



THEATRE ORGAN

August/September/October 1981

ISSN 0040-5531

SHOWCASE YOUR TALENT



New Concert Console Organ by Wurlitzer

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

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

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

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

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

hances one-finger melodies with automatic chords.

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

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

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

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



WURLITZER®

The Music People

DeKalb, Illinois 60115

THEATRE ORGAN

(ISSN 0040-5531)

JOURNAL OF THE
AMERICAN
THEATRE ORGAN
SOCIETY

Library of Congress
Catalog Number — ML1 T 334

VOLUME 23, NUMBER 4
AUG./SEPT./OCT. 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 4455 LBJ Freeway, Suite 604, Dallas, Texas 75234.

Editorial Address

THEATRE ORGAN
3448 Cowper Court
Palo Alto, California 94306
Phone: (415) 494-1870

Advertising Address

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

Membership Office

ATOS Membership
4455 LBJ Freeway, Suite 604
Dallas, Texas 75234
Phone: (214) 233-0863

ATOS Corporate Office

ATOS
2834 Santa Clara Avenue
Alameda, California 94501

Office of the President

Lois F. Segur
1930-301 Encinitas Road
San Marcos, California 92069
Phone: (714) 727-6534

National Headquarters

ATOS
P.O. Box 43
Olivenhain, California 92024
Phone: (714) 727-6534

National Officers

Lois F. Segur, President
Warren D. Mendenhall, Vice President
Timothy S. Needler, Secretary
Robert E. McGillivray,
Membership/Treasurer

National Board of Directors

Paul (Mac) Abernethy, Jr.
Rex Koury
John Ledwon
William H. Rieger
Lowell C. Ayars
Preston M. (Sandy) Fleet
Ashley Miller
Timothy S. Needler

Curator

Paul Abernethy
P.O. Box 2480
Burlington, NC 27215

EDITORIAL STAFF

Editor — Robert M. Gilbert
Editor-Emeritus — W. "Stu" Green
Associate Editors — Lloyd E. Klos,
Peg Nielsen
Photographer — Dan Lovett
Art Director — Floyd Mumm
Editorial Assistant — Don Lockwood
Advertising Manager — Len Clarke
Circulation Manager —
Robert E. McGillivray

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

POSTMASTER: Send Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Circulation Department, 4455 LBJ Freeway, Suite 604, Dallas, Texas 75234.

features . . .

- 5 The Oakland Paramount and the New Wurlitzer Luana DeVol and James Roseveare
- 9 The ATOS 26th Annual Convention Tim Needler
- 24 ATOS Board of Directors Special Telephonic Meeting
- 24 1981 Chapter Representatives-Board of Directors Meeting
- 24 ATOS Board of Directors Annual Meeting
- 26 1981 Annual Membership Meeting Report
- 28 Hall of Fame
- 29 A Word from Ann Leaf Ann Leaf
- 31 The Pizza Pipes Experience, Part II Gary Konas
- 42 Red River's No-Nonsense Preparations Lance E. Johnson
- 44 Testimonials to the Greatness of Dan Papp, Part II Lloyd E. Klos
- 48 The Theatre Organ in Stereo, Part V Ron Musselman

technical . . .

- 30 Questions and Answers Lance E. Johnson
- 56 Acoustical Consultant R.J. Weisenberger

departments . . .

- 4 Presidents Message
- 36 Pipes and Personalities
- 37 Book Review
- 40 Closing Chord
- 41 Dinny's Colyum
- 50 For the Records
- 54 Nuggets from the Golden Days
- 57 Letters to the Editor
- 58 Chapter Notes
- 72 Classified Ads

Cover Photo

The console of the Oakland Paramount organ, originally part of the Publix No. 1, Opus 1123, delivered to the Capitol Theatre, Detroit, Michigan, on August 4, 1925. Design and execution of the veneering and gold-leafing of the shell was by Edward Stout III.

PAST PRESIDENTS

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

HONORARY MEMBERS

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

President's Message



The beginning of a new year is always a time of excitement and challenge as we anticipate the year to come, and so it is with ATOS. "Peace, Pipes, and People," the theme of the 1981 convention, was indeed apropos, for the feeling of fun and fellowship so prevalent that week and the rapport established between the members and the Board is definite evidence that a meeting of minds has taken place. The willingness of everyone as they offered to help during this transition period was a thrilling experience, and is proof of the harmony which insures our continuity and indicates much enthusiasm for the future.

Puget Sound and Oregon Chapters are to be congratulated on presenting a tremendously successful convention. The artists were excellent, the organs magnificent, and the weather absolutely perfect. It is a part of the privilege of belonging to ATOS to be able to attend the conventions. If you've never availed yourself of this opportunity be sure to do so next year in Detroit.

The meeting of the Chapter Representatives was rewarding as we shared reports from all over the country, as well as from overseas. The message that was foremost was "better communication, sharing ideas, and helping each other solve problems." The Annual Membership Meeting was a friendly but serious discussion of important matters uppermost in our minds. The bylaws will be revised to give you what you want. The members were pleased with the committees set up by the Board for a pattern of progressive growth. They also felt that a raise in dues was necessary, but we are trying to work out a budget to find out exactly where we stand before making any change. It was heartwarming to witness the exuberance of all those present as we discussed the issues so important to all of us.

We salute the retiring Board members for their many years of service, and greet the new Board members knowing that they will perform their tasks equally as well. It is a great privilege and honor to have been chosen to serve as your President for the coming year, and I assure you I will do my utmost to fulfill the wishes of the members and the Board as we continue to pursue our goal of preserving the Theatre Organ and it's mighty music!

A hearty welcome is extended to our two newest Chapters, Quad City and East Tennessee.

Sincerely,

Lois F. Segur

THE OAKLAND PARAMOUNT AND ITS NEW WURLITZER

by Luana DeVol and
James Roseveare

The installation of the Paramount Theatre's four-manual Wurlitzer will be the finishing touch to the Art Deco building's superb restoration. The organ's premiere concert on November 7, 1981, will also celebrate the Paramount's 50th Anniversary.

The Paramount restoration was initiated by the Oakland Symphony Orchestra Association, which in 1971 was searching for a permanent home. Serving an area with two and one-half million people, the Symphony commissioned a study to evaluate the possibilities of creating a new center for the arts in the East Bay, just across the bridge from San Francisco.

When neither a new Symphony hall nor participation in an arts-convention complex appeared feasible, the Paramount was proposed as an alternative. The theatre, located in the central business district, had been shuttered for a time and sat vacant in disrepair. After investigation by engineers, arts experts, and acousticians, the 3,000-seat theatre was found to be ideal and the final report strongly advocated its acquisition and renovation.

The beautiful facade of Oakland's Paramount Theatre of the Arts.
(Catherine Centorbe Photo)





Above: Outer lobby. Right: The stage and proscenium, showing organ chamber grilles on either side. Grand drape down. (Catherine Centorbe Photo)

Designed by San Francisco architect Timothy Pflueger and highly acclaimed at the time of its opening in 1931, the theatre was a rare survivor of the movie palace era and a masterpiece of Art Deco architecture. Key individuals involved in the project, including the Symphony's Executive Director Jack Bethards, theatre historian Steve Levin, and Theatre Manager Peter Botto, recognized and appreciated the building's integrity. Thus, in December, 1972, the first restoration faithfully reproducing the original architect's concepts was begun, even though it might have been less costly to render the building simply functional as an orchestral hall.

Craftsmen took painstaking care in preserving the artwork in the theatre. First, massive scaffolding

was erected in the auditorium to enable workers to clean forty-two years of dust and smoke film from the walls and ceilings. Then, master craftsmen taught younger men the nearly lost art of gold-leafing, in order to recapture the original opulence of the plaster-cast relief walls. The Lower Lounge's smoking room was particularly challenging, as hand-painted murals had been badly vandalized. Three months were spent restoring these murals.

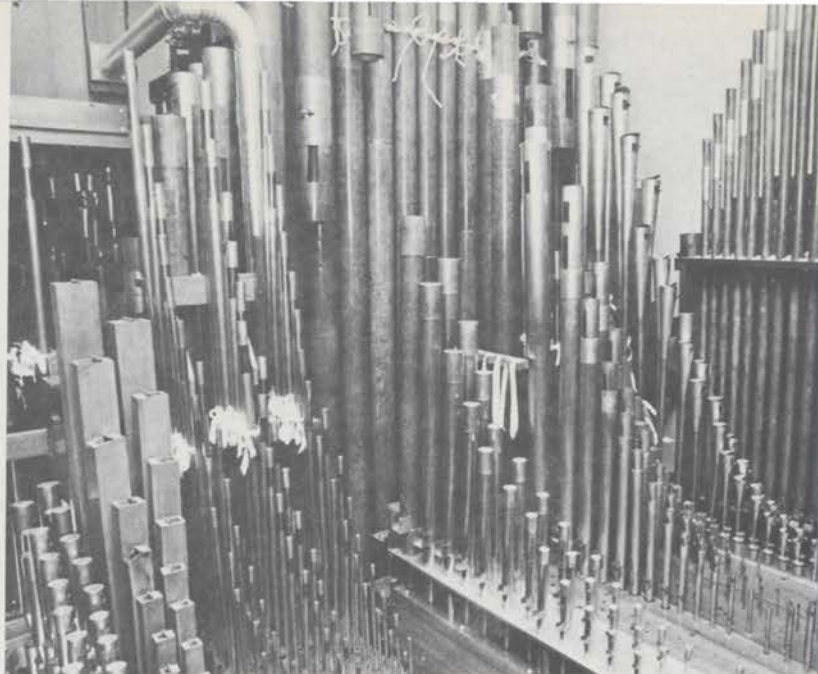
The theatre's irreplaceable furnishings were refinished and reupholstered, and each piece was returned to its original location by referring to photographs taken in 1932. Carpeting, an exact copy of the six-color original, was rewoven by the original manufacturer. The ivy-pattern green and gold mohair upholstery for the seating in the auditorium also had to be specially manufactured to match the original. The main curtain and grand drape were carefully duplicated — the originals were too worn and faded to be restored. All work was done with the utmost attention to detail and authenticity in recreating the Paramount's lush interior.

Elements of authenticity in the restoration included: (1) following a





Organ technicians Dolores Rhoads and Jim Roseveare check electrical connections on the Oakland Paramount's huge four-manual Wurlitzer organ console. Solid state equipment will transmit impulses from each key, tab and pedal on the console to the multitude of devices which control the instrument's pipes, percussions and special effects.



The Main. To name but a few ranks, left to right: Vox Humana, 4' Flute, 4' Viol de Orchestre, 4' Solo String, 4' Viol Celeste, Quintadena.

complete set of photographs taken early in 1932 and blueprints and the architectural files on the theatre provided by the original architect's firm, Milton T. Pflueger and Associates, and (2) consulting and in some cases re-employing workmen and artists who had worked on its construction and decoration in 1931.

The Paramount is recognized as one of the greatest expressions of the Art Deco period in America. Entered into the National Register of Historic Places in 1973 and named a California Registered Historical Landmark in 1976, the Paramount became a National Historic Landmark in 1977 in recognition of its importance as an example of the movie palace era, and for its excellence as an example of Art Deco design. As a result of its historical recognition, visitors from all over the globe have come to Oakland to see the Paramount.

The Paramount came equipped in 1931 with a 4/20 Wurlitzer Publix

No. 1. The organ was used intermittently until its removal in the late '50s, after which it spent a decade in storage, and another at Ken's Melody Inn Restaurant in Los Altos, California. Today, vastly enlarged, that organ is the central attraction at the Paramount Music Palace Restaurant in Indianapolis, Indiana.

The original Paramount Publix No. 1 Wurlitzer was the last of seventeen built, while the console, many ranks of pipes, windchests, and framing from the first Publix No. 1 are a part of the new organ. The first Publix No. 1 was sold in 1925 to the Capitol Theatre, Detroit. It later saw service in a skating rink and passed through several hands before being donated by J. B. Nethercutt to the Paramount in 1974. Preston M. "Sandy" Fleet later donated to the theatre a complete 4/26 Wurlitzer assembled from parts of several instruments (Chicago Tower Theatre Publix No. 1, New York Hippodrome Theatre Publix No. 1, and

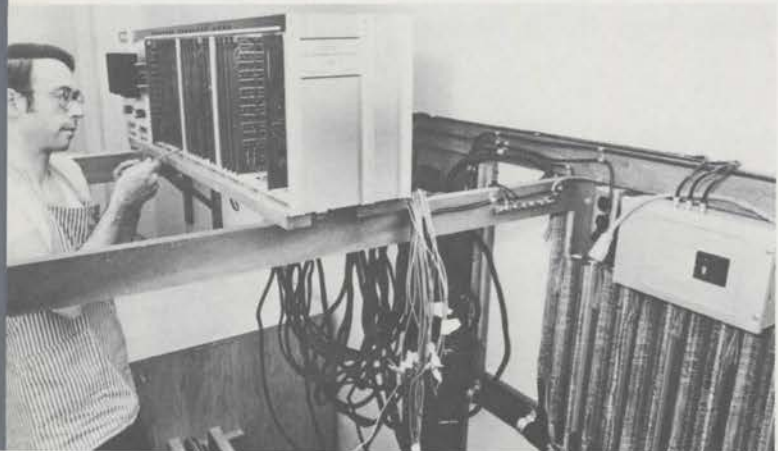
Pittsburgh Stanley Theatre 3/27). The Paramount also received a donation of a classic organ. The classic organ and unneeded parts of the two Wurlitzers were auctioned to raise funds for the organ installation.

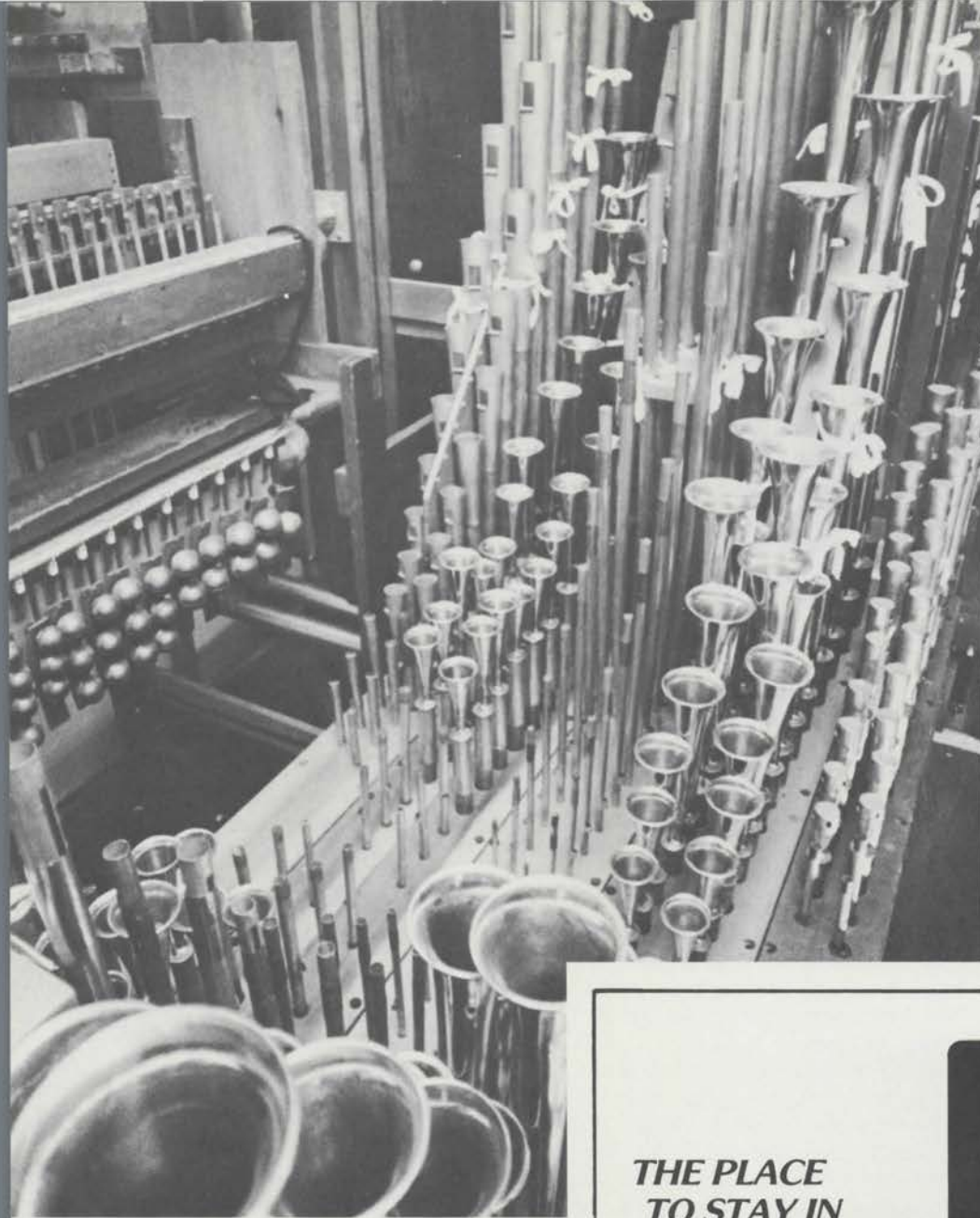
Tonally, the new Paramount Wurlitzer is unique for a variety of reasons, the most basic of which is its wind system. Original Wurlitzer installations customarily had only one stage of regulation between blower and windchest; the Paramount's has from two to four, including six static reservoirs, three rumble suppression baffles, and twenty-three regulators. The blower is a 25 hp Spencer Orgblo, originally from the California Theatre in San Francisco. As one might imagine, the goals of the wind system's design are steadiness, silence, and control. The winding is done entirely in sheet metal. There are thirteen tremulants.

In addition to the superb wind system, the Paramount Wurlitzer en-

(Below) — Fred Lake installing the solid state relay equipment in the Main Chamber.

(Right) — Jim Roseveare worked on the console to ensure that its smoothness of action will please the most finicky of players.





The Solo Chamber. View shows the Orchestral Oboe, Brass Sax, Solo String, Brass Trumpet, Vox Humana. Sleighbells and Glockenspiel are in background.

joys a compliment of pipework and percussion instruments in advance of that found on the standard Wurlitzer Publix No. 1. Added were four strings, a Flute Celeste, and an English Post Horn; two of the added strings extend to 16' pitch, thus rendering the pedal division capable of far more subtle dynamic terracing than was originally available. Finally, a second Marimba and a real orchestral Vibraharp were added.

To control the organ, a time-division multiplex solid-state digital relay, the largest of its type, was built by S'Andelco Inc., of San Diego. This relay provides immense flexibility and control, and allows the use of one coaxial cable from console to relay.

The stoplist has been expanded, but still adheres to Wurlitzer practice. For example, there are no 16' stops on the Accompaniment; the Trumpet and Orchestral Oboe are playable at 16' (T.C.) pitch on the Great; there are Tibia mutations on the Great, Bombarde, and Solo; and there are sub-octave, unison off, and octave couplers on the Great and Solo.

The pipework is installed in two chambers, located on either side of the proscenium. The main chamber is on the left, with unenclosed percussions installed above it, and the solo chamber is on the right. The original chambers were provided with extremely large shutter openings — these have been retained; in fact, the present shutters are from the original Wurlitzer installation. There are ninety-six swell shutters, each having its own motor. The expression capabilities and clarity of the organ have been further enhanced by reducing the size of the chambers by approximately 20%.

The resulting instrument promises to be as exciting as the beautiful Paramount Theatre itself. □

**THE PLACE
TO STAY IN
NEW ZEALAND!**



MOTOR LODGE

385 GREAT SOUTH ROAD • GREENLANE 5 • AUCKLAND CITY

**Our Dining Room Features the Latest
THOMAS 3 MANUAL TRIANON
Played Every Night During Dinner**

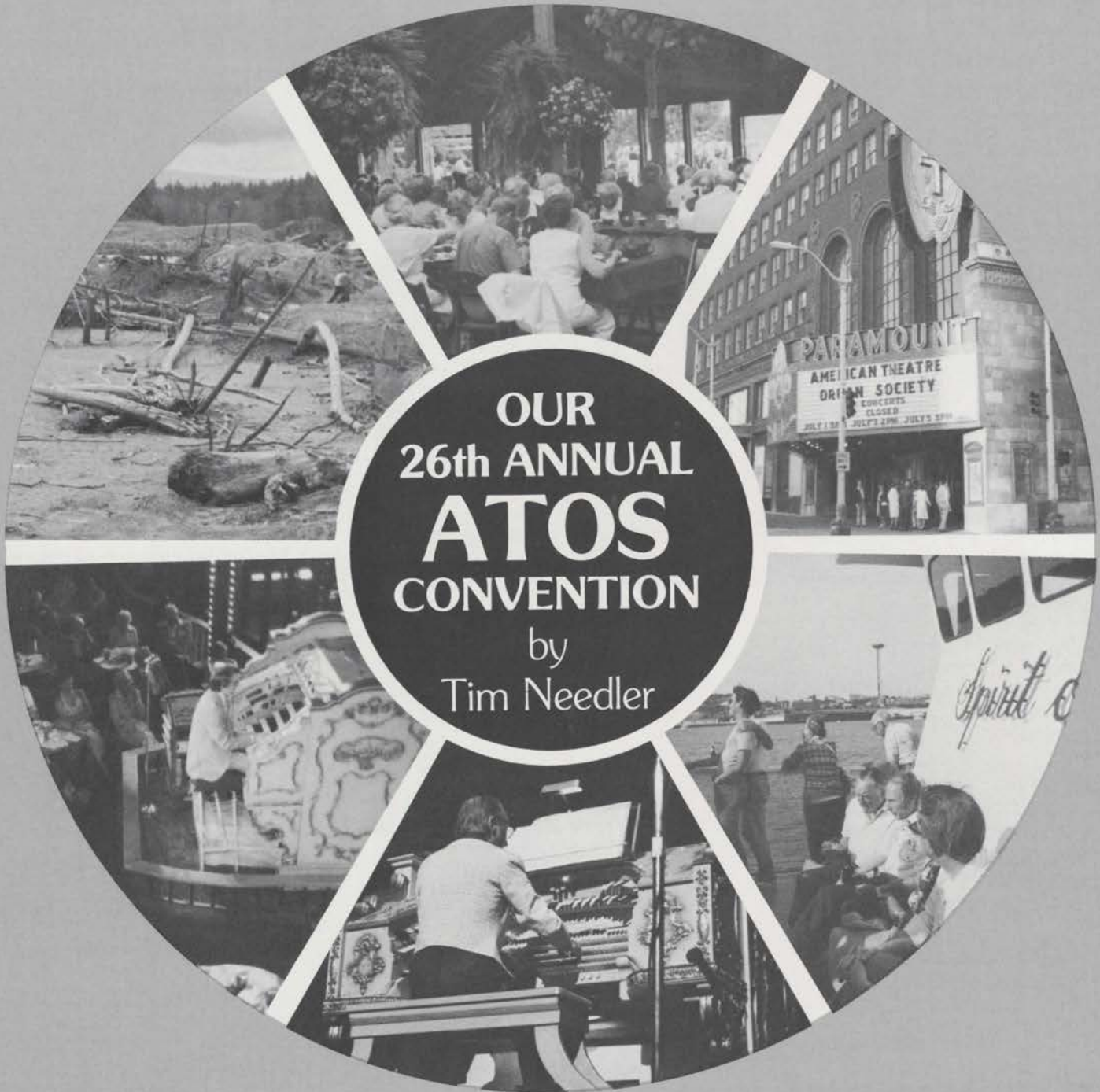


Tariff: Single \$26, Double \$30 — 30 Superb Units • Very Central

**Your Hosts: Morrie Sims and Danny O'Connor
Members of ATOS "Kiwi Chapter"**

Book Direct or thru any Best Western office
Phone (09) 596-063, Telex NZ 60064

The Seattle Experience



OUR
26th ANNUAL
ATOS
CONVENTION
by
Tim Needler

These photos give you a hint of the experiences that the '81 Conventioneers enjoyed. Starting at the top, and continuing clockwise, we see: the food experience: at the Kiana Lodge; the theatre experience: at the Paramount, scene of the three convention events; the sailing experience: on the ferry "Spirit of 76" to Kiana; the music experience: Ashley Miller at the Paramount 4/20 Publix No. 1; the music experience continued: Jonas Nordwall at the Organ Grinder's 4/44 Wurlitzer; and finally the sightseeing experience: the devastation caused by St. Helen. (CN)



Joe Gray, Oregon Chapter Chairman, introducing the Pre-convention Warm-up program at Uncle Milt's Pipe Organ Pizza in Vancouver, Washington. (DL)



Stan Whittington announcing his next number for the Pre-convention Warm-up. (DL)



Uncle Milt Kiefer himself. (DL)

PROLOGUE

Although it often rains in Seattle during the summertime, the sun smiled brightly on the first day of the 1981 26th Annual ATOS Convention and continued to shine most of the time. No rain ever spoiled the enjoyment of the 585 conventioners.

THE FIRST DAY JULY 1, 1981

They came from New York, from Miami, from Chicago, from Boston, from San Diego and Los Angeles, from almost every state in the union. They came from Australia, from New Zealand, and other foreign countries. Forty-two came from Great Britain. All converged on the 40-story perfectly-round deluxe Washington Plaza hotel to register with the friendly Puget Sound Chapter officials, led by smiling Thelma Barclay, Chapter Chairman, and Dick Schrum, personable Convention Chairman. Because of the fine planning, everything ran very smoothly. Throughout the afternoon, the registration area was a hub-bub of activity and chatter as friends greeted one another and new friends were made. At 4 p.m. chapter chairmen and representatives from 33 chapters, along with many other interested members, convened with the Board of Directors led by newly-elected President Lois Segur of San Diego. An hour's session produced much information flowing both ways and ended with the strong feeling of unity and support from the chapters to the new Board and officers. It was a fine beginning for a great convention!

The opening buffet-mixer in the hotel ballroom at 6 p.m. was a welcome opportunity to relax with old and new friends, sharing cocktails and a delightful bounty of delicious food that was eagerly gobbled by the hungry crowd. About 7:30 the ballroom bunch thinned as people began the leisurely stroll over to the nearby Paramount Theatre for the opening concert. This lovely, large, and lavish house has seen better days, but the ownership does plan major restoration in the near future — cheerful news indeed! Dick Schrum officially welcomed the Society to Seattle and turned the microphone over to the Master of Ceremonies, Father Jim Miller, a Ukranian Orthodox priest from Saginaw, Michi-



Bob and Alice Power registering. (DL)



Ted and Sue Lang of Sierra Chapter. (DL)

Appreciation goes to the following people who graciously volunteered to review one or more, and in some cases ALL, convention events: Barb Meisner, Gene Davis, Ruth Powell, Mike Kinerk, David Barnett, Ed Hirschhoff, Bob Legon, Gordon Creamer, Pearl Nelson, Bob High, Evelyn Woodworth, Carrie Prod, and Richard Neidich. The following is a compilation of their reports.

Photos by:

Claude V. Neuffer — CN
Dan Lovett — DL



Katherine Marks at the Registration desk. (CN)

Tom B'Hend, Gerald Howard, Ralph Beaudry, Harry Heth, Gene Davis, Jack O'Neill, Dan Lovett. (DL)



gan, whose spontaneity and unabashed sense of humor soon had all enjoying themselves immensely. Now it was time for the highlight of the evening as the majestic sounds of the original 4/20 Publix #1 Wurlitzer, Opus 1819, heralded the appearance of one of the greats of the theatre organ world, Billy Nalle, at the keyboards of the slowly-ascending white-and-gold console, playing the very appropriate "Paramount on Parade." The happy audience burst into sustained applause.

Definitely an organists' organist, Billy wove his skillful harmonies and tasteful registrations into a blend of rich colorations as he performed such selections as "One" (from *A Chorus Line*) and "Touch Me In The Morning." Most of the first half was spent exploring the tonal resources of the instrument in hauntingly beautiful arrangements of quiet pieces, many of which had made earlier appearances on his numerous recordings. Especially well-received were "Shenandoah" (featuring intricate harmonic subplots as well as hints of other melodies interwoven, such as "Old Man River" and "Danny Boy"), and Lionel Hampton's "Midnight Sun" which got the jazzy Nalle interpretation. Just before intermission, Billy let loose with a fast but accurate "The Best Is Yet To Come." And, sure enough, he was right! The second half opened with a rousing "Let The Drums Roll On" followed by Billy's own "Center City Rag." The crowd roared its approval of his high-steppin' treatment of Billy Strayhorn's "Take The 'A' Train," made famous by Duke Ellington. "What I Did For Love" showed Nalle's fine classical background as he carried the melody in the pedal against lush strings and voxes on the manuals. Cole Porter's "Begin The Beguine" closed the program, but the enthusiastic audience demanded more, and Billy obliged with a regal "America" medley that made eyes shine with pride and properly put into focus the motto of this convention: Peace, Pipes, and People.

Father Miller reminded everyone of the early departure the next day for Portland, and tired but happy first-nighters trudged the few blocks back to the hotel amidst the warm balmy evening air, pleased with the first day and eager for the next.



Billy Nalle and friend have a serious discussion. (DL)



Hungry ATOSers at the buffet during the open cocktail party. (DL)



Convention Chairman Dick Schrum enjoys a bite. (DL)



Nina Trott, Veronica Trott, Allen Trott, Ashley Miller, Edith Rawle, Rex Koury. (DL)



Lowell Ayars pow-wows with John Ledwon. (DL)



Jane and Howard Regan, Thelma Barclay, Bob McGillivray. (DL)



Father Kerr, Mary Fitzgerald, and Ed Mullins relax for a moment. (DL)

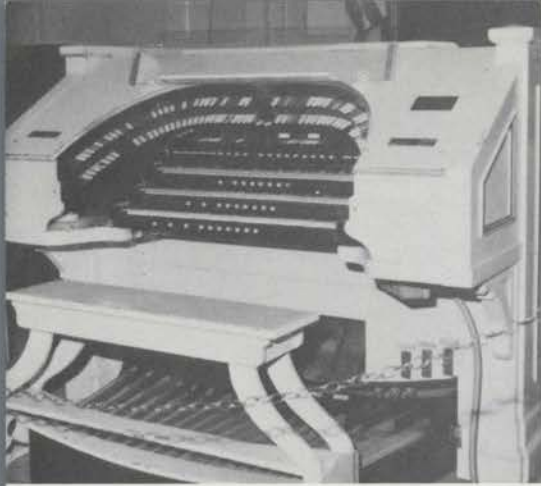


Father Jim Miller, Jim Boutell, John Lauter, and Gerald Nagano. (DL)

Jim Boutell, Father Jim Miller, Carrie Prod. (DL)

Ashley Miller, Desmond Jenkins, Melvin Robinson. (DL)





Console of the Benson High School 3/24 Kimball. (DL)



Tom Cotner reflects the appreciation of his audience. (DL)



Don Feeley, Grace McGinnis, and Jack Coxon of the Oregon Chapter. (DL)



Paul Quarino on clean-up duty. (DL)



Les and Edith Rawle, D. E. Gibson. (DL)



Rest stop on the way to Portland. (DL)



Tom Cotner at the Benson High School 3/24 Kimball. (CN)
Boarding the bus for Portland. (CN)



Genial Stan smiles for the camera. (DL)



Katherine Marks, Joe Gray, and Marty Lynch. (DL)



THE SECOND DAY JULY 2, 1981

My goodness, Father Miller was right! Boarding busses at 7:30 a.m., following a buffet breakfast, does mean an early rising. But the sun was shining, people were excited, the bus captains led by Erskine MacPherson and his sterling silver whistle were pleasant in marshalling their charges, and by 8:00 a.m., the last bus had departed for Oregon. The big-windowed coaches allowed much oohing and aaahing at the gorgeous scenery that makes the Pacific Northwest so renown. The 4-hour trip seemed much shorter, and arrival by 11:30 at the two destinations was on time. Half the group was directed to the Organ Grinder pizza restaurant, while the other half went to Benson High School where Tom Cotner, complete with a fine beard — something new since we last saw him at the 1977 Chicago Convention, fired up the 3/24 Kimball with a rousing “Star Spangled Banner” that naturally brought the crowd to its feet and resulted in a standing ovation, rather unusual at the beginning of a concert. Tom always did know how to program his concerts for maximum effect! Demonstrating the fine voicing of the lush Kimball, Tom continued with “September Song,” the smooth Harp accompaniment defining so nicely the mournful Tibia melody-line. In each of his selections, Tom utilized the many ranks to good advantage, and demonstrated his prowess with registration that marks him as the pro he is. His Widor “Tocatta” rattled the walls as the powerful bass notes thumped out the familiar melody against the fast-moving manual counterpoint. Variety in programming allowed Tom to present a powerfully-moving medley of patriotic themes, as well as the gentle “My Heart At Thy Sweet Voice” and bouncy ragtime treatment of “Elmer’s Tune.” That he pleased the crowd was evident when he was applauded into playing *two* encores, the “National Emblem March” and “Bad, Bad LeRoy Brown,” which got the entire assemblage high-stepping right back onto the busses for the short trek to the Organ Grinder.

For those who have seen a variety of pizza parlors and who may be somewhat jaded at the prospect, en-

tering the Organ Grinder is a definite eye-opener and merits much marveling at the modern decor with its twinkling white lights and the magnificent 4/44 Wurlitzer. Dennis Hedberg welcomed the conventioners and gave them the background of the installation. Originally a 3/18 in the Portland Oriental Theatre, it was played for the 1966 Portland ATOS Convention by Don French. It was subsequently removed and relocated in the Organ Grinder, where it was played during the 1973 Portland ATOS Convention by Lyn Larsen. Since then it has grown to its present size and pleases Portland patrons daily as they munch the excellent fare.

After the hungry ATOS'ers were each fed a half-pizza plus salad, drink and dessert, Jonas Nordwall blazed into the spotlight with a snappy rendition of "Music, Music, Music," leaving no doubt that this is one of the finest pizza installations in the country. When he showcased a number called "Volcano," *everything* erupted except the kitchen sink and Mt. St. Helens some miles away! Some of the highlights of his excellent presentation included "Ritual Fire Dance" by DeFalla and "Pomp & Circumstance #4" by Elgar, both of which demonstrated conclusively that Jonas possesses a solid classical background upon which he has built his excellent theatre technique. "Tiger Rag" and a medley from *Oklahoma* received the benefit of Jonas' talent for arranging and displayed his total knowledge of the resources of the instrument. The spontaneous standing



Jonas Nordwall at the console. (DL)



Enjoying a delicious lunch at the Organ Grinder. (DL)



Dennis Hedberg welcomes ATOSers to the Organ Grinder. (DL)



Father Jim Miller checks his waistline after the Organ Grinder lunch. (DL)



Mavis and John Sharp and Thelma Robison, from Sidcup, Kent. (DL)

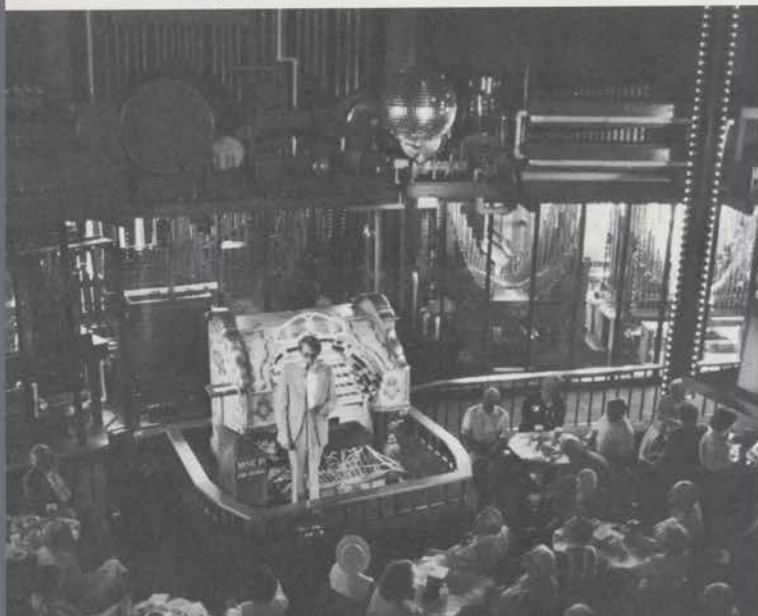


Doris and Ray Taylor, Tommy Landrum, Jim and Connie Dunbar. (DL)

Jonas Nordwall presents the Organ Grinder 4/44 Wurlitzer. (CN)

Into the Organ Grinder we go. (CN)

(CN)





Picnic supper in the park, Centralia, Washington. (DL)



Larry and Jean Irvin relax under a tree after a beautiful day in Portland. (DL)

ovation left no doubt that Jonas' efforts were appreciated. Back onto the busses the well-fed and well-entertained masses marched, and it was a swift trip back to Seattle, with a brief stop for a welcome box dinner repast in a scenic rest area and then arrival back at the hotel at 9:30 p.m., just in time to get to the well-stocked Record Shop on the mezzanine for a bit of browsing before bedtime. A few expressed surprise that there were no electronic organs represented as in past conventions. It was explained that the hotel, with another tower under construction, had no space available for such demonstration rooms which have proved so popular at earlier conventions. It was just as well, really, since the mornings came just as fast. Also, some managed to find watering spots around the hotel and the nearby Mayflower Park Hotel which proved quite popular until the wee hours! And who cared if eyes were blood-shot next day?



Picnic supper in the park.

(CN)



Deluxe seating for the box supper. Choose from the menu.

(CN)
(CN)



Headed back to Seattle. All aboard!

(CN)
(CN)



**THE THIRD DAY
JULY 3, 1981**

The sun arose long before most convention attendees found their way downstairs for the buffet breakfast, or around the corner to McDonald's for a little less food and a lot less money. The last bus left at 8:30 and arrived twenty minutes later at the Greenwood location of Pizza and Pipes, a local successful chain. In this shopping center location is found the 3/17 Wurlitzer originally from the Paramount Theatre in Salem, Massachusetts, complete with grand piano and dancing puppets mounted on the far wall and controlled from the console as though the organist doesn't have enough to worry about already! Lew Williams, the affable and quietly-witty assistant organist from Bill Brown's Phoenix-area pizza-cum-organ locations, proved to be Master of all he surveyed as he deftly manipulated pipes, percussions, and puppets for the overall edification of the first-half of the convention crowd. Fooling most of the older members with his opener "Nine To Five" ("Mabel, I like it, but what IS it?"), Lew quickly showed his talent for playing theatre organ as he skillfully changed registrations, kept a steady beat, hit all the right notes and lots of them, and all with an air of quiet complacency that marks his low-key manner yet gives foundation to the high competency Lew employs.

Quiet humor abounds in a Lew Williams performance, and this one

was no exception. His vocal imitation of Virgil Fox was superb as he introduced a fitting tribute to the recently-deceased virtuoso, "Scherzo" from Louis Vierne's *2nd Organ Symphony*, played with total flawlessness and concluded, not with a chime, but with the triangle which was exactly in pitch with the signature key of the piece, a typically droll Lew Williams touch. He particularly shone with the renditions of the Big Band sound as typified by Glenn Miller's "String of Pearls" and "Pennsylvania 6-5000," before which "Professor" Lew coached the crowd to chant the title, proving that audience participation is fun as well as keeping awake the sleepy barflies from the night before. For his closer Williams presented "Rhapsody In Blue," complete with piano solo work. One had to keep eyes open to ascertain that there were not two performers, so spectacular was this arrangement (and very reminiscent of Quentin Maclean's, if memory serves) which combined the piano solo with orchestral accompaniment. No wonder Lew's records sold so fast at the Record Store once people realized that this selection was included. For his encore following the standing ovation he received, Lew presented another Big Band number: "The Original Boogie-Woogie." It was truly a memorable performance and leaves no doubt that Lew Williams will be a superstar of the theatre organ world if he continues his efforts toward this end. We hope he does!



Buffet lunch at Greenwood. (DL)



Bill Breuer, owner of Greenwood Pizza & Pipes, talks with Dale Mendenhall. (DL)

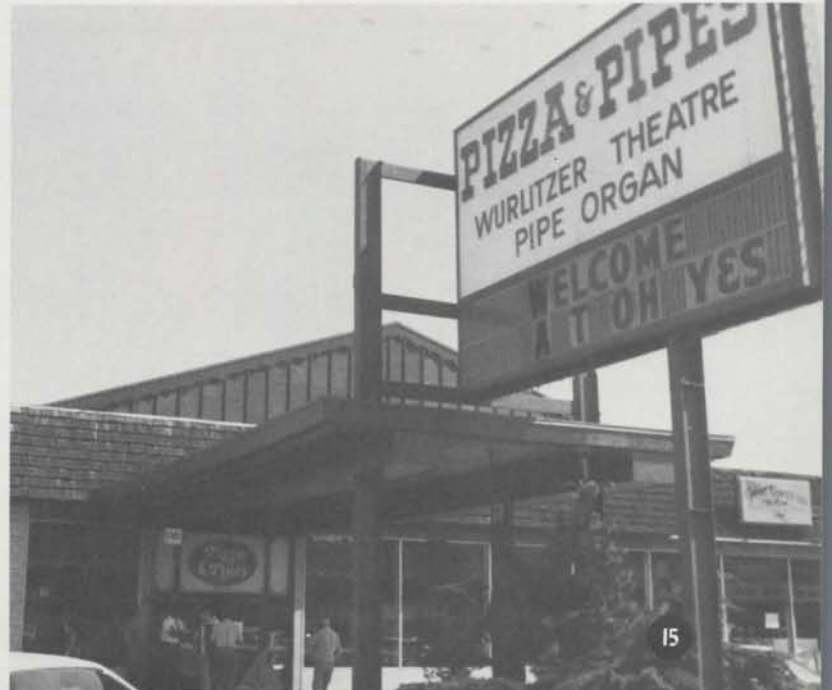
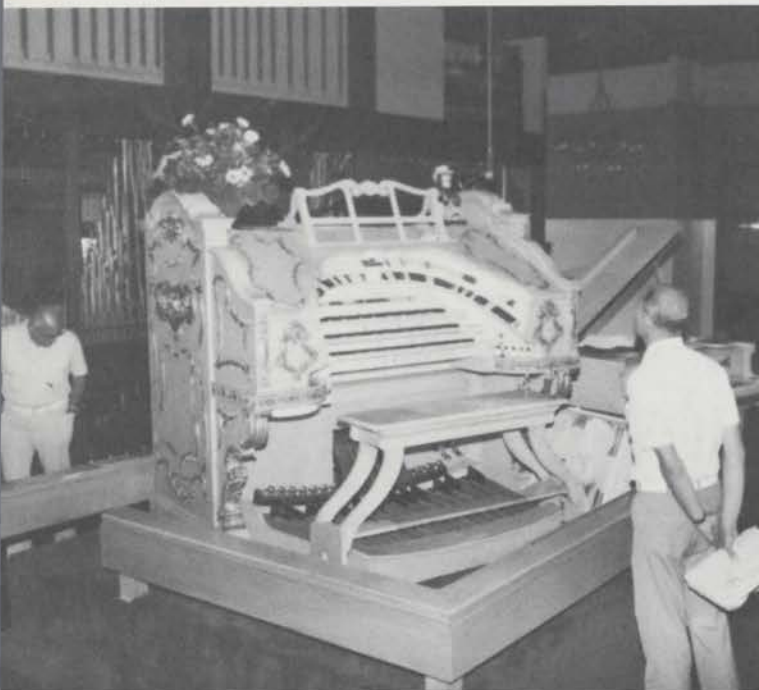


Lew Williams at Greenwood Pizza & Pipes. (DL)

Admiring the 3/17 Wurlitzer at Greenwood.

(CN) Pizza & Pipes in Greenwood (Seattle).

(CN)





Ed Galley at the console, Bellevue Pizza & Pipes. (DL)



Bill Hale, Herbert Quaddy, Aimee Oakley, Erskine MacPherson, Janet MacPherson, Edith Rawle, Gladys Quaddy. (DL)

Pizza & Pipes in Bellevue.

The two groups then alternated locations, the next stop for us being the Bellevue store of Pizza and Pipes, where Ed Galley forsook his duties with Hammond Organ Company temporarily to favor us with a fine concert on the 3/17 Wurlitzer originally installed in the Academy of Music and heard during the 1970 ATOS New York City Convention. Harking back to the organ's original eastern location, Ed opened his concert with a popular song from the '60s, "On Broadway." While a Channel 4 camera crew filmed the event for later airing, Ed progressed to a sensitively-rendered "When You Wish Upon A Star" which featured a softly-rippling Chrysoglott. The organ has lots of "oomph" as Ed showed in his neatly-fingered "Sinfonia" of J.S. Bach. And, in honor of Dick Schrum's alter ego,



Stan Whittington, Milt Kiefer, Gladys Whittington, Roland Miller. (DL)

Martha Lake, Ed played "her" arrangement of Chopin's "Minute Waltz" which featured uncertain resolves, ladylike hesitation, and high-camp good humor. After a unified Posthorn treatment of "Pomp and Circumstance #1," proving that eardrums can withstand wondrous decibels of sound, Ed finished with a delightful "Cuban Love Song" and was persuaded to accommodate the applause with an encore of "Maple Leaf Rag," featuring the upright rinky-tink piano. For his first concert on pipes Ed is to be commended. Few knew that he is more at home on electronic consoles, and certainly his performance showed no lack of confidence as he handled everything with great aplomb and acquitted himself with distinction to the pleasure of his audience. A tasty meal of pizza and salad followed with enough time to eat leisurely before boarding the busses for the ride to the Seattle Paramount for the second concert on the 4/20 Wurlitzer.

The sun was hot as the busses were deboarded, but the Paramount was cool and dark. After a humorous greeting by Father Jim Miller, another Miller — famous Ashley by name — ascended into the spotlight with a light and lyrical "It's A Lovely Day Today." Just hearing his wonderful music would have made it so, even had it been pouring outside. Ashley is a fine musician whose thoughtful counter-melodies and expressive phrasing create beauty in even the most simple of songs. His rhythm is faultless in selections such as "The Continental" which had all toes tapping and torsos swaying. A unique presentation was Ashley's transcription of music for *Richard III* by William Walton, which showed precisely why Hope-Jones dubbed his revolutionary organ design a "Unit Orchestra." It truly was an orchestra in the capable hands of Ashley Miller with waltzes, show tunes, and favorite ballads coming to life in a most memorable performance. His talent for arranging was aptly shown in a rendition of David Rose's "Our Waltz," which many have bought and learned over the years following Ashley's famous arrangement. After an up-tempo version of "Caravan," Ashley ended his concert with a musical comment on the convention, "It's DeLovely."



The loud applause of the satisfied audience echoed these sentiments exactly. A truly lovely performance!

Then it was back to the hotel to "get beautiful" for the gala cocktail party at the Washington Plaza ballroom and a short walk to the Music Hall Theatre, now renovated into a cavernous dinner theatre with individual tables and booths seating four and six comfortably on what had been the main floor of the large theatre. After a short wait to get seated, more cocktails were served to the thirsty and dinner was served to the now hungry. Each was given a choice of roast beef, chicken, or salmon. It was one of the best-tasting banquets in ATOS history and in one of the nicest settings possible, too. Richard Schrum, resplendent in a black tuxedo, began the formal festivities with thanks to all who had helped make this a successful gathering and introduction of some visiting dignitaries. He called the roll of chapters with good response from the almost 600 in attendance, including the newest chapter, Quad Cities of Iowa. Lowell Ayars presented the Hall of Fame nominees earlier selected by the committee: Francis J. Cronin and Jean Wiener. He also announced the Organist of the Year, Ann Leaf, who had sent regrets for not being able to attend and deep thanks for this honor bestowed upon her. Dick Schrum introduced our new and first lady President, Lois Segur who, in turn, introduced all the attending Directors and Officers. She presented specially-produced wall plaques featuring a C-note Tibia pipe mounted on walnut to all retiring members of the Board who have served so long and faithfully. A brass plate engraved with each name and length of service is situated at the base of the walnut plaque. Lois turned the microphone back to MC Schrum, who introduced the entertainment for the evening, "The All-Night Strut," a fast-paced musical review featuring two couples who sang and danced and joked their way into our hearts that evening for two wonderful hours. After it was over, shoes put back on, suit coats and purses retrieved, people began to wend their way the few short blocks back to the hotel marveling at the consistently warm and wonderful weather, almost a tropical feeling in the air.



Waiting for admission to the Music Hall. (DL)



Dick Schrum presents the symbol of office to new President Lois Segur. (DL)



Tommy Landrum, outgoing Past President, receives his plaque from Lois Segur. (DL)
Seattle's Music Hall Theatre. (CN)



Dining at the Music Hall. (DL)



Dining at the Music Hall. (DL)



Avery Dionne, Gordon Belt, and Dick Villemin enjoying before-dinner refreshments at the Music Hall. (DL)



Lowell Ayars at the Music Hall lectern. (DL)

Sandy Fleet displaying the new symbol of office for ATOS presidents. (DL)





Ted Gillen at the 4/78 Flentrop organ in St. Mark's Cathedral. (DL)



Photographer Dan Lovett gets his picture taken. (DL)

THE FOURTH DAY JULY 4, 1981

At 8:00 a.m. many hundreds crowded into the hotel ballroom for the Annual Membership Meeting conducted by President Lois Segur, accompanied by the officers and directors. All questions were entertained, answers given, new directions and new ideas explained and reactions received. All seemed very pleased at the obvious intent of the officers and board to bring new life to our Society. At the end of the meeting one-and-a-half hours later, the assembly gave President Segur a standing ovation and show of support for the policies established and the spirit demonstrated by the new leadership. It augurs well for the Society and is a most healthy sign of progress for ATOS in the future. Perhaps Rex Koury expressed the sentiments best: "I'm pleased as punch!"

At 12 noon the last bus left the hotel for the Ted Gillen concert at St.

Mark's Cathedral on the 4/78 Flentrop tracker-action organ. Mr. Gillen performed with ease Buxtehude's "Prelude, Fugue and Chaconne in C Major," which showed the crispness and clarity for which tracker-action classic organs are noted. After the Bach masterpiece "Sleepers, Awake," Mr. Gillen showed that the instrument was also capable of powerful statements of French organ literature as he played Franck's "Chorale in A Minor," Widor's "Toccata," and, in a more modern French idiom, Jehan Alain's famous "Litanies." Mr. Gillen encoored with "The Star Spangled Banner" in four different variations, a fitting finale on this most patriotic of days.

It was a change of pace at Calvary Temple where Father Jim Miller shed his role as MC and donned the beret of concert artist. And most ably did he perform, too, proving that he can put his fingers and his feet where his mouth is, so to speak.

Exposed pipework of the 4/78 Flentrop tracker organ in St. Mark's Cathedral. (CN)

The audience gathers for Ted Gillen's concert at St. Mark's.

(CN)



Starting with a liturgical but up-tempo "Onward, Christian Soldiers," Father Miller continued in the religious vein with a very moving "Jesus, He's The Son Of God," and "What A Friend We Have In Jesus" which was smooth and beautiful with block chords and stately choruses, rich and full. A good variety of secular selections was heard as well: "Dill Pickle Rag" and "I Can't Give You Anything But Love, Baby" being two of the more light-hearted ones. Many considered this to be one of the convention's best concerts, and all had praise for Father's easy-going and friendly personality. You just couldn't help but have fun! And the lush-sounding 3/19 Wurlitzer-Kimball with straight console by Balcom and Vaughn was a treat to hear in the fine acoustical setting of the church.

It was a pleasant ride in the bright sunshine to the waterfront and a 5:30 departure on the three ATOS-chartered ferries for Kiana Lodge and the Salmon Bake. With a bar on board and friendly dispensers of liquid spirits, the 45-minute scenic ride across the beautiful Puget Sound was all too short but so wonderfully pleasant. For those who had never tasted fresh salmon smoked over an alder fire and served with steaming baked potato and crisp salad, it was a delightful experience and converted many right on the spot into confirmed seafood lovers. The setting of the Lodge amidst the towering pines and rustic buildings couldn't have been nicer. After eating and drinking and walking about the grounds, the well-fed group boarded the boats reluctantly to return to civilization. The air had turned nippy, but most had heeded the advice of our hosts to

Taking the sun on deck.



(CN) Comfortable lounge on the ferry from Bremerton.



Father Jim Miller at the Balcom and Vaughn console of the 3/19 Wurlitzer-Kimball in Calvary Temple. (DL)



The happy audience at Calvary Temple listening to Father Jim Miller. (DL)



David Barnett and Tim Needler sample the appetizers at Kiana. (DL)



Jack Oliver, Lowell Wendell, Kim Nagano, Dave Moreno, Janice Wendell. (DL)



Two well-known artists, Father Jim Miller and Billy Nalle. (DL)



Peggy Grimshaw, Dorothy Van Steenkiste, Frances Morehead. (DL)

(CN)



Ashley Miller at play!

(CN)



Cafeteria-style chow line at Kiana Lodge.

(DL)



Dick Villemin, Dale and Maryann Mendenhall.

(DL)



A long line of hungry people at Kiana Lodge.

(DL)



Beautiful Kiana Lodge and a portion of the grounds.

(CN)

Indoor dining at Kiana.

(CN)



Outdoor dining at Kiana.

(CN)

A different kind of pipes!

(CN)



**THE LAST DAY
JULY 5, 1981**

Sunday dawned somewhat gray, but still no rain appeared. The busses did, though, promptly at 8 a.m. following the buffet breakfast which had a better attendance as McDonald's isn't open that early on Sundays, it turned out. By 8:30 the last bus departed the hotel for Tacoma, Washington, about an hour's drive from Seattle. First stop was the Tacoma Pizza and Pipes where the former Ft. Wayne (Indiana) Paramount 3/17 Wurlitzer is installed. This was perhaps the nicest of the Pizza and Pipes organs, very full and lush with fine regulation on all pipe-work, especially the reeds. Performing for us was the restaurant's own Sherri Mael, who obviously knows her way around expertly on this instrument. She presented a typical variety of pizza parlor music to show us what goes on when the doors are open to the public. We were treated to dancing dolls on the wall, and even appearances by Goofy and Mickey Mouse. Later, Miss Piggy sauntered through the packed house sitting on unsuspecting and startled laps, making porcine eyes at the men. Even "Star Wars" personnel re-enacted portions of that drama as the Wurlitzer provided the exciting background music. Sherri made us all feel very much at home with her hospitality and big smile, and her brand of playing is surely as popular with the pizza parlor patrons as it was with the ATOS'ers, some of whom discovered that beer at 10:30 a.m. isn't all that bad after "the night before."

After picking up a box lunch and re-boarding the busses, we rode a few miles to the Temple Theatre in downtown Tacoma, where Jane McKee Johnson presented a well-received concert on the 2/9 Kimball installed over the proscenium and quite effectively heard anywhere in the theatre. Jane had played for ATOS in earlier conventions and has several records to her credit, but her performance this Sunday was nothing short of magnificent. She made the organ talk, made it sound as though she was using three or four manuals, and never missed a beat. One of her best accomplishments was her effective rhythms such as in "Up, Up, And Away" and "I Love A Parade." She registered the organ

much like Buddy Cole might have for "Do You Know What It Is To Miss New Orleans?" and then explored more of its resources in "Evergreen" in an arrangement written by her son, Rich Powers, which needs to be published for the rest of us to learn and enjoy. Her finale was an excellent orchestrally-accurate rendition of Tchaikovsky's "Waltz Of The Flowers" from *The Nutcracker* which proceeded at exactly the right tempo to its thrilling conclusion, resulting in a well-deserved standing ovation for a lady who can play with the best of them. As Father Miller so aptly stated, "Jane, you're a true inspiration in the fullest sense to us all!" Amen, Father.

The bus ride to Bremerton took us past the famed Naval Shipyards and the battleship *Missouri* now in mothballs. Soon we arrived at the Masonic Temple, our last stop for the afternoon. Andy Crow put the 2/8 Wurlitzer through its paces, starting with a rousing Sousa-like "You're A Grand Old Flag" which stirred the air in the close non-air-conditioned auditorium. Andy demonstrated the technique for which he has been acclaimed and used second touch liberally in such numbers as "The Things We Did Last Summer" and "Ebb Tide," pitting the beautiful Tuba against fat strings and Vox. Several novelty tunes featured Andy's fine fingering, such as "Raggin' The Scale" and "Breaking In A New Pair Of Shoes," and proved to



Sherri Mael at the console of the 3/17 Wurlitzer at Tacoma Pizza & Pipes. (DL)



Jane McKee Johnson at the Temple Theatre 2/9 Kimball. (DL)



"Minnie Mouse" Anna Olive enjoys Andy Crow at the Masonic Temple. (DL)



Miss Piggy takes a shine to Father Jim Miller. (DL)



Star Wars is back! (DL)

Limited seating at the Masonic Temple forced a large part of the audience to sit on the floor. (DL)



On the ferry returning to Seattle. (DL)





Part of the crowd at Bremerton's Masonic Temple. (DL)



Final meeting of the Board during intermission at the last concert at the Paramount. John Ledwon, Ashley Miller, Lowell Ayars, Sandy Fleet, Lois Segur, Dale Mendenhall, and Tim Needler. (DL)



Jonas Nordwall, Mimi and Tom Hazleton after the closing concert. (DL)



Jonas Nordwall on the bench of the Paramount Publix No. 1. (DL)

Andy Crow and his mascot at Bremerton Masonic Temple. (DL)



be a fine departure from more frequently played standards of this type. Nattily attired in a patriotic red, white and blue checked sport coat and red tie, Andy pleased the crowd with his direct and witty remarks, kept the show moving at all times and showed his professionalism in his variety of programming, his tasteful and interesting registrations, and his nimble fingering and footwork. After his closing number, "America," he acceded to the wishes of the audience with a light, happy encore, "Petite Waltz," a very nice conclusion to the afternoon's activities and a bright send-off to the ferries and the 45-minute ride across the water to Seattle. Upon arrival at the hotel, everyone grouped into circlets of friends for dinner and then on to the final concert.

This was the third concert at the Paramount 4/20 Publix No. 1, and for many it was the highlight of the entire convention. Father Miller introduced the two artists, and Tom Hazleton rode the console into the spotlight as the stage curtains parted to reveal Jonas Nordwall at a large Rodgers electronic, with the two showmen playing in duo "Anything Goes." And so it did! At times it was difficult to decide which organ was playing what, as the speakers for the Rodgers had been cleverly concealed beneath the organ chambers on either side of the theatre. One had to watch hands and feet to find out, but even then it was hard to tell. Tom soloed on the Wurlitzer with "Here's That Rainy Day" which brought out beautifully the lovely voices of the pipes. Tom has a certain sensitivity of registration that others would do well to emulate. If one Tibia at 8' pitch is sufficient, he doesn't muddy things up by adding another, but balances the single voice dramatically against perhaps a soft string or untremmed Diapason. The result is simple elegance and restrained good taste that showcases the voicing of the instrument and allows the musicality of the composer's intentions to shine through unhindered. This is not to say that Hazleton does not employ full registrations from time to time, but he is judicious in their use which only serves to heighten the effectiveness. This was exemplified by his gorgeous Gershwin medley comprised of "Swanee," "They're Writing Songs Of Love,"

"I Got Rhythm," and "The Man I Love." Jonas took the spotlight to feature the Wurlitzer in Bizet's "Danse Boheme" and a fast-tempoed Peter Allen tune, "I Still Call Australia Home." Tom joined Jonas in one of the best and most moving pieces of the convention, Faure's "Pavane" that juxtaposed the lyrical Wurlitzer voices against the effective percussion of the Rodgers Harp.

Another Hazleton got into the act when Tom introduced his lovely wife, Mimi, who possesses a marvelously rich soprano voice. She sang "I'm Only A Bird In A Gilded Cage," dressed in a period costume and supposedly accompanied by her husband on the Piano stop of the Wurlitzer. Closer scrutiny, though, revealed that Tom was merely "finger-synching" while the real accompanist, Jonas, was backstage on a hidden piano, as was admitted when Jonas came forward at Mimi's urging later to take his rightful bow. To close the first half, Tom and Jonas joined in an outstanding potpourri of selections from Saint-Saen's *Carnival of the Animals*, dedicated, according to tongue-in-cheek Tom, to the ATOS Board of Directors.

After an intermission farewell by Dick Schrum and an appreciative audience's spirited thanks to Dick and his helpers for a magnificent convention, the final concert resumed with the Dynamic Duo on the same bench playing a humorous medley of "Star Wars" and "Somewhere, My Love." Jonas continued on pipes with Romberg's stirring "Deep In My Heart," and Tom returned with a moving medley of Stephen Foster's music, including another solo by Mimi, "Beautiful Dreamer." After a 1928 medley by Tom in honor of the Paramount Theatre which opened that year, Jonas joined Tom for a hot twosome of "Hindustan" that soon had the chandeliers swinging with its fine rhythm and bouncy jazz fillers. If the crowd had had its way, the music would have gone on and on, but all too soon the final selection was announced and the audience was asked to join Mimi in singing "God Bless America" with both organs giving rich musical leadership. It was most thrilling and a wonderful way to end what all felt had been one of the best conventions in memory.

EPILOGUE

The next day saw many departing for their homes, but about 100 or so boarded the special Amtrak train for the Afterglow to Mt. St. Helens — a day-long excursion without the sun, which had also departed with most of the conventioners. Still, it was a most educational experience for all to see the havoc Mother Nature had wrought, and to know that man has no control over such forces still lurking beneath the earth merely biding their time until lashing out again with a vengeance. Nonetheless, the mood was light and happy, and the train was filled with good times and happy thoughts of the preceding five days of thrilling concerts and wonderful artists, of the outstanding hospitality of Dick Schrum and Thelma Barclay and all the members of both the Puget Sound Chapter and the Oregon Chapter led by Joe Gray. Few of us realize fully how much work was performed for our benefit, but all of us nevertheless are grateful to have been able to attend this wonderful event. We look forward to Detroit in '82. Motor City Chapter is going to have to go a long way to top Seattle, but this is what it's all about. See you in Detroit next July! □

Two Millers — Ashley and Father Jim.

(CN)

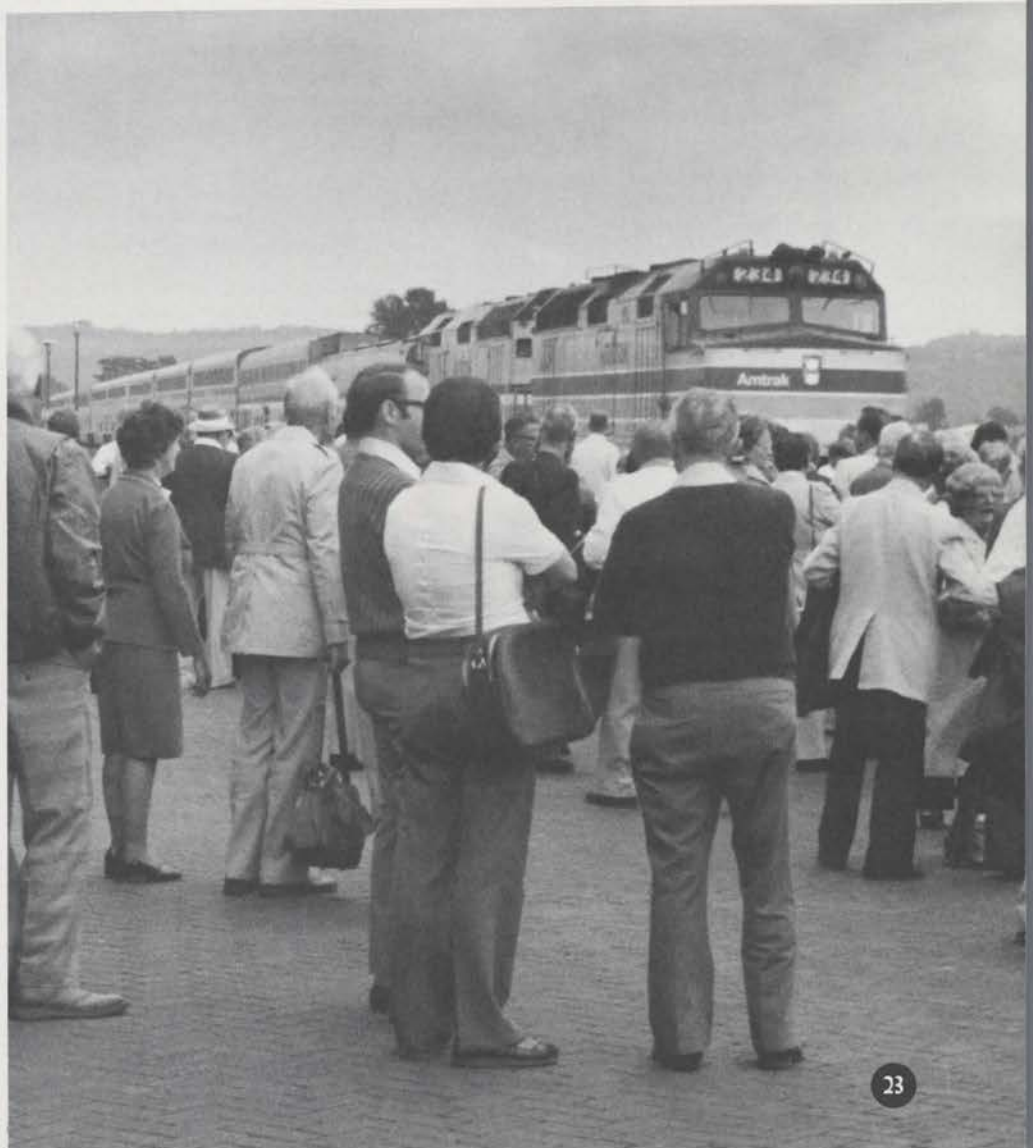


Viewing the devastation near Mt. St. Helens.

(CN)

Ready to board Amtrak for the return to Seattle.

(CN)



ATOS Board of Directors Special Telephonic Meeting June 25, 1981 (Synopsis)

1. Pursuant to Section 5211(a)(2) of the California Nonprofit Corporations Code and Article III, Section 4, of the ATOS Bylaws, the meeting was called by a majority of directors giving 48-hour notice by telephone or by telegram which read: "Your participation in a special telephonic ATOS Board of Directors Meeting is requested for Thursday evening June 25th, at 7:00 p.m. Pacific Daylight Time. The purpose of this meeting is to seek the resignation or removal of Richard Haight as President, to elect his successor, and to discuss other important offices of ATOS. (s) Tim Needler for ATOS Directors." Officers and Directors requesting this meeting were: Lowell Ayars, Preston Fleet, Rex Koury, John Ledwon, Ashley



Tim Needler, Lois Segur, John Ledwon, and Rex Koury at the Chapter Reps meeting. (DL)



Puget Sound Chapter Chairman Thelma Barclay welcomes Chapter Reps to the convention. (DL)

Guy Powell (Rocky Mountain) makes his report at the Chapter Reps meeting. (DL)



Miller, Tim Needler, and Lois Segur, Vice-President.

2. The meeting convened at 7 p.m. (Pacific Daylight Time), and all could hear one another. Directors and Officers present: Lowell Ayars, Preston Fleet, Rex Koury, Richard Haight-National President, John Ledwon, Ashley Miller, Tim Needler, Bill Rieger, and Lois Segur-National Vice-President. Absent: Past-President Tommy Landrum and Director Paul Abernethy, Jr. Haight questioned the legality of the meeting and refused to participate upon being informed by Needler that legal counsel had advised the meeting was indeed legal and would proceed under terms of the ATOS Bylaws and the California Nonprofit Corporations Code. Haight then hung up.
3. Motion Needler, 2nd Miller: Absences of non-participating officers and directors be approved. Unanimous.
4. Motion Ayars, 2nd Miller: Lois Segur act as secretary pro tem for this meeting. Unanimous.
5. Motion Needler, 2nd Fleet: Richard Haight be removed as National President. Votes: Ayars-yes, Fleet-yes, Koury-yes, Ledwon-yes, Miller-yes, Needler-yes, Reiger-no, Segur-yes. Motion carried with one negative vote. Secretary directed to inform Haight by telegram. (Subsequently sent and herewith made a part of these Minutes, 10 a.m. Friday, June 26th, 1981: "At a special telephonic Board Meeting on June 25 the ATOS Board removed you as President of ATOS National including all powers and privileges of Past-President effective June 25, 1981, in accordance with Article IV, Section 3 of the current Bylaws. (s) John Ledwon, Acting Secretary . . .")
6. Motion Ledwon, 2nd Needler and Fleet: Lois Segur be elected to fill remainder of Haight's term. Unanimous with Segur abstaining.
7. Motion Needler, 2nd Fleet: The resignation of Erwin Young as Secretary/Treasurer be accepted effective June 15, 1981, as he had requested. Unanimous. Secretary directed to inform Young by telegram. (Subsequently sent and herewith made a part of these Minutes, 10 a.m. Friday, June 26, 1981: "At a special telephonic Board Meeting on June 25 the ATOS Board accepted, with regrets, your resignation as Secretary/Treasurer of ATOS effective June 15. The Board would appreciate your cooperation in presenting to them by July 1, 1981, a cash-on-hand figure as of June 25, signature cards for the National ATOS accounts, and necessary budgetary figures you consider important in working up a budget for the remaining portion of the year. Thank you. (s) John Ledwon, Acting Secretary . . .")
8. Motion Fleet, 2nd Miller: The Board accept "with regret" the resignations of the other outgoing directors as submitted. Unanimous.
9. Motion Ayars, 2nd Koury: Bob McGillivray be elected Treasurer. There being no other nominations, the secretary was asked to cast a unanimous vote in favor of acceptance.
10. Motion Miller, 2nd Needler: John Ledwon be named Secretary pro tem of this

telephonic meeting due to the elevation of Segur to President. Unanimous.

11. Motion Needler, 2nd Koury: Meeting adjourned at 7:38 p.m. (PDT). Unanimous.

1981 Chapter Representatives- Board of Directors Meeting

July 1, 1981
Washington Plaza Hotel
Seattle, Washington

President Lois Segur convened the meeting promptly at 4:00 p.m. with a brief statement regarding the removal of Richard Haight as president by the Board of Directors. She then introduced the current board members and officers in attendance at the head table. Attendance was well over 100, with 33 chapters being represented.

Lois introduced Puget Sound Chairman, Thelma Barclay, who welcomed the group and expressed the hospitality of the chapter and convention chairman, Dick Schrum.

President Segur called the roll of chapters, asking for reports, comments, problems, suggestions, and any other input. Many chapters reported on their activities in saving theatre organs and presenting concerts. Motor City reported they are working diligently on the 1982 Convention next July. Joliet Area reported the Rialto is being completely refurbished and will re-open in November. Les Rawle of London sadly reported the Kilbourne State and Granada Kingston theatres have been lost. Gene Davis of Los Angeles announced they are working on three new installations plus the Orpheum. Guy Powell of Rocky Mountain reported the Denver Historical Society has taken a 47-year lease on the Denver Paramount, and the organ (twin-console 4/20 Publix Wurlitzer) is saved.

Mike Kinerk of South Florida said the former Olympia, now Gusman Hall, is doing very well as a performing arts center. Toledo's Ohio Theatre is being renovated, according to Larry Biggs of the Toledo Chapter. Bob Balfour of Garden State requested that the new Board work out some arrangement for professional taping of Convention concerts, which could then be duplicated at reasonable cost for individual members to purchase. Bob Legion of Eastern Massachusetts Chapter asked other chapters to exchange newsletters for better information flow.

The new Board promised to come up with satisfactory solutions to the chapters' problems. Support for the new Board was voiced repeatedly by the chapters during the meeting, and the emphasis was most positive (and appreciated by the Board and President Lois Segur). The meeting was adjourned at 5:00 p.m.

ATOS Board of Directors Annual Meeting

Washington Plaza Hotel
Seattle, Washington
July 1, 1981

1. President Segur called the meeting to order at 1:00 p.m. (Pacific Daylight Time), with announcement that Robert's Revised Rules of Order would govern the meeting.

2. Officers and Directors present: President Lois Segur, Directors Lowell Ayars, Preston Fleet, Rex Koury, John Ledwon, Ashley Miller, and Tim Needler. Absent: Past-President Richard Haight, Directors Paul Abernethy, Jr., and Bill Rieger. Guests present: Treasurer Bob McGillivray and Tommy Landrum.
3. President Segur appointed Needler to act as Secretary pro tem.
4. Motion Koury, 2nd Fleet: Minutes of the June 25th special telephonic Board Meeting be read, discussed, and reaffirmed. Unanimous.
5. Motion Miller, 2nd Koury: Minutes be approved. Unanimous. Each participating director was directed to sign a copy and did so. Absent Board members were sent a courtesy copy for their information.
6. Motion Ledwon, 2nd Needler: Treasurer Bob McGillivray should take necessary steps to recover ATOS funds and whatever action necessary to cover ATOS debts and obligations until funds are released by Young. Unanimous.
7. Motion Fleet, 2nd Ledwon: The Board accepts the report of the Election Committee, comprised of the Nomination Report by Segur and the Tally Report of the North Texas Chapter. Unanimous. 5,267 ballots mailed, 2,634 returned. Results: Ayars-2,139, Fleet-1,686, Miller-2,069, Needler-1,630. Full report filed with Secretary for inclusion in permanent ATOS records.
8. At 1:30 p.m. a letter dated June 28th from Richard Haight was delivered to the Board. This letter alleged that the June 25th meeting was illegal, and it attempted to cancel the July 1st meeting already in progress. Since Haight had been legally removed from office by the Board on June 25th and since, under Robert's Rules of Order, a meeting already in progress cannot be cancelled, no action needed to be taken, and the meeting would continue as scheduled.
9. Motion Ayars, 2nd Fleet: The secretary should notify Mr. Haight that his letter had been received, its contents noted, and would be filed with no further action being taken. Unanimous.
10. The following officers were elected by the Board for a one-year term commencing immediately: Lois Segur, President; Dale Mendenhall, Vice-President; Bob McGillivray, Treasurer; Tim Needler, Secretary.
11. Motion Ayars, 2nd Ledwon: The position of Business Manager be abolished and his duties be undertaken by the Treasurer. Unanimous.
12. Motion Fleet, 2nd Ayars: The position of Membership Secretary be eliminated with the Treasurer undertaking related duties regarding membership. Unanimous.
13. Motion Needler, 2nd Fleet: The Board accepts the report of the Hall of Fame Committee as prepared by Lloyd Klos, reported by Ayars. Unanimous.
14. Motion Fleet, 2nd Koury: The Board names Francis J. Cronin and Jean Wiener to the Hall of Fame and names Ann Leaf Organist of the Year for 1981. Unanimous.
15. After discussion of communications problem within ATOS, President Segur appointed the following directors to serve

as contacts for any member: Lowell Ayars for the eastern US and Europe, Tim Needler for midwest US, and John Ledwon for western US and Australia and New Zealand.

16. Motion Fleet, 2nd Ayars: Charles Rummel will no longer serve as ATOS attorney with his duties terminating effective July 1, 1981, and the secretary is directed to notify Rummel by telegram. Unanimous. (Telegram subsequently sent July 2nd and herewith made a part of these Minutes: "This will serve as your official notification that your services are no longer required effective July 1, 1981. (s) Board of Directors, ATOS, Tim Needler, Sec'y.")
17. Motion Ayars, 2nd Needler: Preston Fleet is named Chairman of the Bylaws Revision Committee with authority to select a suitable California law firm to represent ATOS. Unanimous.
18. Motion Fleet, 2nd Needler: Bob McGillivray will prepare a suitable computer program by January 1, 1982 or before, to handle membership records and other Society affairs. Unanimous.
19. Motion Fleet, 2nd Ledwon: Lois Segur is to request 3 sets of current membership mailing lists from Lee Prater to use until the new computer program is ready. Unanimous.
20. Motion Fleet, 2nd Ledwon: THEATRE ORGAN will be published in odd-even months (e.g., September/October, November/December) starting with the September/October issue. Unanimous.
21. Motion Ayars, 2nd Needler: Treasurer McGillivray is authorized by the Board to obtain adequate funds to insure the continued operation of ATOS through 1981 with the amount of any loans to be approved by the Board in writing prior to actual implementation. Unanimous.
22. Motion Fleet, 2nd Needler: Reimbursement of travel expense and hotel rooms is only authorized for directors and officers, not spouses, and only when attending official Board of Directors Meetings; above-named expenses must be substantiated by receipts furnished to the Treasurer, and official meetings will be held as infrequently as possible. Unanimous. (Due to the current financial condition, NO expenses for the Seattle Convention were paid to any officer or director.)
23. Motion Needler, 2nd Ledwon: The ATOS Corporate address will be moved to: 1393 Don Carlos Court, Chula Vista, CA 92010. Unanimous.
24. President Segur appointed the following committee chairmen: Concert Management - Rex Koury; Technical - John Ledwon and Mac Abernethy; Goals - Tim Needler; Public Relations - Dan Lovett; Hall of Fame - Lowell Ayars and Ashley Miller; Distribution of THEATRE ORGAN Back Issues and Sale of Binders - Vern Bickel; Scholarship - Eleanor Weaver; Nominating - Dale Mendenhall; National and Regional Conventions - Bill Rieger and John Ledwon; Historical/Library/Gifts and Funding - Sandy Fleet.
25. Motion Fleet, 2nd Miller: Lois Segur is empowered to make final decisions on Editor and Publisher of THEATRE ORGAN and on the procedures to be used in printing and distributing the magazine. Unanimous.



Directors Lowell Ayars and Rex Koury. (DL)



Treasurer Bob McGillivray grabs the money. (DL)

Past President Tommy Landrum and Directors Sandy Fleet, Tim Needler, and John Ledwon at the Board meeting. (DL)





Sandy Fleet, Lowell Ayars, John Ledwon, and Lois Segur at the head table for the Annual Membership Meeting. (DL)



Part of the attentive audience at the Membership Meeting. (DL)

26. The Board issued the following Resolution honoring the retiring leadership of ATOS: "WHEREAS the below-listed leaders have given long years of faithful service to this organization, and WHEREAS they have labored diligently to make ATOS what it is today, and WHEREAS they have signified their desire to turn over the reins of this organization to new leadership ready to serve, and WHEREAS their countless contributions will be gratefully remembered by a most-appreciative membership for many long years to come, NOW, therefore, BE IT RESOLVED by the Board of Directors of the American Theatre Organ Society that W. "TINY" JAMES, BETTY MASON, RICHARD SCHRUM, GEORGE THOMPSON, and ERWIN YOUNG be here and now publicly commended, praised, and thanked for their myriad efforts in behalf of our fine organization."
27. The Board issued the following Resolution honoring the recently-deceased Virgil Fox: "WHEREAS Dr. Virgil Fox was long recognized as perhaps the greatest performer of the classics of organ literature as judged by his appeal to millions through his undaunted showmanship, and WHEREAS he was outstandingly successful in making these classics palatable and enjoyable to the musically uneducated, and WHEREAS Dr. Virgil Fox thoroughly appreciated and respected the literature and traditions of the

theatre organ, having played the instrument in his youth, NOW, therefore, BE IT RESOLVED by the Board of Directors of the American Theatre Organ Society that our membership joins with thousands of others in lamenting the passing of Dr. Virgil Fox and in continuing to enjoy his genius through the medium of the recordings he so generously left behind, a vast legacy to his admirers."

28. Motion Miller, 2nd Needler: Meeting adjourned sine die at 10:25 p.m. July 5, 1981. Unanimous.

1981 Annual Membership Meeting Report

July 4, 1981

Washington Plaza Hotel
Seattle, Washington

The annual membership meeting of ATOS was convened at 8:01 a.m. by President Lois Segur, who announced that the meeting would be conducted according to Robert's Rules of Order, eliciting cheers of approval from the 300 attendees in the ballroom of the hotel. Members voted to accept the minutes of the 1980 Annual Meeting as printed in THEATRE ORGAN, and voted to dispense with the reading of the Treasurer's Report which will be printed in THEATRE ORGAN. The officers and directors present were introduced.

President Segur announced the results of the recent election of directors. Of 5,267 ballots mailed, 2,634 were returned and counted by the North Texas Chapter. Directors elected were Lowell Ayars, Preston "Sandy" Fleet, Ashley Miller, and Tim Needler. Printing and mailing of the ballots cost \$2,032.54; there was no cost to ATOS for counting of the ballots by the North Texas Chapter, and President Segur thanked them for their efforts. Also, all foreign members received their ballots in time to vote.

It was announced that Treasurer Bob McGillivray would assume the duties of membership secretary and business manager. Vern Bickel of San Diego would handle sale of back issues of THEATRE ORGAN and binders. Dan Lovett would head a Public Relations committee to spread the word of theatre organ and help individual chapters in this area. Sandy Fleet is going to head the committee to revise the bylaws. Editor and Publisher of the magazine have not yet been selected. Send Chapter News to Lois Segur, 1930-301 Encinitas Road, San Marcos, CA 92069 until otherwise notified.*

Richard Neidich of Potomac Valley Chapter asked if the Board is contemplating a national dues increase. Segur replied the question is under study and pending the results of a complete review and budget by the Treasurer. A "straw vote" of the members present showed a modest dues increase would be acceptable if necessary.

Sandy Fleet discussed his ideas for the bylaws revisions. Approval of any revisions would be requested of each member by mail. Bob Jackson of LATOS asked Fleet what the deadline would be for revised bylaws. Fleet: one year or less. Discussion of pros and cons for direct election of the president ensued, with general consensus being the directors should elect the president as is done in any corporation, thus preventing a "popularity con-

test." Harry Koenig, CATOE, declared, "If the membership disagrees with the Board of Directors, vote them out of office. Otherwise, have faith in their leadership and don't restrict them unnecessarily." Associate memberships were discussed and the issue will be handled in the new bylaws. The sentiment appears to be favorable toward the idea.

Bob Balfour, Garden State Chapter, warned about infringement of Chapter Charter agreements, which appears to be more of a problem in the East than in the rest of the country. New chapters are to be encouraged in areas not now covered effectively.

Dan Lovett wondered if blanket liability insurance was possible, and if there would be help forthcoming from national to chapters trying to acquire tax-exempt non-profit status from IRS. President Segur replied that our new Treasurer is a tax expert, a C.P.A., and holds a doctorate in accounting. He will be very willing to help individual chapters, if requested by them.

Len Clarke reiterated that late-paying members cause untold problems, and Segur confirmed that half-year dues are acceptable for new members just joining after July 1st. Pro-rated monthly dues for balance of year for new members will also be investigated.

President Segur announced that she would be sending a President's Report to all members covering changes being made and asked for member input. Rex Koury complimented the new Board and especially our new president, and a standing ovation from the audience underlined agreement with his remarks and expressed solid support for the first ATOS woman president.

The motion to adjourn at 9:30 a.m. was introduced by Dan Lovett and seconded by Bob Balfour. Motion carried.

*Chapter News should be sent to THEATRE ORGAN, 3448 Cowper Court, Palo Alto, CA 94306. □

Moving?



Send your change of address to . . .

Robert E. McGillivray
ATOS Membership Office
4455 LBJ Freeway,
Suite 604
Dallas, TX 75234



VARIETY CONTRAST CHANGES

Music played without changes is dull and lifeless. So, come to life! Allen's Double Memory Capture Action lets you set your own registrations for rapid-fire tonal changes.

The first "memory" captures combinations on 10 generals plus 6 independent pistons in each division. Home organists will enjoy professional results of quick, precise tonal changes. A second independent memory doubles your registration resources so friends can set their own combinations, or you can use both memories yourself. A two manual model would have 56 independent combinations — enough to keep your audience guessing what's next!

On an Allen with Double Memory Capture Action your music comes to life.

Allen organs

Macungie, Pa. 18062

ALLEN ORGAN COMPANY
Dept. TO61

Macungie, PA 18062

Please send more information.

Name _____

Address _____

City _____ State _____ Zip _____

© 1979

New Hall of Famers

Three artists were enrolled in the Theatre Organists Hall of Fame during the Seattle Convention. They are:

Francis J. Cronin

He was an organist in Boston area theatres. He reached the peak of his fame through his radio broadcasts over station WNAC, where he served for over 15 years. His specialty was light classical music. The Wurlitzer used in his first broadcasts is now in active use at Stoneham Town Hall, and the four-manual Aeolian-Skinner, in which he incorporated many of his ideas for a broadcast instrument, is now in use in a church.

Jean Wiener

She was one of radio's earliest broadcast organists. In the late twenties, playing at the famous Atlantic City Steel Pier, she was heard from WPG nightly from 10 to 11 p.m. and received fan mail from the entire Atlantic coast. Her tenure at the Steel Pier ended in 1938. During WW II she served in the Women's Army Corps, reaching the rank of Lt. Colonel. After her retirement she was comptroller of the Philadelphia Ordnance District of the U.S. Civil Service.

Theatre Organist of the Year ANN LEAF

Our active artist was born in Omaha, Nebraska. She attended the Damrosch Institute of Musical Art in New York, majoring in piano, and made her debut playing a Mozart concerto with the Omaha Symphony.

Her career in the organ world began on the West Coast, where, at the age of 17, she performed at Sid Grauman's prestigious Million Dollar Theatre in Los Angeles. She continued as featured organist for Paramount-Publix theatres.

In 1929 she became nationally famous almost overnight as broadcasting organist for the Columbia Broadcasting System. To qualify for this position she had to pass an audition for the famous Jesse Crawford. She soon became one of CBS' stars, opening and closing the network daily. She was part of *Three Consoles*, a novel radio show with Milton Charles and Eddie Dunstedter, each in a different city. She was also featured with other star personalities. In recent years she has composed, recorded, and performed for organ clubs and ATOS chapters from coast to coast. □

HALL OF FAME

Lowell C. Ayars
Donald H. Baker
Stuart Barrie
Dessa Byrd
Paul Carson
Gaylord B. Carter
Milton Charles
Edwin L. "Buddy" Cole
Bernie Cowham
Helen A. Crawford
Jesse J. Crawford
Francis J. Cronin
William R. Dalton
Lloyd G. del Castillo
Reginald Dixon
Edward J. Dunstedter
Lee O. Erwin, Jr.
Francis "Gus" Farney
Frederick Feibel
Mildred M. Fitzpatrick
Reginald Foort
Paul H. Forster
Dean L. Fossler
John Gart
Betty Gould
Thomas Grierson
Arthur Gutow
John F. Hammond
Elwell "Eddie" Hanson
Henri A. Keates
Frederick Kinsley
Sigmund Krungold
Edith Lang
Ambrose Larsen
Richard W. Leibert
Leonard MacClain
Quentin Maclean
Roderick H. "Sandy" Maepheron
Albert Hay Malotte
Dr. Melchiorre Mauro-Cottone
Alfred M. Melgard
F. Donald Miller
Charles Sharpe Minor
John T. Muri
Henry B. Murtagh
Dr. Milton Page
Henry Francis Parks
Dr. C. A. J. Parmentier
Edna S. Sellers
Preston H. Sellers, Jr.
Gerald Shaw
Raymond G. Shelley
Arsene Siegel
Milton Slosser
Kathleen O. Stokes
Firmin Swinnen
Sidney Torch
Emil Velazco
Deszo Von D'Antalfy
G. Oliver Wallace
Jack Ward
Edward J. Weaver
Lew White
Jean Wiener
George Wright

1981
Theatre Organist
of the Year
ANN LEAF



Ann Leaf.

A WORD FROM ANN LEAF:

I was gratified to at last make the list of honorees and enter the Hall of Fame, joining many friends who had preceded me — so many whom I had known and admired.

My association with ATOS (ATOE in those days) began in 1962, two years after the "soap operas" left the radio networks, when I had returned to Los Angeles. I was asked by a group of organ enthusiasts to play for them at the home of Joe Kearns. He had a fine Wurlitzer in his home, and wanted to help the group organize so that they could have regular organ concerts.

Don Wallace enlisted my help in searching for a playable organ in a theatre. We found the Wiltern, with a Kimball organ that needed work, but had the possibility of being used in the near future with the help of willing workers.

Again, I was asked to play, this time at the Wiltern late at night, and for a much larger group, hoping to bring more members into the organ

association. This accomplished what was hoped for, the gathering together of more people who had nostalgic memories of the theatre pipe organ and its appeal.

Much enthusiasm was generated for having a public concert, but none of the founding members had any experience in that area, and were naturally hesitant about entering this strange territory. One member, who had been connected with a theatre some years before, Jack Reynolds, asked me if I'd let him put on a concert at the Wiltern. I agreed, and with the devoted help from those in the club who gave their time, energy, and skill to working on the organ, and the tireless efforts of Jack, who hounded the newspaper offices, spending money and energy to arouse some interest by the papers in what was going to take place, the concert was arranged. It wasn't easy, as there didn't seem to be anyone at the important newspapers with any interest in what we were trying to do. Finally, Jack, with his persistence, got through to someone who showed an interest. Five days before the concert the theatre story — "Organ concert at the Wiltern Theatre, late at night after the regular movie show" — was printed on the first page of the theatrical section of The Los Angeles Times. There were two large pictures, one of me at the console of the Wiltern organ, and another showing Ross Farmer in a pipe chamber.

Calls started to come into the box office for information about sale of seats. Such was the interest in the theatre pipe organ and, I hope, in me, that we had a full house, though we had to hold up the show until midnight to allow people to find parking on a stormy night, and buy their tickets.

It was a thrilling night for me to again play for an audience in a great theatre. I was only sad that Ben Hall couldn't have been there, as he was the one who got me back to the theatre organ in New York, and was responsible for getting me back to practicing at Loew's King Theatre in Brooklyn.

There have been many enjoyable, for me, concerts across the nation, and I'm grateful to the people who have made this career possible.

Sincerely,

Ann Leaf □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZMASTER
and Organbuilder

LANCE JOHNSON
Box 1228
Fargo, ND 58102

Q. I have connected the piano in the solo chamber into the organ and now need to know on which expression pedal to attach the piano sustain button.

A. As your piano is under the expression of the solo chamber shades, you should mount your sustain button on the solo expression shoe.

Q. I have a second Tibia for my theatre organ which I would like to make into a Stopped Flute. Can you tell me how to proceed?

A. A Tibia is built and voiced quite differently from a Stopped Flute. I would not recommend you try to change one into the other. It would be better to sell your Tibia and buy a large scaled Stopped Diapason from a church organ with high pressure.

Q. Is there any reason not to replace a 2 h.p. Spencer blower rated at 600 cfm at ten inches of wind pres-

sure with two Meidinger 1.1 h.p. high speed blowers, each rated at 400 cfm at 12 inches of wind?

A. I am not sure why you want to have two Meidinger blowers take over the job of your Spencer unless you do not have an adequate volume of air to operate your organ. If you need additional volume (and a little quieter blower system), the Meidingers will do the job.

Q. I have built an offset chest in which the top board is screwed to the ends and the front is the bung which is removable for servicing. The end grain on the ends of the chest runs horizontally, as I thought the wood could expand and contract with the bung to prevent leaking. Now I have even worse leaking because the top and bottom sections have dried and shrunk but the ends have not. The leaks are as large as 1/16 inch. Is there any way to stop the leaks from season to season?

A. To begin with, your chest construction is faulty. You should replace those ends with material which has the grain running vertically so that it can expand with the top and bottom boards. When we build chests, we make certain that the ends are cut from the same board as the

top or bottom so that the moisture content is the same at the time of construction, and the material all expands and contracts the same amount.

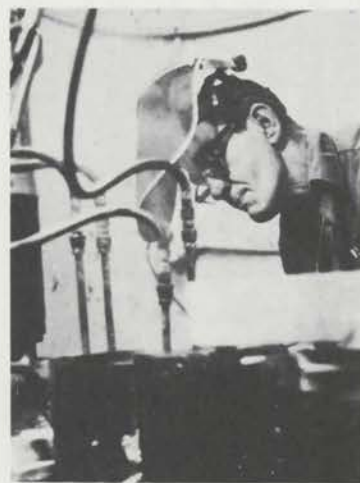
Q. Can you advise me as to what materials are best for building wind chests? I have had old-time organ men tell me that only select sugar pine should be used.

A. There are two very good wood species which are excellent for wind chests: poplar and mahogany. Poplar is medium hard, holds screws very well, is inexpensive. However, it does not take a very attractive finish. It also is very prone to twisting and warping before you have a chance to mill it. Honduras mahogany is very good as it is harder than poplar, holds screws very well, and finishes beautifully. It doesn't tend to warp and twist as much as poplar. However, it is quite expensive. Philippine mahogany is softer, slightly less expensive, and less stable than Honduras mahogany. Sugar pine, if you can afford to buy it, is very stable, finishes quite nicely, but doesn't hold the screws well. Another less desirable species is soft maple, but it tends to chip badly when run through a jointer and tends to warp. It does finish well and holds screws very well. □

Beautiful Music Is Born Here

Since 1914, Reisner has been a leading manufacturer of precision pipe organ parts and components. Most originate right here in our fully-equipped machine shop — one of the best in the country. With a staff of top-flight engineers we stand ready to meet any challenge. Just let us know about your custom requirements . . . and keep the music playing.

Pipe organ parts and consoles by



Reisner

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

THE PIZZA/PIPES EXPERIENCE

Part II

Story & Photos by Gary Konas

In Part I we explored the birth of the pizza/pipe parlor at Ye Olde Pizza Joynt in California; we then described many of the restaurants in the West that feature pipe organs. Here in Part II we'll continue our tour by sampling several places east of the Rockies. We'll conclude by listing several questions connected with the operation of such restaurants.

Heading East

We pick up our high-calorie odyssey in Texas. One general note about pizzerias in the Lone Star State: nearly all the organs are played at lunchtime as well as at night.

First stop: Austin, the home of Scampi's. Gail Hicks and Ralph Kies take turns playing the 3/11 Robert Morton, originally installed in 1925 in the Loew's Theatre, Canton, Ohio. Scampi's provides tables and chairs instead of the standard picnic table and bench arrangement.

Where else but Texas would you find feuding pizzeria owners? E.D. "Gene" Wood owns the two Pipe Organ Pizza locations in Houston and one in Richardson (near Dallas). Charles "Bud" Yeoman is the pro-

prietor of Scooby's Fun Factory in Houston and Landmark in Dallas. The competition may be perfectly cordial, but one has to wonder. One staff organist, who will remain nameless, told us that he would probably be fired if he were caught visiting one of the competitor's places.

The walls of Scooby's are lined with murals of (who else?) Scooby-Doo and other Hanna-Barbera cartoon characters; periodically some of them pop out in the flesh to play with kids. The organ is a 3/21 Wurlitzer out of Shea's Seneca Theatre in Buffalo, N.Y., and it's capably played by Jon Steen and John Steele.

Not to be outdone, Pipe Organ Pizza's menu shows Donald Duck proffering a pizza and Mickey Mouse playing an organ. The Memorial City location features a Wurlitzer billed as 3/30, though when we played it in April, 1980, there weren't nearly that many ranks playing. The original thirteen ranks came from the St. George Theatre on Staten Island. The Gulf Freeway location houses a Style 235 Wurlitzer (now nineteen ranks) out of the Palace Theatre in Memphis. Pipe Organ

Pizza's staff includes Steve Schling, and Bill Van Ornam, and no, they're not Mickey Mouse organists.

Time to move far to the north to the Minneapolis-St. Paul area. Cicero's #1 in St. Paul has a 3/12 hybrid played by Tony Tallman and Karl Gillers. Cicero's #2 in Edina is the home of lovely Beulah Barton. With measurements of 3/15 she doesn't look fifty, but she was installed in Hamilton, Ohio's Paramount Theatre in 1930. Mike Grandchamp and Mike Kline tickle her fancy nightly. Grandchamp, who named Ms. Barton, seems to have a hat or mask to go along with just about any song he's asked to play.

Moving now to Milwaukee, Wisc., we find two locations of Pipe Organ Pizza. The first, on W. Oklahoma, has a genuine hybrid. What started out as a Style D Wurlitzer in Cleveland has become, by addition of eight brands of pipework, plus a Moller console from Jersey City, a 4/20. Clark Wilson and Don Lorusso preside over this electro-pneumatic smorgasbord.

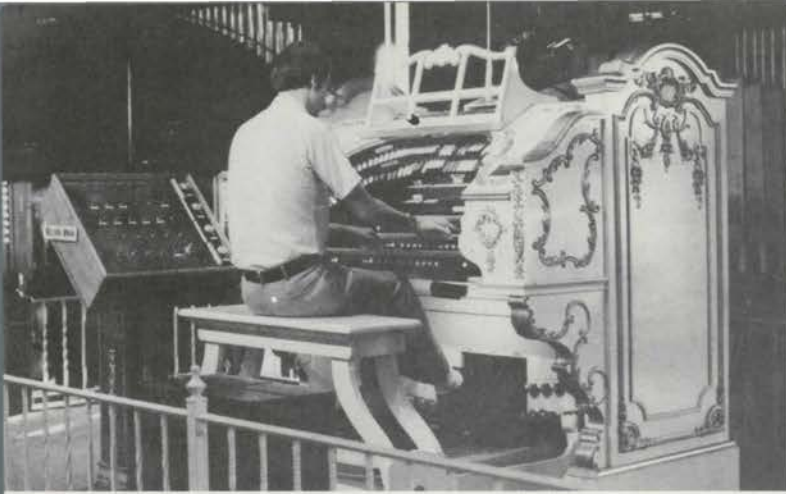
The organ in the Pipe Organ Pizza on W. Capitol has as its nucleus the 2/7 Wurlitzer that was housed in the Sheboygan Theatre until its removal in September, 1978. With the addition of Wurlitzer pipework and a Barton Kinura, it reached its present 2/12 status. Gary Hanson and Perry Petta are the organists.

As we move into Michigan we meet a man who is becoming a major force in the pizza/pipe industry, Ron Walls. So far he has opened two locations of Roaring 20s Pizza, both with large, highly-regarded organs. Plans include at least one more in Michigan and up to five in Canada.

The Roaring 20s of Grand Rapids features a 3/33 Wurlitzer. It came originally from the RKO Stanley Theatre in Jersey City, N.J. Before

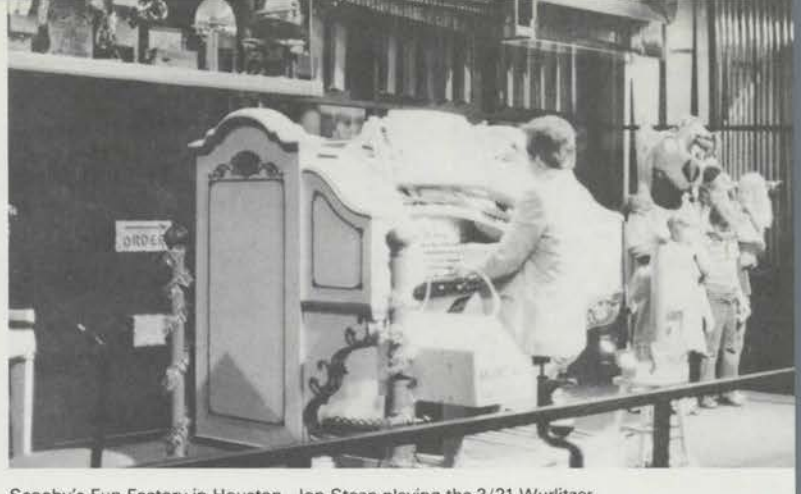
The 3/11 Robert Morton at Scampi's in Austin. Note tablecloths.





The author tries out the Houston Pipe Organ Pizza organ.

(Konas photo)



Scooby's Fun Factory in Houston. Jon Steen playing the 3/21 Wurlitzer.

(Konas photo)

installation a solid-state relay and combination action were put in. Five ranks have been added, including a Moller Post Horn and an Austin Trompette en Chamade. Charlie Balogh and Gary Reseigh share playing duties on this fine instrument.

The Roaring 20s Pizza of Okemos (East Lansing) has a 3/26 Wurlitzer that was assembled over several years by Ken Crome, who has installed several pizza organs lately. After selling his assemblage to Walls, Crome installed it in 1979 in the new pizzeria. The console, which is on a lift, has a solid-state combination action. Trompette en Chamade, Solo Post Horn and Brass Sax were built for this installation by Trivo, with 4' Principal and Mixture III by Organ Supply. Dave Russell is currently one of the staff organists here.

At both locations the organ is played: Monday, evening only; Tuesday-Thursday, lunchtime only; Friday-Sunday, afternoon and evening.

The newest major installation in Michigan is Henry Hunt and Ken Saliba's Pied Piper Pizza Peddler in Warren (near Detroit). The 3/22 Wurlitzer is out of the United Artists Theatre in Detroit. Hunt plans to add a nine-rank Rufatti classical division. Lance Luce and Karl Cole ride the mural-covered console up on a lift; glass shutters with a stained-glass look complete the colorful motif.

We next visit one of the country's major installations, Paramount Music Palace in Indianapolis. As the name hints, the nucleus of its organ came from the Oakland (Calif.) Paramount Theatre, which in 1931 took delivery on the last of seventeen 4/20 Paramount-Publix Wurlitzers built. John Ferguson has added voices, but judiciously.

Present specifications show 42 ranks, including six different Celeste ranks and a classic division, a separate percussion chamber, and toy counters containing thirty effects. The console is stunning: ebony with Art Deco designs in gold, bronze, copper and silver leaf.

Two experienced young concert artists, Donna Parker and Bill Vlasak, play this remarkable organ during lunch and dinner hours.

Pasquale's Pipe Organ Pizza is located in the Indianapolis suburb of Carmel, Indiana. Pasquale's is an example of the more intimate (seating only 90) neighborhood house. It features a 2/8 hybrid. The red console with ornate gold trim sits almost unelevated among the tables. Kurt Schakel and Rick Moore take turns playing nightly.

The Shady Nook Theatre Restaurant in Hamilton (near Cincinnati), Ohio, seats only 125, but it has a big organ. A Wurlitzer, originally from well-known Cincinnati radio station WLW, was installed in 1968, and it has grown to its present 4/30 size. Specifications include such unusual reeds as Cornet and French Trumpet, four 16' reeds, two 16' strings, and a Baldwin grand piano on stage to complement the Wurlitzer piano under expression. The man who presides over all these goodies is Carl Creager.

We find yet another intimate setting at the Lamplighter Inn in Olmstead Falls, Ohio. In 1947 this supper club installed a 3/11 Kimball intact, without additions, from the Variety Theatre in Cleveland. Their claim to have the first and longest operating supper club installation is probably quite valid.

We head almost due south now to view J. Burns Pizza & Pipes in Tampa, Florida. The 3/20 "mostly Wur-

litzer" has a white console that appears to have had a stoprail and maybe a manual added at some time. It is scheduled to be replaced by a four-manual console. Charlie Stanford, Tom Hoehn, and Lindsey Phelps play on a rotating basis, with two of them playing each night.

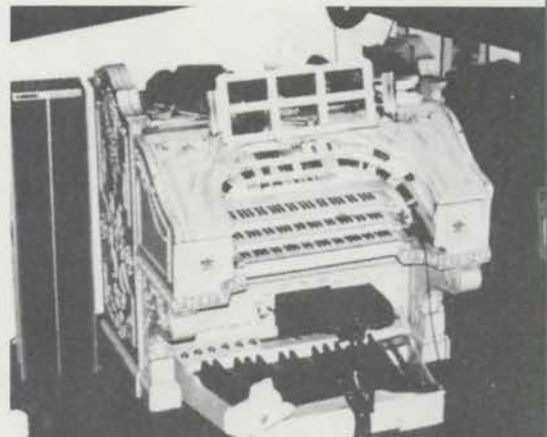
Back north again to Toronto's Organ Grinder. A 3/12 Wurlitzer, originally from a theatre in Milwaukee, Wisc., is played nightly and all day on weekends by Don Thompson and Craig Stevens.

Our Eastern tour ends in Wanaque, N.J., home of the Suburban Restaurant. Frank Cimmino plays the Wurlitzer Model 260 Special, Opus 1793, Wednesday through Sunday. The organ, now 3/17 with the addition of Morton Tibia and Vox, was originally installed in 1927 in the RKO Chester Theatre in the Bronx. It's been in its present home since 1971. In keeping with the nature of the present setting (a restaurant), the percussions are all under expression in a separate chamber.

ISSUES AND ANSWERS

Now that we've sampled pizza/pipes installations all around the country, it might be instructive to step back and ask some questions

"Beulah Barton" — the 3/15 Barton in Cicero's No. 2, Edina.





Ron Walls.



Charlie Balogh.



Karl Cole.



Don Lorusso.

about today's situation and that of the future.

1). What kind of music is being played, and by what kind of organist? The playing ability and musical taste of today's restaurant organists vary considerably. Some seem content to turn on all the percussions and play the same overworked material every hour, night after night. Others play concert-quality arrangements of requested numbers, and frequently manage to slip in worthy nonrequested pieces. The latter type makes a more lasting positive impression on the general listener.

Why? If the crowd only asks for "Star Wars" and "Chattanooga Choo-Choo," why not give them only that? Our experience shows that while people have limited imagination in making requests, most enjoy a wide range of music. In other words, the organist can play numbers that the listener didn't *know* he wanted to hear. The result is a more satisfied listener who is likely to come back another time to hear more.

Fortunately, many fine young organists are now entering the job market. Since employment opportunities for theatre pipe organists are rather limited, many of the best are finding themselves playing in pizza parlors.

This leads to the next question: 2). Does this situation help or hurt concert business? One can argue that the pizza parlor provides the customer a nightly "free" concert (assuming that he was going to eat out anyway), giving him less incentive to attend local ATOS-sponsored concerts. In some cases the pizza parlor may cause some decrease in concert attendance. However, there are positive factors to consider, too. For example, as all the new pizza parlors in

Michigan, Indiana, and surrounding areas become established, there will undoubtedly be concerts at these places with guest artists from other pizzerias in the area. There will be a built-in audience for these concerts, namely the regular patrons of the host pizzeria. It should be fairly easy to convince people that the format and repertoire of a concert differ from that of the regular nightly routine. Add local ATOS members to the audience and the result will be success.

3). To what extent should the pizza/pipe format be geared to children? Toy counter sound effects and exposed percussions have always held the attention of kids, and these devices help to make the theatre organ interesting to all those poten-

tial future ATOS'ers. However, new competition is developing in the form of other family-oriented pizza formats, for example the Pizza Time Theatre chain. These offer live-animated animals and free pinball machine tokens to entertain kids.

We don't know yet what effect such chains will have nationwide. We have, though, seen one specific example where the pizza/pipe place, located in a city having a new Pizza Time Theatre, has installed apparatus for kids to play on, supplemented by free pinball machine tokens. We worry about the effects of such distractions on the organist and his music, unless they are put in a separate room away from the organ.

Is it possible to have a successful family-oriented pizza/pipe opera-



Author Gary Konas.

ABOUT THE AUTHOR

Gary Konas lives in Northern California where one of his interests is wine culture. Another interest is pipe organs; he's been "pipe happy" ever since he heard his first George Wright record. He is currently playing concerts and made a fine impression on California State Fair audi-

ences, playing the 2/7 Wurlitzer in the Golden Bear Theatre on the fairgrounds at Sacramento. This is his second feature assignment for THEATRE ORGAN Magazine; a previous story dealt with an organ in a winery. For this story he visited the places he writes about in this round-up of "eatery organs."

tion without noisy games, without kids running amock and turning in dozens of request slips? Yes, Portland's Organ Grinder, for one, proves it (see Part 1).

4). Does the future of the pipe organ-equipped restaurant appear to be rosy or dim? Let's first consider the nonpizza type of restaurant. There are relatively few of them, and we can think of at least three in Northern California that have removed their pipe organs. Nevertheless, there are a few having sufficient longevity to indicate that they have found a niche. Suburban, Shady Nook and Lamplighter Inn are prime examples.

For the pizza parlor, it all started in California, and the fact is that many in that state have either gone out of business or have sold their organs. Is this a trend that will sweep across the country? Not likely. Most of the closures seem to be due to one or more of the following: a) poor location; b) an organ, or organist, of insufficient quality to generate interest.

Some failures are harder to explain. Still, overall the evidence indicates that a well-located restaurant with a large, professionally restored and installed organ, and with excellent staff organists will almost always succeed. Oh, yes, the food had better be good, too! We cite as an example one place that had a fine organ and an excellent organist, yet was doomed because of consistently poor food.

It's gratifying to see that most of the new pizza/pipe places are striving to learn from their forerunners to evolve into successful operations. For this reason, we think the pizza/pipe experience will be an enjoyable one for years to come.

CLOSING NOTE

We'd like to thank all the restaurant owners, managers and organists who took the time to supply us with information. Due to the lag time between interview and publication, plus the fact that things are happening quickly in this business, inaccuracies are inevitable. We repeat the



2/8 hybrid in Pasquale's Pipe Organ Pizza, Carmel, Indiana.

advice given last time that you call before visiting a restaurant to find out who is playing and when. Below you will find a table listing basic information on all places we know of east of the Rockies. □

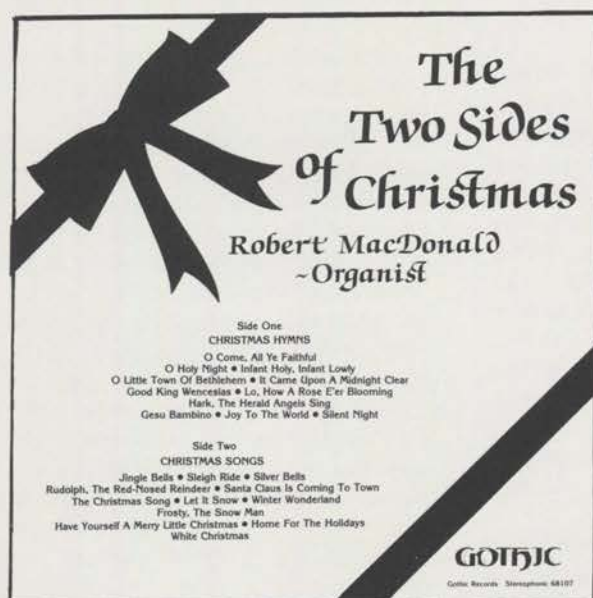
Where the Eatery Organs are Playing East and Midwest

Organ Grinder 2370 W. Alameda Ave., Denver, CO 80223 3/37 Wurlitzer (303) 934-5864	Pipe Organ Pizza 7114 Capitol Dr., Milwaukee, WI 53216 2/12 Wurlitzer (414) 462-8082
Scampi's Organ Palace 5555 N. Lamar Blvd. B-110, Austin, TX 78751 3/11 Robert Morton (512) 451-1115	Organ Grinder 4353 S. 108th, Milwaukee, WI 53228 3/28 Moller, Tuesday-Sunday (414) 529-1177
Scooby's Fun Factory 141 Greens Rd., Houston, TX 77070 3/21 Wurlitzer (713) 443-7477	Roaring 20s Pizza 4515 28th St. SE, Grand Rapids, MI 49508 3/33 Wurlitzer (616) 942-6460
Pipe Organ Pizza 245 Memorial City Shopping Ctr., Houston, TX 77024 3/30 Wurlitzer (713) 464-4621	Roaring 20s Pizza 1850 Newman Rd., Okemos, MI 48864 3/26 Wurlitzer (517) 349-6330
Landmark Pipes & Pizza 6522 E. Northwest Hwy., Dallas, TX 75231 3/11 Barton (214) 692-7027	Pied Piper Pizza Peddler 28400 Dequindre Rd., Warren, MI 48092 3/22 Wurlitzer (313) 751-6770
Pipe Organ Pizza 8539 Gulf Freeway, Houston, TX 77017 3/19 Wurlitzer (713) 947-2944	Theatre Organ Pizza & Pipes 4507 South Blvd. E., Pontiac, MI 48057 3/21 Hybrid (313) 334-0775
Pipe Organ Pizza 362 Promenade Ctr., Richardson, TX 75080 3/21 Wurlitzer (214) 231-5608	Paramount Music Palace 7560 Old Trails Rd., Indianapolis, IN 46219 4/42 Wurlitzer, Tuesday-Sunday (317) 352-0144
Old St. Louis Noodle Factory 14 Maryland Plaza, St. Louis, MO 63108 (314) 367-3673	Pasquale's Pipe Organ Pizza 2284 E. 116th St., Carmel, IN 46032 2/8 Hybrid (317) 844-0145
Cicero's #1 2100 N. Snelling Ave., St. Paul, MN 55113 3/12 Hybrid (612) 631-0250	Band Organ Restaurant 211 E. Day Rd., Mishawaka, IN 46544 3/25 Wurlitzer (219) 259-0050
Cicero's #2 7101 France Ave. South, Edina, MN 55435 3/15 Barton (612) 925-3344	Village Inn Pizza 4224 Coldwater Rd., Fort Wayne, IN 46805 3/12 Barton (219) 484-9054
Diamond Jim's 801 Sibley Mem. Hwy., St. Paul, MN 55118 2/7 Wurlitzer (612) 457-6610	Shady Nook Theatre Rest. 879 Millville-Oxford Rd., Hamilton, OH 45013 4/30 Wurlitzer, Tuesday-Sunday (513) 863-4343
Sally's Stage 6335 N. Western, Chicago, IL 60645 3/11 Barton (312) 764-0990	Lamplighter Inn 7068 Columbia Rd., Olmsted Falls, OH 44138 3/11 Kimball (216) 235-4116
Sally's Stage #2 800 E. Roosevelt, Lombard, IL 60148 3/10 Barton (312) 620-1000	J. Burns Pizza & Pipes 103 E. Fowler Ave., Tampa, FL 33612 3/20 Hybrid (813) 933-7691
Pipe Organ Pizza 3110 W. Peterson, Chicago, IL 60645 (312) 973-3836	Organ Grinder 58 The Esplanade, Toronto, Ont. M5Z 1A6 3/12 Wurlitzer (416) 368-1726
Pipe Organ Pizza 620 W. Oklahoma, Milwaukee, WI 53215 4/20 Hybrid (414) 744-9790	The Suburban Restaurant Belvedere Ave., Wanaque, NJ 07465 3/17 Wurlitzer, Wednesday-Sunday (201) 835-3903

*All organs played nightly unless otherwise noted.

The Two Sides of Christmas

ROBERT MacDONALD, Organist



Christmas today is a combination of great Christian hymns and songs of sleigh bells, Santa Claus, and red-nosed reindeer. Robert MacDONALD presents music of this joyous holiday season on two outstanding instruments. Side one begins majestically with *O Come, All Ye Faithful*, played on the 140-rank Schantz Organ in the Cathedral of the Sacred Heart, Newark, New Jersey, and concludes with the quietness of *Silent Night, Holy Night*. Side two evokes the holiday spirit of sleigh rides and winter wonderlands through the wonderful resources of the 23-rank Robert Morton "Wonder" organ in the United Palace, New York City. Hear the hymns and songs of Christmas on THE TWO SIDES OF CHRISTMAS.

Side 1

O Come, All Ye Faithful
O Holy Night
O Little Town of Bethlehem
It Came Upon A Midnight Clear
Good King Wenceslas
Lo, How A Rose E'er Blooming
Hark, The Herald Angels Sing
Gesu Bambino
Joy To The World
Silent Night, Holy Night

Side 2

Jingle Bells
Sleigh Ride
Silver Bells
Rudolph, The Red-Nosed Reindeer
Santa Claus Is Coming To Town
The Christmas Song
Let It Snow
Winter Wonderland
Frosty, The Snow Man
Have Yourself A Merry Little Christmas
Home For The Holidays
White Christmas
(Side 2 was first released on a private label by Mr. MacDONALD in 1973, album titled Noël.)

68107

\$8.98 plus postage & handling

A Festival of Nine Lessons and Carols

The Riverside Choir, New York City
FREDERICK SWANN, Director

The FESTIVAL OF LESSONS AND CAROLS tells the story of Christmas through readings of Holy Scripture and song. The Service, patterned after King's College Chapel, Cambridge, England, has become a tradition in many churches around the world, each church adapting a version especially suited to its needs and capabilities. This recording sets forth the service at The Riverside Church, New York City, as it has been conducted each Christmas Eve since 1966.

From the quiet beginning of *Once in Royal David's City* to the dramatic reading of the Ninth Lesson by the senior minister; from The Bidding Prayer of "Let us now go even unto Bethlehem, and see this thing which has come to pass" to the climactic singing of *O Come, All Ye Faithful*, The Riverside Choir and the ministers and representatives of the congregation take you through the events leading to and surrounding the most celebrated festival of the Christian church—Christmas. Enjoy A FESTIVAL OF NINE LESSONS AND CAROLS at Riverside.

Hymn: Once in Royal David's City
Invitatory: Up! Good Christen Folk, and Listen
First Lesson – The Lord at First Did Adam Make
Second Lesson – The Holly and The Ivy
Third Lesson – Unto Us Is Born A Son
Fourth Lesson – Jesus Child
Fifth Lesson – The Hunter
Sixth Lesson – Mary's Lullaby
Seventh Lesson – What is This Fragrance Softly Blowing
Eighth Lesson – Come, Marie, Elisabethe!
Ninth Lesson – O Come, All Ye Faithful
Orison: To Bethlehem

A Festival of Nine Lessons and Carols



THE RIVERSIDE CHURCH CHOIR
New York City
FREDERICK SWANN, Director

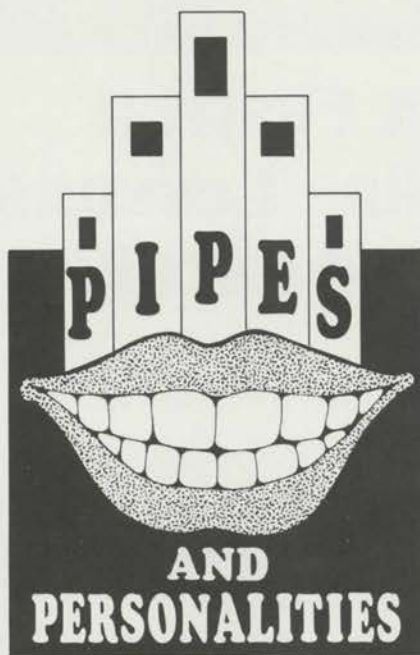
GOTHIC
Gothic Records

58106

\$8.98 plus postage & handling

Payment must accompany order. Postage & handling—\$1.00 for first album; 30¢ for each additional album. Purchase Orders accepted from schools and libraries. (Orders outside the United States, add \$6.00 for additional postage.) (New York State residents add local sales tax—NYC 8%.) Orders filled promptly.

Send orders to: Gothic Records, PO Box 743, New York, N.Y. 10101



The John Dickinson Theatre Organ Society of the Wilmington, Delaware, area has announced the artists for their 1981-82 season: October 3, 1981 will feature Lyn Larsen; November 21, Hector Olivera; January 30, 1982, Lowell Ayars; March 13, Dick Smith; April 24, Tom Hazleton; and concluding the series on June 5 will be Kay McAbee.

The Dickinson Society has one of the finest and best-maintained Kimball theatre organs to be found anywhere. It has been greatly expanded since it was moved from Philadelphia's Boyd Theatre. It is probably the only theatre organ in this country with a movable stage organ section played from the main console. This season it is expected that the original Kimball console will be removed for complete rebuilding and modernization. In its place will be a completely refurbished Moller 3-manual console, for use until the Kimball console is ready to be reinstalled.

A number of members of ATOS from abroad, particularly those from England, use some of their travel time either before or after conventions to visit friends and organ installations. The Marshall Ladds of the Delaware Valley Chapter had the pleasure of entertaining William (Bill) Tipper from Derby, England, after the Seattle bash. Among the numerous activities the Ladds provided for their guest was a trip to the Bridgeton, New Jersey, home of

Lowell Ayars to play his 2/8 Wurlitzer, and a visit to the Colonial Theatre where Jim Brenneman houses his large 3-manual Kimball which was originally in Philadelphia's State Theatre. Also with the Ladds was Frank Lybolt of Portsmouth, Virginia, and Philadelphia's "old timer" Art Hinett, former theatre organist and for a number of years staff organist of Radio Station KYW.

LOWELL AYARS

U.S. Pipe Organ Opus 101 Begins a New Life

Sunnybrook Ballroom, Pottstown, Pennsylvania, a famous entertainment center, has installed a theatre pipe organ. The instrument was built by the United States Pipe Organ Company in 1926 and installed in the Lansdale Theatre, Lansdale, Pennsylvania. It was used until 1942, when it was removed and installed in a church. The traps were stripped from the instrument and stored in a garage for thirty years. In 1971, Roger and Dorothy Bloom, of Downingtown, Pennsylvania, bought the organ and moved it to their home.

The instrument was purchased from the Blooms in the spring of this year and installed in the Sunnybrook Ballroom to celebrate the 50th anniversary of the ballroom. The organ is a 3/10, with Marimba, Chimes, Xylophone, and a full toy counter consisting of Chinese Gong, Snare Drums, Siren, Fire Gong, Triangle, Castanets, Auto Horn, Tambourine, Cymbals, Sleigh Bells, Bird Whistle, Boat Whistle, and Police Whistle.

ROBERT K. HARTENSTINE

Do Boats Talk?

Maryann and I thought that the Seattle Convention was one of the most enjoyable we have attended. For us, the highlight was the 4th of July boat trip to Kiana Lodge for an Indian Salmon Bake. Our boat left Seattle at 5:30 p.m. We crossed to the far side of Puget Sound and then followed the shoreline to the Lodge. The shore was lined with many beautiful homes. It being the 4th of July, there were many visitors having a good time and as we passed they waved at the boat.

After a delicious salmon dinner at Kiana Lodge, we boarded the boat to return just as the sun was setting. As we passed the homes, I noticed that the house lights and porch lights were being flashed off and on. Then I saw that the searchlight on the boat was panning the homes as the boat progressed. We were in effect talking to the people on shore by the use of our searchlight and they were responding by flashing their lights.

This friendly display just highlighted the whole atmosphere of the convention, and answered the question, "Do Boats Talk?" They did on the 4th of July, 1981, on Puget Sound at the ATOS National Convention.

DALE MENDENHALL

Organ Models

Nor-Cal Chapter member Leo H. Thompson enjoys building models of theatre organ consoles. They are equipped with lights like the real thing. The models are for sale. Leo can be reached at 415/682-5975, or at 1768 Bishop Drive, Concord, CA 94521, for further information.



Leo H. Thompson.



The late Lois Miller, for many years Convention Hall organist, is pictured at the console.
(From the Lloyd Klos collection)

Organ Restoration to Require Two Years and Cost \$1.5 Million

According to a recent article in *The Atlantic City Press*, local resident Mildred Fox has been working for the last two years to stir up interest and raise funds for the restoration of the giant 7-manual Midmer-Losh organ in the Atlantic City Convention Hall. She was instrumental in obtaining a survey of the organ, which resulted in an estimated cost of \$1.5 million and two years of work to repair and rebuild.

The survey revealed a number of key problems, among which were: only two blowers out of eight are functioning; severe water damage to windchests and pipes of several divisions; antiquated relays that need to be replaced; the combination action was destroyed in the 1944 hurricane; and, of the 22 divisions, only four

are playable and they are out of tune and in extreme disrepair. It is proposed to install a computer system to control some parts of the organ.

Designed by New Jersey State Senator Emerson Richards in the late 1920s, the organ cost \$500,000 to build. It was first used publicly on May 11, 1932. Its seven manuals are somewhat unusual; the bottom two having 85 keys, the next above having 73 keys, and the top four 61 keys each. There are 1,477 stops arranged in 15 curved rows on either side of the manuals, seven expression pedals, and 33,112 pipes. Its eight blowers total 365 hp.

Emerson Richards was also responsible for the design of the large 4-manual Kimball organ installed in the gallery of the ballroom of the auditorium. The Kimball, with a theatre-style console, was completed in 1929, shortly after the auditorium itself.

RUTH E. DREHER

Ashley Miller Premieres New Canadian Theatre Organ

On September 17 Ashley Miller played the opening concert on Canada's largest theatre pipe organ, located in Kingston, Ontario.

The concert climaxed four years of effort by a local group of theatre organ devotees (musicians, aspiring musicians, and technicians) to bring live theatre organ music to Kingston. These members of the Kingston Theatre Organ Society heard their first musical sounds from the organ just over a year ago. Since last fall the organ has been used at regular church services at its new home, the Church of the Redeemer.

The organ is a 3/21 Kimball, plus piano and six tuned percussions. It was originally installed in a theatre in Youngstown, Ohio. The console contains 256 stop tabs and 70 combination pistons. It has been completely rebuilt with advice from a number of top performing artists and technical experts, and includes the use of solid-state technology.

DON CRESWELL □

BOOK REVIEW



by Lloyd E. Klos

ESTEY REED ORGANS ON PARADE by Robert B. Whiting. 150 pages. Available from Vestal Press, Box 97, Vestal, NY 13850. Price: \$15. New York State residents add 7% sales tax.

For those whose ancestors had one of the parlor pump organs in their homes, the status symbol of the day, or for those who have an interest in these instruments, this book will fill the bill most adequately.

A history of the company, from its beginnings in 1846 until its takeover in 1961 to become Estey Electronics, gives impressive background. Reproductions of several Estey catalogues show engravings of the numerous models. Descriptions of the stops, care of the organs, price lists, and bibliography round out the text. □



WERSI

WE HEARD THERE'S GOING TO BE AN INFLATION

(But we've decided not to participate)

Read how thousands of organists, the world over, have ignored the state of the economy and are enjoying magnificent new instruments with capabilities and quality beyond their wildest dreams!



WERSI Organ COSMOS W55

The compact home organ with the big sound and a small price.

The COSMOS has a price/performance ratio that made it popular rapidly. Many fixed stops, drawbars, special effects and exciting rhythms and auto accompaniments



WERSI Organ COMBO W1TC

The COMBO is equally well suited for the solo keyboardist as well as for the keyboard member of your band.

The COMBO can be a jazz organ, a rock organ, it can play the leads or the background, or even be the band, period.



WERSI Organ HELIOS W2TV

Great looks for home or stage. The HELIOS offers all advantages of WERSI's top technology, many fixed stops, rich drawbar sound, polyphonic piano section, string orchestra, computer registration memory and much more. Separate from base for E-Z moving.

It's indeed a pleasure to introduce you to the Wonderful World of WERSI . . . a unique and distinctive world that never fails to amaze the first time explorer.

To the true lover of all areas of fine organ performance, as well as the most critical of technicians who will accept nothing less than the ultimate in both modern technology and component quality, WERSI is always a revelation. Our files are filled with raves about superiority in design, tone, flexibility, appearance, value, and total concept over all others compared — kit or otherwise.

These inherent WERSI characteristics are not accidental. The entire concept of the WERSI system is built on total dedication to maintaining this superiority for our builder/owners at any cost. We are not, in any way, influenced by the pitfalls of modern day mass producing and marketing techniques. We attempt to remain years ahead in concept and design so as to eliminate the obsolescence factor other builders depend upon for future business.

The unique building block process employed in the design of a WERSI instrument permits your instrument to grow with you. Whether it is with your musical needs, your budget, or the desire to incorporate a new future development, your instrument can be maintained as new as tomorrow. Unlike all other keyboard concepts, our future business depends on keeping your instrument ahead of the times — and on the referrals of happy owners to their friends . . . not on trade-ins.

The stores are glutted with millions of dollars worth of lackluster, obsolete instruments finally abandoned by thousands of unhappy owners who represent those millions of dollars lost. WERSI has no desire to make any sizeable contributions to these storehouses of musical antiquity. An instrument with proper initial design, incorporating musical integrity throughout, will withstand the test

of time. Add to this WERSI's *exclusive* expansion capability, and you truly have a musical investment, rather than an expense that most likely will recur with eventual outgrowth.

The WERSI way makes the finest quality available to everyone. The most elaborate organ you've ever dreamed of is now within your means . . . you simply design it to grow at your own pace. What an exciting idea, to know all the instrument you'll ever desire can be there when you need it. To know you'll never make a decision error again and therefore never lose a dime to the insatiable "trading machines" of the industry.

If you're wondering whether you are capable of handling a truly fun project like building your own WERSI, let's dispel some of your fears by listing the most often asked questions by our customers. These were asked before starting their instrument. Now they're all playing and waiting for new 'challenges' to be developed to add to their 'creations'.

Q: Why should I build my own organ?

A: There are many sound reasons to do so. Probably most important is the savings realized — as much as two-thirds the cost of a commercially built instrument.

No distributors, no dealerships or middlemen of any kind, no sales commissions, no high pressure. Just the factory and you.

Secondly, no one has a better knowledge or intimate understanding of an instrument than the builder. Believe it or not, this knowledge has a vast effect on your performance later on!

Third, the pride of knowing you built it yourself, to suit your personal needs.

Finally, no worry about service in your area everytime a dealer closes his doors or a franchise changes hands.

Q: Why should I choose a WERSI?

A: Innumerable reasons! Only WERSI uses a modular system that allows you to virtually custom design your organ to your needs, employing the most advanced circuitry in the kit industry by far.

Only WERSI offers an enormous selection of models, styles, wood finishes and *optional* features capable of all areas of musical performance — from classic to theatrical to the latest contemporary sounds — all incorporating the most advanced technology available today.

Other kit suppliers offer a choice of institutional organs, nostalgic reproductions capable only of the sounds of a long past generation . . . or a small, highly automated beginner instrument. All of them non-expandable. All of them lacking in resale value due to extremely narrow musical capability and small commercial appeal.

Q: But I know nothing about electronics.

A: Good! This makes you a part of our most popular group by far! The first timers.

WERSI assembly manuals, long applauded for their easy-to-understand design, leave nothing to guesswork. They are detailed as though all our builders never met a soldering iron in person in their life.

Believe it or not, our lab techs bail more so-called "pros" out of hot water (because they thought they knew a better way) than all our beginners. God love 'em. That means that 90% of our builders never learned a wrong way, so they follow directions to the letter and rarely hit a snag.

Q: What if I make a mistake? Can I ruin everything?

A: No way. Every step has a fool-proof test procedure to perform

before proceeding to the next step.

Should you have a problem and all recommended tests fail to trace it for you, simply call or write to our nearest branch lab. Our technical advisors will get you back on track in no time.

In the rare instance of an undiscernable trouble spot, send the small assembly to us and go on with something else. We'll quickly correct it and return it to you, saving you any lost time on your project. That's an easy one.

Q: How do I know I'll need (or use) all those buttons and switches? I don't play that well.

A: Quite frankly, if you have to ask, you probably don't know. That's why we normally equip our showroom and show models with all currently available features. This enables you to hear and evaluate them to determine whether you really want them . . . at least right now.

Remember, you must completely forget about all the pitfalls of traditional organ shopping. There the choice is critical. You either select a model with all the features you'll ever want or need, or you'll be back in a year or so to trade. Have you ever given thought to the millions upon millions of dollars lost in trading up? Commercial organ builders depend on trade-ups for a large part of their volume. Check your newspaper classified section for used organs . . . Remember . . . each listing represents a dissatisfied owner.

Isn't it nice to know that with the WERSI system, there's no rush to make up your mind. It's never too late to change it and add those other features . . . *even if they're not invented yet!*

Q: Okay, how about service if I have a problem later on?

A: Quite frankly, we find this

popular question rarely arises again once a WERSI Organ is completed. You, as the actual builder, have almost as intimate a knowledge of your instrument as it's designer!

Any technician will tell you, most so-called "bugs" are related to workmanship rather than component failure today. With you doing the assembly, each test procedure guarantees that your work was done properly. You simply don't proceed until it is. There's no worry about "Friday afternoon" assembly line booboo's here.

Most builders are a little disappointed at the lack of failure situations. They welcome the rare opportunity to delve back into their creation and remedy it. A WERSI builder need never be faced with the prospect of worrying about the frightening cost of a service call again. Ask the next WERSI builder you talk to what a nice feeling that is.

The greatest fear of all is the fear of the unknown. That's one fear WERSI owners certainly can't qualify for!

Q: What about new features later on — will I have to build another organ to get them?

A: As we've intimated earlier, one of WERSI's greatest claims to fame is the totally unique and exclusive building block system of professional quality organ design.

Each model consists of approximately 15 Kit Paks. As few as half that number will give you a very complete, very versatile organ. The balance of the options are totally dependent on either your musical tastes, your budget, or both.

If you don't find a specific feature useful, why spend good money for it? See a feature you'd like but the budget's a little tight right now? Simply

add it a little further down the road. WERSI's generous price protection policy even makes that decision a whole lot easier.

The system is so beautifully planned, it even provides for the incorporation of future developments, complete with new cosmetic acoutrements, when necessary, to maintain a totally integrated appearance. (Just in case you have hang-ups about hang-ons.)

Q: What about resale value?

A: For openers, you'll probably find it quite difficult to find someone willing to part with a WERSI — except for several independent technicians around the country who buy them and build them for resale — at quite a nice profit for his efforts, we might add.

The versatility of a WERSI is so vast, it's owner may find he couldn't afford anything in a commercially-built instrument to equal it — even if he could find one.

The quality and scope of WERSI is world-renowned. In the unfortunate event one were forced to sell one, the fact that the original cost was as much as two-thirds below that of a ready-built organ allows the builder to offer it at a great value and still realize a comfortable profit!

There is no way one could hope to do the same with a commercially assembled instrument that was designed as part of a planned obsolescence design cycle.

Q: With so many advantages over "off-the-rack" organs, why would anyone ever want anything but a WERSI?

A: Frankly, we can't think of a single good reason for that one.

Shouldn't you take the time to investigate what the "WERSI Way" can do for you?



WERSI Organ CONCERTOW3A

If your taste leans towards the traditional styling but the musician in you wants the ultimate in modern organ features, the CONCERTO is your instrument.

Same outstanding features as the Saturn W3T or the popular Zenith W3S.



WERSI Organ SATURN W3T

Space-age technology and styling. Unmatched performance and eye appeal. A focal point on stage or at home.

39 fixed stops, 13 ranks of drawbars on both keyboards, 2 Wersivoices (rotating baffle sound and voice multiplier), 30 pedals, 32 One-Stop Sounds. Top separates from base.



WERSI Organ GALAXY W4SKT

The extraordinary electronic orchestra which set new milestones for organs. The GALAXY is the organ for the accomplished musician and for the professional interpreter who has outgrown the boundaries of conventional instruments.

Remember, the GALAXY is a kit, too.

FABULOUS "SIGHT & SOUND" PACKAGE AVAILABLE!

If you haven't already sent for your "Sight & Sound" demo package of WERSI products, we strongly urge you to do so if you're truly serious about quality music products.

You'll receive a beautiful 104 page full color manual spelling out the entire WERSI story, complete with a pictorial factory tour as well as in depth specifications on all WERSI instruments. You'll also receive a magnificent 12" LP album by Klaus Wunderlich, one of the world's most popular recording organists, entitled "Wersitime 2". It is all music (no commercials), accompanied by a libretto explaining every feature used, including exact organ registrations, on every selection.

Also included is a complete current price directory, WERSI Album listing, all ordering forms and data, as well as the latest issue of "Music World", our colorful, fact filled newsletter that grew into a magazine. You'll also be entitled to all future mailings, including new "Music Worlds" and notices of WERSI events in your area.

Request your demo pack and keep informed the WERSI Way. See why the experts refer to the BIG WERSI book as the organ builders bible. Send \$6.00 (CA or PA residents send \$6.36).

WERSI ELECTRONICS, INC., Dept. M 22
Box 5318 — Lancaster, PA. 17601

- Please send me your "Sight & Sound" preview package \$6.00 payment enclosed.
- Send additional information only. (No Charge)
- Send brochure on the all new "Pianostar"— WERSI's exciting and versatile new electronic piano kit. (FREE)

Name _____

Address _____

City _____

State _____

Zip _____

Closing Chord

Chauncey Haines, famed theatre organist, died at Santa Monica Hospital on June 25th. He was 81. Haines had been re-admitted to the hospital for a second operation, following major cancer surgery performed in April.

Haines' career as a theatre organist began during his teens when he played for the Los Angeles premiere of *Birth of a Nation*. Following that he performed for the initial viewing of *The Gold Rush*, during which Charlie Chaplin threw him his music cues from the orchestra pit. Haines also played for the openings of *The Hunchback of Notre Dame* in 1923 and *The Thief of Bagdad* in 1924.

When talking pictures were introduced, Haines predicted the demise of theatre organists. He directed his

Keep in touch with the British Theatre Organ Scene!



Subscribe to *The Journal of the Cinema Organ Society*, a quarterly publication featuring photos, history, stoplists, biographies and technical articles . . . Plus monthly newsletters of the latest theatre organ news, events, and record reviews.

Send \$15.00 (U.S.) or \$18.00 (Canadian) for membership in *The Cinema Organ Society*. Includes a subscription to the *Journal* and 12 monthly newsletters.

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



Chauncey Haines in 1977, with the Hammond organ he donated to the Academy of Motion Picture Arts and Sciences. (Long Photography)

talent toward orchestration and became a Los Angeles bandleader during the '30s. He continued as such until World War II when he entered the Navy and became bandmaster aboard the flagship Pensacola.

Besides being known for his appearances at the Academy of Motion Picture Arts and Sciences, Haines had become a familiar sight to cinema students at southland campuses, particularly at UCLA for his accompaniments of classic film series in Royce Hall. He was also recognized by contemporary audiences for his frequent stints at the organ during Filmex screenings. But his primary labor of love had been, for many years, the annual Christmas gift from the City of Los Angeles to its citizens, held at the Dorothy Chandler Pavilion of the Music Center. The concert, free to

the public, has been enjoyed by millions who have attended in person, or by those who have viewed the all-day event over PBS outlet, KCET. Haines had been referred to as "the glue that holds the concert together."

In 1977 Haines donated one of the Hammond organs in his collection to the Academy of Motion Picture Arts and Sciences. His last appearance there was in August, 1980, when he accompanied film segments dedicated to silent serial queens. He had often been called upon to perform in that capacity as many of the pictures, for which he provided live music, were familiar to him from their original versions.

Haines is survived by Constance McCauley, one son, Clark McCauley, and two sisters, Sylvia Van De Den and Louise Salowich. □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



Do you want to know when Take Me Out To The Ball Game was writ? I'll tell you when it was writ. It was writ by Mr. Von Tilzer in 1908. I know it was in 1908 because I looked it up. And the words was writ by Jack Norworth and when you got to the place where it says One, Two, Three Strikes YOU'RE OUT you was suppose to holler it. And does anybody remember who Fred Merkle was? Well I'll tell you who Fred Merkle was, he was the guy in the World Serious game who hit a home run and forgot to touch second base and so they was a tie between the Giants and the Cubs and they was a riot. And that was in 1908 too.

Well times has certainly changed. This year it took only ONE strike and everybody was out, includin all the organ players who has jobs like Miss Helen Dell here in the Los Angeles Dodgers baseball park playin for the games. Of course it aint only the ball players who is on strike. Seems like everybody has the rite to strike any time. I remember that Mr. Cal Coolidge he got elected President rite after the Firest World War on account of he called out the Nashional Guard to stop the Police Strike in Boston. Well that aint quite the way it was. He only got elected Vice President then. He got to be President a couple years later when Pres. Harding up and died. But he never wanted to be President very much anyways and when it was the time for re-elction he just lay back

Theatre Organ
Want Ads
GET RESULTS
Try One

and says I do not choose to run. And he didnt.

But nowadays anybody can strike. The Firemen strike. The teachers strike. The TV riters strike. The airline pilots strike. The bus drivers strike. The music arrangers strike. But the organists dont strike. They dont strike because they aint workin anyway. If it wasnt for the pizza parlors they wouldnt none of them be workin. Time was when you couldnt go into a bar at nite for a quiet drink without they was a organ player tootlin it up. So what happens? Nowadays the only organ you get to hear is a Hammond backin up some rock group. But if you want to hear The Mity Wurlitzer you got to go to a Pizza Joint.

Well that is all rite too. They is some crackajack Wurlitzers that has been hauled out of the old movie theyters where they was just gatherin dust and out here on the West Coast as they say they has been put back into shape and go into the Pizza Parlors where they have these fancy arrangements with glass walls so you can look in and see all the rows of pipes and then all them things like drum sets they call the Toy Counter and the Zilafones and the Bells and the Chimes and like that there is all nailed up on the walls so you can see them bein played and everything makes a racket and the organists they play loud to try to drown out the noise of all the peepul talkin and everybody has a good time includin the organists who are makin money for a change.

Well I guess I like things better the way they was when Mr. Fred Merkle forgot to touch second base. Mary Pickford was jest startin to be in the motion pictures and then pretty soon in a few years after they used a piano player and a drummer to play the music to go with the pictures why along comes the Wurlitzers and then pretty soon they put them on elyvaters and in the thirties they had what they called the De Looks theayters with a stage show and the organists aplayin solos up in the spotlight and big simpany orchestras that come up on elyvaters too to play a concert and then went down again when the picture started, and it was pretty excitin until along comes the talkin pictures and the depression all to oncet and nothin has been the same since. □



If you want more
than just an
electronic sound

BUILD THE BIG ONE

*Create the sound
which inspires awe*

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

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

Brochure \$2.00 · Product Catalog \$1.50,
Demo Cassette \$4.95, played by

Everett Nourse

FOR YOUR PIPE ORGAN

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

Devtronix
ORGANS, INC.

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

Red River's No-Nonsense Preparation

by Lance E. Johnson

We have heard much discussion in the past year concerning the fact that organ concert artists have been forced to play instruments which are in poor condition because of improper maintenance. Those who attend the national conventions can recite horror stories of the extreme embarrassment brought to ATOS chapters and organists when organs act up during concerts. Some concert artists have almost refused to consider playing organs with which they are not already familiar, because artists fear what they will find waiting for them after they sign their contracts. In many cases their fears are well-founded.

I would like to share with our readers the procedures for preparing the Wurlitzer organ in the Fargo Theatre, located in Fargo, North Dakota, which is under the artistic control of the Red River Chapter ATOS.

The condition of the organ prior to bringing in an artist is regarded with utmost concern. Every facet of the organ's mechanical and tonal aspects is thoroughly scrutinized at least three weeks before the concert. Maintenance sessions occur every Saturday morning from 8 to 12 o'clock, from October through April, with a no-nonsense attitude. In the basement dressing room complex is a blackboard listing jobs for the various members; many of the tasks apply directly to the maintenance of the organ. Recently, a shop was established with a work bench, vise, tool rack, and paint cabinet, so that now it is possible to do just about any operation on the organ without leaving the theatre.

Beginning the third week before the concert, the following takes place: A written list of all dead notes

is made, as well as a list of any malfunctions, such as banging shades, air leaks, dead stops, etc. Then each reed stop is gone over to check for poor regulation, that is, notes that are too loud or too soft within the rank. This is important to identify for the tuning process, so that these uneven notes can be brought back to proper regulation. The remaining sessions before the concert will then be devoted entirely to eliminating those problems. During these sessions, chamber temperatures will be checked to make sure the electric heaters are functioning, so that each chamber is always at exactly the same temperature. If a problem occurs with heat, there is still time to correct it. When the day of the concert arrives, the only thing left to do is the tuning.

The artist usually arrives one to two days before the concert. Scheduling the organ tuning for early in the day usually works out best with the artist, as that person probably practiced late into the previous night and would welcome some extra sleep just before the concert.

At 7:30 a.m. on the day of the concert, the blower is turned on and allowed to run for a full half-hour before tuning to allow the wind lines to warm up. This will always raise the temperature one or two degrees within the chambers.

All other maintenance crews are asked to stay away from the theatre until the tuning is complete, so there will be no interference which could delay the tuning.

At 8 a.m., the temperament is reset on the tuning stop (we use the octave 4') and the tuning commences. At intervals of about one-half hour, the chamber temperature is checked for increases. Usually we find that

excessive heat can be evacuated by keeping the chamber doors open to keep the temperature the same for the duration of the tuning session. If the temperature still creeps up, tuning is stopped until the situation can be corrected.

In order to tune across, an intercom is used for the tuning stop to be heard in the other chamber(s). After the tuning is complete, the uneven reed pipes are regulated by the key holder, who will then have the intercom at the console.

The remainder of the day is assigned to other crews to complete their work.

At 6 p.m., the reeds are again checked for any notes that might have slipped out of tune (there are always a few) and chamber temperatures are checked again. This follow-up work is always coordinated with the artist, in case he or she has asked to have an extra practice session just before the concert. A note pad is left for the artist to jot down any tuning problems or malfunctions which might have occurred after the tuning. If combinations were not set the night before, this can now be done with plenty of time to spare.

At this point, the countdown begins with a *written check list*, starting with the temperature used during tuning. There are eighteen check points, so there is little possibility of Murphy's Law taking over at a concert.

The final countdown is from 7 until 8 p.m. (concert time) and consists of the following items: Temperature checks at 7 p.m. and 7:50 p.m., blower greased, stand-by DC power checked and voltage noted, piano blower checked, console indicator lights and music lights checked, switch stack checked for leaking magnets telling of a dead or ciphering stop, lift power pack checked along with its reserve power, pipe puller assigned, cipher signal button at console checked (this rings a bell in the dressing room complex), and, finally, the organist is told at 7:55 p.m. that the blower is on and everything is "all systems go."

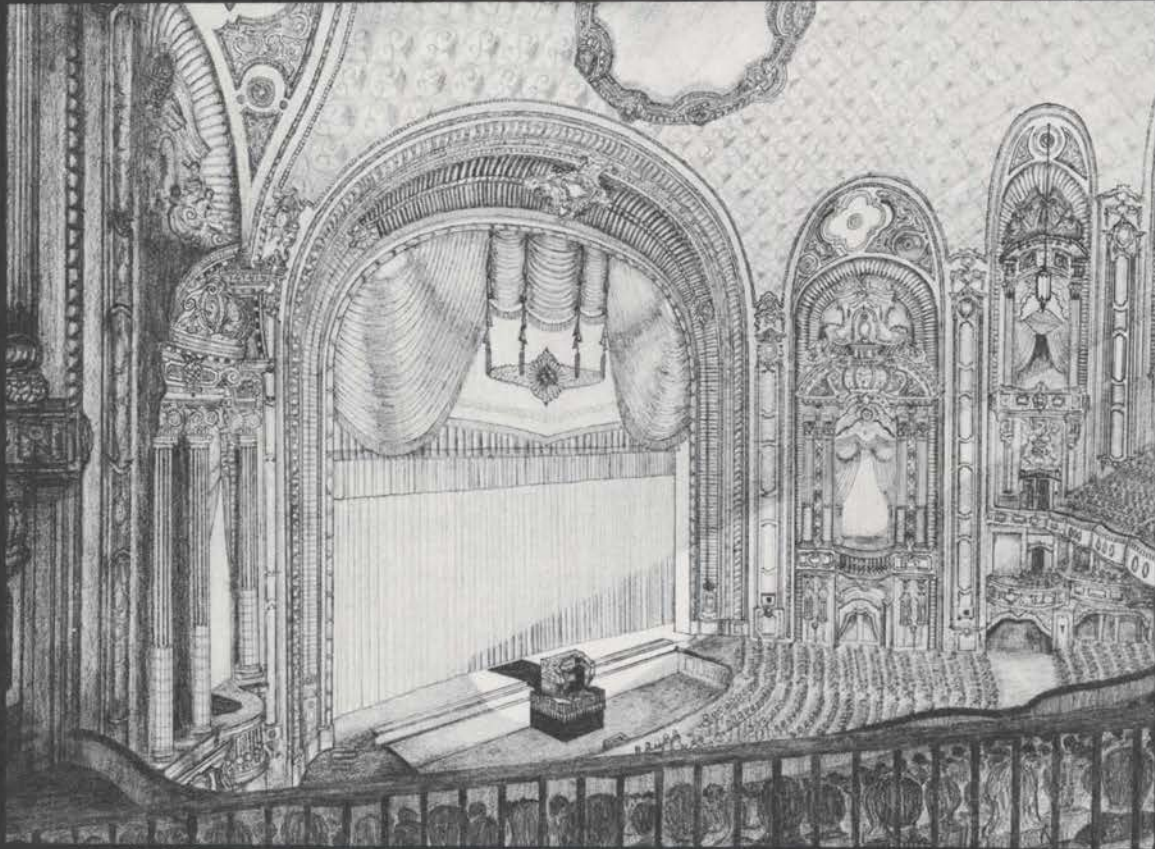
Now, why go to all this fuss? I think the reason is fairly obvious. We all want peace of mind. Most of all, we want the artist to have pleasant memories after playing our chapter organ, and want to come again for a future concert. □

A Commemorative Lithograph
By Ron Musselman . . .

GEORGE WRIGHT'S
FAREWELL
TO THE
FOX

LIMITED EDITION OF 475, SIGNED
AND NUMBERED BY THE ARTIST

THE most tragic loss of theatrical architecture was the San Francisco FOX. In 1963, the incomparable George Wright played a now-historic concert on its renowned Wurlitzer Pipe Organ and bade "Farewell" to the magnificent structure in a way no one else could. Now, artist Ron Musselman's impression of that special evening is being offered in this limited edition print.



The feeling of vastness and elegant beauty that was the FOX has been captured in one of the most detailed renderings ever created. This striking panorama must be seen first hand to be fully appreciated. Image size, 12" by 16".

ONLY \$75 Postpaid ** Unmounted lithograph, \$35 Postpaid
California residents add 6% sales tax.

Send money order or check, payable to:
RON MUSSELMAN
3967 N. Millbrook, Dept. M
Fresno, California 93726

NOTE: Money orders are faster—checks must clear prior to shipping.

* Matted and mounted in a handsome 16" by 20" brushed metal frame. Your choice of gold frame w/cream mat or silver frame w/white mat. (Please specify choice with order. Due to problems with transit damage, frame is shipped without glass, which can be secured locally.)

* Includes a history of the theatre, information on its 4/36 Wurlitzer, an article about the drawing and a profile of the artist.

Testimonials to the Greatness of Dan Papp

PART II

Compiled and Edited by
Lloyd E. Klos

In Part I of this group testimonial to the genius of Daniel Papp, contributions were made by Don Baker, Clealon Blakely, Mike Coup, Fred Feibel and Bill Floyd.

Longtime theatre organ enthusiast and ATOS charter member, Dick Loderhose, knew Dan Papp intimately for about 10 years prior to Dan's death in 1969:

"Dan was a perfect person. He shunned the limelight, and in a roomful of people, he'd invariably be found talking with someone in a corner. I had met him just before I bought the Paramount studio organ, and engaged him for tonal finishing and regulation. He spent many hours on this phase of renovation. The organ had been superbly voiced, so this aspect was unnecessary.

"During his last year, he had a number of his heart attacks at our home. He just gulped the pills which the doctor had prescribed, and after a rest, continued.

"There was considerable rivalry in the great days among the organ maintenance chiefs. They were so jealous of each other in their desire to make the instruments in their care sound the best, that many weren't on speaking terms with others. But all agreed that Dan Papp was one of the best."

Like Bill Floyd, Bob Mack also played the Brooklyn and Manhattan Paramount organs. He provides us with lengthy but hitherto unpublished material on Dan Papp, Jesse Crawford and others as it relates to our subject:

"I appreciate your including me in this testimonial, because Dan Papp and I were very good friends.

"First, I'm going to give you some idea of Dan's qualities, all of them positive, which I observed, starting in 1938 when I arrived in New York.

"His friendship with me was unrestrained and he openly discussed or-

ganists, employees, friends and others whom we knew. There were times, of course, when both of us talked very confidentially, and knew it wouldn't go any further than the relay room or his home. Dan's 'office' consisted of a desk in the relay room.

"He was very affable. He was very candid. And he was free from prejudice; he had his own opinions, of course, but he wasn't prejudiced. He was never curt, even with people whom he knew who didn't give a darn, except for what information they sought. He was never rude to anybody.

"And Dan was very diffident, very modest. He had much discernment. His keenness of judgement about organs and organists was uncanny. He had lots of integrity, and no one who knew him can dispute these things. He was very judicious and sensible, making use of good, sound judgement which was given him by others. He accepted it if their reasoning was plausible. He was very unruffled; no matter what happened in the organ chambers, he took care of whatever trouble there was, and it didn't bother him.

"Dan was very prompt. And he was very speedy; he could tune faster than most organ technicians. He had much rectitude, and his uprightness in his principles couldn't be compromised by anyone.

"During all the years we were friends, I visited the Paramount often, not because of the 4/36 or the 4/21, but because of our close friendship. I knew Dan and his lovely wife, Theresa, enough to be invited many times to their home where I enjoyed Hungarian goulash. Boy, that was good!

"Now I want to go back to the time I became aware of theatre organs and organists. I was eight years old when visiting Chicago in 1922. Dad was there on business, so

mother and I went to the movies. That was shortly after Jesse Crawford opened the Chicago Theatre, but I didn't know him or anything about pipe organs, though I had pounded a piano for some time. Anyway, I heard the organ and the orchestra, and saw the movie. Three years later, I'd have known the organist.

"Dan told me that Jesse asked the Wurlitzer people whom they thought could put a new 7-rank organ into their Chicago studio properly. Some of the pipes were still in boxes. Pappy was in town, having installed a number of organs in neighborhood houses. They suggested Dan and he went up, put the pipes in, tuned them, and Jesse recorded on it, including in 1926 the immortal 'Valencia' which sold over a million discs.

"Most of the big deluxe houses in the Windy City weren't built by 1925 with the exception of the Chicago, the Tivoli and one or two others. Dan did a little work on the McVicker's down in the Loop where Albert Hay Malotte was the organist. He was Stanleigh Malotte's brother whom I knew and for whom I subbed at Birmingham's Alabama Theatre.

"Anyway, the McVicker's was probably the only organ in a downtown theatre Dan worked on in Chicago. He never said he worked at the Chicago. Because of his performance on the studio organ in the Wurlitzer Building, Jesse asked for his services when he went to New York in November 1926. Dan was there for the Paramount's opening.

"One of Dan's good friends was in charge of installing the 4/36. It has been said that Dan installed it. Not so. Nor did he install the studio organ, either; Hugo Helstern did, and he and I became good friends after 1929 when it began playing.

"Dan and Jesse worked together a year on the 4/21 to get the tremulants

and other parts working to Jesse's satisfaction. Of course, they worked together on the 4/36 downstairs, also. It wasn't because the Wurlitzer men couldn't have done it. After the initial installation work, they left and then Dan was made the permanent technician.

"He came in from his New Jersey home, having had to be awakened, Mrs. Papp told me, at 4:30 every morning. She got his breakfast for years, and then he took the train or bus to New York. The last 15 or 20 years, he was at the Paramount from 7 a.m. until 10 a.m., Monday thru Friday.

"Once in awhile when Crawford was still there, he'd stay from the close of the last show until the wee hours of the morning to do something for Jesse.

"There has been a controversy for years that Jesse designed the Paramount 4/36. He never told Dan he did. He only suggested to the Wurlitzer Co. that he wanted three Tibias and four Vox Humanas.

"Those 32-foot pipes which were off the loge, were a waste of money. If Crawford had known in advance of their inclusion, he would have suggested their \$3,500 cost be utilized in some other way. Though they didn't break any light bulbs, they shook the bulbs out of contact. The electricians didn't appreciate that! So, there was a button installed under the right side of the console which had to be turned on before the proper stop tab was pushed for these pipes. The theatre people weren't being unmusical; they were just being practical. In fact, the two big chandeliers in the auditorium which showed in early pictures, were removed. The organ came on full-force from all sides!

"Jesse Crawford was a hard-working man. If he hadn't been, Dan Papp wouldn't have spent many extra hours for which he received no pay. Jesse was known when preparing a new program, to take a nap in his dressing room until two or three in the morning. It was well known that Crawford solos, including the opening one, were perfect. There were a lot of organists who worked hard at making their programs acceptable. Artists with that high calibre didn't get there by dreaming; they had to work. Crawford, one of those, is still considered 'The Babe

Ruth of the Theatre Organ.'

"Though The Poet was always very congenial to me, I caused him some consternation at times. He gave me his personal home telephone number, and I once called him at two in the morning to ask him something. He told me later that he didn't appreciate my calling him at that hour, but he forgave me.

"Dan always told me never to call him at home after 10 p.m., and I didn't.

"There were many who thought that Jesse was aloof. He naturally had an ego which most stars have. And Jesse had a temper. But Dan said, 'Now understand this: While Jesse was at the Paramount, his reputation was worldwide; there were organists who'd come to New York and want an interview or at least to meet him and he received quite a few. But in those days, he was very busy and worked very hard. People who heard Crawford — organists and others — say that they never heard a bad show or a wrong note played. The notes were perfectly executed.'

"One organist told me that he had met Jesse three times in one week and each time, the Poet had to ask his name. Crawford's mind was not on visitors. He was polite and a gentleman, but his mind was on his work. Often after returning to his dressing room from the studio, he'd be thinking about his program, oblivious to those who wanted to meet him. He did appreciate people's interest, however.

"People came to New York to find out just what made Jesse Crawford tick. Some organists I heard remark, 'Well, he played that too fast' or, 'He played that too slow.' That was Jesse's business, and he did all right, didn't he?

"Dan said, 'Sure, Jesse had a temperament.' If you aroused Dan Papp's 'Hungarian Irish,' as he phrased it, you'd hear from him, too!

"Jesse was kind to me, simply because he didn't think I was trying to take advantage of what he knew. I had friends who were instrumental in the operation of the whole Paramount-Publix circuit at the time, but Jesse didn't give a hoot about whom you knew. His work was to play the organ. And play it right. And he did!

"There was a rumor that Craw-



Dan Papp outside his home in Linden, N.J.
(T. Papp collection)

ford didn't share his combinations with anyone. After his engagement at the Palace Theatre in Dallas in 1934, he left all his combinations on that instrument. In New York, they were always on both theatre and studio organs. Jesse didn't care who saw his combinations or who heard him play. If they could play, using his combinations, more power to them! So much for that mistaken idea.

"When Dan Papp was in New York in the early years, he also had charge of the maintenance of the Rivoli Theatre's Style 260 Wurlitzer, two or three blocks from the Paramount. He gave that up a few years before he retired. He told me, 'Bob, I haven't the time, and I don't feel like it.'

"He did some work on the Brooklyn Paramount organ in its early days, also. I asked him to come over when I worked there, and he said, 'Bob, I can't make the trip to Brooklyn. The New York Paramount is all I'm doing.' Therefore, Lou Ferrara did the work when I needed it. He'd come over after the last solo at the Music Hall, meet me, have coffee and doughnuts and go into the theatre to work, getting home about three in the morning. I always appreciated that.

"Dan always had very good control of his temper, though he was an artist. One time, I was holding keys at the Paramount while he was tuning up in the solo division. I suppose I wasn't paying too close attention, when pretty soon, I heard him say, 'What the hell are you doing? Wait a minute!' The next thing I knew, Dan was standing halfway back in the balcony. He had lost all that ire, and said, 'Bob, you must have misunder-

stood me.' Then he told me what he wanted to do. That was the only time when I remember Dan's getting his 'Hungarian Irish' up at me. But, I couldn't blame him — I'm not an organ technician. I can help tune, but I can't set a tremulant or change wind pressure.

"Dan said once, 'You know, Bob, the few people whom I've taken up to the chambers, I always advised to take off their good coats, but to be prepared to send their shirts to the laundry. I could tell by their actions and responsiveness that they thought those chambers were dirty. I don't try to keep the Paramount chambers clean; I never use a broom or vacuum cleaner. I don't want that dust moved so it will become lodged in a magnet and cause a cipher. I know a lot of home owners who think that the pipes should be polished and the chests varnished. This makes a nice-looking job. But the dirt which is moved around when you clean sometimes lodges in the wrong places. At the Paramount, the dirt can stay; the ciphers can stay out.'

"The organist whom Dan mentioned most after Crawford, was Sigmund Krumbold, who was his assistant. I believe he became one of the motion picture composers out in Hollywood. He was one of Dan's favorite organists.

"Dan gave all the talented organists their due. I was over in the CBS studios next to the Wellington Hotel on Sixth Avenue (now Avenue of the Americas), after CBS and Paramount had discontinued their relationship with the Paramount studio organ. Ann Leaf was a studio organist, playing a 10 or 11-rank Kimball there. A very sweet girl, Dan always made nice remarks about her. She had played a lot of radio programs on the Paramount studio organ, and once told me, 'I was up there for an audition with Jesse Crawford. He played a couple chords and asked me if I could recognize them. That was duck soup for me, for I could name every note from top to bottom.'

"Fred Feibel was staff organist for CBS and I remember his playing the Kimball, too. It had a nine-foot grand piano attached, but the organ surely didn't sound like the Paramount! I mentioned to Fred about the pretty Tibias. He said, 'Yes, but did you ever hear the Tuba on that organ? Brother!' I enjoyed knowing

these people and they were always very cordial.

"The Radio City Music Hall opened in December 1932. Dan never said that he was offered the chief's job, but another position was made available. However, he decided to stay at the Paramount. He always spoke very highly of Louis Ferrara, who was on the Music Hall organ maintenance staff for years, and devoted to that 4/58 Wurlitzer.

"In 1936, CBS gave up the rental and lease business of the Paramount studio organ. I read a quote of an organist who said that the instrument was not available. It wasn't — to a lot of people. Harry Levine, the chief booker after 1938 saw to it that I always could get a key to it, and I had many hours up there, practicing. For recording, the studio was available to anyone who'd pay the fee, but it was not used over the radio.

"Jesse Crawford, who had made recordings on the instrument, had a desk in the summer of 1938 at NBC for whom he played some programs. Kelvin Keech was the announcer. Jesse always said to me, 'Well, come up and listen, but don't talk too much.' So, I sat watching at the slave console.

"John Murray Anderson had been the producer of stage shows at the Paramount, and they used all the equipment on the stage, including the leveling machinery which allowed a portion of the stage to go down, up or over. Finally, there came a time when they had to discontinue shows. Robert Weitman took charge and put everything into the pit. That's when Frank Sinatra, Benny Goodman, Harry James and others of the 'Big Band Era' were featured. But Weitman kept the theatre in the black.

"ABC leased the theatre; they didn't want to own it, I guess. In 1950, the studio became the property of the building and the theatre no longer had any jurisdiction over the 4/21 studio organ. The piano had been moved to the music room on the ninth floor, and the 72-pipe Post Horn was moved out of the studio organ and placed downstairs on the left side of the theatre.

"I was working a contingency basis at the Brooklyn Paramount, and was a good friend of the boys upstairs at the New York Paramount Theatre Building. When Dan retired

in the fall of 1962, the keys to the 43rd Street entrance and the chambers were given me by Robert Shapiro and Bernie Helfand. Eric Erickson was the building superintendent. I was the only organist other than Jesse Crawford who was given the keys.

"The last work Pappy did on the Paramount studio organ was in the Dick Loderhose studio, behind his home in Jamaica, Long Island. Dick wanted me to do a recording for his Renwick label in the spring of 1962. Pappy still held his position at the Paramount, retiring in the fall. Dick and I had asked him to completely tune it for this recording session.

"The last work he did at the Paramount Theatre, to my knowledge, was in the fall of 1963. Bob Shapiro, Bernie Helfand and I called him to stand by for a five or six-night recording session for ABC. Ashley Miller was making a Christmas record while another fellow, whose name I don't recall, played the chimes. Ashley then made a record of Lerner & Lowe tunes from *My Fair Lady*, *Gigi*, *Camelot*, etc.

"Dan came in for these sessions which usually got started after one in the morning, ending up three or four hours later. He didn't have to retune as it was in pretty good shape, and he didn't have to enter the chambers more than a half dozen times. Ashley was well pleased with the organ's sound and he turned out an excellent recording.

"They used the 4/36 almost daily from 1926 until stage shows ended about 1951. After that, it was used for premieres or some rare special event. The last time a paid audience heard it was in August 1964, just a few days before it was closed as a movie house. A heavyweight fight was on closed-circuit television, and I played the 30-minute prelude as the fans were coming in. The house closed in 1964. They had considered remodeling, but they decided otherwise."

Now, organist Ashley Miller makes his contribution to this testimonial for Dan Papp:

"I met him at the time I recorded my *Showtime* album. He had suffered a heart attack a short time previously, so was under his doctor's orders not to do any climbing, which meant that his work in tuning, especially the larger pipes, was limited.

"However, he did tune most of the 4/36 and I was satisfied with the results he obtained in his limited capacity. A second meeting with him occurred when I visited him and his wife in their New Jersey home to present a copy of the final recording. From what I observed, he was a supreme craftsman in his chosen field. He was also a man of high-class calibre with dignity to match."

Finally, organist Billy Nalle gives his impressions of the man who made the New York Paramount 4/36, "The Queen Mother of All the Wurlitzers":

"Dan and I met late in 1957 when I began rehearsing for my first album on the Paramount Wurlitzer. He realized that I was as nervous as a newlywed because of confronting such an organ in such a place for a debut recording, not to mention having to please RCA factotums. His warmth, simplicity, and great help were a Godsend, all of these things revealing what a superb human being and pro he was.

"He quickly became a fast friend and gave me a world of encouragement to be myself, musically, and do exactly with the organ as I wanted in terms honest for me. Never once did he even hint that a totally different approach from that taken either by Jesse Crawford or George Wright in the theatre were 'questionable' or 'unworthy' of the great instrument he loved and had given loving care over the years.

"Appreciation of that has grown with me, and his widow Theresa several times since has spoken of Dan's range of musical appreciation. He specifically was delighted in my not attempting to copy neither Crawford or Wright when coming to the Paramount organ for the first time. Mrs. Papp affectionately called him 'The Crazy Hungarian,' but I would say, after enjoying her 'handle' for him that he was about as crazy as a fox!

"Only once during the total time I spent with him at the theatre did I sit at the console for a tuning session. It was enough! That man tuned faster than *anyone* in all my experience, so darn fast, in fact, that his hollering 'next!' from the chambers put the fear of God into me. Man, oh man, did I rejoice when he decided, 'that's enough for today; we stop now and you play me a tune.' I still was shak-

ing and it's a living wonder I coordinated at all in playing 'his tune.'

"Before Dan had his last illness, I was able to have a good visit with him and Theresa at their home. His interest and encouragement, plus that of Theresa in times after Dan's death, did much to spur me onward in theatre organ thinking and work. I ever will feel a genuine and considerable debt to them both.

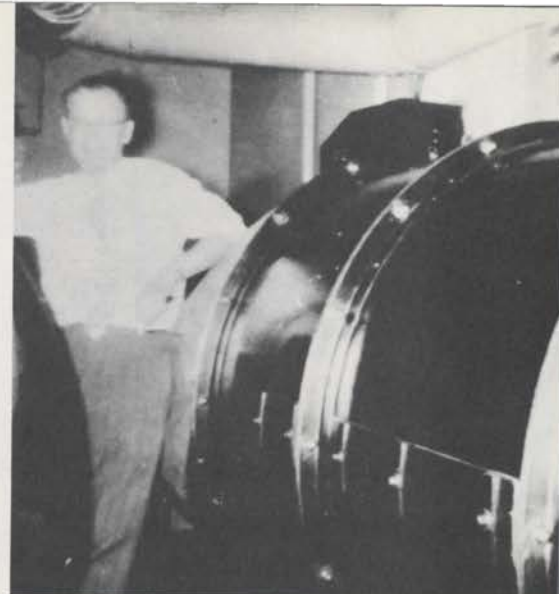
"Dan's genius in revoicing and re-regulating the organ after the Wurlitzer people had done their finest work, involved levels of understanding and ability which went greatly beyond what Wurlitzer had done. However, as Dan said several times to me, he did what Jesse Crawford wished, and that it was Jesse alone who had the tonal concept and the terms in which it was to be realized.

"Dan worked, pipe by pipe, in making Jesse's tonal philosophy into reality. Dan's faith as well as ability in following instructions made possible the results in tonal spectrum and balance which still to this day have no parallel in another theatre pipe organ.

"The Wichita Theatre Organ president, Mike Coup, has the genius for comprehending exactly why this is so in specific terms, which he explained earlier. In general, I will say that Jesse had a tonal understanding for balance in every register of sound, and in overall placement of each rank in ensemble as to leave one shaking his head in amazement and admiration.

"Never fully had I realized the *extent* of Crawford's wisdom and genius until coming to work steadily on this organ in musician capacity. He directed Dan to adjust the pipe toe openings by degree all over the organ so that only the amount of wind to produce *true tone* would be admitted and not a whit more. This eliminated the traditional over-blowing many theatre organ technicians and buffs still believe to be a fundamental in such an instrument's sound production.

"It just may be that what now is the Wichita Wurlitzer is the most easy-does-it of all theatre organs in amount of wind passing into the pipes! The graduation of volume levels in every register of sound within every rank goes beyond anything I've ever encountered, and not typical of even the best of other Wurlit-



Dan standing next to a N.Y. Paramount blower. Notice the clean appearance of the room and machine which attests to his sense of neatness.

(T. Papp collection)

zers. This organ with Jesse and Dan's going far beyond Wurlitzer thinking and a number of conventional assumptions still thought to be 'gospel', birthed concept of sound not heard elsewhere.

"Jesse could not have accomplished such a stunning result if he had not had the sensitivity, patience and great earlobes of Dan. Even so, Dan never withheld the truth; always he said that 'Jesse wanted a lot which was different, but it was good and so I gave him what he wanted.' The example in *knowledge* and *spirit* of working together stands to this day as the greatest single team example we ever had in the field.

"A person learning carefully, with patience, how sound is treated in that instrument, providing he has the finest of technicians, can take a comparable Wurlitzer and come very close to the same results. That Dan said, and between his ability and what I've seen accomplished by Mike Coup, I believe firmly the concept *can* be made reality on other fine theatre organs. The great difficulty is finding someone whose musical perspective and technical talent are equal and sufficient.

"I end my contribution by saying that in Dan was no littleness, either in perspective or in spirit; in him was only greatness."

The staff of THEATRE ORGAN Magazine profusely thanks all those whose contributions made this salute to Dan Papp possible. It is hoped that readers now will have a much better understanding of the character and talent of this very modest genius. □

THE THEATRE ORGAN IN STEREO

PART V: TAPE MACHINES

by Ron Musselman

Although the first four articles in this series constitute a fairly complete primer for evaluating and purchasing audio equipment which would form a playback system of high quality, we have had numerous requests for an article on the medium of tape and some facts on its associated hardware. Most audiophiles spend about 90 percent of their listening time with discs or the radio tuner, but some of us prefer tape for a variety of reasons, while others occasionally turn to it for material not available on records.

Prior to the emergence of the cassette as a true high-fidelity tape format in the mid-1970's, open reel was the dominant configuration. Professional open reel machines of the '50s were ponderous affairs with tube record and playback electronics, and they were built like a Sherman tank. The standard "pro" tape speed of that era was 30 inches per second (meaning that the transport ran almost a yard of tape over the heads every second) for say, mastering a record album, and this high speed was necessary for maximum performance. As electronics, tape formulations, and the heads themselves were improved through research over the years, the tape speed required to obtain optimum performance was lowered considerably. The highest speed now in widespread use in the broadcast industry and in many recording studios is 15 inches per second (i.p.s.). And superb performance can be had from today's

moderately-priced open reel decks at 7.5 i.p.s. In fact, when I recently purchased a machine in this category (under \$600), I was pleasantly surprised to find that its high end (treble) response at 3.75 i.p.s. extended beyond 20,000 c.p.s. Many 1950's pro machines barely made it to 20,000 c.p.s. racing along at 30 i.p.s.! And the high end at 7.5 i.p.s., which used to be "acceptable" for music on "home machines," runs up to a stratospheric 28,000 c.p.s. This remarkable performance is typical of open reel decks that list from about \$600 to \$900. What you generally get for your money in this price range is a fairly compact machine which records and plays back, handles reel sizes up to 7" in diameter, and operates at 3.75 and 7.5 i.p.s. The transport controls are usually "feather touch," operated by solenoids rather than the direct mechanical linkage of cheaper decks. (I would avoid the lowest priced open reel machines around \$300, as their performance is not as good, and the mechanical controls sometimes develop problems.)

The best \$600 machines are well made and offer many desirable features, such as "logic control" circuitry, which prevents tape snarling or breakage due to operator error. A few inquiries have been received as to the suitability of professional machines for home use. My answer to this question is that a \$6,000 machine may look impressive sitting in your living room equipment cabinet, but the average stereo buff would be wise

to put the extra \$4,000 or \$5,000 elsewhere. The aforementioned \$600 deck will perform just as well, in the areas of frequency response and speed stability, as the pro machine selling for about ten times that amount. After unpacking my new recorder, I took it down to the production room of the radio studios where I work and connected it to the console. I was curious to see just how well this "home" unit would stack up against a professional unit costing more than many compact cars. Excerpts of several high-quality discs were fed through the console (custom built for the studio and having extremely low distortion) into both machines, which were recording on Scotch 207 at 7.5 i.p.s. Comparing the two on playback, I was astonished to find that they sounded virtually identical. So, for consumer applications where a deck will be used one or two hours an evening, three evenings a week, a professional recorder cannot be justified. Then what justifies the price of a pro deck? In a word, durability. A recorder designed for home use just wouldn't stand up under the long hours of use and abuse it would face in a studio situation. The heavy-duty professional machine will withstand a great deal of wear and tear, and it will tend to stay in adjustment and maintain its excellent performance characteristics over thousands of hours of use. For those of you who have theatre organs installed in your residences and are considering doing some recording that might possibly be used as the master for a record album, a recorder in the \$6,000 class is still probably more than you need. There are a number of semi-pro machines in the \$1,500-\$2,000 bracket that record and play back with excellent fidelity and are ruggedly constructed.

All of the recorders discussed so far are referred to most accurately as "decks," which means they record and play back, but don't have speakers for playback listening, or microphones. A true "recorder" has built-in power amplifiers and speakers, and includes microphones, which may be built in. A deck can be used in conjunction with your receiver or amplifier for playback. Unless you plan to do live recording, microphones aren't necessary. Tapping off your receiver, a deck can record broadcasts or from disc.

Now, we don't intend to do any sermonizing on ethics in this article, but there are a couple of points about recording off the air or from records that should be made here. If a person records a broadcast of a record he can buy, or borrows a friend's record album and tapes it (to keep from buying it), nobody can stop him from doing either, but it isn't right and amounts to piracy. Literally millions of dollars a year are "stolen" from the recording industry in this manner. And when you stop to give it a little thought, you'll see that it isn't fair to the artist, the record company, or for that matter, the retailer. In the case of borrowing an out-of-print record that obviously won't be re-issued, making a dub for your collection is justified if another copy of the disc just can't be found. Another situation where copying a record is not wrong: Let's say you've just bought a \$17 direct-to-disc record, a super-clean pressing that you want to play dozens of times but keep in mint condition. We all know what an uphill battle it is to keep records free of the ticks and pops which appear with repeated use and exposure to dust. If you tape that album, then file the album away to keep it fresh and use the tape for 600 or 700 plays instead of the disc, you will enjoy much better sound the last 200 or 300 plays, and no one has been cheated.

As for recording organ concerts, there are two main problem areas: 1) the "stealing" mentioned above, particularly if the concert is being professionally recorded for an album; and 2) the noise that an amateur "recording engineer" often makes, which irritates the other concertgoers and possibly the organist. If you're recording your Aunt Elsie's concert on the 2/4 Foonman Special for the local chapter meeting, chances are she'd be delighted to have someone record her performance for posterity. But if the organist is an "up-'n-comer" who's starting to play the national circuit and sells his recordings at his concerts, he's bound to object, and rightly so. Prior arrangements should be made. But even if there are no legal or moral objections to recording a concert, there remains the problem of operating the machine without bothering others. If the hall has an area where recorders can be

isolated, such as a booth (or the balcony if it's not being used), this would be much appreciated by those who are interested only in the live performance experience. People with recorders have caused commotions at concerts more than once. The worst case I've ever heard of occurred at the ATOS Los Angeles convention in 1979, when a gentleman fell asleep during a concert, leaving his cassette recorder running. The machine had an "end of tape" alarm. While he slept, the tape reached its end and the thing began to squeal loudly. At first, some people thought the organ had ciphered. But one of the rather angry persons seated next to him had to wake up this enthralled listener to get him to turn his "studio" off. Even if the recordist manages to stay awake, recording at concerts puts him in a very precarious position with his neighbors.

As we mentioned before, cassettes had reached a point of development by the '70s that qualified them as high fidelity components, and they were refined even more late in the decade. Some giant strides were made with the battery-powered portable, which was formerly thought of as a carry-along for junior to listen to rock-and-roll. With their light weight and ease of tape handling, the self-contained cassette unit had tremendous potential for making quality recordings in the field in situations where AC power was not to be had. This is especially true in radio news, and now that good portable units are a reality, many reporters use high-grade cassette recorders for location work. One unit popular in this application is a monaural recorder made by Superscope (a division of Marantz) selling for about \$150. I bought one about three years ago and it has given a lot of good service

since then. This compact machine is literally crammed with valuable features, and it's all self-contained, including the built-in condenser mike. I've recorded samples of home organ installations, several interesting church instruments, and some very informal "open console" events with friends where things can get somewhat carried away. When played back over a decent stereo system, the quality of recordings this unit makes is amazing. I first tried it out by recording the local pizza parlor Wurlitzer, then bringing the tape home and listening to it over my house system. It was surprising how crisp and clean the cymbals were, with most of the harmonics intact. The Glockenspiel had its characteristic crystal-clear "ring," and there was very good delineation of the various stops in combinations. Also, the bass was quite passable. The 16' Tibia was strong down to about low "E," and low "C" was audible, although down a bit in level. Considering its many features, sophisticated circuitry (including a very steady servo system for the transport motor) and the overall high quality of workmanship, this Superscope Model C-204 is an absolute bargain, even at its full list price. For those who don't want to invest in an open reel machine, it may be all the recorder you need. It can be used for a number of non-organ-related activities, too. The day our son was born, I hauled it to the hospital with us and recorded some of his first cooing just two hours after he was born. Last year, we spent a weekend with our last grandparents on either side of the family and recorded a series of candid conversations with them. Both of them passed away a few months ago and these tapes are priceless. If you don't plan on recording things that require stereo, such a por-

**THE MAGNIFICENT
SAN SYLMAR WURLITZER
AGAIN PLAYED BY
NEW!
REX KOURY**

The latest stereo album released by this outstanding artist on the beautiful, exciting San Sylmar theatre pipe organ.

Price: \$7.95 plus \$1.00 for mailing.

Now Available From: **Rex Koury Productions**
5370 Happy Pines Drive • Foresthills, California 95631

table recorder is your best bet. Other companies offer similar machines, so shop around, but to get the kind of performance described, be sure the recorder has these minimum specs: Wow and Flutter: no greater than .12%. Frequency response: 40-12,000 c.p.s. (down no more than 3 db at either extreme). Built in condenser mike (as opposed to a dynamic mike). Signal-to-noise ratio: 45-50 db (no Dolby). A large, usable VU meter (approx. 1½" high and 3" wide). Battery life: at least 4 hrs. (usually 4 "D" cells). Price range: \$140-\$190 (list). Also: defeatable automatic level control (uncompressed recordings of music sound better).

That top end of 12,000 c.p.s. may seem a little restricted, but it gives far more openness of sound than you would think. And remember, in a cassette, the tiny 1/8" wide tape is crawling across the heads at less than 2 i.p.s.! Similar stereo units are on the market, but these generally entail the extra purchase of 2 mikes. The total investment can run to about \$400 if you go that route.

In the realm of component cassette decks (non-portable), many makers have models in the \$200 range that are very good performers, but the theatre organ enthusiast may find them lacking for his purposes. If you spot one that looks promising, go to the store with a pipe organ recording with some percussion (cymbals, triangles, etc.) and well-recorded 16's (Tibia, Diaphone, etc.) to check both the highs and response down into the region of 30 c.p.s. Using a pair of loudspeakers with clean, wide-range response, a solid 80-watt amplifier and a good turntable/

cartridge combination, have the salesman record portions of your record on the deck to be tested, using a better-quality cassette. If the recorder has any "noise reduction" circuitry, leave it *off* for both recording and playback. Most of these devices tend to introduce side effects. With the improvements in both machinery and tape in the past few years, these "hiss killers" aren't as necessary as they once were. My personal opinion, generally speaking, is that the less signal processing, the better. Most moderate priced cassette decks have a good high end for the format, but pedal fundamentals don't always get through too well. Listen very carefully before making a decision.

Cassette vs. open reel; which one? It all depends on your demands. Cassettes offer ease of handling, portable models are light to carry around, but because of the smaller size of the heads, guides and tape, along with slower running speed, alignment is more critical than with open reel, and the frequency response and dynamic range are not as wide. Some cassette decks are turning in very impressive wow/flutter figures, but tests using continuous tones indicate that open reel still has the edge in speed stability. Some very expensive cassette decks are now being offered, but you could buy an open reel machine with superior performance and durability for the same price. With open reel, a greater area of tape is running past the heads per second (a function of both wider tape and higher speed), giving that format a better signal-to-noise ratio (which is why you don't see many open reel units with noise reduction circuits). Being larger and generally more robust physically, they tend to keep their "sharp edge" longer with regard to speed stability and frequency response. So if your budget imposes a limit of about \$200, and you need portability, go cassette. If you can spend more and want top performance, you'll probably be more satisfied with open reel. Cassette machines have become quite good, but open reel will remain the preference of professionals and serious amateurs for the foreseeable future.

NEXT: Getting more bass from your loudspeakers . . . without muddying up everything else. □

For The Records



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

GEORGE WRIGHT'S SHOW-TIME, played on the San Francisco Fox Theatre 4/36 Wurlitzer. DO 1417 stereo. THE ROARING '20s. Same instrument and organist as above. DO 1418 stereo. Both available by mail from Doric Records, Box 877, Vacaville, Calif. 95696. \$6.50 each postpaid plus \$1.00 postage and handling per order (not per record) in the USA.

Both albums are reissues of considerable historical and musical value. Both were recorded about 20 years ago and released on the Hi-Fi label. That was during a period when the resurgence of interest in the theatre organ was burgeoning rapidly. It was all new, especially the improved recording quality (over the old '78s) of an instrument difficult to capture in grooves. Emory Cook had pioneered on the east coast with his Reg. Foort series played on the Richmond Mosque Wurlitzer. Richard Vaughn was not far behind with his Hi-Fi label. The first George Wright organ release by Hi-Fi created a sensation among enthusiasts. It was played on the 5/21 Wurlitzer

**IN
1982
IT'S
DETROIT!**

from Chicago's Paradise Theatre, which had been installed in the Vaughn California residence, the instrument heard on most of the Hi-Fi/Wright recordings. But for these releases, Vaughn moved his 3-channel equipment to San Francisco's Fox movie palace. The organ there was familiar to Wright, who had played it for special events, previews and spotlight solos during the World War II years.

Showtime selections: "There's No Business Like Show Business," "My Funny Valentine," "The Lady is a Tramp," "Little Girl Blue," "The Man I Love," "Just One of Those Things." *Showboat* selections: "Make Believe," "Bill," "Can't Help Lovin' Dat Man," "Why Do I Love You," "You Are Love," "Ol' Man River."

Roaring '20s selections: "Charleston," "Song of the Wanderer," "That's A-Plenty," "It Happened in Monterey," "Toot Toot Tootsie Goodbye," "Then I'll be Happy," "You're the Cream in My Coffee," "Mississippi Mud," "You Do Something to Me," "Laugh Clown Laugh," "I Wanna Be Loved by You," "Just a Memory," "Varsity Drag."

The reader may wonder whether he needs the Doric re-issues if he already has his coveted Hi-Fi originals. It isn't a difficult decision. Chances are, the 20-year-old pressings are a bit scratchy by now. But even if they are "mint" there's another set of factors. The state of the transference art (from tape to pressings) has seen much progress over the years. The original tapes were made with an ear to the future in 3-track stereo, rather than the usual 2-track. That made it easier for Doric to remaster and re-equalize the music to take advantage of today's pressing techniques. A comparison on even a "medium-fi" playback will reveal the greater presence in the music on the Doric rereleases.

We can't describe the arrangements and performances as "vintage George," because he sounds about the same today, whether on records or in person. He has consistently maintained a high standard of musicianship over the years and these two discs provide excellent examples of his playing. One thing we noted in reviewing these discs is the difference in time he devotes to rhythm tunes as opposed to ballads. For the jazz

tunes, George says all he wants to usually in two minutes or less. The ballads get more time, three or more minutes. The Fox organ in the hands of this master glitters audibly.

Doric gives much attention to packaging. Hi-Fi rarely provided much information in its jacket notes. Doric supplies detailed lore about George (especially for the *Showtime* album); notes about the music, its writers, registration used; history of the theatre and its organ. All this information is concentrated on the backs of the albums. A uniform design, including a photo of the then Vaughn console, has been adopted for the front cover for the entire series of re-releases.

If the reader enjoys the music of George Wright playing one of the great Wurlitzers, enough said.

THE MIGHTY PIPE ORGAN PLAYS GOLDEN FAVORITES, on 8 records or four 8-track tapes or cassettes, \$32.96 plus applicable state tax and postage (records \$1.55, 8-track tapes \$.86, cassettes \$.63) from Readers Digest, Pleasantville, N.Y. 10570, Attn: Mrs. R. Caggiano.

This collection is indeed a monumental project. The *Digest* has released smaller pipe organ sets previously, notably the selection from George Wright's DOT label releases and before that a set entitled *Organ Memories*. All were well done, the latter featuring prominent organists of the USA and Britain. This new 8-record set may seem costly at first glance, but it breaks down to a little over \$4.00 a record, a very attractive price today, especially considering the calibre of the artists. They are Richard Leibert, William Davies, Billy Nalle, Paul Mickelson, Richard Purvis, Ashley Miller, Don Baker, Bill Thomson and Robin Richmond.

Some of the organists play their music on two instruments, of which eleven are theatre organs and five are romantic classical organs. The pop pipes include the Auditorium Theatre's 4/22 Wurlitzer (Rochester, N.Y.); Strand Theatre Wurlitzer (Plattsburg, N.Y.); Detroit's Senate Theatre 4/34 Wurlitzer; Radio City Music Hall's 4/58 Wurlitzer; San Sylmar (Calif.) "Tower of Beauty" Museum's 4/35 Wurlitzer; Brooklyn Paramount's 4/26 Wurlitzer; Wichi-

**Just a reminder
(since you probably
know this already...)**



THOMAS HAZLETON

He's very versatile, musical and extremely creative.

He plays lots of concerts.

He makes every organ sound better than ever.

Every audience loves him.

(He's also one of the country's most respected and experienced theater organ design/re-design consultants.)

When is the last time Tom played a concert for you?

exclusively represented by

ROBERT C. BIRNSTIHL

management & consultation services

1337 IRIS CT.
SAN JOSE, CA 95125
(408) 293-6833



ta's 4/38 Century II Wurlitzer; Roaring '20s Wurlitzer (Grand Rapids); Dick Loderhose's Renwick Recording Studio 4/42 Wurlitzer in New York; Cap'n's Galley Wurlitzer in Redwood City, Calif.; Odeon Theatre's 17-rank Compton organ in London. The romantic classical organs heard are the Wanamaker Store organ in Philadelphia; Boston's Symphony Hall Aeolian-Skinner organ; San Francisco's Grace Cathedral organ; organ in St. John the Divine Cathedral in New York; Royal Albert Hall organ (London).

There are 103 titles, too many to list. All are befitting the style of the player and his instrument. Most tunes heard are light classics or standards, some from opera and operetta, show tunes, a few marches (mostly classical) and even one hymn. Most are familiar tunes, long associated with the artist or the instrument. Two of the organists whose playing struck sympathetic chords at first hearing, speaking from the theatre organ viewpoint, were Robin Richmond and Don Baker. Their appeal was immediate to this reviewer. We stress here only the immediacy; others arrived with fine effect perhaps a bit later. In fact, we could not conjure a more representative group of popular pipe organ practitioners. The same cannot be said for the instruments if a cross section of pop pipe organ brands was intended. Outside of the one Compton all of the theatre instruments are Wurlitzers. There are some fine Robert Mortons, Kimballs, Pages, Mollers and other makes available for recordings, in case the *Digest* plans another foray into the organ album world. That comment in no way disparages any of the fine Wurlitzers heard here. It's just that a little more variety would be welcome.

Strict theatre organ aficionados may find a little too much of the "cathedral echos" idiom among the straight organ selections, meaning that the popular tastes which must be catered to do not allow the classical music artists to use their instruments to full classical advantage. The lighter mood in title and style prevails, which results in a number of sound-alike selections. Music to dream by, which isn't bad at all.

Not all of the music is newly recorded; some is left over from pre-

vious releases. For example, the organ played by Billy Nalle in the Plattsburg Strand was moved years ago to a Marietta, Georgia, restaurant. Likewise Dick Loderhose's Renwick Studio organ recorded in New York by Ashley Miller (it includes the 21 original ranks of Jesse Crawford's Times Square Paramount Building Studio organ) will henceforth be heard in the Bay Theatre, Seal Beach, California.

The engineers faced a gigantic task in adjusting the various recording characteristics encountered to a reasonably uniform frequency response, and they have succeeded. Thus we are spared the necessity of constantly adjusting tone controls during playback. We noticed some "white noise" on a couple of the sides, but not enough to affect enjoyment of the music.

There is an ample supply of notes on organists and instruments. The records are attractively packaged. Those who would like a list of selections before buying, can request a brochure from *Readers Digest*.

It's a well produced and elegant set of records and all who participated can be proud of their contributions.

Gaylord Carter, CARTER PLAYS MILLION DOLLAR ECHOES. Available from Film Technology Company, Inc., 6900 Santa Monica Blvd., Hollywood, CA 90038. \$8.95 postpaid in USA.

If you wanted to release a sure-fire recording of a spanking new home installation you'd probably do just what Ralph Sargent and Alan Stark have done: call in Gaylord Carter and then hedge all bets with thirty of the best show tunes ever written. This Hollywood-based instrument (dedicated December 27, 1980) is 18 ranks of mostly Wurlitzer, plenty of percussions plus the Jesse Crawford Deagan Vibraharp and a nine foot concert grand piano. Granted, that's considerable hardware to pack into even a large living room, but the recorded results are most satisfactory, if one is not hung up on gobs of natural reverb. "Million Dollar Echoes" does sound like a million — but nary an acoustic echo graces the 35 minutes of organ music.

Gaylord generously stacks up four medleys of tunes by Herbert, Romberg, Friml and Berlin. He is, need-

less to say, on a first name basis with each composer. If the marching toys in Victor's *Toyland* seem wound up a bit too tight, Gaylord quickly settles down to a lovely Vox/Tibia treatment of "Kiss Me Again," letting us know precisely what romantic theatre organ music is all about. The organ's key response didn't seem quite fast enough to catch all the notes in "Italian Street Song," but "Gypsy Love Song" once again demonstrates how sweet music should be played — all honey and no saccharine. "Czardas" and "Romany Life" are done in the best Carter "chase music" tradition. The reviewer's personal favorite on the disc is the magnificent G.C. arrangement of "Ah! Sweet Mystery of Life." Counter melodies are perfect!

For his tribute to Sigmund's *Student Prince* Carter uses the snares judiciously to put a head on the "Drinking Song." One realizes during "Serenade" just how expertly regulated the tremors are, but the tempos get a bit hectic. The "Student March" struts along at a British pace. "Deep in My Heart" is the most fully developed of the Romberg ballads. The few seconds of *sforzando* showed the recording limitations of the installation.

Rudolf Friml favorites introduce the second side. "Chansonette" is, of course, the earlier version of "Donkey Serenade." Be advised that Gaylord's donkeys gallop at the speed of thoroughbreds. "Allah's Holiday" sparkles with the superb percussions of the Sargent/Stark creation. "Indian Love Call" with its Tibias and percussions shimmers like a clear mountain lake. Gorgeous! Small wonder that the four *Vagabond King* tunes are something of an anticlimax.

Thirty-five seconds of Berlin's "No Biz Like Show Biz" was enough, thank you. Of the ballads "Always" is by far the best, although one must admit that "Say It With Music" and "How Deep Is The Ocean?" are pretty tunes. Carter's grand finale "God Bless America" came on like "76 Kate Smiths" — a skipping march tempo.

This is a pleasant record in every department. The tunes and Carter arrangements of same are as comfortable as your favorite slippers. It also serves as a gentle reminder that Gaylord Carter doesn't need flicks to

charm an audience. Though the organ lacks reverb it doesn't lack presence or clarity or richness. Review pressing surfaces were good; jacket notes make good reading, and (ahem) Gaylord, if that really is your picture on the front cover, why have you been *under* the silver screen all these years? Shades of George Brent!

PLUG-IN CORNER

GEORGE WRIGHT: 42nd STREET and OTHER GOODIES, played on the Bob Power custom Rodgers organ. \$8.95 postpaid from Banda Records, Box 392, Oxnard, Calif. 93032

By now it's an old story how Bob Power commissioned the Rodgers Organ Co. to build him an electronic version of the Wurlitzer style 260 theatre organ. How well they succeeded is only partially evident on this platter because the circuitry has been updated considerably over the years, most recently by a gifted electronics engineer named Lee Sundstrom. For this recording, George Wright also got into the act by arriving a couple of days early and working with Lee to achieve the voicing George desired. The result of this cooperation between an organist who knows what he wants and an electronics expert who knows how to get it is little short of phenomenal. The Rodgers system of tone generation must be credited also; it has a versatile design which permits both volume and tonal (quality) scaling,



Bob Power and his custom "style 260" Rodgers. It now has a second Vox and a Brass Saxophone. (Stufoto)



Lee Sundstrom. He put in a year of five-day weeks adjusting and rebuilding tonal facilities, the Tibia five times. Results are illustrated in this album.

(Zimfoto)

which is not possible in many brand's stock models. It should also be mentioned that the original "style 260" design (14 "ranks") has been upped to 16. Sundstrom replaced the original Vox Humana with one of his own design, then added a second "Sundstrom Vox." The two compliment one another beautifully. From the original Rodgers Vox, Lee used the tone generators to fashion a Brass Saxophone. These new voices are heard to advantage in this album.

George Wright has long admired the pioneer Warner Bros. musical movies of the '30s with their Busby Berkeley overhead shots of undulating chorus girls making like a flower pattern. When Bob Power planned this recording, George suggested tunes from those wonderful '30s Warner Bros. musicals which brought instant stardom to vocalist Dick Powell and hooper Ruby Keeler. Despite the album title, tunes are not limited to the original 1933 *42nd Street* but on Side 1 cover several *Gold Diggers* and *Lullabye of Broadway* movies.

Side 1: "42nd Street," "About a Quarter to Nine," "You're Getting to be a Habit with Me," "Shadow Waltz," "Young and Healthy," "We're in the Money," "Lullabye of Broadway," and a reprise of "42nd Street."

Side 2 includes one more by the Harry Warren/Al Dubin team which

wrote all the songs on Side 1 — a bluesy "You Let Me Down." Others are tunes George likes to play: "Swinging Sweethearts," "This is all I Ask," "Bells of St. Mary's" and a Crawford re-creation, "I'm Confessin'."

Special mention must be made of one selection, the 1932 depression chaser, "Let's All Sing Like the Birdies Sing." Words fail to do justice to what George does to "Birdies." Where all the other tunes are played with emphasis on attractive presentation, this one is simply grotesque. The first chorus is straight enough, then the demon in George takes over with a duet between tuned canaries and the pedal Posthorn. After that there's a calliope/merry-go-round with the bass in one key, the treble in another. Of course, George is trying for laughs and this one will generate them.

People who avoid electronic organ records because they don't sound like pipes need have no fear of this one. The versatility in Rodgers circuitry and the genius of Lee Sundstrom, not to mention George Wright's musical acumen, have been combined to provide a fascinating package.

Recording is good. A minimum of reverb has been added by the processors, K M Records. Jacket notes reflect the era of the '30s Warner Bros. musicals. A goodie, as the title states. □

Send in your
Copy Now!
for...

Season's
Greetings

in the
Nov./Dec. Issue of
THEATRE ORGAN

Mail Copy To:
Len Clarke
ATOS Advertising
1839 Weeg Way
Park Ridge, Ill. 60068
PH (312)-692-9399

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



This time we run some reviews of organists' presentations. You will notice the organists have one thing in common: They were destined for the Hall of Fame. Sources were *Variety (V)*, *Motion Picture Almanac (MPA)*, and *Motion Picture Herald (MPH)*.

1926 (V) (*Theatre unidentified*). A corking organ solo was "Melodies on Trial," written and played by STUART BARRIE. It was an exposure of the practice of stealing the music of the old masters for the popular numbers of today. First, the original composition was played, then its 1926 version. Once the procedure was switched, the audience being asked to guess the original form of a late jazz number. Seven combinations were used. The best were Le Mare's "Andantino in D Flat" and "Moonlight and Roses;" Linke's "Wedding Dance March" and "Swanee River Moon;" and Chopin's "Minuet Waltz in D Flat" and "Castle of Dreams." That the folks liked the piece hugely was attested by the rousing hand the organist got at its conclusion.

September 1930 (MPA) DON MILLER is now in his fourth year for Kansky-Publix in Detroit. Educated at Jones College of Music in Perry, Iowa and Drake University in Des Moines, he started as a pianist in a small theatre and worked his way up. His first featured organist appearance was at the Des Moines Theatre, having appeared as guest organist in several theatres previously. In 1926, he was at the Hollywood Beach (Fla.) Hotel. For the past three years, he served at the State, Fisher, Paramount and Michigan theatres in Detroit. Now at the Paramount, he does classical and popular numbers, and has had great success in community singing.

January 17, 1931 (MPH) JOHN HAMMOND at the St. George Theatre in Staten Island, N.Y., has become exceedingly popular by giving his audience clever novelties, singable songs, a most pleasing personality, and best of all, real good organ playing. He lives up to his reputation in the current organ presentation.

Opening with a very well played special arrangement of "Sweet Jennie Lee," which he played as a straight spot solo, he followed with an organ invitation for the audience to sing. "Tears" was attractively set in a colorful E-Fect Slide, and though comparatively new, this audience sang it very well. "Cheerful Little Earful" was played, first with the audience contributing the "earful" and then lustily singing it. During and between each number, John cheerfully chats and most pleasantly emits little chuckles which are the delight of the audience who are steady patrons of the house.

Later, when John started to announce something, he was interrupted by a pretty usherette, who after being asked what she wanted, was introduced as Gertrude Kohler, who had a song to sing. To the amazement and pleasure of the patrons, Miss Kohler beautifully sang

"Something Missing In Your Eyes." This audience liked her so well that she was forced to sing another chorus of the number. For the finale, Hammond played "You're Driving Me Crazy," and the audience sang this song even louder than the others.

November 28, 1931 (MPH) JOHN GART is just about the youngest organist-musical conductor in the business. He is 23, born in Poland, and received his education at the Conservatory of Music in Moscow. His stage experience started at ten when he was a piano accompanist to his father, an opera singer in Europe. John's career as a theatre organist started when he was assigned to Loew's 83rd Street Theatre in New York City. Since then, he has been featured in a number of Loew's theatres in the Metropolitan area. A few months ago, he was assigned as both organist and musical conductor at Loew's 46th Street Theatre in Brooklyn. Not only an accomplished musician, he is a very good arranger as well.

September 10, 1932 (MPH) ARSENE SIEGEL at the Detroit Fisher, offers an organ recital of typical Chopin music, somewhat bewildering to most of his audience, but nevertheless in the best of musical taste. His selections are "Prelude in A Minor," "Minute Waltz," and the "Polonaise Militaire." Slides carried titles and explanatory notes.

September 24, 1932 (MPH) BERNIE COWHAM at New York's RKO Flushing, continues to please the patrons with his clever and well-thought-out novelties. Whenever these people hear "The Voice of the RKO," they know that Bernie is opening his presentation and it invariably calls for lusty applause. Bernie gave them "We Just Couldn't Say Good Bye," "Hearts At Ease," "It Was So Beautiful," "In a Little Spanish Town," and "Valencia" for them to sing. He also offered a playing of Spanish numbers which drew well. The finish was the newsreel, accompanied in rhyme to the tune "Snuggled On Your Shoulder."

September 24, 1932 (MPH) DICK LEIBERT at the Brooklyn Paramount, offered a pleasing novelty this week and had no difficulty in having the audience sing. Opening with a chorus of "The Night Shall Be Filled With Music," Leibert then presented a laughable parody chorus to "Hummin'" and followed with an intimate talk which got laughs and applause. The audience then sang "Loveable" and "Thrill to Hear It From You." Comedy was injected in a parody, written with the titles of billboards seen along any road. Dick closed with a stirring rendition of "I Love a Parade."

GOLD DUST: 1/28 HARRY SULLIVAN at Rochester (N.Y.) Theatre . . . 2/28 J. GORDON BALDWIN, Monroe in Rochester . . . 12/28 LEO TERRY, Piccadilly, Chicago; BUDDY WEBBER, Plymouth, RUS HENDERSON, Fox Palace, and ERNEST H. JOHNSON, Capitol in Worcester, Mass.; FRANCIS J. CRONIN, Capitol in Boston; ROY L. FRAZEE, Granada in Malden, Mass.; EARL WEIDENER, B. F. Keith's Memorial, Boston; EDWARD EIGENSCHENK, Clichy Palace in Paris, France . . . 1/29 JOHNNY McCARTNEY (Mack), Pantages in Portland, Ore. . . . 1/30 NELSON SELBY opens 3/15 Wurlitzer in Shea's Seneca, Buffalo . . . 3/31 GLENN GOFF, Varsity in Palo Alto, Cal.; ELMER VINCENT in San Mateo, Cal.;

That should do it until next time. So long, sourdoughs!
Jason & The Old Prospector □

Hal Leonard introduces THE ULTIMATE FAKE BOOK.

**More fresh arrangements
between two covers than
any other book!**

**Can you afford to
use anything but
the ULTIMATE?**

Here's the most comprehensive legal fake book ever! THE ULTIMATE FAKE BOOK is the fake book every musician should own... whether you are a working pro or an amateur pianist, organist, guitarist or player of any "C" instrument.

And because it's THE ULTIMATE, it's THE ONLY book you'll ever need to own. This beautiful volume contains more than 1200 songs including all of the most asked for standard, seasonal, occasional and novelty tunes, as well as top pop songs by today's superstar recording artists. You'll find them all in this gigantic, value-packed edition!

Look at these outstanding features:

- Over 1200 choice songs, prepared specifically for this edition by professional arrangers.

- The only fake book with **GUITAR CHORD FRAMES.**

- All songs are presented in their original keys, and great care has been taken to assure the accuracy of chords and melodies.

- Inclusion of complete lyrics with all verses.

- Superior value: probably the lowest per-song cost of any fake book on the market!

- 4 quick-find indexes: 1) Categorical, 2) Alphabetical, 3) by composer, 4) "Song Title Locator" (if you can't remember the title but can hum the melody, this index will help you locate the song if it's in the book).

Makes an investment in your music... an investment that amounts to just pennies per song. It's an investment you can't afford *not* to make!

ORDER NOW & SAVE POSTAGE/HANDLING CHARGE.

If you place your order now, we'll cover the cost of postage and handling... **you save \$2.75.**

Use the handy order form provided or call TOLL-FREE 800-558-0804.

MONEY-BACK GUARANTEE

If you're not completely satisfied with THE ULTIMATE FAKE BOOK, we'll be happy to refund your purchase. Simply return the book to us within 30 days and we'll send you a full refund.

A GREAT VALUE AT
\$29.95



Here's a sampling of some of the songs

included in THE ULTIMATE FAKE BOOK:

People • Don't Cry Out Loud • Try To Remember • You Needed Me • Woman In Love • If Ever I Would Leave You • Edelweiss • Can't Help Falling In Love • Anniversary Waltz • Frosty The Snow Man • Whither Thou Goest • You'll Never Walk Alone • Ol' Man River • September Song • What Kind Of Fool Am I • Fly Me To The Moon • This Land Is Your Land • Smile • Rudolph The Red-Nosed Reindeer • Let Me Call You Sweetheart • Love Me Tender • Bernie's Tune • Pearly Shells • If We Only Have Love • I Will Wait For You • MORE!

HAL LEONARD PUBLISHING CORPORATION

8112 West Bluemound Road
Milwaukee, WI 53213

ORDER FORM

Dept. TO

Please send me THE ULTIMATE FAKE BOOK.

Check or money order for \$29.95 enclosed, payable to HAL LEONARD PUBLISHING CORPORATION.

Please charge to my credit card account:

MASTERCARD

VISA

AMERICAN EXPRESS

Account #

Expiration Date

Send To:

Name

Address

City/State/Zip

Please allow 3-4 weeks for delivery.

TO 70050463

THE ACOUSTICAL CONSULTANT

MUSIC AND HEARING

by R.J. Weisenberger

In all of my previous articles I have discussed methods by which pipes could be built to maintain a relatively uniform sound pressure level throughout each register of a rank, while maintaining a stable tonal quality. I have also discussed methods by which dissimilar scales of pipes can achieve similar sound pressure levels, so that the larger scales will not dominate an ensemble. All of this makes good technical sense, but does it make good musical sense? The answer is an emphatic Yes!

A pipe organ that is voiced weak in the upper octaves will have a mushy sound lacking in detail; this problem is further multiplied when such an organ is installed in chambers with the swell shades located much above the windchest level. Even a well-designed chamber will favor propagation of the lower frequencies over that of the higher frequencies and their harmonics.

This property of the chamber and swell shades in itself is not undesirable, as the ear is generally more sensitive to the middle and upper frequencies than to low frequencies, especially at lower volume levels. It becomes a problem only when the ear itself would tend to hear the lower frequencies as being louder than the middle and upper frequencies. All too often I have found this to be the case, especially in smaller installations.

As early as 1933, acousticians Fletcher and Munsen published a report on their studies, made on a multitude of subjects, concerning the sensitivity of hearing over a wide range of frequencies and sound pressure levels. The result of their findings, verified time and time again, show that at low sound pressure levels (40-70 dB) much more energy is required at the lowest bass frequencies to sound equally loud. For a 30 Hz tone to sound as loud as a 40 dB tone at 1000 Hz, the 30 Hz tone would have to be increased to 80 dB! Closed

swell shades will naturally tend to pass far more low frequencies than high frequencies, so this condition will be fulfilled.

In baroque organs with exposed pipework, it was often necessary to voice the upper octaves more softly to obtain good balance with the lower octaves, particularly in the softer ranks. If this approach is carried into voicing the more powerful ranks, the organ will become bass heavy, as we shall soon see.

For a 30 Hz tone to sound as loud as a 70 dB tone at 1000 Hz, still by no means a loud sound, the 30 Hz tone would only have to be increased to 86 dB, already a much more modest increase. A bass boost as great as this can be achieved by mounting the largest pipes near a corner of the chamber, and this is assuming that in a free field situation there would be equal acoustical power output from both the 16' pipe and the 6" pipe. For a 30 Hz tone to sound as loud as an 80 dB tone at 1000 Hz, a moderate sound level, the 30 Hz tone would require only a 10 dB increase to 90 dB.

Between levels of 90 to 110 dB the ear hears all frequencies between 30 and 2000 Hz of the same intensity as being equally loud and well balanced, and very little if any compensation is needed. By building the majority of the organ, or the most powerful ranks at 16' and 8' pitch, this condition would be fulfilled.

Peak levels as high as 110 dB from a large symphony orchestra can be found at a distance of about 30 feet, and likewise from a large theatre pipe organ of present design. There were a few organs built that can achieve such sound levels at even greater distances, although most organs can only throw such levels about 10 feet.

At levels in excess of 110 dB, the ear no longer hears such a range of frequencies as balanced, and there is also a tendency to perceive pitches near middle C as being falsely flattened. Also, at these levels hearing

damage can occur with relatively brief exposure. Such levels *do* exist in most theatre pipe organ chambers, and those assigned to tuning the organ should not expect to hear the same tonal balance as heard in the auditorium, but a much brighter, more piercing sound, with upper levels approaching the threshold of pain. If it sounds nice and sweet in the chamber at full organ, it will invariably sound dull and muffled in the auditorium, especially if the auditorium is of any appreciable size.

Of course, any pipe design can be made to vary considerably in both tonal character and volume by simply re-regulating the operating pressure (or the toe holes) from the optimum efficiency point; too little pressure for a given design will give a softer, mellower sound, while too much pressure will overblow the pipe into the next octave.

All references I have made to operating pressures and acoustical outputs in previous articles refer to the upper *stable* operating limit of each design. This does not mean that the voicer has no other option than to voice such designs only at these pressures, but if he so chooses they will perform as indicated.

There will be a giant leap in the organ building profession when more people understand the physics of why a given level of performance can or cannot be achieved in a given pipe design.

So much for tonal balance within a rank. Why would it be desirable to balance ranks in volume with each other? Even in an organ that is well balanced tonally, there may be a gross imbalance among the various ranks themselves. In a large organ we can expect some ranks to be far more powerful than others for sheer contrast, but in an organ with fewer ranks, large dynamic gaps are undesirable.

There are cases where a Tibia or Diapason can dominate an ensemble, leaving the more delicate flutes and strings barely audible by contrast. This does not have to be the case. Within the pressure ranges used in most theatre organs, flutes and strings can be designed which will hold their own with any Tibia or Diapason of the same pressure rating.

Who said that the foundational stops must necessarily dominate all other flue ranks? This idea probably

came about because it has long been accepted that larger-scaled pipes are more powerful than pipes of smaller scale, because of the failure of too many organ builders to experiment enough with mouth cut-ups. However, no one has ever seemed to question why a small-scaled Posthorn can achieve similar levels to a large-scaled Tuba of the same pressure rating.

It would be nice to have flue ranks which would help bridge the gap between flues and reeds, both in tonal character and in volume. In many organs the closest match to a reed sound among the flues would be found among the strings. However, the sound of most string ranks would be barely audible, if at all, if incorporated in a reed ensemble. In other words, most string ranks become useless during loud passages.

Because it is possible to build loud strings of moderate scale, this dynamic imbalance no longer has to be taken as inevitable, and organists could learn to use such combinations to create new sounds. Also, having various ranks at a similar volume would tend to produce a sound in which the nuances of each rank could still be heard along with the overall sound. For dynamic contrast, and for playing in the old traditional styles, lower-pressure echo ranks of the same general tonal characteristics as the main ranks could then be added.

Tradition should never be used as a crutch or as a limiting element which would block all modern technology from entering pipe organ design. The new digital technology incorporated into many switching systems for pipe organs has already proven otherwise. Rather, tradition *should* be used as a base from which we can build.

Errata:

The formulas on page 43 of the June/July '81 issue were set incorrectly. They should appear as shown here:

$$(A = \pi r^2)$$

$$r = \sqrt{\frac{A}{\pi}}$$

$$= \sqrt{\frac{.25}{\pi}}$$

$$= \sqrt{\frac{.25}{3.1416}}$$

$$= .282 \quad \square$$



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:

Robert M. Gilbert
Editor
3448 Cowper Court
Palo Alto, Calif. 94306

Dear Sir:

With reference to the information on cinema organs in Austria in the June/July 1981 issue of THEATRE ORGAN, I would like to tell you that there are no more cinema organs in Vienna. The Scala Theatre was destroyed about 1957; the fate of the Kilgen is unknown. The Christie of the Apollo Theatre has not been playable since 1961, if it exists at all. The Welte of the Austrian film corporation, Wienfilm, was playable (at least partly) until the end of 1976. It is said that the Christie and the Welte have been destroyed. I don't know of other cinema organs in Austria.

Please let me explain the cinema organ scene of the other European German-speaking regions: In West Germany, only two cinemas are organ equipped, the Walhalla Theatre of Wiesbaden and the Metropol Theatre of Bonn, both with Welte organs in unplayable condition. The Walhalla organ is a 2/5 or 2/6. The owner of the theatre is Mr. Marc N. Levin, of St. Louis. The Oskalyd organ of the former Capitol Theatre of Heidelberg was played until 1956 by Hellmuth Kraus (now church organist in Mannheim); it was installed last year by the builder firm Walcker in the Königssaal (King's Hall) of the Heidelberg Castle. When guided

through the rooms of the castle one cannot see the organ. The console (two manuals) is moved into an adjoining room and disconnected from the main cable when the organ is not played. Two pipe chambers (19 ranks, not unified) are behind four Gothic windows on a podium in the middle of one longitudinal side of the Königssaal. All shutters are closed when the organ is not used. I don't know of the plans for this organ. The future Film Museum of Frankfurt/Main has bought a Foto-player which will be set up. I have heard that Düsseldorf will have a film museum with a cinema organ.

It seems that only one cinema of Switzerland has a cinema organ, the Forum Cinema of Zürich. This instrument was built in 1929 by Zimmermann & Schäfer of Basel. It is now unplayable. The famous Wur-litzer organ from London's Clapham Junction Granada Theatre is in Switzerland and, I think, will be installed in Geneva.

Yours sincerely,
Wolfgang Schaa

Dear Editor:

I was very happy to see the photo and article about E. M. Cimmino, otherwise Ethel Marie Cimmino. For many years a great favorite of mine has been her song, "All Because of Spring." Many of my pupils play it. Mrs. Cimmino is doubly blessed with such great talent and a fine son like Frank.

What do the members hear about Louella Wickham, "The Sweetheart of the ATOS?" Could you give us her address again so we could remember her and her wonderful music?

Sincerely,
Esther Higgins

Dear Members of the ATOS:

Thank you for the gift from the Koenig Cancer Research Foundation to the Medical School at Northwestern University. Mr. Harry Koenig informs us that this gift was made possible by members of the American Theatre Organ Society who made donations in exchange for his organ record.

On behalf of the Northwestern community, I extend my sincere expression of gratitude for your support.

Cordially,
Robert H. Strotz
President



CHAPTER NOTES

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

Send Photos and News to:

ROBERT M. GILBERT
3448 COWPER COURT
PALO ALTO, CALIFORNIA 94306

Deadlines

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

All copy for Chapter Notes is to be typewritten, **double-spaced**, on 8½ x 11 white paper, with **1½" margins all around**. Photos should be black and white for best reproduction. Each photo caption should be typed on a separate sheet and attached to photo.

ALABAMA

Robert E. Lee was our guest artist for the June meeting. Mr. Lee played a varied and entertaining program for us.

Our July meeting will be an evening affair in conjunction with the AGO Regional Convention. This meeting will be July 22nd at 8:30 p.m. at the Alabama Theatre in Birmingham. Tom Helms will be our guest artist. We are looking forward to having Tom show off the Wurlitzer to the AGO members. Following Tom's program there will be open console for the AGO members who wish to try the organ. This meeting is open to all AGO members and all ATOS members and their friends. There is no admission charge.

SAM TROUTMAN, SR.

CENTRAL FLORIDA

Our May 10th meeting was held at the home of Everett and Eleanor

Bassett in Ridge Manor. The good news was announced that the long awaited IRS nonprofit status was received. After the general business meeting, the members enjoyed playing on the Bassett's 2/4 Robert Morton pipe organ. It was a delightful afternoon, and we appreciate the Bassetts sharing their home and their beautiful pipe organ.

On June 12th, the very popular Larry Ferrari gave a benefit organ concert at the Tampa Theatre. There were about 500 persons in attendance. The event was sponsored by Al Havener's Musiland and WJYW Radio, with proceeds going to the fund to restore the Tampa Theatre Wurlitzer. Larry played a medley of pop tunes along with patriotic and favorite hymns. As usual, he left the audience in standing ovation.

Work is progressing on the Tampa Theatre Wurlitzer installation. We appreciate the donations which are still coming in to help with the project.

We also wish to announce that CFTOS Chairman Charles Stanford and wife, Debbie, have a new "Piper," a son, born June 6th.

SANDRA SHOOK

CENTRAL INDIANA

A regular monthly meeting of the Central Indiana Chapter was held in the auditorium of Manual High School, Indianapolis, on Sunday, May 17th. Carl Wright, who helps maintain the organ at the school, advised us that work is constantly being done on this instrument. Eventually he and his co-workers plan to enlarge it to 22 or 23 ranks.

Mr. Tim Needler, chapter member and very fine organist, presented the music for the program. This was followed by a period of open console.

Plans were made to hold a future

meeting in the Hedback Theatre, presently undergoing a face lift, to hear the Page organ located there. The Page is also being enlarged by a group of dedicated workmen. The group rushed to get the instrument ready for a Footlight Production in May of *Fiddler on the Roof*. ATOS members played the organ preceding each of the performances of the show.

As mentioned previously, our chapter is going to have a history book. Several members are diligently working on the task, and we are sure it will be of interest to all.

We are planning ahead for summer meetings, several of which will be in the homes of members where organ installations help keep the society purposes alive.

Jim and Barbara Atkinson, two of our active members, recently entertained a group of ragtime enthusiasts at their home.

Warmer weather, vacations, and other attractions limit attendance during summer months and tend to reduce club involvement. Our group looks forward to increased activities in the fall.

MARY LOU HARRELL

CENTRAL OHIO

The Central Ohio Theatre Organ Society met on Sunday, May 17th, at the Palace Theatre in Marion, Ohio. The center of attention was member Harold Denzer, playing the 3/10 Wurlitzer. This instrument provided Harold with the means for a most enjoyable one hour concert of highly-varied musical literature. Though a limited number of COTOS members were available for the drive to Marion, the concert audience was enlarged by many from the choir of the Presbyterian Church, who came to listen to their organist. Mr. Tom Yanitell and the organ crew can indeed be proud of the instrument they provide for such programs at the Palace.

A large portion of the COTOS membership was at the Ohio Theatre in Columbus on Saturday night, May 23rd, for a concert by Lyn Larsen. A large and enthusiastic audience greeted the organist for his first return to the Ohio Theatre in several years. The broadly varied program demonstrated the great ability and versatility of both Lyn Larsen and the Robert Morton 4/20 theatre pipe

organ. At the close of the concert, the audience came to its feet as the resounding strains of "God Bless America" rose from the organ and hundreds of proud voices.

Bob and Betsy Richard hosted COTOS for the June meeting. Many members and guests met on Saturday evening, June 20th, at the Richards' Upper Arlington home to hear Betsy perform on her Conn 650. Additional speakers and pipes flanking the organ helped to produce a sound quality very similar to true theatre pipe organ.

BOB AND PATTI CLARK

CHICAGO AREA

Gaylord Carter told us he was genuinely pleased to play the Chicago Civic Opera House organ. This was on the occasion of CATOE's silent film show, *The Son of the Shiek*, with Rudolph Valentino and Vilma Banky. Mr. Carter presented a warm, friendly repartee. In addition to superbly accompanying this film, he provided extras: "Pale Hands I Love," selections from the contemporary film, *Evita*, and a good sing-along. Attendance was good, but not enough to fill the cavernous opera house. The lack of greater audience participation was partly due to competition from the showing of *Napoleon* at the Chicago Theatre.

Dennis James was at the Chicago Wurlitzer for the first four days of the showing of *Napoleon*. CATOE had an information booth at the Chicago Theatre during the program and was able to promote pipe organs and our local chapter. There was good interest shown as flyers were kept and not discarded by the audience.

For our February social at Maine North High School, Des Plaines, Ill., Jerry Kinsella of the local Rodgers Studio was our soloist. Jerry presented a good program which was well received. One of his students, Phillip Silberhorn, participated in open console. His talented playing "stopped 'em in their tracks" with the question, "Who is that chap?" We plan to present Phillip in a future social.

June 13th will find many of us attending the final concert at Maine North High School. Unfortunately, the school is scheduled to close in August. The fate of the building and

CATOE's Wurlitzer is, at present, very questionable. Jack Olander, music director for the school, will be our soloist for the concert. We anticipate an excellent program because we have heard Jack perform several times, but this will also be a sad occasion because it will be the farewell to this beautiful setting and fine organ. Time is changing many things too quickly. Oh, that it would slow down just a bit!

ALMER BROSTROM

CONNECTICUT VALLEY

On May 16th and 17th, our concert series reaped high marks for featuring Hector Olivera in concert at the Thomaston Opera House. Hector has played here before, so ticket selling was easy. This young man of music combines exceptional talents in arranging, organ registration, and playing, which insures a most enjoyable concert.

On this occasion the choice of selections played was unusually gratifying, including well-chosen popular numbers, a bit of sacred music, and the mighty "Toccata" from Widor's *Fifth Symphony*. For this listener, the high point of the program was the magnificent arrangement and rendition of J. S. Bach's "Jesu, Joy of Man's Desiring," a performance of high artistry, indeed. Some nice arrangements of several of Leroy Anderson's compositions lent balance between the lighter and the more serious portions of the program.

On the 13th of June, we enjoyed an excellent meeting at the lovely home of Jim and Diana Morris in Madison, Connecticut. There, located in a fine studio, is a three-manual Rodgers electronic organ, much modified and finely tuned by members Allen Miller and Don Hyde. With the aid of speakers, all sounds created in the studio organ were heard out-of-doors. Some very pleasant music was heard as various members took a turn at open console.

Following the dinner hour, Chairman Norm Ray called the business meeting to order. We were advised once again that work on the organ installation at Shelton High School is proceeding well; this was gratifying news, indeed.

After the business meeting, Joe Graif introduced our artist of the

evening, David Senak. David gave us a performance at the console which demonstrated how he had won two of our past competitions. For this listener, the highlights of his program were Don Quixote's song from *Man of La Mancha*, a choral prelude by J. S. Bach, and his final number, Ravel's "Bolero."

We were pleasantly surprised when we learned that Rosa Rio, Bill Yoeman, and Ted Malone had arrived during the concert hour. Ted will appear with Rosa and singer Nancy Savin at the Thomaston Opera House in September. Ted and Norm Ray had some interesting commentary about the recording of "Why the Chimes Rang" made by Dick Leibert and Ted Malone in 1965.

We are looking forward to coming attractions at the Thomaston Opera House in the next few months. They include the following: September 12, 13 — Rosa Rio with Ted Malone, radio personality, and Nancy Savin, soprano; October 17, 18 — Bill Thomson; December 4, 5, 6 — Lyn Larsen and small orchestra.

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

W. F. POWERS

EASTERN MASS.

Chairman William Carpenter announced at our April 26th meeting that the board had chosen Patsey Fucci to fill the vacated Vice Chairman's office and Mrs. Lucile M. Weston to serve as Alternate Director for one year. The Organ Committee, Dick Linder, chairman, recommended that EMCATOS engage organ finisher William Hansen, from the Chicago area, to appraise our Wurlitzer.

Program Chairman Tim Bjareby then introduced his friend and fellow organist, James Stewart, as guest organist. Jim is a teacher and church organist in Amesbury, Massachusetts. His lively opener, "Colonel Bogey March," indicated he had already become well acquainted with our theatre organ. With music from Dave Brubeck, John Williams, Flor Peeters, and Rimsky-Korsakov included in his well-chosen program, Mr. Stewart managed to please all.

Listener response was so spontaneous that Jim chose as his encore "Everything's Coming Up Roses." It was a most successful chapter debut.

Long-time member and professional organist, John Kiley, was our May 30th spring concert artist at Babson. Because this was the 25th anniversary of ATOS Chapter No. 1, this widely-known Bostonian was chosen for the milestone occasion. The only item of business for the combined meeting/concert was the announcement by Chairman Carpenter that Bill Hansen was present to inspect our 235 Special.

Once the business portion of the meeting was completed, our featured artist was introduced. The veteran theatre organist stated that his program would consist of familiar, nostalgic music with a nice medley from *Sound of Music* as an opening. John then spoke of the music heard in the golden days of the theatre organ which he played even on our own organ when in Loew's State Theatre, Boston. A long group of easy-listening numbers was next, including "Alice Blue Gown," "Kiss Me," "As Time Goes By," and an *Oklahoma* medley.

At intermission, in honor of the chapter's anniversary, Gordon Creamer brought in a large, nicely-decorated cake he made with frosted lettering reading "ATOS Happy 25th Anniversary."

The second half of the concert had

John reminiscing about his introduction to the theatre organ at age 11. His teachers were Lloyd George, Del Castillo, and Earl Wiedner. He also talked about some of the instruments in the area which he had played. Several tunes from *My Fair Lady* followed. John gave an interesting demonstration of his radio broadcasting days involving s-t-r-e-t-c-h-i-n-g "September Song" for the five to six minutes needed to fill time gaps. More good show tunes from *South Pacific* were played next. In another group was the particularly adaptable "I Left My Heart in San Francisco." Kiley's final contribution were *Show Boat* selections, concluding with the mighty "Old Man River." John stepped out of the white spotlight once again in his long career with the resounding applause of the audience ringing in his ears.

Sunday afternoon, June 14th, found the club on another of the yearly field trips to Rosalie and Pat Fucci's home in Waltham. Their hospitality, spacious home and grounds always insure good food, picnic style, good sociability and good music, the last on their 4/20 Robert Morton. Bob Wambolt was the artist of the day, with many others also trying their hands (and feet).

The last regular meeting of the season was held on the 27th of June in Babson. Chapter Chairman Carpenter announced that the board had unanimously voted to retain the services of Bill Hansen to work on our Wurlitzer and that the job would begin on July 6th.

After the business session was completed, the program was turned over to Tim Bjareby who enthusiastically introduced Cheryl Linder, our guest artist. Cheryl, a Lowell University organ major, certainly did not disappoint the group, and she brought a satisfied smile to father, Dick. This 19-year-old has become a most competent organist, in both the classical and popular fields. Her teacher is Jack Skelton. Cheryl opened the concert with one of her own compositions, "Happy Face," which involved much double pedaling. Her other composition, "Bean Pot Rag," was heard later in her program; both original pieces were delightful.

Miss Linder's offerings included a wide variety which showed both her

ability and the organ's adaptability. Selections from *Annie* were tuneful, as was Anderson's "Trumpeter's Lullaby." Cheryl played a piece written for use in the Jewish temples at Halloween services which involved rapid fingering. A crisp Sousa march, "The Liberty Bell," had the organ's band resources utilized to the full. A quiet, beautiful "Air on the G String," by J. S. Bach, together with her finale, the inspiring, demanding "Symphony No. 5" by Widor, displayed Cheryl's more serious renditions to advantage. She deserved recognition for her efforts and received it by a long, standing ovation. Her encore, "Maple Leaf Rag," was our bonus. There were many who accepted the open console invitation after the concert to round off a fine evening.

STANLEY C. GARNISS

GULF COAST

The construction of our Robert Morton reproduction console is progressing! The manuals, toe studs, and pedalboard are now installed. The elaborate, intricate carvings on the console sides and top have been molded, and many are in place. Our thanks go to B. D. Rhea, M.D., who is doing this magnificent work himself. Oh, it is beautiful!

Barry Henry, M.D., from New Orleans, came to Pensacola recently for a first-hand look at our project. He has maintained and kept the Robert Morton going in the Saenger Theatre there for many years. We were proud to show him our Robert Morton.

Tom Helms, our chapter chairman, was home long enough this summer to take care of some of the political aspects of installing our organ in the being-restored Saenger Theatre here. With the help of Bob Sidebottom and Curt Goldhill, he installed the blower at the theatre. This was no mean job when you think of the size and weight of the thing. An antique 25 hp motor is heavy!

After doing what he could to help us here, Tom dashed back to Fort Worth for an AGO convention. Tom is also to be a featured artist at the Regional AGO Convention in Birmingham this summer. He will play the Wurlitzer at the Alabama Theatre for classical organists to show the "other" organists how a theatre organ looks, sounds, and plays.

DOROTHY STANDLEY

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION	
(Required by 49 U.S.C. 3685)	
1. TITLE OF PUBLICATION	Theatre Organ
2. NUMBER OF ISSUES	1
3. DATE OF NEXT ISSUE	10-1-88
4. ANNUAL SUBSCRIPTION PRICE	\$18
5. LOCATION OF HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHER (Not printer)	Robert E. McCallister, PhD, CPA 4855 LBJ Freeway, Suite 804, Dallas, Texas 75234
6. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHER (Not printer)	Robert E. McCallister, PhD, CPA 4855 LBJ Freeway, Suite 804, Dallas, Texas 75234
7. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHER (Not printer)	Robert E. McCallister, PhD, CPA 4855 LBJ Freeway, Suite 804, Dallas, Texas 75234
8. NAME AND ADDRESS OF THE PUBLISHER	AMERICAN Theatre Organ Society, Inc. 4855 LBJ Freeway, Suite 804, Dallas, TX 75234
9. NAME AND ADDRESS OF THE EDITOR	3848 Stewart Court, Palo Alto, California 94306
10. NAME AND ADDRESS OF THE BUSINESS MANAGER	Floyd Mann, 27500 Plymouth Road, Livonia, Michigan 48150
11. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual owner. If the publication is published by a corporation or other entity, its name and address must be stated.)	
12. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BOND, MORTGAGE OR OTHER SECURITY (Indicate name and address)	
13. FOR COMPLETION BY OWNERS: IS ORGANIZATION AUTHORIZED TO MAIL AT SPECIAL RATE (Section 3626, 3629)? (The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one))	<input type="checkbox"/> HAS NOT CHANGED DURING PREVIOUS 12 MONTHS <input type="checkbox"/> HAS CHANGED DURING PREVIOUS 12 MONTHS (If changed, indicate the date and explanation of change)
14. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PREVIOUS 12 MONTHS (SEE INSTRUCTIONS) TOTAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST FILING DATE
a. TOTAL NO. COPIES (Net Press Run)	6500 6500
b. PAID CIRCULATION	0 0
c. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS, AND COUNTERS	0 0
d. MAIL SUBSCRIPTIONS	5000 5737
e. TOTAL PAID CIRCULATION (Sum of b, c, and d)	5000 5737
f. COPIES DISTRIBUTED BY MAIL, CARRIER OR OTHER MEANS (INCLUDES TRANSPORTATION AND MAILING COSTS)	125 131
g. TOTAL DISTRIBUTION (Sum of e, f, and g)	5125 5868
h. COPIES NOT DISTRIBUTED	1375 6632
i. OFFICE USE, LEFT-OVER, UNRECORDED, SPOILED, OTHER (Specify)	0 0
j. RETURN FROM NEWS AGENTS	0 0
k. TOTAL (Sum of f, g, h, i, and j) should equal net press run shown in 14a.	6500 6500
15. I certify that the statements made by me above are correct and complete.	SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER (If printed name, must be accompanied by signature)
16. FOR COMPLETION BY PUBLISHERS MAILING AT THE SPECIAL RATE (Section 3626, 3629): (Check one)	<input type="checkbox"/> YES <input type="checkbox"/> NO
17. I, the undersigned, being the editor, publisher, business manager, or owner, do hereby certify that the information furnished on this statement is true and complete to the best of my knowledge and belief, and that I am a resident of the United States at the time of filing this statement.	
18. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
19. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
20. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
21. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
22. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
23. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
24. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
25. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
26. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
27. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
28. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
29. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
30. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
31. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
32. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
33. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
34. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
35. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
36. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
37. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
38. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
39. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
40. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
41. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
42. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
43. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
44. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
45. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
46. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
47. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
48. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
49. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
50. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
51. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
52. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
53. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
54. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
55. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
56. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
57. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
58. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
59. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
60. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
61. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
62. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
63. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
64. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
65. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
66. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
67. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
68. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
69. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
70. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
71. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
72. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
73. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
74. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
75. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
76. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
77. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
78. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
79. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
80. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
81. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
82. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
83. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
84. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
85. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
86. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
87. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
88. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
89. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
90. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
91. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
92. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
93. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
94. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
95. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
96. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
97. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
98. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
99. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	
100. I authorize any person to make copies of this statement for use in connection with the publication of this statement.	

LONDON AND SOUTH OF ENGLAND

If the special objectives of our chapter be the fostering of the trans-Atlantic dimension of theatre organ fraternity, fellowship, and enjoyment, how appropriate it was that at the very moment we were introducing John Ledwon to launch our 1981 concert season, the Space Shuttle, Columbia, was making *its* spectacular launch. In a characteristically bright and dexterous performance, John's concert climaxed an exciting week at the Granada Kingston's 3/10 Wurlitzer.

Our chapter sponsored a 15-minute live organ interlude during each of the six evening film shows. These brief programmes featured fine performances by our young organists, Janet Dowsett (twice), Michael Wooldridge, David Williams, and Richard Cole, with Len Rawle providing a sparkling Saturday night show. Only a few days earlier, Janet had taken second place in the "Home Organist of the Year" competition, sponsored by the popular *Home Organist and Leisure Music* magazine. She outplayed seasoned contestants much senior to her 18 years. Janet was also featured on national television. Michael (our current "Young Theatre Organist of the Year"), Janet, and David had previously appeared in a holiday concert at the beautiful ex-theatre Compton organ at St. Mary's Roman Catholic Church, Hornchurch.

Local popular and classical organ enthusiast, Peter Godwin, provided a thoroughly enjoyable chapter club night at "Wurlitzer Lodge." The following day our hard-working and much loved members, Pauline Dixon



Poster outside of the Theatre.

and her mother, Audrey, started Pauline's concert tour in the Chicago area with a club night at Fred Hermes' residence organ. Pauline went on to play numerous electronic instruments and 14 pipe organs, notably the vintage 4/29 Wurlitzer in the Chicago Theatre. The trip was arranged with the much-appreciated help and hospitality of numerous local ATOS members. One of the highlights of this most exciting State-side visit was a day in New York City where Ashley Miller was their host.

Our April club night featured a very welcome visit to "Wurlitzer Lodge" by David Hamilton, who presented a highly-enjoyable evening of silent films. David accompanied the films very proficiently at the 3/19 Wurlitzer. Our popular members, John and Noreen Foskett, acted as

"itinerant lanternists" in screening the films and authentic period slides.

We mourned the passing of two outstanding stalwarts of the British theatre organ scene. Ted Lawrence led the team that installed an ex-theatre Compton organ at the Memorial Hall Old Windsor, and did such a fine job on coach marshalling during the Silver Jubilee Convention last year. Ian Sutherland had edited the superb monthly newsletter of the Cinema Organ Society for 20 years.

A brighter note was struck when a coach visit was made to the re-opening of the Compton organ, formerly in Twickenham College, at Gosport, near Portsmouth on the south coast. Originally the organ was in the Gaiety Cinema, Wood Green in North London. Later this fine 3/10 instrument had given excellent service for several years at Twickenham until building alterations required its removal at short notice; the work was done by a team from our chapter during the run-up period to the convention. The inauguration in Thorngate Hall, Gosport, was presented by the local club's president, universally popular John Mann. Before an audience of around 600, the organ gave a most creditable expression of the massive efforts to get it operational in such a short time. Appropriately and deservedly, Edith and Les Rawle were afforded Honorary Life Membership of the club for their central roles in the success of this most satisfying event.

We look forward to presenting Hector Olivera and Lyn Larsen in prime concerts later in the year, to more exposure for our highly talented youngsters, and to more than 30 chapter members attending the Seattle Convention.

LOS ANGELES

Los Angeles has had a busy — and musical — spring season, starting with Ashley Miller in a program of "Radio City Music Hall" sounds at San Gabriel on February 6th. In March, LATOS member Dave Junchen conducted his second voicing and tuning workshop in our continuing program of giving accurate technical information to our members. In our first "Pipe Organ PLUS" program on April 11th, LATOS won a host of new friends



M.C. Norman Barfield with Janet Dowsett, one of our competitors who recently won second place in the "Home Organist of the Year" contest. (John Sharp Photo)

for theatre organ with the fantastic console artistry of Past Chairman Mike Ohman and the magnificent voices of the 30-plus members of the San Fernando Valley Male Chorus. In a wide variety of numbers, principally from the '40s, the chorus, accompanied by Mike, proved how perfectly the San Gabriel Wurlitzer can blend with human voices. And long-time LATOS members Harold Huttner and Bob Smith proved their vocal skills are as great as their love for theatre organ!

On May 30th Bob Ralston demonstrated his complete mastery of the 5/28 Moller to the delight of 1,500 people in LATOS' second successful show at the Pasadena Auditorium. In addition to his solos of music from the 1700s to the 1980s, Bob presented vocalists Marcia Gehris and Tony Richards who thrilled the audience while Bob accompanied them on piano and organ. As a result of Bob's appearance with Program Director Don Wallace on the two outstanding radio talk shows on LA stations, our membership and "Friends" roster was swelled by over a hundred who signed up at the Pasadena show. Our total members and "Friends" now number well over 800!

Also in May LATOS had its first Scholarship Competition with Chris Elliott, Dennis Derr and Deborah Campbell taking the top prizes. Marguerite Hendricksen's "Rosemary" Wurlitzer was the instrument used, and the three winners will be presented in a formal concert this fall.

The Los Angeles Board and members salute the new National Board members and officers and, with the other ATOS chapters across the country and around the world, pledges its complete support and cooperation.

MOTOR CITY

Our biweekly film series regularly attracts large crowds for each two-night run at the 1661-seat Redford Theatre. But, both performances of *Fiddler on the Roof*, on the first weekend in May, were sold out, with an estimated 300 people turned away each night.

Motor City members were invited to hear Burt Castle at the 3/10 Barton at a Wolverine Chapter meeting held at the Redford Theatre on Sunday, May 3rd.

Gaylord Carter, who played his first of many programs for our chapter nearly 14 years ago, returned to the console of the Redford Barton once again on May 9th to accompany the Janet Gaynor silent film *Sunrise*. The audience enthusiastically applauded Gaylord's scoring of the film, after which the artist drew the winning name in a raffle designed to help raise money to buy the theatre. The prize was a miniature organ console made by member Lou Orlicki. Sales of raffle tickets netted over \$400 for our Buy the Redford Fund.

Our very successful two-day Garage Sale at the Redford Theatre in June was co-chaired this year by Jeannette Duncan and Helen Lucas. Organists who played the 3/10 Barton for the 16-hour event were: Melissa Ambrose, Lou Behm, Greg Bellamy, Jim Boutell, Virginia Duerr, Janice Fields, Gil Francis, Pat Hunter, John Lauter, Bob Mills, Bob Nagy, Nancy Pennington, Lorraine Robinson, Susan Schy, Dorothy Van Steenkiste, and Jack Wimmer.

Tours of the theatre included a visit to an organ chamber, the projection booth, and all four floors of dressing rooms, and were conducted by Roberta Duerr, Jim Markey, Norwood Martin, and George Winters. Proceeds of over \$2,255



Wilma Steslick at the Royal Oak Barton. She finally made it. (Fred Page Photo)

will go towards the purchase of the Redford.

We are pleased to have as one of our frequent renters at the Redford Theatre the world-famous Detroit Concert Band, which presented a musical tribute to Patrick Sarsfield Gilmore and Victor Herbert there on June 19. The following evening the Racine Municipal Band was heard in a free concert at the Redford. Both programs were in conjunction with the Association of Concert Bands of America meeting in Detroit that week.

Tony O'Brien, currently attending Wayne State University on a musical scholarship, played for our First Sunday presentation at the Punch and Judy Theatre in Grosse Pointe Farms in May. Appearing in our June program at the Punch and Judy's 2/6 Wurlitzer was Barry Rindhage, whose intended debut at the Punch in February was cancelled



DENNIS JAMES

Resident Organist for the Ohio Theatre

"When attended by a musician of James' capacity, the organ is an orchestra unto itself. He doesn't play it, he conducts it. For every measure there is a command."
— Cincinnati Enquirer

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

**NOW BOOKING 1982
APPEARANCES**



DENNIS JAMES PRODUCTIONS
The Ohio Theatre • 29 East State Street
Columbus, Ohio 43215 • (614) 444-2394

ashley miller

a.a.g.o.

PERSONAL REPRESENTATIVE

<p>East Coast: Mr. William Perrotta 160 W. 73rd St. New York, N.Y. 10023 (212) 580-9286</p>	<p>West Coast: T/D Associates Mr. Don Creswell 3328 Brittan Ave. San Carlos, Ca. 94070 (415) 592-7296</p>
---	---



Barry Rindhage at the Punch and Judy Wurlitzer.



Tony O'Brien at the console of the Punch and Judy Wurlitzer. (Bob Becker Photo)

because of snow-clogged roads.

The artist at our Second Sunday program in May at the Michigan Theatre in Ann Arbor was Greg Yassick, a student in the University of Michigan Dental School there. Scott Smith, from Lansing, filled in for Bob Cowley, on short notice, for our June Second Sunday program at the Michigan Theatre's 3/13 Barton.

The Fourth Sunday event at the Royal Oak Theatre in May featured Tom Edwards at the 3/16 Barton in his first program for our chapter. After three unexpected cancellations, Wilma Steslick, who plays for skating at the Dearborn Roller-drome, finally appeared as the artist for our Fourth Sunday program at the Royal Oak Theatre in June.

DON LOCKWOOD

NEW YORK

A dynamic concert was presented by Andy Kasparian at the old Brooklyn Paramount's 4/26 Wurlitzer for our April program. The first half of the concert included "Here's That Rainy Day," "If I Love Again," and many standards such as "Liza," and

"How Long Has This Been Going On?"

Both "Our Day Will Come" and "Exactly Like You" displayed Andy's admirable pedal technique, which is one of the reasons he is so popular in resorts and on the pizza-organ circuit. It's "console-choreography" with sounds to match!

After intermission, his formal attire was replaced by a Panamanian *guayaberra* shirt. This was Mr. Kasparian's way of introducing a very interesting segment of melodies garnered during his residence in Panama. Music like this, with its unusual rhythms and tonal idioms of another culture, is refreshing in the midst of the more familiar standard theatre organ repertoire.

Befitting the locale of our June get-together at the Beacon Theatre, "Lullaby of Broadway" was chosen by Ralph Ringstead as his opener. Music ranging from the first song to win an Oscar, "The Continental," to works by Billy Joel and Chuck Mangione followed on this 4/19 Wurlitzer.

In his playing of "You Are the

Sunshine of My Life," Ralph made a clever, effective use of the identifying whole-tone phrase. The interpolation of the melodic verses to many of the songs in his Porter medleys helped this young organist capture some of the sophistication of the Cole Porter songbook.

MARLIN SWING

NOR-CAL

Nor-Cal's May and June meetings were held at the Bella Roma Pizza No. 2 pizzeria in Concord, California. A magnificent 3/18 Wurlitzer theatre organ, with a lovely phantom baby grand piano, is installed there. The piano is under expression and has a roll player. The piano sustains through the pedal trap relay.

On Sunday morning, May 17th, there was an unusually large turnout for a delicious champagne brunch. Ken Simmons, an up-and-coming organist with a modern repertoire, was the concert artist. Ken is a virtuoso of the phantom piano; his left hand embellishments were technically correct and artistically beautiful. He played music of George Gershwin, Kenny Rogers, Johann Strauss,

(313) 574-0128
27200 Parkview #114 Warren, MI 48092

LANCE
LUCE

Currently Featured At:
Pied Piper Pizza Peddler
Warren, Michigan

CONCERTS

THE
SUBURBIAN

RESTAURANT and COCKTAIL LOUNGE

3/17 WURLITZER
Theatre Pipe Organ

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

FRANK CIMMINO
Organist



Ken Simmons at keydesk of 3/18 Wurlitzer, Bella Roma Pizza No. 2, Concord, California. (Jim McGuire Photo)



Harvey Blanchard, Bella Roma Pizza No. 1 organist, at No. 2 console in Concord, California. (Jim McGuire Photo)

and Harold Arlen.

Percy Faith's "Brazilian Sleighbells," a bright samba (138 on your metronome) was Simmons' best percussion number. Ken put everything he had into "Touch of the Wind," his feet playing the melody while his hands played a toccata improvisation. He ended the first portion of the program with the main title and love theme from *Superman*.

During the second half, Ken played "In the Garden." His final number was Jim Webb's "MacArthur Park." For an encore we heard a jazzy arrangement of Gershwin's "Summertime."

Simmons is a professional music arranger whose work is published in *Sheet Music* magazine. One of his numbers for the program, "Londonderry Air," was recently published in the magazine. Ken's musical career began at the age of twelve in Pennsylvania. He now is staff organist at the Bella Roma in Concord, and also teaches at Chaney's Pianos and Organs in Walnut Creek.

On Sunday afternoon, June 14th, Harvey Blanchard, staff organist at the Bella Roma Pizza No. 1 in Martinez, California, was guest artist. Harvey plays the 3/16 Wurlitzer there Monday and Tuesday evenings. He has also played in various

Bay Area establishments and was organist at the Pizza Junction in Rheem, California, until the organ was removed.

Harvey opened his concert with a rousing "España Cani." Jesse Crawford buffs were treated to his arrangement of "I'm Confessin' That I Love You." The program consisted of show tunes, oldies, Strauss music, and even George Wright's radio theme (circa 1973), "Give Me a Moment Please."

During intermission Harvey played on the player mechanism of the phantom piano a piano roll he had recently cut. The last half of the program concluded with "Los Altos Train" using the real locomotive steam whistle for riffs. Our guest then asked for requests. The audience called out many of the "dirty dozen," of which Blanchard played "Doctor Chicago," (sic) as well as several others. His encore piece was "I Know That You Know."

There was open console after the concert, and both accomplished and fledgling members and guests took turns at the console.

There will be no July meeting because of the ATOS convention. A large contingent of delegates from Nor-Cal is expected to make the trip to Seattle.

ED MULLINS

OK CITY

During May and June our chapter organ, a 4/14 Kilgen, got quite a workout from a large number of high school and university graduation classes. All of them used the large auditorium and organ at the Civic Center Music Hall.

At our June 21st meeting we were entertained by member Ben Bailey with an extensive program which featured many entertaining pieces covering three centuries of theatre music. Ben dedicated "Here's That Rainy Day" to David Bridges, civic leader and past vice chairman of our chapter who had recently passed away.

During May, our Kilgen was featured along with Paul Haggard, our chapter founder, in a spot on a local TV show. Paul was shown playing the organ and taking a short tour of the chambers.

This past season, the Oklahoma City Symphony scheduled the Saint-Saëns *Third Symphony*. Maestro Herrera used a Rodgers organ rather than the Kilgen, but during the installation of the electronic instrument a conversation with the soloist, John Wright, revealed that he had played theatre organs in Kansas theatres while doing undergraduate work.

JOHN MACDONALD

Dan Semer

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

DETROIT THEATER ORGAN CLUB NEWS

C. W. Productions

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



PRESENTING...

Ralph Ringstad
Theatre Organist

Concert Dates Available

21 FRANK TERRACE
WHIPPANY, N.J. 07981

OREGON

On June 28th we crossed the Columbia River to Vancouver, Washington, where we were guests at Uncle Milt's Pipe Organ Pizza Restaurant. Our last meeting there was in April, 1980, when we enjoyed Marti Lynch at the 3/18 Wurlitzer. The console is on a lift and the pipework has an unusually fine tonal balance and blend of voices.

Our artist this time was a popular radio and theatre organist from England, Stan Whittington, here for the ATOS 1981 Convention in Seattle. It was a rare opportunity to hear first hand the contrast between the British and American organ stylings.

Stan's playing has been accurately described as "relaxed, competent, and experienced." He mows through fast, difficult numbers with smooth, professional assurance. His program included a medley from the 1920s — "Five Foot Two," "Somebody Stole My Gal," and "Charleston." He introduced a "vegetable" group with a swinging "In A Persian Market," "Yes, We Have No Bananas," "Tangerine," "Coconuts," etc. His styling features full, fast numbers with clear, crisp accompaniment and extensive use of the piano. As an example of real musical competence, he was able to play most of the concert reading directly from sheet music! While this is rather unusual here, it may be customary in England.

Stan Whittington is a charming showman, announcing his numbers with good humor and in true English. Who has the accent, they or we? Our thanks to Stan for a generous full two-hour program, and to our host, Milt Kieffer.

Although we were treated to free coffee and doughnuts during this Sunday morning concert, Milt's piz-



Stan Whittington at Uncle Milt's Pipe Organ Pizza in Vancouver, Washington. June 28, 1981, Oregon Chapter concert. (Claude V. Neuffer Photo)

za is so good that several stayed on for lunch and to hear Wendy Kieffer continue at the organ.

Thursday, July 2nd, was Portland Day for the 1981 ATOS Convention, based in Seattle. Several members, unable to attend the full convention,

acted as hosts to welcome conventioners at Benson High School and were able to hear Tom Cotner at the 3/18 Kimball. This was while half the crowd went to hear Jonas Nordwall at the Organ Grinder 4/44 Wurlitzer. Then the group from the

Johnny
Kemm


...Recordings
...Concerts
...Workshops
also

Johnny & Elizabeth Kemm
Organ-Piano Duo

P.O. Box 1101
Joplin, MO 64801
(417) 623-8990



PIPE
ORGAN
PIZZA



Also At . . .
7114 W. Capitol
Milwaukee, Wis. 53216

CLARK WILSON AT THE ORGAN

Associate Organists: Don Lorusso and Gary Hanson

620 W. Oklahoma Ave. • Milwaukee, Wisconsin 53215

Organ Grinder came to Benson High, and the Benson folks went to the "Grinder." The two programs at each location were made necessary by seating limitations at the Organ Grinder.

We are happy to report that Portland now has a theatre with a pipe organ for silent picture accompaniment. On June 24th the Roseway Theatre began showing *The Gold Rush*, with Gerry Gregorius playing on Terry Robson's 3/8 Robert Morton.

BUD ABEL

POTOMAC VALLEY

On April 26th, in what has become an annual event at St. Paul's Lutheran Church at Utica, Maryland, Earl Sharits was the featured artist at the 2/6 Robert Morton.

Earl started out with some oldies dating from 1921 up through 1969 including "April Showers," "Raindrops Keep Falling on My Head," "Valencia," "76 Trombones," and "So Help Me." An old novelty, "Polly," was played against "Nola," both having the same harmonies and progressions. He then went on to "Sophisticated Lady" and "Sop Tim Bon," both quite popular in their time. A demonstration of the organ was given in which Earl showed many of the tonal capabilities of the instrument.

The program continued with the musical part of an old silent movie, *The Headless Horseman*, which Earl had accompanied on TV for WMAL. This was followed by a group of three played in the British theatre organist style, "Jeepers Creepers," "Baby Face," and "Ain't Nobody's Sweetheart Now." Also included was a Jesse Crawford arrangement of "Over the Rainbow," and a Sharits arrangement of tunes from *Chorus Line*. The pro-



Lou Hurvitz at the Richard Kline 4/28 Wurlitzer.
(Photo by Harold R. Richman)

gram came to a close with a medley of Gershwin *Porgy and Bess* tunes including "Bess, You Is My Woman," "It Ain't Necessarily So," and "I'm on My Way." The program closed with "America the Beautiful," which was quite appropriate as the day was, indeed, beautiful.

The Ladies of St. Paul's really outdid themselves with the smorgasbord which followed the concert. The event was very well attended, and it is certain that this joint venture of the Parish of St. Paul and the Potomac Valley Chapter of the ATOS will be looked forward to every year.

Our May 17th meeting was at Richard Kline's residence adjacent to Spahr's Quarry (now water-filled and complete with ducks and Catoc-tin Mountain scenery). The meeting was held in two sessions so all members could be seated inside the music room to see and hear the magnificent 4/28 Wurlitzer. The instrumental ensemble included a grand piano playable expressively from the antique gold console.

Lou Hurvitz, our artist for the day, arrived following concerts on the Fargo Theatre 3/9 Wurlitzer and

the former Minnesota Theatre 4/21 Special, often called Eddie Dunstedter's Wurlitzer. Lou gave us a memorable program of fine theatre organ music. The opening number was "With a Song in My Heart." This was followed by Eddie Dunstedter's theme, "Open Your Eyes," and a 1920s "When I Take My Sugar to Tea." Lou presented a 1930s medley of Gershwin music including George's parody on a Viennese waltz and the beautiful "Love Is Here to Stay." Youman's "Hallelujah" was followed by a medley of Jerome Kern favorites, then a selection of Broadway tunes from the revived musical, *42nd Street*, such as "You're Young and Healthy," and the title song. He closed appropriately with "I'll Be Seeing You" but was enthusiastically called back for a request encore.

This fall M/Sgt. Lou Hurvitz will become Enlisted Bandleader of the 298th Army Band stationed near Berlin. We will miss him, both as an active member of ATOS and as an all-round, capable musician.

After Lou's program, open console time permitted a number of PVC members to play the Kline Wurlitzer and fully appreciate its versatility and balanced sound. Our sincere thanks to both Dick and Lou for giving us such a beautiful Sunday afternoon.

BOB STRATTON
EARL SHARITS

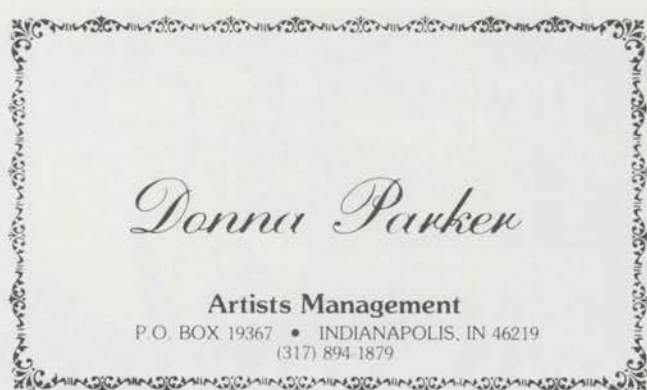
PUGET SOUND

Puget Sound Chapter has had a busy two months starting with a combined program of the ATOS and the Bremerton Pipe Organ Society in Bremerton in March. A 2/10 Wurlitzer, located in the Bremerton Community Center, is used continuously and is supported by the residents of Bremerton through their Park De-



KARL COLE

Now appearing at the
PIED PIPER PIZZA PEDDLER
28400 Dequindre Road
P.O. Box 1427
Warren, Michigan 48090
313-543-6640



Donna Parker

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

partment. Thursdays, Fridays, and Saturdays there are special shows. For our special program John Nafie took over the console. Everyone sat back and relaxed knowing there was a treat in store. He opened the concert with "That's Entertainment" and followed with "Hunk of Tin." We hummed along with the "Destiny Waltz" from that old radio drama *One Man's Family*. "Bridal Rose" was followed by "Keep Your Sunny Side Up." The organ lacks a crash cymbal, but Bob Montgomery came to the rescue with cymbal in hand, dashed up to the stage in full view, and really gave it a final "crash." It brought the house down!

During the intermission the hosts served coffee and cookies. Later, guests assembled at the Bremerton Elk's Club to hear Eric Leibman play the organ there, and as it was St. Patrick's Day, what else but strictly Irish music.

The ferry trip across Puget Sound and the delightful musical day was nothing short of spectacular.

At our April meeting, held at the Tacoma Pizza and Pipes, Chairman

Thelma Barclay presided at a short business meeting. Next she introduced Jane McKee Johnson, who took over the 3/17 Wurlitzer. *Just Playin' Jane*, as her album is titled, is anything but "plain." Her music was tingling, and her "March Militaire" had us all tapping. From this she went into "Walking My Baby Back Home." Jane mentioned that she had been working with Jonas Nordwall and with a new rhythm unit. The disco beat gave us something new and different. "Do That to Me" and "Do, Do, Do," by Gershwin, were exciting. Proving that she knows her way around the console, Jane bounded into "The Trolley Song" and "Bad, Bad LeRoy Brown." One selection that was particularly enjoyed was "The Primitive Organ," a baroque type of classical music composed by Pietro Yon.

After several encores, Jane expressed gratitude for her being able to enjoy and play organ music. She told of encouragement given by her husband, Homer Johnson. Homer, incidentally, keeps the Temple Theatre 2/9 Kimball in perfect shape



John Nafie at the Bremerton Community Theatre 2/10 Wurlitzer. (Photo by Jay Mossman)

for her playing there. Jane invited Homer, who never plays in public, to be the first up for open console. He described the event as "Just One of Those Things," and then explained that he played the organ "My Way." (Incidentally, he was very good.) Jane and Homer make a great couple, each helping the other to enjoy



Organ tech, Homer Johnson, a "very good" organist in his own right! (Photo by Thelma Smith)



Tacoma Pizza and Pipes' organist, Jane McKee Johnson, at the 3/17 Wurlitzer. (Photo by Thelma Smith)

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

Gaylord Carter

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

WALT MOLT
MANAGEMENT

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





Land O'Lakes members, open console, Fargo Theatre. New player piano in foreground; original 2/7 Wurlitzer console in background.



Lou Hurvitz, Hildegard Kraus, flanked by Mr. and Mrs. Hurvitz in the Fargo theatre.

pipe organ music. Each is very supportive of the other.

At our pizzeria meeting place, Jane plays on Sundays. Sherrie Mael and Andy Crowe, both staff members, gave a preview of the type of performance we can expect at the convention. It was excellent.

Our chapter now numbers 203 families, and that means that over 400 persons will be having a part in the convention. We hope to see you.

THELMA R. SMITH

RED RIVER

We ended our spring social activities at the Fargo Theatre with a delightful finish. A group of Land O' Lakes Chapter members from the Minneapolis area came to Fargo Saturday morning, May 16th; this was a stop-over on their way to Bismarck. Also in attendance were some local AGO members and organ students.

For our enjoyment, our visitors provided a guest artist, Lou Hurvitz. Lou played the mighty 3/9 Wurlitzer

for an hour, and it was a real treat. Our chapter had never heard him play before; we made sure he knew Fargo could be his second home. Following the concert, tours of the organ chambers, backstage, and dressing rooms were conducted during open console time.

We have taken on another project. Among all the used organ parts we have accumulated, there is enough available to begin assembling a 2/6 theatre organ. The plan is to install this instrument in Weld Hall Auditorium on the campus of Moorhead State University, Moorhead, Minnesota. It will be used in conjunction with their film studies for movie prologues, for film scoring, and for our own use. The university is assuming the cost and construction of the chambers this summer; we expect to do the installation over the campus Christmas break.

Of course, we're never through with our work at the Fargo Theatre. There's always something that needs attention. A hard rain recently

caused some water damage in the solo chamber. The organ is played every weekend for movie intermissions.

SONIA CARLSON

ST. LOUIS

Bill and Donna Newton hosted chapter members in their home for our April 26th meeting. Their organ is a 2/7 hybrid with a Wurlitzer Style D console. Bill and Marlin Mackley have spent about 800 man-hours working on the organ, and expect to have the installation completed by year's end. Only days before the meeting, a new toy counter arrived and was installed. Marlin played a fine concert to a delighted audience, and the organ sounded beautiful.

In May, members were the guests of Bernie and Betty Nordmann. Their pipe organ is a 3/13 hybrid (mostly Wurlitzer), with a Reuter console. The organ chambers are situated in the basement and speak through floor grilles to the upstairs, where the console is located.



IT'S OUT!

OUR COMPLETE 68+ PAGE CATALOG
ILLUSTRATED WITH CURRENT PRICE DATA!

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

Royal Command Organist

DON LORUSSO

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

Everyone enjoyed Bernie's playing as he demonstrated the range and versatility of the instrument.

A large number of members and guests attended our June meeting at the home of Fred and Anne Pillsbury. In their living room sits a large 3-manual, 7-system custom Allen digital computer organ. Adjacent to it is a grand piano, which can be played from the organ console.

Fred introduced our guest artist, Dwight Beacham. Dwight captivated his audience as he played the organ with lots of style and flair. His varied tune list included "Don't Blame Me," "True Love," and "The King Cotton March" by Sousa. Dwight is a former student of Lloyd del Castillo and a representative of the Allen Organ Company.

Among the out-of-town friends attending the meeting was Bill Oberg of West Memphis, Arkansas. Bill has become one of our favorite organists, as evidenced by the fact that he was the first person enticed into playing for us during open console.

ROY FECHTER

SAN DIEGO

The San Diego Chapter continues to hold regular concerts at the California Theatre on our 2/13 Wurlitzer. Since last report, Del Castillo, Gary Konas, and Gaylord Carter have presented exciting programs, backed up with interesting stage effects and lighting by our volunteer stage crew. Bob Ralston is scheduled to appear August 8th and 9th, followed by Chris Elliott in his second appearance at our theatre on September 5th.

Plans call for the organ to be out of service for a short period in October to install a new multiplex relay system being built by Gorsuch Enterprises of San Diego, and to replace the present two-manual with the

three-manual console being restored and rebuilt by chapter members.

Our chapter holds bimonthly membership meetings attended usually by approximately 50 members. In April we met at the home of Charlie Porter and enjoyed his Devtronix organ with added Glockenspiel and band box. In June we celebrated with John and Jane Dapolito the premiere of the 3/18 Wurlitzer installed in their home after three years of effort. Three of our local chapter artist members presented 20-minute concerts in varied registrations and styles. Ray Krebs led off, followed by Cheryl and Wayne Seppala. Open console was then enjoyed for several hours.

Eleven of our chapter members attended the National Convention in Seattle. All were much impressed with the good spirit manifested there, and, of course, really enjoyed the organs and artists presented. Seattle and Portland chapters are to be congratulated for a well-run and interesting convention.

Anyone visiting San Diego is welcome to join members of our chapter at the California Theatre Saturday mornings from 10 o'clock on to visit and play the organ. Occasionally special projects will keep the organ silent for a few hours, but it can usually be played and enjoyed.

COULTER CUNNINGHAM

SOONER STATE

Our chapter news for the June/July issue of THEATRE ORGAN simply did not get written! Rest assured, however, that Sooner State Chapter is alive and well in the northeastern corner of Oklahoma. Under the able leadership of new Chairman Lee Smith, we are definitely making progress on several projects to promote theatre organ in Tulsa.

We have had to abandon plans for

installing our club-owned Robert Morton in the Evangelistic Temple. Major alterations in the church building proved to be too big a stumbling block. However, there's another "very good possibility" for a more public location, again with details to be worked out.

We've also stirred up considerable interest in theatre organ installations in at least two other civic locations, and have almost reached the point where it's a case of "we've got some space, now all we have to do is find them a pipe organ!"

Meanwhile we've enjoyed our regular monthly meetings in homes of various individuals. March found us at the home of Dr. and Mrs. Richard Mills, where we saw video tapes of Larry Jones performing at a recent session of the Tulsa Organ Club. Other tapes taken at the February meeting around Phil and Laura Judkin's 3/8 Wicks were shown. The tapes were made by Joe Crutchfield. Open console at the Mills' Baldwin Cinema II followed the program.

The April meeting was held at the home of John and Charlene Roberts. Two "surprise tape recordings" comprised the formal program, one a long-ago radio broadcast made from the console of the 4/16 Robert Morton housed in the now-demolished downtown Tulsa Ritz Theatre.

Harry and Beth Rasmussen hosted our May meeting in their backyard patio. Their patio is always a delight, especially now that we have gone back to Friday night meetings during the hot-weather months. Music on Harry's Artisan is better and better as demonstrated during open console by our playing members.

In June we gathered at Harvey Young's "Island" for a picnic pot-

RON RHODE

THEATRE
PIPE ORGAN
CONCERTS

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

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



Hear him at the
Suburban Restaurant

Frank Cimmino
THEATRE ORGAN CONCERTS

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

luck supper. We were pleased to welcome Dr. Ray and Joan Maquire, members for the past several years who haven't been able to attend many meetings. Their three boys, Raymond, Daniel, and Girard, joined Derek and DeShayne Wilson in pulling fish out of Harvey's lake! Afterwards, music was available on the Conn 652 for those who wanted to stay.

Two concerts in Wichita on the mighty Wurlitzer in their Century II Auditorium were enjoyed by several Sooner State Chapter members. In March we heard Tom Hazleton; in May we heard Billy Nalle with Wichita Symphony percussionist J. C. Combs. Both concerts were real treats and well worth the three-hour drive to our neighbor state.

DOROTHY SMITH

VALLEY OF THE SUN

Our May social was a Mother's Day luncheon held at Ferguson's Cafeteria on May 10th. In addition to the good food, every lady present received a small gift. Organ music was provided by talented VOTS



Karl Warner played for VOTS members at a Mother's Day luncheon.

member Karl Warner, who is the featured organist at the restaurant.

On June 14th, we decided to beat the heat with a pool party and potluck buffet at the home of member Lucille Hughes.

The chapter hopes to complete work on the Phoenix College Wurlitzer soon. Plans are being laid for a fall concert schedule.

MADELINE LIVOLSI

WESTERN RESERVE

The highlight of Western Reserve Chapter's recent activities was our bus trip to the Cincinnati-Dayton area the weekend of May 23-24. Accented by gorgeous weather, the first event was lunch. Not just an ordinary lunch, however. This one was held at Reiger's "Barn" which contained an Estey player organ and piano installed in a 52' x 24' chamber. The three levels of the organ were connected by a staircase. In the basement were several vintage cars and a machine shop equipped with a computer.

Saturday's second event was dinner at Dennis Werkmeister's Shady Nook Steakhouse. In addition to outstanding food and service, we were entertained by Carl Creager at the Wurlitzer.

A trip to the Emery Theatre, owned by the University of Cincinnati, provided an evening of entertainment with two movies. The organist, Van Jones, did a superb job of accompanying Rudolph Valentino in *Four Horsemen of the Apocalypse*. A period of open console followed the movies.

Sunday morning found us in a suburb of Dayton, Ohio, at the home of John and Mickey Gogle to see their 3/8 Kimball. The installation was unique because of the owners' desire to conserve space.

The second event Sunday was a

tour of the Moraine Farm 50-room mansion. Since the death of its owner, Edward A. Deeds, in 1969, the mansion has been used for housing and entertaining the VIP's of the NCR Corporation. The Aeolian organ and music room were truly works of art. With six hidden chambers housing 49 ranks, the organ produced an almost ethereal sound. Along with a game room, telescope, and countless antiques, there was a Steinway concert grand piano at which WRTOS member John Lane entertained us.

The final stop of the trip was the Werkmeister residence where Van Jones performed at the console. The fadeout of sound was a unique feature.

WRTOS thanks all of its Cincinnati-Dayton hosts, and especially members Rodney Elliott, Bill Taber, Harold Wright, Vernon Webster, and Program Chairperson Flo Webster, for an exciting weekend.

After a month's rest, we met again at the Medina County Administration Building to hear a 3/6 Austin, one of the ten theatre organs built by Austin. Entertainment was provided by George Krejci, who is resident organist at the Lamplighter Inn in Olmstead Falls, Ohio. George captivated us with a fabulous program including "Chattanooga Choo Choo," "Love is Blue" (played in a classical style!), and the seldom-heard "Caretaker's Daughter." George then introduced this newly-released cassette "Is That the Tonawanda Choo Choo?", an entertaining collection of tunes recorded at the Riviera Theatre Wurlitzer in North Tonawanda.

JIM SHEPHERD

WOLVERINE

"Easy Listening" describes the enjoyable afternoon spent by the



DAVID HAMILTON

ENGLISH THEATRE AND RECORDING ORGANIST

Represented in U.S. by:
Llomag Enterprises
2341 Kings Country, Irving, Texas 75062
214-256-2619 / 2743

WALT STRONY

featured at the
ORGAN STOP PIZZA
Phoenix, Arizona

Mr. Strony's Latest Recording
"MUNDELEIN 1980"
is available through the above address at \$8.00 postpaid

For concert information write or call:
Walt Strony Productions
P.O. Box 4281 • Scottsdale, Arizona 85261 • (602) 998-5611



Wolverine member Burt Castle at the 3/10 Barton in the Redford Theatre.
(Ed Corey photo)



The Hohner family, Fred, Bethel, and Lee at their Robert Morton, the former Grand Riviera Theatre pipe organ.
(Ed Corey photo)

Wolverine Chapter with their own Burt Castle at the console. Once again the fine 3/10 Barton was made available to us by the Motor City Chapter.

The program was opened with a rousing "Say It with Music," and that's just what our artist did. Included was a lovely Romberg medley from the operetta *New Moon*, which brought favorable remarks from members and guests. How lucky we all were that Burt had found several pieces of old sheet music of his mother's. One of those played was "A Beautiful Lady in Blue." This was followed by a really pleasant medley of tunes about rain: "Soon It's Gonna Rain," "I Get the Blues

when It Rains," and "Here's That Rainy Day." We were awakened from our rain fantasy with Burt's rendition of "A Bird in a Gilded Cage." Our artist closed this part of the program by giving grand treatment to Eddie Cantor's 1928 theme, "When the Movies Started to Talk."

A nice array of refreshments and a period of open console rounded out a pleasing afternoon. We extend our thanks to Burt and to the Motor City Theatre Organ Society for a lovely time.

The former Grand Riviera Theatre (Detroit) Robert Morton organ provided the nucleus for our June meeting. The 3/10 beauty, now in the Lee Hohner home, was put

through its paces by several chapter members and guests. Lee played many solos for us and topped those with piano/organ duets featuring his mother, Bethel, at the piano. What musicianship, what fun!

The installation is very comfortable to listen to, with the pipes speaking into a mixing chamber before the sound enters the music room with its 16-foot cathedral ceiling. And what gorgeous sound it is!

We are very grateful to friends like the Hohners who, though not members of our Wolverine Chapter, graciously open their home and pipe organ to us. Hohner family, we thank you!

BARRY M. RINDHAGE

Maria Kumagai

Theatre and Classic Concerts

Bob Hill — Personal Manager
1855 N. Highland Avenue • Hollywood, California 90028
Telephone: (213) 874-8633 or 874-7433

BARBARA SELLERS

a new experience in theatre organ concerts

For concert information & availability
D. SCOTT MANAGEMENT
1822 WELWYN AVE.
DES PLAINES, ILL. 60018
(312) 298-1733

PARAMOUNT

**Indianapolis' most
Unique Restaurant**

MUSIC PALACE
FAMILY PIZZA RESTAURANT
& ICE CREAM PARLOUR

*featuring the
Mighty Wurlitzer Theatre Pipe Organ*

Presenting
DONNA PARKER • BILL VLASAK
at the console

7560 OLD TRAILS RD. • INDIANAPOLIS, INDIANA 46219

CLASSIFIED ADS

Rates: 20¢ per word

Deadlines:

Oct. 10 for Nov./Dec.
Dec. 10 for Jan./Feb.
Feb. 10 for Mar./Apr.
Apr. 10 for May/June
June 10 for July/Aug.
Aug. 10 for Sept./Oct.

Send Copy To:

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068

**NOTE: The first ten words
of each ad are
FREE to members!**

Take Advantage of this Privilege!

FOR SALE

Moving Sale. Welte-Hazeltine reproducing piano with rolls. New keys, no top, \$1,500. 10" Solo Gamba and Celeste, \$250. 5-rank Moller Pittman chest, reservoir, and pipes; Oboe, Violin Diapason, Viole d'Orch. and Celeste, and duplexed Salicional, \$1,000. Reisner adjustable-port DVA's, new, small \$3, medium \$4 and large \$5. (404) 432-3852.

Schober Theatre, excellent condition, all options. Best offer. (201) 534-4886.

Conn 645 Deluxe Theatre; unsurpassed sound. Good condition. (612) 545-2132.

FOR SALE

Complete Wurlitzer-style pipe organ created to your specifications. Three, four or five manual console. Gorsuch Enterprises, Inc., P.O. Box 11536, San Diego, CA 92111. (714) 560-4606.

Artisan - three manual, full AGO pedalboard, horseshoe console, three expression pedals, hand rubbed finish. Separate tone cabinet. Asking \$2,000. James F. Beck, P.O. Box 254, Southwick, Mass. 01077. Phone (413) 569-6249. (Member in good standing, ATOS.)

2/5 Wurlitzer Pipe Organ, complete, mint condition, Xylophone and Glockenspiel, single phase blower. Make offers over \$5,000 to George Brown, 1734 Poplar Avenue, Twin Falls, Idaho 83301. (208) 734-1822.

Conn 652 like new — two years old. Original owner. \$11,500. Will pay up to \$500 toward moving. Also 2 sets 5 ft. pipes - \$300. Al Kaufman, (203) 372-9440.

Moller 2/6 relay, 1 h.p. Orgoblo, 5" wind, Diapason, Flute, Vox, Salicional, Chests, Rectifier, Reservoir. George Clark - (213) 546-2343.

For Sale: Rodgers Trio — w/2 tone cabinets, Gulbrandsen Selectarhythm. Super condition. \$4,695. Charles Coe, 217 Juneway Dr., Chittenango, N.Y. 13037 or (315) 687-3524.

8' Wurlitzer Tibia. 73 pipes, 10" all original, \$850.00. H. Morch, 127 Belmill Rd., Bellmore, NY 11710.

FOR SALE

For Sale: Allen Digital Theatre Organ, System 462, 2 manuals with capture action, alterable stops, traps, transposer, finished tone cabinets all in American walnut. Mint condition. Jack Wells — (505) 821-4587 evenings.

3/21 Wurlitzer and console has 136 tabs in double row plus 42 special effect tabs. Full toy counter and most of 2nd piano, large scale Percussion, 2 Tibia, 3 Vox, Clarinet, Oboe, Tuba, Kinura, strings, etc. Five chests and off-sets. Five h.p. Spencer Orgoblo, 2 sets swell shades 65" x 83". In storage L.A., Calif. area. Bill Fuller, 309 South Westmoreland Ave., Los Angeles, California 90020; area (213) 388-4723.

Chickering Ampico "A" 5'4", Steck Duo-Art 5'2". Welte-Mignon Licensee 4'9" (adapt to green roll if necessary), Aeolian Duo-Art Upright, Wheelock Metrostyle-Themodist Upright, Lockwood Straight Elec/Pump Player, Five Ranks Odell Pipes 4 1/2" pressure. Digital, Box 96, Castleton, N.Y. 12033 - (518) 732-4331 anytime. All instruments bought, sold, restored.

Solid State Reverberation System. Designed specifically for organ use. Simply connected to any electronic organ, even those with multiple output channels. Microphone inputs for pipe organ use. Seven simultaneous delay times with none of them a multiple of each other which provides a smooth delay. Room size and reverberation time adjustable. A vast improvement over any previous electronic system. Comes with operational and wiring booklet. Five year guarantee. Send for free brochure. Devtronix Organs, Inc., 6101 Warehouse Way, Sacramento, CA 95826.

3/10 Barton from Colonial Theatre, Milwaukee, Wisc. Installed 1927, #215. Organ was in playing condition when removed from theatre in 1960. In clean, dry storage since then. Asking \$20,000. Also available: Duo-Art player with spare parts and several hundred rolls. Write for specs and information. D. A. Strassman, Box 555, Kentfield, CA 94914.

Wurlitzer Diapason, \$125.00, P. Parker, Box 6267, Portsmouth, VA 23703.

Theatre organ, complete except for relay: Wurlitzer 3M console with one bolster, Morton unit Flute 16-2'; Kimball conical Diapason 8'-73; Morton Vox 8'-61; Kimball Tibia TC-49; Wurlitzer "D" Trumpet 8'-61; Wurlitzer Kinura TC - 37 reeds, Morton Violin TC - 49; E.M. Skinner Celeste 8'-122; Wurlitzer toy counter, 3HP 1-phase Orgoblo; Wurlitzer Glock/bells; Liberty Harp - 49 bars; Wicks Xylo - 49 bars; Morton reservoir, 2 chests; Smith chest, needs some work. \$7,000/offer. G. White, 164 Ward Street, Seattle, WA 98109. Phone: (206) 285-0225.

PIPE ORGAN PRESENTATIONS

announces the following LP Albums and tapes:

by Don Thompson:



WURLITZER MAGIC. A digital dynamic range recording. Super smooth pressing and incredible sound. Popular request items recorded on the 3/13 in the Organ Grinder. Includes National Emblem, Sound of Music Selection, Hawaiian Wedding Song, Teddy Bears' Picnic, Tico Tico.

TOCCATA! Recorded on two magnificent church organs. Eight great toccatas plus Debussy's Arabesque and Clair de Lune and other romantic music. Sounds just like the Wanamaker! Lots of luscious strings.

SONGS OF PRAISE. Well-loved inspirational music. Side one at the Organ Grinder, Side two at Rochester on the 4/24 Wurlitzer.

SOUVENIRS OF THE PIZZA PARLOR. Just what the title says, at The Organ Grinder. Favorites old and new.

ORGAN GRINDER — LIVE! Popular requests with enthusiastic audience. The only recording with audience.

by Craig Stevens:

JUST ANOTHER NIGHT. An excellent debut recording, at The Organ Grinder.

by David Lobban:

I'LL BE AROUND. Popular requests at The Organ Grinder.

by Colin Cousins:

PRESENTING COLIN COUSINS at The Organ Grinder. Standards.

Most of these have not been reviewed in this magazine. The Thompson and Stevens records are also available in cassette tape, and "Praise," "Souvenirs," "Live" and "Just Another Night" are also available in 8-track.

All Records and Tapes \$8 each, including postage
PIPE ORGAN PRESENTATIONS
10 Gifford Street, Toronto, Ontario M5A 3J1

FOR SALE

24-rank Moller, rebuilt and relocated by Canarsa in 1960. 3-manual console. Available immediately. Buyer to remove. Best offer. Inquire: J. H. Wubbena or Ralph Kennedy, John Brown University, Siloam Springs, Arkansas 72761. (501) 524-3131 daytime only.

Wurlitzer switch stacks-relays, large selection, Wurlitzer D Trumpet, Gottfried Solo Tibia, Kimball Solo Tibia, Kimball Claribella Flute, Kimball Viola, Gottfried Corneopane (magnificent), rare Aeolian free-reed Clarinet (unbelievably realistic), rare Kimball Vox Humana Celeste (146 pipes w/chest). Write for full details and prices. Fleck, 318 O'Donnell Lane, Cinnaminson, NJ 08077.

Wurlitzer cabinet pipe organ. Excellent condition, complete. Opus 2190, built October 25, 1935. 3 rank, blower included. Oak case, full specification on request. \$7,000.00 - will negotiate. John Richmond, 3270 Linwood Rd., Ohio 45226. (513) 871-8066.

2/3 relay, Make?, P. Parker, Box 6267, Portsmouth, VA 23703.

Blower, 5"/400 cfm, P. Parker, Box 6267, Portsmouth, VA 23703.

8 Rank 2 Manual Smith from Broadway Theatre, Council Bluffs, IA, toy counter, orchestra bells, xylophone, all original, reathered, playing in home. \$5,000 or best offer. H. Clampitt, 8840 Sweetwater, Dallas, TX 75228. (214) 327-3211.

MISCELLANEOUS

Catalog N 1,000 + items. (Refundable 1st order.) \$1.00. The Organ Literature Foundation. Braintree, Mass. 02184.

Simplified study of theatre organ (theory, harmony, registration) by cassette tape with active concert artist. Write or call Rosa Rio, 130 Mill Street, Huntington, Connecticut 06484, (203) 929-1652. *Everything's Coming up Rosa*, stereo LP 4/26 organ, \$6.50 postpaid.

Chicago Theatre Note paper and prints. Beautifully done from original drawing by Sergio Alvarado. Note paper, 10 to a pack \$3.00 and 11 x 14 prints \$11.50 postage paid. Proceeds to Chicago Theatre Trust, Inc., 3051 N. Clark St., Chicago, IL 60657.

Notice: Our corporate executives will attend the Retonio International Rare Musical Automata Auction, Aspengall, Switzerland 18 September. Team fluent German, French, English will manage shipments, customs. Commission. Orders are strictly confidential. Bank arrangements through Chemical Zurich. Digital, Box 96, Castleton, NY 12033. (518) 732-4331. All instruments bought, sold, restored.

Reed Organ Repairing — Reeds Retongued. John J. White, 2416B Irving Ave. S., Minneapolis, MN 55405. (612) 377-1950.

"A Pictorial Glimpse of the RKO Palace, Rochester, NY" published by RTOS with 40 excellent pictures. \$2 ppd from RTOS, 33 Needham St., Rochester, NY 14615.

MISCELLANEOUS

"The RTOS Story." Ten-year history of the club with many pictures, artist list, chamber layout, etc. \$4 ppd from RTOS, 33 Needham St., Rochester, NY 14615.

Back issues of T.O. Magazine. Judd Walton's Wurlitzer installation list. Wurlitzer 260 wiring diagrams. Make offer for all or any one. Fred Nitzschke, Route 1, Box 227A, Roxboro, NC 27573.

Theatre Organ Want Ads GET RESULTS Try One

RECORDS

New George Wright album, *42nd Street and Other Goodies*, innovative arrangements of '30s tunes from Warner Brothers musicals plus other favorites including "Bells of St. Marys" and "Confessin'" all played on Bob Power's custom Rodgers. \$8.95 postpaid from Banda Records, P.O. Box 392, Oxnard, CA 93032.

Gary Konas... *ON BROADWAY!* Seven decades of show music played on the 4/21 Wurlitzer at Grant High School, Sacramento, California (George Wright's alma mater). Includes seven selections from "Oklahoma!" "What I Did For Love," and six others. \$8.50 postpaid. Gary Konas, 1125 H Street, #7, Davis, CA 95616.

RECORDS

Over 150 vintage theatre organ LP's and 78's by Wright, Cole, MacClain, Leaf, Farney, Crawford, Dunstedter, and many more. Large SASE for list. Dave Junchen, 280 E. Del Mar #311, Pasadena, CA 91101.

Yamaha Magic, featuring Mike Hawking at the Yamaha E-10 organ playing "Satin Doll," "What I Did For Love," "2001 Space Odyssey" and others. \$7.00 postpaid. Mike Hawking, 611 N. 15th Ave., Apt. #8, Melrose Park, IL 60160.

WANTED

Want to buy wood Diaphone 16', 12 or 18 notes preferably Wurlitzer. No junk please. Johnson Organ Company, Box 1228, Fargo, ND 58102. (701) 237-0477.

One 49-note Marimba Harp w/action — no junk or water soaked equipment please — will buy or trade for same. Range C1 to C49. Contact W. Flanagan, 2613 Webster Court, Plano, TX 75075. (214) 596-2632.

Wanted: Hammond Times, before 1962. Please write to Wilfred Hosteland, Welhavens Gate 12, N-5000 Bergen, Norway.

Wurlitzer cymbal, bench, P. Parker, Box 6267, Portsmouth, VA 23703.

Snare and action, P. Parker, Box 6267, Portsmouth, VA 23703.

SUNNYBROOK

BALLROOM
POTTSTOWN, PENNSYLVANIA 215-367-6400

THEATER PIPE ORGAN DEDICATION AND POP CONCERT

FEATURING

**Andy Kasparian
and Robert Lent**

SATURDAY EVENING, OCTOBER 3RD

8:00 PM to 10:00 PM
COCKTAIL HOUR 7:00 PM

ADVANCE TICKETS \$5.00 / \$6.00 at BOX OFFICE
CHILDREN \$2.50

COCKTAILS AND DINING AVAILABLE

Dancing to Scotch & Soda / Organ Sing-A-Long and Dance-A-Long

Can you afford not to own a Conn organ?

If you're serious about the quality of sound that pulsates through your home, you have but one choice in organs. A Conn.

This is especially true when you're trading up, and when sound itself is your major consideration.

Then you owe it to yourself to visit your nearby Conn Keyboards dealer, and listen to the incomparably luxurious sounds you can produce on the

Deluxe Caprice, the Trinidad, the Tampico Theatre, or the ultimate trade-up, the magnificent Conn 3-Manual Theatre organ.

As Christmas approaches, the question is not: "Can I afford to own a Conn?" But rather: "Can I afford *not* to own a Conn?"

Conn Keyboards

350 Randy Road, Carol Stream, IL 60187
(312) 653-4330



NOW REAL PERCUSSIONS for ORGANS with Expressive-Electric Action!

Real professional — Real concert instruments (no electronic synthetic sounds) — The Marimba, Vibraharp Xylophone. Orchestra Bells, Celeste and the Piano ALL CAN NOW BE PLAYED DIRECTLY FROM ANY KEYBOARD-INSTRUMENT through "Expressive-Electric" solenoid drivers

Vibraharp

A three-octave instrument played in either single or double-stop. A motor operated tremulant provides the vibrato. Each Bar is equipped with its own damper (like that of a piano). The left or right hand can play in the sustained mode with FIVE (single stop) or TEN notes being stuck simultaneously — the right hand playing the melody or in contra-action. One instrument can simulate the sound of many instrumentalists — and ALL with "expressive - electric" tonal sound.



— THAT THEATRE ORGAN SOUND IS NO LONGER A PIPE DREAM —

Thanks to electronic genius, Decatur Expressive Electric Percussions lets you play all these instruments right from your organ keyboard.

MARIMBA • XYLOPHONE • VIBES • ORCHESTRA BELLS • CELESTE and PIANO

You get all the pipe organ options without the pipes!

Makes pneumatic or electronic organs sound just like theatre kind, only better!

All instruments are in the open — no swells, no chambers, no muffled sounds, no pipes, no air. Just real instrument sound right from your organ!

Converts other hand-played instruments into electronic sound centers, too.

Truly the greatest musical creation of our time, and one you've got to see and hear to believe!

dii **DECATUR**

I N S T R U M E N T S
I N C O R P O R A T E D

MUSIC INSTRUMENT MANUFACTURERS

Marimbas • Xylophones • Chimes
Motorless Vibraharp • Glockenspiel

Call collect (217) 422-3247 for order acceptance
or write **DECATUR INSTRUMENTS**
1014 E. Olive St., Decatur, IL 62526



Introducing The Total Fantasy.

The stunning, new Lowrey MX-1.

There's never been an electronic organ like the MX-1 before. An instrument designed to create an endless adventure in beautiful sounding musical fantasies. Automatically.

Super sophisticated micro-processor technology plays with you, to provide an unheard-of variety of musically accurate orchestral and solo voicings, accompaniments, and rhythms.

And Lowrey's exclusive, new feature-of-the-future, Orchestration Plus™ provides twelve fully-orchestrated accompaniments so complete, you have to hear it all happen to believe it.

Best of all, it all begins to happen at the touch of a button or two. Even for beginners.

The total musical fantasy of the future—the incredible, new MX-1—is only available at your Lowrey Dealer.

You really have to see it and hear it to believe it.



Take it from the top.

LOWREY®

707 Lake Cook Road, Deerfield, Illinois 60015.

Lowrey Organ Company

124 Milner Avenue, Scarborough, Ontario, Canada M1S 4B6

A division of Norlin Industries © 1980.