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April/May 1981

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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
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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
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Jan James
Advertising Manager — Len Clarke
Circulation Manager — Lee Prater

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VOLUME 23, NUMBER 2
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features . . .

- 5 A Report to the Members of ATOS "The Old Guard"
- 8 A Letter from the ATOS Lawyer
- 9 ATOS Financial Reports Erwin A. Young
- 10 London Holds Annual Competition
- 12 The Theatre Organ in Stereo, Part III Ron Musselman
- 16 Barbara Goes "Pipes" Elmer Fubb
- 18 Organ Enthusiasts Save Theatre Henry B. Aldridge
- 29 SEATTLE, Convention '81
- 36 ATOS Chapter Chairmen and Secretaries

technical . . .

- 41 Acoustical Consultant R. J. Weisenberger
- 43 Questions and Answers Lance Johnson

departments . . .

- 4 President's Message
- 22 Vox Pops
- 28 Nuggets from the Golden Days
- 37 Konsole Kapers
- 38 For the Records
- 40 Closing Chord
- 44 Letters to the Editors
- 45 Chapter Notes
- 58 Classified Ads

Cover Photo

The cover features the Seattle Paramount 4/20 Wurlitzer, Opus 1819 shipped to the theatre in 1927. The organ is designated as a Publix -1 model, (see story THEATRE ORGAN Magazine, "The Real Crawford Special", Vol. XI No. 6, December 1969). Seventeen organs of this model were shipped, the first, Opus 1123, was delivered to the Capitol Theatre, Detroit, Michigan in 1925. The last Publix -1, Opus 2164, was installed in the Paramount Theatre, Oakland, California in 1931.

Three concerts are planned for the Paramount during the upcoming Seattle National ATOS Meeting. The Seattle organ is one of the few remaining Publix models still in its original location within the U.S.A.

DON MEYERS PHOTO

ATOS

ARCHIVES / LIBRARY

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 new bylaws of the American Theatre Organ Society were adopted on March 22, 1981 by a vote of the members present at the special meeting of the membership at College Park, Maryland. They are now in full force and effect.

Our National ATOS Bylaws now conform with the new California corporate laws for nonprofit organizations. Nevertheless, ATOS has come to a crossroads. The article beginning on page five is intended to give the entire membership an insight into just a few of the many problems that we have been

faced with during the last few years and to clarify some of the misunderstandings.

Due to our long-standing policy of not editorializing, none of these problems have been aired in the pages of THEATRE ORGAN. We have felt the pages of our magazine should be devoted to the proliferation of information pertaining to the theatre organ, its past, present and future. The report to the membership on the following page is a deviation from our usual editorial policy. It is printed here only to inform you of what has been going on.

I have done my best to preserve and maintain the standards and ideals of ATOS and, to the best of my ability, follow what I believed to be the wishes of the membership.

*Richard R. Haight
National President*

A REPORT TO THE MEMBERS OF ATOS

It is with sincere regret that a majority of the present board and officers find it necessary to break tradition and use the pages of this publication to tell our side of an unhappy story.

ATOS has reached a very crucial point in its life and faces a challenge that may well change it drastically from the organization as we now know it. Let's review some factual material from years past that has a direct effect on our present problems.

For most of the past 15 years, ATOS and its administrators, have been under constant attack from a small group of dissenters who have been nurtured and supported by *The Console* magazine. In 1961, *The Console* was the chapter newsletter of the Los Angeles Chapter but its distribution was not only to the chapter members but to a nationwide paid subscription as well, in direct violation to the Chapter Charter Agreement between the National and the Los Angeles Chapter. This condition was brought to a head at the Los Angeles convention in 1962 and the chapter agreed to make the necessary changes in order to conform. The following year, the ATOS Board of Directors made several changes in the editorial program of the society which included the appointments of Stu Green, editor of *Posthorn*, and Tom B'Hend, editor of *The Console*, to the editorial staff of THEATRE ORGAN. Both *Posthorn* and *The Console* were to cease publication and Tom B'Hend was named editor of THEATRE ORGAN. He demanded full authority and a free hand on all policies relative to content and make-up of THEATRE ORGAN. When advised that the Board of Directors would have final control, he resigned after one issue of THEATRE ORGAN — Spring 1964.

Since that time, the officers and directors of ATOS have been targets of repeated attacks in *The Console* as to their handling of about any matter that pertained to the society. With a steady stream of, "It is rumored," "It is reported that," "According to reliable sources," etc., many excursions from the truth have been spread through a segment of our membership, apparently using the old theory of "Tell a story often enough and people will believe it is true."

During the past year, a major hassle has centered around the Ledwon committee bylaws and the replacement of John Ledwon as chairman of that committee. In 1979, the board had appointed John Ledwon to set up a committee of five to look into revising our bylaws. The final draft of such revisions was to be sent to Judd Walton who would obtain OUR attorney's approval prior to presentation to the board.

The Ledwon committee chose to involve the chapters

and the membership in their quest for changes — an idea having some merit. Input was received from about half of the 50 US chapters, and from a very small number of individual members.

Most, but not all, of the suggestions received were included in the Ledwon bylaw draft which was presented to the ATOS Board of Directors on July 13, 1980. These bylaws had been approved by an attorney selected by Ledwon instead of our ATOS attorney, as instructed. Nevertheless, the board then decided to take the proposed bylaws under consideration. When these bylaws were turned over to our attorney, we were informed they were sadly lacking in content to conform with the revised California law covering nonprofit corporations. To quote our attorney, "It appears to me, and I would recommend to you, that because of the specific shortfalls, that the proposed bylaws of the Ledwon committee should not be adopted. They would be the cause of many problems."

As a matter of record, our ATOS attorney worked with the California State Legislative Select Committee, set up at Stanford University, to review and rewrite the state corporate laws, and, as such, he is certainly highly qualified to advise on the intent and qualifications of the law.

In view of this and the fact he had not followed the board's directive, the Ledwon committee was dismissed, and a new Bylaw Revision Review Committee, chaired by Tiny James, was appointed by President Haight on September 8, 1980, to review the proposed bylaw changes as to their need, compliance with California law, and how they would improve our organization. This committee, using the material collected by the Ledwon committee as part of its research, working with our attorney, developed a set of conforming bylaws that were presented to the Board of Directors at the special board meeting on February 7, 1981. After a review of each section, with our attorney present at the meeting, the Board of Directors approved the new bylaws (Ledwon & Segur dissenting) for presentation to the general membership for final approval at a meeting called for March 22, 1981, at College Park, Maryland.

After John Ledwon was relieved as chairman of the bylaw committee, he again acted outside the board, of which he was a member, and took his complaints to a majority of the chapters. Unfortunately, this opened a Pandora's box and several officers and directors have come under further attack from this dissident group, providing a field day for the vocal troublemakers as well as creating the most serious member morale problem ATOS has ever faced.

Another matter of concern seemed to be the tone of the letters coming from the president's office. As a result of the action referred to above, letters started to flow to the president making statements and demands based on facts that the writers had little knowledge of, and were far from being complimentary to the efforts of the board or president.

Unfortunately, many of these letters drew a response in the same vein from President Haight, which, in most cases, spoke the truth, but was not the meek type of reply that the writers expected.

The financial records of ATOS have also come under fire from this group. The financial statement shown in the June, 1980 issue of THEATRE ORGAN was compiled in an effort to relate 1979 expenses to 1979 income. This report purposely did not show the real cash flow for 1979, which in reality included 1980 dues collected during November and December, 1979. The audited figures, however, did show this and were the basis for our financial reports filed with the State of California and the IRS. Ralph Beaudry, chairman of Los Angeles Chapter, obtained a copy of the CT-2 form filed with the State of California containing the audited figures explained above and promptly made a big issue of the difference in the figures. On November 15, 1980, he proceeded to write the board and all chapter chairmen, questioning the honesty, integrity and competency of the treasurer, and threatening the involuntary dissolution of ATOS as well as forming an anti-ATOS organization! Some chapters did not understand and continued to distribute this distorted information in their newsletters. In addition, the Los Angeles Chapter filed papers with the California Secretary of State in December 1978 changing their name, and in doing so, by incorrect statements, removed the ATOS name from the state corporate records. ATOS Treasurer Erwin Young discovered something was wrong and, in 1978, and again in 1979, wrote letters to both the chapter and the State of California, requesting them to check into the matter. No replies were received from any of these letters. In April, 1980, our attorney contacted Sacramento seeking an answer for the ATOS President, and at that time was advised of exactly what was wrong. At the request of Erwin Young the past chairman of Los Angeles, who had signed the certificate in error, was contacted and he and his attorney began the action necessary to correct the error. The report of this mistake in the Beaudry letter of November 15, 1980, circulated to all chapter chairmen, was totally incorrect. While all of this was going on, the LATOS corporate franchise was in a state of suspension. The ATOS name, as a corporate entity, was finally restored in October, 1980.

The financial records of ATOS had never been audited prior to the establishment of a national office in 1974. There was simply no money for this. For the next three years CPA members of ATOS inspected the books and reported to the board. In 1977, an independent CPA was asked to inspect the books and submit a report to the board. Since 1978, an audit has been made each year by an independent CPA who has no connection with ATOS.

While on the subject of finances, another subject that has been incorrectly presented should be explained, namely Contract Fees, as they are so named by the IRS. These are, in most cases, only a *partial* reimbursement of expenses resulting from ATOS work and are *not* salaries as many have been led to believe. A ruling on this has been received based on the definition contained in section 74-02A of the Internal Revenue Code of 1954. Contract fees paid are reported to the IRS by national on Form 1099 and each individual receiving a contract fee also receives form 1099 to use in filing their income tax return. Contract fees are paid to the following people in the amounts listed.

Richard Haight, <i>President</i>	Nothing
Lois Segur, <i>Vice President</i>	Nothing
Erwin Young, <i>Treasurer/National Office</i>	\$350.00/month
Lee Prater, <i>Membership Secretary</i>	\$200.00/month
George Thompson, <i>Editor Theatre Organ</i>	\$200.00/issue TO
Betty Mason, <i>Publisher Theatre Organ</i>	\$200.00/issue TO
Stu Green, <i>Associate Editor TO</i>	\$150.00/issue TO
Lloyd E. Klos, <i>Associate Editor TO</i>	\$150.00/issue TO
Don Lockwood, <i>Publisher's Assistant</i>	\$100.00/issue TO
Directors.....	Nothing except as noted.

In the case of the National Office, Membership Office and publisher, these above figures do not even begin to cover the cost of automobile mileage incurred in ATOS business, nor do they approach the expense incurred during the past year as a result of actions by the critical group. Some members have been incorrectly made to believe that ATOS has a big 'Nest Egg,' and nothing could be further from the truth. Dues arrive beginning in November and lasting through March, in the larger amounts, and this is why the audited financial report shows the large year end figure. We try to place any amount of this that we will not need for the first three issues of THEATRE ORGAN in certificates to earn the interest shown. The balance, plus what trickles in during the following months, plus advertising income are used for the first three issues of THEATRE ORGAN while the certificates are used for the August and October issues. For several years we have had to borrow to cover the December issue prior to the time that the next year's dues come in. This, then was the reason that the membership was given the type financial statement shown in the June 1980 THEATRE ORGAN. It was not an attempt to falsify any information, merely an effort to point up the shortfall in income at the end of the year and the belief that it was wrong to always have to draw on next years' dues to cover the cost of the December issue.

The real shortage in finances began in 1978 when we had a loss of over \$9000 on the Atlanta Convention because of the failure of the Atlanta Convention Committee to follow the guidelines set up by national.

Checks that were issued by National Headquarters to bail out the Atlanta Chapter from the 1978 ATOS Convention deficit incurred by them are as follows:

Birmingham — Jefferson Civic Center (rental and suppers).....	\$7996.87
Alabama Chapter for Organ Repair (this had been included in the preconvention budget).....	600.00
Attorney Fees in Atlanta (to obtain convention records from the Atlanta Chapter).....	480.00
Attorney Fees in California (to arrange for legal representation in Atlanta).....	88.40
Total expense for three trips to Atlanta (These trips were made after the conven- tion, to obtain and review the records with the attorney by Erwin Young, who did not charge the society for expenses incurred for seven trips for guidance prior to the conven- tion.).....	634.33
Refunds (for two members who could not attend the convention).....	162.00
TOTAL.....	\$9961.60

The record store had a profit of \$1835.20. The Alabama Chapter was to have received 25 percent of that profit, but they never did, nor was the balance accounted for. In addition the payback of the National Convention advance was short \$185.40. The following is a list of *unauthorized* expenses paid by the Atlanta Chapter and not included in the preconvention budget:

East Point Theatre	\$4087.68
(property of Joe Patten which was not available for convention.)	
Lyn Larsen	1000.00
Hector Olivera	979.00
Chapter Incorporation Fee	609.81
Sheraton Hotel	
(A suite for a nonmember, Robert McKoon, at \$130 a day plus telephone and restaurant charges.)	
	708.17
TOTAL	\$7384.66

This followed with two special board meetings called in 1978 which cost around \$3000 each in travel and associated expenses. The first was called by newly-elected President Sandy Fleet, in Wilmington, DE, October 8, 1978, at which time he proposed that Tom B'Hend and *The Console* be taken into ATOS as an equal partner with THEATRE ORGAN. The board deliberated on this for several weeks and a second meeting was called in San Francisco on November 4, 1978, at which time the rejection of the plan resulted in the resignation of Fleet as president, who gave the board one reason for the resignation and furnished *The Console* with another reason to print. In 1980, the board, with the cooperation of the Wurlitzer Company, attempted to set up an organ seminar in association with the giant Wurlitzer at Wurlitzer headquarters in De Kalb, IL. Once again, unfavorable comments were circulated by the same individuals relative to our intentions and when the enrollment was not adequate to cover expenses, the event had to be cancelled. Our expenses for this aborted attempt were \$2500, in addition to expenses incurred by the Wurlitzer Company. The honest mistake, which removed the ATOS name from the State of California records, cost about \$1000, and the latest board meeting, demanded by many because of the bylaw controversy, cost over \$4000 in travel and associated expenses.

And so it goes! We have had to put many thousands of your dues monies down the drain in an effort to counter the actions of a vocal few, and it is high time that you know as much of the story as we can put on these few pages. We, the 'Old Guard,' have tried to serve *all* of ATOS and no special interest group, and through the years the annual membership vote for directors has seemed to confirm our belief that we were on the right track. Perhaps we have been wrong. Despite the actions of the officers of Central Indiana, Central Ohio, San Diego, Los Angeles, Southern Arizona, Sierra, Eastern Massachusetts, Delaware Valley, CATOE, Valley of the Sun, Motor City, Alabama, Sooner State, Nor Cal, Garden State, and Bee Hive chapters, the revised bylaws were adopted at the March, 1981, special membership meeting. The above chapters all had indicated that they had the full support of their members in opposing actions by the president and board as well as demanding adoption of the Ledwon bylaws even after they had been proved to be unsatisfactory, certainly indicates a complete lack of support for the present administration of

ATOS. In addition, several members of the vocal minority, all backed by *The Console*, have run for election to the board on repeated occasions only to fail by a wide margin each time. This has brought the demand for limitation of terms of office for directors and the charges that we were dishonest in the handling of the vote count. We, the members of the 'Old Guard,' have always considered ourselves to be honorable ladies and gentlemen and these charges, in addition to being completely false, are deeply resented. All of these facts can be verified by written proof.

We regret that our great society has reached this sad position and feel strongly that each member must know the true story and, as the vocal minority has for so long demanded, place the control of the society in the hands of the membership (where we have always thought it was). Many of those opposing the new bylaws claim that they deny the membership many rights, but the exact opposite is true. The new California law places many more demands and controls on the corporation, and just the staff to handle all the demands that could come from this or any similar critical group could bankrupt the society. We have allowed a thorn to grow within our group under the guise of membership rights until now the organization is in a very critical condition. A few chapter officers seem to think that a few chapters run the organization, but we have always felt that the members ran the society and chapters were a necessary accessory. The number of letters we have received in the membership office from former chapter members who have dropped their chapter affiliation because of chapter politics seems to support our theory. The vocal few seem to completely forget the 40 percent of our membership who are not members of any chapter.

Most of us are in this organization for the fun of it and not to have to spar with a lot of operational red tape. We long to be able to attend a convention and enjoy the program instead of having to battle the vocal few constantly. The conditions covered in this article have made the effort strictly unacceptable to us, many of whom have worked for ATOS for over twenty years; and we hereby announce that the following resignations will be effective June 15, 1981, and as of that date these offices will be vacant:

Sec./Tres., National Headquarters.....	Erwin Young
Editor Theatre Organ.....	George Thompson
Publisher Theatre Organ.....	Betty Mason
Membership Office.....	Lee Prater

For the same reasons, the following board members, whose terms expire this June, have decided NOT to submit their names for renomination:

W. Tiny James	Dick Schrum
Betty Mason	George Thompson

It has been a pleasure to meet and work with many fine people over the years and these memories will be our reward for years of service. Finally, we urge your serious consideration of all candidates for the new Board of Directors. Be sure they represent what you want ATOS to be. The responsibility is yours.

"The Old Guard"

The June/July issue will include the minutes of the February 7-8, 1981 board meeting and March 22, 1981 membership meeting, as well as the new bylaws as adopted by the membership. □

A Letter from the ATOS Attorney . . .

LAW OFFICES
OF
CHARLES A. RUMMEL
2855 TELEGRAPH AVENUE
BERKELEY, CALIFORNIA 94705

Mr. Richard R. Haight, President
American Theatre Organ Society
7209 Millcrest Terrace
Derwood, Maryland 20855

RE: Proposed Bylaws of American
Theatre Organ Society
1980 Revision as submitted
by the Ledwon Committee

Dear Mr. Haight,

You have asked me to comment on the above referred to Bylaws which, I understand, were recommended for adoption by one of the Directors of ATOS.

Before commenting on the subject Bylaws it is necessary to consider that the California State Legislature, the State and County Bar Associations and a special study committee from the Stanford Law School had been steadily at work on the revision of California non profit corporation laws for over a year. Up to the time of the study, almost any Bylaws were acceptable for use in California. Very little attention was given in many of the Bylaws to the rights of members.

As a result of great effort, the studied input of the above organizations and many more, the State Legislature enacted and the Governor signed into law the New Non Profit Corporation Law. It became effective on January 1, 1980. Radical changes were made by the new law. Attorneys were cautioned to break the news to their clients so that they would have the opportunity of being acquainted with the problems of "old Bylaws" which did not conform to the new law. Your Board of Directors was notified of the change on January 22, 1980.

Because of the expense involved your Directors were reluctant to immediately rush in and make changes in the Articles and the Bylaws.

The first step was to get an up to date set of your Articles. The result of this inquiry with the Secretary of State developed the disturbing information that through an error, the officers of the Los Angeles Theatre Organ Society, and/or its attorneys, had effectively removed the name of the American Theatre Organ Society from the records of the Secretary of State as well as the State Franchise Tax Board. When the error was discovered and the damage reviewed, every effort was made by the officers and the attorney for the Los Angeles Theatre Organ Society to correct their mistake. It was not, however, until October 27, 1980 that the damage was repaired. Needless to say my own efforts in assisting the attorney for the Los Angeles Theatre Organ Society, the State Franchise Tax Board and the Secretary of State occupied a considerable amount of my time at your expense.

It was in the above setting that the "proposed Bylaws" were developed, considered and rejected by the Board of Directors of the American Theatre Organ Society. The Board and its officers determined that the "proposed" Bylaws of the American Theatre Organ Society as well as

the Articles of Incorporation of the Society should be amended to conform to the new law.

As the attorney for the American Theatre Organ Society I noted the following deficiencies in the "proposed" Bylaws. It appeared that their author had simply overlooked the newly adopted Non Profit Corporation Law or perhaps it had not been called to his attention.

The "proposed" Bylaws by the Ledwon Committee appeared to be deficient in the following particulars which are listed as they appear in the Bylaws and not by order of importance.

ARTICLE II SECTION 3 REMOVAL OF MEMBERS.

The language in the "proposed Bylaws" falls far short of the required language under the new law in that it fails to protect members' rights. It could be the basis of a lawsuit against the corporation as well as the Directors individually.

ARTICLE III SECTION 7 — RECALL OF A REGIONAL DIRECTOR

The "proposed Bylaws" appear to sanction the recalling from office of a "Regional" Director for cause by a regional recall election. There is no authority in the new Non profit Corporation Law for removal of a Director with or without cause. When elected a Director is serving the whole of the membership for a term and not simply a region.

INDEMNIFICATION PROVISIONS

Because of the ever present possibility of a suit being brought against a Director on some complaint by someone, the new law follows the new laws in almost all states to the effect that short of stealing or embezzling funds, a Director will be offered reimbursement for any charge or claims in protecting him as a Director in the discharging of his duties.

The proposed Bylaws carry no similar protection for a Director.

TELEPHONE MEETING OF THE BOARD OF DIRECTORS

In recognition of the expense of travel in holding a Board Meeting but recognizing the importance of Board Meetings where there is a wide dispersal of members and Directors, the new law permits the holding of a telephonic Board Meeting under protective provisions.

The author of the "proposed" Bylaws appears to have overlooked this important feature of the new Nonprofit Law.

It appears to me and I would recommend to you that because of the above specific shortfalls, that the "Proposed Bylaws" of the Ledwon Committee should not be adopted. They would be the cause of many problems.

Yours truly,

Charles A. Rummel

AMERICAN THEATRE ORGAN SOCIETY, INC.
BALANCE SHEET (Cash Basis)
December 31, 1979

ASSETS

Current Assets:

Cash	\$28,445.06	
Inventory	7,929.00	
Advances-Convention	1,500.00	
Total Current Assets		\$37,874.06

Other Assets:

Office Furniture	1,131.00	
Total Assets		\$39,005.06

LIABILITIES AND NET WORTH

Current Liabilities:

Note Payable	\$15,000.00	
Total Liabilities		\$15,000.00

Net Worth:

Balance, December 31, 1979	24,005.06	
Total Liabilities and Net Worth		\$39,005.06

AMERICAN THEATRE ORGAN SOCIETY, INC.
STATEMENT OF INCOME AND NET WORTH (Cash Basis)
For the Year Ended December 31, 1979

Operating Income:

Dues — 1979	\$59,588.41	
Dues — 1980	29,563.99	\$ 89,152.40
Theatre Organ:		
Advertising	13,449.05	
Binders	832.00	
Bank issues	776.21	
First Class mailing	1,246.63	16,303.89
Contributions		1,250.00
Convention — Net		1,097.50
Miscellaneous		190.57
Total Operating Income		\$107,994.36

Operating Expenses:

Printing	\$60,172.24
Contract Fees	11,400.00
Postage	14,347.89
Supplies	4,410.20
Transportation	4,261.05
Telephone	5,103.17
Computer Service	2,400.00

Storage & Freight	591.93
Advertising Expense	1,145.54
Insurance and Bond	733.00
Accounting and Legal	628.40
Miscellaneous	2,479.23
Total Operating Expenses	\$107,672.65

Operating Income:

321.71

Other Income:

Interest 949.15

Net Income:

1,270.86

Net Worth:

Balance — January 1, 1979	22,734.20
Balance — December 31, 1979	<u>\$ 24,005.06</u>

GEORGE A. ROBERSON
 CERTIFIED PUBLIC ACCOUNTANT
 65 GIBSON STREET
 LEESBURG, VIRGINIA 22075

May 15, 1980

To the Board of Directors of
 American Theatre Organ Society, Inc.

We have examined the cash basis balance sheet of American Theatre Organ Society, Inc. as of December 31, 1979, and the related statement of income and net worth, prepared on the same basis, for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the assets, liabilities and net worth arising from cash transactions of American Theatre Organ Society, Inc. as of December 31, 1979, and the operations resulting from cash transactions for the year then ended, on a basis consistent with that of the preceding year.

George A. Roberson,
 Certified Public Accountant

1980 RECEIPTS AND BALANCE

Balance on Hand 12/31/79 \$24,005.06

Receipts:

Dues (1980)	\$55,140.85
Dues (1981)	33,672.16
First Class Mailing	1,320.65
Advertising	11,063.32
Binders	1,046.70
Back Issues TO	1,106.88
Savings Interest	836.53
Return of London Conv. Ad	3,500.00
Profit on London Conv.	3,978.42
Miscellaneous	441.90
	<u>\$112,107.41</u>

Total Income Plus Cash on Hand \$136,112.47
 Loan — Middleburg National Bank 14,000.00

Total Funds Available for 1980 \$150,112.47
 Total Disbursements for 1980 \$132,861.39

Balance on Hand 12/31/80 \$ 17,251.08

1980 Disbursements

Contract Fees	\$11,450.00
Telephone	3,751.71
Postage	13,575.63
Printing	50,314.45
Supplies	2,316.45
Transportation	6,036.14
Legal Service	2,695.19
Advertising Expense	1,512.13
Tax Service & Audit	330.00
Loan Repayment	29,991.65
Convention Adv. (London)	3,500.00
Insurance & Bond	1,073.00
Freight	191.25
Storage	320.09
Mailing Service	2,356.76
Computer Service	2,400.00
Carnegie Hall Organ Maint.	300.00
Miscellaneous	746.94
	<u>\$132,861.39</u>

Unaudited Figures By Erwin A. Young

LONDON HOLDS ANNUAL COMPETITION

An exceptionally busy, exciting and rewarding year of musical enjoyment and fellowship was most effectively concluded with two chapter events within a few days of each other during November and focusing on our special objective of encouraging young people in the joys of theatre organ music.

The first was our third chapter-sponsored "Young Theatre Organist of the Year" Competition which was held this year for the first time at the Granada Kingston-upon-Thames and featuring the ever-popular 3/10 Wurlitzer — that was, in fact, the last British in-theatre installation in 1939.

Arranged with the full cooperation of Granada Theatres and good friend Mr. Jeff Curtis, manager of the immaculate Kingston house, the competition attracted eight fine young console exponents from throughout the country: Diane Coates (15) of Stevenage, Hertfordshire; Martin Fowler (16) of Walsall, Staffordshire; Lloyd Maidment (15) of Marlow, Buckinghamshire; Nigel Pattle (16) of Cannock, Staffordshire; Geoffrey Solman (14) of Sidcup, Kent; Amanda Stone (12) of Poplar, London; Michael Wooldridge (15) of Portlade, Sussex; and Karen Yeomans (15) of Burton-on-Trent, Staffordshire.

The four adjudicators were: Walter Morris, lecturer in music at Richmond-upon-Thames College; John Norris, principal of the Southern Music Training Centre at Bromley, Kent; Malcolm Rudland of Chappell Music of Bond Street, London; and top all-round keyboard ex-

ponent William Davies — with Len Rawle as chairman.

As at last year's competition at the Gaumont State, Kilburn, the boys took the first two awards. Last year's runner-up Michael Wooldridge was first, with newcomer Lloyd Maidment in second place and much-improved Karen Yeomans third. All eight competitors collected numerous prizes including two LP records each that were kindly donated by Amberlee Records.

During the competition the good audience was treated to an impromptu demonstration of instant organ maintenance when a faulty key contact necessitated the console having to be stripped down and reassembled in record time. The two intervals

were filled with most professional entertainment at the Wurlitzer by Stephen Vincent, last year's winner of the handsome silver inscribed "Chain of Office," and delightful and competent runner-up Janet Dowsett, both of whom are now receiving numerous pipe and electronic organ concert dates.

All-in-all a thoroughly enjoyable and satisfying day, the event was considerably enhanced by the much-appreciated donation towards the competition made by our American members Maurice and Nina Adamson of Sheridan, Oregon, to whom we express our sincere thanks for their most generous gesture to our special cause.

Only a few days later, Stephen

Winners of the third annual competition were Michael Wooldridge, first; Lloyd Maidment, second; and Karen Yeomans, third. All are 15 years old.





Other participants in the competition were: (L to R) Diane Coates, 15; Geoffrey Solman, 14; Amanda Stone, 12; Martin Fowler, 16; and Nigel Pattle, 16.

Vincent was the featured performer at our last chapter club night of the year held at Wurlitzer Lodge, Northolt, Middlesex — the ever favourite venue of this highly successful series and home of our much-loved members Edith and Les Rawle, to whom we owe special thanks for the privilege of sharing their superb 3/19 Wurlitzer and hospitality throughout the year. Stephen has developed a fine exclusive style — as Silver Anniversary Conventioneers who saw him at the Granada Harrow Wurlitzer will testify.

Aptly complementing these two “young generation” events has come the exciting news that Pauline Dixon, winner of our first “Young Organist” Competition in 1978 has accepted four theatre organ concert dates in the Chicago area in the spring of 1981. These are: March 28 — Fred Hermes Residence, Racine, Wis. (5/36 Wurlitzer); April 2 — Coronado Theatre, Rockford, Ill. (4/17 Barton); April 4 — WGN Broadcasting Studio, Chicago (3/11 Kimball/Wurlitzer); and April 12 — Hinsdale Theatre, Hinsdale, Ill. (3/21 mostly Kimball).

In addition, Pauline will be playing various other home pipe and electronic organs. Her visit is a direct result of friendships made during the July convention and her excellent console appearance at the Granada, Harrow. A great personal thrill for Pauline, this is also most rewarding to our chapter and in wishing Pauline well we thank all those Statesiders for making it possible for her.

We look forward to an ever-widening bridge of trans-Atlantic theatre organ fraternity in the year ahead in our earnest endeavour to extend the international dimension to the British theatre organ scene. □



Len and Les Rawle repaired the faulty key contact and reassembled the console in record time.

Parents and friends wait for the doors of the Granada Kingston-upon-Thames to open the morning of November 23, 1980.



THE THEATRE ORGAN IN STEREO

PART III EVALUATING SPEAKERS

by Ron Musselman

The handful of loudspeakers surveyed in the first article of this series was comprised of uniformly-superb models, all of which are up to the task of providing natural, lifelike reproduction of music in the home . . . whether the material is pipe organ, dulcimer or the human voice. Listening tests conducted by the writer have confirmed this, and those findings are supported by comprehensive tests published in several authoritative periodicals. But as we noted, many may want to listen to other makes and models. And now that amplifiers and receivers have been covered, you might find it handy to use a promising receiver in listening to any loudspeakers you are interested in.

Of course, it goes without saying that department stores and their "appliance" grade stereos should be avoided in the search for really good audio components. Instead, focus primarily on either major stereo chain outlets or the audio "salons" that specialize in high-grade products and offer a great deal of personal attention. The latter of the two usually employs the most knowledgeable people. And watch for clues that can help you determine the caliber of the guy who just said: "Hi . . . Can I help you?" It's especially important for the salesperson to know the product well when the cus-

tommer is considering laying out several hundred dollars for something like: "Yeah, these speakers have a real punchy bass and a fantastic presence on vocals," he's likely to be qualified to do little more than write up sales slips. On the other hand, if he talks more in terms of "natural, unexaggerated response" and "no major peaks or dips," then you're probably in good hands.

The room that the speaker is being auditioned in has much to do with the way it sounds. For evaluating the low frequency response of the woofer, the showroom should be fairly large (small rooms will not support the longer wavelengths of low bass fundamentals). The pair being listened to should be speaking into a room at least 20 feet in length, with the listener at the far end from the speakers. There should be only a moderate amount of window area, and it's desirable that the ceiling be solid rather than suspended. Too many large windows and a suspended ceiling tend to flex and act as a "passive radiator" out of phase with the woofers, partially canceling them out at lower frequencies where the real pedal power lies. The room should not contain a sea of loudspeakers covering two or three of its walls. With too many systems in one room (especially ones having large, low-resonance woofers), the pair

that is playing can have its sound colored by all the others as their cones are caused to vibrate through a loose acoustic coupling. Also, the listening room should be separate from the main floor area to keep extraneous noise from interfering.

One important thing to look for at the dealer is a switching panel; one that allows instant switching from speaker to speaker and between receivers to compare cleanness at higher levels (which can vary even if two units have identical power ratings). During a sustained note, you may be able to switch back and forth two or three times to compare the clarity exhibited by two competing speakers. A word of caution though: in a showdown between two models of different efficiencies, make sure the volume control is adjusted accordingly to compensate. The louder of the two can give the impression of presenting more detail, even if it's a little on the gritty side. Experienced ears have been fooled.

Before walking through the front door of a sound emporium to listen to that army of walnut boxes, there are a couple of things you can do to help in separating the wheat from the chaff. During the weeks before you start listening to imitators, take in the real thing. Go to as many organ concerts as you can and pay close attention to the sound of solo stops and familiar combinations as well as the ensemble. Go to the coffeehouse and listen to that unamplified singer and her acoustic guitar. Listen to some live jazz and make a mental recording of the cymbals and the bass and snare drums. How does the clarinet or sax sound in the room? Listen to people around you in church on Sunday morning as the congregation stands and sings a hymn. Note the texture of all those voices singing together. Even in conversations with people you see day-to-day, listen to the timbre of both male and female voices. How does resonance balance against harmonics and breath noise? Notice the degree of sibilance in words like "possibilities." How much nasality is present in most voices?

Attend a symphonic performance. How do the massed strings sound? How much bite do you hear on the live brass? Expose yourself to as many live references as possible. And then when you go to market, take an important tool along: a

number of records you are familiar with . . . good, clean pressings that cover a wide variety of music. Ideally, well recorded samples similar to all the examples mentioned above should be included. The single most useful yardstick is the human voice. More than once, I've started out with a good theatre organ recording and the speakers under scrutiny sounded pretty good. Then the male voice on the test record followed and the slight "tubbiness" and mid-range steeliness imposed on it dropped the grade from a "B" to a "C-minus."

I've come across a few records the past few years that have been helpful in determining the naturalness (or lack of it) and range of unfamiliar loudspeakers. George Wright's two albums on the Chicago Theatre Wurlitzer are exceptionally clean. The company that issued them (Century Records) is reportedly defunct, but you may still be able to find one or both of them if they aren't in your collection already.

In Vol. I, among the things to use as gauges are the Glockenspiel accents found in various places. They appear to be hanging in space just in front of the speaker and have the crystal-clear ring of the real item. If they assault your ears with a slightly metallic "clink" on the attack or seem to be buried back in the chamber, cross off that speaker. In the "Mickey Mouse March," listen to the percussions in the intro. The auto horn in that cut is distant in perspective, but all of its peculiar raspy growl is on the recording. Note both Xylophones in "Bojangles of Harlem," several of the combinations and a brief appearance of strings in "Down in the Depths," and the detail of the bass-baritone reeds in "Black Moonlight." In addition to these specific items is the overall sense of "you are there" space captured in this record. It isn't necessary to attempt a description of that essence here; when you encounter a properly designed loudspeaker, the experience will be self-explanatory. (The Cizek I is one of the speakers exhibiting this property.)

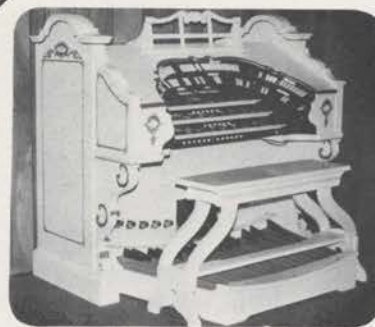
In Vol. II, the 32' Diaphones at the opening of "The Music Goes Round and Round" will reveal how much "bottom" the speaker has and tell if the spec sheets are lying. There are a few other recordings of 32's around,

but in this specimen, every pulse and sensation of wall movement(!) is distinct. If played through one of the "minispeakers" so popular these days, you'll hear only a muddy throb. A number of mid-size speakers with bass response down to 50 or 60 c.p.s. will give out a sound similar to a plucked string bass (in terms of resonance), but with a somewhat "wooden" quality, and the "throb" will still be significant. With speakers whose response extends to 35-45 c.p.s., the realism is improved somewhat. There may be a taste of those really low fundamentals, but the ear can synthesize them from hearing the 2nd harmonic (32-60 c.p.s.) produced by the speaker. If response is fairly strong down to 30 c.p.s., the top half of the 32' octave will be relatively strong but the bottom will be weak. Only loudspeakers with essentially undiminished response to below 30 c.p.s. can do justice to the 4 or 5 largest pipes in that set.

Other things in Vol. II of use as listening references are the cymbals in "Truckin'." They sound well into the background compared with everything else, but most of the harmonics are there and they should not sound at all muffled. In the same cut, pay attention to the way the lighter reeds sound. They have a lot of subtle detail that many speakers will gloss over. The same holds true for the wide dynamic contrasts heard in "Body and Soul," which has one of those big endings with enough push to examine crescendo handling capability. Also, try the tremmed strings in "I'm in the Mood for Love" and the strings near the end of "I'll Never Smile Again." Of course, both albums will be of even more use if you've heard the instrument live.

One other theatre organ recording I've found to be a reliable standard is Tom Hazleton's *From the Avenue, San Francisco*. The organ is a mid-size Wurlitzer installed directly behind the screen in a smallish neighborhood movie house. The sound of the record is quite direct and appears to have been picked up from not more than a few rows back.

"It's D'Lovely" is extremely brassy but cleanly recorded. Any speaker with a midrange peak (found in many "rock monitors") will flunk flat if this is played through it: It will impart an unpleasant edginess to the



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sound. In "Dancing in the Dark," listen to the Clarinet/Tibia combination following the intro . . . you can hear a lot of the Clarinet's transient tonal characteristics at times. "Si-boney," another selection with a lot of aggressive brass, features an extended Posthorn passage about half-way through. Starting up fairly high and working down to the 8' octave, it's a good study of this stop in close-up perspective. And, in "The Way You Look Tonight," there is a beautifully recorded Tuba solo.

I believe the three non-organ albums I use the most are out of print, but they can still be found in the "easy listening" bins of larger record stores. Chet Atkins' *The Night Atlanta Burned* (RCA APL1-1233) is a good source of violin, cello, mandolin, and some of the best-recorded acoustic guitar I've ever heard. Henry Mancini's music from the film score of *Oklahoma Crude* (RCA APL1-0271) features good examples of strings and clean, well-miked brass, along with several solos. A good "sampler" album is Hugo Montenegro's *People One to One* (RCA LSP-4537). It has a nicely-recorded trombone solo and some excellent light cymbal work. In one cut, there is some very natural-sounding acoustic guitar and a synthesizer that starts out in both speakers and seems to work out into

the middle of the room. In "I am, I Said," look for clean definition of all individual elements in the middle of that arrangement; brass, strings, voices, drums, cymbals and rhythm guitar. If these three records can't be found, seek out others with similar instrumentation. For an example of human voice, your best bet is to find a well-engineered local FM station that doesn't equalize its mics to make the announcers' voices sound bassier.

You might supplement what you bring with the store's records they use for demonstration purposes. They may even have some of the new direct-to-disc or digital records on hand. But I wouldn't rely on any hard rock albums as a guidepost; many of them are gimmick-ridden and highly processed by hands lacking in competence, taste, or both. It's often hard to tell if the source of distortion or coloration is the loudspeakers or the recording itself.

As you begin to listen to various designs, keep in mind a couple of characteristics that all really top-notch speakers share. When reproducing material containing no heavy bass content, the speaker should give no hint that it is capable of extended low-bass reproduction. Speakers that sound bassy on almost any material generally have a mid-bass peak or emphasis that will get very

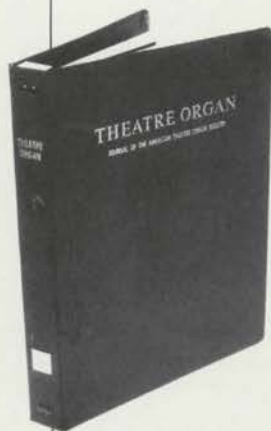
tiresome after a short while. If the peak centers about an octave below middle "C," there will be a boomy quality to the bass. If it appears down about another octave, the "boom" will be absent, but the speaker will have a decidedly bass-heavy or "tubby" personality. And even if a loudspeaker's high-end response extends to well beyond the range of human hearing, you should not be aware of this unless it is being fed program material that has significant high-frequency information in it, such as brushed cymbals or strings. A gritty or "hissy" quality is neither desirable or natural.

Be sure to inquire as to the grade of cartridge and turntable being used in demonstrations. Better gear at that end will eliminate two more potential weak spots. Most legitimate stereo outlets use good turntable/cartridge combos even in their "moderate" price rooms.

Even if you're reasonably sure you've found a winner, you may want to take the speakers home with you on the trial basis some stores offer. And remember, if the purchase of this most influential and tricky component is approached slowly and carefully, you'll ultimately wind up with a pair of speakers you'll be satisfied with . . . permanently.

NEXT: Turntables and Cartridges. □

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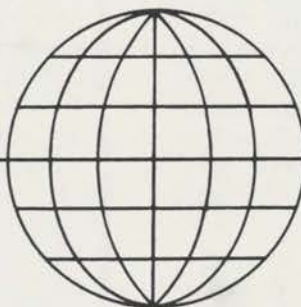
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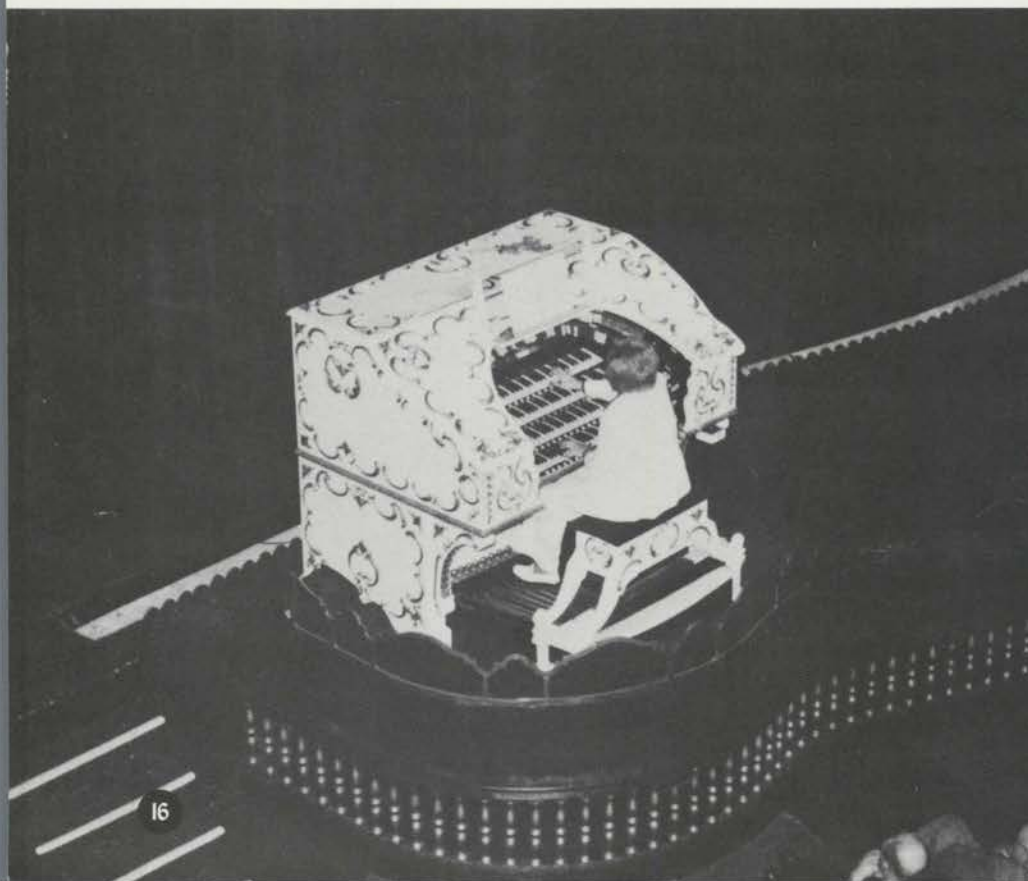
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BARBARA GOES “PIPES”

by Elmer Fubb
Photos: Roy Soughan



On January 31, 1981, a new theatre organ career was launched. Barbara Sellers, who has earned a very comfortable living playing a plug-in in snazzy cocktail bars in the Chicago area, decided there had to be something more and approached CATOE member Dick Sklenar regarding pipe organ practice possibilities. Dick arranged for her to have a go at several area instruments, including the now safe Chicago Theatre 4/29 Wurlitzer. She liked what she heard and wondered whether there might not be room for one more gal organist in the concert spotlight. Barbara is a “doer” and the possibility of a side career on pipes wouldn’t go away. So she gave in to it. Not fully confident yet, she decided against a possible “bomb” in her own backyard, and sought an engagement out of town. She visited Fort Wayne and got permission to try the carefully nurtured 4/15 Page in the Embassy Theatre. She liked it immediately. What a place to start her pipe organ career! She found the Embassy Theatre Foundation and organ crew amenable, and a concert was set up for late January. Barbara returned to her home near Chicago figuring she could have a nice quiet premiere pipe concert. But no! Being a bit new to and naive about pipe hobby matters, Barbara didn’t realize she had ventured into a nest of the most fanatic pipe enthusiasts outside of ATOS. This would be no easy, remote concert. When she did learn, it was too late to back out, so she plunged in, determined to do her darndest.

There were a number of practice sessions and then came concert night. Everything was in readiness; the theatre was immaculate and the organ in top shape. She read her name in big letters on the marquee. Just before showtime she received an encouraging phone call from Billy Nalle. Dick Sklenar was there to introduce her. Costumed in a stunning white pants suit, she mounted the bench and pushed the lift button and went up into the spotlight in a burst of energetic music.

Later she said she had better control of those opening night nerves than she had counted on, especially after she discovered that she had not

◀ The 4/15 Page console and Barbara make a pretty picture in the spotlight.



switched the swell pedals to "General" and the Solo Chamber wasn't swelling. A few numbers into the program she was fully at ease and her monitor in the audience was making encouraging signals. Incidentally, that monitor was none other than 81-year-old Edna Sellers, Barbara's organist mom.

How did she do on her initial TO excursion before an audience of 600?

Bob Goldstine, who often speaks for the Embassy Theatre Foundation, the parent organization, said, "... she played very well. She was a little ill-at-ease at first but she relaxed after the first few numbers. I think she sounds very much like Buddy Cole — exceptionally fine harmony."

From the first, Barbara Sellers had little chance of realizing the "remote" concert she had anticipated. For example, fans came from as far as Connecticut and Pennsylvania. A busload of 50 munched in from Chicago, and more than 20 from Indian-



Tired but happy, Barbara poses with her severest critic, her mother Edna, who was a prominent theatre and radio organist during the "Golden Era."

apolis. She's just too well known on account of her club work.

As we went to press Barbara still hadn't heard her tapes of the concert, so she hasn't been able to evaluate her initial effort. But as she plays requests for her fans at the Glenview Country Club on her trusty X66, we'll wager she's thinking about her next one — on pipes! □

Barbara pauses briefly to accommodate photographer Roy Soughan. By now any "butterflies" had departed and she was at ease at the console.

DENNIS JAMES



"Perhaps the foremost of the younger theatre organists . . ." Contemporary Keyboard March 1981

1980-1981 CONCERTS

- September 9, 1980 Michigan Theatre, Ann Arbor, Michigan
- September 14, 1980 Hinsdale Theatre, Hinsdale, Illinois
- October 9, 1980 Elco Theatre, Elkhart, Indiana
- October 24, 1980 Michigan Theatre, Ann Arbor, Michigan
- October 25, 1980 Royal Oak Theatre, Royal Oak, Michigan
- October 29, 1980 Taylor University, Upland, Indiana
- October 30, 1980 Indiana University, Bloomington, Indiana
- October 31, 1980 Ohio Theatre, Columbus, Ohio
- November 3-17, 1980 EUROPEAN CONCERT TOUR
- November 29, 1980 Indiana University, Bloomington, Indiana
- November 30, 1980 ATOS CONVENTION — Chicago Theatre, Illinois
- December 2, 1980 Keyboard Concerts, Laguna Hills, California
- December 6, 1980 California Theatre, San Diego, California
- December 14, 1980 Golden Bear Playhouse, Sacramento, California
- January 24, 1981 Ohio Theatre, Columbus, Ohio
- February 6, 1981 United Christian Center, Columbus, Ohio
- February 14, 1981 Indiana University, Bloomington, Indiana
- February 21, 1981 Senate Theatre, Detroit, Michigan
- March 15, 1981 Indiana University, Bloomington, Indiana
- March 19-22, 1981 NAPOLEAN National Tour Premier, Ohio Theatre
- April 23-26, 1981 NAPOLEAN, Chicago Theatre, Chicago, Illinois
- May 2, 1981 Ohio Theatre, Columbus, Ohio
- May 9, 1981 Palace Theatre, Canton, Ohio
- May 7-8-10, 1981 NAPOLEAN, Fox, Atlanta, Georgia
- May 17, 1981 Organ Grinder, Pontiac, Michigan
- May 30, 1981 United Palace, New York City
- June 6, 1981 J.D.H.S., Wilmington, Delaware
- June 14, 1981 Bethesda Theatre, Bethesda, Maryland

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Organ Enthusiasts Save Theatre

by Henry B. Aldridge

For the past eight years, the three-manual, thirteen-rank Barton pipe organ in Ann Arbor's Michigan Theatre has been one of the busiest theatre organs in the nation. Played by a staff of three regular house organists, it has been heard every Friday and Saturday night since November, 1972, and, in addition, has been used for monthly open houses of the Motor City Chapter of ATOS, concerts, and silent film accompaniments. This constant exposure has resulted in a strong public support of both the instrument and the building in which it is housed. Had it not been for this support, both organ and theatre might be gone by now.

Back in 1970, members of the Motor City Chapter, headed by Ben Levy, John Minick and David Lau, began work on the organ's restoration. The instrument had been severely damaged by water and had not been played regularly for several years. The restoration was completed in June of 1972, and, after a preview concert by Rick Shindell of Toledo, the organ was featured in its first public performance with Lyn Larsen in October of that year.

The restored instrument could have been reserved only for special concerts or private performances, but an unusual decision by Ann Arbor members of the Motor City Chapter led to the many years of public appearances which made the Michigan Theatre's Barton famous. Shortly after the Larsen concert of 1972, it was decided that the instrument should become a regular part of the theatre's life. With the full cooperation of manager Gerry Hoag, the organ was regularly scheduled for a ten-minute public performance during the intermission separating the 7 p.m. and 9 p.m. film showing

every Friday and Saturday night.

In the beginning, John Fischer and Larry Gleason of Detroit took on the job of playing these intermissions, but it soon became apparent that the long drive from Detroit, especially in bad weather, was too much to ask even of loyal volunteers! The search then went out for Ann Arbor organists who could meet the demands of a regular playing schedule.

Soon three local organists were found. They were Rupert Otto, a teacher in Ann Arbor's Pioneer High School; Newton Bates, a local real estate broker; and the writer. From November of 1972 until August 4, 1979, we played the Barton every Friday and Saturday night of the year and sometimes more often than that. We were ably assisted during these years by Greg Yassick, Don Haller, Larry Cass, and sometimes Dennis James. Over 800 intermissions were played on the Barton and only a

handful were missed because of illness, an organ malfunction, or a mistake in scheduling. Such a record makes the Michigan Theatre's Barton one of the most regularly used theatre pipe organs in the world.

Use of the Barton for intermissions was similar to that of the big Wurlitzer at Radio City Music Hall, except not as often. One of the organists would determine the key of the music at the end of the film and pass the information along to the others. Whenever appropriate, the organist would "cue" the picture (play in under the closing music) and bring the instrument up to solo level on its Barton four-poster lift. The projectionist always lit one of the theatre's two carbon-arc follow spots and delighted us by changing the colors of the beam to fit the mood of our musical selections. The manager stood in the lobby and kept an eye on the incoming crowd. When

Michigan Theatre on Liberty Street. Fall, 1978.





(L to R) House organists: Henry B. Aldridge, Rupert Otto, Newton Bates, February, 1979.
(The Ann Arbor News Photo — Larry E. Wright)

the line at the concession stand had diminished sufficiently in length, he would telephone the projectionist to buzz the organist. When the signal came, the organist usually had sixty seconds or so to finish his performance. Otto often closed out his intermission with a theme from Gordon Jenkins' *Manhattan Tower* while Bates used "Goodnight, Sweetheart." I usually stuck to the University of Michigan fight song, "Hail to the Victors."

The appearance of the organ at the end of the 7 o'clock show was eagerly anticipated. Many members of the audience would stay over just to hear the organ and enthusiasts would regularly cluster about the console for a closer look and listen. Many out-of-town visitors from New York were delighted to find a "Radio City" treat in Ann Arbor.

Over the years, we had our share of drunks and name-callers, but they were rare. On one occasion, a young lady was so taken by the music that she did an impromptu interpretive dance in the aisle. The organist was unaware of the activity until after his intermission was over.

Aside from seeing the endings of hundreds of films, the organists gained for themselves an experience shared by very few theatre organists — that of playing regularly before a theatre-going audience. They, and the maintenance staff of Ben Levy, Grant Cook, Jean Hicks, and David Lau had the chance to share in the ongoing life of a motion picture theatre — a situation reserved for very few theatre organ enthusiasts these days. It was the commitment and

hard work of these people which formed the basis of strength which made possible the eventual salvation of the pipe organ and the Michigan Theatre itself.

In 1975, a new shopping center opened in Ann Arbor. It contained four mini-theatres and their effect upon the venerable Michigan was devastating. At the same time, veteran manager Gerry Hoag retired. Without his loving care, the theatre began to slip. Weekend crowds dwindled to the point that organists would sometimes play to no more than twenty-five people. Nevertheless, the organ intermission tradition continued without interruption.

In the summer of 1978, members of ATOS in Ann Arbor heard rumors that the Michigan's tenants for fifty years, the W.S. Butterfield Company, were planning to close the theatre. It was also learned that the nearby State Theatre was to be divided into four smaller theatres and that the Michigan's pipe organ (owned by the Butterfield Company) might be removed to another of their theatres in the state. The owners of the Michigan Theatre building itself, the Poulos family of Ann Arbor, were supposedly drawing up plans to convert the 1800-seat house into a shopping mall after Butterfield moved out.

Acting on a confirmation of these rumors, in November, 1978, members began to explore ways to save the Michigan Theatre and its pipe organ. Preliminary talks with interested community leaders and representatives of the Poulos family and

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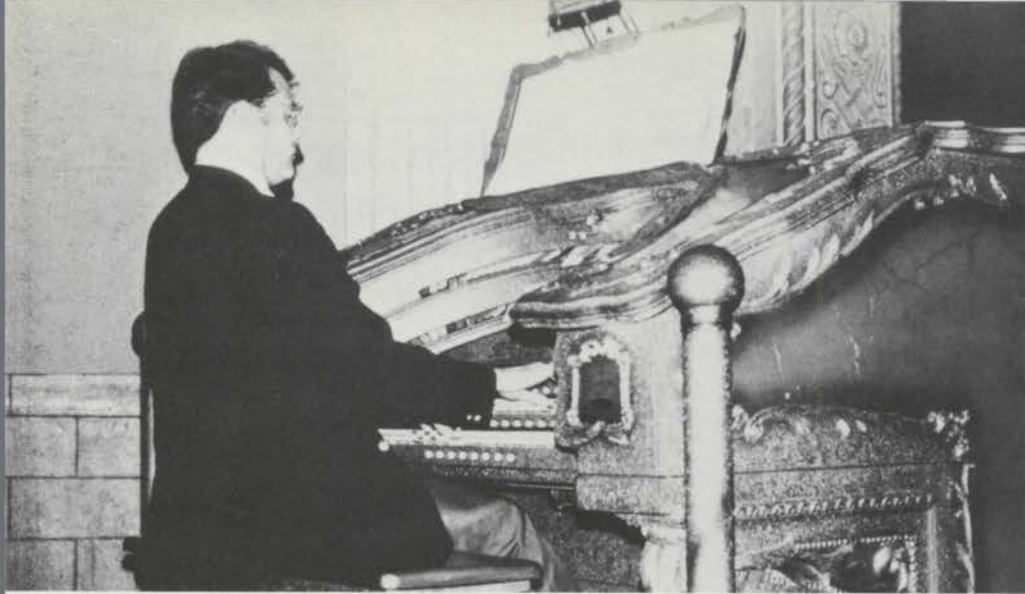
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Organist Henry Aldridge plays his last intermission on August 1, 1979, for *The Sound of Music* just a few days before the theatre closed as an operating movie house.

Butterfield quickly revealed the enormous difficulties we faced. We learned that a disorganized group of impoverished enthusiasts does not constitute a negotiating unit. We also saw that what lay ahead of us was two separate negotiations, one for the building and one for the fixtures including the organ. We might end up with a theatre and no pipe organ.

In February, 1979, Mayor Louis D. Belcher persuaded the Ann Arbor City Council to release \$2,000 of general funds to pay for the formation of the Michigan Community Theatre Foundation, Inc. which would negotiate for purchase of building and organ. The Mayor's commitment gave hope and direction to our cause.

Meanwhile, the organ became the focal point of publicity efforts. School children were invited to hear

the instrument for possibly the last time, and a sympathetic *Ann Arbor News* published a lengthy Sunday feature on the intermission organists. Throughout all of this, intermission performances continued and helped to publicize the uniqueness of the Michigan Theatre and its pipe organ.

Meanwhile, negotiations between the Michigan Community Theatre Foundation, Inc. and the owners of the building proceeded slowly. Finally, they agreed to sell us the theatre in June of 1979. The Butterfield Company agreed to sell us the fixtures and donated our beloved pipe organ to the Foundation. Our theatre had been preserved intact just as we had hoped.

In August, 1979, the Butterfield Company made preparations to vacate the theatre. Lobby furniture dis-

appeared and cleaning dropped to a minimum. *The Sound of Music* was booked for the last week, and manager Barry Miller requested that the organ be used during every intermission of the film. A last intermission schedule was published, and our organists went "full-time" for those last days, sensing correctly that this was the end of an era.

Final intermission honors fell to Newton Bates who brought the organ up for the last time on the evening of August 4, 1979. *The Sound of Music* had been replaced for the last day by *Days of Heaven*, and to the strains of "Goodnight, Sweetheart," the Michigan Theatre closed forever as a first run motion picture house.

The theatre remained dark for only three weeks. The Foundation reopened the building in September and the first event was an organ concert by Lansing's Scott Smith. The next week Dennis James performed the original accompaniment for a showing of D.W. Griffith's silent classic *The Birth of A Nation* to an audience of University of Michigan students. At the end of the three-hour film, the audience (most of whom had never heard a theatre organ) gave the perspiration-soaked Dennis James a standing ovation.

During the next few months, bookings for concerts, lectures, and films began to come in. For the films, the organ was featured for a thirty-minute overture and a short intermission. The regular organ staff of Bates, Otto and the writer were soon back in business.

One year after the end of our long "intermission" era, the Michigan Theatre and its pipe organ are busier than ever. The theatre has a professional manager, Mr. Ray Mesler from the Embassy Theatre in Fort Wayne, Indiana; some restoration has taken place, and rental contracts have been signed for the 1980-81 season. Thanks to one inconspicuous pipe organ and the enthusiasm of those who loved it, a theatre has been saved. For many years to come, the Barton pipe organ will be on hand to give Michigan Theatre audiences a very special musical treat.

Henry B. Aldridge is an Associate Professor of Telecommunications and Film at Eastern Michigan University. He has been associated with the Michigan Theatre for ten years.

□

The 3/13 Barton is on a four-poster lift at the left corner of the orchestra pit. The organ speaks through the grilles on either side of the auditorium.



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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 12¢ postcard to get the message to the VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can spare a 18¢ stamp, please include a contrasty black and white photo which need not be returned.

Some time ago we reported the efforts of a small dedicated group of enthusiasts in Lockport, N.Y. which hoped to install a theatre organ in the Palace Theatre there. According to prime mover Gregory Nellist the deal collapsed due to complications with the owners of the house. That is not the end of the story. A nearby senior citizens home recently spent \$4,000 to build a pipe chamber to accommodate the instrument which was to have gone into the Palace. This may be a theatre-organ first — an installation in a senior citizens home. Watch these pages as the story develops.

Tennessee ATOSer Lee Green visited two original 3/13 Wurlitzer theatre installations in his state during November last, and found both in very good condition and management cooperative. The first was the Orpheum on Main St. in Memphis. The manager permitted Lee to play before the evening show. The dome theatre and organ were both in ex-

cellent condition, reports Lee, except there was no air pressure in the console so the combo buttons didn't change registration. Next, Lee visited Knoxville and the Tennessee Theatre on Gay St. He was again treated courteously by the manager and permitted ample time to play the organ, which he had not experienced since 1978. He reports that the theatre, organ and the red and gold console are in remarkably good condition, adding "this has to be one of the better installations in the country today."

But is it pipe organs which inspire those long drives from Lee's Nashville home? Not entirely. The guy is a football nut, and he goes where the college games are played. But he admits to the added incentive for those long drives if there are also pipes at the end of the rainbow.

A new dimension was added to the movie program during a showing of *Flash Gordon* recently in Ogden, Utah's Orpheum Theatre. The incident described as "The Phantom of the Orpheum," but theatre and police officers found it far from amusing. Patrons told police that during the movie, screams for help were heard, coming from behind the screen. Two police officers in the au-

dience investigated, and found a 39-year-old tourist from Hoboken, N.J. trapped in a walled-in opera box at the top of a stairway. Paramedics, employing a block and tackle, rescued the victim who said he was robbed of \$900 and beaten in the theatre three nights previously. A broken ankle and head cut were reminders that the spirit of Ming the Merciless prevailed.

Does anyone have a spare 3 or 4 manual Wurlitzer console they'll sell to a TO club in Scotland? The East Kilbride Cinema Organ Society has bought the 2/10 from the Edinburgh Victoria Cinema, the last Wurlitzer left in Robert Burns country. They want to enlarge it by about 6 ranks but there is no room for expansion on the original console. The cost of a new console would be prohibitive, says Cyril Wood, the club's secretary, so they will opt for a used key-desk if one is available. We'll gladly forward any pertinent information.

Our man in South Africa, Arthur Hovis, informs us that the 4/14 Wurlitzer in the 20th Century Theatre in Johannesburg had the distinction of being the last new Wurli to be installed in a major theatre anywhere — 1940. Arthur says it is very highly



unified, with most voices available at four pitches. The design was by South Africa's prominent organist, Dean Herrick. It is currently installed in a former church hall in Knysna and is owned by Eric Schroder.



Pursuant to its policy of trying out new ventures, the Radio City Music Hall on January 24th, 25th, and 26th, presented a very rare film, made in 1927, one which runs for over four hours. It was Abel Gance's classic silent *Napoleon*, which never achieved status due to its limited showing originally. For the Music Hall performances, a new and original score was composed by Carmine Coppola and played by the 60-piece American Symphony Orchestra and organist Leonard Raver of the New York Philharmonic and teacher at Juilliard.

Raver was loud in his praise for the MH Wurlitzer. "I've been having the most wonderful treat, living a dream come true. The organ is probably the last of the great theatre organs and any organist would give his eyeteeth to play it. With four manuals, full pedal-board, 4300 pipes and even a grand piano built into it, it is also notable for its brass and tremolos."



New Yorkers who heard Christmas music clanging from the Carillon in St. Patrick's Cathedral were actually hearing Lee Erwin, on coded tape or live. Lee's interest in Carillons started when the very able Don Schwing (who services the ATOS 2/13 "Little Mother" in Carnegie Hall Cinema) was called on to devise an electronic system to ring the huge bells. Don and Lee worked together on the project and Lee encoded the tapes which control the ringing mechanism. But Lee played it live for the Christmas midnight Mass, broadcast on national TV.

Lee says, "Interest in theatre organs has some interesting side effects."



When organist David Peckham was three weeks old in 1960, his parents brought the infant into the RKO Palace Theatre in Rochester to hear the Wurlitzer as played by



David Peckham. He attracted a larger than usual audience.

house organist Tom Grierson. Twenty years have passed since that milestone in David's life, and now he has been making a name for himself at consoles in upstate New York. His latest achievement occurred on January 16th when he played before his largest audience at Rochester's Auditorium Theatre. At the ex-Palace console, he entertained 1433 devotees in a varied program. Included was a novel treatment of E.T. Paull's "The Midnight Fire Alarm" which utilized photos and Currier & Ives sketches on slides to illustrate old-time fire-fighting. David also accompanied *Teddy at the Throttle* starring a very young Gloria Swanson and Wallace Beery. Even in blustery weather, the lure of David Peckham playing the well-maintained 4/22 Wurlitzer was a potent magnet for folks who would otherwise have not braved the elements.



Talk about troubles connected with pipe organs! Bert Buhrman, organist of the School of the Ozarks, has had them recently. "The 3/15 Wurlitzer's reservoirs had a much needed releathering, but the tremos got messed up in the aftermath. We're trying to get the fellow who did the work, back to get them in order."

While the chapel's Skinner is down, a Hammond is being used. During the February 1st service, an adapter which was hooked into the electric line, went dead. A choir boy

tried to hold the plug into the socket. It was a Communion service with a lot of playing. Then, the plug started smoking. A day later, we found that the hot plug had been laid on a cushioned seat and it burned its way through. Bert says, "It's a wonder we didn't have a fire."



The North Texas ATOS Chapter had a bright idea; why not stage an old fashioned movie show at old fashioned prices? They planned it for Dallas' John Beck Hall which houses the former El Paso Plaza Theatre 3/15 Wurlitzer. Then they talked Charlie Evans into accompanying the chosen feature film, *Broken Blossoms*, with Lillian Gish and Richard Barthelmes. Charlie put a lot of effort into selecting his score, mostly from his own library. Show night was January 30th and the film played to a full house. The raves which followed the performance were another type of music. But, you ask, how does this differ from all the other silent movie shows described in these pages? The difference was the admission price — fifty cents (\$0.50!). It was partly an effort to attract new members, and with admission prices to movies edging upward from \$5.00 and live show admissions gone through the roof, chances of success are great.

But how do they do it for half a buck?



While visiting Utah over the Christmas holidays, Californian Elbert Dawson did some sleuthing for us on local organ matters. In Salt Lake City he learned that work on Dr. Conrad Jenson's home installation is progressing again after a long delay caused by puzzling technical difficulties. Cal Christensen is now working on the 14-ranker (plus piano) and has solved some major problems. And Larry Bray has made some changes in his Organ Loft building to enhance the sound of the 5/34 Wurli. He has added a sounding board to reflect the music so "you're really surrounded by the organ. The chambers go right around you. It's more than stereo — it's quad," says Larry.

About a year ago we heard that Joanne Harmon built a new home but didn't plan to install her theatre

organ in it. So what became of the organ? Elbert found out; it was sold to Rudy Frey of San Bruno, Calif.



The elegant "slick" magazine, *The Wichitan*, in evaluating local citizens, has saddled Billy Nalle with the "Most Enthusiastic Transplanted Wichitan" award. 'Twas but a few years ago that the talented lad swung his twin carpetbags aboard the stage for Wichita after a disastrous decade of unmitigated success cueing "soaps" in Gotham City, which he referred to as "Nineveh on the Hudson." Billy and Wichita seem to have "meshed" and if we sound a bit envious it's because we like our longstanding two word description of Billy better than Wichita's four words. We dubbed him "terminal Optimist."



Although CATOE was successful in helping to save the Chicago Theatre, it appears that the Oriental is doomed. According to *Variety*, the place is to be shuttered before May 3rd. The owners sought and received the green light to terminate the lease with the operators who have been showing a steady diet of martial art films and others. Also, dissatisfaction over the run-down status of the house — poor cleaning, rats in the balcony, etc., was another reason for closing.

The 3200-seat Oriental was opened in 1926, and achieved fame as the haven of Paul Ash and his Merry Madcap Gang. At the 4/20 Wurlitzer for a long period was Henri A. Keates, the Oriental Organ Rajah, famous for his community singing novelties. Future plans call for a 50,000 square-foot shopping mall on the first two stories. Above this would be a 1600-seat theatre which would retain the Oriental's fancy interior. Rumors have the Wurlitzer going into a hotel ballroom which has chambers but never had an organ.



Our music reviewer, Walt Beaupre, writes about organist Karl Cole. "In addition to being one of the classiest Matinee Idols on the pizza/pipes circuit, he has a hidden talent for 'instant music.' One Friday evening at the height of the college foot-



Karl Cole. So Michigan fought in 6/8 tempo.

ball season Karl spent his 'half time' breaks at the jam packed Pied Piper Pizza Peddler in Warren, Michigan, with Betty Mason, Sally Johnson and their guests from London, Washington, and New England. At one point Karl mentioned that the fans were insisting on the 'Michigan Fight Song' — which he'd never heard. Somehow, amid noise levels approaching the threshold of pain, Betty and Sally called out the melody notes and chord changes while Karl wrote them on an available napkin. Then back to the United Artist Wurlitzer console where cool-Karl played the 'Fight Song' to the delight of the foot-stamping, sing-along audience. Was it the definitive version of the college classic? Not quite. Somebody forgot to tell Karl that the rhythm was 4/4 rather than 6/8."



Radio station WOR, New York, has an afternoon talk show, hosted by Jack O'Brien. Awhile back, according to Mrs. Dolph Gobel, O'Brien had as his guest, Lawrence Bergreen who has authored a new book on the early days of radio, "Look Now, Pay Later." Reminiscing about radio in the twenties, Jack recalled hearing Ted McCormick read poetry over WLW, Cincinnati, while a fellow by the name of Thomas Waller played pipe organ background music. The show aired between one and two in the morning, and Waller was an unknown until he became "Fats." Most people don't know it, but Fats Waller was a terrific organist in addition to his pro-

clivities as a jazz pianist and composer. After his first experience at an organ console, his remark was, "Man, what a crazy pi-anna!"



George Wright playing a pizzeria gig? Unusual but not without precedents. George's February 9th concert was held at Mike Ohman's Great American Wind Machine pasta parlor (G.A.W.M. for short) in Reseda, Calif. Because of limited seating (340), admission was a whopping \$10.00 a ducat. Customer resistance was nil; the place was packed. George, looking more robust than we've seen him of late, and attired in his almost white suit, had some surprises. George, Mike and others had reworked the organ to sound like the type Jesse Crawford preferred. This gave George an incentive to play some of his recreations of Jesse's famous 78's.

It also brought George into close proximity with his audience. They literally surrounded the console platform. This gave him an opportunity to banter with his audience members, something he does well.

During the course of the evening George announced that he had been selected to premiere the Oakland Paramount's organ, probably in November. He also mentioned that Ken Kukuk had wended his developing home installation and like all first windings it sounded mighty sour.

Then he told his audience that Mike Ohman had donated all concert receipts to further the Wright home installation (he's been hit by inflation, like all of us). His closer was his famous arrangement of the "Stars and Stripes Forever," complete with Piccolo tweets during the Trio.



One ATOS member who disagrees with Lee Erwin's recent statement in the *New York Times* that New York City "wasn't much of a theatre organ town," is Doc Bebko, who can be classed as an authority on the subject, as he was active there in the great era.

Doc says, "Let's look at the record. Doc Baker told me that the Rivoli's Wurlitzer was a 'blockbuster.' Henry B. Murtagh's favorite theatre, the Rialto, had a 3/15 Wurlitzer with much presence. The

Capitol's Mauro-Cottone at the Estey was a great favorite of mine. Herbert Henderson at the Piccadilly's 4/28 Marr & Colton; the 3-console 34-rank Roxy Kimball with Lew White, Emil Valazco, etc.; the Beacon's 4/20 Wurlitzer; Hippodrome's 4/28 Wurlitzer with Walter Wild and John Priest; Brooklyn Strand with John Hammond; RKO Chester with Raul de Toledo Galvao (Paul Brass); the Crawfords and Sigmund Krumgold at the Paramount, plus the many broadcasts originated.

"I skipped as many as I mentioned: Jack Ward, Dick Leibert, Ann Leaf, Ashley Miller, Ray Bohr, etc. Lee Erwin was from the South, played there and in Cincinnati after the big era, not in New York."

True, but we are glad he's carrying the torch in New York now.



Just before the holidays, organist Rosa Rio was observed on cable TV covering the Housatonic Valley area, lending her talents to the Marines' "Toys for Tots" project.



Organist Frank Olsen, back from Scotland where he was made Honorary President of the newly formed East Kilbride Cinema Organ Society, tells of a concert he played for the group in the Town Hall at Ayr. The club had toted in an electronic while ignoring the ancient 3/30 Lewis straight organ slumbering in the gallery. Frank says the first half of the concert went well, but after intermission they couldn't restart the electronic. Frank was desperate as he



Frank Olsen. An adventure in Scotland.



Bud Taylor is very much alive.

(Stufoto)

climbed the stairs to the gallery to see if there was any possibility of pressing the Lewis into service. He pushed the start button and prayed. Outside of one brief cipher and a Clarinet which was permanently "on," the venerable Lewis behaved well, right to the end of the concert. The incident aroused the interest of club members in search of a project. It looks as though the Lewis will be restored by them.



Dolton McAlpin reports that the 2/6 Robert Morton from the razed Baton Rouge Paramount, may have a second life yet. Recall that it was badly damaged during a rough transfer, and Dolton feared for its life. However, reports of its demise may have been exaggerated. It has been purchased by organ enthusiasts Bob and Tippy Garner for installation in their Jackson, Mississippi home — as soon as they can untie the knots in the String pipes.



Another case of a passing being exaggerated comes from organist Bud Taylor. He wants it known that he's not dead. Bud first heard of his "demise" when friends phoned and when he answered there was a stunned silence followed by a surprised "you're alive!" Bud doesn't know how the rumor got started but wants

it known that he is alive and well and living in retirement in Carmichael, California.



In the little town of Carnation, Washington, is a tavern which looks more like a church than a bistro. It is called "Goliath's Pit," Goliath being a 3-manual Wurlitzer organ originally installed in a Salem, Oregon theatre in 1926. Like its name, the building has stirred up some goliath-size controversies between the owner, Kirk Whitcombe, and the authorities. Such things as building height, septic system, ramp for handicapped, firewood stacked outside the front door, unpopped popcorn kernels on the floor, and a liquor license, all were seized upon, simply because officials didn't want another tavern in the town. Things have been resolved, though, and after council meetings, the members now adjourn to Goliath's Pit for refreshment. Whitcombe plans to run for mayor next fall.



The long, involved project to restore Shea's Buffalo 4/28 Wurlitzer is about one-third completed, according to one of the workers, Dave Vanderhoek. First, management built a new workshop on the seventh floor next to the elevator, complete with tables, electric outlets, air com-

pressor, handsaw and wood planer. The new location is warm and dry as compared with the old shop which was under the Pearl Street sidewalk. "The right side of the six-chamber organ is mostly rebuilt and wiring in the telephone cable q-tronics multiplex system is starting. Our console in California is refinished in dark mahogany, and is now having the stopkeys fitted."

Dave states that since the Buffalo has been declared a performing arts center, rock shows are included. "On January 26th, the sound crew was testing a several-hundred-watt system, and the resulting over-powering sound explosion easily exceeded that of the Wurlitzer as I remember it. How do the kids stand it? They'll

have hearing problems before they're 25."



Dan Semer. Sergeant Preston was there. (Stufoto)

The name of Dan Semer will be one to be heard with increasing frequency in the years ahead. The 29-year-old artist has had a struggle to become known in places other than Detroit, where he played two memorable concerts and is slated for a third; and in Rochester where he entertained 1205 on February 13th at the Auditorium. He has showmanship as evidenced by his flashy apparel, rapport with his audience, and even more important, he knows his way around a 4-manual console. In Rochester, he proceeded to employ voices and effects which haven't been exploited during the past couple of years. His program included numbers rarely heard on the circuit. For example, he played Von Resnick's "Donna Diana Overture" and asked the audience to name the radio program for which it served as a theme. One person correctly identified "Challenge of the Yukon" with Sergeant Preston. Dan is hopeful of launching a record, made on the DTOC Wurlitzer, but has been frustrated for 10 months by processors who insist on reducing the bass level.

One of the most embarrassing things that can happen to an organist is when the moment comes to start playing and no sound comes forth when the keys are pressed. ATOSer

Chard Walker recalls listening to a regularly scheduled 15-minute organ radiocast from KGER, Long Beach, Calif. The station had a small (ca. 7 ranks) studio Wurlitzer and the player then (in the '30s) was well-known theatre organist Ira Swett. During Ira's opening theme the organ simply quit. What to do? Fortunately Ira was a resourceful man. He stepped to the microphone and in a voice which revealed no trace of the confusion in the station as the technicians tried to find the trouble, he gave a 14-minute impromptu talk about the work of his sponsor, the Salvation Army. Chard says the result coming from his dome-topped Philco sounded as though the program had been planned that way. □

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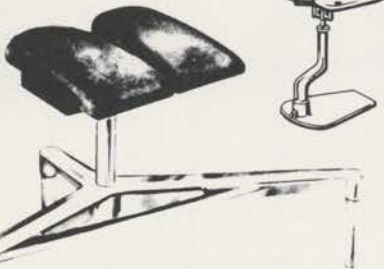
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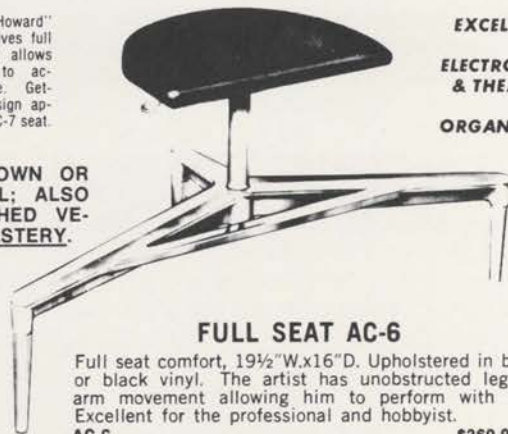
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READ KEYBOARD WORLD...for organists who take their music seriously...

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Our "Pot Luck" columns with a variety of subjects are popular. Here's another. Sources were *Diapason (D)*, *Local Press (LP)*, *Around the Town (ATT)*, *Exhibitors' Herald World (EHW)*, and *Motion Picture Almanac (MPA)*.

February 1923 (D) For Sale: Fotoplayer. Used three years. In very good condition. Theatre discontinuing business. Will sacrifice for quick sale.

January 23, 1927 (LP) TOM GRIERSON, Rochester's Music Master is playing favorite selections at the Riviera Theatre's 3/11 Marr & Colton. "The best organ music in Rochester by Rochester's best organist," say the ads.

October 24, 1927 (LP) At the Loew's-United Artists' Valencia Theatre in Baltimore, LESTER HUFF is at the Wurlitzer console. Mischa Gutterson is guest conductor of the Valencia Concert Orchestra, and on the screen, Ronald Colman and Neil Hamilton are starring in *Beau Geste*.

January 1928 (LP) Rochester's Monroe Theatre opened on January 5. The theatre cost \$270,000 and the 3-manual Kohl organ cost \$35,000. The first movie was *The Magic Flame* with Ronald Coleman and Vilma Banky. House organist is J. GORDON BALDWIN.

December 1928 (ATT) Another artiste of promise is ED SCHNEIDER, a feature organist at the Earle Theatre in Atlantic City, where he is enjoying his first year and making the most of his opportunities. Previously, he was at the Colonial Theatre here. He plays for pictures and is very well liked by his patrons.

December 1928 (ATT Editorial) With the coming of canned music, those who do not enjoy it, look with relief toward the organ. The solo organist in the deluxe movie palace, and the smaller house too, is more enjoyed than ever.

Since the beginning of the moving picture era, the patrons have come to love organ music. There is something about it which blends with the soft lights, the quiet atmosphere, and the continuity of the picture.

The organist has come into his own and his music is a real relief from the canned music of the talkies.

December 1928 (ATT) Detroit has another boomerang organist in the personage of BOB CORDRAY, featured at the Annex Theatre for two years. He is instructor of modern theatre organ at the Webster Studio, and broadcasts over WJR. Formerly, he was featured at the Tuxedo Theatre in Detroit and in leading houses in Ohio and New York. He is very well liked and is making a sensational hit at the Annex.

December 1928 (ATT) RAY C. GRUIS, solo organist at the Modjeska Theatre in Milwaukee, is well liked by the patrons. This is his first year there, where he features spotlight solos.

December 1928 (ATT Adv.) JOHN GART Organ School for the modern theatre organist. (Featured organist of Loew's Metropolitan Theatre in New York.) Practice arranged free. Studio: 291 Lincoln Place, Brooklyn. For details call NeVino 0018.

December 1928 (ATT) RAYMOND BERRY is the solo organist at the Alamo Theatre in Chicago and is well liked by the patrons. His specialties are original and refreshing to hear. Paul Zimm is leader of the theatre orchestra.

January 19, 1929 (LP Adv.) Now! OGDEN at the organ, in West Coast's Criterion Theatre in Los Angeles.

January 19, 1929 (LP Adv.) Watch for the face here. KRUPA — not a cold cure, but a real, honest-to-God organist. He is a rotating organist with special paper and billing for America's greatest showman and chain operator, Nikitas D. Dipson. Playing Robert Morton organs. Management: Howard Waugh.

March 16, 1929 (EHW) CARLYLE BEADEAU at the Rialto Theatre in Marinetti, Wis., synchronized the photoplay *Wings* with several sound stops and played perfectly the effects of aeroplanes, machine guns, etc. This chap scored *Mother Machree* so well that people on leaving the theatre commented on his work. He is popular for his comedy effects and is noted for dramatizing motion pictures in an original way, never taking his eyes off the screen. At least, that is the opinion of several persons who enjoy his work.

March 16, 1929 (EHW) FRANCIS KROMAR at Chicago's Diversey Theatre, used as his solo, a special arrangement of popular numbers called "Continuity In Love." The numbers were "Avalon Town," "Cozy Little Dream House," "Don't Be Like That," "Lonely Nights and Happy Days," "Marie," and "As Long As I Have You." The audience responded very well to each, but showed preference for "Avalon Town" and "Marie."

April 1929 (Roxy News) LEW WHITE and Dr. C. A. J. PARMENTIER are the organists at the Roxy Theatre in New York. On the screen is *Hearts In Dixie* with Clarence Muse, Bernice Pilot and Stepin Fetchit.

September 1930 (MPA) BERNIE ARMSTRONG is the solo organist in the Stanley Theatre in Pittsburgh.

September 1930 (MPA) LEW WHITE is chief organist at New York's Roxy Theatre and is also a member of the famous Roxy Radio Gang.

GOLD DUST: 10/25 DORIS GUTOW at Chicago's Stratford . . . 1928 saw the following playing in Chicago theatres: FREDDIE HANSON, Sheridan; W. HENNEBRY, Uptown; EDWARD K. HOUSE, "The Entertaining Organist," Marbro and Granada; HENRI A. KEATES, Oriental; FRANCIS KROMAR, Diversey; CORNELIUS "CON" MAFFIE, Piccadilly; L. CARLOS MEIER, Terminal; EDDIE MEIKEL (organizer of Chicago Society of Theatre Organists), Harding; ALLAN MORGAN, Tower; HENRY B. MURTAGH, Chicago; HENRY FRANCIS PARKS, United Artists; HAROLD PEARL, Midwest; DON PEDRO, Ambassador; PRESTON SELLERS, Senate. JERRY JACOBSON was at the Palace in Cicero, Ill.

Jason and I now mush off to the Northwest lode for nuggets to use in the June column. So long, sourdoughs!
Jason & The Old Prospector □

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the organs

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some of the artists

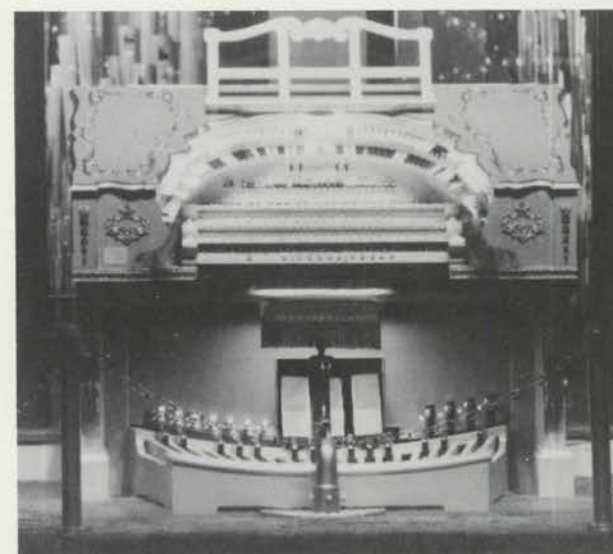
- Tom Cotner
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- Tom Hazleton
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- Sheri Mael
- Ashley Miller
- Billy Nalle
- Jonas Nordwall



Seattle Pizza & Pipes — 3/17 Wurlitzer

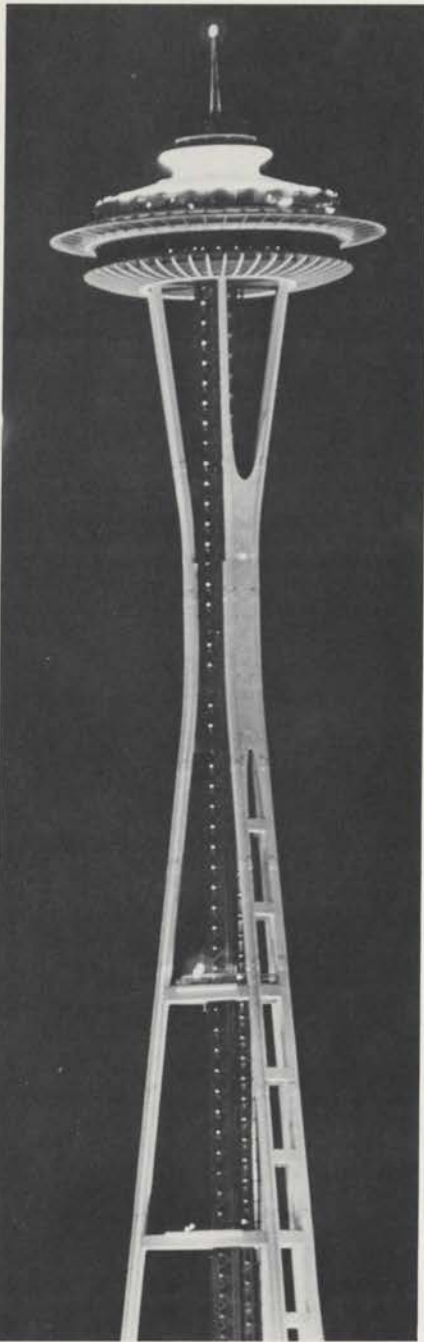


Paramount Theatre — 4/20 Publix #1



Bellevue Pizza & Pipes — 3/17 Wurlitzer

George E. Belston Photo



Greg Gilbert Photo

The Space Needle

some highlights

Registration Day Mixer
 Another Billy Nalle Blastoff
 Bus Trip to Beautiful British Columbia
 Banquet with Special Entertainment
 Indian Salmon Bake followed by July 4th Fireworks
 Tacoma-Bremerton Trip with fabulous Ferry Ride
 Gala Grand Finale
 Afterglow-Awesome Mount St. Helens Tour

**VANCOUVER
 TRIP
 CANCELLED
 AT PRESS TIME**

**Portland, Oregon
 trip planned
 to take its place**

In Portland
 we will hear the
 Benson High School
 3/18 Kimball
 and the
 Organ Grinder Pizza
 4/41 Wurlitzer

More details in
 June/July issue



Dudley, Hardin and Yang Photo

Washington Plaza Hotel

the afterglow

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DON'T FORGET YOUR CAMERA!

tentative schedule

DAY	MORNING	AFTERNOON	EVENING
WED. JULY 1		Registration Washington Plaza Hotel • Board of Directors and Chapter Representatives Meeting	No-host Mixer • PARAMOUNT THEATRE
— PEACE ARCH DAY —			
THUR. JULY 2	Bus to Bellingham • MT. BAKER THEATRE	CANCELLED	Return to Seattle
FRI. JULY 3	BELLEVUE PIZZA & PIPES SEATTLE PIZZA & PIPES Concerts and Lunch	PARAMOUNT Membership Meeting Concert	Cocktail Party • Annual Banquet
SAT. JULY 4	Free Time • SEE SEATTLE	ST. MARK'S CATHEDRAL • CALVARY TEMPLE	-INNERGLOW- Boat Trip Indian Salmon Bake FIREWORKS
— PUGET SOUND DAY —			
SUN. JULY 5	Bus to Tacoma TEMPLE THEATRE • Tacoma Pizza & Pipes	BREMERTON MASONIC TEMPLE • Ferry ride to Seattle	PARAMOUNT GRAND FINALE

NOTE: The trip to Vancouver, which was in the original plans, has been cancelled just as we go to press with this schedule. A trip to Portland, Oregon has now been scheduled in place of Vancouver. In Portland we will have a concert on the Benson High School 3/18 Kimball and the Organ Grinder Pizza 4/41 Wurlitzer.

afterglow (optional)

MON. JULY 6	<p>MOUNT ST. HELENS VOLCANO AREA AMTRAK and MOTORCOACH TOUR LUNCH Arrive back in Seattle 6:15 p.m. (Limit 250 people)</p>
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registration form

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_____ Registration(s) at \$115 each _____

_____ Banquet(s) at \$21 each _____

_____ AfterGlow Adults at \$37 each _____

_____ Children at \$30 each (12 and under) _____

TOTAL _____

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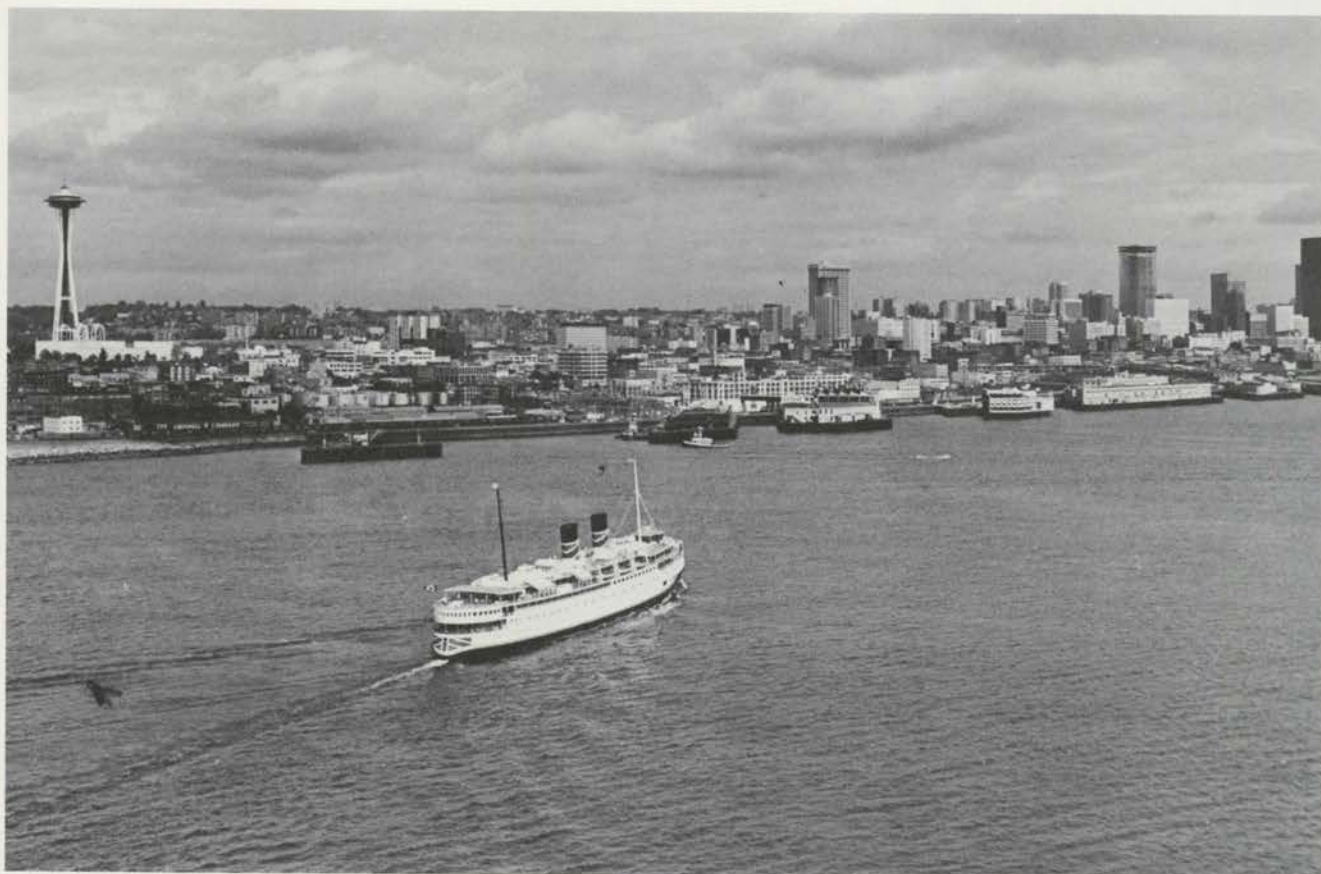
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A mailing was made to all chapters in January, 1981 requesting a list of chapter officers for 1981 to use in this listing. As of March 1, 1981 **no** replies had been received from the following chapters; Central Ohio, Houston, North Queensland (Australia), Ohio Valley, St. Louis, Southeast Texas, Southern Queensland (Australia) and Valley of the Sun.

NOTICE: These names and addresses are correct according to National records. Please inform National Headquarters of any errors or changes.

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Letha Destefan, Sec'y.
2114 North Royer Street
Colorado Springs, CO 80907

PINETREE

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5439 South Boston
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Saginaw, MI 48602 □

**HYMNS**

Picture this: it's 10 a.m. on a Sunday morning, and you receive a frantic telephone call from a minister of a local church. It seems he just heard that his organist is ill and won't be able to play for the service at 11 a.m. He knows you play — albeit a more "unholy" type of music — and informs you that you are his only hope for any music at that service. You really don't want to let him down. Adapting hymns to the organ is really not as difficult as it may seem, and applying a traditional theatre organ styling can turn a hymn into an effective prelude or other "listening" music. What *will* you do?

In this first of two parts, we will discuss the "how-to's" of hymn-playing for congregational use.

Assuming that you are reading music (as opposed to playing by ear), you first need to learn bass clef reading. Just as there are slogans to help remember the treble clef lines and spaces, there are slogans for reading the bass clef. For the lines (bottom to top), say "Good Boys Do Fine Always." For the spaces, it's "All Cars

Eat Gas."

All hymns are written to be sung, and certain problems may arise in adapting a choral style to keyboard. There are two parts (notes played together) in the treble clef (soprano and alto) and two in the bass clef (tenor and bass). If you are playing piano, just play as written. The only musical problem that you may find is if two of the parts are more than an octave apart. Usually, this is found between the tenor and bass. As an example, let's say the tenor is D above middle C, and the bass is second-line Bb. There are two options: (1) play the D with the right hand along with the soprano and alto, or (2) play the Bb an octave higher. The second option is handy if there is a progression of large intervals such as these.

On organ, there are several options. One is to follow the piano technique, without pedals. Although the sound will not be as full or exciting as with pedals, this is a shortcut way of learning to play hymns quickly. For variety, add a 16' stop, and using both hands on the same manual, play an octave higher. If you are using pedals, duplicate the bass part in the pedal, especially if you are playing on a spinet organ. The more advanced — and most widely used — method is this: Play the soprano and alto voices with the right hand, the tenor with the left hand, and the bass on the pedals. Both hands should be on the same manual.

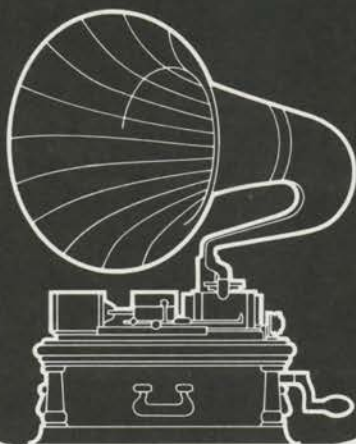
If you are playing on a full console with at least 25 pedals (2 octaves), you might consider using your right

foot as well as your left to maintain continuity. When your right foot begins to feel less awkward, begin experimenting with using the heel as well as the toe. This technique is very useful when moving in half or whole steps. In intervals of a third or more, alternate feet. If the bass line moves by steps or half steps, use one foot, heel and toe. One other important point is this: It is not necessary to play the bass line exactly where it's written; change octaves if it makes the pedal line more continuous. Remember — hymns were written primarily to be sung. Organists adapt for accompanying or leading the singing.

Remember to play legato. This is vitally important for a smooth organistic style. Tie all repeated notes in the alto, tenor, and bass parts. Soprano (melody) notes, however, should be repeated. Also, be sure to let the music "breathe." Just as a singer must breathe, so should your music. Phrase the music with silence just as sentences are phrased with commas, semi-colons, dashes and periods. The easiest way to phrase is to take a half beat from the last beat of the punctuated measure, and turn it into a rest. In other words, a quarter note becomes an eighth note with an eighth rest; a half note becomes a dotted quarter followed by an eighth rest.

Working on these techniques will help you to be ready for that frantic phone call, or for impromptu hymn sings. In the second part, we'll discuss how to effectively apply theatre-organ styling to hymns. □

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.

DENNIS JAMES: CLASSIC THEATRE ORGAN, played on the 4/20 Robert Morton organ in the Ohio Theatre, Columbus, and the Morton 4/24 in the Forum, Binghamton, N.Y. DLP - 107 (stereo). \$8.75 post-paid from Dennis James Productions, 29 East State Street, Columbus, Ohio 43215.

It's been some time since we have reviewed a Dennis James album, and this one is a welcome addition to the file of grooves cut by this fine artist. Perhaps we'd best examine the tune-list first because this is a quite different James disc.

"March Slav" (Tchaikowsky), "Funeral March of a Marionette" (Gounod), "None But the Lonely Heart" (Tchaikowsky), "Waltz in E Flat" (Durand), all played on the Ohio Theatre Morton organ. "Marche Religieuse" (Guilmant), "Sleepers Awake" (J.S. Bach), "Fugue in C Major" (Buxtehude), "Noel Grand Jeu et Duo" (Daguin), played on the Forum Robert Morton organ.

All are classical selections, and played on a theatre organ instead of

a thin baroque, or better, a surviving romantic organ. Does it make sense? The answer is an unqualified "yes." Let us not forget that classic-schooled silent film accompanists such as Arthur Gutow, Albert Hay Malotte, and Herbert Henderson, to name a few, included such titles both in their film cueing and also as spotlight solos. So there is a precedent.

In addition, the Robert Morton organs adapt well to classical registration without losing their theatre organ thrust, either with or without tremulants. There are some of both modes here. Remember, the Morton company, which succeeded the Artcraft Organ Co. (builders of the instrument which became the nucleus of the Wanamaker store behemoth in Philly), was initially a maker of orthodox instruments, until a refugee from Hope-Jones' Elmira factory failure in 1910 laid out theatre organ specs for the company, which in the late 'teens was anxious to get in on the demand for instruments suitable for film accompaniment. Conversely, this is not a record for those who insist on light 32-measure tunes played with a definite beat.

The Ohio Theatre organ has been well-documented in past issues of this magazine, but this, to the best of our knowledge, is the first recording made on the Forum organ, with its three Tibias (one a rare Plena), two Voxes (10 Reeds total) and extended unification. It is played here mostly in the classical vein, so we don't know what it could do when played



Dennis James.

as a purveyor of pops and standards. It started life as a 4/17 in the American Theatre in Denver and has been rescued from a number of seemingly desperate situations by enthusiasts and the Binghamton Savings Bank, which bankrolled its way into the Forum. It would seem that the combined technical efforts of Bill Decker, Dick Ide, Andy Jarosik and George Melnyk should be credited for the excellence of an instrument which has seen so many moves and additions. It serves well as a purveyor of the classical themes recorded here.

True, many of the selections, especially the more ancient ones in counterpoint, have limited interest value for purely theatre organ fans, even though they demonstrate how well a Robert Morton can register such material. Yet, the excellence with which they are performed should arouse some value comparisons. And the more recognizable classics, especially on Side 1, should cinch the value offered here.

The jacket notes provide some puffery for Dennis and information about the organs. An insert bears both the stop analysis and the detailed stoplists for both instruments. Comparing the two is fascinating. Each Morton was complementary to the hall for which it was designed, and this is evident even after moves and additions.

Recording is good. If the listener has an appreciation for classical themes registered on a versatile theatre organ, this is for him.

ROB CALCATERRA playing the 4/22 Wurlitzer organ in the Auditorium Theatre, Rochester, N.Y. Available by mail from S and B Productions, 112 Sparling Drive, Rochester, N.Y. 14616. Postpaid price not supplied.

About one third of the back cover jacket notes are devoted to telling us how "refreshing" is many talented Rob Calcatterra. Totally unnecessary; his music states it most effectively. We've been hearing about a fantastic organist who has literally "burst" upon the concert scene in the eastern USA, mostly from charmed concert-goers who are still very much under Rob Calcatterra's spell. It can't be denied that his

record of accomplishments is remarkable (he became a piano teacher at 10!). Music is not his whole existence. For example, he's apt to show up in Europe during the summer as a tour guide; he speaks seven languages and he's only 24. Here, we'll concentrate on his musical acumen, and it is considerable. He is inventive and offers a fresh approach to some tunes while sticking to the notation in other cases. His technique is flawless and he also has a mischievous flair which could get him into trouble with those who don't appreciate having their standard favorites tampered with. He has an analytical musical ear which tends to match up musical phrases which may fit together in a snug but often illicit relationship. For example, Rob notes that a certain phrase of the "Poet and Peasant Overture" provides a wonderful springboard for a few measures of "Chopsticks," the kind of temptation which has tempted many performers (this reviewer recalls vividly how nicely the first lines of "Entry of the Gladiators" and "Ach Du Lieber Augustin" fit so many "fill" requirements). Does Rob resist the urge? He does not. Bits of unrelated tunes are jammed into at least five of his ten selections. It's a trick which will appeal to the same type of concert goer who thrills at the sight of Hector Olivera thumping out "Bumblebee" as a pedal solo. But does this sort of thing improve the music?

Actually, Rob doesn't need any gimmicks. His performance is tops without them. This disc deserves detailed examination.

"On a Wonderful Day Like Today" is Rob's console riser. It is played energetically and cleanly until the final measures when it seems his hands get out of sync and he lumbers through a sequence akin to putting two record player styli in the same groove about an inch apart. Rob calls that "double stuff" but the distant microphone placement runs it into a blur. Rob also manages to sneak in a hint of "Yankee Doodle" for reasons not explained. "By the Light of the Silvery Moon" has lots of old-fashioned charm plus a sort of counter melody fashioned from "Dark Town Strutter's Ball." Rob fits them together with easy expertise. The over-all arrangement is a beauty, with open harmony contrasting with Posthorn punctuation. "Dainty Miss" by Barnes is played



Rob Calcaterra.

(Bill Lamb Photo)

by the book. It's a charming old-fashioned little rhythm novelty somewhat reminiscent of "Polly." Rob uses thin treble solo registration with good effect here. The Glockenspiel has some comments, too.

Rob has a finger technique which make chromatics very easy for him. And when he links two far apart notes from "The Desert Song" on the Tibia, it seems almost like a slide whistle, so completely does his digital skill eliminate the distinctive pitches of keys. There is some nice open harmony in this one.

For "Sweet Georgia Brown," Rob does a nice jazz bit, sometimes a small combo, sometimes a flute solo. His insert for "Georgia" is "Up a Lazy River." They fit together well. The wolf whistle effect, sirens and bird tweets at the end are superfluous.

One quality of Rob's playing which will help endear him to theatre organ traditionalists is his use of string-heavy combinations for accompaniment and his occasional melodies topped with the Orchestral Bells, a practice frowned on by many current generation pop organists who use the percussors only for color "plinks." Rob does this too but offers an occasional phrase played on bells with gusto and panache. Sounds good as heard in "Jealousy" (sic). It's a fine rendition which features the organ's 4' Tibia and emphasis brass. Then there's more of the "double stuff" muddiness to mar the normally bright final chorus.

Rob shoots the works for "Stars and Stripes Forever," taking a few liberties with the first Trio but playing the second Trio twice to punch the Piccolo obligato. It's a thriller.

The inclusion of Walter Donaldson's "My Buddy" in the score of the mid-'20s *The Big Parade* film gave the impression that this wonderful slice of 1922 sentiment was a World War I ballad. It wasn't but it should have been. Rob's setting includes effective allusions to "When Johnny Comes Marching Home" and a low-keyed "Over There" fragment. Despite a couple of basic melody errors (or are they "variations?") this is the best rendition of "My Buddy" on organ records yet from where we listen, especially the open harmony chorus.

George Gershwin's "Swanee" is a proper vehicle for Rob Calcaterra. He is very adept with show tunes. His presentation offers a variety of registration, including a brief interval with one of Rob's favorite devices, a music box effect played on the pitched percussors. Rob likes to color his tunes with settings and this scene is set with a reference to "Swanee River." Toward the con-

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clusion there is an unexplained representation of a locomotive starting, which is at least brief and more musical than most. Never a dull moment.

The closer is a well-orchestrated version of Von Suppe's "Poet and Peasant Overture," with all the contrasts in volume, speed and intensity one expects from such a fine and familiar chestnut. Again the percussions come in unexpected places, but are handled with propriety and skill. It's a virtuoso conclusion to a first recording by an organist we'll be hearing from frequently in the future, especially after he gets his priorities sorted.

The Rochester Theatre Organ Society's 4/22 Wurlitzer in the Auditorium Theatre has been documented previously in these pages. It was in excellent condition for this album, thanks to credited technicians Fred Parker and Ron Buhlman.

The miking is in "big hall" perspective, in contrast to the "up close" technique. This gives the lis-

tener the feeling of sitting back in the auditorium, a system which favors full registrations but is apt to diminish solo voices and softer sounds. For example, the Piccolo frippery in "Stars and Stripes" is so far off-mike that it is heard at rather low volume — as though the musician forgot to come forward for his solo. Also, fast heavy passages are apt to be garbled through natural hall reverberation. Normally, the Auditorium Theatre's acoustic qualities are excellent, but Rob's "double stuff" is just too much. Confusion!

Rob leads the jacket note author a merry chase with his ever-changing registration, but the notes are generally okay. The record surface is smooth and pop-free, although the review pressing was received slightly warped but not enough to throw the stylus to the next groove.

This album is both exasperating and rewarding at the same time. We have a sneaking suspicion that it's the start of something good. □

Leibert opened the 6200-seat Radio City Music Hall, thereby becoming the only organist to have opened the two largest theatres in America.

He served at the Music Hall and nearby Center Theatre for 10 years. A demonstrator for the Hammond Corp., he performed at the 1939-40 World's Fair, and in the fifties demonstrated for Baldwin Organ Co., played swank weddings and parties, and appeared for the United Nations in its formal affairs.

A well known story teller as well as a world renowned organist, Dr. Parmentier was named Theatre Organist of the Year 1973 and entered in the Hall of Fame that year. He concertized before the 1976 ATOS Convention at the Trenton War Memorial.

Dr. Parmentier, whose biography appeared in the summer 1966 THEATRE ORGAN, was interred in Rhode Island. He is survived by his wife and a son.

Theron G. Forbes, 72, organist and retired school teacher, died on January 23, 1981 in Dunkirk, NY.

A native of Chicago, "Tucker" Forbes was graduated from the Eastman School of Music's theatre organ course in the same class with Rosa Rio and the late Harold Jolles. He also played the Euphonium.

Forbes followed organists Eddie Weaver and the late Dick Betts into the Lafayette Theatre in Batavia, NY. Also a graduate of Freedonia

❧ Closing Chord ❧

Dr. C.A.J. "Cass" Parmentier, Hall of Famer, and a leading theatre organist during the Great Era in the New York City area, died of a painful bout with cancer on February 21, 1981.

Born in Belgium before World War I, he studied under prominent teachers, and concertized in England, the Netherlands and Belgium. Arriving in the United States in 1916, he became organist for Loew's Theatres, working 8½ hours a day, seven days a week, and "loving every minute."

Married in 1918, he played Fox theatres in Paterson, N.J., New York City, and Philadelphia. In 1922, he was organist at New York's famed Capitol, and a year later was in Philadelphia to open the Fox Theatre there. For four years, he opened theatres in Detroit and New York.

On March 11, 1927, he was one of three organists to open the 6214-seat Roxy in New York, where he stayed for a number of years. He also had engagements on organs in the Welte-Mignon Studio, Wanamaker Audi-

torium, Town Hall, Carnegie Hall, Waldorf-Astoria Hotel, and others. In 1932, he began his broadcasting career, by subbing for Ann Leaf on CBS. In December 1932, he and Dick



Dr. C.A.J. "Cass" Parmentier at the Radio City Music Hall, 1974.

(NY) Teacher's College, he taught in Machias, Marion, Gowanda and Syracuse in New York State, retiring in 1967. A church organist, he also served in this capacity for several Masonic organizations.

Lela Fraser Boulter, 85, organist in the Buffalo area, died in February, 1981.

In silent movie days, Mrs. Boulter was accompanist at the Shea's Buf-

falo and the old Century theatres in Buffalo. For many years she was pianist, organist and choir director at Buffalo churches, including Church of the Ascension, at North Street and Linwood Avenue.

Mrs. Boulter was born in Chenango County, Pa. She was a member of the Daughters of the American Revolution and Order of Eastern Star. Her husband was the late Gordon T. Boulter. □

THE ACOUSTICAL CONSULTANT

Differences and Similarities between Theatre and Classic Organs

by R. J. Weisenberger

Other than the use of percussions and sound effects, the basic differences between the theatre organ and the classic organ is the quantity and acoustical power of their pipework.

Classic organ tone is based on a multitude of various voices and mixtures, each differing slightly from the next, the emphasis being on tonal subtlety. Each stop, in itself, is usually quite weak by theatre organ standards, the pressures typically being from 1/3 to 1/5 those used on theatre organs. An instrument of 100 ranks can usually do a fair job of filling a good size church or a small concert hall with a respectable sound level.

Theatre organ tone is based on a variety of solo voices, many of which are quite traditional, only louder. Diapasons, flutes, bourdons, and strings are representative of this group. There is also an emphasis on unified ranks.

The use of higher pressures also made the development of larger scales a possibility, the most notable being the tibia family. The theatre organ is proof that an instrument of 20-30 ranks, when unified, is capable of a wide range of musical possibilities and capable of filling a large theatre to a level which can be felt as well as heard (levels in excess of 100 DBc).

World renowned organist, Virgil

Fox, has said that a good organ should be able to handle not only the delicate passages, but also those requiring real "guts." Technically speaking, this means a wide dynamic range with upper levels near 110 DBc in the auditorium.

It is not only possible to build organs capable of this range, but to calculate beforehand the required pressures and number of ranks. The range of tonalities which can be used, within reason, being subject to the builder.

Several builders of the past combined some of the features of the theatre organ with those of the classic organ to produce concert instruments that have since not been equaled. A good example of this is the recently restored E.M. Skinner in Cleveland's Municipal Auditorium, which has a seating capacity in the neighborhood of 20,000. Pressures in this instrument range from 6" to 30" and are the reason for the success of this particular installation in an auditorium of this size.

Unfortunately, such instruments are few and far between, for only a handful were ever built. Our few hundred remaining theatre instruments may have been forgotten entirely and buried in the rubble of demolished theatres if it had not been for the dedicated efforts of ATOS.

We have saved a few noble instru-

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ments, but have forgotten the tradition, based on research and evolution, which resulted in the development of the theatre organ. Today, organ building has almost become a lost art, because builders reject newer concepts in favor of those prior to the theatre organ.

We now have the technology to resurrect this art to what it once was and even beyond.

As members of the ATOS we can do much to help reunite the various opposing "schools" of organ building by breaking down conflicting opinions and prejudices with unbiased proven scientific facts.

This could be the beginning of a new chapter in the evolution of the pipe organ as soon as we begin to understand more about our instrument by examining it at a level our predecessors could not have even dreamed of.

By knowing beforehand just how

powerful an organ will be when using given pressures and a given number of ranks, pipe organs could soon begin to be designed for installation in stadiums and other very large public structures.

The economic factor involved in custom-designing large pipe organs could be greatly reduced, permitting them to compete better with electronic organs on a performance/\$ basis. A single rank, efficiently voiced at 30" pressure, for example, can produce a sound level equivalent to the full organ level of a typical 100 rank instrument voiced at only 3" pressure, while yet retaining quite traditional tonal characteristics, provided such a pipe can be built within traditional scales. Tests have shown that a tenfold increase in pressure will normally result in a hundredfold increase in power.

Pipe organs no longer need to be limited to relatively intimate acoustical environments to produce a big sound. We need not limit future instruments to a fate of living out their useful lives in a small neighborhood church, pizzeria, etc. to be heard and appreciated by only a select few. Instead, a new generation of organs could be installed where the general public could rediscover an instrument whose tradition began over 60 years ago with Hope-Jones, and with the aid of modern technology, was resurrected, continued to evolve and re-emerged on an even grander scale than before. We, of ATOS are the ones who can help bring about a NEW GOLDEN AGE of this magnificent instrument.

Unfortunately, there are those who still maintain that a low pressure tracker organ is superior to any other type (since this was the instrument of Bach). There is no scientific evidence to support such a belief. There is no ideal universal operating pressure for all organs. High pressure pipe-work is *not* inherently inferior to that of low pressure. When low pressure instruments were the only type being built, they were products of necessity — not choice. Wind supplies had to be hand pumped, therefore low pressure designs were necessary in an organ of any appreciable size or range of tonal colors, due to the lack of available power. (Let us remember that although the power required to lift 550 lbs. at the rate of one ft. per second is only one horsepower, it's

quite doubtful that even ten men could continue to work at this rate throughout an entire performance.)

Should the myths of the inherent superior tonal qualities of low pressure organs continue to go unchecked now that science can prove them to be mere fallacies?

Such unsound methods of reasoning were born in the minds of early critics of the theatre organ (the most notable critic being George Ashdown Audsley). Many builders accepted these fallacies as truth because, until recently, there was no scientific proof to the contrary. One of Audsley's works, *The Art of Organ Building*, first published in 1905 and still in copyright, is considered by many to be the "final word" on the subject of organ building, despite the recent scientific findings.

Perhaps Audsley's criticisms dealing with the lack of tonal variety, the over-use of 8' pitches and poor balance between various stops could have been justified in some cases — straight organs no less subject than theatre organs — if he had directed his criticisms against the individual instruments instead of against any innovative concept of organ building that differed from his own personal opinions.

Early critics of the theatre organ finally had to admit that this instrument was by far the most popular type of organ ever built, but they attributed its success to the poor taste of the general public. But, isn't it ironic that organ building in general reached a peak during the first quarter of this century that the world had never seen before nor seen since?

Isn't it time that organs should be judged on their *acoustical* merits and the public reaction toward them rather than by how well they conform to any one "school" of building?

Albert Einstein once stressed the importance of scientific methods of investigation by experiment, measurement, and observation as opposed to mere intuition and speculation in the following words: "Base your thinking only upon those things which can be observed in real experiments. Forget questions about things which cannot be observed. Ignore them — they are not only unanswerable, they have no place whatever in scientific thinking." □

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QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

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LANCE JOHNSON
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Q. How can I obtain the Wurlitzer shipping list?

A. To my knowledge, the volume published by Judd Walton is out of print and the huge investment needed for a second printing has precluded this project.

Q. What is meant by a "keydesk."

A. This term is widely misunderstood. In today's organbuilding, the portion of the organ that the organist plays is the *console* and the shelf that the keyboards rest on is called the *keydesk*. However, certain theatre organ builders referred to the entire console as the keydesk. Over the years, theatre organ publications and hobbyists have begun calling the console a keydesk.

Q. What is the difference between a Xylophone and a Master Xylophone?

A. Larger theatre organs, especially Wurlitzer, had two Xylophones, one small scaled and one large. The larger one was called the *Master* to differentiate between the two.

Q. I would like to build a small two-manual theatre organ as a starter instrument of six basic ranks. What ranks should these be and how should they be distributed on the two manuals and pedal? (This will be a single chamber installation.)

A. Any number of organ builders will give you widely differing ideas as to how this organ should be built. Here would be my idea:

Analysis

Tibia Clausa 16', 97 pipes, 10" wind
Trumpet (or Tiba) 8', 61 pipes,
10" wind

Vox Humana 8', 61 pipes, 6" wind
Diapason 8', 73 pipes, 10" wind
Viol D'Orchestra (or Salicional) 8',
73 pipes, 10" wind

Viol Celeste 8' tc, 49 pipes, 10" wind
Solo

Tibia Clausa 16' tc, 8', 4', 2-2/3', 2',
1-3/5', 1'

Trumpet 16', 8', 4'

Vox Humana 8', 4'

Diapason 16' tc, 8', 4'

Viol D'Orch. 8', 4', 2'

Viol Celeste 8' tc, 4'

Accompaniment

Tibia Clausa 8', 4', 2'

Trumpet 8', 4'

Vox Humana 8', 4'

Diapason 8', 4'

Viol D'Orch. 8', 4'

Viol Celeste 8' tc, 4'

Pedal

Tibia Clausa 16', 8' (Two pressure
action to obtain soft 16' off Tibia)

Diapason 8', 4'

Trumpet 8'

Viol D'Orchestra 8' (Cello)

Couplers

Solo Sub Octave

Solo Unison

Solo Super Octave

Acc to Pedal

Solo to Pedal

Tremulants

Tibia Clausa

Vox Humana

General

Note: To save switches and stop rail space, group the Viol 8' and Celeste on one stop key. To add later percussions, consider first a Chrysoglott and then a Glockenspiel.

Chapter Notes Reminder...

Chapter Notes must be received by the editor no later than May 1st to be included in the June/July issue.

Q. Why do church organs have straight stop rails and theatre organs have horseshoe-shaped rails?

A. Due to the large number of stops found on even a small theatre organ, Hope-Jones, the inventor of the horseshoe stop rail, found that the tablets could be more compact in arrangement and closer to the player's hands. Some contemporary builders of classic organs have discovered the horseshoe stop rail and are building their larger consoles with them. Ruffati of Italy has built several rocker tablet consoles horseshoe style. Some tracker builders are using the horseshoe shape for their numerous drawknobs.

Q. I have a seven-stop manual chest for my Wurlitzer in which the tremulant affecting six out of the seven is winded into the main wind trunk between the chest and regulator. I decided to move the trem to the other end of the chest to make more room for service access and also to obtain a better tremulant. (You said I should have the trem on the opposite end of the chest from the air supply.) Now the problem is, the rank closest to the trem shakes very well but the others have hardly any trem. What should I do now?

A. It sounds to me like you have forgotten to make a trem manifold for the chest to trem conductor. Your trem manifold will consist of an air box 3" x 5" by the width of the chest of those effected ranks. After you have screwed this air-tight to the end of the chest*, you can wind your trem off any portion of this manifold. This will allow ALL ranks to be affected by the trem to bleed air into the manifold *equally*. A trem manifold is necessary only when the conductor for the trem is to effect two or more ranks.

*Be sure you have an opening for air access to the chest. □



the letters to the editors

Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address:

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Salinas, Calif. 93902

Dear Sir:

I read, with interest, the article *Of Pros and Bums* by Bill Reeves. I have encountered several people in the past who also played in that key of G flat. One of them was a professional piano player and was holding forth at the Piano Bar at the Robidoux Hotel in St. Joseph, Missouri. He was never ashamed of the fact that he was an "ear" player and was mostly on all the black keys on the keyboard, so I won't mind mentioning his name. He was Jack Jackson.

Whenever I went to St. Joe I usually dropped in to hear Jack Jackson — as he sounded good in his renditions of the pieces. Through conversation with Jack, he discovered that I was an organist. Immediately he became self-conscious of the fact that he was a "G flat faker" as he called himself. I could see his fingers on the keyboard and had already spotted the fact that he seldom was on the white keys.

The main point of this, to ease Mr. Reeves' thoughts, Jack had been in professional music for quite a few years and no one, except another professional keyboard player, knew that he "faked." He always had a

job. On the side, as an admirer of Eddie Peabody, Jack would spend his spare time in his room practicing on a banjo and emulating Eddie Peabody. To practice the Peabody trick of spinning the banjo horizontally, Jack would stand next to his bed so the banjo would drop on the bed when he missed catching it after the spin.

I have encountered two men who played organ, and were G flat players. They sounded quite good. In both these cases they were exploring the possibilities of taking lessons in order to "play right." In both cases I suggested that they should *not* take lessons. They were able to quickly pick up a new piece by ear and make it sound reasonably well. To start them on reading music, in my opinion, would have wrecked what they were doing and spoil the enjoyment they were getting. Neither wished to go into professional music. They only wished to play for their own enjoyment.

Mr. Reeves mentioning the way he observed one organist taking over from the other at the theatre by super-imposing his fingers over the other's fingers (or under as the case may be), brought to mind the numerous times I have done this with my fellow organists at theatres where I worked. It became so much part of the playing in the theatre that we did it almost automatically.

Regarding the organist who quickly picked up what the Pasadena High School band was playing, it does not necessarily follow that the organist was an "ear player." All that was necessary was to catch the melody notes, which quickly indicated the key. Then the organist could chord with the band. Most bands used standard parade marches, so most theatre organists had probably played those marches for the newsreels many times. One then plays from memory. Repetition of pieces is a great way of memorizing.

Sincerely,

Harry J. Jenkins
San Diego, California

Dear Record Reviewer,

You posed a question in your review of *Christmas Joy*, with Frank Cimmino at the Suburban Wurlitzer. Since I have had the privilege of substituting for Frank and am a close friend of the family, I felt that I



Meet "E. M. Cimmino."

would be the likely one to answer that question, "Who is E. M. Cimmino?" Aside from being Frank's mom and my "Aunt Et," she is a very accomplished pianist and composer. "E. M." stands for "Ethel Marie," who is a former church organist and has written four very well-known songs, two of which Frank has recorded. They are: "Christmas Joy," "All Because of Spring," "Summer Fun," and "Blue Notes."

I hope this removes some of the questions that you had about the very talented "E. M. Cimmino."

Ralph Ringstad
Whippany, N.J.

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CENTRAL FLORIDA

The February 15th performance by CFTOS Chairman Charles Stanford at the J. Burns Pizza & Pipes in Tampa was another success. Charles is a staff organist at this pizzeria and performed admirably at the 3/25 Wurlitzer installed there. Some 250 organatics attended the hour-long concert and heard selections such as "No Business Like Show Business" and "Another Openin'" and variations on "Flight of the Bumblebee."

As a belated valentine, Charles dedicated "Secret Love" and "I Honestly Love You" to his wife Debbie and to their first child, who is due in the next few months. Several door prizes were awarded, including an album by Ashley Miller.

Another concert is set for Sunday, April 5th, at the J. Burns Pizza & Pipes. Featured this time around will be Hal Freede. Now residing in Dunedin, Florida, Hal is well known and respected as an outstanding performer and personality, was chief organist for 35 years with NBC and was featured at the famous organ at the Paramount Theatre in New York City.

We have noticed in the last year a

general increase in interest in theatre organ in the Tampa-St. Petersburg-Clearwater area. We believe this interest can be traced, in part, to concerts at the J. Burns Pizza & Pipes, to Terry Charles' activities at the Kirk of Dunedin and to recent publicity regarding the work being done to restore and install the Wurlitzer in the city-owned Tampa Theatre. We will do our best to see that this interest continues and hopefully increases.

Recently, we have been holding our monthly meetings in the homes of various members. This has been most enjoyable as it gives us a welcome change of scenery and allows us to play the fine instruments these members have in their homes.

It has come to our attention that the Hillsborough High School is contemplating the installation of a theatre pipe organ in its 1500-seat auditorium. This high school has a student

body of approximately 2000. Since they need an organ, the chapter would welcome any suggestions or donations (such as an organ). We may make this our next project after the installation in the Tampa Theatre.

JOHN OTTERSON

CENTRAL INDIANA

Sunday, January 11th, the chapter met in the Anderson Auditorium of Arsenal Technical High School in Indianapolis. In addition to members, faculty and music students from the school were also present.

The writer attended this high school, and it was thrilling then to be able to hear this same organ, now installed in Anderson Auditorium, being played in a big gym. The organ was dedicated on October 4, 1929 and was a gift of the student body at that time. Chapter member and accomplished organist Tim Needler played a delightful variety of selections including numbers played at the original dedication of this Pilcher organ made in Louisville, Kentucky.

The chapter has a number of members who are excellent organists and are now recording, touring and playing concerts all over the country. Among them are Rod Calcaterra and Rick Moore. Rick, a very talented young man, is now a substitute staff organist for the Roaring Twenties Pizza Parlors in Grand Rapids and Lansing, Michigan. About mid-year

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he will move on to London, Ontario, where a new Roaring Twenties is being constructed, to perform as staff organist.

On February 15th, approximately 140 members, friends and guests met at the Hedback Theatre. This little theatre is being renovated presently, along with the Page organ housed here which is being refurbished. It is the home of Footlight Musicals, an organization that has been most accommodating to the chapter. We are very fortunate to have access to the theatre and organ.

Starting in April, a series of Sunday afternoon concerts will begin at the Hedback, using the many talents of our excellent organist members. The renovation of the Hedback Theatre has become such a worthy civic project that it has received two \$100,000 endowments.

Central Indiana Chapter also likes to work along with the Paramount Pizza Parlor, which has the fantastic organ from the Paramount Theatre in Oakland, California. This spring Tom Hazleton will be back in Indianapolis to play the Wurlitzer at the Paramount Music Palace. Our chapter is looking forward to concerts, bus trips and lots of other good times when spring makes her appearance.

MRS. MARY L. HARRELL

CENTRAL OHIO

The first meeting of the new year brought a good turnout of members and guests to the Worthington High School auditorium on Sunday, January 18th. Craig Jaynes ably demonstrated the 3/16 Wurlitzer as the main artist for the afternoon. The progress made by the organ crew was highly evident in the increased list of playable stops and a much improved sound. Releathering and a change to solid-state switching are the big projects currently. There are also some wind line problems which leave the instrument sounding somewhat asthmatic, but crew chief Willard Ebner assures us that all is progressing well. It is estimated that the work is about 80% finished and no major clinkers are anticipated as work continues. The entire chapter anxiously anticipates the day when we will have a fully-operational concert-quality instrument to share with the community.

Saturday evening, January 24th,



Professor Robert Griffith explains the Johannes Klais organ at Ohio Wesleyan University. (Photos by Bob Clark)

found Dennis James on his familiar seat at the Ohio Theatre's 4/20 Robert Morton theatre pipe organ as he presented a concert to a near-capacity audience. Dennis celebrated his sixth anniversary as resident organist for the Ohio Theatre by presenting a selection of favorite tunes dedicated to the various people who are integral in making the Ohio Theatre a continuing success. He also demonstrated the organ's capacity for classical music by playing a classical selection from his new album. The evening provided a well-rounded program which was rewarded with a standing ovation.

There was a most pleasant side effect of Dennis James' concert. COTOS had a table and display on the mezzanine in hopes of attracting interest in the organization from among the throng of organ enthusiasts in attendance. Through the efforts of Karen Boerger and Bob Shaw nearly a dozen interested parties were added to the mailing list as prospective members.

The February meeting of COTOS was held on Sunday, February 15th, at Gray Auditorium on the campus of Ohio Wesleyan University in Delaware, Ohio. A one-hour program on the Klais 4/82 pipe organ was presented by Dr. Robert A. Griffith, Professor of Organ, and two of his students, both university sophomores, Gail Mertz and Paul Burnside. The organ was built by the Johannes Klais Orgelbau of Bonn, West Germany, with installation in Gray Chapel in 1980. While this instrument is a baroque organ it was found to be highly versatile when exercised by COTOS members during an open console session. The most singularly impressive aspect of this instrument is that it is totally self-contained. There are no separate pipe chambers or air chests under the floor — the entire organ sits center stage like a GIANT piece of furniture. The operation is mechanical (i.e., tracker) but seems quite responsive when compared to many other mechanical instruments. Pro-

fessor Griffith originally wondered why COTOS would be interested in the baroque Klais organ. Upon further reflection he realized that he, a classical organist, enjoys theatre pipe organ so why wouldn't theatre pipe organ fans also be interested in his side of the street?

BOB AND PATTI CLARK

CHICAGO AREA

For most of us, spring is a welcome season and a time for looking forward and an occasional look at the past. On December 5th, we had the Rhode Brothers at Downers Grove High School giving us a delightful program. It was our first opportunity to hear Chuck's voice and we were pleasantly surprised. And Ron did a super job with his part of the program.

CATOE was on one of our local radio stations for a half hour during which time Barbara Meisner and John Gendvilas (board members) were interviewed by the station's programmer Frank Dawson. Naturally, the time was devoted to theatre organ, CATOE's activities and promoting our Rhode Brothers show.

Our February 13th social featured Jerry Kinsella who is music director and instructor for Rodgers Elmhurst Studio. Jerry gave a varied and interesting program at CATOE's Wurlitzer at Maine North High School, Des Plaines, Ill.

Walter Strony's new record *Mundelein 1980* was available and it is an excellent and satisfying disc.

February 22nd was a cool, moist day, but over 100 organ buffs visited the Oriental Theatre for the last time to hear that grand old organ. Tim Needler, from Indianapolis, Ind., gave a very good program and finished with a symphonic arrangement of "Auld Lang Syne." Then about 20 of us had a last chance at the keys

during open console. And, Edna Sellers did us the honor of a few tunes when she was assisted to the bench. In the good old days, she played this organ often. George Wright is a long-time admirer of Edna's, saying she is one of his favorite gal friends. The theatre space will be a shopping mall and the organ will stay for a while (as a place of storage) but the when, where, why???

On April 4th we will be hearing Pauline Dixon from England give a special concert at the WGN studio



Pauline Dixon, scheduled for April concert in Chicago.

organ. Pauline comes to us well heralded as an excellent musician. She is also scheduled to give several programs in our area during her visit.

The Pickwick Theatre, in Park Ridge, Ill., is getting attention after much neglect. The local Jaycees and business people are working toward renovation of this excellent theatre. It is a good house and possesses a super Wurlitzer.

May 1st we are to have Gaylord Carter accompanying *The Son of*

The Shiek, a Valentino silent, at the Civic Opera House at 8 p.m. A special dinner will precede the show in the building's Tower Club. You are welcome if you can make it.

ALMER BROSTROM

CONNECTICUT VALLEY

The Connecticut Valley Chapter completed its twentieth year on February 14th. Appropriate observance took place in a most appropriate setting, the Thomaston Opera House, scene of much chapter activity over the years. A few front rows of seats were temporarily removed to make room for tables and chairs. A fine cocktail hour helped produce a congenial atmosphere for our specially-catered dinner. Through all of this, organist Dean Robinson played lovely music at the Marr & Colton — hard to beat. Following dinner, Dean continued to play for dancing on the stage. It turns out that we have some unique térpichorean talent!

Allen Miller, one of the founders, recounted for us some of the early events in the history of the chapter, using some authentic recordings to highlight particular episodes. A number of sturdy souls put a lot of work into preparations for this most enjoyable celebration and we are duly grateful to program chairman Joe Graif and his helpers for their efforts — efforts which paid off handsomely in terms of membership enjoyment of the occasion.

Hector Olivera will play at the Thomaston Opera House on May 16th and 17th. Information and tickets are available via stamped, addressed envelope from Concert Tickets, Box 426, Seymour, CT 06483; telephone (203) 888-9696. Tickets should be ordered at least two weeks ahead of time.

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DAIRYLAND

There was no postholiday season letdown for DTOS'ers this year. Every Saturday has seen enthusiastic members "Down by the Riverside" (theatre, that is!) and work on the Wurlitzer is progressing nicely. The main chamber is about complete, and the next big project is the combination action. Members have also become involved in doing a bit of cleaning and relamping of the house. Though threadbare, the Riverside is the only downtown Milwaukee house still intact. We hope to bring back at least a little of the former glamour for our April show featuring Walter Strony.

We did take some time out for a social in January. Gary McWithey played a lovely classical program at Greenfield Park Lutheran Church. The organ is only a 2/4 Wicks, but Gary showed that a small instrument can have a lot of variety, too. Included in the program was a salute to the hostages who returned to the U.S. that day. Thanks, Gary, for a lovely afternoon.

DTOS'er Perry Petta recently accompanied two silent films at the Oriental Landmark Theatre. Featured were *A Dogs Life* with Charlie Chaplin and Lillian Gish in *Intolerance*. Unfortunately, Milwaukee was hit with a huge snowstorm that day and attendance was very low. Hopefully the theatre will have the films and Perry back again soon.

CARRIE NELSON PROD

GULF COAST

Usually when you move away or leave town you get out of holding office. Not so with Tom Helms. He was re-elected chairman "in absentia" despite living 750 miles away in Ft. Worth, Texas. With jet travel and telephones he keeps in close touch with us here in Pensacola and

maintains constant interest in the reconstruction of our Wonder Morton. It is coming along beautifully thanks to the diligence and skill of Dr. B.D. Rhea, who is doing this wonderful job for our chapter and Tom. How many organists can say they have their own organ built just for them to their specifications?

While Tom was home for the Christmas holidays, we held our annual elections of officers. To serve along with him as chairman, Dr. Rhea agreed to accept the post of vice chairman and treasurer; the writer was tapped as secretary; and Bob Sidebottom and Walter Smith were elected to the board of directors.

Also while Tom was home from his studies at T.C.U. our chapter representatives were interviewed by the local newspapers for a full page article on our organ project. They did a bang-up job on the coverage. Now the whole town and surrounding area are familiar with our work.

Our business was brief at our election meeting so all could adjourn to the workshop and view the progress on the console.

Oh! How anxious we are to hear it play!

DOROTHY STANDLEY

LOS ANGELES

The 3/16 Wurlitzer in the San Gabriel Civic Auditorium is owned by the City of San Gabriel. Only the maintenance of the instrument is the responsibility of the Los Angeles Chapter. THEATRE ORGAN regrets the error that appeared in the February/March issue. (*Editor*)

MOTOR CITY

As an added attraction to our concert season this year we presented Charlie Balogh in a program at the



John Lauter performed at the Punch and Judy's 2/6 Wurlitzer in January. (Bob Becker Photo)

Royal Oak Theatre on January 31st. Charlie accompanied two Buster Keaton silent films, *The Balloonatic* and *One Week*, at the console of the 3/16 Barton, in addition to playing for an audience sing-along and several pop selections. Currently staff organist at the Roaring Twenties Pizza Parlor in Grand Rapids, this was Charlie's first program at the Royal Oak.

As a Valentine's Day treat for our concertgoers we presented the internationally-acclaimed Detroit Concert Band, under conductor Leonard B. Smith, at the Redford Theatre on February 14th. The only band ever to have recorded all of the marches of John Philip Sousa, the Detroit Concert Band was chosen to provide the film score for the recent BBC documentary *The March King*.

Leonard B. Smith led the Detroit Concert Band through a stirring program that included a cornet solo, a mezzo-soprano and two selections featuring chapter member Tony O'Brien at the Barton pipe organ. "The Stars and Stripes Forever," with first three piccolos and then the entire brass section performing at the stage apron, brought the near-capacity house to their feet for this rousing encore.

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Our workshops are continuing at the Redford Theatre and are held the second Sunday afternoon of each month. In January, Sig Ross discussed adapting piano scores to the organ and gave several examples. Instructor Steve Stephanie demonstrated the use of chords, fingering and variations at the February session.

Our First Sunday artist at the 2/6 Wurlitzer at the Punch and Judy Theatre in January was John Lauter. The February program at the Punch was to have featured Barry Rindhage and Burt Castle, along with a vocalist. Unfortunately, a winter storm stranded the trio in Saginaw and the program had to be cancelled.

Rupert Otto was the artist for the January Second Sunday event at the Michigan Theatre in Ann Arbor. In February, Stan Zimmerman delighted the audience in his first program at the Michigan's 3/13 Barton.

Our Fourth Sunday concert at the Royal Oak Theatre in January was presented by Lionel LaMay at the

3/16 Barton. And John Lauter was the featured performer at the Royal Oak Barton for the February Fourth Sunday program.

DON LOCKWOOD

NEW YORK

Lon Hanagan's career has spanned a great period in American popular music and he culled from these glorious years a diverse offering of beautiful songs when he played for the New York Chapter's February meeting at the Carnegie Hall Cinema.

The joy which music brings to this man abounds in his playing. Also, his enthusiasm for helping young organists was evidenced midway through his program when he shared his solo spotlight with Miss Jeanette Samarelli. His student had never played real pipes before but her talent, several current tunes and the Wurlitzer combined forces most pleasurably.

Mr. Hanagan honored the memory of two treasured chapter members

who have died recently: Dr. C.A.J. Parmentier and Peter Schaeble. For Pete Schaeble, he played Fritz Kreisler's "Liebesfreud," an appropriately titled melody as we remember Pete — an energetic, life-loving friend working tirelessly for the cause to which the society is dedicated. The installation and good working condition of many theatre organs in this area stand as testimony to the tremendous ability and generosity Peter gave of so readily. We miss him.

Dr. Parmentier, whose death was announced during the meeting was honored by a vibrant performance of Sibelius' "Finlandia," a work Lon Hanagan stated that he associated with the late organist.

At our previous meeting, not reported here, our artist-in-residence, Lee Erwin revealed a completely new repertoire of Broadway and popular music during a concert played for us in his always easy to listen to style.

Plans for hosting the '84 Convention in New York are formulating in Chairman Robert Godfrey's mind. He and the board of directors haven't told us too much yet, but I know they have many plans brewing. The BIG APPLE becomes ORGAN TOWN in '84.

MARLIN SWING

NOR-CAL

Nor-Cal's first two meetings of 1981 were held at the Cap'n's Galley Pizza and Pipes in Redwood City, California, where a mighty 4/23 Wurlitzer can be heard nightly. On January 18th, outgoing Chairman Jim Dunbar introduced new Chairman Dan Lovett who presided at the meeting.

Guest artist was Ty Woodward, making his theatre organ concert debut in Northern California. He opened with a rousing fanfare using



(Left to Right) Bob Maidhoff, new organist at Radio City Music Hall, Lon Hanagan, who played the February program and Bob Godfrey, chairman of the New York Chapter, at the Carnegie Hall Cinema console. (Stan Lee Photo)



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the 16-foot pedal pipes in "Another Opening, Another Show." His program consisted of popular tunes interspersed with semi-classical and classical pieces, the most memorable of which was Louis Vierne's "First Symphony Finale." Woodward's two-foot pedalling was remarkable.

During intermission, organ maintenance man Phil Freeman was introduced and received appreciative applause.

The second half consisted of show tunes and concert numbers, including Richard Purvis' arrangement of "Greensleeves." Best percussion use was heard in Leroy Anderson's "The Typewriter."

Ty's encore number, Charles Marie Widor's "Toccata" from the *Fifth Symphony*, brought the audience to their feet. It was a remarkable performance. Ty's hands and feet are heard Friday nights at the same organ. He is also organist at the Peninsula Covenant Church in Redwood City.

On Sunday, February 15th, program chairman Ray Taylor introduced Frank Olsen, guest organist from Toronto, Ontario, as an organist who plays with a "Scottish accent." Olsen moved from Glasgow, Scotland, to Canada in 1967. Frank is well known to organ buffs on both sides of the Atlantic through his concert engagements in the U.S., the United Kingdom, Holland, Belgium and France. Others may have heard him on many of his phonograph records.

Olsen is a showman as well as a topflight organist. His technique is flawless, in the British style. Medleys included a musical Valentine, marches, traditional old English and Cockney melodies much reminiscent of the 1980 London Convention. The theatre organist's tricks of the trade were demonstrated during a



Ty Woodward making his theatre organ concert debut at the 4/23 Wurlitzer in Redwood City for Nor-Cal Chapter. (Jim McGuire Photo)

medley of pop tunes. Frank played "The World is Waiting for the Sunrise" with his left hand, using second touch, while his right hand casually rested on the bench; ending with "Bye Bye Blackbird" using rapid two-foot pedalling that was a show stopper.

The second half of the program included a bagpipe effect leading into a medley of Scottish songs. Olsen's registrations were not overpowering



Frank Olsen, "Dean of British Organists" on Canadian side of the Atlantic, at the 4/23 Wurlitzer at Redwood City. (Jim McGuire Photo)

making excellent use of the string ranks not often heard on pizza organs. He played tributes to Victor Herbert, Jesse Crawford, Strauss and Sousa including the famous piccolo obbligato in the "The Stars and Stripes Forever." His encores received a standing ovation.

Nor-Cal was indeed fortunate to have Frank Olsen perform for us. After seeing and hearing him play, it is easy to see how he acquired the nickname Tricky Fingers. He holds many musical degrees and diplomas and truly is the Dean of British Organists outside of the United Kingdom.

The "Mystery Couple" (see *Letters to the Editor*, THEATRE ORGAN, Dec. 1980-Jan. 1981, page 19) have been identified as Nor-Cal members Jean and Larry Irvin of Novato. They have contacted A.B. Parsons.

ED MULLINS

OREGON

Our first 1981 meeting was held February 15th at the Scottish Rite Temple in downtown Portland. Our guest artist was none other than Ashley Miller of Radio City Music Hall and recording fame.

The original Scottish Rite organ was a little four ranker which was later combined with a 2/9 Wurlitzer. The console has been enlarged to three manuals, making the instrument a very respectable 3/13. Although the entire organ is located on one side of the building, the excellent acoustics reverberate the sound throughout the large auditorium. The ornamental grille in front of the shutters is illuminated with colored lights, which, together with an elaborate stage setting of King Solomon's Temple, add a dream-like feeling to the organ music.

Ashley Miller's continuing popu-

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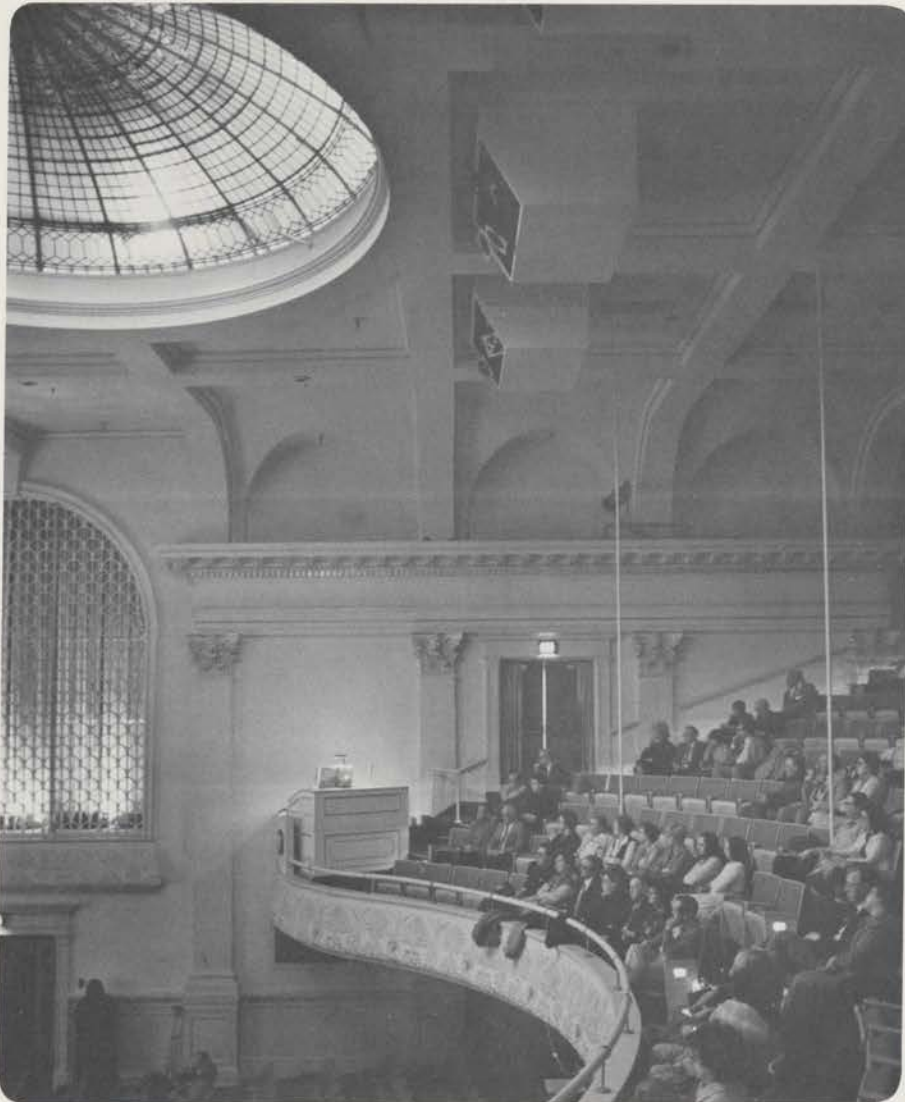
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Ashley Miller at the 3/13 Wurlitzer in the Scottish Rite Temple in Portland.

(Claude V. Neuffer Photo)

larity is reenforced after hearing him in person. His superb playing is evident in recordings, of course, but he also has a friendly conversational way of announcing his numbers that endears him to the audience. He is the master of unusual and artistic registration, bringing out new and beautiful sounds from any organ, large or small.

Ashley's program ranged from the very modern to a few old standards. We also heard many little known but beautiful selections and magnificent Tuba solos. "A Flute Tune" and a 17th century "Trio" rounded out the classical part of the program. This last used three solo melodies played as a trio with different voices for each hand and pedal.

We wish to congratulate Ashley Miller on this unforgettable concert. Our chapter is also grateful to the Scottish Rite Temple and staff organist Walter Miesen and crew for making this organ available to us.

BUD ABEL

POTOMAC VALLEY

Potomac Valley's February meeting at Doug Bailey's studio had to be called off because of water damage to his 2/11 Moller which could not be repaired in time for the meeting. Apparently construction work outside his studio allowed water to get into the chambers with disastrous effects. We hope his Moller will be repaired and playing soon.

To fill the void for our February meeting, Olean and George Johnson graciously volunteered their home and their 2/7 Wurlitzer. This turned into a joyous occasion for chapter members. George's Wurlitzer never sounded better and many played their favorite tunes at this open console meeting.

Among those who played were: George Johnson, Bob Stratton, Lou Hurvitz, Dick Haight and Lee



George Johnson, at his 2/7 Wurlitzer, saved the day when water flooded the chambers of the Doug Bailey 2/11 Moller.

(Harold R. Richman Photo)

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Prater. At least twelve others took advantage of the open console session.

As you can see, the membership took this opportunity to practice so as to be ready when our Wurlitzer, now being installed at George Mason University, is playable.

FRANK FORDHAM

PUGET SOUND

The chapter was honored to have Ashley Miller as our guest artist in February. To the many of you who have had the pleasure of hearing him perform, you know of his highly-creative arrangements. Our afternoon was warm and sunny as Ashley Miller broke into "It's a Lovely Day Today" at the Bellevue Pizza and Pipes on a 3/16 Wurlitzer. His program was varied and much enjoyed. His harmony was great, and he explained some of his arrangements. His versatility was noted in his arrangements of music from *Okla-homa, Porgy and Bess*, and *Gigi*. His "Emblem of Liberty March" we understand has been performed twice on coast to coast radio, by Paul Lavallo and his Band of America. In addition, he has performed at both the organ and the piano with many leading orchestras, including the New York Philharmonic, the American Symphony, under the late Leopold Stokowski, and has just finished an acclaimed 1980 European Tour. He is the official organist at Madison Square Garden.

We all enjoyed the afternoon, and with more than a houseful of intent and quiet audience, we are grateful to chapter members Jack and Betty Laffaw, for hosting our chapter at their Bellevue Pizza and Pipes, a place that is on your tour agenda in July during the national convention.

Following a short business meeting, Chairman Thelma Barclay in-



Ashley Miller during his West Coast tour, at Bellevue Pizza and Pipes.



Jack and Betty Laffaw, owners of Bellevue Pizza and Pipes, hosted the chapter in February.

roduced George Francis, one of our Canadian members, who spoke about the Canadian link of our convention. *As we went to press, notice was received that the Vancouver activities had to be cancelled — Editor.*

A tentative schedule for the convention was given. Open console then prevailed with Jane McKee of Tacoma, Eddie Zollman of Seattle, Doris Miller of Vancouver, B.C., and Lillian Houston of Puyallup. Lillian's student, Travis Weiss, a young master of the pipes, was followed by David Stratkauskas, another of the younger set. Don Meyers, Warren DeLau and Merv Vaught, ended the afternoon. Chapter members are now hard at work with their committees, to get things in gear for the Convention July 1st to July 6th and it will be "the Best ever."

You won't want to miss this convention. We have had inquiries from Thailand, Australia and England. We hope to see you, too.

THELMA R. SMITH

RED RIVER

Our music card library continues to grow with typing sessions each Saturday morning at the Fargo Theatre. We will probably have close to 5500 cards when we finally get through all the donated sheet music. We have two, three and four copies of many pieces. We are in the process of doing another typing project also, changing our concert mailing list to computer cards.

January 31st was a happy day when we moved our player piano into the theatre orchestra pit, after many months of refurbishing and re-finishing. It plays regular piano rolls besides being playable from our 3-manual console. There are still adjustments to be made, but we are all



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Sonia Carlson, wiring piano switch at the relay, Fargo Theatre.

pleased with the results.

On one of his many climbs to the "attic" of the theatre, Lance Johnson discovered something he never expected to see — the 1926 neo-Grecian decorations of the original walls, not seen by the public since 1937! A major remodeling job in 1937 had the auditorium gutted and made over in art deco, and the ceiling was lowered 4 feet. It's this 4-foot span that he saw, with its ornamental plaster, gilt work, and hand-done stenciling. It looked amazingly clean and fresh, so he lost no time taking



Dorothy Armstrong, working on chapter music library, Fargo Theatre.

pictures of it. We've seen the 1926 carpeting also, just a small piece of it, which is in the usher's dressing room off the mezzanine. The theatre has been nominated for historic landmark status, along with 50 other buildings in and around Fargo, but it is a very long process before anything is finalized.

April 23rd is the tentative date for our spring show. At this writing, negotiations are still pending, but we hope to have a silent screen actress here to share highlights of her career. We will also show one of her better known films. The evening will be patterned after the program we developed around Lillian Gish, when she appeared here in November of 1978.

SONIA CARLSON

ROCKY MOUNTAIN

The new year started off with much excitement for the chapter. On January 14th, a public press party was held at the Paramount Theatre to make the announcement that Historic Denver would take an option for six months for the theatre lease. This six-month period will enable Historic Denver to learn about the theatre and its operation. This will also give them time to get more community support to save downtown Denver's only remaining theatre. The Historic Paramount has been placed on the National Register of Historic Buildings. Thus, if the theatre is saved, the twin console 4/20 Wurlitzer will also be saved for the people of Denver and all of Colorado to enjoy. The chapter will continue to maintain the organ and work is continuing on its restoration.

During the holidays, another of Denver's theatres, the Aladdin, presented a series of musical classic movies, which opened with the beautiful *My Fair Lady*. Our own Frank

Gandy was on hand opening night, and every weekend thereafter to play the 3/13 Wicks. This organ is also being restored and members of the chapter are diligently working on this project. Those who especially worked very hard to get the organ ready for the holiday classic movies were Frank Gandy, Charlie Herman and Guy Powell. The organ was featured Friday, Saturday and Sunday nights and Sunday afternoon for eight weekends. This series and the organ were well received by Denver, and everyone is looking forward to the next holiday season.

The 1981 officers for the Rocky Mountain Chapter are: Ed Wielgot, chairman; Guy Powell, vice chairman; and Alice Cutshall, secretary-treasurer.

We are looking forward to a very exciting year in this chapter. With the projects that are now in progress: the restoration of the Paramount and Aladdin organs, our club organ and the upcoming programs, this promises to be a very busy year. Our membership is growing and new ideas are coming in.

OWANAH N. WICK

SIERRA

January 18th, a mild, sunny Sacramento Sunday, marked the appearance of Ken Simmons at Sierra's 2/7 Wurlitzer in Cal Expo's Golden Bear Playhouse. The organist at Bella Roma Pizza in Concord, Ken surprised everyone by announcing that this was his first concert on a pipe organ in a theatre style setting. His performance was a delight with all those hours of pizza playing allowing him to be at ease with pipes.

Our chapter maintenance crew, headed by Rod Dagget, Dave Moreno and John Carleton, has recently completed rebuilding and rewiring the manuals on the Cal Expo

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At Grant High School, on February 8th, Sierra joined with J. Nelson Piano & Organ Co. to present Tom Hazleton at two instruments, the Grant High 4/21 Wurlitzer and the Allen 920 with Wurlitzer replica console, nine amplification channels and many, many speakers. Sierra member Vern Betourne had recently purchased the Allen which, after another concert by Tom Hazleton at the Oakland Civic Auditorium, was installed in his home. At the Grant High concert Tom alternated back and forth, a few numbers at a time at each instrument, which provided interesting contrasts between pipes and a large and very rare electronic. Tom's easygoing, casual demeanor provided another contrast with his seemingly total mastery of the organ and of all styles of music.

The Sacramento-Stockton public television station aired *Arts In Action* on February 19th and again on the 21st featuring a seven-minute segment about the theatre organ. Taped a week earlier at Grant High and Cal Expo, the program featured Sierra member Gary Konas playing the Grant Wurlitzer as well as talking about theatre organ history, design and why we love it. Interior chamber shots were taken at Cal Expo's floor level, walk-around chamber. For someone who knew very little about theatre organ, KVIE's Chris Cochran put together an excellent presentation, through his editing and narrating, of the best of the nearly one hour of taped material shot at both locations.

Sierra's "Theatre Organ Talent Showcase" is proceeding towards the May 17th performance date when the six selected teenage organists will each play a short program on the Cal Expo Wurlitzer and receive a \$100 honorarium from the chapter's

Clyde Derby Memorial Scholarship Fund. Contestants are being chosen by the performance quality demonstrated on three-and-a-half-minute tapes recorded during March and April on the Wurlitzer.

Dave Moreno, an accomplished pipe organ technician and voicer with a great knack for being able to communicate his knowledge, is holding monthly maintenance and rebuilding classes for all interested ATOS members. Most of the sessions are at Cal Expo with emphasis put on class attendees actually accomplishing tasks and projects.

Through the help of Brother Andrew Corsini of the Theatre Historical Society, Sierra recently found and purchased four of the last reprint copies of Ben Hall's *Best Remaining Seats* for donation to the libraries of the four campuses of the Sacramento area's Los Rios community colleges. When preparing to pay for the hard back binding of the four copies at Cal-Na Bindery, chapter jack-of-all-trades and publicist Carroll Harris was surprised to see "no charge" on the bindery invoice.

RANDY WARWICK

SOONER STATE

The first chapter meeting of 1981 was held at Roberts' Piano Store, Tulsa, hosted by owner Bill Roberts. Since January has been designated for our annual business meeting, the main activity of the session was election of new officers. Vice chairman Harry Rasmussen presided. Elected to serve for two-year terms were Lee Smith, chairman; Bruce Wilson and Bob Busby, vice chairmen; Jack Beindorf, secretary; and Bob Weddle, treasurer. Appointed officers are Phil Judkins, program committee chairman; Betty Weddle, membership roster; Harry Rasmussen

and John Roberts, public relations; and immediate past chairman Dorothy Smith, newsletter (*The Windline*) editor and THEATRE ORGAN Magazine reporter.

February found us at the home of Phil and Laura Judkins. Lee Smith, our new chairman, presided. We are looking forward to a great future! Lee talked about his ideas for our continued growth: we need to increase our membership, and we especially need to get our 3/10 Robert Morton installed and playing. He also wants to establish not only an active public relations committee, but also an educational committee to work with the public and private schools in Tulsa for the promotion of theatre organ. Our vice chairmen have been given some specific duties: Bruce Wilson has been asked to compile a folder on where to find information about theatre pipe organs, as well as to think about putting together a technical demonstration for the use of our educational committee. Bob Busby will work on an organ-moving kit for our "Pipe Packers Platoon": he will find out "who" has "what" tools and equipment we can borrow for organ dismantling and moving, or see about assembling the actual items themselves for ownership by the chapter. He will also collect and maintain current information on where to find available organ ranks and other parts, especially among our own members.

The meeting was preceded by a technical session conducted by Phil Judkins. Phil talked about the standard design of theatre organs as assembled by the Wurlitzer company. He told us that Wurlitzer started with a basic 4-rank instrument consisting of a Diapason, Flute, String, and Vox Humana, and then told us which ranks would be

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added as the size of the organ was expanded. The Tibia wasn't included until the organ was manufactured as a 6-rank instrument — the "Style D."

Progress on our chapter-owned Robert Morton is slow: the man-to-see about the installation in the Evangelistic Temple has been out of the country, but there are architect's plans drawn and waiting for approval.

Bob and Betty Weddle's Robert Morton is coming along nicely. Cold weather forced the work crew indoors for a few weeks (but the console needed some work done on it anyway); now the insulation is going up in their garage. Dorothy and Lee Smith have an estimate on the cost of concrete and lumber for their home addition — which includes the chamber for their 2/6 Wurlitzer. And Tom Seaton has purchased a little 2/4 Wurlitzer (with plans to add to it) and, with the help of Hervey Barbour, it is about ready to play!

We were saddened by the death of long-time member Frank B. Frank

early in January. Frank was a quiet man but a music lover of many years and we shall miss him.

DOROTHY SMITH

SOUTH EAST TEXAS

The artist scheduled for the spring concert at the Jefferson Theatre in Beaumont on Sunday afternoon, March 15th, was Jim Doleman. Jim, a member of the chapter, has played at Radio City Music Hall. He is thoroughly familiar with the Jefferson's 3/8 Robert Morton organ and can bring out its best. His presentation, "A Walk Down Memory Lane," is an experience to remember for all lovers of the theatre organ sound.

IRA M. WILLIAMSON

SOUTH FLORIDA

South Florida was treated recently to two stellar performances by world-famous organist and composer Searle Wright. On Monday, January 26th, Searle packed 'em in at Miami's Andre Hall, where Searle played a full theatre organ concert

plus accompanying a Gloria Swanson silent, *Teddy at the Throttle*.

The following Wednesday, Searle performed a superb classical program at Trinity Cathedral in downtown Miami. The cathedral has an E.M. Skinner instrument which was rebuilt and augmented in the 1960s by Aeloian-Skinner. At the cathedral Searle did everything from Bach to Maessian, with Liszt thrown in for good measure.

His theatre program was more heavily tilted toward Gershwin and Kern, however. The two programs were jointly promoted by the Miami Chapter of American Guild of Organists (AGO) and South Florida Chapter (SFTOS). There were many "new" faces at both programs, due to this cross-over publicity. Our chapter gained several new members as a result of this program. It was the first time in recent history that SFTOS and the AGO have worked together on joint programs. It was a great success from all perspectives.

At the Andre Hall program, on the mighty Wurlitzer, Searle opened with "Roller Coaster" — always a crowd pleaser, especially when played by someone with the technique and musicianship of this man, a past-AGO National President and a respected member of the AGO Examination Committee . . . he doesn't miss a note.

After the opener, Searle proceeded to reel off tune after tune before introducing the silent film.

The second half opened with "How Long Has This Been Going On," followed by a very short silent subject, *Ghosts Before Breakfast*, a surrealistic study by German film maker Hans Richter.

The crowd was brought back to reality with a musical valentine (anticipating February's popular holi-



Jim Doleman at the console of the 3/8 Robert Morton organ in the Jefferson Theatre, Beaumont, Texas.
(George R. Hockmeyer Photo)

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day), featuring "My Funny Valentine," and other typical valentine numbers.

Searle also performed "Dizzy Fingers," some Eddie Cantorera tunes, plus Jerome Kern tunes.

It was quite a tour-de-force from a man who only plays theatre organ for fun. Searle confided to several chapter members that he enjoys the theatre organ work the most. "It's the icing on the cake," he said, smiling. A special guest for the program that night was Ed Link, inventor of the Link Organ and a myriad of other devices unrelated to the organ, such as the Link Trainer for plane pilots. Link winters with his family in South Florida and the whole family made a trip to Miami to hear Searle. Both are long-time residents of the Binghamton, NY, area.

P.M. KINURA

SOUTHERN ARIZONA

Our February chapter meeting was held at the Tucson Organ Stop Pizza Parlor. Our first meeting to be held there was very interesting and educational as well. Ray Chase, our chairman, held this meeting with no business, just the program which was a rundown of the different ranks and stops played individually and in certain combinations by the assistant staff organist, Dave Wickerham. Afterward Dave played several numbers for us. Jim Connors, the staff organist, played a few numbers followed by open console in which several of our members participated.

At 5 p.m. the restaurant opened for the general public and the evening program began at 5:30 with David Wickerham at the console.

Members and guests numbered 50. We all thank Jim Guanci, the manager for his hospitality.

BOB HIGH

VALLEY OF THE SUN

Saturday, January 10th, several Valley of the Sun chapter members were among the guests at the grand opening celebration of Bill Brown's new Tucson Organ Stop restaurant. We enjoyed hearing organists Jim Connors and Dave Wickerham play alternating sets at the Wurlitzer.

Our February 15th meeting was held at the Phoenix College Auditorium. Now that the building has been refurbished, we are working towards getting the college organ into condition again for concerts.

Our goals for this year include commencing work on the chapter's Marr & Colton, and increasing membership.

MADELINE LIVOLSI

WESTERN RESERVE

The members of WRTOS welcomed 1981 with a meeting at Lukas Music Store on January 18th. Member Bill Taber, eager to present aspiring young organists, introduced one of his students, 11-year-old Sharon Geil, who played "Midnight Cowboy" and "Under the Double



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SEE PAGES 29-34

Eagle." Bill Taber, George Lukas and Jim Cutler used the balance of the program to demonstrate the new Hammond Elegante.

Our February 15th gathering took a more formal atmosphere as members met at the Lakewood Christian Church. John Lane, talented at popular, classical and church music, demonstrated the 1953 2/16 Schantz pipe organ. Open console time followed along with a tour of the two pipe chambers, both located on one side of the church. Some favorite hymns took a new twist when members found out what happens when you turn on the tremulants.

Members and friends are helping Dick Geyser disassemble and move a 4/40 Austin to augment his 3/13 Moller which he hopes to build up to a 4/20. He has a 25' x 40' auditorium with an orchestra pit and a hydraulic lift.

The president and the board of trustees of the Cleveland Grays thanked WRTOS members John Lane, Marge Lentz, Eric Rossin, Dick Geyser, Bill Taber and Bob Moran for the donation of their talents playing the mighty Wurlitzer at Cleveland Grays' programs during 1980.

The Tuesday night work group is working on the Wurlitzer at the Cleveland Grays' Armory. The portion of the organ that is receiving present attention is the piano, with the wiring almost complete and the winding due to start soon. They hope to have it playing for the April concert by Larry Ferrari.

JIM SHEPHERD

WOLVERINE

On January 18th, at the Pied Piper Pizza Peddler in Warren, we were in for the proverbial "good news and bad news." The bad news: Lance

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Jack Dommer at the Detroit Theater Organ Club 4/34 Wurlitzer. (Ed Corey Photo)



Lyn Larsen played and Karl Cole sang at the Pied Piper Pizza Peddler's beautifully scenic Wurlitzer console. (Ed Corey Photo)

Luce, music director, was on vacation and unable to play for us. The good news: we were to be treated to the artistry of none other than Lyn Larsen. Added to this was the artistry of Pied Piper organist Karl Cole who came in just to play for us (he usually has Sunday afternoons off). Now, that's some program! Both Karl and Lyn presented many theatre organ selections just for us, mixed in with their pizza musical fare. Karl sang a few selections with his own accompaniment; and very well done, too. Midway through the afternoon we were treated to an unrehearsed duet (only the titles had been prear-

ranged). Lyn played and Karl sang. Only two artists of this calibre could pull this off with such finesse! We are very grateful to Pied Piper owners Henry Hunt and Ken Saliba for their hospitality, and to Karl Cole and Lyn Larsen for their artistry.

Another grand afternoon was spent by our members at the Senate Theater as the Detroit Theater Organ Club opened their facility and organ to Wolverine members. Wolverine member Jack Dommer gave a "farewell" performance at the mighty Wurlitzer. He and his wife, Delores, are moving to New Jersey. The pro-

gram was well varied from a *West Side Story* medley to the "Anchors Aweigh" encore. Jack brought out some of the infrequently heard sounds of this Wurlitzer. His use of minor keys and the use of piano as an accompaniment were much appreciated. His familiarity with the organ in the Fisher Theatre, where it was originally installed, showed in his registrations and their efficient changes. Jack's concert was followed by an open console session featuring members and guests. It was a great afternoon.

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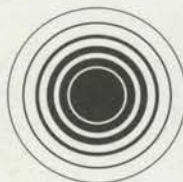
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