on December 6th, attracted a large audience to hear John Muri at the Barton and the Rackham Symphony Choir on stage at the Redford Theatre. Organized in Detroit over thirty years ago as a class in the University of Michigan Extension Service, the choir has performed with the Detroit Symphony Orchestra as well as community orchestras. John and the choir joined forces for "Christmas Day," a fan-

tasia on old English carols by Gustav Holst, and the program concluded with a visit from Santa Claus (Fred Page).

The following day the chapter Christmas party was held at the Redford Theatre and featured a holiday program by John Lauter at the Barton, with a guest appearance by Harry Koenig, from Chicago, who performed at both the Barton console and the grand piano. Following the concert the stage became a dance floor as members were invited to dance to the music of Lionel LaMay, Stan Zimmerman and Herb Head at the console of the pipe organ.

On display in the lobby, as members arrived for the Christmas party, was a display of "young pictures" of members and spouses which Virginia Duerr had assembled over a three-month period. At the end of the evening the 67 identities were revealed, as, one by one, each person claimed his or her snapshot. Cochaired by Virginia Duerr and Marge Muethel, well over 150 members turned out to enjoy the holiday music, fun and refreshments.

Member Fred Fahrner, for 25 years the organist at the Martha Mary Chapel at Greenfield Village, played the usual wedding processional, on December 21st, as he had done hundreds of times before. As the bride arrived at the front of the church, however, Fred left the organ bench and went to her side. This was *his* wedding. A gala reception was held at the Redford Theatre, where Fred and his bride, the former Anne Custance, had met at a chapter organ workshop ten months earlier.



The Rackham Symphony Choir on the Redford stage at the Christmas show, which featured John Muri at the Barton. (Fred Page Photo)

While still a bachelor, Fred Fahrner was the artist at our December First Sunday event at the Punch and Judy Theatre in Grosse Pointe Farms (which, incidentally, was designed by the same architect that did Greenfield Village). He was joined on that occasion by Edward Parrine on the trumpet. Stan Zimmerman was the organist at the 2/6 Wurlitzer for our November get-together at the Punch.

Our Second Sunday program at the Michigan Theatre in Ann Arbor in November featured John Lauter at the 3/13 Barton. A trio of organists, Henry Aldridge, Bud Bates and Don Haller, offered a potpourri of Christmas and nonseasonal music at the Michigan in December.

The November artist for our Fourth Sunday presentation at the Royal Oak Theatre was Don Haller. Lou Behm's program at the Royal Oak's 3/16 Barton in December featured a visit from Santa Claus (again, Fred Page).

Members were invited to spend New Year's Eve at Theatre Organ Pizza and Pipes, in Pontiac, for a buffet dinner and the music of the regular staff organists as well as several guest organists performing at the 3/21 hybrid.

An estimated 60,000 people attended the Redford Theatre, the home of our chapter, during 1980.

DON LOCKWOOD

NOR-CAL

The November monthly concert meeting was held at the Redwood City Cap'n's Galley, owned and operated by Bob Patterson. A staunch crowd of loyal Larry Embury fans came 45 minutes early — a tribute to the warm personality of the artist for the day. Since coming to the Bay Area from Canada, he has built up a large following by teaching, playing



Larry Embury at Redwood City. (Jim McGuire Photo)

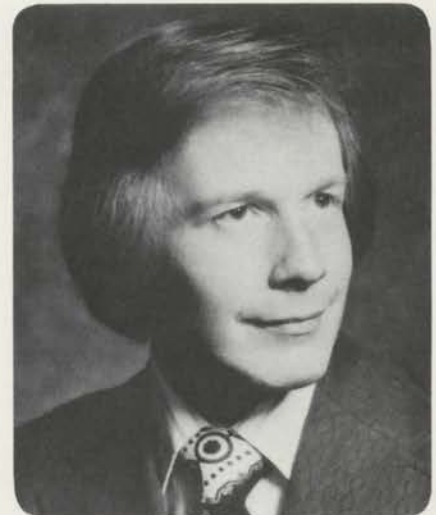
on the staff of the Cap'n's Galley Pizza and Pipes restaurants on the Peninsula, and holding the position of organist at the Los Altos First Baptist Church.

Larry opened at the 4/23 Wurlitzer with, what is becoming a trademark for him, the national anthem on pedal only. This never fails to bring the audience to its feet and bring expressions of envy to the faces of those not having access to full pedal boards. Another Embury characteristic, the long, fast well-fingered glissandos, were in evidence throughout the program, which featured music by Gershwin and Stephen Foster.

Our annual chapter business meeting was held in December, also at the Cap'n's Galley in Redwood City. Our featured artist for the day was Dave Hegarty. A busy, young Bay Area musician, Dave is pianist at the Naval Officers' Club at NAS Alameda. He composes church music which is published by Lorenz Publishing Co., and writes theatre organ arrangements for *Sheet Music Magazine*. Those of us who had not heard

Dave Hegarty previously on pipes got a very pleasant surprise. His program included the music of Broadway, a Christmas medley; Jerome Kern and Sigmund Romberg. Dave acknowledged the influence of John Gart, a New York City theatre organist, now retired in Florida. He played several of Gart's arrangements in tribute to him.

The business portion of the December meeting was conducted by Chairman Jim Dunbar. We have now completed the process of electing directors for varying length terms. This was done (1) so that each director hereafter will serve a three year term in compliance with state requirements and (2) the terms of the nine directors will be staggered so that three will be elected each year to provide continuity for the operation of the chapter. Retiring board member Duke Wellington was thanked for his work on the chapter bylaws. The three board members elected this year were Marian Ritchie, Art Woodworth and Rudy Frey (the writer).



Dave Hegarty played at the Cap'n's Galley in Redwood City in December.

(Norton Pearl copy of Easterling portrait)



**KARL
COLE**

PIED PIPER PIZZA PEDDLER
28400 Dequindre Road
Warren, Michigan 48092
313-543-6640



DENNIS JAMES
Resident Organist for the Ohio Theatre

"When attended by a musician of James' capacity, the organ is an orchestra unto itself. He doesn't play it, he conducts it.

For every measure there is a command."

— Cincinnati Enquirer

"Dennis James, a master of the theatre pipe organ, held the audience 'spellbound in darkness' evoking the magnetism of the best of the silent screen" — Chicago Tribune

**NOW BOOKING 1981
CONCERT AND FILM DATES**



DENNIS JAMES PRODUCTIONS
The Ohio Theatre • 29 East State Street
Columbus, Ohio 43215 • (614) 488-9207

Dick and Bill Taylor have been working on the installation of their 4/26 Wurlitzer in San Francisco's Castro Theatre for the past several years. The 1800-seat Castro is the only theatre in the Bay Area which has live organ music before the feature film and during intermission every day. Until the pipe organ begins to play in 1981, the theatre is using a Conn 651, with external speakers. Dave Hegarty playing Monday and Tuesday, and Elbert LeChelle Wednesday through Sunday.

RUDY FREY

NORTH TEXAS

The October meeting proved to be another successful one. We are most pleased when several of our out-state members are able to be with us, and it is especially rewarding to the officers to see such a fine attendance when a lot of Cowboy enthusiasts were missing the Sunday afternoon game — a hard decision, but theatre organ music won out. Our program artist, Bob Goodwin, called to say that he would be unable to play our program, so our resourceful program chairman opened the program with some very lovely and exciting music and then announced open console. Several of our member-pros were on hand and thoroughly delighted members. Dale then suggested that some of the members who had never played a pipe organ for the chapter, volunteer to play. These timid souls at first were not quick to respond, but Dale coaxed a few and finally presented several not heard before — Grace Larner, Jeanette Frazier, Lorena McKee, Loretta Wolf and Woody Coffey. What a thrill it was for them.

Immediately after the October meeting, Denece Powell and Lorena McKee got busy with the organizational plans for our Fourth Annual

Organ Marathon. Plans quickly fell into place and we were on our way to another successful fund-raising event. Our annual Marathons are our only effort to raise funds, and with an evaluation of the results of four events, we find that they are well worth the effort. Much of the success can be attributed to the wonderful cooperation we receive from the Metroplex professional organists who donate their programs. Their artistry brought in crowds from 8 a.m. to midnight. Many who attended remained all day just to hear their favorite performers. The Marathon was held at Gene Powell's Organ World Concert Hall, Garland, and Piano-Organ World, John Kochiss' Kimball-Conn Music House. Les Thornberg opened the Marathon on Friday evening, November 20th, presenting a brilliant program on the chapter's Conn 652, to a full house. Saturday morning promptly at 8 a.m., Gene Powell opened the day-long fun playing an exciting program to a large crowd. The women of our chapter served breakfast, lunch and a full-course dinner with all kinds of snacks and goodies for those who cared to sip or munch while listening. It was hard work but everyone pitched in, and, when it was over, all concurred that a new closeness had been attained as well as a new dedication to the growth and goals of our chapter.

The highlight of the year for the chapter is our Christmas party and this year Sylvia and Gil Swift hosted the party at John Beck Hall. Another record-breaking attendance made this a festive event. Gil spent long hours bringing the Wurlitzer up to tip-top condition, and it shown brightly in a beautifully decorated room. Many of our most talented members were on hand, and each took his turn playing.

A very short business meeting was held to elect a nominating committee for 1981 officers. A very impressive and pleasing financial report was given by our treasurer, Bob McGilivray.

We were pleased to have several out-state members at our Christmas event, and we wished that many more could have been with us to enjoy a beautiful party, the glorious sound of the John Beck Hall Wurlitzer, and the gracious hospitality of Sylvia and Gil Swift who made us so welcome.

LORENA MCKEE

OHIO VALLEY

Last year, Cliff Radel, pop music critic for The Cincinnati Enquirer, wrote of the saving of the Albee Theatre Wurlitzer, now ensconced in the Emery Theatre, in an article titled, "Mighty Voice of The Albee Soars Again," which appeared in the July 24, 1980 edition of the Enquirer. It was brought to the attention of THEATRE ORGAN Magazine by Gordon Cornell, chairman of the Ohio Valley Chapter, and is reprinted here with permission.

The Albee Theatre collapsed in a heap of disrespect. Those who demolished it never heard of the phrase "death with dignity."

For months the Albee lingered, playing its last show before Fountain Square's brown baggers. It was a simple morality tale. The theatre was the good guy. A wrecking ball played the villain.

Brick by brick the Albee was razed. After its roof and foyer vanished, its battered proscenium arch rose from the rubble like a great, gaping mouth.

"What did I ever do to deserve this?" it cried.

The city had no answer. The



Hear him at the
Suburban Restaurant

Frank Cimmino
THEATRE ORGAN CONCERTS

Belvedere Ave.
Wanaque, New Jersey 07465
(201) 835-3903

ROD RHODE
THEATRE
PIPE ORGAN
CONCERTS

KARL WARNER MANAGEMENT
6842 E. VIRGINIA AVENUE
SCOTTSDALE, ARIZONA 85257
(602) 946-6892

Featured at Organ Stop Pizza - 2250 W. Southern, Mesa, Arizona

brown baggers could not say. The city fathers did not care. They mumbled something about preservation not being progress and went on their way. They figured they had heard the last of the Albee.

They were wrong. Even as they mumbled, the theatre's voice, its pipe organ, was being revitalized at a new home, a safe house, the Emery Theatre.

Every weekend, under the auspices of the instrument's angel, the Ohio Valley Chapter of the American Theatre Organ Society, the Albee speaks. Those who listen hear from another age. They learn what it is like to be riveted to a seat by music not produced by electric guitars.

To experience the Albee-Emery organ at its fullest, follow these 10 easy rules:

1. Come early. The organ plays before any film illuminates the screen.
2. Stay late. The organ pipes everyone out of the theatre after the last "The End."
3. Do not hurry. A theatre organ does not belong to the fast-food age. It must be savored, not gulped.
4. Listen. You will be shushed if you don't.
5. Have fun. That's what this and every other theatre organ is all about. They weren't put in pleasure palaces like the Albee and the Emery to play for wakes.
6. Breathe deep. Let the sound waves hit each lung. This music, with its grandiose swells, triumphant fanfares and rousing crescendos is meant to be felt as well as heard.
7. Expect the ornate (see number six). The Albee's alabaster marble, glowing brass and ruby curtains speak through this instrument. That's only natural. This is the theatre's voice.
8. Take nothing for granted. The



Paul Quarino at the Sherwood Oriental, helping a member with registration at open console after the Christmas concert. (Claude V. Neuffer Photo)

organ, sans its backstage pipes and chambers, is impressive. Standing at stage left, it's ebony presence is massive. Yet, it is only a speck compared to the music it produces.

9. Remember. During its heyday, this organ was the only sound in the theatre, save for an occasional cough. The film was silent as was the audience — except for that guy with the cough.

10. Be astounded. It's okay. The lights are low. No one will notice. Besides, you won't be alone. Everyone else in the theatre will feel the same way.

OREGON

Once a year we have the honor of hosting the chapter at our home in Milwaukie, near Portland. This came on November 15th, a beautiful Saturday afternoon, with a fine turnout. As previously reported, the organ is a three-manual Conn with extensive revoicing. The multi-channel speaker system is located in a balcony over the living room.

Our chapter is fortunate in having several local members who are competent musicians. One we had not heard before, John Olsen, was our artist for this meeting. John uses full

registration, with tasteful use of the reed voices. His theatre organ background shows in his fine countermelody. John's lively program was played in medley groups of old standards. Several arrangements featured very effective four-beat walking bass. After this, it was open console, with the bench never unoccupied.

Thanks to John Olsen for his most



Member John Olsen played for the Oregon Chapter meeting in November. (Claude V. Neuffer Photo)

Royal Command Organist

**DON
LORUSSO**

"THE MUSICIAN'S ORGANIST" VIDE MILWAUKEE JOURNAL 1972
 "HERE WAS A MASTER AT WORK" VIDE MILWAUKEE JOURNAL 1979
 FEATURED AT PIPE ORGAN PIZZA'S
 NORTH & SOUTH MILWAUKEE (414) 255-3023

**WALT MOLT
MANAGEMENT**

364 AVENUE F
PITTSBURGH, PA 15221
(412) 823-3163



enjoyable music and to Marie Briody for the refreshments.

Our annual Christmas potluck dinner was held at the Odd Fellows Hall in Sherwood, near Portland. As usual this was a fine social opportunity. After election of 1981 chapter officers, we moved around the corner to the Sherwood Oriental Theatre to hear Paul Quarino at the 5/24 Marr & Colton. An aggressive ticket sales effort, plus Paul's popularity, resulted in a record attendance.

Paul Quarino is now music director and on the playing staff of the Organ Grinder Restaurant in Portland. His generous program included many selections appropriate to the holiday season and included a novel and most beautiful arrangement of "Londonery Air." We know for a fact that Paul has only two hands. Even allowing two manuals for each hand, he can still somehow operate the fifth manual and three rows of tabs, seemingly all at the same time! Without opportunity to set combinations and little time to study this huge console, registration of this big organ is a real challenge.

We were treated to an extended sleigh ride while Paul searched for and found the jingle bells.

We are grateful to Glen and Marie Briody and staff for the smooth organization of the dinner and decorations, and thank Bill Blunk for the organ, and Bob Roschild and Gene Stoller for the theatre.

Special commendation is due Paul Quarino for this outstanding concert.

BUD ABEL

PIEDMONT

The "ranks" of Piedmont's organ installations keep on growing! Richard T. Apperson has a new beast in his basement. Dick is head of the organ department here in Elon College. What makes his installation even more unique is its location. Three blocks away is the newly-installed 3/12 Wurlitzer from Charlottesville, Virginia, and nearly in sight from his front porch are the National Archives for ATOS.

Originally installed in a Baptist church, the little instrument was bound for a music show shop when

decreased sales necessitated its sale to a local church. Formally reinstalled in "Doc" Abernethy's basement, the 2/5 B special has been in storage awaiting its new home. Excluding freshly-releathered reservoirs, the organ required no refurbishing other than the usual wash and wipe. Contained in an open basement, the organ will speak through a grille in the foyer floor allowing a suitable mixing effect. Piedmont, you've done it again!

MAC ABERNETHY

POTOMAC VALLEY

The University of Maryland Adult Education Center was the site of Potomac Valley Chapter's Christmas Party held on December 14th. The day started with Doug Bailey playing the Hammond B to accompany a Laurel and Hardy silent film. This was followed by three color/sound films supplied by outgoing Chairman Lee Prater. These films were photographed by Lee himself while working with the U.S. Forest Service, and the music for them was composed and arranged by PVC member Floyd Werle. Immediately following the movies the nearly-completed 3/10 Kimball was rolled out on stage and gave forth with the first sounds it has made in public in more than 40 years. This was a thrilling event especially for the crew that has been working on it for so long. Completion of this project should occur early in 1981. George Johnson, crew chief and outgoing vice chairman presented Lee Prater with a plaque recognizing Lee's two-year stint as chapter chairman.

After the festivities in the auditorium, the party moved across the hall to a banquet room for a sit-down meal. The Hammond was moved into the banquet hall, and, during the meal, several members provided



Professor Apperson examines his newly-recovered reservoirs.

Flicker Fingers Presentations
The Organ and the Silent Screen
Still Going Strong

Gaylord Carter

1371 Paseo del Mar • San Pedro, California 90731
(213) 831-6360

ashley miller

a.a.g.o.

PERSONAL REPRESENTATIVE

East Coast:
Mr. William Perrotta
160 W. 73rd St.
New York, N.Y. 10023
(212) 580-9286

West Coast:
T/D Associates
Mr. Don Creswell
3328 Brittan Ave.
San Carlos, Ca. 94070
(415) 592-7296

good organ music. Ardis Sneddon, Earl Sharitz, Charlie Affelter, Charles Kokowski, and Lee Prater provided the talent. Andy Andrus, our outgoing treasurer, showed us a little toy counter consisting of a boat whistle and a train whistle that he had built from plans taken from THEATRE ORGAN magazine. It worked. The day was made complete by the raffle of a set of George Wright records, donated by Dow and Edith Evelyn, from which the chapter benefited. Dow and Edith are the donors of a 2/8 Wurlitzer which PVC is installing at George Mason University, in Fairfax, Virginia, and if that weren't enough, they also made a large cash donation. Another large cash donation was made by chapter member, and organ crew member, Bruce Ricker. This money will be used to help install the Evelyn Wurlitzer. In all it was a great day for the Potomac Valley Chapter of ATOS.

DICK HAIGHT

PUGET SOUND

Our yuletide dinner was held in conjunction with a fine musical program at the Haller Lake Clubhouse where our chapter organ, a 3/7 Marr and Colton/Wurlitzer is installed.

A punchbowl, set up and operated by our master of ceremonies, Dick Schrum, was the gathering spot



Ten-year-old Travis Wise showed them "how" at Haller Lake Clubhouse.

while organ music was continuous. Ken Gallwey, was first, Diane Whipple followed with her selections, and then Travis Wise, a 10-year-old "wonder" from Puyallup, Wn. (who came with his grandparents) surprised us all. This youngster, a student of Lillian Houston, began his lessons at age 6. He has played the organ at the Tacoma Pizza and Pipes, and wants to play the Bellevue Pizza and Pipes. His real grown-up style was noted in his *Fiddler on the Roof* number.

Ivan Wick, Chris Pride, Eddie Zollman and Dan Raven then took their turn at the big gold and white console.

New officers of our chapter were

installed by Dick Dickerson, a member of the outgoing board: Thelma Barclay, chairman; Mel Retzlaff, vice chairman; Bill Browning, treasurer; and Gennie Whitting, secretary. Two new members, George Frances of Vancouver, Canada, and Mark Cockrell will join Merv Vaught and Russ Evans on the board.

One of the highlights of the afternoon was the appearance of the Bellevue Community College Jazz Ensemble. Fifteen of their 30-member group sang some American tunes, a few spirited and lively spirituals, then into "Boogie-Woogie Bugle Boy" with a beautiful trumpet accompaniment by their outstanding director, Harley Brumbaugh. This group is anticipating a return trip to Mexico, at the invitation of the Mexican government. They sang at the Shrine of Guadalupe before 20,000 worshipers, were on TV, coast to coast, with a Mexican program showing that American music is all inspiring, and they were invited to sing at the University of Mexico for 250,000 students. Jack and Betty Laffaw were instrumental in obtaining this wonderful group for our program. Then came Jane McKee Johnson, who plays intermissions at the Temple Theatre in Tacoma. Dick Schrum then took over the console for danc-



Puget Sound officers for 1981 are (l to r): Bill Browning, treasurer; Gennie Whitting, secretary; Mel Retzlaff, vice chairman; and Thelma Barclay, chairman.



The well-traveled Bellevue Community College Jazz Ensemble entertains for the Puget Sound Chapter.

Donna Parker

Artists Management

P.O. BOX 19367 • INDIANAPOLIS, IN 46219
(317) 894-1879

WALTER STRONY

"... a show stealer" THEATRE ORGAN

CONCERT DATES AVAILABLE

RECORDING
Mundelein 1980

Featuring Walter Strony at the Wurlitzer Organ.

Available at \$7.00

Mail Address: 7530 East North Lane
Scottsdale, Arizona 85258

ing. Wendell DeLaw and Mahon Tullis followed Dick. Merv Vaught at the pipe organ and Bernice Campbell at the piano duo-ed. Harvey Rossiter was then joined by Thelma Barclay in another piano-organ duo. To climax the duets, Don Myers, at the organ, and Margaret Hill of Bremerton, at the piano, showed us that talent was plentiful.

Along with this wonderful music, the decorating committee of June Schumacher, Bert and Georgia Lobberget, Gennie Whitting and Don Myers truly made it a "Holiday Hall."

THELMA R. SMITH

RED RIVER

We have had some real laughs working on our typing project — cataloging old sheet music. While making cards for the Ts, we came across a real gem from the 1920s, "Take Your Finger Out of Your Mouth, I Want a Kiss From You," by Duke Yellman. The covers on the 30s and 40s movie musicals, with pictures of the stars, are fun to see and would even look great in picture frames.

Another dressing room at the Far-

go Theatre has been painted, as well as the floor in the one we use for our lunch room. One dressing room is full of tools and paint supplies, and we plan to make it a regular workshop. There are eight dressing rooms in all.

New stop tabs are on order for our 3-manual console, to keep up with our recent and anticipated additions, so that what you see on the stop rail will be what you get. The Xylophone has been wired in, at last, and the second touch is now operational. New cables are being prepared for the future pipe additions and a player piano.

For the second year, we provided free noon Christmas concerts at the Fargo for the shoppers, and whoever else cared to walk in and listen. The mighty Wurlitzer was played by Lloyd Collins, Lance Johnson and Pat Kelly. (See cover story.) Using mostly donated Christmas trimmings, we decorated the lobby and the orchestra pit area. Organ music continues for movie intermissions each weekend and is well received.

Another project was completed in December. Permanent microphone cables were hung from the auditori-

um ceiling, which can be raised or lowered for any recording.

We have a dirty job ahead of us this winter. We will be cleaning out the old rope gallery and painting the floor to prepare for a Wood Diaphone. By the way, the chapter is looking for a 16' Wood Diaphone, of 12 or 18 notes, preferably large scale. Contact Lance Johnson.

SONIA CARLSON

ROCKY MOUNTAIN

The December 6th concert at the Paramount Theatre was a grand success as evidenced by an attendance of 1,200 enthusiastic music lovers. Bob Cavarra and Ed Benoit were in full command as the twin consoles rose to stage level. Mr. Cavarra, professor of organ and harpsichord at Colorado State University in Fort Collins, played selections with such feeling that the audience soon realized why he is listed in the *International Who's Who in Music*. After intermission, Ed Benoit played several selections and then accompanied the movie *Matrimaniac* starring Douglas Fairbanks, Sr. We enjoy Ed's beautiful music and



Bob Cavarra at one of the twin Wurlitzer consoles at the Paramount Theatre, Denver.



Ed Benoit played for the silent movie at the December Christmas concert at the Paramount Theatre, Denver.

Dan Semer

"the elite breed of organist that has brought the theatre organ to a position where it stands as a full blown concert instrument."

DETROIT THEATRE ORGAN CLUB NEWS

C. W. Productions

Personal Manager: Barbara Foster
P.O. Box 736 • Claremont, CA 91711
(714) 624-5490



Cap'n's Galleys - Pizza & Pipes

WURLITZER THEATRE PIPE ORGAN

3581 Homestead Road
at (Lawrence Expressway)
Santa Clara, Calif. Phone 248-5680

821 Winslow Street
(Downtown Off Broadway)
Redwood City, Calif. Phone 365-6543

1690 S. Bascom at Hamilton
(Hamilton Plaza Shopping Center)
Campbell, Calif. Phone 371-5000

100 North 85th
(near Greenwood)
Seattle, Wash. Phone 782-0360

146 Serramonte Center
Daly City, Calif. Phone 994-2525

550 112th NE
Bellevue, Wash. Phone 453-1444

'featuring America's finest Theatre organists'

appreciate the many hours that he gives to the group. The delightful evening came to a close with a sing-along of Christmas medleys. Jerry Cutshall, Ivan Duff and Don Wick spent hundreds of hours working on the 4/20 Wurlitzer and everyone could certainly hear the results of their efforts. Special thanks to Cochairmen Ed and Ginny Wielgot and all who worked on the committees to make this concert a success in every way.

The November business meeting was held in the Wurlitzer storage rooms on East Colfax and the following officers were elected for 1981: Ed Wielgot, chairman; Guy Powell, vice chairman; and Alice Cutshall, secretary-treasurer.

On December 18th, the head of the Denver Historical Association met with groups that have given support in the efforts to save the Paramount Theatre as a landmark. Friends of the Paramount, Colorado Historical Theatre Society and several ATOS members enjoyed a short concert and silent film played by Ed Benoit.

MARGARET ANN FOY

ST. LOUIS

Our annual election was held in November and the following officers were elected: Dennis Smith, chairman; Ed Plitt, vice chairman; Betty Tyler, secretary; Erwin Oehlert, treasurer. Paul Coates and Jim Grebe were reelected to the board to serve with incumbents Bill Boal and Gorman Selbert. Roy Fechter will assume the duties of newsletter editor, Delores Boal will assist the secretary and Marlin Mackley, chairman in 1979 and 1980, will assist or direct the organ installation crews, so you can see we have an organization that is eager to move on into 1981.

The traditional Christmas party at the Coates' residence was again a huge success. Everyone brought a covered dish and also chipped in for the meat and beverages. The musical portion of the party started out with a great program by Norm Kramer, who is well known as a stadium organist and now manager of Taylor Music Store in St. Louis County. Norm was in fine form and he played something for everybody's taste plus some intricate Christmas specials. Rick Oberle set up his closed circuit television system so no one missed seeing Norm's extraordinary fingerwork. Norm also demonstrated how Paul Coates' statue of Arthur Fiedler works with the organ. Paul had a four-foot statue of Fiedler carved out of wood at Silver Dollar City, Missouri, and then hooked up its solenoid operated arm to the pedal section of the organ, so that it waves its baton to the beat of the foot pedals. Another addition to Paul's installation is an accordion, mounted on the outside wall of one of the pipe chambers.



Paul Coates and his Arthur Fiedler statue. The baton waves to the beat of the foot pedals.

The final portion of the evening was reserved for open console and again this year we were given a great thrill by a guest. Father Joseph Somos, pastor of St. Mary of Victories Church and professor of music at Kenrick Seminary, sat down at the console and, within moments, had the entire gathering spellbound with his brilliant interpretations of the classics and his unique registrations that produced a mixture of the most beautiful voices. All of this was done without practice on that organ or sheet music. Father Somos came to America in 1976 from Hungary and has been a resident of this area for only a year, but in that short time he has endeared himself to the whole community as a musician, composer and person.

Betty Tyler, our secretary for a long, long time was the proud recipient of the "Outstanding Missouri Musician" award given by the Missouri Federation of Music Clubs for 1980. Betty plays organ, piano and violin and performs with many musical organizations locally includ-



Norm Kramer at the Coates' 4/15 hybrid organ.

REISNER, INC.

Jack K. Miller
Vice President

240 NORTH PROSPECT STREET
HAGERSTOWN, MARYLAND 21740
301-733-2650

LANCE LUCE

CONCERT DATES AVAILABLE
31744 SANKUER
WARREN, MICHIGAN 48093
PHONE: (313) 264-6838

ing the Symphony Orchestra of St. Louis.

BILL ANTHONY

SAN DIEGO

The chapter presented its last program of 1980 December 6th at the California Theatre with Dennis James in concert and silent film, featuring Harold Lloyd in the 1923 film *Safety Last*. With the continued leasing of the California Theatre by the Old Globe Theatrical group pending the rebuilding of the Old Globe Theatre destroyed by fire, the chapter plans to use the California Theatre under present sub-lease arrangement for our monthly concerts throughout 1981. Our program chairman, Connie Reardon, plans to present a talented array of artists during the year, beginning with Rex Koury on February 7th, Dan Bellomy March 21st, Gaylord Carter May 9th, and others to follow.

The annual membership meeting of the chapter was held December 28th at the home of publicity chairman for 1980, Bob Brooks. Following the election of officers and general announcements, holiday goodies and beverages were served. Chapter members enjoyed open console on the host's Conn 641, a fine sounding and beautifully kept organ dating back 17 years to the tube days. The chapter presented plaques to the 1980 retiring officers, thanking them for their valiant service. Those retiring: Daphne Hoskins, secretary; Ray LaNew, treasurer; Bob Brooks, publicity chairman; and Ada Forand, membership chairman. Officers elected for 1981: Coulter Cunningham, chairman; Vern Bickel, vice chairman; Roger Smith, secretary; George Smith, treasurer; Connie Reardon, program; Russ Peck, publicity; and Robert Eddy, membership.

Restoration work continues on the three manual Wurlitzer replacement console, and a contract has been signed with Gorsuch Enterprises of San Diego for a solid state multiplex relay system. Target date for completion — late 1981.

COULTER CUNNINGHAM

SIERRA

Members and their guests were welcomed to Larry Weid's Big Top Pizza in the Sacramento suburb of Carmichael for a most enjoyable November 16th afternoon of theatre pipe music played by member and part time Big Top organist, Jim Brown. This was Jim's first formal concert and a real contrast to the many nights he has spent at the pizza routine. Jim's program at the now 3/19 former "Moon River" broadcast organ was a real treat with carefully prepared and executed pop and theatrical arrangements as well as some "big sound" classical material. A thirty-two foot resultant was wired up so that climactic pedal passages were spoken with true authority. In fact, the thirty-two foot pedal stop, wired at Jim's behest, is labeled on the stop tab as "Jim Brown 32'."

On December 14th the annual Christmas party was scheduled at Cal Expo immediately following our public presentation of Dennis James at the George Seaver Memorial Wurlitzer accompanying Charlie Chaplin's *Gold Rush*. Hearing and seeing is the only way you can believe what Dennis James did with seven ranks, two manuals and ten pistons. Efforts of our persistent publicist Carroll Harris were rewarded with two television stations showing up to tape later-aired news features on Dennis James' artistry.

After Dennis' superb performance, the incoming chapter officers were installed. New board

members include Dave Moreno, Art Phelan and Betty Wilmunder, Cindy Carleton, secretary; John Carleton, treasurer; Les Wilmunder, vice chairman; and Randy Warwick, chairman. Outgoing Chairman Jim Hodges and his officers were commended as having done a great job over the past two years.

The party, put together by Harry and Bernice Cline with help from the board members, was staged right on the Golden Bear Playhouse stage. Dennis James kicked off the festivities at the Wurlitzer, then open console followed.

RANDY WARWICK

SOONER STATE

Chapter members traveled some thirty-five miles northwest of Tulsa to Cleveland, Oklahoma, for our November meeting. John and Pauline Price were our hosts for the gathering, which was centered around their 2/10 Hillgreen-Lane. A short business session was held.

Our December meeting was held thirty miles in the *other* direction. Bruce and Martha Wilson's rural home in Claremore, Oklahoma, was the scene of our annual Christmas potluck supper. This group can certainly put on a feast!

The star attraction, however, was the Wilson's newly-installed 3/14 Kilgen. This organ had been removed, with the help of the chapter's "Pipe Packin' Platoon," from the Presbyterian Church in Bristow, Oklahoma, in April, 1979. Those of us brave enough to climb the ladder to the loft in the garage were treated to the sight of a beautiful organ installation — we were truly impressed with Bruce's tightly-packed arrangement of chests and pipes, some placed horizontally.

Music for the afternoon was pro-

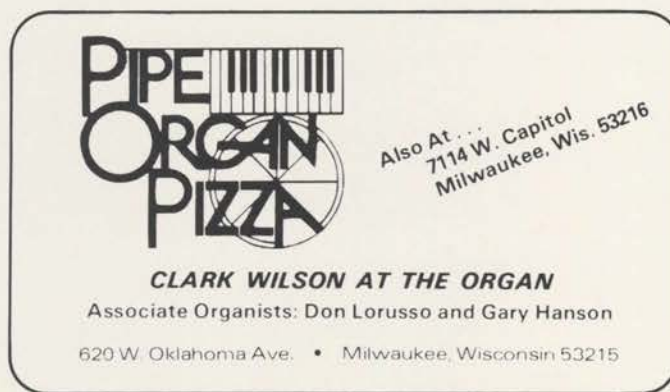


PRESENTING...

Ralph Ringstad
Theatre Organist

Concert Dates Available

21 FRANK TERRACE
WHIPPANY, N.J. 07981



PIPE
ORGAN
PIZZA

Also At ...
7114 W. Capitol
Milwaukee, Wis. 53216

CLARK WILSON AT THE ORGAN
Associate Organists: Don Lorusso and Gary Hanson

620 W. Oklahoma Ave. • Milwaukee, Wisconsin 53215

vided by Lyle Thurman, Joe Crutchfield, Larry Jones and Phil Judkins, along with several others during open console.

Frank B. Frank, Harry Rasmussen, Bob Busby, Phil Judkins and Lee Smith were elected as a nominating committee to select candidates for officers for the next two years.

Progress on the home for our chapter-owned 3/10 Robert Morton has been slow, especially during the Christmas holidays. However, committee members have finally met with the architect for Tulsa's Evangelistic Temple, and have explained what the instrument needs for optimum installation. We are now waiting for drawings.

DOROTHY SMITH

SOUTH EAST TEXAS

John Steele, who usually plays at Scooby's Fun Factory in Greenspoint Mall in Houston, was guest artist for the first annual fall concert at the Beaumont's Jefferson Theatre in November. His arrangements were well received by an audience of about 150. His accompaniment to a Laurel and Hardy reel seemed especially authentic. The South East Texas Arts Council underwrote the loss on the concert. Nevertheless, we expect to sponsor another concert on March 26th.

The chapter had its third Christmas party at the home of Nick and Thelma Debes in Groves, Texas. The Baldwin electronic organ stood-in for the theatre organ sound.

The Jefferson Theatre's Robert Morton played a new role when Richard Crafts played the organ part of the Saint-Saens "Organ Symphony No. 3" with the Beaumont Symphony Orchestra at one of its subscription concerts, now being presented at the Jefferson. Acknowledgement was made to the chapter



John Steele played the Robert Morton at the Jefferson Theatre in Beaumont, Texas, in November. (George R. Hockmeyer Photo)

chairman, Floyd Broussard, for his assistance in getting the organ in shape for the event.

IRA M. WILLIAMSON

SOUTH FLORIDA

Ever popular keyboard wizard Lyn Larsen made his Florida debut on Halloween night at the 3/15 Wurlitzer in Miami's downtown Gusman Cultural Center (nee Olympia Theatre). To the screaming, clapping and whistling of over 1000 festive party-minded fans, Larsen was introduced after a host of ghouls and goblins greeted the crowd from the stage.

Lyn played "That's Entertainment" as an opener, then went into great themes of horror from the past as an entree to the evening's movie fare — *The Phantom of the Opera*, with Lon Chaney, Sr. in the role he created in 1925. It was a specially-tinted and fresh print of the classic which ironically was made the same

year the old Ebersson atmospheric theatre was constructed. The organ, too, was built that same year. The film never looked better and many members felt the organ never sounded better.

For one thing, the long-silent original 32-foot Diaphones were played publicly for the first time in decades. They added just the right touch to the dramatic moments of the film. Many of the reed voices had been carefully reworked before the film under Lyn's tonal guidance.

Most of the improvements in the organ can be credited to long-time Ohio theatre organ buff Robert Ridgeway. He recently opened his own firm, Ridgeway & Associates, in Cincinnati. The board wasted no time in inviting Bob to come down and work on the old Wurlitzer in Gusman. He supervised the restoration of the 32-foot Diaphones as well as tonal work in the organ, too numerous to list. His work impressed most of our members who swore the organ never sounded so good.

Of course, part of the credit for that must go to Maestro Larsen who does know how to carry a tune and score a film. The crowd was spellbound throughout the film and cheered enthusiastically at the end as Lyn played a final number to send the revellers into the haunted streets. Over 100 persons showed up in costume and became eligible to enter the costume pageant which took place at intermission.

The production is an annual event which SFTOS cosponsors with *The Miami Herald*. The newspaper provides production assistance as well as thousands of dollars worth of free advertisements. The *Herald* donates the space and time in an effort to draw crowds back downtown into Gusman Cultural Center. That night, it worked.

Maria Kumagai

Theatre and Classic Concerts

Bob Hill — Personal Manager
1855 N. Highland Avenue • Hollywood, California 90028
Telephone: (213) 874-8633 or 874-7433



IT'S OUT!

OUR COMPLETE 68+ PAGE CATALOG
ILLUSTRATED WITH CURRENT PRICE DATA!

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

As Lyn flew off to vacation in Europe, chapter officials put their heads together to see how they would continue a fall concert season which had started so incredibly well.

The chapter plans to present noted composer and organist Searle Wright in January in a double-header concert pair which will feature him in his theatre organ stylings at the 3/15 Wurlitzer at Miami's Andre Hall, then at the vintage E.M. Skinner organ in Miami's Trinity Cathedral two days later.

Rob Calcaterra, talented Hoosier-state organist, will return to the console at Andre Hall in March.

The chapter wrapped up 1980 with the December meeting at Andre Hall, featuring talented California organist Ty Woodward. It was Ty's first appearance in Florida, although many members heard him in his feature spot at the 1979 Los Angeles convention.

P.M. KINURA

SOUTHERN ARIZONA

December 7th was the big day for our Christmas party which was held,

as before, in the club room of Bea and Rudy Kotaseks', El Dorado Town Homes. Our chairman, Ray Chase, along with his many other accomplishments, is also a gourmet cook. Therefore, dinner was prepared by him, with the assistance of our new chapter treasurer, Bess Kerley. The above were assisted by several ladies of the chapter in furnishing some of the food and their help in the preparation was much appreciated.

As a special treat for open console we had the pleasure of hearing a few numbers by Jim Conners, staff organist at the new Organ Stop Pizza Parlor No. 3 of Tucson. Several of our members played to complete a very nice party.

After a long wait, with delays in construction, the newest in the Bill Brown chain of organ stop pizza parlors with Wurlitzer theatre organs opened in Tucson on Wednesday night, the 10th of December, with a large crowd attending. The organists are Jim Conners, lately of Houston, Texas, and David Wickham of Tucson. Dave is also a member of our local chapter and a young

man we are proud of in his endeavors with music. The grand opening was held on Saturday night the 13th of December, and among those playing were Jim, David and Santa Claus ala Jim Conners. It was a real treat for this writer, especially, and his other friends in the audience to hear the owner of the parlor, Bill Brown, playing the organ for Santa's entrance. It's not often when the owner of an establishment of any kind is an expert in the same line. Bill plays a really nice organ . . . very clean and if one is a pizza fan, Bill's parlor puts out a delicious pizza. Several attending the grand opening were from the Valley of the Sun Chapter. Thank you, Bill Brown, for opening a pizza parlor with organ music for us in Tucson.

BOB HIGH

VALLEY OF THE SUN

The annual business meeting and elections were held at the Phoenix Organ Stop on November 9th. Chosen as officers for 1981 were Adrian Phillips, chairman; Clarence Creighton, vice chairman; Madeline



November artist at Phoenix Organ Stop was Walt Strony.



1981 Valley of the Sun officers are: J. Sheak, J. Howard, C. Creighton, C. Creighton, J. Baker, M. LiVolsi, A. Phillips.

GEORGE WRIGHT **In Concert**

FOR CONCERT INFORMATION AND AVAILABILITY CONTACT:
ACADEMY MANAGEMENT
 26375 NACCOMME DR.
 MISSION VIEJO, CA 92691
 PHONE: (714) 586-2697 (evenings)

THE SUBURBIAN

RESTAURANT and COCKTAIL LOUNGE

3/17 WURLITZER
Theatre Pipe Organ

Belvedere Ave.
Wanaque, New Jersey 07465
(201) 835-3903

FRANK CIMMINO
Organist



Don Watson at the Creightons' pipe organ during the Christmas party.



Keith Chapman and Ed Fisher combine talents for "Peter and the Wolf."

(Jim Shepherd Photo)

LiVolsi, secretary; Jerry Howard, treasurer; Charles Creighton, program chairman; Julie Baker, statutory agent; and Jack Sheak, member-at-large. After the business portion was concluded, we enjoyed a musical treat from Walt Strony at the restaurant's Wurlitzer.

Our holiday raffle was a huge success, with most of our members really involved in this fund raising project. The drawing was held at the Mesa Organ Stop the evening of December 5th, with organist Ron Rhode drawing the winning tickets.

The second weekend of December was very busy for VOTS members. Some took a trip south to visit Bill Brown's newly-opened Organ Stop Pizza in Tucson. Several attended Walt Strony's Christmas concert at the Phoenix restaurant. One of the highlights of Walt's program was his musical accompaniment to a slide presentation which proved that it *does* snow in Arizona!

December 14th, nearly seventy members and guests enjoyed a buffet-style Christmas party at the home of Cora and Clarence Creighton. Seated at the Creightons' pipe

organ, member Don Watson accompanied his wife as she sang a few hymns, then we all joined in on a Christmas sing-along. Later, a few courageous souls participated in open console.

MADELINE LIVOLSI

WESTERN RESERVE

Our Keith Chapman concert was held on Saturday, October 25th. Along with his astounding performance, which included "Kitten on the Keys," "Ritual Fire Dance," and Bach's "Air From the Suite in G," we had two bonuses. Keith provided a slide presentation of the John Wanamaker organ in Philadelphia, showing not only the fabulous console, but also the pipe chambers and other interesting, but rarely seen facets of the instrument. We were also pleased to have Ed Fisher, of WQAL-FM radio, to narrate *Peter and the Wolf* with Keith's accompaniment. Mr. Fisher was gracious enough to donate his time not only for the performance, but for rehearsals in Philadelphia. Many of Ed's fans were introduced to the beauty of the theatre organ and the skill of

Keith Chapman that evening.

At our November 16th business meeting, we elected the following officers: Ernest Racic, chairman; Al Boehnlein, vice chairman; Phyllis Merhar, secretary; Jack Alling, treasurer; Florence Webster, program director; and Claude B. Hawks, concert chairman. Following the meeting we were entertained by member Eric Rossin, also an accomplished pianist, at the Mighty Wurlitzer. His program included such favorites as "Once In Love With Amy," "S Wonderful," and "I Get a Kick Out of You."

December 7th saw the decoration of a 26-foot tree and the concert hall in preparation for our Christmas party. A potluck and open console followed.

Our Christmas party, consisting of a buffet meal and dancing, was a big success, lasting until 1 a.m. Artists at the console during the happy hour, meal and intermission included John Lane, Bill Taber, Charles Merhar, Steve Jablonski and Eric Rossin. Music for dancing was provided by Jack Lynne and his five piece band.

JIM SHEPHERD

NOW BOOKING CONCERTS

through . . .

- ☆ DON BAKER
- ☆ DEL CASTILLO
- ☆ SHIRLEY HANNUM
- ☆ REX KOURY
- ☆ HELEN DELL

Starways Talent

Box 3804
Granada Hills, California 91344
Phone: (213) EM 3-5625



DAVID
HAMILTON

ENGLISH THEATRE AND
RECORDING ORGANIST

Represented in U.S. by:
Llomac Enterprises
2341 Kings Country, Irving, Texas 75062
214-256-2619 / 2743

WOLVERINE

In November, the chapter was hosted by our co-treasurers, Lawrie and Rosemary Mallett, at their home in Rochester, Michigan. They have a 3-manual, low pressure, Wicks organ installation with a history worthy of note. It began in the 1800s as a 2/4 tubular pneumatic, installed in a church. In the early 1900s it was electrified by Wicks.

Lawrie Mallett purchased the organ in the 1960s and installed it in their Lansing home by converting a spacious garage into a chamber and listening area. A Gottfried keyhole Oboe and a Vox Humana were added to the original Diapason, Flute, String and Celeste.

When the Malletts transferred to the Rochester, Michigan area, the instrument was removed and placed in storage until a new home with suitable space for chambers could be found.

The new home selected has a large, unused basement area directly below the living room which became the chamber housing the pipework with two tone chutes leading up to the living room.

With the addition of a Tuba and Tibia, it was decided that the instrument had now reached a sufficient size to justify the addition of a third



Wolverine chairman Ed Corey presenting 10-year award of Appreciation to David Voydanoff (left) and Glenn Rank (right).
(Fred Page Photo)

keyboard. This low-pressure instrument is well suited to a home environment, having sufficient presence to be heard without being deafening.

In December, the Wolverine's annual business meeting and potluck dinner was called to order by the chairman (the writer) at Wurlitzer House, the Detroit home of members David Voydanoff and Glenn Rank and their excellent 3/6 Wurlitzer installation.

Recognition was given to Coraline Stringer for her efforts as social chairman and coordinating the din-

ner this year. Glenn Rank and David Voydanoff were also honored and were given a plaque in recognition of the ten consecutive years they have hosted this very popular event.

Officers elected for the year 1981 were: Ed Corey, chairman; Don Jenks, vice chairman; Rosemary & Lawrie Mallett, treasurers; Barry Rindhage, secretary and newsletter editor.

The writer restated the continuing goal to maintain the Wolverine Chapter as a strictly social organization as it always has been.

ED COREY

PARAMOUNT

**Indianapolis' most
Unique Restaurant**

MUSIC PALACE
FAMILY PIZZA RESTAURANT
& ICE CREAM PARLOUR

*featuring the
Mighty Wurlitzer Theatre Pipe Organ*

Presenting
DONNA PARKER • BILL VLASAK
at the console

7560 OLD TRAILS RD. • INDIANAPOLIS, INDIANA 46219

Souvenirs of Melody Hill

featuring Ashley Miller

at the Allen 920 custom digital theater organ

L'amour toujours
~wave~
rock a bye your baby...
Melody of Love
dizzy fingers
and more....

to order: Melody Hill Productions
P.O. Box 306 Na Haven, Ct.
\$8.50 postpaid 06473

CLASSIFIED ADS

Rates: 20¢ per word

Deadlines:

Jan. 10 for Feb./Mar.
Mar. 10 for Apr./May
May 10 for June/July
July 10 for Aug./Sept.
Sept. 10 for Oct./Nov.
Nov. 10 for Dec./Jan.

Send Copy To:

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068

**NOTE: The first ten words
of each ad are
FREE to members!**

Take Advantage of this Privilege!

FOR SALE

4/24 Wurlitzer. French style console. Solid state relay. Professionally rebuilt and totally reathered. Late style Brass Trumpet and Sax, Krumet, 2 Post Horns, 9-16 foot stops, 18 tuned birds, 2-10 hp Spencer blowers. Serious inquiries only, please. Contact: Dennis Sammut for specifications. 659 Huntington Ave., San Bruno, CA 94066. (415) 589-8812, 8:30 a.m. to 4:30 p.m., Mon. to Fri.

Welte, 3/12 theatre organ complete: Tibia, Trumpet, D. Diapason, 2 Voxes, Viol, Flute, Kinura, Clarinet, Oboe Horn, Clarabella, V.C., Xylo., Chrys., Glock., Chimes, Toys, Regulators, Trems, Shades, blower and relay. \$12,000. Lowell Wendell (415) 846-3496.

3/12 theatre pipe organ. Includes Solo Tibia, Vox, Flute, Diapason, Viol & Celeste, Solo String, Clarinet, Tuba, Trumpet, English Post Horn, Kinura. Four ranks to 16 ft. — Xylophone, Glock, Chrysoglott, Chimes, Marimba & piano. Complete trap section. 5 hp 15'' Spencer 3 phase 220 v. blower. Just removed — ready and available for inspection. Asking \$24,500.00 or nearest offer. Crating, shipping and installation available. For details, phone (612) 781-9205 or write C.J. Newman, 901 W. Lake St., Minneapolis, MN 55408. Evenings (612) 545-6061.

Rodgers 33E theatre organ (walnut) perfect. Custom deluxe speakers, home entertainment center, computer capture. Like new \$15,000. Don Huelke, (313) 663-6788.

Three Aeolian organs with 58-note players. Two in storage, one set up. One from Wana-maker, New York store, one from Schwab residence. C. Ferguson, Box 44, E. Vassalboro, ME 04935.

FOR SALE

Wurlitzer 2/6 plus percussion relay — \$500.00; good condition. Estey 2/11 rank reed organ with pedalboard; oak case — best offer. Daniel D. Tenerowicz, 163 Victory Avenue, Lackawanna, NY 14218.

Wurlitzer replica consoles, windchests, regulators, tremolos, trap actions — factory finished or in kit form. Solid state systems — relays, trems. Ask for free catalog. Gorsuch Enterprises, P.O. Box 11536, San Diego, CA 92111. (714) 560-4606.

Sprawling redwood ranch home, equipped with 22' high organ chambers and large music room. Fifteen highway minutes to downtown Hartford. Luxury living for \$119,000. R. E. Merritt Agency, 122 East Center St., Manchester, CT 06040. (203) 646-1180.

Wurlitzer theatre organ: 3/22 Paramount Publix Goldie Moderne Console. Now playing. \$38,000.00. Knable Ampico Grand piano wired to play from console, optional. Send \$1.00 for specs and photo. G. Merriken, 2141 Briggs Chaney Rd., Silver Spring, MD 20904.

2 Manual Wurlitzer console, 20 piston. \$1500.00. Wurlitzer Tibia \$1000.00. 8' Wurlitzer Tuba \$650.00. Kimball Xylophone \$200.00. Strand Duo Art upright piano \$1300.00. H. Morch, 127 Belmill Rd., Billmore, NY 11710.

Theatre unit chests, 16 foot Flute, 4 foot Principal, blower parts, other parts. SAE for list. George Brown, 1734 Poplar, Twin Falls, ID 83301.

Rodgers Century 340 theatre organ. 3 years old, mint condition, 5 speaker cabinets including Leslie. Superb custom installation. Vienna, VA. (301) 953-3905. Replacement value over \$50,000. Priced to sell quickly.

3 Manual Saville theatre organ antique white and gold with 21 tubular speakers. Originally \$38,000. Now \$15,000. Frank & Camille's Keyboard Center of Long Island. 6229 Jericho Turnpike, Commack, L.I., NY 11725. Ask for Frank Sicari, (516) 473-2313. Between 10 and 9 weekdays.

Two - 61 note manual and 32 note pedal roll-top console, 20 stops available, 3 expression pedals. Excellent condition. \$1,500. For information, call or write Luther Memorial Chapel, 3833 N. Maryland Ave., Milwaukee, WI 53211. (414) 332-5732.

Conn Theatre Trinidad #553 with large Leslie speaker. 1979 like brand new. Two manuals. Rhythm section. Discounted 40% at \$4,500. (213) 699-5106.

FOR SALE

16' Lieblich Gedeckt with chest, several sets of Dulcianas, Gambas and Vox Humanas, off-set chests of all sizes, two manual console complete, Reisner gang switches, large cone valve reservoir, rectifiers, shade action for individual shades, manual slides and low pressure blowers. Send SASE for list to Johnson Organ Company, Box 1228, Fargo, ND 58107. Phone: (701) 237-0477.

1926 concert-theatrical style Wicks 11 rank pipe organ, unified. Horseshoe console, good condition. Available March, 81. May be seen and heard. Information on request. Davis Community Church, 412 C Street, Davis, California 95616.

3/8 Wurlitzer Opus 1427. Was last installed at the Seattle Center where it was used during the 1971 ATOS convention. Now dismantled and in storage. Specs include Krumet and Marimba. Bill Carson, 14473 57th So., Tukwila, WA 98168 — (206) 243-2926.

2/7 Barton theatre pipe organ in excellent playing condition. Complete with all traps and percussions as professionally removed from theatre, restored and installed my home. Blower either 3 or single phase. Stolist and photos available for serious inquiries. Can possibly install. Will sell to first reasonable offer. Located northern Ohio. (216) 871-5768 after 6 Eastern.

3 Manual semi-Devtronix custom theatre organ new \$15,000. Frank & Camille's Keyboard Center of Long Island. 6229 Jericho Turnpike, Commack, L.I., NY. Ask for Frank Sicari, (516) 473-2313.

Rodgers Trio, walnut, three matching external speakers including Leslie, reverbatape, long cables, light rack, \$4,000. Call (201) 523-3665. 7-10 p.m.

Conn 3 manual Model 651 theatre organ with four sets of pipes and 710 Leslie \$7,499.00. Frank & Camille's Keyboard Center of Long Island. 6229 Jericho Turnpike, Commack, L.I., NY. Ask for Frank Sicari, (516) 473-2313.

Summer Fun in '81

SEATTLE

26th ATOS ANNUAL
CONVENTION
Wednesday thru Sunday
July 1-5, 1981

RECORDS

Los Angeles Shrine Moller tape available. The only stereo high-fidelity theatrical recording of the Los Angeles Shrine Auditorium's giant 4/73 Moller pipe organ as recorded in 1970 by Jack Loren is now available on custom cassettes. (Sorry, no records or 8-track.) Unavailable for more than eight years, "Today, the album is a collector's item." — Stu Green. Selections: "Mambo Jambo," "Hawaiian Wedding Song," "Entrance Of The Little Fauns," "Save It, Pretty Mama," "La Rosita," "Java," "She Called Me Baby," "The Sound Of Music," "Edelweiss," "Climb Every Mountain," "Boulevard of Broken Dreams," "Mister Sandman," "Lullaby," "Granada." Each order will be individually recorded on a high quality TDK cassette from the original master tape. (Woofers, beware!). Included is a full-sized reprint of the original record jacket with console photos and inimitable jacket notes by Stu Green with a history of the instrument. \$10.00 each, postpaid in USA, sent by first class mail. Artistry Recordings, Post Office Box 2201, Canyon Country, CA 91351.

Rave Reviews Internationally: *There Is Only One Billy Nalle* (Wichita Wurlitzer) and last copies of bestseller, *Big, Bold & Billy* (L.I.U. Wurlitzer). Each \$7.50 postpaid. Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203.

ORGANISTS CONVENTION DON'T MISS IT!

APRIL 9 - 12th, 1981

Sheraton-Anaheim, Anaheim, Calif.
8TH HOME ORGANISTS ADVENTURE

has something for everyone, whether you are a hobbyist, a student, a teacher, a professional player or just a lover of organ music.

Concerts by:

- * GEORGE WRIGHT
- * TV's BOB RALSTON
- * BILL THOMSON
- * PAUL WESLEY BOWEN
- * DENNIS AWE
- * CAROL JONES
- * ROSEMARY BAILEY
- * RIC IANONNE
- * CLAUDE DUPRAS
- * JERRY GLAZE
- * DAN BELLOMY

others to be confirmed.

Our show features:

- ✓ Up to 16, 45 minute concerts
- ✓ Your choice of up to 24 hours of fantastic instruction in easy-to-understand language, presented by:

- * RICHARD BRADLEY
 - * CHAMP CHAMPAGNE
 - * RUTH PRICE FARRAR
 - * WALTER FREED
- and many others.

✓ Displays of ready-made and build-it-yourself organs and associated musical products.

✓ An excellent opportunity to get to meet people who share your hobby.

Write or call and we will mail you complete registration information.

KEYBOARD WORLD MAGAZINE, Box 4399, Dept T, Downey, Ca. 90241. (213)949-5600. ☐

Artists subject to change.

RECORDS

Don Knights, Derooy Vol. 98, Vintage in-theatre Compton, Odeon Cinema, Twickenham, Middlesex, first recording. Fifteen selections seldom organ recorded like "I've Got a Feeling I'm Falling," "Cecilia," "Valencia," "Tambourin," "Phantom Melody," full stereo. \$6.75 postpaid, Exclusive Distributor, Stanley C. Garniss, 35 Union Street, North Easton, MA 02356.

MISCELLANEOUS

Escape to Colorado. Quality built English Tudor home built around a 28x36 auditorium. Complete with cathedral ceilings, organ chambers (two rooms, 12x14 with 17' crest) completely sound proofed blower room with space for reservoirs and tremolos underneath and a 28x35 workshop — an organist's dream house. OWC terms. \$289,000.00 — far below replacement cost. Organ not included. Call Bunny Fotopulos, Horton-Cavey, (303) 841-3151 or (303) 841-3240 (eves.).

Simplified study of theatre organ (theory, harmony, registration) by cassette tape with active concert artist. Write or call Rosa Rio, 310 Mill Street, Huntington, Connecticut 06484, (203) 929-1652. *Everything's Coming up Rosa*, stereo LP 4/26 organ, \$6.50 postpaid.

Catalogue N 1,000 + items. (Refundable 1st order.) \$1.00. The Organ Literature Foundation. Braintree, Mass. 02184.

WANTED

Theatre organ, 2 or 3 manual 10/15 ranks Wurlitzer, Moller, Morton, Kimball, Barton. For donation or modest price for Baptist church. Contact: Rev. Mickey Proctor at (305) 431-2458 or write to: 9250 Sterling Road, W. Hollywood, Florida.

3 manual Allen Theatre Deluxe organ wanted: the kind with four separate generators. Fred Bock, Box 333, Tarzana, CA 91356, or call (213) 996-6181.

Wurlitzer chest magnets and magnet caps. Good or dead. Ken Fedorick, Rt. 2 Box 365W, Las Cruces, NM 88001. (505) 526-5803.

Information on the "Great Calliope and Cacophony Society." Write to Jack B. Hall, Pikes Peak Chapter ATOS, 1026 Alexander Circle, Pueblo, Colorado 81001.

Trumpet, horn type Oboe, and Kinura. No particular make. Contact Carlo Annibale, 87 Lowell Rd., Kenmore, NY 14217. Phone: (716) 874-6104.

I am missing three reed pipes from a Wurlitzer Vox Humana rank. Pipes missing are all in top octave (C#5, F5, G5). If you can help supply these missing pipes, please write to Ken Aultz, 3468 Robb Avenue, Cincinnati, OH 45211.

WANTED

Artisan organ kits and parts manufactured by Artisan Organ Co. between 1961 and 1976. Send list with prices to Organ, P.O. Box 518, Sheffield, IA 50475.

Veterans of Foreign Wars, Pompton Lakes, New Jersey 07470, seeks donation of electronic organ for Post functions. James Lewis, Commander.

All Wurlitzer, 2 manual console, 8 ft. octave 10" Tibia with chest, Xylophone, Glockenspiel, Chrysoglott, trap relays. George Brown, 1734 Poplar, Twin Falls, ID 83301.

2 or 3 manual Estey horseshoe console. Also consider 3 manual Estey player console. Have a 4 manual Klann stoptab console that I will trade for above. State price and condition. Allee, 1205 Meadowlark Place, Manchester, TN 37355.

NOTICE

SPECIAL MEETING OF ATOS GENERAL MEMBERSHIP

at the
University of Maryland
in the
Center for Adult Education
College Park, Maryland

SUNDAY MARCH 22, 1981 3:00 P.M.

For the purpose of approval
of
1981 Revised ATOS Bylaws

No other business
will be transacted

This notice is in accordance
with Bylaws Article II,
Section 8 and Article VIII.

SITMAR

TWELFTH ORGAN FESTIVAL AND SEMINAR AT SEA

ALASKA



TO FABULOUS ALASKA ABOARD THE SITMAR FLAGSHIP TSS FAIRSEA

TWO FUN-FILLED WEEKS – LEAVING FROM SAN FRANCISCO JULY 4 to 18, 1981. Fly to San Francisco and board the beautiful TSS FAIRSEA (Liberian registry) for a once-in-a-lifetime cruise to exciting and breathtakingly beautiful ALASKA! Ports include Vancouver, Nanaimo, Ketchikan, Juneau, Sitka and Victoria, plus a full day cruising majestic Glacier Bay, with its rivers of ice and spectacular scenery. Also you will be treated to a special pipe organ concert in Juneau by our artists.

*And Presenting the most exciting group of artists ever,
doing concerts and seminars for you.*

ROSEMARY BAILEY — World famous concert organist

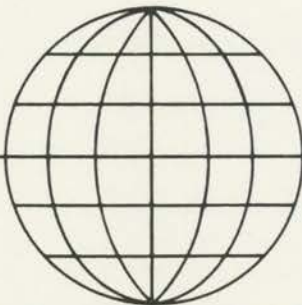
DR. JOYCE JONES — Head of the organ department at Baylor University

GENE ROBERSON — Famous organist, teacher, arranger

LOW AIR/SEA RATES FROM
MAJOR U.S. CITIES

65% OFF FULL ADULT FARE FOR
CHILDREN UNDER 18 IN 3RD AND 4TH BERTHS

SPACE IS LIMITED. RESERVE NOW
CALL OR WRITE



Anne Olson / Sea Safaris

1136 LOMA AVE., SUITE 206, CORONADO, CA 92118
TELEPHONE (714)435-6754

NOW REAL PERCUSSIONS for ORGANS with Expressive-Electric Action!

Real professional — Real concert instruments (no electronic synthetic sounds) — The Marimba, Vibraharp Xylophone. Orchestra Bells, Celeste and the Piano ALL CAN NOW BE PLAYED DIRECTLY FROM ANY KEYBOARD-INSTRUMENT through "Expressive-Electric" solenoid drivers

Vibraharp

A three-octave instrument played in either single or double-stop. A motor operated tremulant provides the vibrato. Each Bar is equipped with its own damper (like that of a piano). The left or right hand can play in the sustained mode with FIVE (single stop) or TEN notes being stuck simultaneously — the right hand playing the melody or in contra-action. One instrument can simulate the sound of many instrumentalists — and ALL with "expressive -electric" tonal sound.



THAT THEATRE ORGAN SOUND IS NO LONGER A PIPE DREAM

Thanks to electronic genius, Decatur Expressive Electric Percussions lets you play all these instruments right from your organ keyboard.

MARIMBA • XYLOPHONE • VIBES • ORCHESTRA BELLS • CELESTE and PIANO

You get all the pipe organ options without the pipes!

Makes pneumatic or electronic organs sound just like theatre kind, only better!

All instruments are in the open — no swells, no chambers, no muffled sounds, no pipes, no air. Just real instrument sound right from your organ!

Converts other hand-played instruments into electronic sound centers, too.

Truly the greatest musical creation of our time, and one you've got to see and hear to believe!

dii **DECATUR**

INSTRUMENTS
INCORPORATED

MUSIC INSTRUMENT MANUFACTURERS

Marimbas • Xylophones • Chimes
Motorless Vibraharp • Glockenspiel

Call collect (217) 422-3247 for order acceptance
or write **DECATUR INSTRUMENTS**
1014 E. Olive St., Decatur, IL 62526



Introducing The Total Fantasy.

The stunning, new Lowrey MX-1.

There's never been an electronic organ like the MX-1 before. An instrument designed to create an endless adventure in beautiful sounding musical fantasies. Automatically.

Super sophisticated micro-processor technology plays with you, to provide an unheard-of variety of musically accurate orchestral and solo voicings, accompaniments, and rhythms.

And Lowrey's exclusive, new feature-of-the-future, Orchestration Plus,[™] provides twelve fully-orchestrated accompaniments so complete, you have to hear it all happen to believe it.

Best of all, it all begins to happen at the touch of a button or two. Even for beginners.

The total musical fantasy of the future—the incredible, new MX-1—is only available at your Lowrey Dealer.

You really have to see it and hear it to believe it.



Take it from the top.

LOWREY[®]

707 Lake Cook Road, Deerfield, Illinois 60015.

Lowrey Organ Company

124 Milner Avenue, Scarborough, Ontario, Canada M1S 4B6

A division of Norlin Industries © 1980.