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(ISSN 0040-5531)

JOURNAL OF THE  
AMERICAN  
THEATRE ORGAN  
SOCIETY

Library of Congress  
Catalog Number — ML1 T 334

VOLUME 23, NUMBER 3  
JUNE/JULY, 1981

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

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

## features . . .

- 5 Indiana's Paramount Music Palace . . . . . John Ferguson  
10 Testimonials to the Greatness of Dan Papp . . . . . Lloyd E. Klos  
13 Oakland Paramount Prepares for Premiere  
14 The Theatre Organ in Stereo, Part IV . . . . . Ron Musselman  
20 Theatre and Organ Reunited  
28 Financial Report . . . . . Erwin Young  
30 The Pizza/Pipes Experience . . . . . Gary Konas  
42 Organ Scoring for Silent Motion Pictures . . . . . Gaylord Carter  
44 ATOS Bylaws . . . . . W. "Tiny" James, Chairman  
49 Minutes of ATOS Board Meeting . . . . . Erwin Young  
50 Minutes of ATOS Special Meeting . . . . . Erwin Young

## technical . . .

- 43 Acoustical Consultant . . . . . R.J. Weisenberger

## departments . . .

- 4 President's Message  
16 Book Review  
18 Nuggets from the Golden Days  
23 Music Review  
24 For the Records  
37 Vox Pops  
41 Dinny's Colyum  
41 Closing Chord  
50 Konsole Kapers  
51 Chapter Notes  
66 Classified Ads

## Cover Photo

The former Oakland Paramount 4/20 Wurlitzer has been enlarged to a 4/42 restaurant organ without major changes in the console profile. Story on page five.

## PAST PRESIDENTS

- Richard Simonton  
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- 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

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- 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
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- 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 Last Issue?"



This issue of THEATRE ORGAN magazine may be the last one for some time because of the resignations of the entire production and administrative staff of ATOS who have been producing and distributing this fine magazine for many years. The resignations of Erwin "Cap" Young, W. "Tiny" James, George Thompson, Betty Mason, and Lee Prater are a severe blow to the continuation of the American Theatre Organ Society as we have known it. Between them ATOS has lost about 100 years of combined experience. All of us who have enjoyed the theatre pipe organ through ATOS owe them a debt of gratitude. I hope many of you will express this to them in writing. The reasons for these resignations were published in the April/May 1981, issue of THEATRE ORGAN.

The importance of our national magazine in keeping our organization together cannot be underestimated. We must find dedicated, and capable individuals to fill the vacant positions of editor, publisher, membership manager, and business manager as soon as possible. In addition, we will need a computer service to handle the membership records as the present computer service will be unavailable because of the resignation process. In an organization as large as ours there should be a number of people that could fill these posts, and who would be willing to do so. If you are one of those people please come forth and volunteer your services.

"The Spirit of ATOS" is very much alive, and I think it is very well illustrated by ATOS member Lexie Palmore's cartoon printed below. Lexie sent her cartoon to me during my request for "Yes" postcards asking for support for the goals of the Society last December.

The problem individuals and the problem chapters who caused the troubles which have brought the Society to the crossroads which we face today are still in our midst. Only you, the individual member, in whom the ultimate power of the Society rests, can correct this situation. Let your Board of Directors know that you want these people dealt with so that never again can they cause problems for ATOS.

*Richard R. Haight*

Richard R. Haight  
National President  
ATOS





# Indiana's Paramount Music Palace

by John Ferguson

It isn't often that successful business ventures come about as a result of a spur of the moment idea or hunch, but occasionally it does happen. In the case of the widely known and quite successful Paramount Music Palace in Indianapolis, Indiana, this was exactly how it came to be. Just about two years ago one of the now owners of Paramount visited a similar establishment along with his family. So struck was he with the idea and concept of this type of restaurant that he rushed back to Indianapolis and managed to interest two other local businessmen in pursuing the venture. After much delib-

eration and investigating the track records of other organ-equipped restaurants, they decided to go ahead!

The first order of business was to locate an organ. The final choice was the 4/20 Publix #1 Wurlitzer originally installed in the Paramount Theatre, Oakland, California. The organ was installed in the Oakland movie house in 1931 and because it escaped the rigorous silent movie use most theatre organs had endured, it was in relatively good condition. It had, however, been removed from the theatre in the early sixties. Ultimately it was purchased by Edward and Steven Restivo of Los Altos,

California and it became part of the fare of the Melody Inn in that city.

After inspection, removal was begun in September of '77 by Ken Crome and his crew and the organ was moved to the Crome shops in Los Angeles. The actual rebuilding began on October 18th of that year. Because it was decided early in the project to enlarge the organ, the first order of business was to come up with a new stoplist, which was conceived with the thought in mind that this organ would be used extensively for recordings and for concerts.

A prime consideration in the new tonal design was the shape and

height of the room the organ now was to speak into. Some new and more useful ranks were added while others were deleted from the new scheme because of the almost predictable resultant sound in the new room, i.e., the Diaphonic Diapason with its overly fundamental character was omitted in favor of a small Wurlitzer Open Diapason in the solo chamber. The main chamber was given a very lyrical sounding Kimball Horn Diapason. The Solo Tibia was retained while the lower pressure solo scale Tibia in the main was discarded in favor of a small scale Wurlitzer Tibia on ten inches pressure.

The organ is abundant in color reeds. The solo chamber contains a Krumet, Orchestral Oboe, Saxophone, Kinura and Musette, the latter built to Wurlitzer scaling by the Trivo Company of Hagerstown, Maryland. This company and their representative Joe Clipp were extremely helpful with other needs in the reed department. A special scale English Post Horn on 20" pressure was built for the solo chamber while a 15" w.p. Wurlitzer Copy Post Horn was built for the main. Also scaled off the main Post Horn is a 16' octave built by Trivo. In the rear of the restaurant on the upper balcony wall is a Brass Trumpet en Chamade on 15" wind. Trivo worked with Al Bizik of Pennsdale, Pennsylvania, who produced the brass resonators.

Allen Miller of Bloomfield, Connecticut was contacted for further pipework which included a Quintadena Celeste rank, Gemshorn and



The customers awaiting admittance line up here in the lobby, inspired by renditions of (left to right): Franklin D. Roosevelt (top), Ted Weems (on sax), Charlie Chaplin, boxer Joe Louis, W.C. Fields, Will Rogers, gangster John Dillinger, Jean Harlow, Laurel & Hardy, Babe Ruth and others.

Gemshorn Celeste, and Krumet ranks, all of which were built to original Wurlitzer scales and wind pressures. This man is no stranger to the organ world and his ability in the field of reproducing high pressure reed and flue pipes is known far and wide. Many examples of his work are in organs throughout the country and the results point out his understanding of the mechanics of tone production.

The Wurlitzer Kinura was taken out and in its place was installed a

Moller Kinura of 1928 vintage. For the musical demands placed on this rank in a restaurant application, it was felt the Moller variety had more breadth and "push." The Dulciana was discarded as being almost useless in a situation such as this. Also the Wurlitzer Solo Strings were taken out and a large scale Gamba and Gamba Celeste put in their place.

Added to the main chamber for additional "lush" effect and color were a Concert Flute Celeste and a Gottfried Lieblich Flute on its own tremulant. Additionally, to include 16' pedal extensions of more definition and lesser power, electronic extensions, built by Peterson Electro-Musical of Chicago, Illinois, were added. Many of Peterson's electronic extensions are installed in organs over the country and are uncanny in their realism.

Hesco of Hagerstown, Maryland was called in for engraving work. All main stoprail stopkeys are original and some re-engraved. All backrail stopkeys are new from Hesco.

In view of the fact that the additions to the organ were so many and in some cases, complicated, it was agreed by all early in the game to purchase a new solid-state relay in lieu of using the original Wurlitzer. Again we called on Dick Peterson of Peterson Electro-Musical. The solid state organ relay has proven itself over

The Ice Cream Parlour, a little to the left of the main scene. It's popular with the juniors while momma and papa partake of the main dishes.



years of service in church and theatre organ installations. Because of limited stoprail space serving so many ranks, there was a good deal of "amplex" switching in the relay causing one set of stopkeys to control more than just one rank. Gary Rickert of Peterson's was the mainstay of this part of the project. The problems encountered in laying out a relay of this complexity are many and gargantuan. There have been no major problems of any kind with this system and no breakdowns. To date, this is the largest solid-state organ relay built by this firm.

Roy Davis of McMinnville, Tennessee was also on hand to offer his help. Roy helped us find innumerable odd trap actions and a much needed six-rank Wurlitzer chest. We also purchased an unusually beautiful chandelier originally installed in the lobby of the United Artists Theatre in Detroit. The fixture contains examples of the earliest forms of colored Steuben glass. This was further highlighted by crystal and framing of wrought iron. Roy also kindly loaned a Wurlitzer Krumet from his own instrument until we could re-

The big scene. Here's what visitors entering the Palace encounter while anticipating the tonal goodies.

place it with a new rank.

Much has been said in past articles on similar restaurant-organ equipped installations about the people behind the scenes. On looking back, it was fortunate that some of the most innovative minds in the field of the organ were involved. The Paramount project was blessed with some of the finest, for example, Ken Crome, a man of many abilities. In the course of the rebuild, Crome employees, Bill Rippl and Steve Hansen shifted their attention and talents to all phases of the project from the time the organ arrived in the shop.

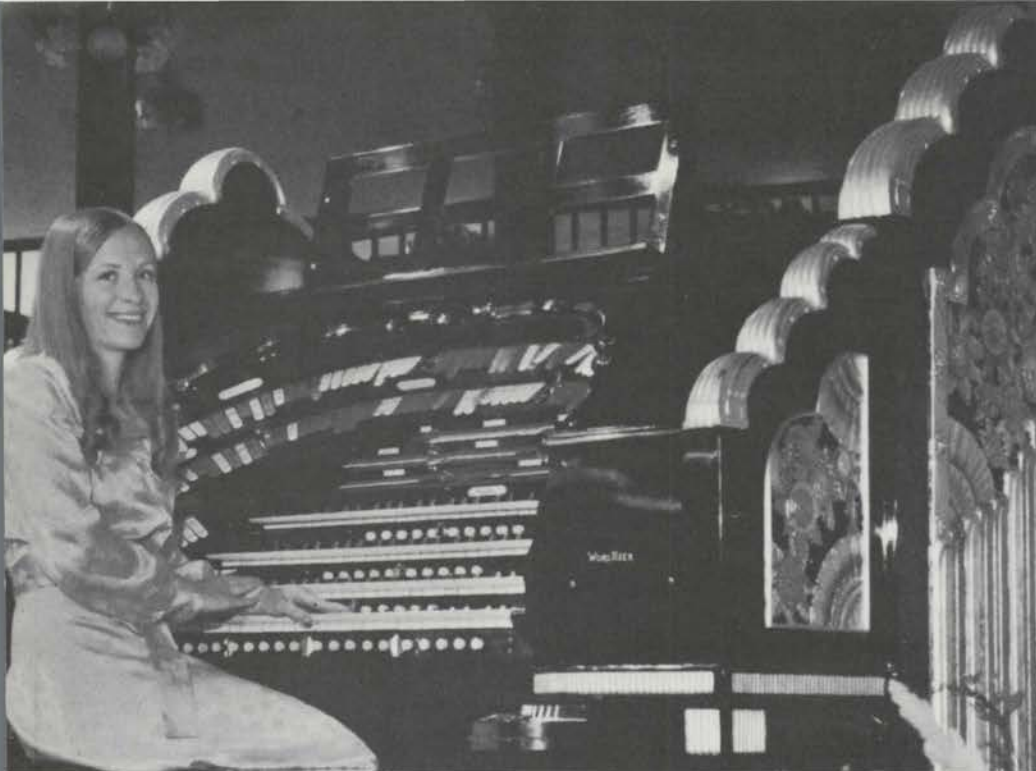
Unique to this particular pipe organ are the plexiglass swell shades used. Much thought was given to making the organ more visual in the restaurant and all agreed that the organ should speak directly out of the shade openings in the usual fashion. The obvious drawback to the usual restaurant organ installation is the "view-window" aspect. Because the tone openings in these instances are often several feet higher than the rack boards, the direct sound path and tonal egress from the chambers is blocked by the view window, causing higher notes and treble ends to be choked out. Add to that the usual amount of audience absorption and

an imbalance occurs tending to make the organ deficient of top end sound.

Crome's idea for using a double thickness of plexiglass with each shade completely enclosed on the ends worked just fine. The dynamic from soft to loud is smooth and the shades are incredibly quiet. Ken also built new exact-copy Wurlitzer regulators for the organ when we found ourselves needing more. The workmanship is immaculate.

The console is something of an artistic achievement in itself. In deciding on a new color scheme for the console, thought was given to keeping the new appearance of the console in line with the design period it was patterned after, the "Art Deco" period. In the beginning we came up with the gloss black color with the art relief work highlighted in gold and silver leaf. Meantime, artist Joe Musil of Long Beach, California was hired to do the application of the leaf. Musil is widely known as an expert in the field of art deco design. He suggested adding the tones of bronze and copper leaf to create more color and depth. The result is a richer overall appearance. Other color tones were added sparingly for subtle definition and the result is that of viewing a fine painting.





Donna Parker. She appeared on the CBS Morning News recently, at the console.

Refinishing of the console itself was given over to Carl Leon of El Monte, California. The shell was given several coats of black laquer, each hand rubbed to a high gloss. The piano case also was finished in this way. All manual keys were re-brushed and new front guide pins installed. Original ivory coverings were removed and new ivory tops purchased from H. Harris of Cornwall, England, were installed. Further into the console project, the special talents of Richard Schroder were enlisted. Dick Schroder's reputation for excellence in craftsmanship has been well earned. As most

musicians will agree, the "feel" of a console often governs the attitude of the player. Thanks to Dick, the feel of the Paramount console is that of almost perfection and comfort. All keys are exactly the same depth of travel, firing time, and motion. All stopkeys are uniform in feel and tension as well as pedal keys toe studs and all other moving parts.

An all-electronic backrail especially designed and constructed by Dick Schroder contains three rows of stopkeys. They appear cosmetically correct and feel normal which is unusual since the actions for these stops are all removed to a rear framework.

#### ABOUT THE AUTHOR



Author John Ferguson during one of his concert appearances in southern California. (Stufoto)

*John Ferguson is a many-talented individual. He is a skilled pop organist and he knows what makes pipe organs work, and how to minister to ailing instruments. He planned the enlargement of the 20-rank Publix #1 Wurlitzer to a total of 42 ranks in the Paramount Music Palace, where he is the music director. He keeps the instrument in good playing shape for the featured organists but he is fully capable of sitting in at the console when the occasion arises. He's an excellent writer and has contributed articles of interest to this publication on previous occasions. — Editor.*

Coupling to the stopkeys is by means of precision-adjusted rods connecting to the tabs themselves. All of this unplugs for ease of servicing. Action boxes in the console were rebuilt by Ken Crome using all new valves and magnets. Ken's decision to use all new Reisner magnets was a wise one and has surely paid off in many ways. They are easy to service and are reliable.

The organ arrived in Indianapolis in December, 1978. Preparations were made in advance of this with chambers and sub chambers and relay rooms finished. General contractor on the job was Vernon Shakel of Shakel Construction Company of Indianapolis. He worked closely with Ken Crome on problems encountered with chamber design. The entire crew was won over by the genuineness of this man who soon became a friend to all.

During installation much assistance was given by Ed Holloway of E. H. Holloway Organ Company as well as Cave Organ Company. These people were willing extra hands when help was needed. Assisting in parts of the rebuilding processes as well as installation of the organ was General Manager Bob MacNeur, no stranger to organ circles.

In its present form, the Paramount organ is 95% complete and 95% playing. Awaiting installation are the electronic extensions from Peterson's, a new seven rank classical Positive Division from Allen Miller, and one set of 32-note pedal quints. All these things are part of the original specification and should be playing soon.

After installation was completed organist Lyn Larsen was on hand to help with the tonal finishing and regulating. Lyn is rapidly making a reputation for his abilities as a tonal finisher. Working with Ken Crome for about one week on this part of the work, the results were astounding.

The restaurant building itself is basically contemporary in outside design. The walls are eighteen feet in height with a total rise to thirty-five feet. All of this was planned with the thought of giving the organ plenty of height and air space in which to develop — and it does! Inside seating is 600. Besides the main dining room, to the left is a non-smoking parlor and to the right, an old fashioned ice cream parlor. Topping all this area is a dramatically sweeping horseshoe



shaped balcony seating over 250 persons. All of the building design concept as well as kitchen design and equipment placement, lighting, etc., were the ideas of Manager, Bob MacNeur. Provided with his initial layout drawings, the architectural firm of Beaman and Guyer of Indianapolis was engaged to draw up final plans. All areas are easily accessible and uncluttered and easy to work in. The Paramount is indeed fortunate in having the talents of organists Donna Parker and Bill Vlasak. Donna's work in the concert field is well known and she most recently was one of the featured organists at the Roaring Twenties Pizza in Grand Rapids, Michigan, before coming to Indianapolis. Bill Vlasak was formerly with Bill Brown's Organ Stop Pizza restaurants in Phoenix, Arizona. More recently he substituted regularly for organist Dennis James at the Ohio Theatre, in Columbus, his hometown. Both or-

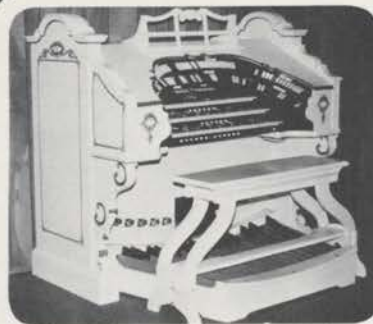


Bill Vlasak.

ganists are seasoned performers and have endeared themselves to the Indianapolis audiences. Paramount welcomes all who would come and hear this magnificent installation of the Paramount Theatre Wurlitzer and enjoy the artistry of its musicians.

*Due to limited space in this issue, we regret that we cannot include the chamber analysis.* □

Longshot of the solo chamber pipework



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# Testimonials to the Greatness of Dan Papp

## PART I

Compiled and Edited by  
Lloyd E. Klos

This feature will be a departure from the norm. It will not be a biography of an organist. Rather, it will be a "group testimonial" to a man whose standards of organ maintenance live on in the instrument which was labeled "The Queen Mother of All Wurlitzers," the ex-New York Paramount organ, now in Wichita's Century II Center. The man on the pedestal: Daniel Papp. Very little has been written about him — up to now.

A modest man with a twinkling smile and a Hungarian accent, he immigrated to America in 1912. He worked for the Beach Organ Co., then joined Wurlitzer in 1919. In a letter to journalist W. Stu Green in 1961, he had this to say:

"Before going to the Paramount Theatre in 1925, I worked for the Wurlitzer Company for seven years, primarily as a finisher. During this era of silent movies, I installed or finished Wurlitzer theatre organs from New York to Chicago, and in cities and towns in the deep South. It was a rewarding experience and good training for my duties at the Paramount.

"The Paramount Wurlitzer is a very fine four-manual theatre organ. Its extensive technical capabilities and tonal qualities are in a large measure due to the fine workmanship and materials which the Rudolph Wurlitzer Co. used in building the instrument. Mr. Jesse Crawford contributed much to the lasting quality which the organ possesses.

"I will always remember Mr. Crawford. I worked many long hours for him, often with him, trying to please both him and myself. He always knew what the organ could do, and what he wanted to do with it.

This made it a pleasure working for him.

"There were other fine organists such as Sigmund Krumbold, Fred Feibel, Don Baker, George Wright and Ann Leaf — all in their own way making the Paramount organ famous. In working with all these very accomplished organists, I learned more about the organ's capabilities and thus was able to contribute much more to bring out all of the beautiful tonal effects and combinations which had been built into the organ originally."

The above will give the reader some proof of the man's overwhelming modesty and the ability to credit others for the success of the Paramount organ. This modesty probably accounts for the dearth of material about Dan Papp. For this feature, we have enlisted a number of persons who have graciously written their impressions of the man from on-the-spot association. Since the contributions are of varying lengths, they will appear in alphabetical order of their spokesmen.

First, we hear from Don Baker, who played the Paramount organ longer than anyone. He had a 14-year stint at the theatre which was located at "The Crossroads of the World."

"Dan was a charming, modest man who lived in Linden, N.J., when I was at the Paramount. His trip to New York entailed a train or bus ride, plus subway; he never told me whether he ever drove or not.

"He got to the theatre between six and seven in the morning, and his first task was to check the 4/36. His work was so good and done so conscientiously that the instrument was

always in tip-top shape. Occasionally, I would find a note on the console, saying something like: 'Re-leathering clarinet. It will be back in service tomorrow.'

"He never let the organ get out of tune, and if a rank had drifted, he'd tune it immediately. When he had no helper to hold keys, he used a little junction board which he devised. This was connected to a portable keyboard so he could hold the notes with one hand and tune with the other.

"With the theatre's organ in A-1 shape, he would go either to the studio organ and check it, or tune a piano or two: one in the pit and one on the mezzanine. I had an old upright in my dressing room and that was always in tune, too.

"He must have been a most efficient worker because he was often through with his chores and gone by the time I got to work around 10:30 or 11:00 a.m. When he wasn't, I'd find him in his relay room office, re-leathering or doing some odd job.

"I left the Paramount in 1948 and was overjoyed to see him in the audience at the final concert I played in September 1964. I had the pleasure of again meeting his wife, Theresa, at my Wichita concert in April 1975.

"Dan was one of the last of the fine technicians who knew and understood every facet of the theatre organ. He was one of my most favorite people: a charming gentleman whom I shall never forget."

Clealan Blakely, noted Canadian theatre organ enthusiast and Jesse Crawford authority, adds his impressions of this great organ technician:

"Back in 1929 when attending

### **Note to Our Readers . . .**

We had planned to include other material in this issue, however, a few members insisted that the bylaws, minutes of meetings and the financial statement be printed. Since this material requires eight pages to reproduce, we have been forced to leave out some interesting articles. **The Editor**



The dean of theatre organ maintenance men at the "Queen Mother" console, N.Y. Paramount.

(Bill Lamb Collection)

electrical school in New York, I walked to the 44th Street stage door of the Paramount many times, hoping to meet Jesse Crawford or some maintenance people, not knowing Dan at the time. I never got the nerve to go in, which I have regretted ever since. I was 19, from a small town, and had a huge inferiority complex.

"In 1956, following that tremendous AGO theatre party at the Paramount, I went thru that stage door the following morning and found Dan. He realized I was quite shy, but soon put me at ease. He told me that I should have looked him up in '29 and he would have introduced me to Jesse.

"He turned on the blower and allowed me to play THE Wurlitzer for a few minutes, although I was so excited that I was almost unable to play anything! I asked him about that beautiful Tibia sound, so he showed me where the stopkeys were located in that bewildering array. A few chords on those well-tremulated Tibias thrilled me to the core! Dan was most kind and gracious and told me to drop in to the Paramount and see him any time I was in New York.

"It was the summer of 1957 when I got back there. My late wife, Frances; my daughter, Mary Lou; my aunt Ethel, and I were on a motor trip to Virginia and we stopped in New York enroute. We went to the Paramount to see Dan, and he made us all very welcome. Before he answered my technical questions about

the organ, he carried in some chairs to his organ workshop so that the ladies could be seated while we talked.

"We had a very interesting conversation about the Crawford days, and various aspects of organ maintenance. Dan was quite upset that he no longer was on full time at the Paramount, as there were two pipe organs and eight pianos there which he felt still required continuous maintenance. He said Jesse would have been horrified to see so many things not working properly on the big Wurlitzer.

"He then told me some of his experiences while working with Jesse. It seems Crawford would often stay after the last show or return to practice his next program in the middle of the night. Dan would sometimes get a call at home and have to return to the theatre to correct some malfunction. I got the impression that Dan didn't mind this as his love for the organ was very obvious. He said that Jesse knew exactly what he wanted, and what he wanted was right — and good.

"After awhile, we went up into the theatre and he gave me a few minutes to play the Wurlitzer. The first solo I had heard Jesse play in 1929 was 'When Summer Is Gone,' and I tried to play it. Somehow, it didn't come off with any resemblance to Jesse's version, try as I might.

"My last meeting with Dan took place at the final concert at the Para-

mount in September 1964, played by Don Baker. I sat beside Dan, who was very delighted with the attention and respect given to the organ as well as the organist. When Don played 'When Yuba Plays the Rumba on the Tuba,' Dan got a big laugh out of it, and when Don played '76 Trombones' as a finale, there was a smile of contentment on his face.

"He was pleased when I congratulated him on that great Paramount sound which has been achieved on no other organ. (Fortunately, the boys in Wichita were wise enough not to alter any of the voicing, so expertly done by Dan, with Jesse Crawford on the bench, so have retained this great sound for posterity. I have heard it in Wichita and can subscribe to this statement first-hand.)"

We are happy to include the remarks of Mike Coup, organ maintenance chief of Wichita's Century II Center. For, if there is a living memorial to the genius of Dan Papp, it is most certainly the sound of the Center's organ.

"I'm afraid there really isn't a great deal I can tell about Dan Papp's maintenance practices, methods of voicing, type of tones, etc., as I never met him, though we chatted on the telephone and corresponded. I can say how the organ here in Wichita differs from other instruments.

"Primarily, the differences are in the voicing, both as to quality and level, of different ranks within the total, and even from one register to another within a rank.

"Let me illustrate each point with an example. The flues, particularly the Diapasons, Flutes and small strings, are regulated down in level far more than any Wurlitzer I know. The Salicional is the softest example of that stop I've ever heard, and examination of the toe holes of the pipes shows them to be closed as far as proper speech from the pipe will allow. The Horn Diapason is barely louder than the Dulciana; the toes reveal a similar treatment to that given the Salicional.

"From an ensemble point of view, this voicing allows a fundamental 'lushness' which cannot be achieved with louder, harsher voicing. The first level of loudness, rankwise, is much lower in level than usually is found. Further, the position which various ranks are able to assume in

the ensemble increase, is different from the usual. No doubt this 'philosophy' was Jesse Crawford's. It is almost *identically* the same as Crawford honored in the Richard Simon-ton Wurlitzer.

"Now, within a rank, the various registers may be made to vary in tonal character as the envisioned musical use of a register would demand. The Diapasons are all voiced *down* in the tenor register to allow a full sound, in chords in that region, without sounding harsh or boomy.

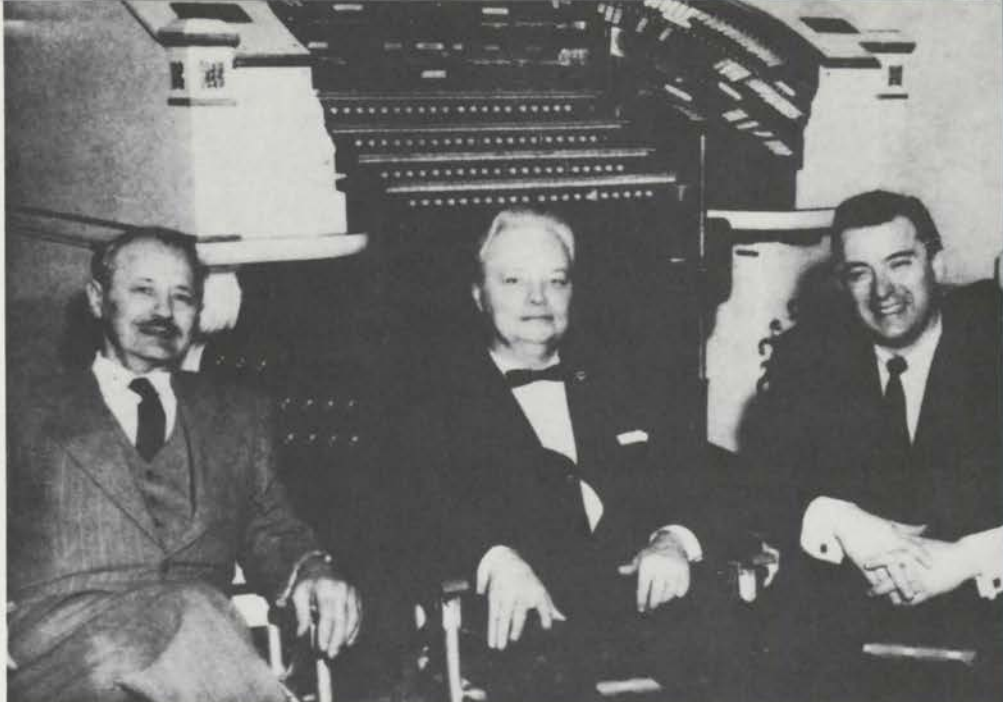
"The Tibia voicing, intra-rank and inter-rank, is a study in varietal voicing. It makes the various pitch stops usable almost as though there were independent ranks of at least three pitches, as well as three variations of each pitch. That is, in combination, for example, the 16', 8' and 4' pitches can be mixed about as equivalent nine ranks (3 x 3). Each pitch is slightly different, and each rank is different.

"It is difficult to make exact determinations about credits for matters of this kind. I assume that Jesse's ears were making the tonal demands and that Dan was carrying them out. The *genius* was to know (or feel, or whatever) where all these matters could fit and be basic to the *musical* results. From our experience in Wichita, no other theatre organ gives such *subtle* possibilities in the ensemble.

"To deal for a moment with the reeds, similar intent seems to have governed here. First consideration, as always, was given to the *musical* purpose and use of each reed. The Trumpets have different quality, not just a differing volume. The Voxes all are different in character as well as level. The Clarinet is the 'woodiest' I've ever encountered. In fact, I've had clarinetists tell me they'd like to 'have a sound like that!'

"Essentially, each voice is regulated to fulfill its function, musically, from both a *color* and a *level* point of view. The instrument obtains its impact from a *careful* balance of all the ingredients. Nowhere, ever, does anything dominate. That is, after all, a fundamental principle of any good ensemble sound. Jesse and Dan seemed to have understood this well.

"Where Jesse 'left off,' Dan 'picked up' is rather simple in fact but not so simple to determine. Who



In 1962, Dan Papp did his last work on the ex-Paramount Studio Wurlitzer for a recording session. Here, he is seen (left) with organist Bob Mack (center) and Dick Loderhose, Renwick Records executive and the organ's new owner. Papp completely tuned the organ at this time. (Renwick Photo)

urged what, tonally, is difficult to know. Believe one thing: No other theatre organ yet has come close to the result, *musically*, as this one has attained. Dan certainly was one of at least two major factors in that. (We must recall that Wurlitzer supplied the raw material as to manufacturing, and to that company's credit, one really cannot 'make a silk purse . . . !')

"I hope this helps to understand Dan's role in the tonal development of the ex-New York Paramount organ. It is a tonal perspective, I think, never before told about Wurlitzer Opus 1458."

Another ex-Paramount organist who was familiar with Dan Papp was Fred Feibel, whose *Organ Reveille* program, using the 4/23 Paramount studio Wurlitzer is well remembered:

"I knew Dan Papp well during the entire time of my playing as one of the Paramount organists. He was an authority on the construction and maintenance of pipe organs.

"Dan and his assistant (or assistants) would take over after midnight when the theatre closed and would work on that magnificent Wurlitzer during the night. I remember so well, arriving at the theatre each weekday morning at 6:30 (6 mornings a week). After entering the stage door, I would drop in and greet Dan and his assistant, Fred Helmes. Then I'd go to the studio organ on the ninth floor to practice for, and to perform my daily program, starting at 7:30.

"Mrs. Feibel and I recall being Mr. & Mrs. Papp's guests for an afternoon at a summer cottage in New Jersey which they owned then. We enjoyed that afternoon very much.

"Our association ended when I left the theatre in 1935, but I think of Dan Papp often."

Bill Floyd, an organist who played the Brooklyn and Manhattan Paramount organs, has fond memories of Dan Papp:

"I say 'thank you' for remembering those most frequently forgotten. I am certain Dan would be pleased, yet being as quiet and unassuming as he was, he doubtless would have been embarrassed.

"Long before our times together at the Times Square Paramount, Dan was 'my' serviceman at the Brooklyn Paramount when we both worked for manager Gene Pleschette (actress Suzanne's father). Strangely, I saw more of Dan at Brooklyn than I did in Manhattan because of our schedules.

"Dan worked daily on the organ from 6 a.m. to 10 a.m., and when I arrived for my 10 to 14-hour day, there was breakfast at the 'greasy spoon' across the street. Then Dan would leave for the day and I'd start the grind of four, five or six shows, which of course, never was a grind.

"If the schedule permitted, I'd often drive Dan home to New Jersey and enjoy another cup of coffee in the Papp kitchen, this time with his lovely wife, Theresa. It was then that I realized what a marvelous crafts-

man he was, truly an artist in wood-working!

"Life, beautiful as it was in those times, was quite routine. However, once comedian Jerry Lewis decided to sit across the four manuals as I played! This resulted in the blowing of an army of cartridge fuses in the action current circuits of the organ. Busy moments followed as I manned the phone to page Dan, first at home, then at the local super markets, so that I could find out where the fuse box was located. Once found, Dan gave me a verbal map as to where one could find the fuses. It was not unlike a pirate map for hidden treasure!

"During those late days when the budget tightened, Dan often proved his ingenuity in 'making do' with various and sundry things to keep the great Paramount Wurlitzer humming.

"In my book *Flashback — American Adventure*, which is nearly finished (May 1977), I mention that while I enjoyed meeting and working with the great names of Hollywood and Broadway in off-hours, I enjoyed more the fraternity of projectionists, stage hands, carpenters and management staff. Dan certainly was a most loved part of the crew at the Paramount. The great Wurlitzer was glorious to the end. The gifted hands of Dan Papp kept it so.

"Thank you for asking me to be a part of this tribute."

TO BE CONTINUED

# Oakland Paramount Prepares for Premiere

Final steps in the painstaking restoration and installation of the Oakland Paramount Theatre's four-manual Wurlitzer pipe organ are underway, according to Peter Botto, general manager.

The seven-year project will be complete this fall in time for the theatre's golden anniversary celebration, Botto said.

A concert featuring the renowned George Wright is planned for the premiere performance on November 7, 1981 at 8:30 p.m.

The Paramount, donated to the City of Oakland by the Oakland Symphony Orchestra Association in 1975, had a Wurlitzer when it opened in 1931 but the instrument was sold and moved from the theatre in the 1960s.

Because of the national interest created by the successful restoration and reopening of the theatre eight years ago, a 56-year-old console, pipes and parts have been donated or made available for purchase to replace the originals.

Donations from individuals, cor-

porations and foundations have paid for the restoration and installation project. Those funds were matched by a grant from California's Office of Historic Preservation to the Paramount.

The project requires much attention to detail in assembling thousands of parts from the giant 25-horsepower blower to the small treble pipes located high in the organ chambers in the walls of the theatre auditorium.

When installed, the pipe organ will have one of the most complete and versatile tonal designs in the nation, according to Botto.

Several prominent organists and pipe organ experts have helped design the instrument's tonal scheme, he added.

The four-manual console will control 27 ranks of pipes, numerous percussion instruments including a piano, xylophone, mandolin, cymbals, two harps, and 13 tremulants as well as 96 individual swell motors.

The electrical system will have one of the largest digital solid-state relay and switch systems to be used in a pipe organ, according to Botto.

A digital tape player will allow for exact reproduction of concerts.

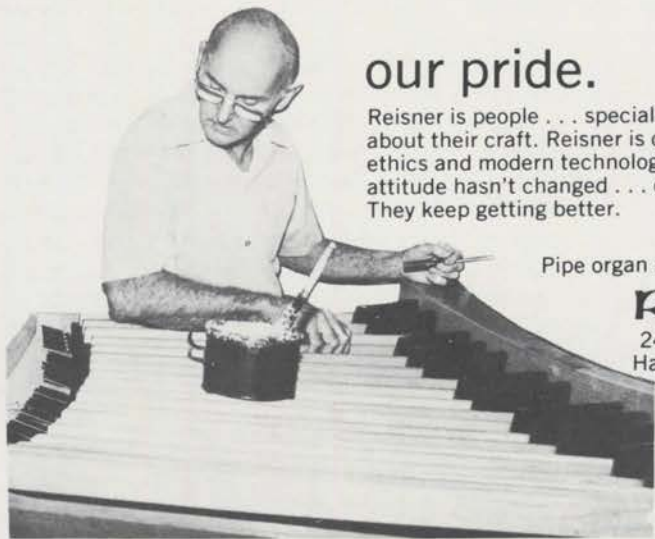
The Paramount was one of the first survivors of the departed era of the movie palace to be restored for use as a performing arts hall.

That project, completed in 1973, has been a model for numerous similar restorations throughout the country, Botto explained.

The theatre is listed in the National Register of Historic Places and has earned historic landmark status from the U.S. Department of the Interior, the State of California and the City of Oakland.

Oakland's symphony and ballet are resident companies at the Paramount. The theatre is used by touring stage companies, popular concert artists and nationally-known annual events including the Black Filmmakers Hall of Fame and the National Educational Film Festival. □

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# THE THEATRE ORGAN IN STEREO

## PART IV TURNTABLES AND CARTRIDGES

By Ron Musselman

In the first three articles of this series, we've had a glimpse at examples of wide range loudspeakers, discussed what to listen for in other possible speaker choices and defined minimum performance characteristics in choosing an amplifier to power them. This time, we look at what are actually the first two links of the stereo system chain: the turntable and cartridge. If you've already priced out a \$400 receiver and a \$500 pair of loudspeakers, you may wonder just how much over \$1,000 a turntable and cartridge will put the total. The answer is "not too much." Carefully selected from current models, an excellent turntable/cartridge combination can be yours for well under \$200. Of course, there are feature-laden and sometimes over-designed turntables on the market costing \$400-\$500 and more. But comprehensive lab tests generally show such units to perform only marginally better in the three or four areas of primary importance. Of course, if you find a \$600 turntable that performs noticeably better than one selling for \$200, and your budget will allow it, then the extra money would be wisely spent.

A few high quality automatics that will play a stack of records (a.k.a. "record changers") are available. The best of the new automatics are much better at handling records than some notoriously rough and unpredictable older models. But once in a great while, the mechanism may malfunction and decide to drop the next

record in the stack on top of the one in play. This very thing happened with a friend's \$200 automatic. And it was quite disastrous in this case, as the record that jumped the gun came crashing down on his \$90 cartridge as it played a \$15 direct-to-disc recording. A dealer examined the unit, and with a shrug of the shoulders, exclaimed: "It's just one of those intermittent things." The multi-play spindle was quickly removed and the table was then used as a single-play automatic. Such an occurrence is rare with newer models with their improved designs, but consult a knowledgeable salesperson about the reliability of any particular multi-play unit you may be interested in.

A big point in favor of the simpler manual turntable concerns the listening habits of most people. A record is generally listened to all the way through on both sides, one after the other, which means the record must be turned over by hand to play the other side. And how many times have you started out an evening of listening by playing one side of an album and not deciding what to listen to next until it finishes? Selecting records to play "as the changing mood dictates" is something an automatic can't do. But I wouldn't advocate seeking out only the simplest totally manual units for possible purchase: One handy feature found on several \$150-\$200 "semi-automatics" is the automatic return of the arm to its rest after the record finishes playing.

Even though a host of conveniences can be found on some models, the turntable and arm are basically fulfilling their respective purposes if, between the two of them, they can:

- 1.) Rotate the record at the correct speed (revolutions per minute), and
- 2.) Hold the cartridge so its stylus (the "needle") contacts the record at the correct vertical angle and keep the stylus tangent to the record groove with as little deviation as possible as it tracks from the first cut to the final grooves closest to the center of the disc.

While these are the two basic functions of a turntable, there are other criteria used in judging its merits. Freedom from "rumble" refers to the ability of a turntable to isolate its motor noise from the stylus. This is particularly important to the theatre organ enthusiast: If the low frequency noises generated by the motor are allowed to be picked up by the stylus, they will be amplified along with the signal from the record. At higher levels, a considerable amount of amplifier power can be wasted reproducing this bassy "garbage." And if you've invested in a high-powered amp and a pair of speakers with extended, clean bass response, reproduced turntable rumble in significant amounts can be quite audible and will noticeably muddy the sound. If you're playing a record containing a lot of low bass, the addition of rumble can cause the amp to run out of headroom, and you'll hear some rather nasty warning noises on the peaks. Diaphones will take on the tonal property of Bombardiers. Turntable rumble is measured in "minus decibels" (db). If a unit showed a rumble figure of *plus* 5db, it would be completely useless as a device for playing records. Even -15db is a poor figure. Some of the cheaper record changers of 15 years ago produced figures in the area of -35db and were best used with speakers having limited bass response. To put things in total perspective, a turntable with a rumble figure of -90 db would be exceptionally quiet, but -65db certainly isn't too shabby . . . and that's the number you'll find the best \$150 turntables hovering around. Units stating their rumble as being worse than about -55db (like -48db) or making no claim at all can be passed by.

The other main area of concern in turntable quality relates to basic

function #1 mentioned earlier. It's the matter of speed stability. The speed variation (unintentional) found in some lesser players is usually a speeding-up and slowing-down at rate of about 1 to 5 times a second. This condition, known as "wow," varies the pitch of sustained notes, and if pronounced enough, gives the music a "sour" quality. Expressed as a percentage\*, wow is no longer a problem in the better turntables of today that sell for \$100-\$150. A wow figure of .15 percent is the approximate threshold of detection for the average person. The lower the number, the better. .10 percent wow is fairly decent (if the unit does not exceed that amount after prolonged use), and many \$150 turntables check in at less than .08 percent. Several turntables above \$300 have turned out impressive wow measurements as low as .025 percent. And surprisingly, some of the best numbers are now being exhibited by lower-priced units. Since theatre organ music consists largely of sustained melody lines and chords (not to mention an occasional chime and some piano solos), good speed stability is an absolute must.

Before looking over a few models currently found on dealers' shelves, one more thing to consider is whether to buy a belt-driven or direct-drive turntable. Belt-driven units offer generally very good performance in the \$150 range with wow (and flutter) figures in the range of .05 to .08 percent. The belt in these units, which resembles a giant rubber band, costs only a few dollars, so its necessary replacement every few years is nothing major. On the other hand, direct-drive units have no moving parts between the motor and platter. The motor rotates the platter directly. Their wow/flutter figures are even better in the \$150 range than belt-driven types, typically around .03 percent.

A review of today's offerings shows several standouts with remarkable performance in the moderate price category. The Sony PS-T22 is a semi-automatic direct-drive unit with variable pitch and an exceptionally low wow/flutter figure of .025 percent. It sells for \$150, but

I've seen it discounted down to as low as \$110. Pioneer's PL-200 is another direct-drive model and features an electronically controlled auto-return and shutoff. It also boasts a W/F figure of .025 percent and carries a list of \$149, although some discounters offer it for as little as \$107. An excellent manual direct-drive turntable is the Technics SL-D1. It has electronically variable pitch control and a built-in strobe to precisely adjust speed. Its W/F claim is .03 percent. All this for \$125, but again, it can be found in some stores for less than \$90 . . . and at that, it's one of the bargains of the decade. The SL-D2 is a semi-automatic version of the SL-D1 listing for \$150, but commonly discounted to around \$110. There are many other major brands with excellent turntables in this general price range. The ones mentioned here are just a sample. In the over-\$200 category, you'll find still more technical refinement and more features, but again, seek a knowledgeable salesperson who knows the value of the more expensive models and can help you select the one that best meets your needs . . . without over-buying.

To make that turntable a complete component, you need to fit its arm with a cartridge, a tiny, precision-crafted device with the highest cost per-ounce of any part in the entire system. In the "moving magnet" type cartridge, the diamond-tipped stylus traces the wiggles in the record groove and transmits vibrations through a delicate shank with magnets attached to its other end. The movement of these magnets generates a weak signal in nearby coils. The signal then goes to the amplifier. The lowest priced magnetic cartridges start at about \$25, but I would advise spending an extra 50 or 60 dollars for a really good cartridge. In view of the overall system cost, it's a small price to pay for far better performance in a critical area. The cheapest cartridges don't sound bad, but they don't offer the dynamic range, clarity or smoothness of better models. Of course, the figures above are retail and the cartridge with a \$25 list price might be discounted to about \$20, whereas some excellent pickups in

the \$85 range can be found for as little as \$40, making the difference between "cheap" and "very good" only about \$20. Cartridges listing for less than about \$50 often don't have as much detail in the bass, especially in the case of low pedal fundamentals. And during a big power chord containing a loud Posthorn, things get to sound a bit gritty with a "bottom line" model. The same applies to orchestral brass or a large choral group like the Mormon Tabernacle Choir: the sound isn't as clean as it could be, and some finer details are

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\*This percentage usually also contains the amount of "flutter" in the turntable. "Flutter" describes shorter-cycle speed variations at rates up to about 175 variations per second. It imparts a blurred or rough quality to the sound, often obscuring detail. At its worst, flutter gives music an "underwater" sound.

lost. There are several very good-to-excellent cartridges in the \$80 to \$100 price range, but my personal favorite is the Shure M95 IIED. Unless your budget is virtually unlimited, this particular model is hard to beat in the areas of low distortion and clean detail. It has an advertised price of \$80, but discounters generously drop the price to about \$40.

You'll find cartridges selling for \$200, \$300, even \$500 and more, but the improvements found in such devices over the best units around \$100 are often relatively small. Let your ears tell you if the extra expense is necessary to get the most out of the rest of your system (assuming you haven't bought anything yet and are comparing two cartridges through a promising turntable/amp/speakers combination). If the difference between an \$85 cartridge and one costing \$350 can't be resolved by the associated equipment, then there is nothing to be gained by spending the extra \$265.

Once all of the equipment for your system has been brought home and set up, how it all sounds together will depend to a large degree on how carefully everything was selected. It can now be clearly seen that to get reasonably life-like pipe organ sound in the home (reproduced, that is) requires an outlay of at least \$800-\$1,000, with better performance available from a \$1,500-\$2,000 system. Some people with larger budgets may put together a rig costing \$3,000 or \$4,000 . . . and with the best gear in that bracket, the difference *will be heard*, especially in larger rooms. In any case, a good stereo component system is a sizeable investment and not something to be purchased in haste after reading a few magazine ads. Talk with several different salespeople, and do a lot of listening. Examine all possibilities before you reach for the checkbook.

Note: All models, descriptions and prices are the latest available as of Spring, 1981.

Coming: A look at tape decks and a discussion of the pros and cons of the open reel and cassette formats.

Also: For enthusiasts who already own a medium-power amplifier and a pair of robust acoustic suspension speakers that "don't make it down to 16' low C": A method of bass extension that costs much less than buying new speakers. □



## BOOK REVIEW

by Lloyd E. Klos

**TREASURES OF MECHANICAL MUSIC** by Arthur A. Reblitz and Q. David Bowers. 630 pages. Available from Vestal Press, Box 97, Vestal, N.Y. 13850. Price: \$35 plus \$1.50 shipping charge. New York State residents add 7% sales tax.

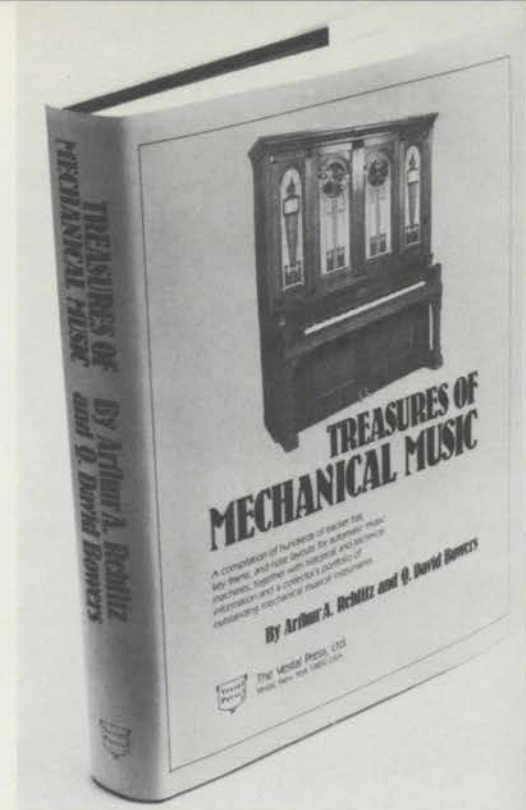
There have been innumerable texts written on the subject of mechanical musical instruments, many of which have been published by the Vestal Press. What has to be the granddaddy of all books is this extensively-researched, beautifully-illustrated volume — the definitive work, we feel.

Of 8½ x 11 size on a top-grade paper, and profusely illustrated with pictures, diagrams, scales, and advertisements, this six-pound, hard-cover reference work must have taken years to research and compile, and is a living memorial to its authors.

The spectrum covered includes disc music boxes, player pianos, expression and reproducing pianos, music roll manufacture, coin pianos and orchestrions; reed, pipe and electronic organs (those with roll players), barrel organs, band, dancehall and fairground organs. There are 450 tuning scales, tracker scales and key-frame layouts for the above varieties of instruments.

There are over 650 pictures and illustrations, most of which never have appeared in previous volumes. Capsule histories of the instruments' manufacturers, arranging for piano rolls, decoding scales, pictorial tours of Q.R.S. and Paly-rite music-roll factories, and a collection of pictures on the renowned carousel organ builder, Charles Loeff, are included.

For the theatre organ buff, there is reference to his favorite instrument in the chapter on reed, pipe and electronic organs. Many of the manufacturers made instruments with roll



players: Aeolian, Austin, Estey, Kimball, Link, Moller, Robert Morton, Skinner, Welte, Wicks and Wurlitzer. There are price lists for Wurlitzer unit organs, dated 1920, 1923 and 1927. If an organ had to be divided, we learn, the cost was increased by an extra charge of \$1000 to \$1850.

Reproduced is a two-page letter from Carl M. Welte to ATOS founder, the late Richard C. Simon-ton, and contains a wealth of information on this hitherto little-known organ builder.

Decided assets of this work include a glossary of 287 terms which can be of help to the dedicated enthusiast as well as to the novice; a bibliography of 37 volumes; and an easy-finding index.

Summing up, this volume was written as any text on the subject should have been written. Kudos to Reblitz and Bowers for a magnificent piece of work! □

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**NUGGETS**  
from the  
**GOLDEN DAYS**

Prospected  
by Lloyd E. Klos



With Seattle's hosting the ATOS Convention next month, Jason and I have found some nuggets from that area. Sources were *Local Press (LP)*, *Jacobs (J)* and *Motion Picture Almanac (MPA)*.

*February 1926 (LP)* The bill which opened at Tacoma's Pantages Theatre on Monday includes one of the finest vaudeville programs ever seen here from the standpoint of artistry. Max Frolic with his augmented orchestra, playing late hits, gives Tacomans pit music extraordinary. Then follows organist ARNOLD LEVERENZ with as fine a songalogue as he has yet staged. While Frolic and Leverenz are steady diet as house acts, they are showing this week what can be done in the way of really high-class entertainment.

*January 1927 (J)* WEST BROWN is playing the Seattle Paramount's Wurlitzer besides doing three days a week at the new Embassy Theatre.

*March 1928 (J)* Seattle organists mourn the closing of the old Liberty Theatre. Although not the oldest house here, it has been the mecca for all devotees of the organ for many years. The Wurlitzer in the Liberty is considered the finest and most beautiful in the West. It was the last one built under the personal supervision of that dean of organ builders, Robert Hope-Jones, who, passing on just after the completion of this wonderful instrument, did not live to hear its marvelous tones. Some of our most famous organists such as Jesse Crawford, C. Sharpe Minor, Henri A. Keates, Henry B. Murtagh and Oliver Wallace have played engagements in this theatre.

*March 1928 (J) (By James D. Barnard, organist).* Twenty-two years ago, a son, EDDIE CLIFFORD, was born to Rev. and Mrs. J. W. Clifford in Bremerton, Wash., and although the newcomer showed no greater aptitude for music than persistently vocalizing, the boy later disclosed such an inclination towards the art that his parents gave him piano lessons. Later, his studies turned to the pipe organ, and he played church services frequently.

Picture-playing next attracted him, so he packed his other shirt, and left home to seek musical adventures. He first landed at the console of the Robert Morton organ at the Ritz Theatre in Spokane. From there, he moved to Seattle's Society Theatre, just long enough to arouse the interest of organist Henri LeBel, then playing at the Blue Mouse Theatre. Henri took Eddie under his musical wing, and shortly after, our young adventurer was holding down the bench at the Blue Mouse. He played there two years, first as associate, later as featured organist. From there, he ventured to San Francisco for engagements at the Mission and Filmore theatres.

His next stint was at the Bagdad Theatre in Portland, Ore., a most sought-after position in the finest house in that city. He played there only a few months when there came an opening in Seattle's Embassy Theatre. With his

professional "ear to the ground," Joseph Danz, the Embassy's owner, had been hearing much about Clifford, and deciding that he was the man he wanted, promptly engaged him for his theatre where Eddie is acting as master of ceremonies, accompanying the pictures, and playing concerts. In conjunction with his little pal, Kelly Imhoff, our young friend has put over some clever organ and singing stunts, both boys being gifted with exceptionally good voices.

Eddie is a brilliant organist with a pleasing personality, and this, coupled with his clever showmanship, makes him capable of putting over any act. It is my privilege to hear him often and I must admit that in each of his scores, he introduces something new and extraordinary. In my opinion, the education of any organist has not been completed until he has heard the playing of Eddie Clifford.

*April 1928 (J)* LOUIS GOLDSMITH is to reopen the Liberty Theatre in Seattle as a second-run house, playing the Wurlitzer.

*1930 (MPA Biography)* DONOVAN F. MOORE. Born in Wenatchee, Wash., January 22, 1907. Height: 6 ft. Brown hair and blue eyes. Weight: 155. Parents: Agnes and Fred Moore, non-professionals. Education: Wenatchee High, Marquette High in Yakima, University of Seattle, Seattle College. Not married. Hobbies: boating, motors and aviation. Entered the theatrical field with Jensen & Von Herberg circuit in Wenatchee in 1923, then to Yakima in 1924, and progressed to Seattle with same firm. Opened Seattle Theatre for Publix Theatres as part of a featured organ attraction, "Ron and Don," March 1, 1928, and who are entering the 21st consecutive month in this position, offering featured organ duets, using the world's smallest playable organ console. This instrument is 32 inches square and controls the entire mechanism of the 4-manual organ by means of special quadruple contacts and a bank of extremely intricate wiring. The duo has a large repertoire of novelties, built around the basic idea of "Ron & Don," using one console or two. Ron (RENALDO BAGGOTT) possesses a well-modulated tenor voice, while Don makes occasional use of a very attractive accordion. Audiences in general show a decided interest in the duo's offerings.

*GOLD DUST:* 12/19 EDWARD BENEDICT at Tacoma's Rialto . . . 7/26 SAMUEL PHELPS TOTTEN, Liberty in Olympia . . . 8/26 OLIVER WALLACE, Seattle's Liberty . . . 12/27 HARRY COLWELL, Seattle's Neptune; WILLIAM ROLLER, Bremerton's Rialto . . . 4/28 LEW WELLS, Seattle's Cheerio; HAROLD WINDUE, Seattle's Orpheum; JAMES D. BARNARD at Dolan's D & R. Theatre's Kimball in Aberdeen; OLIVER WALLACE, Seattle Theatre . . . 12/28 RENALDO BAGGOTT and DONOVAN MOORE as "Ron and Don" at the Seattle Theatre.

The Northwest was a rich lode, because it was a great area for the theatre organ. It is also a beautiful and healthful area as we learned when Seattle first hosted the ATOS in 1971. The pace is relaxed and the natives are a friendly sort.

So, until we see you in the City of Seven Hills next month, so long, sourdoughs!

Jason & The Old Prospector

# Million Dollar Echoes

*A New Record Album From Gaylord Carter*



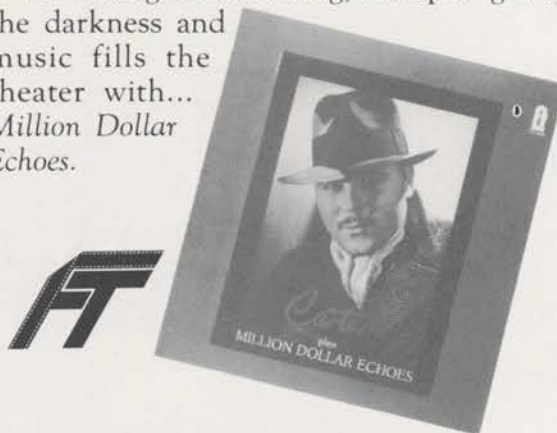
**W**ith the consummate skill of a master, Gaylord Carter, the dean of American theater organists, recreates his solo organ presentations first performed at Grauman's Million Dollar Theater, Los Angeles.

Combining his artistry and the experience of over half a century of playing, Carter performs on the newest major theater organ in Hollywood, the Sargent/Stark Wurlitzer.

*Million Dollar Echoes* contains 30 songs from four of the finest composers of the era: Irving Berlin, Victor Herbert, Sigmund Romberg and Rudulf Friml. Included are such classics as *There's No Business Like Show Business*, *Alexander's Ragtime Band*, *March of the Toys*, *Indian Love Call*,

and a medley from *The Student Prince*.

Return to those grand old days when going to the movies meant more than just seeing a film—the footlights are fading, the spotlight spears the darkness and music fills the theater with... *Million Dollar Echoes*.



Send \$8.95 per album to: Film Technology Co., Inc. 6900 Santa Monica Bl., Hollywood CA 90038  
(213) 464-3456 California residents add 6% sales tax - price outside USA \$10.50

# THEATRE AND ORGAN REUNITED

At high noon, Thanksgiving Day, November 28, 1929, the doors to the Saenger Theatre in Hattiesburg, Mississippi opened to the public for the first time.

The Saenger was one of the last of the luxury movie palaces to be built in the South. The pangs of the depression were already being felt.

Seated at the console of the 2/6 Robert Morton organ was a skinny, freckle-faced youth, the first chief of staff and organist for the Saenger, by the name of Bob McRaney. Also on the staff of the Saenger was Tom Hartman, assistant manager, and J.V. McRaney, head usher.

Later Bob McRaney was sent on tour of the Saenger chain as guest organist, along with Frank "Slim" Suttle, and they were billed as an usher act, "The Publix Pals."

As an employee of the Saenger chain, McRaney had assisted organ mechanic Roy Gimpel in removing the Robert Morton from the old Strand Theatre, to be restored and installed in the new Saenger.

During the thirties McRaney did remote broadcasts at the Saenger organ over WPFB, the only local station at the time. During this time, an occasional stage attraction was brought in, and the theatre was used for some public events.

In 1968, a visit to the Saenger, which was still operating as a movie house, found the organ in deplorable shape, and inoperable. The console was a shambles, having been spray-painted white. The painter missed nothing, stop tabs, keyboards, the works. The organ chambers were visited and found to be heavily water

damaged. McRaney took photos of the organ, perhaps the last made.

In the seventies the theatre went dark. Like many other cities, the public deserted the downtown area when indoor, air-conditioned shopping centers opened in the outer edges of the city, with acres of parking and twin theatres.

In 1972, the Robert Morton organ in the Saenger was purchased by an electronics expert, Frank Evans of Meridian, Miss., who installed the organ in his home and had it playing for a while. He then decided to move, and, rather than add new space in his new home for the organ, pondered the question of what to do with the organ. He stored it in his large workshop, spending some time in restoring the console, enlarging the keydesk to three manuals, adding over 40 stop tabs and an 8' Clarinet and 8' Concert Flute. He had planned to electrify the action, switches and relays, along with a rectifier to modernize the organ and bypass all the necessary restoration and reworking of the original electro-pneumatic system. Much of the wiring was done with this in mind.

In 1974, ABC Interstate Theatres, successors to the Saenger chain, donated the Saenger to the City of Hattiesburg.

Bobby Chain, a successful businessman, was persuaded to run for mayor to fill an unexpired term and when elected, sparks began to fly. He was a no-nonsense, energetic and progressive type whose first thought was to do something to save the downtown business area and make Hattiesburg the business and cultural center for southern Mississippi.

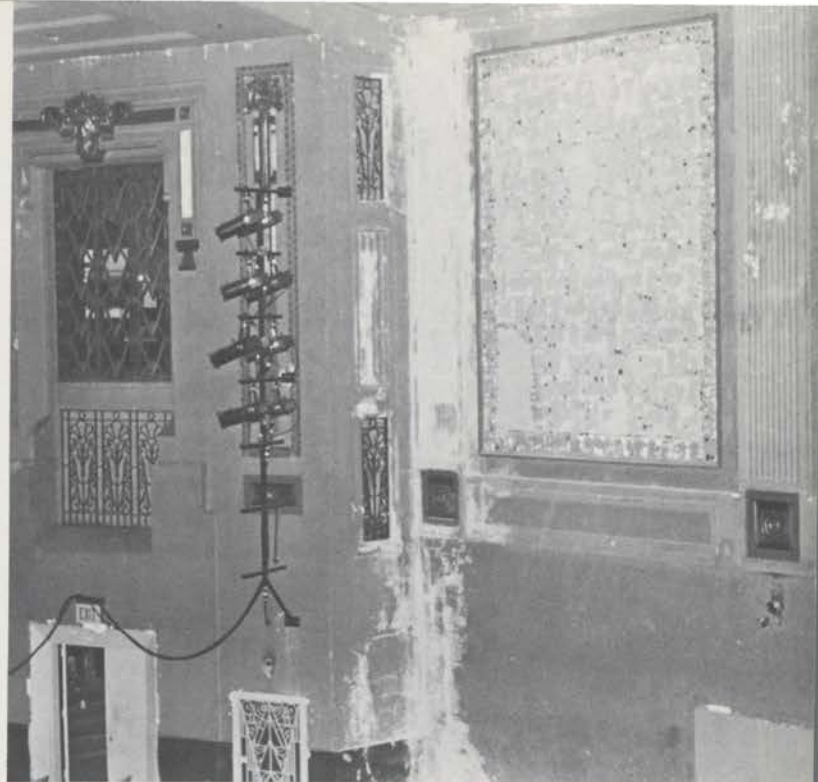
Mayor Chain turned the theatre project over to a young group of civic-minded people, who called themselves Friends of the Saenger. Their goal was to utilize the Saenger as a Cultural Center. The city set

Bob McRaney (left), first organist at the Saenger Theatre, with Henry Smith, program director and emcee for Radio Station WPFB during a remote broadcast from the theatre in 1932.





Robert Jenkins (left) and Frank Evans position the console of the 3/8 Robert Morton on display in the restored lobby. (The Meridian Star Photo)



Interior of the Saenger Theatre before restoration. Doorway under organ chamber will be widened for the console to slide out when being played. (The Meridian Star Photo)

aside a small fund each year to restore the theatre by degrees. The group also received support from the Civic Light Opera group, the Downtown Business Development District and others.

On the 50th anniversary of the opening of the theatre, the Saenger Cultural Center Committee, with Web Heidelberg, local attorney as chairman and also president of Friends of the Saenger, Inc., along with representatives of the State Department of Archives and History, and others, held a brief ceremony by installing a bronze plaque, proclaiming the fact that the Saenger had been listed on the National Register of Historic places by the U.S. Department of the Interior.

In the meantime, Mayor Chain, the city commissioners and others in city government, passed a bond issue in the amount of almost a million dollars, to be used in restoring not only the Saenger, but also the City Hall, located across the street from the Saenger, and the Community Center, a former U.S.O. club, given to the city by the federal government following World War II, just down the street. All are listed on the National Register of Historic places.

To show his intense interest in the overall restoration projects and the eventual redevelopment of the entire downtown area, Mayor Chain refused to accept his \$25,000 salary as mayor, preferring to add this to the

funds to complete the restoration work.

Web Heidelberg, of Friends of the Saenger and the Saenger Cultural Center Committee, began plans to completely restore the interior and exterior of the theatre. This is to include location of any original equipment, such as the Robert Morton organ, grilles, signs, light fixtures, stage equipment and numerous artifacts.

Mrs. Lorene Conner remembered that McRaney had been associated with the Saenger from its beginning, and thus the City of Hattiesburg requested him to act as consultant and advisor to locate the organ and negotiate the purchase, restoration and installation. The search was successful and a deal was made with the organ's owner, Frank Evans, to purchase and deliver the organ, completely restored and install it in the

Jumbled mass of organ parts destined for the Saenger Theatre.

(The Meridian Star Photo)





Bob and Helen McRaney with the 3/8 Robert Morton, while still at Frank Evan's workshop in Meridian, Mississippi.

Frank Evans shows a Diapason pipe to Hon. Bobby Chain, Mayor of Hattiesburg, and W.U. Sigler, City Commissioner.



theatre. The organ project is well underway and scheduled for completion by late October, 1981. A dedication program is planned for the 53rd anniversary of the theatre, perhaps Thanksgiving Day, 1981.

On December 3rd, 1980, the console was delivered to the Saenger and a press conference was called, with all media represented, to a "Welcome Home" ceremony. The project has received wide area publicity.

Frank Evans is one of the founders of the Magnolia Chapter in Meridian, and this group has restored the three manual Robert Morton in the Temple Theatre, only to have it damaged by the air conditioning system, and a second restoration is planned.

In the meantime, members of the Magnolia Chapter are assisting Frank Evans in the restoration of the balance of the instrument, still in his shop in Meridian.

It is heartbreaking to know that many landmark movie theatres and the romantic theatre organs are falling victims to the wrecking ball to make room for parking area, high rise office buildings, etc. In the meantime, the citizens of Hattiesburg, through a bond issue, have all become a part of the overall rebirth of the downtown area, including the Saenger Theatre, all of which leaves to posterity the rich cultural background of the glamorous days of the movies. □

## "Myrtle" Replaced by Video Games

Wurlitzer Style D, Opus 909, until recently, was featured at the Pizza Machine, Modesto, California. It has been replaced by video games, a juke box, and a projection video screen.

Opus 909 is not just another Style "D." It started out as a standard six-ranker in the Hill Opera House, Petaluma, California, during 1924.

After removal and more than one owner, it became the property of ex-theatre organist, Joe Chadbourne. By this time the instrument had acquired several additional ranks, including a beautiful Musette, a snarling Posthorn and a lovely French Horn. The organ had been affectionately dubbed "Myrtle" and was carefully installed in Joe's barn near Fairfield, California.

After Mr. Chadbourne's death, "Myrtle" was sold to the Pizza Machine.


It should be noted that "Myrtle" was the only organ featured at the first ATOS (then ATOE) National Meeting in 1958.

At press time the future of "Myrtle" is not known.

*The foregoing information was furnished to THEATRE ORGAN by ATOS member Katie Wyatt of Modesto.* □

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**26th Annual ATOS  
National Convention  
July 1-5, 1981**



# Music Review

by Walter J. Beaupre, Ph.D.

**Earl McCandless, MEDLEY OF MEMORIES: NO. 1, Dave Coleman Music, 1977 (available in music stores or by mail from Coleman Music, Inc., P.O. Box 230, Montesano, Washington 98563; price \$2.50 plus postage).**

Many grand old songs have enjoyed a popular revival on the strength of a fresh new interpretation. How sweet it is when Americans rediscover a Scott Joplin or Fats Waller through a movie or Broadway hit. Then, of course, theatre organ buffs have been turned on to the likes of "Hard Hearted Hannah" or "Chattanooga Choo Choo" via George Wright or England's Len Rawle. But perhaps the sweetest of all is the discovery by a home organist of old favorites in fresh, stylish printed arrangements.

Organist-arranger Earl McCandless has struck gold again with a *Medley of Memories*. An eight bar intro with tasteful modulations sets you up for "Songs My Mother Taught Me." First the melody is stated simply by the right hand with piano-like chords in the left. Nice 'n easy pedal notes. It should be strictly "Ho-hum" but it isn't at all. The second chorus goes romantic with skillful counter melodies. Then a 3/4 time transition resets the mood for captivating arrangement of "Love's Old Sweet Song" where strong counter melodies in the chorus lend an added element of surprise to the familiar. It's a honey!

Along comes another superb modulation which suggests subtly the old Welsh air, "All Through the Night." This is rather tricky harmonically and rhythmically, but well worth playing just as written by McCandless. Back once again to a deceptively easy treatment of "Sweet and Low." Easy in this instance doesn't mean "square." The harmonies and counter-melodies will keep you surprised and delighted. All too soon a final modulation takes you from B-flat back to C with hints of the tune "Long, Long Ago." Parallel triads neatly distributed between the

two hands shouldn't work — but they do. Consequently the super-simple melody takes on a whole new allure. The chorus is open harmony which cries out for tibias and vox; then back to a restatement, and it's all over except for the applause.

Again, as in other medleys by McCandless reviewed in this column, tempo directions are bilingual for no really good reason, and registrations are Oboe 8' for the upper manual and Flutes 8', 4', 2' for the lower manual — all the way through. This reviewer knows from prior correspondence with Earl McCandless that the arranger realizes all too well that plug-ins and preferences differ enormously. True, except that some of us need to be prodded a bit now and then. We could play five different tunes without changing registrations, but we'd sound more polished with judicious variations.

*Medley of Memories* as it stands would be well worth working up for your next turn at "open console" or when great-aunt Minerva comes to visit. Better yet, play the *Medley* for your grandchildren so they'll know there was a lot of gorgeous music around long before Barry Manilow and Billy Joel. Of course, if you haven't discovered Messers Manilow and Joel — that's *your* problem!

**Rex Koury, WALTZING ON A CLOUD: Dave Coleman Recital Series, 1973 (available in music stores or by mail from Dave Coleman Music, Inc., P.O. Box 230, Montesano, Washington 98563; price \$1.50 plus 75¢ postage and handling).**

Anyone who has attended a Rex Koury concert knows that he is a multi-talented individual. While Rex-the-painter was showing slides of his pictures during a recent theatre organ blast, a friend who is not a T.O. buff whispered "I think I like his pictures better than his playing!" Rex would chuckle at that because he has a keen sense of humor along with his other assets.

We know that Koury is a fine arranger (see earlier reviews) and he was the composer of the music for TV's *Gunsmoke*. Now let's take a look at his published composition for organ "Waltzing on a Cloud." The piece begins with a languid cadenza faintly reminiscent of Debussy's *Nuages* and portions of Gershwin's *Rhapsody*. On first glance, the cadenza looks formidable. It's really very simple once you analyze the chord progressions. The bottom three notes are dominant seventh chords with flatted fifths which move chromatically down the scale. The top notes are descending sequences of two notes in a D-diminished chord plus a half step lead-in tone. If you find this description confusing, just play the top melody notes in the first four measures and you'll soon see that the pattern is both simple and obvious. Working it out this way saves reading all those flats, naturals, and sharps!

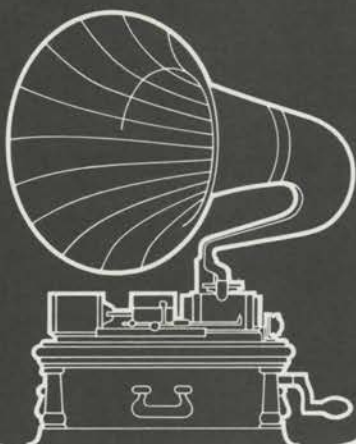
The main waltz is pleasantly melodic and reminds one of those Dave Rose originals of the late '40's: melody stated in thirds with strong counter melodies in the left hand and lush chords. The pedal line is simple and effective.

Suddenly, at the bottom of page 4, the clouds disappear and the organist finds himself in old Vienna. Although the feeling is Strauss, the seemingly endless key changes along with ascending and descending chromatic counter melodies are enough to make Johann's and Joseph's heads swim. It's more like "Vienna Life" as seen from the straps of a hang glider or a sail plane. This time Koury's music is just as tricky to play as it looks. Better fasten the Howard seat belt!

If you make it safely to page 9, Rex puts you back on his chromatic cadenza cloud and you repeat the opening waltz theme. The musical flight is finally resolved in a coda where you are instructed to end it all by "dying away gradually." Oh yes, other pithy instructions range from fractured French ("a la bright Viennese Waltz") to Italian ("cresc. accel. poco a poco").

But, you ask, how good *is* it? In the capable hands of a Rex Koury "Waltzing on a Cloud" could be a breathtaking *tour de force*, which roughly translated means "When you've got it, flaunt it!" It is prob-

## For The Records



**THE SENTIMENTAL GENTLEMAN FROM TOOTING, Vic Hammett plays the Wurlitzer organ in the Granada Theatre, Tooting, London. Amberlee (stereo) AML 311. \$6.50 (plus \$1.00 handling per order) from Doric Records, Box 282, Monterey, California 93940.**

Since the death of Vic Hammett on December 29th, 1974, there have been a plethora of remembrances dedicated to an organist both skilled and likeable. Few who came in contact with Vic could resist his infectious sense of humor, nor his monumental and original musical stylings. He had friends and fans on four continents at the time of his death at 57.

ably not for the low-flying home organist.

Whether or not the individual player will cotton to the actual melodies is anybody's guess. However, "Waltzing" might be a good learning experience for the Kouryous minded, those who admire Rex and want to know how he does some of his things so wonderfully well.

**Rex Koury, THE ENTERTAINER: A RAGTIME NUMBER BY SCOTT JOPLIN, Dave Coleman Recital Series, 1974 (Same availability at same price as above).**

Although this reviewer enjoys some of the music of Scott Joplin he has always found this ragtime music curiously difficult to play. Sure, it sounds like it should be easy — but it

There have been memorial concerts and records eulogizing his fine ability as an organist (that he could successfully follow such a popular luminary as Sidney Torch in a British cinema is one of the legends which has persisted).

This album is the result of a visit to Britain by Vic's American friend and fan Doric Record's Prexy, Frank Killinger in the early days of the last decade. Frank was forever urging Vic to record. Vic agreed to knock out a few tunes informally for Frank, just as a remembrance, on a 2/5 Wurlitzer. The result was a posthumous Doric release of the tunes as *That will be 2 and 6 Extra*, a local jargon phrase often used by Vic in daily conversation. During the same visit, Frank recorded Vic playing the 4/14 Wurlitzer in the Granada Theatre, Tooting, a very famous organ, this for Britain's Amberlee Records. With its bright reed section (Posthorn, Saxophone, Kinura, Harmonic Tuba and Orch. Oboe), this instrument was a natural for Vic's upbeat style.

The selections: "Sentimental Gentleman from Georgia," "Charleston," "Stardust," "Down Yonder," "Wrap Your Troubles in Dreams," "One Dozen Roses," "Bugle Call Rag," "Rockabye Your Baby," "Bye Bye Blues," "You're Getting to be a Habit with Me," "I Got Rhythm," "All the Way," "Happy Feet."

isn't. Perhaps the chief virtue of Rex Koury's organ arrangement of "The Entertainer" is that it is surprisingly comfortable under the fingers and, therefore, great fun. Rex keeps most of the title music for "The Sting" in C with one brief sortie into F. The left hand provides straight-forward counter melodies with rhythmic accents, and the pedal line never gets exotic. Right hand melodies are in thirds or sixths when necessary, but Koury doesn't let this become a chore. Registrations are imaginative and well worth trying. Although rated for the intermediate or advanced player, "The Entertainer" seemed to be on the *easy* side of intermediate. So if after all this time you are still in the market for a good, solid arrangement of this Joplin classic — one that doesn't throw any technical curves — here it is. □

Six of the selections are played as moderate tempo ballads while seven are presented in that frenzied quick step style common to many British organists. This is not criticism: Vic does it expertly, and often with a touch of the Sydney Torch style which he could duplicate to perfection.

For this album Vic chose mostly full registration with octave couplers often emphasizing the "upper-work," and his preference ran to brass combinations, although there are a number of solo reeds in evidence, mostly those carrying the jazz

*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.*

"rides." And Vic was very effective in improvising those jazz variations. Not too many organists could do as well in that area of music. If he is less effective playing the ballads it might have been the pressure of the theatre recording session where so much has to be accomplished in a limited time. For example, Vic repeatedly missed (omitted) a very obvious and anticipated harmonic progression during "Wrap Your Troubles," and his "Stardust" suffers repeatedly from a distracting lead-in downward glissando. But the seven "ripsnorters"



Vic Hammett.

(Stufoto)





Glenn Hough at the Marietta Theatre console.



Bill Taber at the Akron Civic Theatre 3/13 Wurlitzer.

more than make up for such minor lapses.

Recording is good. The team which produced this album includes John and Noreen Foskett (coordination and jacket notes), photos by John D. Sharp and Michael Candy, jacket design by Orlean Lamas and organ technical work by Ted Beckerleg. They are among the British organ scene's most talented and devoted servants, and it shows in these grooves and on the jacket.

This album will probably be the final recorded memorial to Vic Hammett, a musician well worth knowing.

**GREAT PIPES.** Glenn Hough playing the Marietta, Pa., Theatre 3/37 Page-Wurlitzer. Montagne (stereo) No. ASM 419. \$7.50 postpaid in the USA from Bob Wilkinson, Box 3605, Laureldale, Penn. 19605.

For several years we have been hearing rumors about a remarkable organ-equipped theatre in Marietta, Pennsylvania, and with this biscuit it comes to life. This is a first.

The instrument is a hybrid; 17 ranks of Page and 20 ranks of Wurlitzer, a mix that provides an excellent blend of voices, although the Vox heard during "Around the World" is a bit bleaty. And some tunes find the ranks a bit out of tune with one another. But just a bit. For this recording a nine-foot grand piano is heard on two selections. It's all the work of organ magicians David Kalmbach and Sherman Hall, proprietors of the 360-seat Marietta Theatre, which presents a classic film series liberally punctuated with the

sound of pipes.

The selections: "Wake Up and Live," "Alley Cat," "Diane," "For Once in My Life," "Around the World" (Young), "Singing in the Rain," "Happy Days are Here Again," "If You Knew Susie," "California Here I Come," "I Don't Know Why I Love You Like I Do," "Birth of the Blues," "When You're Smiling," "Climb Every Mountain."

Many of the tunes are indicative of a first time record maker, although the jacket notes state that the organist has recorded previously. Yet, much-recorded "Diane" and "Alley Cat" fall into the "most requested" class. Luckily, the remainder of the tunelist offers more variety.

Glenn Hough plays his selections mostly in rhythmic full combination intermission style, sometimes with Xylophone topping. For two of the selections, "For Once in My Life" and "I Don't Know Why," he duets organ and piano and it works out well, although Glenn's full chord piano attack is sometimes on the brittle side. His piano inserts are most effective when done in single note phrases.

Subtle he's not. This is good shirt-sleeve organ playing in the intermission style. No offbeat harmonizing here, just basic entertainment, well presented. Glenn takes some melodic liberties with "Singing in the Rain" but they would probably annoy only Gene Kelly.

The registration is adequate for the jingling-style presented here but a 3/37 organ has got to have a wealth of solo voices which do not get exposure, although the Pedal Cymbal

and Xylophone are given lots of audibility. It's not all rhythm; "Diane" and "Climb Every Mountain" are afforded very fine waltz and ballad treatments, the latter with great majesty. Likewise "For Once in My Life." Recording is good.

Bob Wilkinson's jacket notes are aimed principally at the uninitiated but are written from an intelligent perspective; he knows his audiences.

This makes a good starter for Glenn Hough and for the Marietta Page-Wurler. We hope to hear from both again.

**THE CIVIC SOUND: BILL TABER PLAYS THE AKRON CIVIC THEATRE WURLITZER, Advent No. BT-5-801. \$7.75 postpaid from Akron Civic Theatre Organ Guild, Box 3773, Akron, Ohio 44314.**

Although it seems to have been keeping a low profile, Akron is another city which has seen the value of a vintage but beautiful theatre. One of the supporting groups which has led to the adoption of the former Loew's house as a civic auditorium is the Akron Theatre Organ Guild which has restored the 3/13 (style 240) Wurlitzer organ. The Akron is a 3000-seat theatre which opened in April, 1929. It has the usual Ebersson Moorish garden decor, complete with projected clouds and twinkling stars. It was too good to steelball when attendance fell off in the '60s so the Community Hall Foundation was formed to buy the theatre for civic use. Another one saved!

Guild spokesman Harold Wright informs us that the profits from this recording will be applied to re-

leathering the Wurlitzer's regulators, a most worthy cause.

The organ has been recorded previously by Hector Olivera and proved to be a suitable recording instrument. It still is, although a few of the brass (reed) pipes need the attention of a skilled voicer, but not many.

The organist, Bill Taber, hails from Philly and got the T.O. bug while playing the now gone Tower Theatre style 260 Wurlitzer, the one the late Leonard MacClain recorded with distinction. Bill is now teaching music in Cleveland. If a style can be attributed to him it would probably be "1950's intermission." His usual approach is a verse then a chorus with varied registration, followed by a second chorus on full combinations. There are enough breaks in this pattern to keep things interesting, for example "Dream of Olwen," a duet. The dreamy movie-style theme is orchestrated for piano and orchestra. In this case Bill is the orchestra, supporting Chuck Blair's piano expertly. It is one of the best selections on the record. Another highlight is Bill's soloing of selections from *Annie*. The button-eyed waif and her dog ("Arf!") Sandy, fare very well indeed in a medley covering about one-third of side two. Bill has a "feel" for show music.

Bill also has a thing for oldies such as "Makin Whoopee!", "You Made Me Love You," "As Time Goes By," "Sunny Dispoishish," "The Words are in My Heart" (again with Chuck Blair's piano) and one we haven't heard since it was a hit in the '20s — "June Night." These are generally played in the '50s intermission style which adds up to solid, if unspectacular, entertainment. It's usually a verse and two choruses with changes in registration but not in key signature. Bill doesn't arrange tunes, he plays them. More contemporary are "I Write the Songs" and "The Rainbow Connection" which adapt well to theatre organ presentation. Also heard are a bluesy "I Couldn't Take it, Baby" and the big patriotic finale, "America, I Love You." Bill Taber sustains interest throughout for those who relish the playing style of the intermission organist. His playing is clean and trouble-free, his intros agreeable, and the Akron Guild has a winner which should help get those reservoirs recovered.

Miking is in big hall perspective, as from the best seat in the house. Sur-

face of the review pressing was smooth and free of pops. Jacket notes cover history of the theatre and present activities, which include organ interludes with Brenograph-projected charisma. Photos cover the console, theatre interior and Bill Taber.

**FORGET ME NOT: FRANK OLSEN PLAYS THE DISS WURLITZER. Kirkham KRS 1003. \$8.25 postpaid from Frank Olsen, R.R. No. 1 Vimy Rd., Fort Colborne, Ontario L3K 5V3, Canada, or from Laura Thomas, 3534 Bowen Rd., Lancaster, N.Y. 14086 USA.**

The instrument, a 3/19 Wurlitzer originally from the Paramount Theatre, Newcastle-on-Tyne, was installed in 1972 in the auto showroom of the Kitchen Bros. garage in Diss, England. The large room can seat 800 (after the wheels have been parked outside) and the acoustic qualities when empty are just what a large organ needs to get the big hall sound for recording. Emphasis is on "auditorium perspective" rather than intimate, or studio sound.

Frank Olsen has been reviewed in these pages many times and he always manages to come up with something different and entertaining. His most recent previous album was played on a 7-rank home installation in Niagara Falls and it presented Frank in an intimate light — *By a Waterfall*. This one is Frank doing the big organ bit, with results every bit as entertaining.

For those who haven't met Frank Olsen previously, he's English by birth. We first heard of him via a recording (*Paisely*) miked in Scotland. He emigrated to Canada in 1967 and has been brightening both the church and the theatre organ scenes on both sides of the border ever since.

For this stanza Frank plays 27 titles (medley tunes included), some given the once-over-lightly, others studiously orchestrated. For example Frank offers two selections remembered only because Jesse Crawford recorded distinctive arrangements of them on Victor 78s — "What Are You Waiting For, Mary?" and "I Love to Hear You Singing." Frank captures the spirit of both arrangements but substitutes his own registration. The results are interesting variants, rarely imitation.

Frank opens with a Scotch tune made famous by the late Sir Harry Lauder, the Olsen signature, a lively "Just a Wee Doch-an-Doris," then it's Gershwin's "Strike Up the Band" march with interesting question and answer instrumentation.

Especially welcome is a medley from Victor Herbert operettas, all well registered and played with great sensitivity and understanding — "Every Day is Ladies' Day," "Because You're You," "Moonbeams," (on gorgeous strings) "March of the Toys" (mislabelled "Toy Trumpet"), "Falling in Love," "Kiss Me Again," and "Ah, Sweet Mystery of Life." Another bright spot is a medley of four famous hymns played in a spirited and militant style which would get a grin from Jerry Falwell, not to mention Oral Roberts.

Medley once-overs in "quick step" tempo include "Who's Sorry Now?," "Baby Face," and "You Were Meant for Me." Novelties include "Intermezzo" by Macbeth (not the soupy Bergman movie theme), "You're Never Fully Dressed Without a Smile," "The Perfect Song," "Just Like the Ivy," a novelty 6/8 "Boston Two Step," a bit of Bach, "Come Sweet Repose" and the closer, "Let's Put Out the Lights and Go to Sleep." There's a variety program with something for everyone, and Frank makes the most of each selection.

If there is negative comment we suppose purists will catch occasional liberties taken with melody lines, for example, during "Perfect Song," and "In Old New York." But they are few and minor. In all, it's an attractive package by an organist who has so far gotten too little recognition.

Tom Travers' miking is good. The review pressing was smooth and fault free. Jacket notes give data on artist and organ.

**THE PIPES OF PAN: KORLA PANDIT playing an unidentified pipe organ. India Records No. 1002. Available as a record album, 8-track cartridge or cassette at \$7.50 postpaid from Bonnie J. Carette, Box 1493, Palm Springs, Calif. 92263.**

The mysterious easterner is with us once more after a rather long absence, spreading his spiritual contemplation via an unidentified Wurlitzer organ which we suspect may be

the Lorin Whitney 4/34 Wurli-Morton, on which a number of past Pandit albums have originated.

As is customary, the trappings of the inscrutable East are apparent even in selections such as "Til There Was You" and "If You Knew Susie." Of course, such conditioning is expected in selections such as "Song of India," which has become practically a Pandit talisman. The cymbal "whams" are there, too.

But right in the midst of all the gong thumping and temple bells, Korla includes a tasteful and well-played "Largo" (Handel) with no oriental embroidery. We've rarely heard it played better, even by a classical specialist. This Korla never fails to include surprises!

"I Wish You Love" gets some lowdown Chicago treatment (the jacket notes state that the organist studied at the University of Chicago) but closes with a characteristic gong bong, we assume to implant oriental color. "April in Paris" is innovative in its counter themes, and continues the bravura style (a bit like burlesque bump style; this Indian sure caught onto U.S. moves quickly and thoroughly). "Never on Sunday" con-



Korla Pandit.

tinues the upbeat contagion with large doses of Glockenspiel and good humored fun — plus the usual gong at the close.

In contrast is the theme, "A Time for Us," from the recent *Romeo and*

*Juliet* movie, played conservatively and tastefully on well-selected registration. It may be Korla's best work on this platter, even though followed by that blasted gong!

On the wild side are tunes we recognize from *Black Orpheus* labelled "Pelon Telephone," a wild samba with all the Latin percussers going.

Also heard is a lovely "Rose of Descanso." We just don't know what to say about this package, so far as the music is concerned; it employs so many contrasting auras. But we can comment with clear conscience on the jacket notes; ignore the hokum! Enjoy the music.

Recording is okay but the review pressing has very light modulation for much of Side One and much heavier sound on Side Two. Part of Side One requires a marked increase in gain on playback, so much that surface noise surfaces, although not enough to mar the music.

This is a mixed package, but those who were transfixed by the Korla Pandit eyes and Hammond organ stylings of the oriental maestro on TV in the '50s will appreciate this biscuit. Korla Pandit has a way of being irresistible. □

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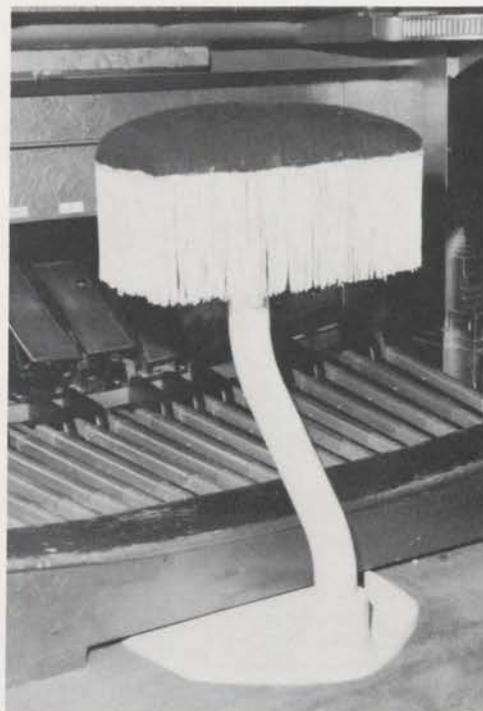
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# FINANCIAL REPORT

## AMERICAN THEATRE ORGAN SOCIETY, INC.

### BALANCE SHEET (Cash Basis) December 31, 1980

#### ASSETS

##### CURRENT ASSETS:

Cash .....	\$19,893.21
Inventory .....	10,226.87
Advances-Convention .....	<u>1,000.00</u>
Total Current Assets .....	\$31,120.08

##### OTHER ASSETS:

Office Furniture .....	<u>1,131.00</u>
Total Assets .....	<u>\$32,251.08</u>

#### LIABILITIES AND NET WORTH

##### CURRENT LIABILITIES:

-0-

##### NET WORTH:

Balance, December 31, 1980 .....	<u>\$32,251.08</u>
Total Liabilities and Net Worth .....	<u>\$32,251.08</u>

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, 1980, 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 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, 1980, 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

### STATEMENT OF INCOME AND NET WORTH (Cash Basis) FOR THE YEAR ENDED December 31, 1980

#### OPERATING INCOME:

Dues-1980 .....	\$55,140.85	
Dues-1981 .....	<u>33,672.16</u>	\$ 88,813.01
Theatre Organ:		
Advertising .....	\$11,063.32	
Binders .....	1,046.70	
Back Issues .....	1,106.88	
First Class Mailing .....	<u>1,320.65</u>	14,537.55
Convention - Net .....		3,978.42
Miscellaneous .....		441.90
Total Operating Income .....		<u>\$107,770.88</u>

#### OPERATING EXPENSES:

Printing .....	\$50,314.45
Postage .....	13,575.63
Contract Fees .....	11,450.00
Transportation .....	6,036.14
Telephone .....	3,751.71
Computer Service .....	2,400.00
Mailing Service .....	2,356.76
Supplies .....	2,316.45
Advertising .....	1,512.13
Insurance and Bond .....	1,073.00
Accounting .....	330.00
Storage .....	320.09
Organ Maintenance-	
Carnegie Hall .....	300.00
Freight .....	191.25
Miscellaneous .....	<u>746.94</u>
Total Operating Expense .....	<u>\$ 96,674.55</u>

OPERATING INCOME .....

\$ 11,096.33

#### OTHER INCOME:

Interest .....	<u>836.53</u>
	\$ 11,932.86

#### OTHER EXPENSES:

Legal Service .....	\$ 2,695.19
Interest .....	<u>991.65</u>
	3,686.84

NET INCOME .....

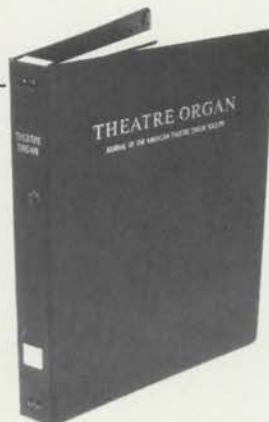
\$ 8,246.02

#### NET WORTH:

Balance-January 1, 1980 .....	24,005.06
Balance-December 31, 1980 .....	<u>\$ 32,251.08</u>

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## 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:

George Thompson  
Editor  
P.O. Box 1314  
Salinas, Calif. 93902

Dear Mr. Thompson:

I would like to publicly thank the members for their support of my cancer research foundation.

Since my organ record was reviewed by Stu Green in the October/November issue of the THEATRE ORGAN, I have heard from members in thirty-three states and six foreign countries.

It is gratifying to know that so many people are willing to make a donation for cancer research in exchange for one of my albums.

Harry Koenig  
Niles, Illinois

Dear Mr. Klos:

I was pleased to see my great uncle, Ted Meyn, (brother of my paternal grandmother, Anna Meyn Keilhack) mentioned in a 1980 issue of THEATRE ORGAN, and see in the same issue a list of songs he composed. I never had this list, although my father, Ted's nephew, told me about "Raise the Window Down," which had been recorded by Lawrence Welk's Orchestra. I can imagine Wilhelm and Charlotte Meyn, who came to the United States from Mecklinburg, Germany. They had decided German accents, and "Raise

the Window Down" could surely have been their Germanic-English construction.

Between 1949 and into the early fifties, I visited Ted and his wife, Helen, in New York when Ted was still playing organ at the Capitol Theatre. It was a Hammond by then, highly amplified, and with Ted's brand of playing, not a bad sound. He took me to the theatre one day, and while the movie was on, he and I sat at the console, each with a headset on, while he went over some numbers. Then I stepped down, the spotlight hit him, and he accompanied the movie. It really sounded good, but what if it had been a Wonder Morton?

When I was at Northwestern University at Evanston, Ill., in the fifties, Ted was playing at the Bismarck Hotel in Chicago. He had two Leslies, spotted across the room from the console, and the sound was again surprisingly good. He also used a slide machine, operated from the console and presented some very effective shows with organ accompaniment. I used to take some fellow students down, and Ted would have me play school songs at the Hammond. He was always very generous and

helpful to young musicians.

He was with theatre pipe organs from the very beginning and he had long stints at the Pantages in Kansas City and at the Loew's Jersey in Jersey City. I have an autographed picture of him at that beautiful 4/23 "Wonder" Morton console. He was known in his early years as a "trick organist," but he was a good musician. Dad told me he played by ear in the theatres, but was forced to learn to read. When playing with orchestras, he didn't always know the music they were performing.

Ted gave me copies of his arrangements of "Bye Bye Blues" and "Donkey Serenade," and taught me how to play them. He had a great arrangement of the former, with the melody on second touch on the accompaniment, afterbeat on chords, first-touch accompaniment, and arpeggio and scale runs with the right hand on the solo manual. It's a great way to demonstrate a theatre organ's second touch.

Yes, my great uncle, Ted Meyn, was a fine musician and I learned a lot by watching and hearing him.

Sincerely,  
Don Keilhack  
La Mesa, California □

### SILENT FILM MUSICIAN

*I walked down the aisle at five minutes to seven,  
Kicked over the lever to turn on the air,  
Sat myself at the organ as the ceiling lights dimmed.  
When the news hit the screen I was there.*

*For the comedy and the previews, the piano was right,  
So "Nola" gave the pipes a rest.  
The spice of variety: but then it was back  
To the organ for our tale of the West.*

*With a half-dozen themes from Dvorak's "New World,"  
"Oh! Susanna" and other direct cues,  
A whole score emerged, no one can say whence.  
Who ever heard of a mute-movie Muse?*

*(Gotcha that time!)*

*Now the feature was over, the lights came up,  
I played out the crowd in their glow.  
I took a deep breath, braced myself for the fray —  
"It's time for the second show!"*

Charles V. Darrin  
751 Watkins Road  
Horseheads, New York 14845  
May, 1981

# THE PIZZA/PIPES EXPERIENCE

## PART I

Story & Photos by Gary Konas

The decade of the 1920s was a golden one, both for silent movies and for theatre pipe organs. Thousands of organs were installed during that time to provide musical accompaniment for the movies. Today, over half a century later, most of the theatres have been razed for parking lots and other important new structures, and any surviving organs have had to look for new homes. Around sixty of them (plus several others broken up for parts) now reside in restaurants, mostly pizza parlors, from Alaska to Florida. Here they provide nightly entertainment for customers much as they did when they were new.

In Part I of this article we'll trace the history of the first pipe organ-equipped pizza parlor. Next we'll talk about several of the places that have sprung up in the West since then. In Part II we'll cover the places located east of the Rockies. Then

we'll touch upon several issues involving the pizza/pipes situation in general. For simplicity we'll use the word "pizza" while acknowledging the fact that 10% of the restaurants with pipe organs are not pizza parlors at all.

### San Lorenzo, California: Where It All Began

Back in the dark ages of the 1950s before there were pizza/pipes restaurants, there were pizza parlors that provided other types of musical entertainment, for example a "Straw Hat" type of rinky-tink piano and banjo act. Two such places in the San Francisco Bay area were owned by a man named Carsten Henningsen, along with a business partner, Fred Finn, who in 1966 became nationally known along with his wife by starring in the TV variety series *Mickie Finn's*, played in one of them. This live entertainment

created excitement and stimulated business. Eventually the two partners decided that they would each take sole ownership of one location. Henningsen took Ye Olde Pizza Joynt in San Lorenzo, an East Bay community south of Oakland.

We pause to look briefly at the career of George Wright, whose presence has been felt in nearly all areas of the modern theatre organ world. By 1960, George had released over a dozen albums under the Hi-Fi label. The popularity of these albums helped to kindle renewed interest in the theatre pipe organ. Further evidence of this interest was the fact that thousands of people were turning out to attend George's midnight concerts at the San Francisco Fox Theatre. In addition, the home (electronic) organ market was beginning to blossom at this time. These events did not go unnoticed by Henningsen, who began to consider the possibility

Bill Langford can take much credit for the Pizza Joynt's continued success. The console from San Francisco's Warfield Theatre.

The Joynt is a relatively small structure.



of putting an organ into his Pizza Joynt.

All that remained was to find the right organ. After some shopping around, an acquaintance of Henningsen's named Bob Denny, found a 2/9 Wurlitzer, originally from the State Theatre in Fresno, Calif. After it was purchased, the problem became how to install it in the existing YOPJ. The building was not overly large to begin with, and now a chamber had to be built. This was done, with no more room than necessary being given up to the chamber. The organ was installed in 1962, with Denny doing most of the work, and it was ready to start making music to eat by.

The historic first night was July 25th, 1962, and Dave Quinlan was the organist. Dave stayed on for fifteen months, after which time he left in favor of a job closer to home.

Finally it is time to introduce the final protagonist of this story. The year was 1963, and Bill Langford had recently come to the Bay Area from Phoenix. A local ATOS (then ATOE) group asked Langford to play a Sunday morning concert for them at the California Theatre in Santa Rosa which had a 2/7 Wurlitzer. Since he had a job that kept him playing until 2 a.m., he didn't think he could play a morning concert so far from home. He suggested they might find an available organ closer to home. The program was moved to the Pizza Joynt. After hearing Langford play, Henningsen asked him to become the regular YOPJ organist. After a little coaxing Bill accepted.

Soon the organ was expanded. A three-manual console from San Francisco's Warfield Theatre was restored and installed, along with four more ranks of pipes. The organ now

sports a couple of interesting additions, namely a Tangley brass calliope and a French celeste accordion, along with a grand piano. After seventeen years, though, no change has been made in the organist. It's still Bill Langford, an experienced entertainer with many stage shows and broadcasts under his belt.

#### Beyond San Lorenzo

A lot of mozzarella has melted since those early days, and much has been done to make the pizza/pipes experience more entertaining and informative for the listener. Windowed chambers to make pipes, often colorfully lighted, visible have long been *de rigueur*. Today, glass shutters with superior sound control qualities are being developed to further enhance visibility. Solid-state relays and/or combination actions are being added to many organs to give greater flexibility and dependability. One new invention that could have far-reaching effects is the automatic rhythm unit now being installed on some organs. This device, which plays various rhythm patterns using the organ's drums and traps, has the potential to make pipe organ music more entertaining, provided it's used wisely and skillfully.

We'll tour the West now, going from Phoenix to Fairbanks to look at several of the more interesting installations. A word in advance to those who plan to visit any pipe-equipped restaurant. As a general rule you'll find the organ is played nightly from around 6 to 10 p.m., and until 11 or later on Fridays and Saturdays. The information given below is subject to change, so if you want to hear a particular organist on a certain night, it would be wise to phone beforehand.

Let's start our journey across the Bay from YOPJ, where Bill Breuer started the first "chain" of pizza/pipe houses. From the first "Cap'n's Galley Pizza & Pipes" in Santa Clara, opened in 1968, the number grew to seven as three more were opened in the Bay Area and three in the state of Washington. The California quartet was sold this year, but no major changes are anticipated.

The organ now in the Santa Clara Cap'n's Galley is a straight stoprail twelve ranker that's had an interesting history. It started out in the Wurlitzer showroom in New York City in 1929. Ten years later it was re-installed as the official organ of the New York World's Fair. After a few years in storage it went to the Long Beach, Calif., Municipal Auditorium, where it stayed until finding a new home in this pizza parlor.

A few miles south, in Campbell, lives one of the truly famous theatre organs: Buddy Cole's 3/26 Wurlimorton. After Buddy's death in 1964 the organ was moved to the east coast and was subjected to poor storage conditions. In 1970 Bill Breuer rescued it, had it refurbished, and installed it in Campbell. In its present setting it sounds different than it did when Buddy was coaxing those wonderfully breathy sounds from it, but it's good to know that the instrument still exists.

Now, going north on Highway 101, past Palo Alto, we exit at Redwood City to find yet another Cap'n's Galley. The organ here is considered by many, including some pros, to be the finest to be found in any food establishment. At 26 ranks it's far from the largest, but its sound possesses both beauty and power. The original 4/18 Wurlitzer nucleus came from the opulent Fifth Avenue

The Serramonte Cap'n's Galley console sports a bobbing mechanical monkey.



The "Pizza Junction" installation at Rheem is a split level affair.



Theatre in Seattle.

Continuing north towards San Francisco, Cap'n's Galley No. 4 is in the Serramonte shopping center in Daly City. The building is the largest of the four. Seating is on two levels: a lower level near the console and chambers for those who want to be closer to the music, and an upper level, for those who want to look down on the console and be farther removed from the sound of the 3/22 Wurlitzer.

Back to the East Bay now. "Pizza Junction" is a real find, if you can find it. We leave freeways behind at Lafayette and take a country road to a little town called Rheem. Here we find a place with a unique interior designed by the daughter of owner Jerry Whaley. It's a real split-level affair: kitchen and some seating downstairs, the organ, console and all, and some seating around the perimeter *upstairs*.

The 3/9 Wurlitzer (Opus 394) was installed in 1921 in the Warwick Theatre in Kansas City. From 1935-1974 the organ was owned at various times by radio station WHIO in Dayton, a Catholic church in Cincinnati, and Junchen-Collins Organ Corp., before ending up at Pizza Junction. The organ is played only on weekends, by Don Reynolds on Fridays and Saturdays, and Harvey Blanchard on Sundays.

Not too far from Rheem, the two locations of Bella Roma Pizza provide a study in contrasts. Both have medium-sized Wurlitzers: 3/16 at Martinez, and 3/18 at Concord. However, the settings are quite different. Martinez is an intimate, low-ceiling affair, with the console within arm's length reach of people at the closest tables. One feels personal contact with the organist. Concord is

much larger (capacity 400, high ceiling, two-level seating), with tables and chairs instead of picnic benches. The organ now has a solid state relay. Other prominent additions include an ebony grand piano and animated dancing puppets. Organists at the present time are Rick De Rose and Harvey Blanchard in Martinez, with Ken Simmons and Aura Edwards in Concord.

A 75-mile drive northeast to Sacramento brings us to Arden Pizza & Pipes. This is the home of a Wurlitzer that is a combination of two organs. The two came from Chicago's Tiffin Theatre and the Strand in Madison, Wisc. They were joined by the Replica Record Co. of Des Plaines, Ill., who used the resulting 4/20 for recording purposes. After spending time in Doc Lawson's home in Montreal, it was finally bought by Bob Breuer (brother of Bill), who brought it to its present home in 1972.

Playing this organ is an unusual experience, mainly because almost none of the reeds are directly available on the Great manual. They must be coupled down from the Orchestral or Solo. One nice feature, though, is a second set of (Barton) percussions and toy counter under expression. This is good for concert playing when greater subtlety is desired than can be coaxed from the exposed bongers.

The organists here are Stu Boyer and Emil Martin. In addition, a second Pizza & Pipes is located in Fresno. It has recently been covered in depth (THEATRE ORGAN, June 1980), so we won't add anything here.

"Fats" might not recognize it today, but there it is — the "Moon River" Wurlitzer now residing at the

Big Top Pizza in the Sacramento suburb of Carmichael. The organ that Fats Waller used to play on the air late at night for WLW radio in Cincinnati has been considerably expanded to reach its present 3/18 (soon to be 22) status. In addition a new "computer" combination action now being installed gives head organist-technician Dave Moreno and associate organist Jim Brown twice as many pistons to work with. "One never knows, do one?" as Fats put it.

About sixty miles south of Big Top, in Stockton, is the Pizza Machine. Here is a smaller organ, a 2/10 Wurlitzer originally installed in San Francisco's Lyceum Theatre in 1921. Head organist Don Wallin tells us that the organ is now equipped with an electronic traps player, one of the first in California to feature this new invention. A second Pizza Machine, a little farther south in Modesto, features a 2/9 Wurlitzer.

Going all the way down to the San Fernando Valley, we locate the Great American Wind Machine in Reseda. As of this writing "GAWM" is the lone remaining pizza/pipes restaurant to serve the eight million person Los Angeles area.

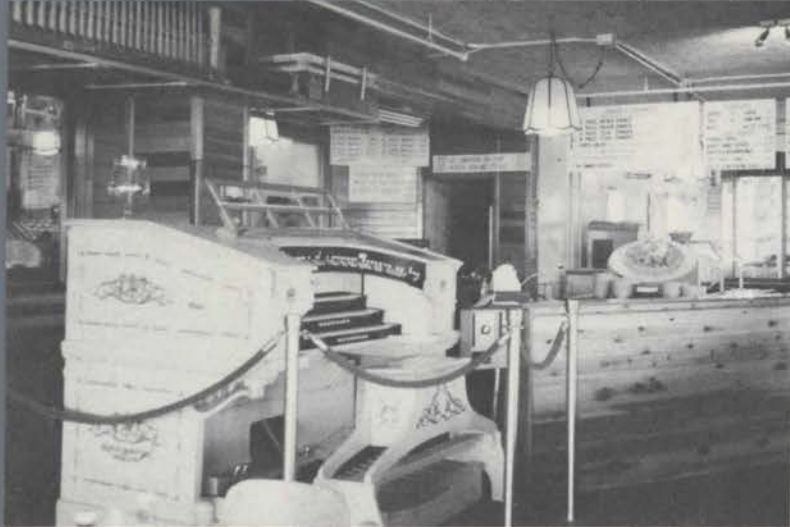
Although the operation began under different ownership in 1968, Mike Ohman has expanded the original 2/10 Wurlitzer installation, the organ being from the Beverly Theatre in Beverly Hills. Besides adding seven ranks of pipes and an electronic string bass, Mike had a beautiful new white three-manual console built, and had it filled with such modern goodies as digital relays and combination action, along with magnetic stop actions and pistons. The result of all this was heard at the 1979 ATOS convention, and it was a hit.

Former staffer Dave Reese is shown at the Bella Roma 3/18 console at Concord.

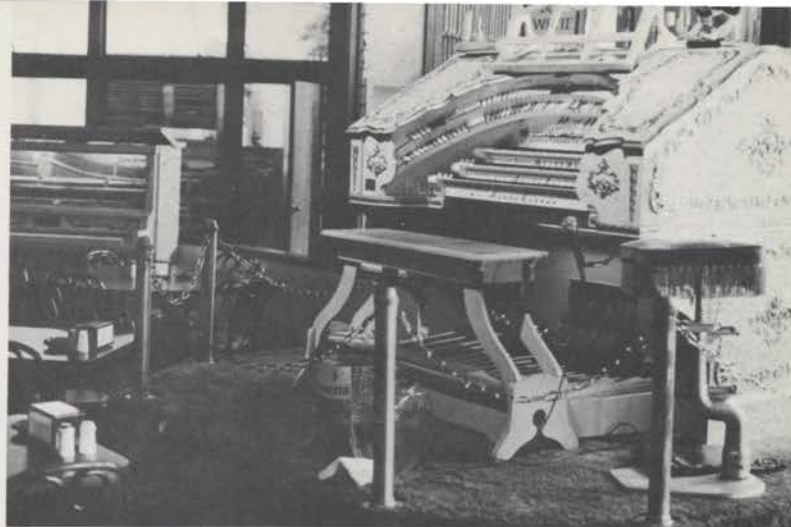
This newly-built console controls "GAWM's" 3/17. It was originally a 2/10.







There are not many Robert Morton organs in western eating places. Fairbanks, Alaska, has one.



The Bellevue "Pizza & Pipes" console came all the way from New York.

Since then, George Wright has played a sold out concert on the 3/17.

Mike, Dan Bellomy and Candi Carley each play two nights a week, and the organ rests on Monday.

After losing several unsuccessful pizza/pipe operations the San Diego area now has a new Organ Power Pizza to serve them. Owner/organist Tommy Stark has turned a former Lemon Grove theatre into a pasta palace prepared to receive the 4/28 Wurlitzer from Chicago's Uptown Theatre. As of February, 1981, Tommy was playing a Lowrey electronic, assisted by Maddie German on drums, while the Wurlitzer was being restored. Eventually the organ will be 4/33, including exposed 16' Posthorn and 32' pipes. All this, along with antique furniture from the Uptown in the lobby/ordering area, should combine to make an

entertaining dining experience.

The 400-mile drive through the desert to get to Phoenix is a bore, but a great reward awaits: Organ Stop Pizza. Owner Bill Brown buys excellent organs (he has a warehouse full of them), puts them in well-designed buildings, gets the best available young organists to play, and serves the best pizza to round out the experience. It even seems as though the customers are better informed, making fewer trite requests.

The first-built (in 1972) is in Phoenix. A 3/14 Wurlitzer from Grauman's Hollywood Egyptian Theatre was installed and brought up to 4-manuals and 29 ranks. One of the ranks is a Trompette-en-Chamade located over the kitchen which, along with the Serpent (sort of an enraged Posthorn), is used for some great effects by head organist Walter Strony. We wish that Walt could be

cloned and put in every pizza parlor with an organ.

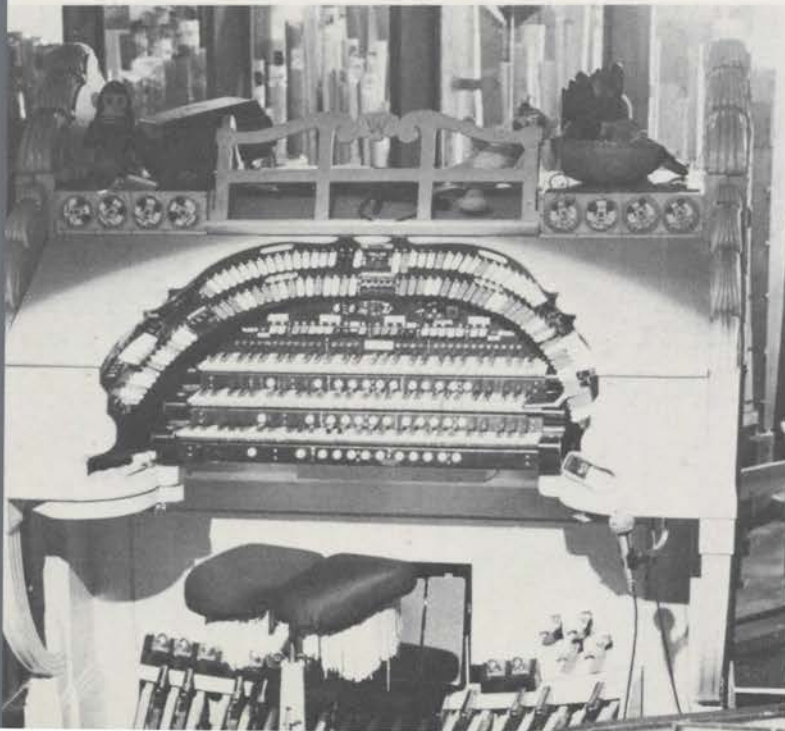
Organ Stop #2 opened in 1975 in Mesa. The building was really designed with the organ in mind: a lobby for taking food orders to lessen noise, theatre-style sloping floor, a console lift and surrounding curtain for dramatic openings, etc. The organ itself is a white console beauty, a 3/25 Wurlitzer from the Denver Fox. Ron Rhode is another one of the best of the current crop of young organists, and the sophistication of crowds that come to listen and eat pasta are incredible.

Up and coming Lew Williams is Associate Organist at Organ Stops #1 and #2. Betty Gould, a true "veteran of the console," plays at lunchtime on weekends in Mesa.

Organ Stop #3 has recently opened in Tucson. Jim Conners, formerly of Pipe Organ Pizza in Houston, is the

Pizza & Pipes console in Tacoma.

The Mesa "Organ Stop" console came from the Denver Fox. Lew Williams is on the bench.



latest addition to Brown's staff of fine organists.

The scene shifts now to the Pacific Northwest. Another of the finest installations in the U.S. is the Organ Grinder in Portland. Many details about this huge installation can be found in a recent THEATRE ORGAN article (February 1980), but we'd like to offer our opinion of why the Organ Grinder is such a successful operation. We see three factors: 1) The head organists, Jonas Nordwall and Paul Quarino, both fully deserve the title. They play copious amounts of expertly-played music. They also know how to use the new automatic rhythm device effectively. 2) The format is quite formal — no requests, no kids running around, no chat between organist and audience — yet everyone, young and old, seems to enjoy it very much. We wish more places, especially new ones not having an established clientele, would try this format. 3) The pizza is very good. We've had several

crackercrust, ketchup-sauce pizzas, but never in the most successful places. People won't come back regularly for the music if the food is indifferent. In summary, the Organ Grinder manages to be popular by professionalism rather than by reaching for the lowest common denominator of popular taste.

A little farther north, in Washington, are three more Pizza & Pipes locations, in Tacoma, Seattle, and Bellevue. All three feature now 3/17 Wurlitzers with white and gold consoles. They were originally installed in the Fort Wayne, Indiana Paramount, the Salem, Mass., Paramount, and the New York Academy of Music Theatres, respectively. Each place has a different building design and chamber configuration. The organists at Tacoma are Sherrie Mael, Andy Crow, and veteran Jane McKee Johnson. Former ATOS President Dick Schrum, Bob White, Greg Smith, and Gary Christianson share playing duties at Seattle and

Bellevue.

Our Western journey ends just south of the Arctic Circle at Steak & Pipes Restaurant in Fairbanks, Alaska. This is the home of a 3/9 Robert Morton. The organ began as a 2/6 in a Kansas City theatre. While still in the theatre a third manual was added at the expense of the second touches. In a unique move the current management plans to go back to a completely restored two-manual Kimball console, and several Skinner ranks are being added. During the week Glenn Cooper plays, with Jim Eales taking over on weekends.

#### What Next?

We've come to the end of the road for now. A table listing addresses and phone numbers of all the places we know of follows, along with a list of references for those desiring more information on some of the places we've visited. Next installment: the Midwest and East. □

## WHERE THE PIZZA ORGANS ARE IN THE WEST PART I

### California

<i>Ye Olde Pizza Joynt</i> . . . . . 19510 Hesperian Blvd., San Lorenzo 94541 3/13 Wurlitzer, Wednesday thru Sunday (415) 785-1866	<i>Marin Pizza Pub</i> . . . . . 526 Third St., San Rafael 94901 3/13 Robert Morton (415) 454-6844
<i>Cap'n's Galley #1</i> . . . . . 3581 Homestead Rd., Santa Clara 95051 3/12 Wurlitzer, Except Mondays (408) 248-5680	<i>Pizza Piper</i> . . . . . 2310 Mendocino Ave., Santa Rosa 95401 (707) 528-8000
<i>Cap'n's Galley #2</i> . . . . . 821 Winslow St., Redwood City 94063 4/26 Hybrid, Except Mondays (415) 365-6543	<i>Arden Pizza &amp; Pipes</i> . . . . . 2911 Arden Way, Sacramento 95625 4/20 Wurlitzer (916) 488-5470
<i>Cap'n's Galley #3</i> . . . . . 1690 S. Bascom Ave., Campbell 95008 3/26 Wurlitzer, Except Mondays (408) 371-5000	<i>Big Top Pizza</i> . . . . . 5800 Winding Way, Carmichael 95608 3/18 Wurlitzer (916) 488-6004
<i>Cap'n's Galley #4</i> . . . . . 146 Serramonte Center, Daly City 94015 3/15 Wurlitzer (415) 994-2525	<i>Pizza Machine</i> . . . . . 7562 Pacific Ave., Stockton 95207 2/10 Wurlitzer (209) 957-5831
<i>The Thunder Mug</i> . . . . . 3132 Williams Rd., San Jose 95117 3/13 Wurlitzer (408) 243-6095	<i>Pizza Machine</i> . . . . . 1221 E. Orangeburg Ave., Modesto 95350 2/9 Wurlitzer (209) 527-4411
<i>Pizza Junction</i> . . . . . 504 Center St., Rheem 94570 3/9 Wurlitzer, Friday thru Sunday (415) 376-1111	<i>Pizza &amp; Pipes</i> . . . . . 3233 N. First St., Fresno 93726 3/22 Wurlitzer (209) 226-4250
<i>Bella Roma Pizza</i> . . . . . 4436 Clayton Rd., Concord 94521 3/18 Wurlitzer (415) 825-8343	<i>Great American Wind Machine</i> . . . . . 7500 Reseda Blvd., Reseda 91335 3/17 Wurlitzer (213) 881-4900
<i>Bella Roma Pizza</i> . . . . . 4040 Alhambra Ave., Martinez 94553 3/16 Wurlitzer (415) 228-4935	<i>Organ Power Pizza</i> . . . . . 3459 Imperial Ave., Lemon Grove 92045 4/33 Wurlitzer (714) 463-6977

### Outside of California

<i>Organ Stop #1</i> . . . . . 5330 N. Seventh St., Phoenix, AZ 85014 4/29 Wurlitzer (602) 263-0716	<i>Pizza &amp; Pipes #1</i> . . . . . 100 N. 85th, Seattle, WA 98103 3/17 Wurlitzer (206) 782-0360
<i>Organ Stop #2</i> . . . . . 2250 W. Southern Ave., Mesa, AZ 85202 3/25 Wurlitzer (602) 834-5325	<i>Pizza &amp; Pipes #2</i> . . . . . S. 19th & Mildred W., Tacoma, WA 98406 3/17 Wurlitzer (206) 565-3848
<i>Organ Grinder Pizza</i> . . . . . 5015 SE 82nd, Portland, OR 97266 4/41 Wurlitzer	<i>Pizza &amp; Pipes #3</i> . . . . . 550 112th NE, Bellevue, WA 98004 3/17 Wurlitzer (206) 453-1444
<i>Uncle Milt's</i> . . . . . 2410 Grand Blvd., Vancouver, WA 3/18 Wurlitzer (206) 695-6895	<i>Steak &amp; Pipes Restaurant</i> . . . . . 124 N. Turner St., Fairbanks, AK 99701 3/9 Robert Morton (907) 456-2591

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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.

On a recent boat trip down the Mississippi, ATOSer Frank Killinger went to the wheelhouse to do some "Mark Twaining" with the Delta Queen's pilot. He discovered the pilot to be a 6' 2" gal named Lexie Palmore, who turned out to be a theatre organ buff despite that roaring steam calliope aboard. Incidentally, Frank has moved his Doric Records operation to Vacaville, Calif. 95696. Box 877, should you want to write Doric.



Old timers in radio will recall the daily schedule listing an "organ fill" to avoid silence when nothing else was scheduled, or to fill with music should transmission lines fail. For example, for years (during the '30s) CBS radio in New York had an organist on duty at strategic hours just to play "organ fills." The term had been almost forgotten when Los Angeles a.m. comics Lohman and Barkley revived it on their KFI wakeup show, but with a difference. They in-

vented a personality they call "Organ Phil" who they awake from deep slumber to amble over to the imaginary console and play while they prepare their next bit. Trouble is, "Phil" is never fully awake and his playing doesn't just leave something to be desired, it's plain awful, loaded with goofs and fumbled by hands that just won't keep in sync. Invariably, the comics stop "Phil" in mid tune so they can remove their hands from their ears.

"Organ Phil" is, in reality, George Wright via tape, doing his worst.



The artistry and personal magnetism which surround Mr. Flicker Fingers, Gaylord Carter, combined to insure a most successful second annual silent film festival, sponsored by the Rochester Theatre Organ Society March 20th-22nd. The event was held in the 400-seat Eisenhart Auditorium, home of the Society's 3/8 Wurlitzer. A different program was presented each day with films of Laurel & Hardy, Harold Lloyd, Larry Semon, W.C. Fields, Monty Banks, and winding up with a Colleen Moore feature, *Ella Cinders*. Interspersed was a workshop in which Gaylord explained the intricacies of silent movie organ accompaniment, using the Matt Sennett one-reeler *Lizzies of the Field*.



Gaylord has been getting exposure in his home area, too. On April 26th, KFAC radio (the Los Angeles classical music station) devoted an unprecedented one hour show to Gaylord and his recordings. Heard were excerpts from Gaylord's scores for *Old*



Gaylord as Wotan during the screening of a Wagnerian film classic. (Tony Francis Photo)

*Ironsides, Ben Hur and The Covered Wagon*, all Carter staples. During the interview he mentioned that he had started playing for silents at the Saville Theatre in Inglewood (near L.A.) and that somehow comedian Harold Lloyd had gotten wind of the Carter skills and had recommended him to Frank Newman, manager of the swank downtown Los Angeles Million Dollar Theatre. Naturally, Gaylord passed the audition with flying colors, but had second thoughts when he was required to play overtures with the house orchestra.

He said, "Leo Forbestein was an exacting conductor, and I was worried about my lack of academic training." But manager Newman was more easily satisfied. He advised Gaylord. "Don't annoy anyone — just perfume the air with music." Gaylord has been doing just that ever since.

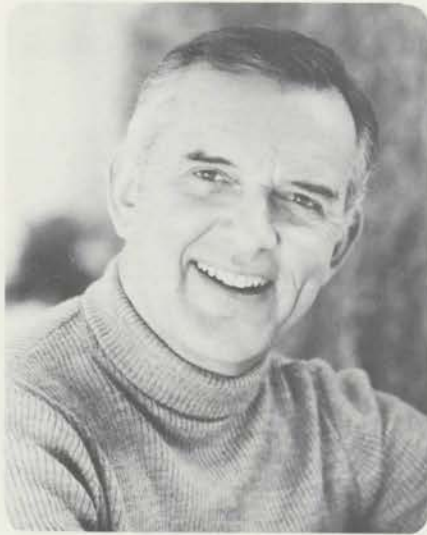


Update: Latest word from the Lockport (N.Y.) Theatre Organ Society is that work is progressing steadily on the pipe organ being installed in the Senior Citizens Center there. The original 2/6 relay has been replaced by one able to handle a 10-rank instrument. A pedal relay will be an added plus. Meanwhile Greg Gurtner, who has performed at consoles along the Niagara Frontier, provides programs on electronics.



From New Hampshire, Ralph Hookway writes about a memory-tweaking tune heard on Harry Koenig's current "At the Mighty Wurlitzer" recording. One tune our reviewer couldn't place was the "Frat March," which just happens to be a Hookway favorite: "I have a bit of love for, and a little information about the old march. It was written by John F. Barth and copyrighted in 1910 by the Sam Fox Publishing Co. of Cleveland "Frat" was heard by moviegoers as the fast-paced background to the football clips seen in many an old Fox Movietone News reel. Usually the Trio was used. The march can still be heard on occasion, should you be driving through our town (Mirror Lake) while I'm trying to imitate the sound of that newsreel!"

We can empathize with Mr. Hookway. We, too, have a "thing" for an



Tom Hatten. He upset a former cowboy star.

old railroad march, "The Midnight Flyer," which rests in oblivion despite an arrangement by E.T. Paull. And what ever became of Paull's "A Signal From Mars?"



A clipping from the Tampa Tribune reveals that a hitch has developed in city plans to re-install the 1700-pipe Wurlitzer back in the Tampa Theatre from which it was removed to storage in 1956. Sparkers of the project are former theatre organist Ewell Stanford, his son, Charles, and Seth Evers, of the 40-member Central Florida Theatre Organ Society. They have donated over 3,000 hours toward restoring the Wurlt to date. It has been almost completely rebuilt but the city's tightened budget doesn't allow further expenditures for the installation plus some new parts (PVC conductor, console cable and switches). They need 10 grand to complete the job. Any donors? It could be a tax write off.



Update: Gordon Madison, ATOS member from California, reports that he and his wife are now the owners of the 1000-seat Capitol Theatre in Chambersburg, Pa. Recently he spent a week inspecting his newly acquired property, and with the help of Bob Eyer, a local organist and technician, heard a respectable sound coming from the 3/15 Moller (original installation). Eyer, with the help of Peter Daniels of the Moller Organ Co., had partially restored the

instrument in 1973. Plans call for the organ's full restoration this summer, after which it will be played nightly before and after movies, as well as for special shows and concerts. The Madisons will relocate in Chambersburg as soon as suitable employment is found.



Would you believe that a nice gal like Helen Dell got a guy in trouble? The man was KTLA-TV's classic movie jockey, Tom Hatten. Tom interviewed Helen on the Los Angeles station which is owned by cowboy star-turned-industrialist, Gene Autry. As fate would have it, Gene also owns the Angels baseball team, and Tom was interviewing the rival Dodgers organist on boss Gene's station! There were deep rumblings but an explosion was averted when Tom hastily set up an interview with Angels' announcer, Dick Enberg and his son.

Hatten uses pipe organ recordings frequently on the air between stanzas of "Popeye" and "Betty Boop." He admits that he's a big fan of the theatre organ, and adds, "I'm sorry I wasn't old enough to be a moviegoer in its heyday."



Jack Skelly, ex-New York Paramount organist, notes that "all organists who opened the Paramount, Roxy and Radio City Music Hall are in the Theatre Organists Hall of Fame, except Egon Putz. Probably because he was never billed. Yet, he was on the Paramount staff for almost eight years. Occasionally, there was an organ concert there at 5:15 p.m. if the show were short. I once heard him do a beautiful rendition of "Liebestraum" during one of these concerts. Putz was initially a pianist before his organ career. So much for the "forgotten organist."



From South Africa, Chairman Arthur Hovis, of the T.O. Society of Johannesburg, tells about the first theatre organ in South Africa. It was a 2/6 Estey installed in 1930 in Durban's 800-seat Prince's Theatre. It was opened by the late Willi Böhm, an Austro-Hungarian professor who had once been music tutor to the House of Hapsburg royalty. The Estey wasn't in the Prince's theatre



Helen Dell. A Dodger on the Angels' radio station.

very long; its conservative tonalities couldn't compete with the new Wurlitzer in the nearby Metro Theatre, so it was sold.

It's rather strange that South Africa, then a part of the British Empire, imported all of its theatre organs from the USA. Most were Wurlitzers.



When Bob Libbin married organist Marilyn, he sensed a touch of *deja vu*. Something about her interests and playing style struck a long ago chord. Was she actually a reincarnation? No, she in no way resembled his grandfather, Abraham, yet there was a connection. As he recalled, Abe was a peddler who worked out of a truck. What did he sell? Bob did more digging and suddenly recalled that grandpa Abe sold musical instruments. What kind? Slowly the truth struck him like a flash in the pan; Abe sold pipe organs. He was a salesman for the Wurlitzer Co., then headquartered in Cincinnati. Pipe organs sold from a truck? Yes, older residents recalled that Abe had a truck with a small pipe organ in it which he drove around to serenade prospective customers. When Wurlitzer moved to North Tonawanda, Abe aimed his musical vehicle in that direction and Cincinnatians were no longer serenaded with the dulcet wheeps of Abe's whistle-bearing van.

Marilyn thinks about this as she goes to work each morning — to the Wurlitzer Music Store in Cincinnati, which is just down the street from Station WKRP.

"Gee, I married a mobile organ salesman's grandson. Is there some *deja vu* involved?" she mumbles in her bubbly style, then disappears through a door with "Wurlitzer" in large letters above it.



In the Feb./March column we were trying to track down an organ in a restaurant in the Scranton/Wilke-Barre area. ATOSer L.C. Merrifield thinks it may be a large Kimball in a Duryea, Pa. private club. Merrifield visited the place but reports it's no longer a restaurant and the organ is playable but not used. The building is now known as The Cinema Club.



Fate sometimes works in strange ways. In fact, the principals did not meet until 30 years after the coincidence. The scene is occupied Vienna, Austria, during the "quadripartite" division of the city in the mid-'40s into U.S., British, French and Russian-controlled "zones." A British Army organ buff sought out pipes as soon as his duties permitted. The Apollo theatre was in the British Zone but the 2/8 Christie, complete with console lift, was in terrible shape, although played solo by Alfred Severin for Austrian shows. Then Bill Tippers learned about a



Bill Tippers plays the Vienna Scala Theatre Kilgen (1947).

better unit organ, a 3/13 Kilgen, in the Scala Theatre in the Russian Zone. Bill got permission to play it and had a great time until he became an international incident; the Russians wanted him to play the Red National Anthem at a show for the Red Zone brass, and dressed as a civilian. "No way" exploded Bill's commanding Colonel. Stalemate! Bill was told to keep away from the Scala, and that was that.

At the same time, in the U.S. Zone an army sergeant also sought pipes. Your Vox Popper yearned for the feel of a theatre organ to relieve dull occupation army duties. He found a 3/11 Welte, well-maintained, on the scoring stage of the Wienfilm Studios, Austria's Hollywood. A



Vox Popper Stu Green at the Wienfilm scoring stage Welte in 1946.

broadcast series was open to the sergeant if the organ would be available. The Studio people were willing but there was one catch — the studio building was about 200 feet into the Russian Zone. But the broadcasts materialized anyway; by taping during the wee hours. The Russians never caught on. The Welte had no Tibia but the other voices were about the same as on U.S. organs, and well-unified.

The Yank and Britisher with similar interests were entirely unaware of one another's parallel Austrian adventures until they met in Chicago during the 1977 ATOS Convention.



Update: Recently we passed on a story about an Atlanta radio station and the ATOS Chapter combining efforts toward getting an organ program on the ether. Jesse Waller Jr. informs us that our item has netted the proposed program several organ recordings. The plan is to present both commercial recordings and tapings made locally on a 4/17 Page organ. Although the project is momentarily in low gear, the principals are readying a sample program and outlines for 13 additional half hour presentations, according to Waller.



Welcome back to the organ hobby Sylvan Ketterman, organ dealer, innovator and gadgeteer, of Muncie, Indiana. Sylvan dropped out of the hobby a few years ago but he's back now and has been catching up on things organwise by reading several years of back issues of THEATRE ORGAN magazine. He's amazed at the many developments. He has some stories to tell, too, and you readers will be first to know.



A couple of letter writers want to know whether organist Eddie Dunstedter and composer-arranger Ferde Grofé scored any films. Eddie scored several with original music, notably the sci-fi flick, *Donovan's Brain* which starred Lew Ayres. Perhaps his best remembered film work was as a performer with the Selznick studio orchestra which played Franz Waxman's *Rebecca* score (1939). Eddie soloed the eerie "Rebecca" theme on a Novachord. Ferde Grofé,



Eddie Dunstedter.

famous for his descriptive suites picturing Americana ("Tabloid," "Metropolis," "Mississippi," "Knut Rockne" and "Grand Canyon"), scored the 1950s sci-fi thriller, *Rocket Ship X-M*, with Lloyd Bridges, Osa Massen and Noah Beery. Music for the scenes on Mars is spine tingling. It's currently being seen on late night television.



Speaking of TV, a familiar name appeared among the credits for the TV movie, *Pat Garrett and Billy the Kid*. The script was credited to — are you ready? — Rudolph Wurlitzer.



Organist Bill Wright likes to trace the movement of organs he has

known over the years. His latest detective work concerns a 2/4 Robert Morton originally installed in the Los Angeles Ambassador Hotel during the '20s. He lost track of it after its removal from the hotel in the '30s, but learned later that it had gone through several owners. It surfaced next when purchased by Bob Olson, a night club entertainer, who installed it in the Hillcrest restaurant in Pasadena. Bill recalls the installation very well. Olson was an experimenter and decided to bottle up the pipework in a chamber with no swell shutters. Instead he "miked" the music and fed it to the club area by loudspeakers. Bill, who used to sub for Olson one night a week, recalls that the musical results left much to be desired. By then the little Morton was in a beat condition. But help was to come in the form of two organ experts, Eddie Cleveland and Peter Crotty. We are happy to report that the completely refurbished organ has now found a good home in the residence of one of Bill's students, Jo Anne Albrecht in San Marino, Calif. (near L.A.) Another one saved!



The *Gazette Marion* (Cedar Rapids Section) ran an April 5th story about organ buff Howard Burton doing something he loves to do — putting an organ into a theatre. It's a 2/10 horseshoe Kilgen which Burton bought from a church. He made a deal with a friend who owns the Garden Theatre; he would install the organ in the theatre if he could play intermissions and concerts.

They decided that the best spot for the organ would be the balcony, 79-year-old Burton, working with his wife, Dorothy, got the instrument playing in 15 months, with time off to recover from an illness.

Howard Burton is no stranger to these pages; we have run many articles about the man with so much energy when it comes to organs. He has undertaken seven such installation projects over the years. He started playing for silent movies in 1923, and still likes nothing better than to play his favorites on pipes. The *Gazette* photos show a trim 1928 horseshoe console with not too much unification (Kilgen often used couplers instead), and two shots of the chamber. The installation is neat and orderly. The article didn't state whether the Kilgen was designed originally as a church or theatre organ, but with Howard Burton in charge we'll wager it sounds theatrical now.



*Here and There:* Billy Nalle, whose excursion featuring organ and drums was on May 9th, informs us that the Wichita Wurlitzer is acquiring a 32' Bourdon, thus upping the size to a 4/38 . . . Ashley Miller, after a round of concerts in the eastern USA, took off for some April/May recitals "down under." Billy Wright vacationed with wife, Irene, in Hawaii taking time off from his Paramount (Calif.) ice skating rink job at the Wurlitzer . . . From Canada, Jim Lahay informs us that the Toronto Theatre Organ Society cele-



Jo Anne's organ chamber. The removed panel reveals the regulators beneath the pipework.



Jo Anne Albrecht at her much traveled 2/4 Robert Morton.



# DINNY'S COLYUM

as  
transcribed  
by  
Del Castillo



Organs has been round for more than 2 thousands of years, yet it seems like they is always gettin there teeth kicked in like. Maybe thats because they is so many different kinds. One of the first ones back in BC was called a Discobolus or some such name on account it was a water organ that got power from a water tank. Then a lot later they was the great big pipe organs in the churches, but in the little churches they was little organs that had to be pumped by hand pervided the pumper dint fall asleep in the sermon. And then later

brated its seventh anniversary with a concert played by Craig Stevens, 21-year-old Syracuse, N.Y. organist, at the Casa Loma Castle 4/19 Wurli . . . Organist Shirley Hannum, in Los Angeles with hubby Alan Keiter, visited the Koons' Motorcycle Shop for an open console session and received one of the few standing ovations available in that informal atmosphere. We don't know whether she knew "How Great Thou Art" was the late Joe Koons' favorite hymn but her performance of it brought the audience to a standing position accompanied by vigorous palm beating. Shirley sure looked surprised, recalls Bob Hill . . . On April 11th, Mike Ohman deserted his very successful Reseda, Calif. pizza operation for one night to play a shared concert at San Gabriel auditorium. The alternate feature was a male chorus. Consensus was that the audience preferred Mike at the 3/16 . . . Glen Hough is playing intermissions and accompanying classic silents on the 3/37 hybrid at the Marietta (Pa.) Theatre, reports Bob Wilkinson . . . The *Motor City Blower* reports that the chapter's March "4th Sunday" concert was

on they was the theayter organs wich was called Mitey Wurlitzers with a lot of added noises like drums and simbols and like that there. And of course they was the little parlor organs that was pumped by the feet. And then finely they was the home electric organs that we got today with more gimmicks on them than you can shake a stick at as they say.

So the pipe organ peepul they look down on the electric organ peepul and so do the musick criticks. And whenever they is a organ part called for in a simfony concert in a place they is no pipe organ, why then they bring in a electric organ and the criticks they always say what a monstrussity it is. We got a critick here in LA name of Marvin Boonhammer who is on Mrs. Chandler's paper the LA Times, and he gets almost as mad about electric organs as he use to about Mr. Zoobin Meyta. It got so bad that Mr. Meyta he finally moved to NY to be the leader of the Fill Harmonic orchestra there because Mr. Boonhammer was always needlin him here when he was the leader of the LA Fill Harmonic in the Pavillion at the Musick Center. Only Mr.

played on the Royal Oak Theatre's Barton by Scott Smith, who displayed a distinctive "big band" style . . . Frank Cimmino played for New York Chapterites at the Beacon Theatre's 4/19 Wurlitzer on March 29th . . . A few years ago a 2/9 Wurli, installed in a steel tubing warehouse near Los Angeles, was often heard in concert. After the death of owner Chuck Baker it was sold to Bonnie Carette who has it perking in her Palm Springs, Calif., home. Bonnie stages concerts for audiences of invited guests. A recent one was played by Candi Carley. Bonnie also owns the 4/15 Robert Morton removed from the Carl Greer Inn, Sacramento, but it's too large for her home . . . Famed Sigmund Krumbold, who cued the silent films while Crawford played the spotlight solos at the Times Square Paramount, is alive and well and living in retirement in Florida . . . 16-year-old Chris Elliott informs us that he won the \$300 LA Chapter Scholarship on May 3rd. Judges were Ann Leaf, Gordon Kibbee and Bob Trousedale. The competition instrument was Marguerite Henderson's 2/11 residence Wurlitzer. □

Boonhammer always had to call it the Dorothy Chandler Pavilion on account he worked for the LA Times.

Of course they reely aint many orchestra peaces that use the organ on account a organ is pretty much an orchestra all by itself. Did you ever think that the organ like the piano is the only orchestra instrooment that you cant carry around by yourself. I always thought if I was good enough to be a orchestra player I would pick out the piccolo wich you can just put in your brest pocket and forget about it. Why even base players and harp players they can carry there instrooments in a station wagon like. Violin players can just put there violins in a neat little case to carry by hand unless they is gangsters who carry machine guns in them. I know they do that because I seen it in movies about the mob as they say.

Somethin else I bet you never thought of is that the organ soloist and the conductor is the only performers that play with there backs to the audience. A guy may not be good lookin but its better to look at his face than the back of his head. Of course it aint quite that bad becuase if you are lookin at a organ soloist on the stage youre probibly lookin mostly at his feet and wonderin how he can hit all them right notes with both feet when you cant even hit a couple of notes with just your left foot. But of course if you are just playin for the fun of it why you dont care if you hit the rite notes or not.

Well I guess that is about all I know about the organ. Maybe if I played better I could tell you more about it but until I find out what all them stops are with the funny names why I better shut up. □

## Closing Chord

**Don B. Cole**, age 63, passed away at his home in Hudson, Florida, on December 28, 1980, following a heart attack.

Don, along with his wife, Alleen, Riedel West and Jay Mitchell were the founders of the Alabama Chapter. Don was very active in the chapter, and served on the work crew to restore the Alabama Wurlitzer until their move to Florida in July, 1979. □

# Organ Scoring for Silent Motion Pictures

by Gaylord Carter

Reprinted with permission of  
Blackhawk Films.

Many years ago a top composer who was engaged in preparing scores for silent movies told me that the most important quality such a person must have is "musical imagination," the ability to describe in musical terms the action on the screen. That image and the audience reaction to it should be tied together by the music, and if the music is right it will not be an intrusion but rather an extra dimension which becomes a part of the whole. Thus, there is a happening in which everyone participates.

There are several approaches to this ideal. Some who are at the same time organist-composer-arrangers claim that the music sets the scene. Others contend that it is the other way around — the movie sets the scene and the musician simply fits the proper music to it. Depending on the scene, the music will be happy or sad, dramatic or humorous, light or heavy, long or short and so on and so on. When I am scoring a silent film there are several steps toward getting the music on the sound track. First, whoever is interested in getting the score made, joins me in looking at the whole picture and we discuss the trend the music should take. Then I set about preparing it. One of the first considerations is what parts of the score I will compose and what parts I will arrange and adapt from existing music. When there are direct cues such as in *Steamboat Bill Jr.*, when Buster Keaton sings "The Prisoner's Song" with the words on the screen or in *The Phantom of the Opera*, where portions of Gounod's "Faust" are being performed, there is no doubt what the music should be. But in other cases where the scene is neutral I would compose or in many cases extemporize what I felt to be the proper thing.

There is some argument as to whether familiar pop tunes should be injected for comedy response as in the case of Harold Lloyd hanging

from the hands of the huge clock in *Safety Last*. My impulse is to play "Time On My Hands" and when I do audiences love it. But Harold Lloyd, who was a dear and valued friend, objected. He felt that the scene needed no musical embellishment — and I'm sure he was right. Along this line, Harold Lloyd once told me to play soft when the people were laughing. "It's when they are not laughing that I need you," he said. In reality I don't ever have to play very loud for Harold. His films are one continuous big laugh. And this goes for Buster Keaton and Charlie Chaplin, too. The music enhances but never dominates a scene. Especially comedies. I have in my collection many films that are essentially just big chases. Naturally, I use chase music and after all these years I'm able to grind it out by the yard.

Another instance of adapting music concerns the score I did for Blackhawk's *Siegfried*, a Fritz Lang film made in Germany in the mid-twenties. The story for this film was devised from the same sources that Richard Wagner used for *The Ring*, namely the Niebelungen Legends. Now it is my feeling that Richard Wagner wrote better dramatic music than I or anyone else could devise for this story. And another compelling fact is that the Wagner scores are in the public domain and no royalties are involved. Carrying all this a bit further I would feel cheated if I were looking at *Siegfried* and not hearing the glorious Wagnerian music. I used the music from *Siegfried* and *Die Walkyrie* and *Gotterdammerung* in every way I could.

So now getting back to scoring. After deciding what kind of music to use we break down the picture into ten-minute segments and get to work. With the music sketched out, we rehearse with the film to perfect the timing — making sure that the music fits. Then we record the ten-minute segment on synchronous tape

as many times as is required to have everyone satisfied. Sometimes we get it the first time. Sometimes it requires several. One time, on the first rehearsal of the final reel of *Siegfried*, I felt inspired and knew we had a good one, only to discover that the tape wasn't running. We missed it. All rehearsals since then are taped — just in case.

Selecting themes to fit the various characters or ideas in a movie is most important. Themes not only serve to identify a person or a scene but tend to heighten the dramatic impact as the movie develops. Who can deny the feeling we get as the music swells for the final kiss and the sun sets over the happy hero and heroine with the love theme tying it all up in grand style. What a spot for the organ to spell out all this happiness in a big crashing finale!

One of the most fun short comedies to score is Buster Keaton's *Cops*. I use this film to teach young players the techniques of silent movie accompaniment. Made up of sight gags and situation humor with almost no dialogue — what there is being expressed in sub-titles — *Cops*

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## THE ACOUSTICAL CONSULTANT

by R.J. Weisenberger

There are those who may dismiss my approach to organ building as too scientific and overly complicated, but, from letters I have received and from conversations I have had, I have seen that there are also those who appreciate more than just the traditional aspects of the art. There are a growing number who are beginning to show interest in such aspects as the relationship of cut ups and scaling to pressure, harmonic development, acoustical output, etc.

In a recent question and answer column (Feb./Mar. '81) someone asked Lance Johnson if there was any way to tell from the mouth or scale, what wind pressure certain pipes are designed for.

Lance gave an answer that there is no way to determine upon inspection of mouth cut ups, what wind pressure is proper. He also said that scaling will not tell you much about pressure either, and that larger scales usually mean less harmonic development and more power.

is a perfect example of slapstick comedy. Here it all is; mistaken identity, accidental involvement, frantic efforts to get away — a feast for anyone who enjoys fast, inventive agitated music with a big chase sequence to wind it all up. I love *Cops*.

When all the ten minute segments have been scored and recorded they are assembled into the complete film — being sure that all the musical segues make sense. It is most important that movie music not only fits the scene but makes musical sense too. Dramatic changes of key and abrupt shiftings of style — so long as they fit — help keep the listener from tiring of the sound. Wide dynamic variations and careful adjustments of tone color are also most important — bearing in mind that the picture comes first and the music is there only to heighten the dramatic impact.

The advent of sound did not bring an end to movie music. It only changed the way it is used. Instead of always being there in the clear it dips

At first glance this might appear to be in direct conflict with my writing that pipe performance can be accurately predicted when the design parameters are known. But, on closer inspection, the reason for Lance's answer should become apparent.

Lance mentioned that large toe holes could indicate low pressure while small ones could indicate high pressure. This is the big point.

It is true, that by reducing the toe holes and flue area, low pressure pipe designs with low cut ups can be made to operate at much higher pressures — but the point is that this cannot give such pipes the performance characteristics of true high pressure pipe designs. They will still perform much the same as they would if the pressure were lowered and the toe holes being increased, with the exception being increased wind noise.

In designing pipes there are certain flue widths that will give optimum performance with the least wind pressures. Such flues typically have

down under dialogue or stops completely for dramatic effect. Look at the impact of the music from *The Sting* and *Star Wars*. The same thing was true in the days of the silents. Theme songs like "Jeannine I Dream of Lilac Time" or "Charmaine" live as classics and are heard today not as relics but as examples of good song writing.

Scoring and recording music for Blackhawk films is one way of preserving the kind of music we were playing during the silent era. By 1930 silent films were history. The screen had found its voice. But in offering silent movies with authentic organ accompaniment I feel that we are not dredging up old relics, but are offering a kind of entertainment that still has tremendous impact and vitality — due to the quality of the writing, directing and acting of the talented people involved. Then there is the added dimension of music that is original, exciting and dynamic in a way that only silent movie music can be. □

slits from 1/16" to 1/32" wide (depending on the size of the pipe). To design pipes to predictably perform at a given pressure, this factor must be taken into account, as well as the size of the toe hole.

In all of the pipe designs I have written about so far, I have assumed an efficient flue design, where the toe hole area is equal to or greater than the slit area.

For example, if a pipe has a slit area of 1/16" x 4", this would be a total area of .25 square inch. To choose a toe hole area equal to this, you would use the formula for the area of a circle ( $A = \pi r^2$ ).

Transposing the formula to find the radius:

$$\begin{aligned} r &= \frac{\sqrt{A}}{\pi} \\ &= \frac{\sqrt{.25}}{\pi} \\ &= \frac{\sqrt{.25}}{3.1416} \\ &= .282 \end{aligned}$$

Since the diameter is twice the radius, the diameter would be 2 x .282 or .564" or slightly larger than 9/16".

Any toe hole smaller than this would require raising the pressure above what I can predict by knowing the scale of the pipe and cut up alone.

However, at this increased pressure, the pipe would again perform essentially the same as it would have at the lower, predicted pressure, with possibly a slight increase of wind noise.

What I am saying is that if *all* the design parameters of a pipe are known, its performance characteristics can be accurately predicted.

Apparently there is a need for various organ builders to agree on some standards so that organ building will no longer be based on the conflicting viewpoints of past builders but on the underlying factual information common to all builders designs.

I have upcoming projects in this series that will show those who attempt them, that it is indeed possible to build pipes that will perform within close tolerances to predictable results. (One such project appeared in the Feb./Mar. '81 issue.)

I also offer a series of pipe performance graphs that are available on request. □

# BYLAWS

*for the regulation, except as otherwise provided by statute or its Articles of Incorporation, of*  
**American Theatre Organ Society**  
*a California nonprofit public benefit corporation.*

## ARTICLE I

### **Purpose and Principal Office**

#### Section 1. **Purpose.**

The purpose of this Society shall be to further the use, understanding and preservation of the theatre pipe organ; to preserve its historical tradition, documents, and memorabilia; and to contribute to the musical education and cultural enlightenment of the public.

#### Section 2. **Principal Office.**

The Society's principal office shall be fixed and located at such place as the Board of Directors (herein called "Board") shall determine. The Board is granted full power and authority to change said office from one location to another.

## ARTICLE II

### **Membership**

#### Section 1. **Classification of Members.**

There shall be two classes of members of the Society, to wit: regular and honorary members. Benefits include a subscription to the Society's Official Journal and membership rates for themselves and the members of their family, as defined in Section II of these Articles, for conventions, seminars, and other ATOS sponsored activities.

#### Section 2. **Family Membership.**

A regular membership may include the regular member, the spouse and their minor children under eighteen (18) years of age.

#### Section 3. **Honorary Members.**

Honorary members may be chosen by the Board at the Annual Board meeting each year, who will enjoy the continuing

privileges of regular membership without payment of dues.

Honorary members shall be chosen on the basis of their outstanding contribution to the purposes of the Society.

#### Section 4. **Eligibility for Membership.**

Membership shall be open to those persons who are interested in preserving and furthering the purposes of the Society as set forth in Article I, Section 1 of these bylaws and shall be persons of responsibility, integrity and high standing in the communities in which they reside.

#### Section 5. **Qualification and Admission of Members.**

A member shall be admitted to membership only upon approval by the Board, or upon approval by such Membership Committee or Membership Secretary as the Board may, by resolution, have authorized to admit members upon payment of periodic dues as determined by the Board.

#### Section 6. **Periodic Dues.**

Each member shall pay periodic dues in such amounts and at such times as shall be determined by the Board.

#### Section 7. **Good Standing.**

Any member who shall be in arrears in the payment of periodic dues after their due date shall not be in good standing and shall not be entitled to vote as a member.

#### Section 8. **Voting.**

All regular members shall have equal voting and other rights. Each regular member in good standing as defined in Section 7 of this Article II shall be entitled to one vote which may be cast in person or by written ballot.

No proxy voting will be permitted.

#### Section 9. **No Transfer of Memberships.**

No member may transfer his or her membership except that on the death of a spouse, the surviving spouse will be deemed to be a member for the remainder of the membership year of the decedent's membership.

#### Section 10. **Termination of Membership.**

The Board may terminate or suspend a membership or expel or suspend a member for nonpayment of periodic dues, or for conduct which the Board shall deem inimical to the best interests of the Society, including, without limitation, flagrant violation of any provision of these Bylaws or failure to satisfy membership qualifications. The Board shall give the member who is the subject of the proposed action fifteen (15) days' prior notice of the proposed expulsion, suspension, or termination and the reasons therefor. The member may submit a written statement to the Board regarding the proposed action not less than five (5) days before the effective date of the proposed expulsion, suspension, or termination. Prior to the effective date of the proposed expulsion, suspension, or termination, the Board shall review any such statement submitted and shall determine the mitigating effect, if any, of the information contained therein on the proposed expulsion, suspension, or termination. A suspended member shall not be entitled to exercise any of the voting rights set forth in Section 8 of this Article II.

#### Section 11. **Meetings of Members.**

##### **Notice.**

Annual meetings of the members shall be held at 8:00 p.m. on the second Tuesday of July of each year at the principal office unless the President sets a different

time, date and place for such meeting. Special meetings of the members may be called and held as may be ordered by the directors or by regular members holding not less than one-tenth (1/10) of the voting power of regular members. Notice of the annual meeting or special meetings of members shall be given each regular member not less than thirty (30) days before such meeting by mailing a copy of such notice to the address of such regular member as it appears on the membership register of the Society or by notice appearing in the Society's official publication in the issue prior to the meeting. In either case, the member shall receive such notice not less than thirty (30) days before the meeting.

#### Section 12. Quorum.

A quorum shall consist of fifteen (15) members. If a quorum is present, the affirmative vote of the majority of the voting power represented at the meeting, entitled to vote, and voting on any matter shall be the act of the members, unless the vote of a greater number or voting by classes is required by law, by the Articles, or by these Bylaws, except as provided in the following sentence. The members present at a duly called or held meeting at which a quorum is present may continue to do business until adjournment, notwithstanding the withdrawal of enough members to leave less than a quorum, if any action taken (other than adjournment) is approved by at least a majority of the members required to constitute a quorum.

#### Section 13. Adjourned Meetings and Notice Thereof.

Any members' meeting, whether or not a quorum is present, may be adjourned from time to time by the vote of a majority of the votes represented in person, but in the absence of a quorum (except as provided in Section 12 of this Article II) no other business may be transacted at such meeting.

It shall not be necessary to give any notice of the time and place of the adjourned meeting or of the business to be transacted thereat, other than by announcement at the meeting at which such adjournment is taken; provided, however, when any members' meeting is adjourned for more than forty-five (45) days or, if after adjournment a new record date is fixed for the adjourned meeting, notice of the adjourned meeting shall be given as in the case of the meeting as originally called, whether annual or special.

#### Section 14. Voting.

The members entitled to notice of any meeting or to vote at any such meeting shall be only persons in whose name memberships stand on the records of the corporation on the original record date

for notice determined in accordance with Section 15 of this Article II.

#### Section 15. Record Date.

The Board may fix, in advance, a record date for the determination of the members entitled to notice of any meeting of members or entitled to exercise any rights in respect of any lawful action. The record date so fixed shall be not more than sixty (60) days nor less than ten (10) days prior to the date of the meeting, nor more than sixty (60) days prior to any other action. When a record date is so fixed, only members of record on that date are entitled to notice, to vote, or to exercise the rights for which the record date was fixed. A determination of members of record entitled to notice of a meeting of members shall apply to any adjournment of the meeting unless the Board fixes a new record date for the adjourned meeting. The Board shall fix a new record date if the meeting is adjourned for more than forty-five (45) days.

If no record date is fixed by the Board, the record date for determining members entitled to notice of a meeting of members shall be at the close of business on the business day next preceding the day on which notice is given or, if notice is waived, at the close of business on the business day next preceding the day on which the meeting is held. If no record date is fixed by the Board, members on the day of the meeting who are otherwise eligible to vote are entitled to vote at the meeting of members or, in the case of an adjourned meeting, members on the day of the adjourned meeting who are otherwise eligible to vote are entitled to vote at the adjourned meeting of members. The record date for determining members for any purpose other than set forth in this Section 15 or Section 11 of this Article II shall be at the close of business on the day on which the Board adopts the resolution relating thereto, or the sixtieth day prior to the date of such other action, whichever is later.

#### Section 16. Conduct of Meeting.

The President shall preside as chairman at all meetings of the members. The chairman shall conduct each such meeting in a businesslike and fair manner, but shall not be obligated to follow any technical, formal, or parliamentary rules or principles of procedure. The chairman's rulings on procedural matters shall be conclusive and binding on all members, unless at the time of a ruling a request for a vote is made to the members entitled to vote and which are represented in person at the meeting, in which case the decision of a majority of such members shall be conclusive and binding on all members. Without limiting the generality of the foregoing, the chairman shall have all of the powers usually vested in the chairman of a meeting of members.

## ARTICLE III Directors

#### Section 1. Number and Qualification.

The Society shall have eleven (11) directors. The Board shall consist of eight (8) directors elected by the members and three (3) ex officio directors consisting of the President and Vice-President elected by the Board from their own number or from the regular members, and the immediate past President. If elected from their own number, the Board shall forthwith appoint not more than two new directors from the latest list of Board nominees. These nominees shall determine by lot their terms of office.

#### Section 2. Election and term of Office.

(a) The term of office for the three positions created by the immediate past President and the President and the Vice-President shall be one year. All directors shall hold office until their respective successors are elected. A notice of prospective nominees for director shall be published in the December/January issue of THEATRE ORGAN. Such notice to include eligibility, term, deadline for filing, and any other necessary requirements.

(b) Four (4) directors shall be elected each year by mail ballot by the regular members for a two-year term in the following manner:

(c) On or before February 1st of each year the President and past President shall appoint a nominating committee of not to exceed five (5) regular members who may or may not be members of the Board and shall send the list to the Secretary. If the immediate past President is unavailable, a Board member designated by the President shall assist.

(d) On or before February 15th, the Secretary shall notify the members of the nominating committee of their appointment. The committee shall confer, select a chairman, and notify the Secretary of their choice on or before March 1st.

(e) On or before March 15th, the Secretary shall send a list of all nominees received to the nominating committee who shall select at least eight (8) nominees for membership for the four (4) positions on the Board. No regular member shall be eligible for Board Membership unless the chairman of the nominating committee has received the nominee's consent in writing, together with a small black and white photo, and a short autobiography of the nominee. No member shall be refused nomination who applies in the manner prescribed on or before March 1st. Applications postmarked after March 1st will be voided.

(f) On or before April 1st the nominating committee shall furnish the Secretary its listing to insure at least eight (8) nominees. They may, however, recommend that the election be waived if the number of nominees received does not

exceed the number of directors to be elected.

### Section 3. **Voting by Mail.**

On or before April 20th, the Secretary shall mail or cause to be mailed to each regular member of the Society whose dues are paid, a list of nominees for directors, requesting the regular member to return the ballot not later than May 15th. Ballots postmarked after May 15th will be voided. Ballots to regular members outside the continental United States shall be mailed via Air Mail. At the time the nominating committee is appointed as provided in Section 2, para. (c), the President and the immediate past President shall determine the person(s)/organization to whom the completed ballots shall be mailed and notify the Secretary. If the immediate past President is unavailable, the Board member designated by the President shall assist.

The use of officers of an ATOS Chapter, or three (3) or more non-participating ATOS members as recipients and "counters" is to be encouraged. No official ballot mailed by the Secretary to the regular member shall be counted by the designated "counters" if postmarked later than May 15th, unless some other day is specified on the ballot for its receipt.

The designated "counters" on the day following the last day for receiving ballots shall count the ballots and forthwith notify the President and Secretary of the election results. On or before June 1st, the Secretary shall notify the candidates and the Board of the election results by mail.

The complete results of the election shall appear in the next issue of the Society's Official Publication. The designated "counters" organization shall mail all ballots received to the Secretary immediately following the completion of the election process. Counters shall serve without compensation except for actual and necessary expenses incurred.

### Section 4. **Meetings.**

Meetings of the Board shall be called and held as may be ordered by a majority of the directors, or upon call of the President. The use of telephonic conference calls as a means to hold special meetings of the Board is to be encouraged in the interest of economy.

All directors and officers are to participate with all voting action confirmed in writing to the President and Secretary within fifteen (15) days after such telephonic meeting. Any absences shall be unanimously approved by a vote of all participating directors and officers.

### Section 5. **Vacancies.**

Any vacancy in the Board caused by death, resignation or disability of a director shall be filled by a majority of the re-

maining directors or by the sole remaining director. In making such selection, the Board shall first give consideration to the candidates in the most recent election in the order of votes cast, but nothing contained herein shall limit the Board in making their selection.

### Section 6. **Quorum.**

A majority of the authorized number of directors shall be necessary to constitute a quorum for the transaction of business. Every act or decision done or made by a majority of the directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the Board unless a greater number be required by law or by the Articles of Incorporation.

### Section 7. **Approval of Minutes.**

The transactions of any meeting of the Board, however called and noticed or wherever held, shall be as valid as though a meeting had been duly held, if each of the directors not present approves in writing the minutes of such meeting. All such approvals shall be filed with the records of the Society or made a part of the minutes of the meeting.

### Section 8. **Fees and Compensation.**

Directors and officers shall receive no compensation for their services, but may receive such reimbursement for expenses as may be fixed by resolution of the Board.

The Board may contract with the Business Manager, Membership Secretary, Publisher and Editorial Staff of the Official Publication of the Society for nominal fees and/or expenditure reimbursements for any services performed at the request of the Board.

## ARTICLE IV Officers

### Section 1. **Officers.**

The officers of the Society shall be a President, a Vice-President, a Secretary and a Treasurer. If the offices of Secretary and Treasurer are combined, the office of Recording Secretary shall become operational and be filled by the Board.

The Society may also have such other officers as may be appointed by the Board. One person may hold two or more offices, except those of President and Secretary.

### Section 2. **Election.**

The officers shall be chosen annually by the Board and each shall hold his office until he shall resign, be removed, or otherwise disqualified to serve, or his successor shall be elected and qualified.

### Section 3. **Removal and Resignation.**

Any officer may resign, or may be re-

moved with or without cause by the Board at any time. Vacancies caused by death, resignation or removal of any officer may be filled by appointment by the Board, or by the President until such appointment by the Board.

### Section 4. **President.**

The President shall be the executive officer of the Society and, subject to the control of the Board, shall have general supervision, direction and control of the affairs of the Society. He shall preside at all meetings of members and meetings of the Board.

### Section 5. **Vice-President.**

The Vice-President shall, in the absence or disability of the President, perform all the duties of the President, and when so acting shall have the powers of, and be subject to the restrictions upon, the President.

### Section 6. **Secretary.**

The Secretary shall keep or cause to be kept at the principal office of the Society a book of minutes of all meetings of directors and members, with the time and place of holding, how called or authorized, the notice thereof given, the names of those present at directors' meetings, the number of members present or represented at members' meetings, and the proceedings thereof.

The Secretary shall keep, or cause to be kept at the Principal Office of the Society a register showing the names and addresses of the members; a current copy of the Bylaws, as amended; and copies of the minutes of all Board meetings. Such records shall at reasonable times be open to inspection by any member or director.

### Section 7. **Treasurer.**

The Treasurer shall keep or cause to be kept and maintain adequate, correct books of account showing the receipts and disbursements of the Society, and an account of its cash and other assets, if any. Such books of account shall at reasonable times be open to inspection by any member or director.

The Treasurer shall deposit or cause to be deposited all monies of the Society with such depositories as are approved by the Board, and shall disburse the funds of the Society as may be ordered by the Board, and shall render to the President or the Board, upon request, statements of the financial condition of the Society.

A yearly financial report, together with a certification of independent audit, shall be published annually in the Society's Official Publication as soon after the close of the business year as practical.

### Section 8. **Recording Secretary.**

If the offices of Secretary and Treasurer are combined, the following duties

of the Secretary would be assigned the Recording Secretary: Record, transcribe and be responsible for the maintenance of the minutes of all meetings of the Board, and certify to the accuracy of said minutes following their approval. Within thirty (30) days after any Board meeting, furnish the President and the Secretary/Treasurer a complete record of such meeting, the accuracy of which shall be certified by his/her signature. Any other duties the Board and Officers shall deem necessary to properly handle the business of ATOS.

## ARTICLE V Indemnification

### Section 1. Definitions.

For the purposes of this Article V, "agent" means any person who is or was a director, officer, employee, or other agent of the corporation, or is or was serving at the request of the corporation as a director, officer, employee, or agent of another foreign or domestic corporation, partnership, joint venture, trust, or other enterprise, or was a director, officer, employee, or agent of a foreign or domestic corporation which was a predecessor corporation of the corporation or of another enterprise at the request of such predecessor corporation; "proceeding" means any threatened, pending, or completed action or proceeding, whether civil, criminal, administrative, or investigative; and "expenses" includes without limitation attorneys' fees and any expenses of establishing a right to indemnification under Section 4 or 5(b) of this Article V.

### Section 2. Indemnification in Actions by Third Parties.

The corporation shall have power to indemnify any person who was or is a party or is threatened to be made a party to any proceeding (other than an action by or in the right of the corporation to procure a judgment in its favor, an action brought under Section 5233 of the California Nonprofit Public Benefit Corporation Law, or an action brought by the Attorney General or a person granted relator status by the Attorney General for any breach of duty relating to assets held in charitable trust), by reason of the fact that such person is or was an agent of the corporation, against expenses, judgments, fines, settlements, and other amounts actually and reasonably incurred in connection with such proceeding if such person acted in good faith and in a manner such person reasonably believed to be in the best interests of the corporation, and, in the case of a criminal proceeding, had no reasonable cause to believe the conduct of such person was unlawful. The termination of any proceeding by judgment, order, settlement,

conviction, or upon a plea of nolo contendere or its equivalent shall not, of itself, create a presumption that the person did not act in good faith and in a manner which the person reasonably believed to be in the best interests of the corporation or that the person had reasonable cause to believe that the person's conduct was unlawful.

### Section 3. Indemnification in Actions by or in the Right of the Corporation.

The corporation shall have the power to indemnify any person who was or is a party or is threatened to be made a party to any threatened, pending, or completed action by or in the right of the corporation, or brought under Section 5233 of the California Nonprofit Public Benefit Corporation Law, or brought by the Attorney General or a person granted relator status by the Attorney General for breach of duty relating to assets held in charitable trust, to procure a judgment in its favor by reason of the fact that such person is or was an agent of the corporation, against expenses actually and reasonably incurred by such person in connection with the defense or settlement of such action if such person acted in good faith, in a manner such person believed to be in the best interests of the corporation, and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances. No indemnification shall be made under this Section 3:

(a) In respect of any claim, issue, or matter as to which such person shall have been adjudged to be liable to the corporation in the performance of such person's duty to the corporation, unless and only to the extent that the court in which such proceeding is or was pending shall determine upon application that, in view of all the circumstances of the case, such person is fairly and reasonably entitled to indemnity for the expenses which such court shall determine;

(b) Of amounts paid in settling or otherwise disposing of a threatened or pending action, with or without court approval; or

(c) Of expenses incurred in defending a threatened or pending action which is settled or otherwise disposed of without court approval, unless it is settled with the approval of the Attorney General.

### Section 4. Indemnification Against Expenses.

To the extent that an agent of the corporation has been successful on the merits in defense of any proceeding referred to in Section 2 or 3 of this Article V or in defense of any claim, issue, or matter therein, the agent shall be indemnified against expenses actually and reasonably incurred by the agent in connection therewith.

### Section 5. Required Determinations.

Except as provided in Section 4 of this Article V, any indemnification under this Article V shall be made by the corporation only if authorized in the specific case, upon a determination that indemnification of the agent is proper in the circumstances because the agent has met the applicable standard of conduct set forth in Section 2 or 3 of this Article V by:

(a) A majority vote of a quorum consisting of directors who are not parties to such proceeding; or

(b) The court in which such proceeding is or was pending upon application made by the corporation or the agent or the attorney or other person rendering services in connection with the defense, whether or not such application by the agent, attorney, or other person is opposed by the corporation.

### Section 6. Advance of Expenses.

Expenses incurred in defending any proceeding may be advanced by the corporation prior to the final disposition of such proceeding upon receipt of an undertaking by or on behalf of the agent to repay such amount unless it shall be determined ultimately that the agent is entitled to be indemnified as authorized in this Article V.

### Section 7. Other Indemnification.

No provision made by the corporation to indemnify its or its subsidiary's directors or officers for the defense of any proceeding, whether contained in the Articles, Bylaws, a resolution of members or directors, an agreement, or otherwise, shall be valid unless consistent with this Article V. Nothing contained in this Article V shall affect any right to indemnification to which persons other than such directors and officers may be entitled by contract or otherwise.

### Section 8. Forms of Indemnification Not Permitted.

No indemnification or advance shall be made under this Article V, except as provided in Section 4 or 5(b), in any circumstances where it appears:

(a) That it would be inconsistent with a provision of the Articles, these Bylaws, or an agreement in effect at the time of the accrual of the alleged cause of action asserted in the proceeding in which the expenses were incurred or other amounts were paid, which prohibits or otherwise limits indemnification; or

(b) That it would be inconsistent with any condition expressly imposed by a court in approving a settlement.

### Section 9. Insurance.

The corporation shall have power to purchase and maintain insurance on behalf of any agent of the corporation

against any liability asserted against or incurred by the agent in such capacity or arising out of the agent's status as such whether or not the corporation would have the power to indemnify the agent against such liability under the provisions of this Article V, provided, however, that a corporation shall have no power to purchase and maintain such insurance to indemnify any agent of the corporation for a violation of Section 5233 of the California Nonprofit Public Benefit Corporation Law.

#### Section 10. **Nonapplicability to Fiduciaries of Employee Benefit Plans.**

This Article V does not apply to any proceeding against any trustee, investment manager, or other fiduciary of an employee benefit plan in such person's capacity as such, even though such person may also be an agent of the corporation as defined in Section 1 of this Article V. The corporation shall have power to indemnify such trustee, investment manager, or other fiduciary to the extent permitted by subdivision (f) of Section 207 of the California General Corporation Law.

### **ARTICLE VI Miscellaneous**

#### Section 1. **Execution of Documents.**

The Board may authorize any officer or officers, agent or agents, to enter into any contract or execute any instrument in the name of and on behalf of the Society and such authority may be general or confined to specific instances, and, unless so authorized by the Board no officer, agent or other person shall have any power or authority to bind the Society by any contract or engagement or to pledge its credit or to render it liable for any purpose or to any amount.

#### Section 2. **Inspection of Bylaws.**

The Society shall keep in its principal office the original copy of these Bylaws, as amended or otherwise altered to date, certified by the Secretary, which shall be open to inspection by the members at all reasonable times during office hours.

#### Section 3. **Construction and Definitions.**

Unless the context otherwise requires, the general provisions, rules or construction and definitions contained in the Nonprofit Corporation Code shall govern the construction of these Bylaws.

#### Section 4. **Rules of Order.**

The rules contained in Roberts Rules of Order, revised, shall guide all members' meetings and directors' meetings of the Society, except in instances of conflict between said Rules of Order and the Ar-

ticles or Bylaws of the Society or provisions of law.

#### Section 5. **Official Journal.**

The Society shall publish an Official Journal to be known as THEATRE ORGAN, a copy of which shall be mailed to each regular member of record. Editorial policy, including frequency of publication, shall be as established by the Board. Electioneering, solicitation of voters and political advertising will not be allowed.

#### Section 6. **Use of Name and/or Membership List.**

Any use of the name or membership list of the Society, its letterhead, or any material published in its Official Journal, must be approved by the Board and be for the good of the Society, and not for personal gain.

#### Section 7. **Annual Meetings/Conventions.**

The Board in consultation with the chapters of the Society shall determine specific locations and dates for such meetings. Planning and expenditures shall be a joint project between the host chapter and the Board, or its designate.

National ATOS shall, with approval of the Board, advance the host chapter(s) a designated amount of money to assist with preliminary planning. Such advance shall become an expense of said meeting, due and payable to National ATOS within ninety (90) days after such meeting.

The Board, or its designate, shall provide written guidelines and all possible assistance in the planning and general operation of Annual Meetings/Conventions. National ATOS shall share equally in any legitimate profits or losses incurred. Failure of the host chapter to follow such guidelines or direction as outlined above, shall release National ATOS from any responsibility for financial loss.

### **ARTICLE VII Dissolution**

This corporation is not organized, nor shall it be operated, for pecuniary gain or profit, and it does not contemplate the distribution of gains, profits, or dividends to its members and is organized solely for nonprofit purposes. The property, assets, profits, and net income of this corporation are irrevocably dedicated to charitable, educational purposes and no part of the profits or net income of this corporation shall ever inure to the benefit of any director, officer, or member or to the benefit of any private shareholder or individual. On the dissolution or winding up of this corporation, its assets remaining after payment of, or provision for payment of, all debts and liabilities of this corporation shall be distributed to a nonprofit fund, foundation or corporation

that is organized and operated exclusively for charitable and educational purposes and that has established its tax-exempt status under Section 501(c) (3) of the Internal Revenue Code and Section 23701(d) of the Revenue and Taxation Code.

### **ARTICLE VIII Amendments**

New Bylaws may be adopted, amended or repealed, or these Bylaws may be amended or repealed, by the written consent of the members entitled to exercise a majority of the voting power or by a majority of a quorum at a meeting duly called for the purpose of amending the Bylaws, or by the Board subject to the power of the members to change or repeal the Bylaws, provided that in the event any change is to be made by the Board, notice of the change and the substance of the changes shall be given to the members in writing not less than thirty (30) days in advance of the vote or published in the Society's publication which is mailed to the regular members ninety (90) days in advance of the vote.

### **ARTICLE IX Chapters**

The Board of the Society may from time to time authorize the establishment of Chapters of the Society under such uniform rules and regulations as may be adopted by the Board.

The Annual Meeting of the Board shall provide ample time for an official meeting of the Board with the various Chapter Chairmen to provide a forum for representative input from their membership. This meeting should also include Chapter discussion or input as to desired changes in the Uniform Chapter Charter Agreement, if any.

Notification of time and location of such meeting is to be included in the publication of the Board Agenda. The Chapter Chairman, or an official designate, shall act as the official representative for that Chapter's Area of Jurisdiction. The term "Official Designate" shall mean an individual member of the particular Chapter who has written authority from its Board of Directors to so act.

**Adopted:**  
March 22, 1981

**Approved:**  
Charles A. Rummel, Attorney at Law  
2855 Telegraph Avenue  
Berkeley, California 94705

**Chairman, Bylaw Revision Committee**  
W. "Tiny" James  
Director ATOS



**ATOS**  
**Board of Directors**  
**Special Meeting**  
**Benjamin Franklin Hotel**  
**San Mateo, California**  
**February 7-8, 1981**

1. President Haight called the meeting to order at 9:08 a.m.
2. Officers and Directors present: President Richard Haight, Vice-President Lois Segur, Directors "Tiny" James, George Thompson, Betty Mason, John Ledwon, Past President Tommy Landrum. Dick Schrum arrived at 11:15 a.m. Also present Secretary/Treasurer Erwin Young. Directors Absent: Rex Koury, Mac Abernethy.
3. The first 90 minutes of the meeting were taken up with a meeting with the Chairman, Eugene Davis and Vice Chairman Frank Babbitt of the Los Angeles Chapter reviewing the name change of the chapter. It was pointed out that the change was never reported to national headquarters and the chapter charter agreement still carried the name Los Angeles Chapter ATOS and not Los Angeles Theatre Organ Society. Also, that in reporting the change to the State of California an error was made that removed the name American Theatre Organ Society from the state records. A frank discussion of the problems that have resulted followed and it was stated that steps were under way to correct the chapter and society records with the state. The chapter officers agreed to make the necessary filings with national headquarters to have the charter agreement reflect the name change.
4. Motion Bill Rieger, 2nd. Lois Segur: ATOS will drop all claims against Bob Power or his attorney, for financial expenses incurred by ATOS as a result of the filing of the Los Angeles Chapter name change and the resulting damages to the ATOS corporate status. For-3, Against-5.
5. Motion John Ledwon, 2nd. Lois Segur: President Haight be censured for letters written to various ATOS members. For-6, Against-2.
6. Motion Tiny James, 2nd. George Thompson: Dismiss the bylaw review committee appointed by President Landrum July 13, 1980 and thank them for their work. For-7, Against-2.
7. Motion Tiny James, 2nd. Tommy Landrum: The bylaw review committee appointed by President Haight on September 8, 1980, consisting of Tiny James, Rex Koury, Erwin Young, Betty Mason, Bill Rieger, George Johnson, and Dick Haight, be formally approved by the board. For-7, Against-2.
8. The revised bylaws as presented by the bylaw review committee were read and discussed section by section. Minor changes in wording relative to membership, terms of office, meetings and notices were made and any items needing clarification were to be held for discussion with the ATOS attorney, Charles Rummel, who would attend the afternoon session.
9. The ATOS attorney, Charles Rummel, arrived at 1:30 p.m. The previous action by the board relative to the bylaws was reviewed and approved. Mr. Rummel went into great detail to explain how the bylaws were written with regard to the new California law as well as the experience gained by recent court rulings. Interpretation of the law by the most prestigious law firm in the state was used as a guide in providing the needed protection for officers and members in the provisions of the bylaws.
10. Motion Tiny James, 2nd. Tommy Landrum: To adopt the bylaws as revised. For-7, Against-2.
11. Motion Tiny James, 2nd. Bill Rieger: To approve the Revised Articles of Incorporation of the American Theatre Organ Society. Unanimous.
12. Location of Principal Office was discussed and the need for one in the State of California was approved. John Ledwon agreed to contact Bob Hill to explain the duties and requirements of the office and to get his approval to locate the office at his address. Unanimous.
13. President Haight presented the facts he had obtained from an attorney in Maryland with regard to moving the corporation out of California to Maryland. After considerable discussion, the board agreed to continue with our present California corporation and study how the new bylaws work with the new law. Unanimous.
14. The subject of Contract Fees was thoroughly reviewed with emphasis on the IRS law which covers independent contractors. It was determined that we were operating within the law but that the facts and figures should appear in THEATRE ORGAN for all members to see. Motion Tiny James, 2nd. George Thompson: An article to appear in the April 1981 issue of THEATRE ORGAN listing the contract fees completely and to whom paid. Unanimous.
15. Motion Betty Mason, 2nd. John Ledwon: Lois Segur be appointed Educational Director of ATOS. Unanimous.
16. Motion Tiny James, 2nd. Betty Mason: John Ledwon be censured for his handling of the bylaw revision process and his inclusion of certain chapters prior to board approval. For-6, Against-2, Abstain-1.
17. Committee Appointments
  1. Nominating Committee (Appointed by President per bylaws) Lois Segur, Chairman Tommy Landrum Lance Johnson
  2. Motion Betty Mason, 2nd. Lois Segur: Bill Rieger be appointed chairman of the Convention Planning Committee. Unanimous.
18. Motion Tiny James, 2nd. George Thompson: Due to the fact that the Missouri Valley Chapter and the Mid-America Chapter have failed to meet the minimum requirements to maintain a Chapter Charter and that the last known officers are no longer members of ATOS and have failed to reply to two letters, the Chapter Charter Agreements with these chapters be revoked effective this date. Unanimous.
19. George Thompson, Editor of THEATRE ORGAN and Betty Mason, Publisher of THEATRE ORGAN announced their resignations from these positions effective with the June 1981 issue. In addition, Erwin Young announced the National Office in Middleburg, Va., and the Membership Office in Falls Church, Va., would be vacated at the same time.
20. The board voted to hold a special meeting of the membership of ATOS on March 22nd, 1981, at the University of Maryland, for the purpose of membership approval of the new bylaws. Unanimous.
21. Motion Tiny James, 2nd. Tommy Landrum: Approval of expenses for travel and rooms for the February 7-8, 1981 special board meeting. Unanimous.
22. Meeting adjourned at 10:15 p.m., February 7th, 1981.
23. Meeting reconvened at 9:00 a.m., February 8th, 1981. (T. James absent).
24. Lengthy discussion of the censure action taken against President Haight and John Ledwon was held. It was decided that no further action would be taken and the censure action remains.
25. Motion Tommy Landrum, 2nd. Betty Mason: The board budget the sum of \$1000.00 for work on the ATOS library at Elon College. Unanimous.
26. Motion Tommy Landrum, 2nd. Dick Schrum: Meeting adjourned at 10:40 a.m. Unanimous.

Erwin A. Young, Jr.  
 Sec./Treas. ATOS

□

**Special  
Membership Meeting  
American Theatre  
Organ Society, Inc.  
March 22, 1981  
University of Maryland  
College Park, Maryland**

1. President Haight called the meeting to order at 3:22 p.m. with a total of 47 members present.
2. Notice calling the special meeting as printed in THEATRE ORGAN was read.
3. Meeting called under provisions of Article II, section 8 of the bylaws and is considered a valid meeting. No proxy voting will be accepted.
4. Letter from ATOS attorney, Charles Rummel, relative to the correctness of the Ledwon committee bylaws was read.
5. President Haight presented the new bylaws, section by section, for the approval of the members present. The following changes were considered.

Art. II, Sec. 1: Include organizational and associate members.

Defeated  
Voice vote

Art. II, Sec. 8: Allow proxy voting.  
Defeated 34-13

Art. II, Sec. 11: Provide for notice of special meetings two issues of THEATRE ORGAN prior to the meeting or 30 days by 1st. class direct mailing. Amended to one issue prior to meeting date. Passed 36-11

Art. II, Sec. 12: Raise quorum for membership meetings to 50.  
Defeated 34-11

Art. II, Sec. 16: Require president to follow Robert's Rules of Order exactly in conduct of meeting.  
Defeated 24-12

Art. III, Sec. 2: Limit terms of directors to two consecutive terms.  
Defeated 30-11

Art. III, Sec. 3: Require sealed ballots for elections. Defeated 32-11

Art. III, Sec. 5: Fill vacancies on the board with the candidate receiving the next highest vote in the most recent balloting. Passed 24-17

Note: According to our attorney, the board, by law, cannot have their powers limited in any way. This vote is not valid and the section remains as stated with the additional wording added: "In making such selection, the board shall first give consideration to the candidates in the most recent election in the order of votes cast but nothing contained herein shall limit the board in making their selection."

Art. VI, Sec. 4: Change word govern to guide. Passed 29-11

- Art. VI, Sec. 5: Permit members to buy space in THEATRE ORGAN for political advertising. Defeated 24-11
6. Motion by Paul Abernethy, 2nd. George Thompson: The bylaws approved by the Board of Directors on February 7, 1981, be approved as amended. Passed 29-12
  7. Meeting adjourned sine die at 6:10 p.m.

Erwin A. Young, Jr.  
Sec./Treas., ATOS



**WHO ME?  
PLAY AT OPEN CONSOLE?**

Picture this scenario: You've just received the newsletter from your local ATOS chapter, announcing an open console session on an organ you've never played, but would like to. You practice like mad; and you know the arrangements inside and out. Yet, when you play at the meeting, you are not pleased with your performance. What happened? Nervousness contributed to the problem, no doubt. But you also played an unfamiliar instrument and didn't know how to handle it. This column will help to overcome the anxiety of facing an organ that is new to you.

There are three rules to remember as you sit at the console: (1) adjust the bench so it's the correct distance from the swell shoes for you, and sit so that middle C, D, and E are facing your middle; (2) never use the pistons (each organist has a different philosophy on combinations); and (3) never use only one stop (in case one of the pipes you need for the melody line isn't playing).

When playing a three-manual organ, register the top manual for a solo melody, using a Tuba 8' and Orchestral Oboe 8' (or similar reeds) and Tibia 4' and 2-2/3'. The center manual should be set up for ensemble playing (right-hand chords) in the middle register (around Middle C)

with Tibia 8' and 4', Strings 8' and 4'. You might also want to use a Tibia 2' or Diapason 8'. The accompaniment should balance the other two manuals, using Vox Humana 8', Strings 8' and 4' (not solo string), Diapason 8', Flute 8' and 4', and Tibia 4'. The pedal should complement the accompaniment.

On a two-manual instrument, set Tibia 8', 4', 2-2/3', and perhaps 2', Tuba 8' (or similar reed), Strings 8' and 4'. Set the accompaniment and pedal as for a three-manual instrument.

Now you're ready to play. Your arrangements probably encompass solo melody, ensemble in mid-range, and ensemble in the upper range. On a three-manual instrument, use the top manual for single-finger melodies; use the middle manual for ensemble. For right-hand chording in the upper range, add at least Tibia 16' and additional 16' stops if you can find them quickly. Or, the simplest approach, is add a 16' manual coupler, which takes the tones you have and adds them one octave lower. (Be sure the coupler you are using does not use the registration from a different manual.) Add the 4' octave coupler also if you can locate it quickly.

If you are playing a two-manual instrument, the upper manual is registered for solo melody. To play ensemble mid-range, remove Tibia 2-2/3' and Tuba 8'. To play ensemble upper range, also remove the 2-2/3' and the Tuba, and add at least the Tibia 16' or the 16' and 4' manual couplers. To add more spice to the higher range ensemble, add a Trumpet (at 8' only if using couplers, or at 16' and 8' if no couplers are available; also add the 4' Trumpet if you can locate it readily). Add a 4' manual coupler or Tibia 8' to the accompaniment for balance and add at least a 16' stop to the pedal if these changes don't interrupt the flow of the music.

If the song you chose follows AABA form (see Oct./Nov. issue), you might wish to arrange it this way:

**Two-Manual**

A — Solo melody, an octave lower than written.

A — Solo melody, where written.

B — Ensemble chording, mid-range. Remove Tuba 8' and 2-2/3'.

A — Ensemble chording, upper range. Add 16' stops or 16' and 4' couplers.

Coda (Ending) — Ensemble chording, upper range. Add Trumpet 16' and 8' if no couplers; only 8' if couplers used.

#### Three-Manual

A — Solo melody, an octave lower than written, top manual.

A — Solo melody, where written, top manual.

B — Ensemble chording, mid-range, middle manual.

A — Ensemble chording, upper range. Add 16' stops or couplers, middle manual.

Coda (Ending) — Ensemble chording, upper range. Add Trumpet 16' and 8' if no couplers; only at 8' if couplers used.

The next time you play an unfamiliar instrument, stay in control and register wisely. You'll be surprised how familiar an unfamiliar instrument can be by merely adding or removing one or two stops.

Yes, you! Enjoy open console!

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Hon. Treasurer:  
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376 Wake Green Road  
Moseley,  
Birmingham B13, OBL, England



## CHAPTER NOTES

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

#### Send Photos and News to:

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

#### Deadlines

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

### ALABAMA

Spring fever and the IRS caused the writer to miss writing the Chapter Notes for the last issue of *THEATRE ORGAN* magazine. I believe that the entire two months went by in about four weeks.

Dolton McAlpin was our guest artist for the February meeting. Dolton is a lawyer in Starkville, Mississippi, but he is also an accomplished theatre organist. He was staff organist at the Paramount Theatre in Baton Rouge, Louisiana, and has played in many other theatres. He played a very enjoyable concert for us and we enjoyed visiting with the great number of wonderful friends who came with him from Mississippi, Florida and Georgia.

We also had a surprise visitor. Mr. De LaRosa, from the Republic of Panama, dropped in and asked to try the Wurlitzer. He is a real pro.

Bob Van Camp was our artist for the March meeting. He is from Atlanta and has played the organ at the Fox Theatre for many years. He played a fine concert, assisted on one number ("The Donkey Serenade") by Walt Winn on one note. Later,



Officers of the Alabama Chapter for 1981. (Left to right) Lee Aured, board; Stella O'Neal, sec.-treas.; Larry Donaldson, board and organ technician; Sam Troutman, Jr., chairman; Ralph Ferguson, board, and, Sam Troutman, Sr., vice chairman.



Bob Van Camp at the Alabama Wurlitzer in March.

Walt showed us that he could play more than the one note by finishing the program with his amusing rendition of the theme from *The Pink Panther*. They also had many friends who came over from Atlanta for the day.

We planned a spring concert, but we had so many conflicts and complications that we decided to postpone it until October and hope to have Lyn Larsen at that time.

It is with deep regret that I report the passing of Don B. Cole. He was one of the founders of the Alabama Chapter and helped in restoring the organ at the Alabama Theatre. They moved to Florida in 1979. He had a fatal heart attack December 28, 1980.

SAMUEL M. TROUTMAN, SR.

## BEEHIVE

Chapter members and guests were hosted by Judy and Keith Davis at their Salt Lake City home for the first meeting of the year on Sunday, April 12th, 1980.

Chapter Chairman Gene Breinholt called the meeting to order at 8 p.m. and furnished a report to the membership on the current problems involving the National Officers, National Board of Directors and some of the chapters.

The meeting was then turned over to Bill Petty who attended the July, 1980 convention of the Theatre Historical Society in New York City. A video tape presentation, shown at the convention about the Loews Kings Theatre, Brooklyn, N.Y., was shown. This magnificent theatre, now in dis-use, is representative of the plight of many of the great movie palaces.

Refreshments were served and open console was in order on the two electronic organs in Keith's organ room.

CLARENCE E. BRIGGS

## CENTRAL FLORIDA

The April 5th concert at J. Burns Pizza & Pipes by organist Hal Freede was well attended, with over 300 organ enthusiasts present. Mr. Freede, who now lives in the Dunedin area, played medleys from different countries, including Ireland, Scotland, Germany and Italy at the 3/25 Wurlitzer, with hymns as an encore. Mr. Freede intersperses jokes and stories and has become a popular performer in this area.

We are achieving better publicity for our efforts, all of which is to support the restoration and installation of the original Wurlitzer in the Tampa Theatre. Several newspapers and radio stations carried announcements about the Hal Freede concert, with mention that all proceeds would be for the Tampa Theatre Wurlitzer. Robert Van Anburg, who hosts a midnight to 5 a.m. show on WFLA Radio, was particularly helpful and even said some nice things after the Freede concert. Several donations have also come in, which are most appreciated.

We have several new members whom we would like to mention, as their names may be familiar to those in other chapters: Helen Godfrey, Judith Furr, Ronald and Joan Doerr, Richard and Lynna Peterson, Vincent Wilson, Judith Koutsos, and last but not least, Stillman and Claire Rice. Stillman was President of ATOS from July 1970 to 1972. We bid them welcome and hope they enjoy their association with us.

JOHN P. OTTERSON

## CENTRAL INDIANA

We are getting around this year. We have been to school, the theatre, and in March to the pizza parlor, Paramount that is. We met at the Paramount on Monday night, March 9th, with approximately 150 members and guests in attendance.

The program for March was presented by Jerry Meyers. Mr. Meyers is a Ball State University graduate from York, Pennsylvania. This was his first organ concert. However, in spite of the fact that he has only been playing pipe organ about 10 months,

his recital was excellent. He gave a great performance playing a variety of selections.

Bill Vlasik, organist at Paramount Pizza, was on vacation two weeks during March and Donna Parker, Paramount organist, with the help of Tom Hazleton and Lyn Larsen, carried on until Bill's return.

Gaylord Carter will be in Indianapolis and is scheduled to play the Paramount Wurlitzer on May 3rd.

After having been to school, theatre and pizza parlor, our chapter went to church on Sunday, April 12th. We convened in the St. Joan of Arc Church at 2 p.m. Central Indiana Chapter member Tim Needler, also a member of St. Joan of Arc, had headed a committee of the church members, and a renovation of the church organ was accomplished. This organ, a fine Kilgen pipe organ, is 52 years old, having been installed in 1929 in the new church. This church has probably the best acoustics for organ music in the city. An organ recital was presented by another chapter member, Kurt Schakel. Mr. Schakel has played numerous recitals on a variety of fine instruments for our group and they are always greatly appreciated. Mr. Schakel is Director of Music for Our Redeemer Lutheran Church, and is an Indianapolis native.

MARY L. HARRELL

## CENTRAL OHIO

Spring brought COTOS members to some familiar haunts. On Sunday, March 15th, the chapter was again the guest of Musical Offerings, Inc. for a demonstration and mini-concert at the Rodgers 340 theatre organ. COTOS member Craig Jaynes, owner of the establishment, was the host for a group of members and friends. Betsy Richard presented a prepared group of selections and very ably demonstrated the range and versatility of the instrument. An additional treat was hearing Betsy playing a Rodgers classical organ in a distinctly different style from her usual bouncing popular beat.

April found chapter members admiring the dogwoods in bloom in southwestern Ohio as they travelled to the Shady Nook Theatre Restaurant at Hamilton, Ohio. Sunday, April 26th, brought 37 members and friends together for music, food, and fun as COTOS monopolized the up-



Shady Nook Restaurant in Hamilton, Ohio.

(Photos by Bob Clark)

front lounge area seats near the organ.

The 4/30 Wurlitzer came roaring out of the pit, as in days of old, with Carl Craeger, full-time organist, prodding "the beast" (per one member's description) into musical action. Generous dinners, to the background of Carl's widely-varied program, were enjoyed by all.

The history of this organ is interesting. The console is Helen Crawford's "slave" console from the Chicago Theatre from the days when she played in duet with her famous husband, Jesse. Jesse Crawford's "Howard Seat" provides accommodations suitable for even the most corpulent of organists. The pipes come from many sources, with the bulk (about 20 ranks) coming from the Cincinnati radio station, WLW, whose studio organ was built in 1925, and added to in 1929. While the console has been modified to accept a third bolster of stops, it must look much as it did in the heyday of the Chicago Theatre. Additional pipes and accessories have been added since the 1968 installation by Stan Todd at the Shady Nook. These additions have brought the Wurlitzer up to 30 ranks, 4 manuals and 268 stops. A solid-state relay system has simplified maintenance. Another notable addition is the remote-controlled baby grand piano which adorns the stage above and behind the console.

With the acquiescence of host Dennis Werkmeister, dessert was a marvelous open console session with fine COTOS organists enthralled the entire patronage of the restaurant. Organists Lois Hays, David Love, Martha Hoyle and Harold Denzer provided an hour of enter-

tainment to a most enthusiastic and appreciative audience.

BOB AND PATTI CLARK

### CONNECTICUT VALLEY

Our concert schedule featured Don Thompson, on March 21st and 22nd, at the opera house. Don has played for us before so we anticipated an enjoyable evening of music with confident expectations, which were nicely satisfied. Since his earlier appearance here, Don has spent a good deal of time playing in Canada, as well as concert touring on other continents. We were the beneficiaries of all this in a program drawn from Don's enlarged repertoire, yet played in the lively Thompson style. It was good, indeed, to welcome Don back to Thomaston. We count on doing so again.

Our April meeting was, once again, at that fascinating musical estate that is the home of Irving and Anita Twomey in Manchester. Replete with Wurlitzer theatre pipe organ, pianos and numerous other musical wonders, along with an amazing collection of cash registers, this charming place, so enhanced by the gracious hospitality of host and hostess, is always descended upon by many eager members and guests.

At the console was Dr. Alan Goodnow of our Rhode Island contingent who charmed us with nearly an hour of solid music that went by all too quickly. This most pleasant contribution to our day's program also served to remind us again of all the efforts in organ restoration that our Rhode Island friends have made, including many man-hours spent on the installation at Windham Technical School in Connecticut. Our

thanks go to Program Chairman Joe Graif and to Dr. Goodnow and his colleagues. And our special thanks to Irv and Anita Twomey who have, over the years, been so hospitable and so obliging.

Coming attractions at the console in Thomaston Opera House include Rosa Rio on September 12th and 13th and Bill Thompson on October 17th and 18th.

Tickets and information are available from Concert Tickets, P.O. Box 426, Seymour, CT 06483, telephone (203) 888-9696. Tickets must be ordered at least two weeks prior to date of concert for return by mail.

WALLACE F. POWERS

### DELAWARE VALLEY

Members and friends of the chapter enjoyed the best-attended meeting in several years on Sunday afternoon, March 22nd, 1981. The magnificent turnout was due, in great part, to the fact that our most gracious host was ATOS Organist of the Year, Lowell C. Ayars, whose homey colonial houses a 2/8 Wurlitzer of excellent quality. Since there is always an interest in the history of these instruments, Lowell commenced with some interesting information regarding the origins of his little beauty. The organ is a Model 190 — of which only twenty-one were manufactured, according to the late Ben M. Hall. His was initially installed in 1929 in the Fox Theatre in Appleton, Wisconsin. Having purchased the organ, sight unseen, over two decades ago, it was ultimately installed in specially-prepared chambers, in back of the bookcases, forming the east wall of the Ayars' living room. To his everlasting credit, Lowell Ayars has not increased the number of ranks and has resisted the temptation to "enhance" this beautiful 2/8 in some manner. It is essentially the same organ that the Appletonians enjoyed the year "talkies" were invented.

In order that anyone arriving late at this informal affair would be able to hear Lowell at his own installation, our host announced that he would play a divided session, with time in between sessions, and again at the end, for his guests to try their hand at the residence pipes. Lowell also stated that his program would be primarily old time popular tunes, which could be readily identified by



Host Lowell Ayars at his 2/8 Wurlitzer.

the audience. This proved to be quite true, with the possible exception of a Jesse Crawford-style "Somewhere a Voice is Calling," or an equally less well-known ballad, "Stars are the Windows of Heaven." In a series of standards ranging from "I'll Get By" to "Bye, Bye Blues," Lowell Ayars exhibited the style and flair which has made him such a popular artist for so many years, both here and in England.

Plenty of time was reserved between sessions for participation by members and friends at the console. A dozen people played, and everyone sounded their best on this beautiful little Wurlitzer.

Lowell Ayars returned to the bench (a "Howard Seat," to be exact) and continued with "Night and Day," "Cuban Love Song," and a swinging "I've Told Every Little Star."

It was a most melodic afternoon enjoyed by nearly fifty people who managed to find a place to listen and relax. There were many compliments about this fine meeting both in terms of musical appreciation as well as comradeship. The chapter is most indebted to Lowell and Reba Ayars for their wonderful hospitality and for making this great meeting possible.

GRANT WHITCOMB

### **EASTERN MASS.**

At our January meeting at Babson College, Tim Bjareby, who has agreed to arrange guest organists for our monthly meetings, presented the distinguished George Faxon. A member of the chapter, this was only his second opportunity to play our Wurlitzer and his console appear-

ance attracted a good audience. He only recently retired from the demanding organist/choirmaster position at Trinity Church, Boston, yet has long maintained a strong interest in theatre organ, even without playing opportunities.

This thoroughly experienced musician displayed his long familiarity with the organ in much double pedaling, chromatic runs (manual and pedal), rapid combination changes, orchestral registration as well as "feel" of the music.

Open console attracted a continuous "parade" of organists.

Babson was again our venue in February. Chairman Carpenter announced that Boston's own John Kiley was to be our spring concert artist at Babson, May 30th. Program Chairman Tim Bjareby then introduced his longtime fellow entertainer friend Milton Kimmel. Both have played together for over 10 years at weddings and clubs. Kimmel is a one man band whose sense of humor comes through in his music. He produced an orange musical menu and read the "courses" as he went along.

"Roman Guitar" was their lively entree with a smooth, tasteful "I'm in the Mood for Love" as second course. Kimmel played equally well the organ, flute, grand piano and saxophone. Tim was at the console during all but the initial organ interlude with the various instruments in perfect harmony. Whether it was a dreamy "Misty" with organ and sax, a lively polka or "My Fair Lady" medley alternating between organ and piano, then sax, it was a highly entertaining musical potpourri. Tim blended the little extra fills with trap or percussion to further whet our appetites. A deserved good "hand" was given our performers for a really unusual "gourmet meal." Customary open console followed with a new 11-year-old member John Joseph Cook, one of the highlights in his handling of the Wurlitzer.

March 28th saw EMCATOS again assembled at our College home. After reports, President Carpenter announced our October 24th fall concert artist as Lloyd del Castillo. Program Chairman Bjareby then introduced our guest artist, Douglas Rafter, who journeyed down from Portland, Maine where he is Municipal Organist, a church organist and holds several other playing positions. Mr. Rafter, no stranger, stated



Douglas Rafter.

that he was glad to again play for us with a program of "oldies but goodies."

Doug reminisced a bit and said that as a lad he had saved his pennies for the Saturday afternoon movies — not so much for the silents as to sit down front admiring the organists and their music. He then recalled two of his favorites by skillfully registering Von Suppe's "Poet and Peasant" Overture and a beautiful "In a Monastery Garden" by Ketelbey.

Sibelius' immortal tone poem "Finlandia" never fails to stir one's emotions with its tonal contrasts and the pipe organ is "the greatest medium of all" in our artist's own words. This demanding piece — both of the organ and the organist — was a real treat and long applause followed.

Mr. Rafter has long admired Romberg's compositions so included a medley of Sigmund Romberg favorites played with all appropriate verve.

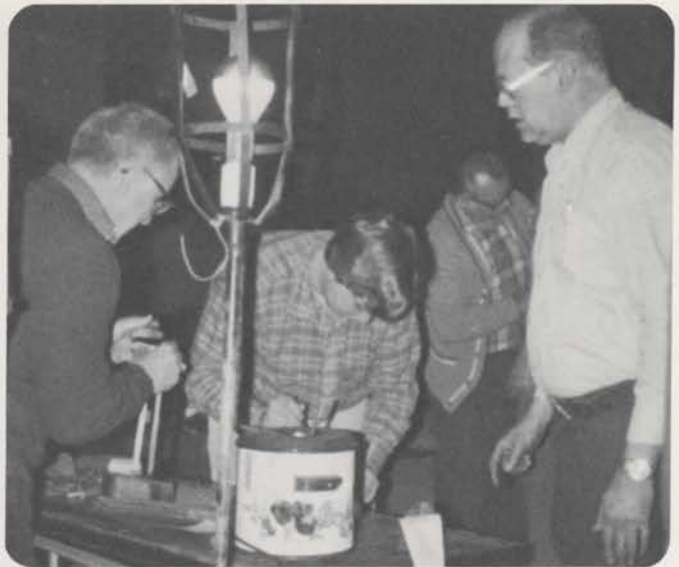
A rousing patriotic finale, to which only the theatre organ can do full justice, was Sousa's "The Stars and Stripes Forever." His clever use of the drums, cymbals and other percussions and double pedaling, brought the audience to its feet again in appreciation.

Many members were heard at the Wurlitzer during open console. One highpoint was the good sounds ailing member Lenny Winter made at the organ, then in duet at the grand piano as John Cook slid onto the bench. Another artist was Mark Renwick, who played an original composition.

STANLEY C. GARNISS



Restorers Dan Kopp, Dave Kopp and Roy Frenzke at the Aeolian organ at Immaculate Conception Seminary.



The glue pot is hot and the releathering party is going strong.

## GARDEN STATE

Garden State Theatre Organ Society has recently been privileged to experience the artistry of two fine musicians who exercised their talents at the 3/16 Moller at the Trenton War Memorial. Tom Gnaster played a fine concert making the most of this wonderful Moller's more subtle voices. Tom's musical expertise was amply demonstrated when he combined a tape recording of a piano while he accompanied at the organ.

Don Thompson was also well received by the Trenton audience. Don played many up tempo and novelty tunes and his British background was evident in his intriguing and unusual registrations. To complete his program, Don performed selections from that music which he speculates will be played at the royal wedding of Prince Charles and Lady Diana this summer.

Garden State members gathered early one Saturday morning in January at the Pascack Theatre for breakfast and a releathering party. As the glue pot bubbled, members not only enjoyed the usual goodies, but, were delighted to learn how to releather with a "hands-on" experience. A business meeting followed the completion of the releathering project.

The Rahway Theatre, on April 30th, was the site of Garden State's annual fund raising concert. Members and nonmembers alike were delighted with organist Jack Moelmann's music and light humor. Jack skillfully accompanied two Laurel and Hardy shorts as well as two vo-

calists who sang several popular selections. Jack concluded his program with a touching accompaniment to the patriotic film *The Wild Blue Yonder*.

Garden State members are looking forward to Tom Hazleton's upcoming concert at the Trenton War Memorial in early May, as well as to many other activities which are scheduled to take place over the summer months.

RONNIE T. STOUT

## GULF COAST

Our Robert Morton reproduction is coming along beautifully, thanks to Dr. Rhea, who is building the new console for our chapter. The organ will be installed in the Saenger Theatre here when it is completed. The or-

gan that is; the theatre is being restored.

Oh! how we would love to have it playing when the theatre reopens, but such is not possible as of this time. As much as has been done, so much more needs to be done. Dr. Rhea has exceptionally skilled hands, but only two of them.

Tom Helms, our chapter chairman in absentia at T.C.U., keeps in close touch with our progress. During his summer hiatus from college he'll get a chance to do some of the many necessary chores, especially getting the chambers ready for the new ranks we're adding. When you grow from a 2/6 to a 4/21, you work. But, just think how it will sound!

John Spalding of Coudersport, Pa., dropped in for a visit and look-see at our organ. Since he is the



The Robert Morton reproduction being built by Dr. Rhea.

proud owner of an organ he built and installed himself in his home, he could, and did, appreciate all Dr. Rhea has done for ours. We enjoy showing off our Wonder Morton. And we'll keep you posted on its progress.

DOROTHY STANDLEY

## KIWI

There has been plenty of action in the chapter during the past year, the main activity centering around the restoration of Opus 1475 at the Hollywood Cinema. It has been nearly three years since the jigsaw puzzle arrived back in Auckland (see THEATRE ORGAN, Vol. 20, No. 6) and it is hoped to have the project completed before the end of the year. Working bees each weekend have many helpers buzzing round. The console has now been installed on a lift and several ranks are making their presence felt. We are also very fortunate to have a Style 135 Wurlitzer piano/organ roll player which is to be installed on opposite sides of the cinema. During the year, concerts and film evenings have been presented to raise funds and many business houses have very generously donated goods which we hope to dispose at an auction/concert in the near future.

Our first meeting for this year was at the home of Les and Pat Stenersen, owners of Opus 1475 and Style 135. General business was followed by the very necessary afternoon tea and then, all aboard a coach for a drive to the Hollywood Cinema to view the installation and hear a few ranks that are sounding.

On March 28th, we paid a visit to the Tauranga Wurlitzer, Opus 1482. ATOS member Ken Wallace drove us through some of our most beautiful scenery and several hours later reached our destination where we



Margaret Hall at the 3/8 Wurlitzer at the Mecca Theatre, Sydney, Australia.

were given a great welcome by Margaret McClymont, ATOS member and secretary of HOST (Home Organ Society of Tauranga). Members were heard during the morning in open console, and after lunch a concert was given by the writer, Bernard Stroochi, John Davies and then — a surprise — a recent import from Australia, Margaret Hall, took her place at the console and really blew up a storm. This blonde bombshell from Australia, gave, from memory, a concert second to none. At the tender age of 18 she has been playing pipes for only two years and has impressed visiting organists from America as well as stunning audiences at the Mecca Theatre in Sydney.

Our grateful thanks to Rex White, keeper of the organ, and his team of ever willing helpers who keep the instrument in top condition.

And now it's on to Seattle, where we hope to meet old friends. See you in Seattle.

NORMAN DAWE

## LONDON AND SOUTH OF ENGLAND

Our 1981 programme got away to a fine start with a most constructive and well-attended annual meeting held at Wurlitzer Lodge, Northolt at the end of January, and complemented by the characteristic hospitality and enjoyable musical cameos at our favorite 3/19 Wurlitzer by Len Rawle and young Janet Dowsett.

The election of officers brought a number of changes. After sterling leadership through our formative four years to date, and in the dual role of chairman and treasurer, the indefatigable George Harrison stepped down in favour of popular Mike Clemence as our new chairman, with his fellow organ and steam buff Brian Stratton taking over as treasurer.

In paying warm tribute to George for his very many contributions to the success of our chapter, and in particular to last year's 25th Silver Anniversary Convention in London, members presented him with an en-

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graved carriage clock and took sherry with him at the end of the meeting.

Other changes were the formal election of Joyce Taylor as our secretary, the duties of which she had already performed so admirably throughout the planning of the convention. Edith Rawle thus became our concert secretary and Judith Rawle handed over the membership secretary portfolio to Janice Morton, who did such a fine job as registration secretary for the convention. With the imminent departure of Ian and Narelle McIver and their young daughter, Fern, to live in Narelle's native Australia, Len Rawle becomes vice chairman in place of Narelle.

With our new "base theatre" for 1981 being the Granada Kingston, just outside South London (and visited during the Convention), much restoration work is in hand on the 3/10 Wurlitzer for the four prime events currently being firmed up there.

We continue to keep a close watch on the preservation situation at the

currently moribund Gaumont State Kilburn, and the famed 4/16 "Torch" Wurlitzer.

With numerous London Chapter members already planning to visit the Seattle Convention in July, we also look forward to the usual goodly share of trans-Atlantic theatre organ fellowship in the year ahead.

### MOTOR CITY

Two busloads of chapter members left from the Redford Theatre on Sunday morning, March 8th, to hear two pipe organ installations within a few hours drive from Detroit. The first stop was the Flint Institute of Music, where the Barton organ, formerly in the Flint Capital Theatre, is now installed. Flint Organ Club members Pearl Carrels and Lavinia Griffith performed at the Barton as did Motor City members Ron Morocco and Tony O'Brien, during open console.

A short distance away is the Temple Theatre, in Saginaw, where organ activities are under the jurisdiction of the Temple Theatre Organ Club. Artists at the Temple Barton included Shirley Bidwell and Kevin Cole and Motor City members Tony O'Brien, Ron Morocco and young Melissa Ambrose.

Hector Olivera returned to Detroit for a program on March 14th at the Redford Theatre. The audience was not disappointed as Hector presented a program to satisfy all tastes.

A party was held at Theatre Organ Pizza and Pipes, in nearby Pontiac, for Motor City members on March 29th as guests of owner Gary Montgomery. Among the artists heard that afternoon was new staff organist John Steele.

Jerry Nagano appeared in concert at the Redford Theatre Barton on April 11th. In addition to Jerry's lively selections, which also included



Jim Boutell at the Punch and Judy Theatre on April 15, 1981. (Bob Becker Photo)


silent comedy film accompaniment, was an exciting trampoline act, performed by the local team of Harlan and Huntzinger.

Our First Sunday presentation at the 2/6 Wurlitzer in the Punch & Judy Theatre in Grosse Pointe in March featured local nightclub entertainer Danny Holley. Our April artist at the Punch & Judy was member Jim Boutell.

Henry Aldridge was featured at the 3/13 Barton in the Michigan Theatre in Ann Arbor as our Second Sunday offering in March. Norm Keating was our Second Sunday artist in Ann Arbor in April.



Scott Smith with his soon-to-be wife, Lisa Charland at the Royal Oak Theatre's Barton organ.




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The Fourth Sunday artist at the Royal Oak Theatre in March was Scott Smith from Lansing. Completing his "circuit" of all three of our free Sunday morning events each month (having performed at all three installations) Stan Zimmerman was the featured artist at the 3/16 Barton at the Royal Oak in April.

Preparations for the 1982 ATOS Convention in Detroit are well under way, and the many instruments the Motor City area has to offer will be in top shape by the time July, 1982 rolls around. Not only will the organs to be heard be an incentive to attend, but their location as well. A recently-acquired architect's color rendering of the Redford shows the originally-intended side wall decoration, and has provided detail absent in the five known photographs taken shortly after the theatre opened in 1928. A time-consuming project to restore the original stenciling and color scheme to the inner lobby, by removing layers of paint and tracing the oriental designs underneath, has so far resulted in restoration of the ceiling and balcony balustrade overlooking the lobby.

DON LOCKWOOD

## NEW YORK

After enjoying an open console session at the Beacon Theatre, chapter members and guests saw the 4/19 Wurlitzer console lowered into the pit. Anticipating the mighty sound to envelop us again, and that nostalgic moment when the organ traditionally rises out of the dark, bringing the featured artist into view — we waited. The organ spoke, we waited. Seven beautiful selections followed, still, we waited. Murphy's Law — if anything can go wrong, it will — had taken over and the console would not make an appearance.

The chambers of this, the last

Wurlitzer on Broadway, are seven stories high, across the proscenium arch and the lowered console is about twenty feet below the stage level. Frank Cimmino, our heretofore unseen soloist, had beautifully played this much of the program hearing very little of the music he was producing, because of the great distance between the pipes and the concealed console.

Much cajoling from Mel Robinson and Joe Vanore, attendants to this Wurlitzer "Special," Opus 1891, finally coerced the lift to behave and Frank Cimmino made his belated appearance, rising from the pit.

Throughout an interesting program, Frank limited his remarks to historical and chronological theatre and organ memorabilia. By this means he unfolded stories and music of the Crawfords, George Wright, "Fats" Waller and of the period when the Beacon opened in 1929.

A nineteen-rank organ has a great variety of sounds and combinations available. During a given concert these can be enhanced even more by employing tonal colors inherent in each of the major and minor keys. Understandably, organists like the key of C which enables them to end on the lowest pedal for a powerful effect; also, the key of F is a favorite since the dominant tone is C and again the lowest pedal can be put to good use. Playing an entire concert within the tonal bounds of these two keys (and related minors), does not allow the instrument to speak with all its tonal grandeur but brings a limiting monotony to an otherwise diverse program.

It might be noted that due to some acoustical phenomenon in the Beacon Theatre, as is true with a number of theatres around the country, the key of D produces the greatest vol-

ume of sound and the lowest pedal is not even involved.

Although he was the last to perform at the open console period preceding this concert, I don't believe the rumor that Chairman Bob Godfrey's gracious weight was the cause of the console-life problem which Frank Cimmino played through and handled so artistically at this March 29th meeting.

MARLIN SWING

## NOR-CAL

Sunday, the "Ides" of March, Nor-Cal Chapter Director Dave Hooper returned to play at the Cap'n's Galley Pizza and Pipes in Redwood City. Dave announced that rather than a concert it would be a Sunday afternoon get-together of friends who share an interest in theatre organ. He prefaced his first number with some comments on the life of Johann Sebastian Bach, whose 294th birthday was that week. Dave played Bach's "Organ Sonata in E-flat Major."

Dave's parents purchased a spinet organ when he was seven years of age and expressed an interest in becoming an organist. He then studied classical organ with John Walker and Richard Purvis, and theatre organ with Bud Iverson and Larry Embury. He holds a Bachelor of Music degree from San Jose State College. He is assistant organist at the First United Methodist Church in Palo Alto, and was with Pizza and Pipes for five years before becoming staff organist at the Thundermug in San Jose six years ago.

He played an all request program having something for everybody and ending with LeRoy Anderson's "Promenade." His program was abbreviated due to a board of directors meeting following the most enjoyable concert.

**ashley miller**  
a.a.g.o.

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The April meeting was held at the Thundermug in San Jose, where a 3/13 Wurlitzer is installed. The Thundermug is not as large as some pizzerias, but has much warmth and charm. Every seat in the house was occupied to hear Larry Vannucci's concert.

Larry announced his numbers and the announcements were well mixed with one-liners that regaled the audience. He opened with "Spring Is Here" using bird-whistle riffs. He didn't have pistons to work with but got very few fingers to make an awful lot of effect.

Many of the pieces Larry played were reminiscent of the ten years he spent on the bench at San Francisco's Lost Weekend 2/10 Wurlitzer until 1965. He excels in the jazz idiom and demonstrated his knowledge well, in playing "Mood Indigo," "Sophisticated Lady," and others, punctuated with jazz riffs. His low, down and dirty blues improvisation was especially appreciated.

His finale was "Lullabye of Birdland," using his special Bach rou-



San Francisco's own Larry Vannucci played a spring concert for Nor-Cal Chapter at the Thundermug in San Jose, Calif.

tine, playing in the prelude and fugue style. Larry currently plays a Baldwin PR200 at Joe's Restaurant in San Rafael. He was a pioneer in theatre organ restoration, for, in 1947, he resurrected the 2/6 Robert Morton in the Marina 21 Theatre in San Francisco. His tasteful registrations and sensitive phrasing will always be welcomed to our ears.

Following the concert Vice Chairman Rudy Frey gave a report on the special meeting of ATOS held in College Park, M.D., on March 22nd.

ED MULLINS

### NORTH TEXAS

First, the new officers for 1981: Bob McGillivray moves up from treasurer to chairman (he is also known as Dr. Robert E. McGillivray, Ph.D., CPA, which may have some bearing on the selection of this chapter to count the ballots in the upcoming national board election), Denece Powell is first vice and program person, Woody Coffey is second vice and membership person and

Dr. Robert Lloyd is treasurer.

Reel two: Last January Gil Swift called Charley Evans and said something to the effect of, "Let's do something fun, like present a silent movie at John Beck Hall (that's Gil's baby)." C.E. responded, "Great idea!" or something like that. And so it happened that on January 30th we saw Lillian Gish in *Broken Blossoms* with Charles Evans at the Wurlitzer, the writer running the projectors and Gil Swift at the checkbook. The film was made in 1919, and was an early serious, dramatic film. In March it was Dr. Bill Flynt scoring *Teddy at the Throttle*, a perennial favorite from 1916, starring Gloria Swanson. Both ventures were highly regarded by the membership and friends, so we are planning to show *The Phantom of the Opera*, again with Charles Evans, in May.

Reel Three: The April meeting brought good news and bad news. After an economic perturbation scotched the University of Texas at Arlington (near Ft. Worth) as a site for our 4/22 Wonder Morton, the site selection committee was reactivated, and Chairman Gene Powell reported that a deal was nearly in hand for another location, ideal in almost every respect. The top three officers of the group owning the building were quite enthusiastic. Only ratification by the governing council was needed. Then, in rode Irving Light, also on the site committee, who had just gotten off the phone, and the deal was off. So we fall back, regroup, reload and run at it again.

The meeting was topped off by a performance at the chapter's Conn 652 by Dale Flanary, sneaking a break from his Landmark Pizza & Pipes chores, aided at the end by Gene Powell at his Organ World Concert Hall 4/16 (or 18) hybrid "Wurlicks Morkilbar" in a fine ex-



David Hooper at the 4/23 Wurlitzer, Cap'n's Galley Pizza and Pipes, Redwood City, Calif., during his concert for Nor-Cal Chapter in March.

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ample of a wing-it session.

Meanwhile, back at the restoration sessions, Chairman Dick Cooper reports the committee (Fred Garrett, Woody Coffey and Cooper) are picking up much needed help from the Wednesday "Ladies Days" group including Lorena McKee and Grace Lerner, among others. They hope to add even more people so that when another site is found, maybe we can install it before they change their minds.

We expect to visit Dallas' secret Wicks at the June meeting. It is in one of the few old architectural glories remaining in Glass Box City.

Till then, fade to black.

EARL McDONALD

## OREGON

On April 26th, we were guests of Mr. and Mrs. Bob Burke and heard Don Simmons at their 3/12 Wurlitzer. As previously reported, the chamber is a basement installation with a huge floor grate which allows

the sound to fill a large and beautiful living room.

Don Simmons has been chief organist at the Oaks Park Roller Rink for many years and is on the staff at the Organ Grinder Restaurant, playing the famous 4/44 Wurlitzer. Fine recordings made by him on these organs have extended his reputation for unique styling and fast, precise rhythm.

Anyone assuming Don's talent to be confined to skating and pizza music was in for a pleasant surprise. His program, the first for our chapter in four years, included: "The Boy Next Door," a low down "St. Louis Blues" and numbers featuring artistic use of the piano. Don is also an excellent showman, capitalizing on minor mishaps, such a music falling off the rack.

Our thanks to Don Simmons for a fine program and to Bob and Laura Burke for sharing, with us, their lovely home and fine organ.

BUD ABEL



Dr. Abernethy and his 2/8 Robert Morton before the cable was cut.

## PIEDMONT

The February/March issue carried a story about the 2/5 Wurlitzer (formerly in the home of Dr. Paul Abernethy) being installed in the home of Professor Richard Apperson. Since that report there was a fire in his home.

Perhaps the most fearful words a theatre organ enthusiast can hear are the words "flood" and "fire." Fire has struck Dick Apperson and his 2/5 Style B Wurlitzer. Escaping by a side door, Dick was not hurt; however, the room which enclosed his main living space and the organ console were badly damaged by heat and smoke. The principal source of heat was the sofa, and from this point all the plastic in the room or anything containing plastic fibre was reduced to ashes or plastic lumps. The stop keys and manual ivory were completely lost, but happily the console's wood was not burned and will be refinished.

A tribute to Elon College's volunteer fire fighters is offered here. The quick, efficient manner in which they responded saved the organ. By



Bob Burke, left, with Don Simmons, who played for the April chapter meeting.

(Claude V. Neuffer Photo)

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Chapter members Tommy Landrum, Chet Rataski, and Jerry Williams wiring the solo chamber.

using foam instead of water, they were able to extinguish the fire and thus narrowly prevented the floor from falling in on the pipe chamber below. While fighting to control the fire, several firemen raced downstairs and covered the pipe and chestwork with plastic sheets. This near-catastrophe has set the installation process back several months. The organ was scheduled to be playing for Christmas, 1981, but we are all thankful it will be able to be played again!

After 50 years, the glue and wood of the pedal board on the Carolina Theatre's 2/6 Robert Morton began to give us some problems. After rebuilding the frame and placing Wurlitzer-type springs on the pedals, we have solved most of the problems.

The Elon College Wurlitzer will soon have its combination action going. The organ was played for the last time at the chapter's meeting on May 9th.

November, 1979, members of Piedmont Chapter went to Atlanta, Georgia, to bring home a new 3/8

Robert Morton. This makes the ninth pipe organ in a growing list of home and "in theatre" installations surrounding central Piedmont, North Carolina. Plans are being made to replace "Doc" Abernethy's 2/8 Robert Morton with this three manual beauty. Hopes are running high to re-install the 2/8 Morton in a state arts school or a local high school. Piedmont keeps on growing!

BUDDY BOYD

### POTOMAC VALLEY

The Weinberg Center for the Performing Arts in Frederick, MD, was the site for our annual program meeting, March 21st, with members of the National Capitol Chapter of Music Box International. On display in the lobby they had antique music boxes, roller organs, player harmonica, a Victor disc phonograph and a stereoptican peep show! A buffet dinner, served on stage by Watkins Restaurant, was excellent.

The 2/8 red console Wurlitzer — and only original installation still-

playing theatre organ in this area — never sounded better than in the capable hands of featured artist Marvin Fewell. Well known around Washington as organist, teacher and composer, his opening selection was the seasonal "Spring Is Here." Among several medleys featuring themes such as roses, moon music or the Beatles, we detected variations a la Bach, Mozart, and Strauss on the "Star Spangled Banner!" To close, we stood to sing "God Bless America." Although Marvin possibly is better known for his published choral works, he certainly is at ease with theatre organ.

Following intermission, Doug Bailey presided at the console, first with "mystery guest," Ed Lehman, whose baritone voice enriched George Gershwin's music and Ira's lyrical words. Then in accompanying the Laurel and Hardy comedy, *Putting Pants on Philip*, Doug included bagpiper tunes most appropriate to this silent film.

In all, a most enjoyable and entertaining evening.

EARL SHARITS

### RED RIVER

The first thing we must do is give proper credit for the February/March cover photo of our 3-manual console to Dave Zielinski. Dave is a professional photographer, who, lucky for us, joined our chapter recently. His wife, Carol, is our new secretary.

Sunday afternoon, March 8th, John and Betty Zetterstrom of Minneapolis (Land O'Lakes Chapter) visited at the Lance Johnson home. John tried out the 2/8 hybrid (Robert Morton console) which Lance installed in the early 1970s. Following dinner, they drove into Fargo to hear Lance play the mighty Wurlitzer at the Fargo Theatre dur-



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John Zetterstrom at the 2/8 hybrid in Lance Johnson's home.

ing one of the movie intermissions.

On April 23rd we had an exciting program at the Fargo Theatre presenting silent star Colleen Moore in person. Earlier that day, she held a press conference in the theatre lobby. By 6:30 p.m. the crowd was beginning to gather and Lloyd Collins provided piano music in the lobby before the eight o'clock curtain. The show opened with *our* Incomparable Hildegarde (Hildegarde Kraus) playing several selections at the organ which she has known longer than any of us, being the organist at this theatre beginning in the 1920s. Master of Ceremonies Doug Hamilton narrated a collection of slides and film clips illustrating Colleen Moore's fabulous career. Miss Moore was then introduced and interviewed by Doug. She had many interesting and humorous tales to relate and the time went by much too quickly. Following intermission, she appeared again to give opening remarks for her delightful comedy hit, *Ella Cinders*, which was scored by Lance Johnson. A special champagne reception followed and Miss Moore was barged by autograph seekers. She continued to entertain us with stories of her early days in Hollywood and her

many co-stars. She has had more than one career. In addition to being a film star who set fashion trends around the world with her "flapper styles," she has an incredible million-dollar miniature doll house, which is on display in Chicago. And, she is an authoress now working on her fifth book.

People generally come from quite a distance for our concerts, but never so far away as New York. Edward Smoral, a Rochester Theatre Organ Society member from Syracuse, just happened to be in our area on business on the right night!

SONIA CARLSON

### ROCKY MOUNTAIN

On March 15th, the Rocky Mountain Chapter met at the historic Paramount Theatre in downtown Denver to listen to the very talented Leland Lay play a springtime medley of songs at the mighty Wurlitzer. With the recent efforts of Ed Zollman, Jr. on the voicing, Mr. Lay and the Wurlitzer sounded magnificent. Open console featured many chapter members getting the feel of the keys.

On April 21st, the chapter had the honor of hearing and seeing an extremely talented 17-year-old Phil Silberhorn making his debut at the Wurlitzer console in the Paramount. Phil's concert consisted of music from the 20s, Barry Manilow selections, romantic ballads and one of his own compositions. Phil, from the Chicago area visiting relatives in Denver, has been playing the organ for only five years, but his feelings and personality at the keyboard is extraordinary. The world would do well to remember this young man's name, as we will certainly be hearing great things from him. After Phil's program, another young man, 13-year-old Paul VanDerMolen, also from Chicago, treated us to

several selections. Paul has been playing only four years and knows his way around the keyboard very well. In the audience for Phil's program was Patti Simon, Roy Hanson and Jonas Nordwall, all of whom played selections during open console. Certainly that much talent had not appeared on the stage of the Paramount in 30 years, as was on this night.

Bill Arthur has acquired a 2/10 Wurlitzer, originally in the Orpheum Theatre in Denver. We understand Bill and Pricilla will be adding a new room to house the "newest member of the family."

Ron Emrich, manager of the Paramount Theatre, announced Historic Denver, Inc., has purchased the lease on the theatre. Historic Denver is a local nonprofit organization that is responsible for preserving much of Denver's history. With this announcement comes the assurance that both the Paramount and the twin console mighty Wurlitzer will be saved for all of Denver and Colorado to enjoy. One person in Denver who deserves much credit in saving the theatre, and the organ, is Bob Castle. Through Bob's efforts, long before the RMATOS became involved, made it all possible. We are grateful to Bob for his love and devotion to this grand instrument.

OWANAH WICK

### ST. LOUIS

During our March meeting, chapter members enjoyed watching a video taped performance of Norm Kramer playing the 4/15 hybrid organ in the home of Paul Coates, who made the recording last December. Live entertainment was provided by cellist Celeste Mader, pianist Dolores Grebe, and violinist Betty Tyler, who kindly hosted the gathering.

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On April 10th, our own Gerry Marian, formerly organist at the Fox Theatre's 4/36 Wurlitzer, played a public concert in Springfield, Illinois. Installed in the auditorium of the Springfield High School is a 3/11 Barton which Gerry played to a delighted audience. His lively program included "What I Did For Love," "If I Had You," and selections from *Fiddler on the Roof*.

Gerry also accompanied a silent Laurel and Hardy film followed by an enthusiastic audience sing-along. The day before the concert, Gerry undoubtedly stimulated interest in the event by being interviewed on St. Louis station KSDK-TV's *Newsbeat* program.

Those who chose to stay over in Springfield the day after the concert were invited to the home of Leo and Sally Kikendall. There we enjoyed hearing the Kikendall's 2/5 Wicks which is in a setting resembling a movie theatre, complete with auditorium seating and a stage.

After sampling the Kikendall's wonderful hospitality, we moved on to the home of Tom Williams. Tom allowed us open console at his 2/7 Wicks which he said he thought was originally installed in the Colonial Theatre in Gillespie, Illinois. All in all, it was a delightful weekend for St. Louis members in Springfield.

ROY FECHTER

## SIERRA

March 15th Sierra presented USAF Col. Ret. Harry Jenkins at the Grant High 4/21 Wurlitzer accompanying the silent classic *Beau Geste*. The fact that 54 years earlier Harry had accompanied this film at its opening made this a special experience. He used original themes and arrangements, nearly the same as he had in 1927. Harry brought his own print of the film and it was absolutely



Gerry Marian at the 3/11 Barton in Springfield.

perfect. A short concert program and sing-along preceded the movie. A fine afternoon of entertainment from a man who was part of the theatre organ's golden years.

April 11th saw Sierra Program Director Dave Moreno's efforts pay off in a nicely-executed organ crawl through the city of Stockton. Participants from Sacramento and the Bay Area first "crawled" the 2/11 Morton at the Masonic Temple. This instrument is a theatre/concert hybrid; the original installation, from about 1921. All original and in excellent condition, this organ is a good example of an ingeniously compact installation.

Next stop was the First Christian Church with its very unusual 3/40 Marr & Colton. Called a Marr & Colton Concert Organ on its manufacturer's nameplate, this theatre/concert hybrid has a single bolster horse-shoe console, not much unification, and a mixture of classical and theatre, mostly large scale, ranks. The chamber is long and narrow, extending across the entire front wall, around and part way down the side

wall. Walking through the chamber, with pipes extending up on either side along its great length, one "crawler" dubbed it the grand canyon of pipes.

The still-magnificent Stockton Fox Theatre provided some inspiring moments to those on the tour from Sacramento, where that city has managed to level all of its original movie palaces. Stockton still has one intact. The 3/14 Wurlitzer was long gone, but the theatre was in good condition and looked similar to the way it was in the mid-thirties when a young George Wright took some of his first organ lessons on the Fox Wurlitzer. The new owners of the Fox are initiating a restoration effort and while there are not yet definite plans for an organ, the chambers are there and not filled with air-conditioning equipment.

Final stop for our Stockton Organ Crawl was at The Pizza Machine where its sprightly 2/10 Wurlitzer was played by staff organist Don Wallin. Don gave us an excellent concert with clean playing of arrangements all very well suited to the energetic, pizzazy-sounding ten ranker.

During the first two weeks of May, Sierra's 2/7 Wurlitzer at Cal Expo got a real workout as the seven finalists for Sierra's Theatre Organ Talent Showcase practiced their arrangements for the May 17th concert program. This project has been a satisfying success with eighteen teenage organists from all over Northern California and even Reno, Nevada, participating in the auditions.

RANDY WARWICK

## TOLEDO AREA

It is with heavy heart we report the passing of a beloved member of TATOS. Our vice chairman and restoration chairman, Dave Ring,

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passed away in January. Dave was a gifted organist and was well known throughout the United States. He was also a dear friend to those in the chapter. His passing is a great loss to all music lovers.

TATOS will continue with the work Dave was so devoted to. Our able chairman, Art Howard, has a background in pipe organ restoration and becomes our restoration chairman. Art has several members who will assist him and they, too, have talent: Karl Koella, Dr. Dan Recker and Sonny Renschler to name a few. And we can never thank Father Southard enough for his assistance.

The former Ohio Theatre, now St. Hedwigs Culture Center, has been freshly painted and now has a huge new round stage. It makes the theatre a true showplace. Our heartfelt thanks go to Father Rinkowski and St. Hedwigs Parish.

Our first concert from the new stage featured Dr. Robert Gosling playing an organ furnished by Great Lakes Pianos and Organs. Dr. Gosling's concert was most enjoyable. He is a doctor of medicine, but with his musical ability he has two superb careers. We certainly want him back again to entertain us.

At our last several concerts we have held a very successful bake sale in the lobby. Perhaps other chapters might consider this if extra funds are needed.

The Toledo Theatre Organ Society welcomes the members of AGO who will be holding their convention here in Toledo in June.

ANN MOXLEY

### VALLEY OF THE SUN

Our March 14th social was held at the Mesa Organ Stop Pizza restaurant. Their talented manager, Mike



Mike Everitt played for the March social.

Everett, was our guest artist for the afternoon. Mike has an easygoing personality and a smooth playing style. He delighted us with some oldies such as "Linger Awhile" and "The Nearness of You." After his program, we watched the silent film, *Cameos of Comedy* featuring several early-day comedians.

Some VOTS members returned to Mesa the next day for Ron Rhode's annual spring concert. Ron played a varied program, which included a guest appearance by harpist Park Stickney. Only twelve years old, this young man received a standing ovation after he and Ron performed "Clair De Lune."



Ron Rhode played his sixth annual spring concert at the Mesa Organ Stop.

Some of our chapter members are also involved in a local German-American club. On April 12th, we held our social at the Edelweiss Chalet in Phoenix. Even without organ music, we had a really good time. A German buffet was served, and some of our members showed us what fine dancers they were while "the band played on."

Work continues on the Phoenix College Wurlitzer, and we look forward to more chapter activities during the summer months.

MADELINE LIVOLSI

### WESTERN RESERVE

Chapter members assisted the Cleveland Grays in presenting Eddie Weaver on February 28th, in celebration of their 144th Anniversary. Eddie, who holds a record of playing to daily theatre audiences for 43 years, started off with "That's Entertainment" — and was it ever! His program varied from a jitterbug style "In the Mood" through a hauntingly-beautiful Barbra Streisand medley to a medley of Country and Western hits. A sing-along and a demonstration of sound effects took us back to the heyday of the pipe organ in its theatrical use.

March 22nd found our group at the Palace Theatre in Lorain, Ohio, for a meeting and a discussion of styling and registration by member Bill Taber at the 3/10 Wurlitzer.

Saturday, April 4th, was an organ-filled day for those who were willing to rise early. We met at 9 a.m. in Orrville, Ohio (famous for Smucker's Jelly), for a tour of the equally famous Shantz Pipe Organ Factory arranged by Charles Kegg. After seeing many organs in various states of construction, we continued to St. John's Catholic Church in Canton, Ohio, to hear Charles Blair. Ac-



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The day continued with a tour of the Canton Palace Theatre and its almost-ready-for-dedication Kilgen organ. This 3-manual instrument is one of the few theatre organs built by Kilgen.

Many of our group then continued on to the Akron Civic Theatre for a Ron Rhode performance that evening.

On April 25th, the chapter presented Larry Ferrari at the Gray's Armory 3/13 Wurlitzer. After a rousing "Star Spangled Banner," Larry embarked on an hour-and-20-minute medley of tunes with something for everyone. After intermission he requested the assistance of the audience in the "Mexican Hat Dance" and then performed many of our requests. He finished with a medley of hymns and left the crowd in standing ovation with "The Battle Hymn of the Republic."

JIM SHEPHERD



Dave Brewer at his 3/16 "Marr & Barlitzer."  
(Ed Corey Photo)



John Lauter and Roger Mumbrue's Marr & Colton console.

### WOLVERINE

In March, our chapter had the privilege of returning to the Dearborn residence of Dave Brewer to enjoy his fine 3/16 "Marr & Barlitzer." As always, the organ was in top-notch condition and enjoyed by all, whether they played or listened. Dave even played a few tunes for us and he has a playing style which is enjoyed by many. This occurs all too rarely.

For April, we visited another installation that we have enjoyed before. Roger and Sue Mumbrue hosted us in their Bloomfield Hills home with a 3/24 theatre pipe organ. Roger has done much tonal work that has resulted in a more refined

sound. Member John Lauter prepared a mini-concert for us displaying the kind of entertainment that has made him a much-in-demand local artist.

Residence installation meetings are the very substance that keeps our chapter alive and strong. We certainly appreciate our hosts' generosity and hospitality. Our membership has gone over the 100 mark due to these and many other contributions of our members and friends. We sincerely thank them, one and all.

If you are passing through our area with vacation times coming along soon, check with us. There may be some pipes playing your song.

BARRY M. RINDHAGE □



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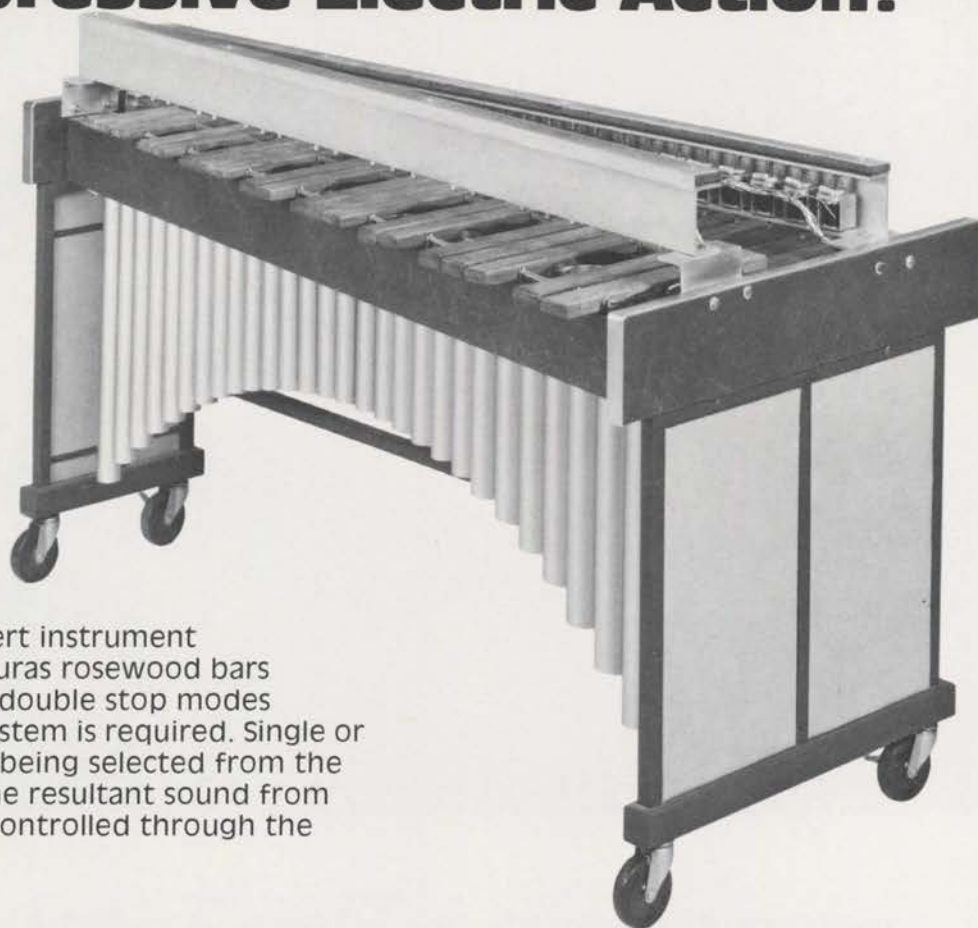
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