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Spotlit console of Canada's newest and largest theatre organ, a 3/21 Kimball recently opened by Ashley Miller at the Church of the Redeemer in Kingston, Ontario. (Story on page 5.)

(Copyright photo by Sparks & Associates, Kingston.)

## PAST PRESIDENTS

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1977 – Les and Edith Rawle

1978 – Len Clarke

1979 – J. B. Nethercutt

1980 – Sidney Torch

1981 – No selection made

## President's Message



*It seems to me that the future of ATOS has never before been so promising or so full of enthusiasm for our progress and prosperity. Your many heartwarming letters of good wishes, helpful comments and suggestions have been gratefully received and are further proof that we are all united in our common goals. The transition period is over and it is now time to move onward and achieve those goals. Your confidence shows we are heading in the right direction.*

*The new committees are functioning and working to produce the results you want. Many new members have joined these past months, and we have received inquiries about chartering new chapters.*

*The exciting concert season planned by the chapters all over the country and overseas is an excellent opportunity to promote interest in ATOS among your friends. Am I expecting too much if I anticipate a 50% growth for 1982? Working together we can do it.*

*Dues remain at \$15.00 for the coming year and must be received by December 31 to assure receiving your Jan./Feb. issue.*

*I have been unable to contact several chapters because the names and addresses of the officers have not been sent to the ATOS office. Please send in this information as soon as your officers are chosen each year, so that we can maintain good communication with all chapters.*

*I wish for you a Happy Holiday Season, and may the best of everything be yours in the New Year.*

*Sincerely,*

*Lois F. Segur*

Lois F. Segur

## Ashley Miller Unveils Kimball

# CANADA'S LARGEST THEATRE ORGAN

by Frank W. Pratt

Five years' hard labor in pursuit of an elusive dream, with the encouragement and active participation of some of the top names in the North American theatre organ world, were climaxed on September 17 by the concert debut of Canada's largest theatre organ in Kingston, Ontario. This magnificent instrument is unusual in several respects: It's not a Wurlitzer, but a beautiful Kimball; it's not in a theatre or even a pizza parlor, but in a church; it's not in a big city but in an old university town at the eastern end of Lake Ontario, and it was successfully kept under wraps until nearly completed.

The Kingston Theatre Organ Society's nucleus of a dozen dedicated souls were two years into the project before the first faltering notes could be played from the console, but their biggest thrill came when the lights dimmed over a hushed sellout crowd on opening night. Then an amber spotlight picked out none other than the renowned Ashley Miller at the gleaming white console. His rousing opener, appropriately enough "On A Wonderful Day Like Today," surpassed all expectations with glorious sounds filling every corner of the vibrant auditorium. When the spotlight changed to blue for a very

sophisticated "Blue Moon" only the very young could fail to be transported to, say, the Chicago Theatre in another era. Ashley was quick to point out, however, that the theatre organ is not just a nostalgic relic but very much an ongoing instrument for the music of today.

Obviously buoyed up by the boisterous response of the first-nighters, Ashley plunged into one of his most outstanding concerts. He remarked

later that he was so thrilled by the responsive instrument and audience that he just didn't want to stop. Indeed, it was eleven p.m. when the last echoes of his encore "Stardust" died away among the rafters. The former star of Radio City Music Hall repeated the performance to a second capacity crowd the following night, and on Friday afternoon an unsuspected side of Ashley Miller came out in a wild and woolly matinee for

The Anglican (Episcopal) Church of the Redeemer in Kingston, Ontario, houses Canada's largest Theatre Organ, a 3/21 Kimball. *(Bill Baird Photo)*





Ashley Miller after his triumphant opening concert at the Kingston Kimball.

(Frank Pratt Photo)

a horde of children brought in by bus from city schools. There is, evidently, nothing like a theatre pipe organ in the hands of a magician to soothe savage breasts.

#### An Elusive Dream For Canadians

Canada never did have many theatre organs (there were more Wurlitzers in the border city of Buffalo, New York, than in this whole country) and many of them were home-grown Warrens. Thus the dream of the original three Kingston ATOSers (teacher-organist John Robson,

radio executive John Carey and engineer-organist Frank Pratt) seemed remote in 1975. Despite customs duties, foreign exchange and vast distances, finding an available organ in the U.S. — big enough to be impressive, yet affordable — was the only way to go. An indefatigable telephoner, John Robson eventually pinned down the 3/12 Kimball from the State Theatre in Youngstown, Ohio. Long in storage, every crack permeated with steeltown coal dust, the scattered parts of this venerable instrument were trucked three hun-

dred miles across the border into Canada by four tired volunteers. The customs obstacle was neatly bypassed by Flora MacDonald, our co-operative Member of Parliament, who very kindly nudged through a bill exempting all fifty-year-old antiques from duty!

Locating a suitably large auditorium proved, to say the least, difficult. The city's performing arts centre, a former movie house, shuddered at "that big console in our orchestra pit," and the prospect of organ pipes in the dressing rooms ruled out a beautiful high school auditorium despite elaborately-illustrated presentations to the Board of Education.

A quite opposite, but typical as it turned out, reaction came from Rev. Jim Jackson of the Church of the Redeemer where ATOS member Frank Pratt was organist: "Why not?" In short order the Vestry Council waxed enthusiastic about the idea, with the inevitable result that the good folk of the church suffered the indignities of the damned for four years with dirty organ parts in every pew, followed by clean organ parts in every pew and, eventually, assembled organ parts behind the altar. There followed a year of uncertain organ music on Sundays from a half-assembled organ (every few weeks a new stop would contribute to the hymns) until today the last verse of every hymn bursts forth like a triumphant cathedral organ. The poor old Kimball has turned out to be, in fact, a genuine dual-purpose instrument that is the pride of the church.

Could YOU go to church here? Kingston parishioners did, and their super-patience has paid off with a super pipe organ. (Bill Baird Photo)

#### A Thoroughly Modern Rebuild

The original twelve ranks have become 21, with other goodies added along the way: A converted player piano, a Robert Morton Marimba-Harp, a Wurlitzer Chrysoglott (completely rebuilt by the rector of the church who had never heard of a Chrysoglott until it arrived, but he is nothing if not resourceful!) along with extra toys and every kind of cymbal known to man. It's all controlled from an elegant white-and-gold console (the church pillars were painted to match) with 256 stop tabs, 66 combination pistons and decidedly innovative solid-state circuitry.

The electronic marvels which liberate artists from the technological limitations of the past include



every useful unification extension possible, a channel-selector whereby up to eight organists can dial their own 66 combinations, a cassette interface for storing any number of additional combination settings, plus programmable crescendo pedal, crash toe-lever and pedal trap selector. One of two sets of shutters on each of the two chambers can be deactivated to soften the impact when desired.

### The Ultimate Console

The console is an organist's delight, from the two 32' resultants and no less than seven 16' pedal stops, to the pizzicato touch and nine tremulants (a tenth, on the Vox Humana, comes on automatically when the stop is turned on, to save tab space on the backboard). Each of the 2½ rows of stop tabs is individually lighted, as is the backboard, and individual LEDs warn if any of the reversible controls is active. The Kimball-style sound-effect pistons across the top of the solo manual were increased to 20 and provide a handy way to insert a triangle plink, wood block — or siren, for that matter. Fifteen of the combination pistons are generals and there is even a switching device coupling the divisional pistons of any manual or pedal to any other, providing, in effect, a total of 60 general pistons! Except for the keyboards and pedalboard, most of the console hardware is new. The expanded stop-rails were built over one winter in Frank Pratt's basement.

### Cooperative Installation Effort

The installation, which was assisted financially by the cultural affairs branch of the Ontario government and private sources, was carried out with the active participation of the rector and parishioners of the Church of the Redeemer. The pipework is on three levels in each chamber, across the front of the church and behind a new wall built and finished personally by Rev. Jim Jackson, whose capacity knows no bounds. Vast drapes conceal the swell shutters, but their open weave poses no hindrance to the sound (although sometimes they billow out under 15 inches of wind). Typical of the problems painfully surmounted was the blower. The original blower arduously coaxed from Youngstown to Kingston was completely refurb-



Kingston school children hear all about the theatre organ from Ashley Miller. For Sunday services, the console is moved twenty feet to the right. (Frank Pratt Photo)

ished and its motor rewound to 550 volts, but when installed proved too weak to reach the top level to properly wind the hungry Tibia pipes! A telephone search all over North America for a 15 hp replacement drew a blank, so a new one was built to order by Spencer Turbine and, fortunately, fills the bill beautifully if expensively.

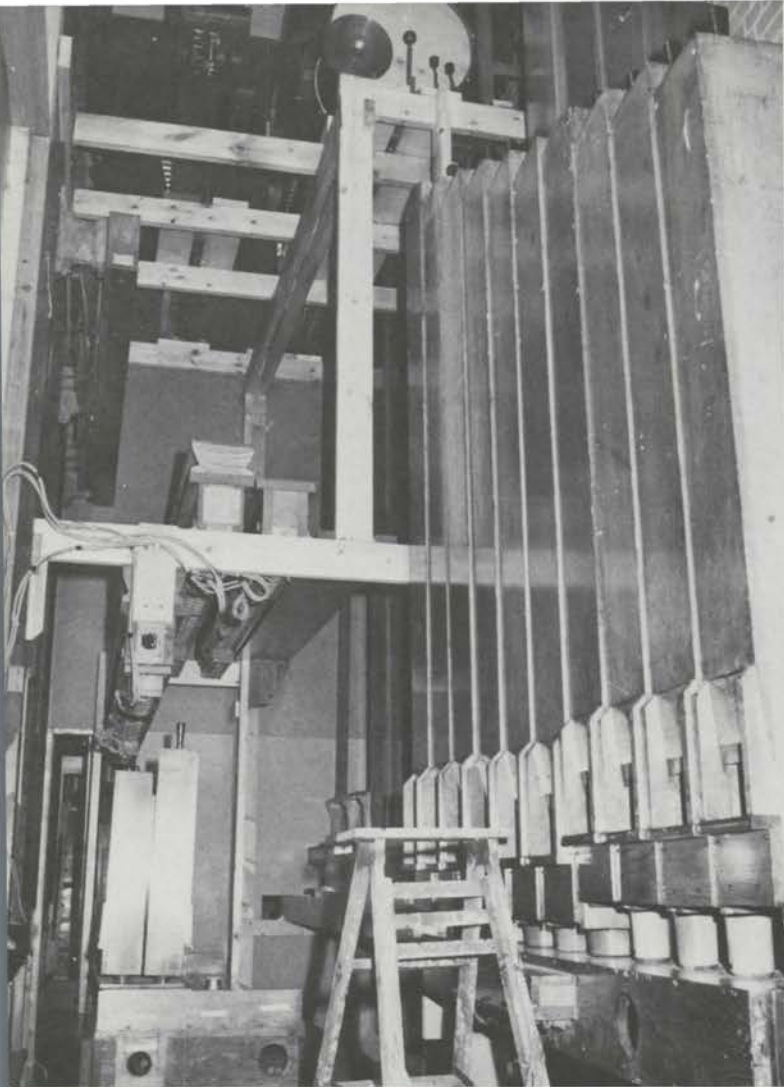
To ensure a finished redesign satisfactory to performing artists, detailed advice was obtained from Ashley Miller and Dennis James, who paid several visits, and from Ron Rhode and various other renowned

artists. The physical redesign was engineered in situ by the widely-respected consultant Allen Miller of Connecticut, and the bulk of the in-chamber installation was done by the Keates Organ Company of Acton, Ontario, whose Dave Granger, already a theatre organ buff, has taken a great personal interest. The console electronics were produced by the Classic Organ Company of Toronto, which enjoys a high reputation in this field. Allen Miller came back to spend the month of July 1981 on tonal finishing and Ashley Miller worked with him latterly to help with

Openings for original Kimball shutters below, and smaller Wurlitzer shutters above for Sunday use.

(Bill Baird Photo)





Installation in progress inside the solo chamber: chests and some pipework in place but plumbing yet to come. (Bill Baird Photo)

the final achievement of a most impressive tonal result.  
**Opening Well Supported Locally**

The opening concerts were well supported in the local press with a full-page advance story, no less, and a favourably-written review afterward. The concert itself was staged in a professional manner with radio personality Keith Woodend as MC and society members dividing the usual thankless chores. Ladies of the church pitched in with refreshments on both nights and the church is hoping for a possible fringe benefit in Sunday attendance.

Several visiting theatre organ luminaries turned up for the opening, including charter ATOS member Cleanan Blakely, Geoffrey Paterson and Ted Gill from Toronto, and Champ Champagne from *Keyboard World* magazine. A four-a-year concert series has been organized, with Dennis James booked to perform on November 26-27, followed by Walter Strony, Kay McAbee and hopefully Tom Gnaster. □

**ATTENTION: RECORDING ARTISTS**

Any artists who plan to have records on sale at the 1982 ATOS Convention in Detroit are asked to write: Motor City Theatre Organ Society, Attention Gil Francis, 17360 Lahser Road, Detroit, Michigan 48219.

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# DOLPH GOEBEL

## from Vienna to Dagmar

by  
Lloyd E. Klos

While doing research for this magazine's "Nuggets" columns, we have frequently seen the name of Adolph (Dolph) Goebel, who presided at organ consoles in eastern seaboard theatres from Massachusetts to Georgia, and in Omaha and Wisconsin.

Through the graciousness of Mr. Goebel's widow, his voluminous scrapbook was made available to the writer in 1977, and in the following we shall attempt to trace a very active career.

He was born in Regensburg, Germany on February 19, 1899, his parents being Teresa Kagler and Adolph Goebel, Sr. "Starting piano lessons at six with his sister," according to Mrs. Goebel, "he gave his first recital at ten in a school auditorium in Regensburg. For a while, brother and sister enjoyed performing together. However, the sister, five years older, broke up the act by leaving for an out-of-town girls' school.

"He loved music, but other studies came first. In deference to his parents' wishes, he studied pharmacy, received his diploma, and worked in this profession for a while, though not happy in it." His advanced education was in the University of Bavaria in Munich, and he later continued his music studies in Austria under Engel Hardt at the "Kirchenmusikschule" until 1923, when he emigrated to the United States.

As a pharmacist, he would have to earn a diploma here. This he did not care to do, a young man of 23 and on his own. He was a staff musician for



When Dolph worked for Music Corp. of America in 1950, this publicity photo was distributed. (Goebel collection)

a New York production, *The Miracle*, for a time. Having heard an organist play for silent pictures, he was intrigued at the possibility of learning to master a theatre pipe organ.

Soon, he was an avid student at the Wurlitzer Co. on 42nd Street, his teacher being a Mr. McDonald. After three months of study, Dolph became organist for silent movies at the Meserole Theatre in Green Point, New York. The 725-seat house was a unit of Small's Queens Theatre Circuit, and had a 3-manual Moller. L. Lew Reed was the manager. Besides overtures, the Meserole orchestra, led by Louis Schneider, "rendered specially selected musical programs, interpretive of the action on the screen." Dolph followed this with a

stint at the Commodore Theatre in Brooklyn.

In 1924, he had a short engagement at a theatre in Johnstown, New York, as orchestra leader. It was here that the theatre manager approached Dolph to help him burn down the house for the insurance, because it wasn't making any money. The manager said, "You can figure a way by shorting out a wire in the organ somewhere." The organist returned to the theatre, picked up his music and left for good, not desirous of being a part of this nefarious scheme.

Following were engagements at the 1472-seat Savoy (2/10 Wurlitzer) and the 2966-seat Branford in Newark, New Jersey. He also broadcast over WOR, which was owned by L.



Dolph at Loew's Yonkers Robert Morton in 1928.

(Goebel collection)

#### Bamberger & Co.

From 1925 to 1927, Dolph Goebel was in Wisconsin. He played the 2/6 Wurlitzer in the 1000-seat Rex in Sheboygan for over a year, and in 1927, accepted a position at the Avelyn M. Kerr School of the Organ in Milwaukee. A publicity release read as follows:

"The Avelyn M. Kerr School of the Organ announces with great pride and pleasure the services of Adolph Goebel. He received his early training from masters of the old school of organists, and on entering the United States, took up the study of theatre organ under one of the best-known instructors in this country.

"The knowledge of concert as well as theatre organ playing makes him one of the most desirable instructors in this section of the United States. His time will be devoted to the teaching of foundation and concert playing, with a limited amount of time devoted to theatre organ playing."

While in Milwaukee, Dolph had a half-hour pre-noon recital of request numbers over WSOE, which was operated by a school of engineering. He also performed over WISN, Milwaukee, and on WHT in Chicago.

In January 1928, he opened the 2119-seat Loew's Avalon in Brooklyn. The opening bill included the silent film *London After Midnight* with Lon Chaney, Marceline Day, and Conrad Nagel, plus a Charlie Chase comedy.

Dolph was at the Avalon but a

short time when on February 2, he was engaged to open the sumptuous Loew's Yonkers, which resulted in an extended engagement of 132 weeks. The house had a 3/13 Robert Morton.

In September 1928, Dolph was engaged to open the 3/14 Robert Morton in Loew's Fairmount in the Bronx. This was a 2500-seat house on East Tremont Avenue.

Dolph returned to Yonkers after the opening. Mrs. Goebel tells us that the Fairmount organ was known to be too big for the house.

She further offers this anecdote concerning her husband, which occurred in 1928. "That was the year I

met my beloved Adolph. I was in the audience one afternoon, and the time had arrived for his solo. The musicians were already taking their places in the pit. The trailer came out on the screen: 'It's Adolph! Let's Sing!' The spotlight shone on the console, but no Adolph. The men in the booth grumbled and started calling, 'Where's Adolph?'

"The musicians had to fill for the coming attractions which were spotted before the overture. Suddenly, there was Adolph, which precipitated an ovation, the like he hadn't expected. The theatre manager was so pleased he forgot how angry he was at his organist's lateness. 'Adolph, you're a hit!,' said he. To which my husband replied, 'Don't you want to know where I was?' The manager answered that he didn't care, but to 'please be on time in the future.' Dolph was having a soda around the corner and wondered if he should try it again!"

Mrs. Goebel again provides a cute anecdote to our narrative. "In 1929, I gave Dolph a whippet as a gift. The dog was so well liked by the orchestra musicians that several made offers to buy it, but Dolph was of no mind to part with his canine companion. The dog took to Dolph like a duck to water; they were inseparable. Everywhere his master went, so did the dog, whose name was Paavo Nurmi, for the famed Olympic runner, the Flying Finn.

"One day, master and dog were out walking when Dolph realized he

Another view of the Loew's Yonkers console, showing decorative design on the console lift. (A. L. Kern Photo)





Dolph decorated the Loew's Yonkers console in 1929 for the Christmas program. Note the ancient carbon microphone, used for broadcasts over WCOH, Yonkers. (Goebel collection)

was shortly due back at the theatre. He hurriedly tied the dog to a chair in the green room. (Every theatre had a green room, used by artists to relax.) While playing his solo, the audience broke into laughter and Dolph wondered if he forgot to zip his trousers! Looking up, there was Paavo, pulling the chair onto the stage! The audience, thinking it was part of the act, gave a big ovation to the maestro. The manager asked that the act be kept in as part of his performance, but Dolph replied that 'Paavo does not belong to my union!' After that, the dog was locked in the dressing room."

In April 1930, our subject began broadcasting again, according to press clippings:

"Starting Tuesday morning, April 15 at 11:30, Adolph Goebel, organist of Loew's, will broadcast a half-hour program over Yonkers' own radio station, WCOH, direct from the console in the theatre. This first broadcast will start a series of organ recitals to be given by Mr. Goebel on Tuesday and Thursday mornings. His programs will include song hits from the current screen attractions and also request numbers, sent in to the station by listeners. Tune in to station WCOH, 1210 kilocycles (248 meters) to hear Mr. Goebel play the numbers you like best."

Mrs. Goebel tells us that one day, the organist thought he had a cipher. However, his dog was standing on a pedal!

In July 1930, the *Exhibitor's Herald World* announced:

"Adolph Goebel is another of the New York organists who are being

sent away from the metropolitan area by Paramount-Publix to ace houses elsewhere. For three years, he has been featured organist in a number of deluxe houses throughout the east, and for some time, has been chief demonstrator for the Robert Morton Organ Co. His opening of three deluxe theatres for the Loew Corp. in the past three years speaks highly of his ability. He not only has proved himself an asset to every house in which he has played, but also has made a big name for himself with his organ novelties which he broadcast from the last theatre in which he appeared."

So, our subject's next stop was the Paramount in Atlanta, a 2476-seat house with a 3/15 Wurlitzer. Lou Forbes directed the stage band, and Dolph featured spotlight solos and sing-alongs.

During 1930, a three-day musicians' strike occurred. The disagreement arose because of the musicians' demand for a 52-week contract. This meant that the theatres would have had to commit themselves to a musical policy at a time when the New York offices maintained that business conditions generally, and theatre business particularly, did not permit them to enter a definite contract for so long a period. Canned music was used during the strike, and Mrs. Goebel says that Dolph and the Paramount's assistant manager flew to Mississippi and played golf in the latter's home town.

In August 1930, he played a concert over WSB, Atlanta, which greatly added to his popularity. This occurred during his fourth week at the

Paramount and it inaugurated regular "relay service" between the station and the theatre. For his initial broadcast, Dolph arranged a brilliant program, combining the works of modern composers with those of classicists.

On February 11, 1931, Dolph was married in Yonkers. "I was introduced to him by a friend's boy friend who was the assistant manager of Loew's Yonkers in 1928," says Mrs. Goebel. "After that, we were going steady and I'd come down front to talk to him. There was a draped railing around the pit, and Adolph took advantage of this by reaching under it and taking my shoe, making off with it until he came out again to play the newsreel. He made sure that I'd be there when he returned! This used to annoy me as there were times I had to leave soon after the show. I even offered one of the musicians a couple dollars to get my shoe back, but when he asked me who had it, he refused. 'Oh, him. I don't want to mess around with him. No sir!'"

In 1931, his southern engagement over, he opened a 26-week stint at the Springfield, Massachusetts, Paramount, managed by Ben Greenberg. This was an 1852-seater, having a 3/11 Wurlitzer. He succeeded Bob Hamilton at the console, and ads in the newspapers listed songs Dolph composed: "Let's Go to a Movie," "My Old Pal," and "What a Won-

Dolph opened the Robert Morton in Loew's Fairmount in 1929, when he was a demonstrator for the Morton Co. John Gart played here later on.

(Goebel collection)



derful Day." The publicity included pictures of Dolph at the Atlanta Fox console, rather than at the Paramount. This was during the depression, and theatre expenses were being held to a minimum.

While at Springfield, there occurred another cute dog incident, though not funny at the time. According to Mrs. Goebel, "we had a Scottish terrier, trained to answer nature's call on paper. One day, we stopped the car to buy a copy of Liszt's 'Hungarian Rhapsody,' and threw the music onto the car's back seat. In time, a vile odor permeated the vehicle. Sure enough, nature's call was answered! Dolph scolded the dog, saying 'You stinker; why did you have to change it to 'Hungarian Goulash?' Naturally, we had to buy another piece of music. The dog was sold afterwards!"

In February 1931, it was announced that the Springfield Paramount organ would be broadcast thrice weekly on WBZ. With the announcement was a description and sketch of the broadcasting facilities. It was admitted that true reproduction of organ music over the air had always been a problem because the organist could not properly hear the rendition of the music he was playing, and therefore, the reception never was of true tone color. For the WBZ broadcasts, the Paramount's console was raised to stage level. In a room in the basement was engineer Vernon Trigger, who operated a microphone mixing panel and an amplifier. On the console were a volume indicator and two loud-

speakers, while hanging from the balcony rail was a microphone for the pickup. This method of broadcasting, which was Dolph's idea, was used for programs over the Westinghouse stations WBZ, WBZA and IXA2. However, on May 1, 1931, organ music at the Paramount was dropped, as the management was cutting expenses.

Late in May 1931, our subject was at Loew's Pitkin in Brooklyn, where he served as guest organist for several weeks. This house was a 2817-seater. This was followed by eight weeks at Loew's Valencia in Jamaica, Long Island, a sumptuous atmospheric house of 4,000 seats, with a 4/23 "Wonder" Morton.

The newlyweds then decided to take a trip to Europe. Dolph hadn't seen his mother in ten years, and the couple made it a honeymoon venture. While in France, an offer came from the New York headquarters for a job in a New York movie palace. Dolph turned that down in deference to the Paramount in Atlanta.

Following that stint, Dolph went into the Palace Theatre in Stamford, Connecticut, and played a 3/9 Kilgen in the 1950-seat house for 14 weeks. He also played again over WBZ, Springfield.

Late in 1931, in the height of the depression, Dolph was at the Paramount studio in New York, auditioning for Boris Morros. Morros asked the organist to play something. "He obliged with a few numbers," says Mrs. Goebel, "when Morros asked if he could sing. Dolph's reply was to the effect that he was not a singer, but would give it a try. After the rendition, Morros said, 'Good, good. A singer you're not, but you have an accent.' Dolph replied: 'Yes, but so have you.' They both laughed and Dolph got the next job which was in Omaha."

On December 12, 1931, he began a twelve-week run at Omaha's 3000-seat Paramount, playing a 4/26 Wurlitzer. His specialties were song slides and spotlight solos. In those days, organists had to have novel ideas to keep their popularity high. They spent much time in perfecting their solo presentations, using gimmicks to put the act over.

During the screening of *Hell Divers*, an aviation film with Wallace Beery and Clark Gable, Dolph devised a clever idea. For the

opening show, two wires were strung from the projection booth to the orchestra pit, and a model airplane rode the wires to a simulated crash.

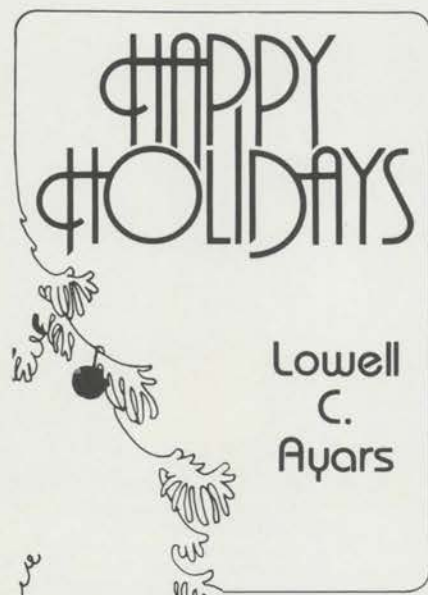
Dolph also designed personal cards for Christmas patrons. At other times, he distributed clever cards to patrons for writing their request numbers.

When the *Omaha Bee News* promoted its "Free Shoe Fund," Dolph wrote a song "I See by the Paper" and dedicated it to the newspaper. The theatre got five complaints because he included a plea for the fund during his organ stint. While in Omaha, he broadcast over KOIL.

In 1932 he returned east to Loew's Yonkers, where he played the organ and conducted for vaudeville. This was followed by his opening of the 2/5 Wurlitzer in Dobbs Ferry's 975-seat Embassy Theatre. The organ had been in a studio and was installed in the theatre shortly before Dolph's arrival.

The Peekskill, New York, Paramount was Dolph's next port of call in 1933, and he spent twelve weeks there as guest organist, playing a 3-manual Wurlitzer. Then came a 26-week stint at RKO Proctor's 86th Street Theatre in New York, with broadcasts over WMCA.

Dolph Goebel joined some select company who were placed in theatres at that time: Mrs. Helen Crawford, New York Paramount; Betty Lee Taylor, Loew's State in Syracuse; Bob West, Loew's Stanley in Baltimore; Ted Crawford, Loew's Norfolk; and Al Curtis, New York's Academy of Music.



In March 1934, Dolph Goebel began a 25-week run at Richmond's 1500-seat Colonial Theatre, playing a 2-manual Moller. A fellow organist who was playing at Loew's Theatre was Bill Dalton. Dolph also broadcast over WMBG. While here, he ran a parody contest under the sponsorship of the Adam Hat Store, and also served as "The Answer Man" for the *Richmond Movie News*, answering questions on motion pictures and music. The answer he gave one questioner on ability to play large organs rather than small ones, and the differences in pipe organs, bears mention:

"Contrary to general belief, any competent organist will verify the statement that it is easier to play a large organ than a small instrument. The number of manuals is merely an added simplification for the sole convenience of the organist to enable quick changes in registration. The only important factor in regards to the size of an organ is the number of speaking instruments (sets of pipes).

"A theatre organ is considered an offspring of the more conservative concert or church organ, and sometimes doesn't really deserve to be called as such. A theatre organ and a concert or church organ are so vastly different, not only from a musical standpoint, but also from the viewpoint of the builders. Main characteristics are: the theatre organ is a musical contraption on the principle of the concert organ, with pipes acoustically voiced in such a manner to imitate the instruments of an orchestra and supplied with heavier wind pressure. Added are percussion traps. Original concert or church organs consist of several types of organ tones such as Flutes, Diapasons and soft reeds, mostly on low wind pressure and not enclosed in a chamber. Techniques of playing both instruments are as different as pianos and reed organs. The theatre organist is usually called a 'one-leg pedaler,' as the right foot has control of expression. A two-touch system is on theatre organs."

Following his Richmond engagement, Dolph went to the 1500-seat Plymouth Theatre in Worcester, Massachusetts, for a short engagement.

With the use of organs in theatres at a minimum by this time, our subject branched into other areas of en-

tertainment, relying on the Hammond which had come on the scene in 1935. Here are a few of his endeavors from 1937 on:

1937-1941. Musical Director of WWRL, Woodside, New York. He became interested in playing the musical saw. On one program, he took three encores, but cut his thumb, necessitating five stitches.

July 1942. Dolph began a series of Sunday afternoon appearances on a Hammond at Forest Park in Forest Hill, Long Island, for the U.S. Treasury Department. He played for community singing during rallies for selling war bonds and stamps.

October 1943. Second edition of *Fashions of the N.Y. Times* at New York Times Hall. "Cass Parmentier had become ill, and called Dolph to take over the show. He made out so well that he was asked to do others, thanks to his friend, Cass," says Mrs. Goebel.

February 1944. "War Bond Frolics" at Brooklyn's Academy of Music. Cast included Peter Lind Hayes, George "Superman" Reeves, Joe Bushkin, Edmond O'Brien, Red Buttons, Jerry Adler (from *Winged Victory* cast), Dorothy Kirsten, Mack Harrell, Whispering Jack Smith, Phil Baker, Fannie Hurst, Milo Boulton, and Dave Elman.

There were scores of events, benefits, and programs which utilized the artistry of Dolph Goebel, and space limitations preclude our listing most of them. Dolph also got into radio more deeply. For example, in 1945 he performed on *Betty Moore's Triangle Club* over WJZ in New York. Other programs included: *Alma Kitchell Show*, *Appointment With Life*, *Chamber Music Society of Lower Basin Street*, with Paul Lavalle, *Creeps by Night*, with Peter Lorre, *Dark Destiny*, *Ethel and Albert*, with Peg Lynch and Richard Widmark, *It's Murder*, *Johnny Thompson Show*, *Margaret Whiting Show*, *Paul Whiteman Show*, *Strike It Rich*, with Warren Hull, *Teen-Age Time*, with Elizabeth Woodward, *The Gospel Singer*, with Edward McHugh, *The March of Time*, with Westbrook VanVoorhis, *The Mystery Chef* (Dolph once gave his recipe for stuffed cabbage.), and *The O'Neills*.

February 1946. Dolph returned to Atlanta to the Erlanger Theatre for a four-day show, *Fashionata*, a pre-

sentation of Rich's Department Store. Narration and songs were by Irene Wicker, "The Singing Lady." Dolph did the show the following year, expanded to a six-day event.

In May 1946, he was staff organist on WJZ. By then, he had become interested in building electronic equipment as a hobby, and was the inventor of the Gobelton Speaker for Hammond organs.

After four years as staff organist at ABC, he resigned in 1947 to become musical director of the Rodgers and Hammerstein musical *Happy Birthday*, starring Helen Hayes. While going over the music with arranger Robert Russell Bennett one day backstage half an hour before the opening of the show, his portable organ's 60-lb. packing case fell off a shelf, skimming Dolph's head. Fortunately, a doctor in the house administered the three stitches required.

In the late forties, Dolph organized and directed the "Dolph Goebel Trio," which played engagements in the metropolitan New York area. He also organized "The Three Cavaliers" — guitar, accordion, and organ — which was similar to "The Three Suns." This group had gigs all over New York and New Jersey in

In 1930, Mr. Goebel had an engagement at the Paramount in Atlanta. Here he poses at the 3/15 Wurlitzer console. (Goebel collection)





While in Atlanta, Dolph had the opportunity to play the 4/42 Moller in the Fox Theatre. Here he is at the console. (Goebel collection)

the fifties and made quite a name for itself.

When Dolph was featured at Hatt's Restaurant in the Elmira, New York, area, he was interviewed by the local press. The following excerpts give insights into the man's character and philosophy of life:

"From Vienna to Clara Bow. From the "It" girl to Dagmar. From the TV eye-fu to Howard Hatt's rendezvous on the Lake Road. That's the highway Dolph Goebel has followed for 28 years, with many stops enroute. His map has been one of music and his transportation has been provided by an outstanding talent at the manuals of an organ.

"Hitting the high spots: One day in 1930, a newspaper in Atlanta carried this headline on its amusement

page: 'Organist Goebel and Clara Bow Open Here Tonight' . . . Dolph remembers the "It" girl as 'a beautiful woman — according to the standards of that time.'

"Many of the radio jingles which explode over the air waves were written by Goebel. 'I wrote 'em for soap, coffee, potato chips and even for an Ohio Savings Bank. I don't like the jingles any more than you do, but I like the money.'

"During the run of *Happy Birthday* in Boston, Dolph became good friends with Richard Rodgers. One day backstage, Oscar Hammerstein gave his partner a few lyrics. It took Rodgers less than 10 minutes to dash off the music for 'So Far,' one of the hit tunes of *Allegro*.

"One of Goebel's most pleasant memories goes back to World War I when he toured the vaudeville stages as organist for Lt. Gitz-Rice and his 'Royal Canadian Mounted,' a choral group. During the war, Gitz-Rice composed one of that period's most popular tunes, and Dolph recalls the song stopped the show every day. It was 'Dear Old Pal of Mine.'

"Dolph's most difficult musical assignment came in the early 1920's when he was hired to accompany the Royal Siamese Temple Dancers at New York's Hippodrome. 'It took me six hours to get the music down on paper as there was no manuscript available. Their rhythm was so odd, it was a horrible job to tackle.'

"As for Dagmar, the star of Jerry Lester's *Open House*: 'The first time I worked a TV show with her appear-

ing, I was a half minute late starting to play. I was looking at her instead of the music!'

"Dolph credits a portion of his success to some advice given him by the late Guy Lombardo. 'I played for Guy at his club in Freeport, Long Island, and he told me to forget all about bebop, boogie woogie and other oddities such as 'Come Ona My House.' He said that 99% of the people want melody with good harmonic embellishment. I've followed that advice. After all, Lombardo had been a headliner for over 20 years. He knew what he was talking about.'

"Dolph compares himself to a chef: 'We musicians must know what kind of music goes with a dinner, just as a chef must know what kind of seasoning to use. The other night, a gentleman asked for 'St. Louis Blues.' I told him I'd wait until he finished dinner. You see, I didn't want to spoil his digestion.'

"My music here at Hatt's place is piped into loud speakers to the highway. The other night, a woman phoned from Grand Central Avenue, three blocks away, requesting 'Stardust.' Said she was sitting on her front porch, listening to me play.'

"As for his wooing technique: 'I used it only once. I was playing in a theatre when I spotted this lovely girl in the front row. She had her shoes off, so I climbed over the pit rail and took them. And I didn't give them back until she promised to go out with me after the show. I used this trick but once, for that girl became my wife.'

We Hope Y'all Have  
An Extra Nice  
Holiday Season



NORTH  
TEXAS  
CHAPTER



from  
Connecticut Valley Chapter



Equally adept at electronics as well as pipes, Dolph poses at his Hammond at home in 1945. (Goebel collection)

In 1952, Dolph quit the club-hotel-and-resort circuit, and worked closer to home. In 1954, he did some WABC-TV shows on *Clownland Carnival*, a 15-minute, five-a-week program for 13 weeks. Two years later, though he didn't care to do it, he worked for the Jim Handy organization for Chevrolet shows. This was in Texas for a month, Dolph serving as an orchestra leader.

That year, he was approached by Andy Sanella, who introduced him to Harry Belock who had an electronics business in College Point, New York. Dolph could speak German, French, Latin, Turkish, and English, and was studying Italian so as to converse with foreign "ham" radio operators. Belock talked Dolph into working for him as a field service engineer, and sent him to C. Plath in Hamburg, Germany, for instruction.

As Dolph loved challenges, he embarked on the new venture with enthusiasm. He learned repair and calibration of electronic test equipment and calibration of gyroscopic servo mechanisms. He worked as coordinator in the manufacture of the new

gyrocompass with automatic transistorized speed latitude control. The motive for having Dolph learn this was for him to conduct the training school for all RCA marine service personnel who were to be stationed at ports around the country.

Harry Belock had a yacht in Hamburg, and it was Dolph's job also to see that the proper electronic equipment was installed. Eventually, the yacht came to the United States.

Later, Belock gave up the Marine Division and went into the recording business in Bayside, New York. He wanted Dolph to make some records in 1962, but by that time Dolph's hip was giving him trouble. The cartilage was wearing away, and his heart could not stand an operation.

Dolph left Belock for Shaw Walker, the office furniture firm, to work in research and development. He worked out of his home, at his leisure, up until a year before he died in August, 1970, at the Manhasset, New York, Medical Center.

The writer hopes that through the appearance of this story in THEATRE ORGAN, a portion of the public will be able to achieve an insight into the life of a very talented and versatile personality. To Mrs. Goebel, alone, goes our thanks for providing us with the material, pictures, and answers to our questions which were so necessary in the compilation of this epic. □

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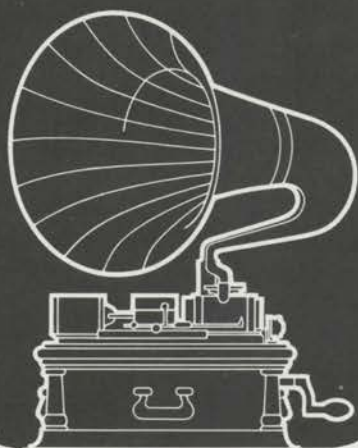
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## For The Records



*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.*

**GARY KONAS — ON BROADWAY. SEVEN DECADES OF SHOW MUSIC, played on the 4/21 Wurlitzer in Grant Union High School, Sacramento, Calif. Enophile No. 001 (stereo). \$8.50 post-paid from Gary Konas, 1125 H Street, No. 7, Davis, Calif. 95616.**

If the name Gary Konas seems vaguely familiar to readers, it may be due to the articles he has written for this publication, one on the nation's organ-equipped pizzerias being current. Gary has been an organ enthusiast since hearing early George Wright records, followed by lessons with Col. Harry Jenkins, and more recently with Bill Thomson. Otherwise, he is mostly self-taught. Like many organists in that category, his approach to music is somewhat different than that of the academically-trained organist. In his case, and with the advantage of an accurate ear for music, Gary's skills are pleasingly presented.

"Rise 'n Shine" (Vincent Youmans) is a typical upbeat console riser played with plenty of verve, some bombast, some sentiment.

"What I Did for Love" features a fine solo reed, an Oboe Horn if we're not mistaken, during the first chorus of this appealing *Chorus Line* ballad. And who can resist "Mame," with her non-conformist charm? Gary's arrangement is characteristically comic and offbeat, with even a stop-time tap dance sequence. "Mame" also sets some sort of record for key changes — six, in all. "Till There Was You" is one of the most haunting love songs from the U.S. music theatre. Again it's that solo reed but the instrument's excellent Tibias make their romantic statements, too, in this very special Konas arrangement. "Come Follow the Band" reproduces the band's second act entry in *Barnum* wherein the musicians enter from the back and march down the aisles, adding their parts in sequence. Gary Konas has had the advantage of seeing most of the stage shows represented by the music offered here, and injects the color of his personal experiences accordingly.

Side Two is dominated by seven selections from *Oklahoma*, obviously a Konas favorite, judging from the loving care he takes with the arrangements and carefully selected registration. He has some fun with "Kansas City," is appropriately romantic during "People Will Say We're in Love," and kittenish for "I Can't Say No." The lovely "Out of My Dreams" is presented as a slow waltz, rather than as in the sometimes chilling ballet sequence of the show. The closer is a big and full reading of the title tune.

The closing set is a tribute to pianist-composer Eubie Blake and organist-composer Fats Waller, with a bouncing "I'm Just Wild About Harry" and "Ain't Misbehavin'," which they wrote, respectively. In the latter, Gary comes close to the Waller style, even to the sometimes garish (over-mutated) registration Fats used for novelty effects.

The tunes are carefully and sensitively orchestrated and performed, adding up to a much better than usual first recording. Yet Gary doesn't tamper with the tunesmith's intent. The organ, which was largely masterminded by George Wright when he was a student at Grant High School, makes its power felt. If not enough of the solo reeds are heard, it's because some were in need of



Gary Konas.

help at the time the material was taped. But Gary covers any registration shortages with skill; unless one is being picky, the preponderance of full combinations is not objectionable.

Jacket notes reflect the organist's love for the musical theatre. Recording is in "medium" perspective and generally good. The review copy had some distortion during a few loud passages, especially during Cut 1, Side 1, which seems to be in the pressing process and not the tape. Some biography of the organist is provided, along with photos. Gary here proves he's a comer.

**CONTRAST, LEW WILLIAMS PLAYS THE WURLITZER PIPE ORGANS AT ORGAN STOP PIZZA, PHOENIX AND MESA, ARIZONA. No. OSP-106 stereo. Available in the USA for \$8.00 postpaid from the William P. Brown Organization, 5326 North Seventh Street, Phoenix, Arizona 85014.**

Lew Williams grew up in Lafayette, Louisiana, and started playing by ear at 10. He discovered the organ in his early teens. He attended an ATOS convention in Los Angeles the year George Wright played that memorable concert at the Pasadena Rialto Theatre. Seeking Wright's counsel, Lew was advised to study piano if he planned a career as an organist. Lew's piano studies didn't start until he was 15 but he progressed rapidly. He studied organ in college at TCU in Fort Worth and upon graduation went to Switzerland for a year of study at the Conservatory of Music in Geneva. One might assume, therefore, that he would develop into a classical organist, and he has. But the theatre organ



was always his first love and the classical training does much to enhance the pop-standard selections he offers on this, his first record. He manages some very complex passages throughout the program without resorting to overdubbing.

The instruments have been discussed during previous reviews of discs by Ron Rhode and Lyn Larsen (who Lew replaced when Lyn left the Bill Brown restaurant complex). Both are very fine organs and were in top shape for the taping. Let's examine the tunelist.

Played on the 4/29 Organ Stop Pizza Wurlitzer, Phoenix: "A Fifth of Beethoven," "As Time Goes By," "String of Pearls" and a shortened "Rhapsody in Blue."

Played on the 3/23 Organ Stop Pizza Wurlitzer, Mesa: "In the Mood," "Autumn Leaves," "Plink, Plank, Plunk," "Blue Danube Waltz" and Finale from Rossini's "William Tell Overture" (listed as "The Lone Ranger").

The choice of selections is a good one, with one exception: at the risk of being classed as an old fogey, this reviewer can see no reason for reducing such a noble work as the opening of Beethoven's "5th Symphony" to a disco beat, especially when this artist is fully capable of performing it as the composer intended. At least it is over in less than three minutes. Other than that possible *faux pas*, the remainder of the program could be described as the stuff of which dreams are made.

Lew has that uncanny musical acumen and sensitive ear which enable him to analyze previously re-



Lew Williams.

corded music with amazing accuracy. Thus "String of Pearls" and "In the Mood" have all the "ride" details on the Glenn Miller records, and his registration is also as close to the originals as an organ can make them. His "Rhapsody" also shows an in-depth study of the 1920's Paul Whiteman recording which was orchestrated by Ferde Grofe. At that time all a 78 rpm disc could handle was five minutes a side, so both sides of the 12" Victor bore a 10-minute version of the more than 15-minute composition. Many a symphony orchestra has played the "Rhapsody in Blue," but none has come as close to Gershwin's "bluesy" intent as did Whiteman's comparatively small group of jazz-wise musicians. So Lew Williams chose the best interpretation to guide him. He plays about the same ten minutes Whiteman did. His re-creation of the Grofe orchestration is superb, much more realistic than the Michael Til-

son Thomas attempt with full orchestra.

But re-creating classic recordings is only a small part of Lew's abilities. Entirely original treatments are afforded two standard ballads, "As Time Goes By" and "Autumn Leaves" (with an interpolation of "Lullaby of the Leaves"). Our previous term, "dream stuff," applies.

A lesser-known novelty by Leroy Anderson, "Plink, Plank, Plunk," provides an opportunity for Lew to play some silent movie comedy music, and for the benefit of trap-happy pizza munchers he goes through the toy counter for comedic punctuation.

One of Lew's strong points is good phrasing. This ability is felt throughout the waxing, but is especially important during "Blue Danube Waltz." Lew plays it all, and after the atmospheric intro the characteristic "boom-trap-trap" starts. This can add up to monotony unless the organist devises ways to minimize it. Lew does it with sensitive phrasing. Johann Jr. would be pleased with the result.

The closer is that old reliable pizza audience show stopper, "The Lone Ranger." Heigh-ho Silver, Awaaaaay!

The disc is housed in a deluxe book album with photos of both pizzeria interiors and fine color shots of Lew at both consoles. Plenty of notes inform us about the locations, instruments, organist and music.

Wade Bray's recording is tops, using commercial equipment plus a mixer he built. The production is first class all the way. □

**Season's Greetings**  
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# PIPES &

## Personalities

### The Kirk Organ Concert Series 1981-82

The fourteenth annual organ concert series at The Kirk of Dunedin features Terry Charles, Rex Koury, and Lee Erwin for the remaining programs in the series. Terry Charles will present "The World of Rodgers and Hammerstein" on January 14, 15, 16, 1982. Rex Koury will play on February 11, 12, and 13. Terry Charles will again be the artist on March 11, 12, and 13 for "The Sound of A Great Amen." On April 15 and 16, Lee Erwin will be the guest artist. Returning on May 13 and 14, Terry Charles will offer "Request-fully Yours," a program of audience favorites. A special summer concert on July 8 entitled "America the Beautiful" will also feature Terry Charles.

Tickets for the Kirk concerts are in great demand, so it is necessary to reserve seats well in advance. Ticket information is available by calling (813) 733-9305 Monday through Friday from 10 a.m. to 2 p.m. EST.

\* \* \*

### Man Bites Dog

If it is true that "man bites dog" is still news, then here is a news item that will delight any organ enthusiast's heart. In *The Press*, Atlantic City, New Jersey, under the date line September 11 appears a headline, "ORGANIST-LESS" BAR FILES SUIT OVER ITS LOSS.

The famed Leroy Lewis may not be exactly thrilled to be the subject of a lawsuit, but it must be flattering to find that the old excuse that the business cannot afford to hire live music is not true, at least on Long Beach Island where Leroy is a living legend. According to the paper, when Leroy moved from one locale to the other, the former venue claimed that he violated a verbal contract and "caused the bar to suffer financially when

Lewis' followers moved on." They are seeking \$7000 which they claim was advanced to Lewis last winter, monetary damages for the advertising and printing costs, and damages for financial losses suffered this summer.

For those who have never had the pleasure of hearing Leroy Lewis perform perhaps it should be noted that he and a friend, Ted Campbell, installed a 3-manual Wurlitzer at the Surf City Hotel on Long Beach Island, New Jersey, many years ago. Then he moved on to Panama, where he performed at the large Wurlitzer which he and Campbell removed from the Atlantic City Warner Theatre. In recent years he has had a fantastic electronic set-up which has graced the Lighthouse Inn, the Bayview Manor and the Surf Villa.

\* \* \*

### Theatre Pipe Organ on Radio

Radio Station WSNJ AM-FM, of Bridgeton, New Jersey, has been featuring theatre pipe organ music on a regular schedule. Every Saturday at 6:05 p.m. a program called "Pedals and Pipes," hosted by Herb Stiles (a member of the Dickinson Theatre Organ Society), features an artist playing a theatre pipe organ. In addition, theatre pipe organ music is featured as a part of the "Starlight Serenade," hosted on Sunday evenings from 9:35 till midnight by ATOS member Bob Smith.

Arrangements are being made to present occasional programs recorded at the Dickinson High School Kimball organ.

BOB SMITH

\* \* \*

### Organ Donated to Performing Arts Center

According to an article in the *Richmond Times-Dispatch* for October 27, the Wurlitzer theatre organ originally housed in the RKO-Keith Theatre in New York has been given to the Virginia Center for the Performing Arts (the former Loew's Theatre) by an anonymous donor.

The 3/24 instrument is to be restored by William B. Floyd, Sr., former organist at Radio City Music Hall, who is now working as an

organist and craftsman in Richmond. Restoration and installation is expected to be completed in about 14 months.

TOMMY LANDRUM

\* \* \*

### Double Dedication in Wichita

In the great Exhibition Hall of Century II Center, Wichita, it was the final concert of the Ninth Annual Wurlitzer Pops. The evening of May 9 would be remembered as an intensely exciting one in programming and presentation. It was a double musical dedication, to the first "Big Band" era, then to the second one which began growing in the early seventies.

The artists chosen by the sponsor, Wichita Theatre Organ, were Billy Nalle at the Wichita Wurlitzer and J. C. Combs on percussion. Combs has worked in past years with Stan Kenton and other jazz masters, and is now chief percussionist of the Wichita Symphony. The ivory and gold organ console and the organ's grand piano were flanked by a stageful of every sort of percussion, tonal and non-tonal. Very likely, there had not been assembled such a variety since the days of the Sauter-Finegan Orchestra of the fifties. Despite heavy competition this same evening from the annual River Festival having changed its date, the audience numbered nearly 1600.

The most impressive factor was how very musically each musician played, each keeping perfect balances and a constant feeling of spon-

## Season's Greetings

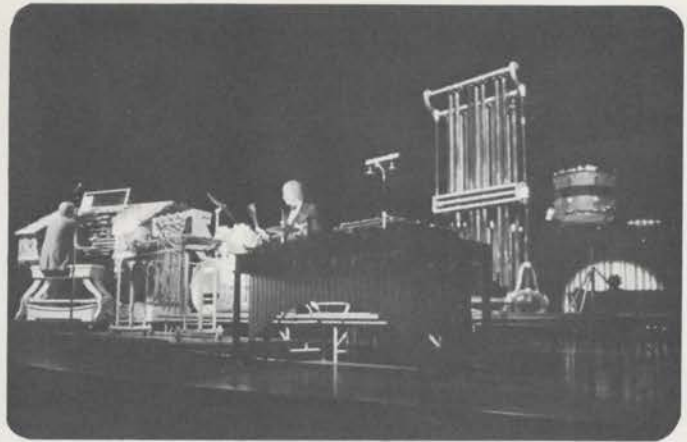
To All Our ATOS Friends

Jason and  
The Old Prospector





Billy Nalle (left) and J. C. Combs during concert in Wichita. (John Lindstrom Photo)



Billy Nalle at the Wurlitzer and J. C. Combs on percussion. (Richard Harris Photo)

taneity. Music spanned a period from the late thirties to the late seventies, and its electricity was paralleled by audience enthusiasm. Then, when it was announced that Nalle and Combs would collaborate again in May of 1982 for the Tenth Anniversary season, there was an ovation. At that time, Combs will bring the All-Faculty Big Band of Wichita State University to join Nalle at the Wurlitzer. The program will be planned to feature the organ, using the format made famous at the organ's original home, the New York Paramount Theatre.

Having heard the last Billy Nalle solo concert here and the one Nalle played with the Peter Nero Trio, the writer did not believe they could be topped. Well, when you're dealing with an artist of endless imagination and creativity, "all bets are off!"

JOAN NICHOLS

\* \* \*

### Hazleton Will Play Anniversary Concert

Pasadena Civic Auditorium Manager Doris G. Stovall has announced that Tom Hazleton will be the artist for a free concert on February 14, 1982, celebrating the 50th Anniversary of the Auditorium. Detailed information will be available later.

A beautiful commemorative poster for the anniversary was commissioned by The Pasadena Center Operating Company from artist Gary Wesser of Sierra Madre, California. The limited edition poster sells for \$5.00, and may be purchased at the Pasadena Civic Box Office, 300 East Green Street, Pasadena, between 10 a.m. and 5 p.m., Monday through

Friday. All proceeds from the posters go toward the Auditorium's Moller Theatre Organ Improvement Fund.

\* \* \*

### "ORGAN"ized Pizza Comes to New York Capitol Area

The Market Street Music Hall, a converted theatre in Latham, New York, features a 3/17 Wurlitzer organ which started out in the North Park Theatre in Buffalo, New York. Andy Kasparian was selected as premier organist, following completion of the installation by D. Weber and J. Mitchell Associates.

The organ was moved from Buffalo to Schenectady and Plattsburg, New York, then to Atlanta, Georgia, and finally to its present site in Latham in 1981. The white and gold French-style console is installed on a lift which rises to stage level, and the percussions are mounted on the walls

in the usual pizza parlor manner. Elaborate lighting effects add to the display. This is said to be the only restaurant pipe organ in the New York and New England area.

LEO A. BOLBECKER

\* \* \*



Rob Calcaterra.

(Ron Buhlmann Photo)

Rob Calcaterra, who has recently been appointed organist at Radio City, is shown here serving guests at Bobby Schmidt's Resort in Stone Lake, Wisconsin. In addition to giving daily theatre organ seminars, accompanying silent movies and soloists, and performing nightly concerts, Rob also found time to tend bar and wait on tables! This was the third time Rob has been engaged to host the Bobby Schmidt Musical Weekend.

\* \* \*

### Lyn Larsen Concert at the Alabama Theatre

Mayor Richard Arrington proclaimed October 18, 1981, "Theatre Organ Day" in Birmingham, Ala-





Lyn Larsen.

bama. Alabama Chapter ATOS members had spent many hours in tuning and repairing "Big Bertha," the last theatre pipe organ in its original installation in the state. "Big Bertha" is a 4/20 Wurlitzer which was unveiled in 1927 when the Alabama Theatre opened its doors.

The big event was to be a Lyn Larsen concert, and Lyn had arrived early. He had spent most of October 17 in directing the fine tuning and some re-voicing of the organ. It had taken him only twenty minutes to rearrange the multitude of "safety pins" on the preset boards to his liking.

Concert hour arrived, and the "Mighty Wurlitzer" rose majestically from the orchestra pit. Lyn Larsen greeted an eager and responsive crowd with "That's Entertainment." His knowledge of registration and orchestration helped him to

fill the theatre with the most pleasant sounds heard there in some time. The highlight of the concert was Lyn's accompaniment of a Laurel and Hardy silent comedy *Leave 'em Laughing*. His accompaniment blended so well with the movie that many seemed to forget that the organ was playing.

A concert requires quite a bit of work, but it can be a form of recreation, too. Fellowship and a sense of accomplishment make the work enjoyable. The real pay-off comes when you are able to hear an organist like Lyn Larsen bring out sounds that you helped to make possible.

LARRY McCORMICK

\* \* \*

### Ayars Wows 'Em in Richmond

Lowell Ayars, ATOS "Organist of the Year" in 1980, enthralled a nearly full house in the beautiful Byrd Theatre in Richmond, Virginia, September 22. The theatre was especially decorated for the occasion with fresh cut flowers. Very professionally presented, as is the policy of the Richmond Organ Enthusiasts Club for their shows, with a full house staff made up of club members dressed in formal attire, the show was the first public event sponsored by the independent club in nearly 20 years.

Ayars played mostly ballads from his seemingly endless repertoire, including popular vocals "I Wish You Love" and "Something to Remember You By." The "sleeper" of the evening was a blockbuster version of "You're the Cream in My Coffee."



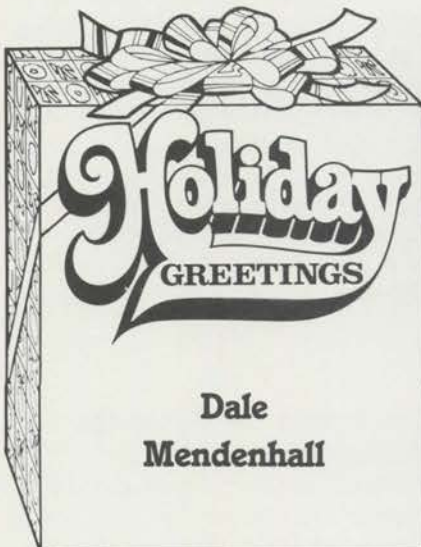
He also played medleys from *Showboat* and *Oklahoma*, and one by Neil Moret. After the "National Confederation March," Ayars received a standing ovation, to which he responded with an encore, requested by his local hosts, "The Girl I Love Belongs to Somebody Else."

In the picture Ayars is shown hugging Mrs. Velma Beck, assistant organist to Carl Rhond, the Byrd's first staff organist. Mrs. Beck was the first to play the 53-year-old 4/17 Wurlitzer organ.

The comment was heard repeatedly that the organ sounded wonderful, reminiscent of the Dick Leibert recordings made by Westminster during the '50s. The excellent performance and box office results were most encouraging to ROEC officers, who intend to promote a series of shows in Richmond. The club's policy is to present the theatre organ to the public as a dynamic and viable musical instrument for today, and not just a relic from a bygone era.

The dates and artists for future shows have not yet been announced, but the tremendous success of this first presentation assures a bright future for theatre organ music in Richmond.

DAVID M. BARNETT □



Lowell Ayars and Mrs. Velma Beck.

(David Barnett Photo)

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

Prospected  
by Lloyd E. Klos



This time we publicize lesser known organists, but still accomplished musicians. Sources were *Local Press (LP)*, *Around the Town (ATT)*, *Exhibitors' Herald World (EHW)*, *Motion Picture Almanac (MPA)*, and *Motion Picture Herald (MPH)*.

*May 1926 (LP)* Credit should be given ARNOLD LEVERENZ, Tacoma Pantages organist for the clever stunt he presents, using three girls singing "School Days" atop the organ console. It is one of the best features of the current bill.

*October 24, 1927 (LP)* At Loew's Parkway Theatre in Baltimore, AL HORNIG is at the Wurlitzer and Henry Es-sers conducts the Loew's Parkway Concert Orchestra. Feature film is *The Way of All Flesh* with Emil Jannings, that inimitable tragedian of the screen.

*December 1928 (ATT)* W. REMINGTON WELCH, one of the best of Chicago favorites, is at the Tiffin Theatre where he has played for a long time. He is a fine organist and is well liked by the Tiffin patrons.

*December 1928 (ATT)* Featured at the Ferry Field Theatre in Detroit, RUSS THAYER, "The Singing Organist," is making a tremendous hit. He has sung in opera companies of note and prior to his present engagement, was featured at the Palace Theatre in Gary, Indiana.

*December 1928 (ATT)* JOHN DE PALMA does not lack applause for his very fine organ playing at the Frankford Theatre in Philadelphia where he has been for a year. His unflinching ability to catch the different moods of his audiences makes his work very interesting. Previously, he had been featured at the Strand Theatre in York, Pa., and was with the Stanley Theatres Co. four years.

*December 1928 (ATT)* Instructor at the St. Francis School and one of the leading organists at Nixon's Grand Opera House in Philadelphia the last four years, can be laid to the credit of EDWARD J. MAGUIRE. Mr. Maguire has been very successful in featuring community singing and spotlight numbers. He has been with the Stanley Co. four years.

*December 1928 (ATT)* ROY SCHNEIDER is the solo organist at the Tower Theatre in Milwaukee. This is his first year there, but already he has made a definite hit. Formerly at the Strand and Modjeska theatres, he features community singing and spotlight solos. Dave Miller is the orchestra leader.

*December 1928 (ATT)* BILL BENNETT is master of ceremonies and solo organist at the Allen Theatre in Racine, Wis. He features solos prior to the presentation work, and has been voted a success by the Allen patrons who always greet him enthusiastically.

*January 1929 (LP Adv.)* Organist WILLIAM HENNEBRY has played in all the leading movie theatres of

Chicago (sic). His home address is 642½ Cornelia Avenue, Chicago.

*March 16, 1929 (EHW)* WALTER WILD at the New York Hippodrome, presents a good "Fred Kinsley Organ Presentation," called "Summer and Moonlight." Wild played a fine number called "When Summer Is Gone," and the other was "All By Myself in the Moonlight." Intermingled with these songs, he used clever slides with special lyrics which aroused much enthusiasm. The reception accorded him was big.

*September 1930 (MPA)* ELMER "HAPPY" JOHNSON has been presenting original organ presentation ideas while alternating between the Roseland and State theatres in Chicago.

*September 1930 (MPA)* JOHNNY DEVINE, who played theatre organs in New York, St. Paul and Minneapolis, has for the past six years been in Chicago, where he has played the Biograph and Patio theatres. His hobbies are cigars and music.

*September 26, 1931 (MPH)* BOB DEMMING, widely known Buffalo organist, is presiding at the console in Shea's Century Theatre there.

*November 28, 1931 (MPH)* Organist BILLY MUTH, formerly at the Worth Theatre in Ft. Worth, Texas, opens next week at the Paramount in Des Moines, while EDDIE FORD, formerly of New York, and lately of Australia, is now at the Tampa (Fla.) Theatre.

*November 28, 1931 (MPH)* WILLIAM "BILL" MEEDER is back at the console of the RKO Albee Theatre in Richmond Hill, L.I. after a six-week illness. Bill looks fine and it's a tossup who is happier, Bill or the audience.

*November 28, 1931 (MPH)* Organist DAN DANIELS is one of the regular writers for Quality Slide Co. of Chicago. He is at the Fox Theatre in Green Bay, Wis. and is also on the staff of WHBY there.

*September 24, 1932 (MPH)* RUSSELL BICE at Detroit's Downtown Theatre, appeals to his listeners' civic pride to secure vocal support of his organ solo, "My Friend From Chicago." His friend, according to Bice's introduction slides, boasted a number of Chicago's virtues, including the lusty and melodious voices of the populace. This preliminary plug to the tune of "When Day Is Done" is followed by "Three's a Crowd," "A Shanty In Old Shanty Town," "Lullaby of the Leaves," and "In My Hideaway." Although all numbers were well received, by far the best response was given "Lullaby of the Leaves."

*September 1936 (LP)* The Drama Department of Syracuse University will present a stage production of the controversial political satire, *Power* at the Civic Theatre next week. Original music will be performed by students "Sox" Tiffault on piano and W. STUART GREEN on the organ. (Sox and Green: What a team!)

*July 1955 (LP)* REGINALD STONE, whose winter broadcasts over the BBC are well known, plays host to Billy Graham's organist, PAUL MICHELSON at the Davis Theatre in Croydon, South London. The instrument is a 22-rank Compton.

We've spanned the spectrum from one era to the present. For the next column, Jason and I have unearthed some nuggets relative to the big names in the theatre organ business.

So until December, have a nice Thanksgiving. So long, sourdoughs!

Jason & The Old Prospector □

# Konsole Kapets

by Shirley Hannum Keiter

## CHANGE IS THE SPICE OF LIFE

The average theatre-organ arrangement takes two to three minutes to play. If you only have ten minutes during an open console session, you'll spend most of it in setting registration and very little in actual playing. By following the guidelines set forth in this column in the June/July issue, your registration worries are over. Now, you can play three songs (one attention-getter, one ballad, and one applause-getter for good programming) without stopping in between. In this article, we will be dealing with modulation — the how-to of smoothly progressing from one key and mood into another.

There are a few guidelines to remember when changing keys. Although the Circle of Fourths is invaluable in understanding keys and chords, it takes many changes to go most of the way around the circle, and with a minimum of interest. But, *as long as there is one common note between two chords, a progression is*

*theoretically possible.* Generally, the modulation will be done with the left hand and pedal only, since the right hand will probably be occupied with flipping pages and in changing registration.

Let's take one example. Suppose you want to modulate from the key of C into Eb. First count up 5 scale tones from Eb (the new key) and make the chord a 7th. This chord (Bb7) must precede the statement of the new key (Eb). Therefore, you need to figure your way from C to Bb7. The length of the modulation depends on how much time you need between songs to make changes and to prepare the listener for the mood of what's coming. We will use six changes in this sample. From C, then, we can move to any variation of C, E, or G chords. For the sake of interest, let's go to E Major. Now we have C, E, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, Bb7, Eb. Since E consists of G#, B, and E, we can now move into any variation of E, Ab (G#), or B chords. Let's go to Ab (Ab C Eb) and then to Db (or C#), which consists of Ab Db F, and then to F (A C F), on to Bb7 (Ab Bb D F) and finally to Eb. Our modulation now looks like this: C, E, Ab, Db, F, Bb7, Eb. We've used all major chords (except for Bb7) in this sample, but augmented, minor, diminished or sixth chords can also be used. Until you are accustomed to modulation, it is best to plan and practice carefully and to write it out in your music.

A modulation is also the time to change the mood of the music for the listener. Remember, *you* always know what you're going to do next, but your listeners need to be prepared. If you are proceeding from a march to a 3/4 ballad, your reduction of registration will be their first hint at what is coming. But how you swing from one form to another will keep them with you. End the march as you normally would, then proceed *immediately* to the modulation, with sustained chords and pedals. (This way, you can hold each chord for as long as necessary before proceeding to the next.) When you reach the new key, play two or four measures of pedal-chord-pedal-chord on the tonic (I) chord in the tempo of the song, and then proceed. The same technique applies when changing from a ballad to a full-organ theatre arrangement.

Keep your audience (no matter how large or small) interested by playing in a variety of keys and by varying your registration appropriately. □



## 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:

In defense of recording concerts: Ron Musselman's article in the Aug./Sept./Oct. issue failed to cover recording concerts from the viewpoint of the patron.

1. For starters, it is impossible to get a good recording with a hand-held recorder anyway. (Obviously, professional equipment, especially that requiring AC power, has to be banned.)

2. You can't see the controls, so you can't be sure you are getting the recording.

### Season's Greetings

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For back issues and binders, write to:

ATOS Circulation Department  
1393 Don Carlos Court  
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3. Your neighbors are coughing, talking and otherwise making undesirable noises. The distraction of recorder noise bothering others was mentioned. What about others spoiling your recording?

4. The performance isn't always perfect, so of course you get the mistakes the performer makes. Certainly there are two sides to this argument. The performer doesn't want his mistakes recorded, and the patron doesn't want to record them, either.

5. Most performers *think* this will cut into their record sales. I doubt this very much, because anyone who really wants a good recording can't get it by recording live. Which brings up the next point,

6. Because you really can't make a good recording from your seat, you certainly couldn't copy and sell it, which I think concerns many performers.

So my solution is to buy the record and re-record it on tape at home. That is, of course, if cassettes or 8-tracks are not available. If they are and that's what you use, why bother fooling with a recorder at all? I do agree it would be improper to borrow records and tape them unless there is no other way (if they are no longer available, for instance).

So why all the fuss about portable recording of concerts? I don't think it bothers others any more than others bother you. I think the "cut" into record sales is minimal, so why spoil the doubtful pleasure a few people get out of making their own record of a concert? Even the "recorded live" professional ones often leave much to be desired, such as applause before the end of the

number, and the subsequent cutting off of the applause because you don't want to listen to clapping. This is also a problem with amateur recording; in order not to waste tape you try to anticipate when the performer is going to start, but you can't anticipate when the number will end before the applause begins. The solution to that is to use 90-minute tapes. Most performers play about 45 minutes before intermission, at which time the tape should be turned, without bothering your neighbors, and record the complete concert without trying to edit. Set your recording equipment before the concert begins, so that all you have to do is start it. Let it run until intermission, reset the recorder during intermission and let it run again through to the finish of the concert.

With these easy regulations there shouldn't be objections, by anyone, to the few people who want to use their recorders.

(Why must the auditorium always be dark during a performance? What purpose does it serve?)

Yours truly,  
Charles F. Harrison

Dear Sir:

In answer to Esther Higgins' question in the Aug./Sept./Oct. issue of THEATRE ORGAN, Luella Wickham has lived at the Geriatric Center

## 1982 DUES NOTICE

Membership renewals for 1982 are due by December 31, 1981.

Renewal notices from ATOS Headquarters will be mailed only to those 1981 members who **did not** pay their 1981 dues through a chapter. Anyone not renewing through a chapter should send their dues directly to:

ATOS Membership Office  
4455 LBJ Freeway  
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for about three years. When each new issue of the magazine comes out we lend it to her, as she looks forward to it and enjoys it very much. We know that she would enjoy hearing from her friends in ATOS.

Her address is: Mrs. Luella Wickham, Loretta Geriatric Center, 700 East Brighton Avenue, Cunningham Building, Room 1323, Syracuse, New York 13205.

Sincerely,  
Charles E. Rich  
Empire State Theatre and  
Musical Instruments Museum □

## DINNY'S COLYUM

as  
transcribed  
by  
Del Castillo



Now that Armistis Day has come around again takes me back to World War One when I was a simbal player in the 302nd Artillery Band and we got into the scrap at jest the rite time on account we was took up to the front lines just three days before the Armistis and they was a Austrian Battery opposite us that was sick of fightin anyways so none of us got hurt on either side. Of course I wouldnt of got hurt anyway because the Col. decided the band was more use to the regiment if they was able to play, so we dint have to bury mules and so on the way some of the other bands did. So us fellers in the band we had a pretty good time. When we got to France and the regiment went into artillery trainin they left us behind and we had a ball with all them French chicks whose fellers was off to war. They called them fills de gerre which means war babies and was they ever ready for some fun. We got so lazy that when the regiment come back and we had to march them from the base up to the front the band got so winded they

all quit playin after one march so all they was left to play was the drummers. It was some war.

Today they call it Veterans Day but us old timers will always think of it as Armistis Day. People that aint as old as we are have probily forgot that they was 2 Armistis Days, the False Armistis Day a week before the real one when we thought the war was over but it wasnt. Like the one we had in Veet Nam when Pres. Nixon said he had a secret plan to end the war and he dint have one at all and it kep goin for another two years. Nobody has no enthoosiasm for wars any more. The one I was in was the last one that had any good songs like Over There, and Tipperary, and Goodbye Broadway Hello France, and Madamosel from Armentears, and Pack Up Your Troubles. And then they was the comic songs like Give Me A Kiss By The Numbers and K-K-K-Katy and my favorite was Would You Rather Be A Colonel With An Eagle On Your Shoulder Or A Private With A Chicken On Your Knee.

The way I see it is we got too many holidays anyway. Everybody wants to get into the act. First we had Valentines Day for the Florists. Then we had Mothers Day for the Candy stores and Fathers Day for the Clothin stores. And Independents Day for the Fireworks. And Labor Day for the unions. And now Xgivin Day comes along for the Turkey people. And then rite after that they will be Xmas for the Dept. stores. So it looks like everybody is all set except the Doctors and Dentists and pretty soon we'll probily have Helth Day for them. The lawyers they dont need a Sheshal Day. Every day is there Sheshal Day.

And of course we have to have Sheshal songs for all them days. My Funny Valentine and M-O-T-H-E-R and Whats The Matter With Father and Youre a Grand Old Flag and Ive Been Workin On The R.R. and Thanks For The Memory. And as for Xmas you know what youre agoin to be in for. From now on to Dec. the 25th we'll have Xmas carols and Jingle Bells comin out of our ears or maybe I should say into our ears. Sometime along about next week or so I'm a goin to shut off my radio and TV entirely and wear ear muffs when I go out. Thats the only way I can enjoy a Silent Nite. □

## THE ACOUSTICAL CONSULTANT

### PROJECT SERIES

by R. J. Weisenberger

This is a project I highly recommend for those already having a basic knowledge of flue pipe construction and voicing. It will clearly demonstrate that pipes of widely varied scales and tonal families *can* be made to achieve similar acoustical power outputs at a given pressure, while yet retaining their individual tonal characteristics. In 1905 noted author, George Audsley talked as if he assumed this to be impossible.

Shown are a Gamba, Open Flute, Stopped Flute, and a large scale Tibia Plena all designed to operate at a pressure of 20" at approximately C' pitch. The acoustical power output of each pipe will be in the neighborhood of 114 db @ 3' if properly voiced, using large, unrestricted toe holes with a minimum diameter of 1/4", 5/16", 5/16", and 1/2", respectively.

You will note that the ratio of the cut-up to the working length of the pipe is constant, regardless of the scale with the exception of the Gamba. This discrepancy is due to the utilization of a harmonic bridge and is dealt with in a separate article. The Stopped Flute can simply be re-

garded as double its actual length.

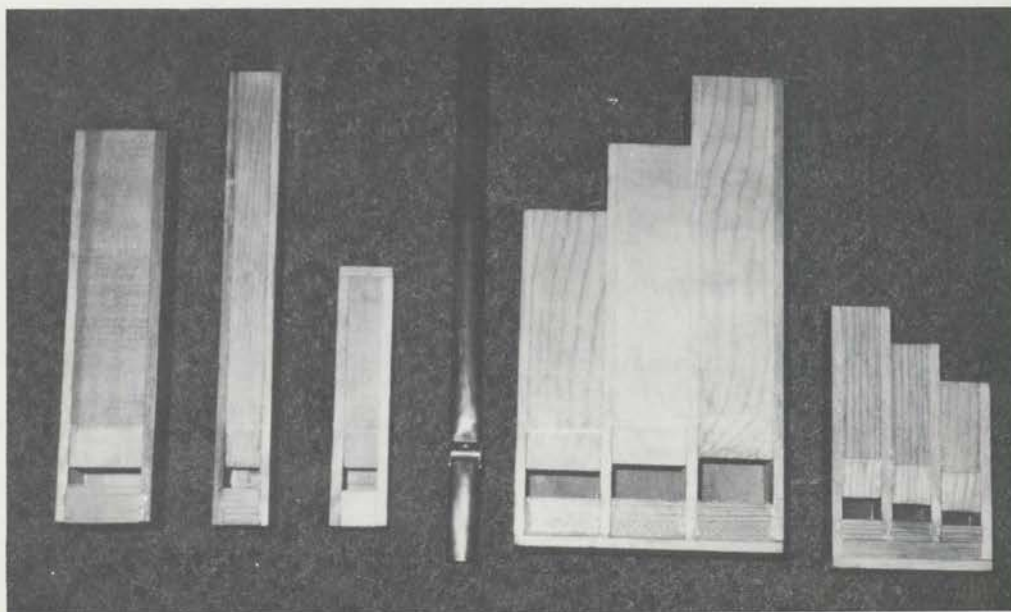
You will also note that the working length of a pipe for a given note will be greatest for the smallest scale pipe of a given pressure and output.

The results of this project will surprise those who had been led to believe that small pipe scales were incapable of similar output capabilities as their larger scaled counterparts at a given pressure. Contrary to popular belief, moderately scaled flutes and strings *can* be designed that will hold their own in an ensemble with any other rank when using pressures typical of most theatre pipe organs.

#### NOTE:

One of the more immediate and practical benefits of this project should be the realization that the knowledge gained can be applied to achieve smoother and less noticeable transitions from reeds to flues in the top octaves of fiery reed stops simply by building smaller scaled treble pipes of proper design to top off such stops. Not only the volume, but much of the tonal color can indeed be maintained to the top octave. □

This is a photo of the actual working pipes on which the last three projects were based. All of these pipes have been subjected to exhaustive acoustical tests and have been used to some extent for demonstration purposes in which a sound level meter and an oscilloscope were used to verify the results.





GAMBA

OPEN  
FLUTE

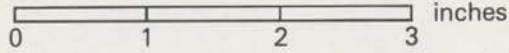
Various scales of flue pipes designed for equal power  
output at a given pressure and frequency.

Output: 114 db @ 3' ± 3db

Pressure: 20"

Frequency: 523 Hz (approx.) C' pitch

scale



TIBIA  
PLENA

STOPPED  
FLUTE

.375"

top  
of  
lower  
lip

.6"

.5"



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### HIGHLIGHTS

Franz Lambert's newest hit offering: Woman in Love; Bilitis; Guilty; Sailing; Alone Again; Super Trouper; You and Me; "A Song For Guy"; Lady; Yesterday; Morning Melody (Lambert); Oh What a Wonderful Day. (Galaxy organ).



### KLAUS WUNDERLICH'S: "FASCINATION II"

Phenomenal follow up to smash "Fascination" album . . . and it's even more exciting! Let's Dance; Dance of The Hours; Dream; Whispering; Waltz of the Flowers; The House of the Rising Sun; Bye Bye Blues; Dobs Boodie; Ramona Mambo; more. (Helios and Galaxy).

### KLAUS WUNDERLICH IN CONCERT

Klaus and his WERSI Helios "live". Classic Potpourri: Beethovens 5th; Eine Kleine Nachtmusik; Tannhauser: Aida; 2nd Hungarian Rhapsody; more. Lehar/Mantovani tribute: Villa; Yours is My Heart Alone, etc. Gershwin Potpourri: Rhapsody In Blue; American In Paris: I Got Rhythm; Lady Be Good; Fascinating Rhythm; The Man I Love; s"Wonderful. Embraceable You; Summertime; Concerto in F. Ray Conniff Medley: Smoke Gets In Your Eyes and On The Street Where You Live. Magnificent!

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### AMERICAN ODYSSEY

Bill Horn at the WERSI Saturn. Here's our dynamic "Man of 1000 Faces" in his first WERSI album. Heard here on the serious side, Bill explores the many facets of his Saturn Organ in a well varied assortment of favorites for all ages. Billy's Blues / Send In The Clowns / Isn't She Lovely / San Francisco / Absence of Love / Saturn / This Masquerade / Feelings / Ebony Eyes / If She Believes in Me / Hoe up.



### THE CAT STRIKES AGAIN

Jimmy Smith, with a full complement of top Hollywood musicians under the baton of multi-Academy-Grammy-award winning composer/conductor Lalo Schifrin. Jimmy is featured on the WERSI Saturn model. The Big Brawl / Down Here On The Ground / Layin' Low / Free Ride / WersiTime / Where Is Magdalena / Lonely Shepherd / In Search Of Truth / The Cat Strikes Again.



### OLD MASTERS

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 P.O. Box 5318, Lancaster, PA 17601

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PLEASE PRINT

# PIPE DREAM

by R. D. Lee

Twenty-five years is a long time to nurture a dream, but that's just how long Bill Newton kept alive the dream of having his own pipe organ. Now, with the patient help of his wife, Donna, and friends like Marlin Mackley and others in the St. Louis Chapter of ATOS, that dream has become a reality. Sitting in full splendor in the Newton's Florissant, Missouri, home is a Wurlitzer hybrid pipe organ with two manuals, eight ranks, 62 stops, percussions, and traps. The Dream breathes, and sings, and has become a permanent member of the family.

The story really begins back in 1956 when Bill heard Leon Berry play the Chicago Skating Rink instrument. This was really a case of "love at first sound." Many elec-

tronic organs were heard over the years, but to Bill's ears, there was something lacking. As a supervisory motion picture engineer with the U.S. Army and the U.S. Air Force, Bill had experienced a great deal of professional "listening." In charge of various technical aspects of top-rated 35mm motion picture theatres in dozens of bases and posts, he was used to hearing sound of good quality provided by Dolby Stereo. And when it came to hearing organ music, there was just nothing quite like the sounds of a real, air-breathing pipe organ.

In his professional capacity, Bill Newton traveled quite a bit. Two good things happened while on assignment in Hawaii: He met his wife, Donna, and he had a chance to

help with the restoration of a Robert Morton pipe organ. While working on the Robert Morton, the Dream kept coming back. Maybe, someday . . . just maybe . . .

Some time later, Bill noticed an ad in THEATRE ORGAN for a 2/6 Wurlitzer for sale in Ventura, California. The trip west from St. Louis paid off. The organ was in reasonably good condition and worth shipping back to Missouri.

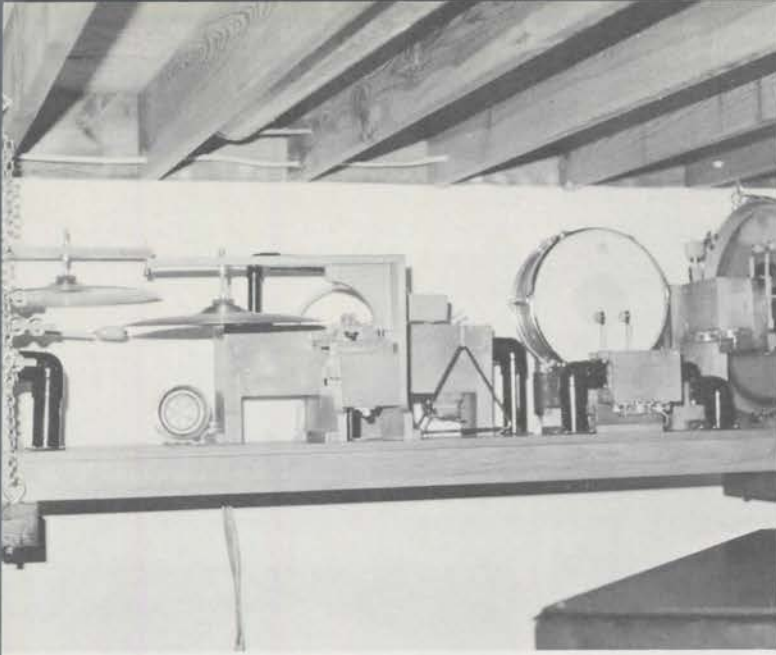
At this point, the Newton's weren't sure whether this was still a dream or whether it might better be called a nightmare! First, the blower wouldn't go through the door. Even after taking off the motor, the blower case barely squeezed through. With parts here and parts there, it was a mess to say the least. Not an organ technician by any means, Bill had only an inkling of where to start and what was needed to get the whole thing put together and in playing condition. And Bill had not yet learned to play the organ!

To the rescue came Marlin Mackley, former chairman of the St. Louis Chapter of ATOS. In six days they had the Vox playing. The Dream was taking shape. About 900 hours of work later, after many cuts, bumps and aches, the job was nearly complete. Altogether, there were now eight ranks with the two that had been added. Included were a Flute, Diapason, Vox Humana, Tibia, String, String Celeste, Oboe, Trumpet and Bourdon.

Over the period of weeks and months, all of the parts had been carefully cleaned and restored to like-new condition. A set of Wicks shutters were installed. A 37-note Robert Morton Glockenspiel was hung on one wall. A 37-note Kimball Xylophone made its way into the chamber. A new toy counter was ordered from Gorsuch Enterprises in

Bill and Donna Newton's pipe organ represents the fulfillment of a long-time dream. The console is a Wurlitzer Model D, Opus 18.





San Diego. When family business took the Newtons to Southern California, they dropped into the Gorsuch shops and saw their toy counter being assembled.

At last the BIG DAY came. The organ was complete, and it was time for the world to hear it. On April 26, 1981, a Chapter concert was scheduled for the instrument. Appropriately enough, Marlin Mackley was asked to be the featured artist at the dedication. It was a marvelous evening with a well-received performance, followed by an extended period of open console. Everyone enjoyed themselves so much that the evening almost became morning!

Even Bill was amazed at the performance of the organ. There wasn't a single cipher all evening. Everything worked! "In short," Bill said later, "it really sounded neat!" Were there any regrets? How about the hundreds of hours of time spent? What about the cost? How about the

Top Left — Although not original Wurlitzer, the toy counter looks and functions much like those made years ago. Made by Gorsuch Enterprises, it was ordered "with room to grow."

Top Right — Robert Morton 37-note Glockenspiel, Reisner relay board, Moller Vox Humana, Kilgen Trumpet and String Diapason.

Right — Home-built Solo relay, equipped with 15-point Reisner note relays and Organ Supply switches.

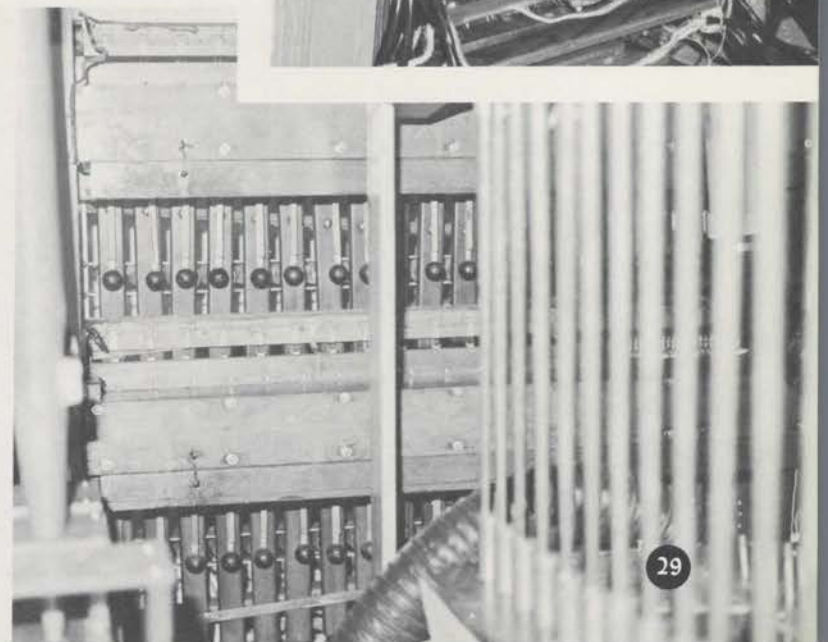
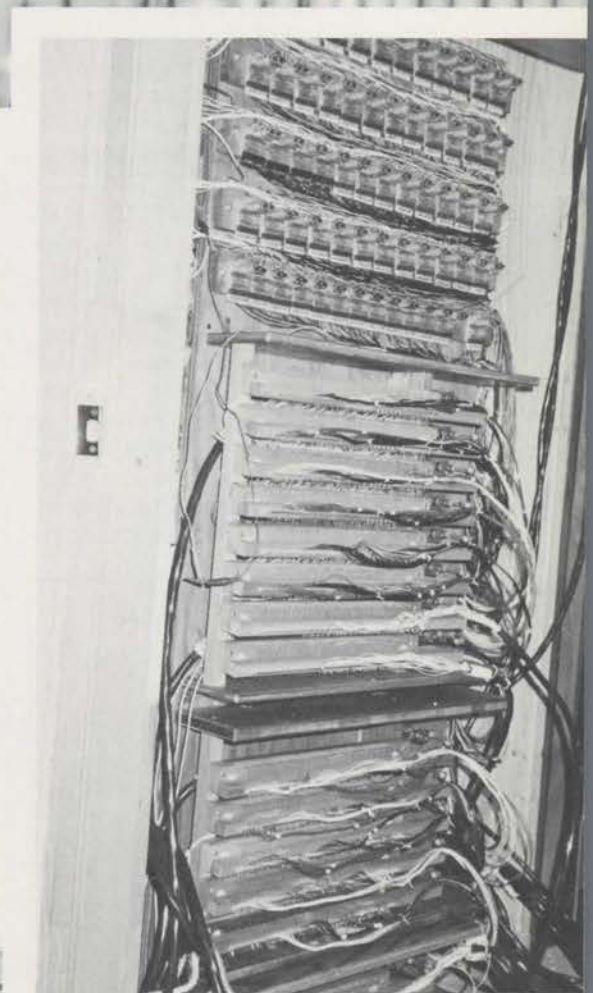
Bottom Left — With these pipes, Bill Newton's Dream has learned to speak. Partly Wurlitzer, partly Morton, partly Kilgen, the ancestry is mixed but well accepted.

Bottom Right — Kimball 37-note Xylophone, Dennison Oboe, Kilgen Flute.

need for all those Band-Aids? "No, I have no regrets," says a very satisfied Bill Newton. "Furthermore, I can now play a few songs!"

Twenty-five years *is* a long time to nurture a dream. Call it that or call it a fantasy or a goal or an ambition. For Bill Newton, the dream has come true.

And how is *your* dream coming along? □



# Closing Chord

**Richard C. Chase**, a charter member of ATOS, resident of Corvallis, Oregon, died August 6, 1981. He installed in the basement of the family home a hybrid theatre organ, using a Morton console from a Tulsa, Oklahoma, theatre and 14 ranks of Wurlitzer pipes from a theatre in Maryland. Many well-known artists played the instrument during the '50s and '60s, including Leonard MacClain, Don Baker, and Dave Quinlan. Late in 1968 Richard's health failed and he was unable to maintain the organ, so he sold it and it was installed in a large home in Portland.

Over the years he helped to install 13 theatre pipe organs in churches and homes in Portland, Eugene, Newport and Salem, Oregon. The installation of which he was most proud was that of the 8-rank Wurlitzer from the Whiteside Theatre, which he installed, with the help of volunteers, in Gill Coliseum at Oregon State University in Corvallis. The organ was donated to OSU by the Whiteside family when it became

necessary to remodel the theatre for a wider screen, and the family asked him to handle the installation.

**Randy Sauls** died on August 7, 1981, after a long illness. His long career as an organist began at age 15 when he went to Starkville, Mississippi, to enroll as an electrical engi-



Randy Sauls — in 1934.

neering student at Mississippi A. & M. College. He was allowed to practice on the four-rank Moller of the First Presbyterian Church, providing he would substitute for the regular organist when she wanted a Sunday off. Three weeks after seeing his first pipe organ he played his first church service. Between Sundays he played at a local store-front movie house on a Seeburg Photoplayer, a combination of one rank of "Tibias," some traps and a piano.

After two years in Starkville Randy moved on to Louisiana State University in Baton Rouge, where there were two theatres with pipe organs. In one he accompanied silent feature films on a six-rank Morton, and in the larger theatre he played a seven-rank Morton for the silent newsreels and short subjects.

From Baton Rouge Randy traveled to Miami, Birmingham, Nashville, Knoxville, Montgomery, and Jacksonville. His last regular theatre or-

gan job was in Albany, Georgia, where he closed in 1938. Early in his theatre work he became adept at solo and sing-along work, and was much in demand for these talents. Between theatre engagements, he worked in vaudeville and with hotel floor shows starring many of the big names of the day.

Randy had a piquant sense of humor, which was illustrated by an experience he told about. He was playing a Hammond in the Dogwood Room of the Henry Grady Hotel in



Randy Sauls — recent photo.

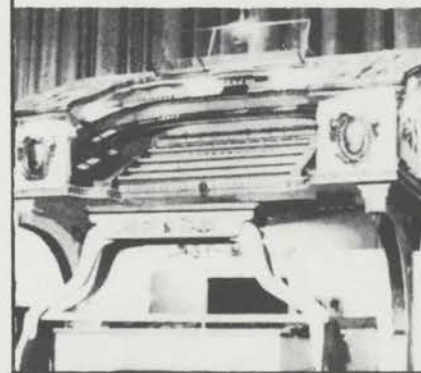
Atlanta. He didn't get on with the manager, and finally was fired while playing for a full house. He broke into his final selection on that job, "Marching Through Georgia," then quietly slipped away from the Ham-

## A Note from the Membership Chairman:

It has been brought to our attention that several names, at least from the West Coast, were not included on the list provided to us from Falls Church in regard to current memberships. The print-out from Falls Church was the only record of existing members that we were given. Therefore, if any of the chapters have individuals who are not receiving their magazines, please advise this office so that we can update our files and get them as accurate as possible. ATOS Membership, 4455 LBJ Freeway, Suite 604, Dallas, Texas 75234, Phone: (214) 233-0863.

## HOLIDAY GREETINGS

from  
Members of J.A.T.O.E.  
and  
The Rialto Theatre, Joliet, Ill.



mond and escaped the wrath of the crowd exposed to a hated tune, leaving the confused manager to deal with the near rioters.

Settling in the Los Angeles area after duty in the U.S. Navy, he studied with Lyle Murphy and Dr. Wesley LaViolette, and established himself not only as a skilled performer but as a very able theorist, teacher and author. He contributed articles to the *Hammond Times* for several years, but his most important writing was "The Thinking Organist" series, which eventually included nine volumes. Randy also taught adult organ classes in a number of schools. Rather than an "ignorant clown from Mississippi," as he referred to himself, he was a sophisticated raconteur, author, performer, wit and teacher.

At the close of a concert Randy played at the Wiltern Theatre some eleven years ago, Byron Melcher said of him: "Never have I seen one person with so much fun, love and joy in doing what he was meant to do. The world would be a better place if more of us could be like this."

**Bob McRaney, Sr.**, 69, of West Point, Mississippi, died August 27, 1981, at his home after a long illness. He was a theatre organist until 1932, when he began a career in radio broadcasting which lasted 52 years. He worked for several stations in Mississippi and Alabama, and served for eight years as general manager of the Mid-South Network. He helped organize the Mississippi Broadcasters Association, serving as president in 1943 and executive secretary from 1959 to 1977. Upon retiring in 1958 from his post with the Mid-South Network, he moved to West Point and acquired ownership of WROB there and WAMY in Amory.

Bob, Sr., was a theatre organ enthusiast all his life. When the Saenger Theatre was donated to the City of Hattiesburg for a performing arts center he persuaded city officials to purchase the Robert Morton organ which had been originally in the theatre and have it re-installed. Although quite ill at the time, he served as consultant on the organ project, and was responsible for several thousand dollars in contributions for the organ's restoration. He was the first to play the Morton when the theatre opened in 1929, and was to have



played the opening concert on the restored instrument. In July he was present when Mayor Bobby Chain of Hattiesburg presented a plaque for the organ dedicating it to Robert McRaney, Sr.

**Edwin A. Link**, 77, inventor of the Link Aviation Trainer of World War II fame, died of cancer September 7, 1981, at his home in Binghamton, New York.

Mr. Link's father, George T. Link, purchased the Automatic Musical Company of Binghamton, which had gone into receivership, and changed the name of the firm to the Link Piano Company. In 1914 this company built its first automatic theatre organ. Nearly eleven years later the Link company was to market its famous orchestral unit organ in association with its designer, the famous theatre organist C. Sharpe Minor.

While his older brother George operated the company, Edwin found himself "on the road" supervising and installing the Link organ, particularly in Chicago, Elkhart and Atlanta. He was responsible for many developments and in his lifetime he held more than 35 patents, some dealing specifically with the con-

struction and development of the theatre pipe organ.

When theatre organs declined in production the Link Piano and Organ Company turned to automatic phonographs. Ed Link built the first Link Trainer using the pneumatic principle of the Link organ to provide control.

As soon as it became known that Binghamton's Capitol Theatre was to be demolished it was suggested by Searle Wright, famed concert and theatre organist, that this fine C. Sharpe Minor/Link instrument be preserved. With the full cooperation of Edwin Link it was restored to its former glory and installed in the new wing of the Roberson Center for the Arts and Sciences in Binghamton, where it has been used as accompaniment for motion pictures and a yearly concert series since 1968.

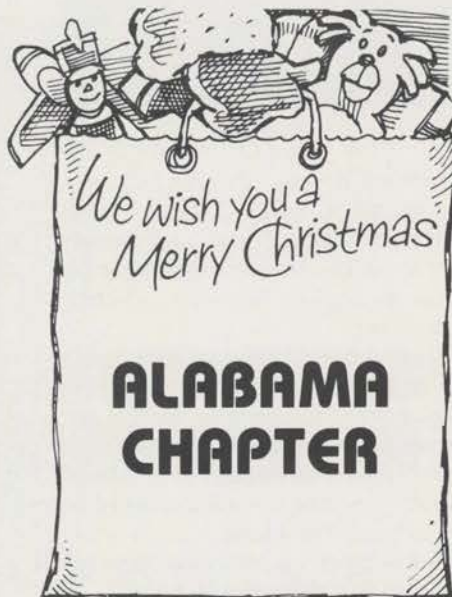
**Lucius H. Downer**, father of Nor-Cal member Ron Downer, died September 29, 1981, at the age of 86. He was born in Brattleboro, Vermont, and moved to Corning, California, in 1910. While still in his teens he began playing the organ in the First Baptist Church in Corning. After serving in the Army Quartermaster Corps in World War I, he located in San Francisco in 1923, where he worked for the U.S. Army Corps of Engineers for 39 years and for the San Francisco Fire Prevention Bureau for ten years.

Mr. Downer and son Ron installed a theatre organ in their home, as well as the first pipe organ in St. Paul's Presbyterian Church in San Francisco in 1971. They maintained the organs in the El Capitan and Irving Theatres in San Francisco.

Mr. Downer played for the annual Firemen's Ball in the Civic Auditorium, for graduation ceremonies of the U.C. Medical School, for St. Paul's, and for 45 years was organist for Parnassus Lodge, F. & A.M., and for 25 years for Balder Lodge.

**Edwin Jay Quinby**, 87, Commander, U.S. Navy (Ret.), died following a brief illness, at Overlook Hospital, Summit, New Jersey, on Sunday, afternoon, November 8, 1981.

An engineer, sailor, inventor and entrepreneur, he was a native of New York City and a graduate of the City



College of New York. He began his career as a merchant marine wireless operator — a “Marconiman” — a calling which took him virtually around the world and drew him into some of the international intrigue of the Russian revolution. He later served ashore in research and development activities with RCA Laboratories. He is credited with many inventions in wireless and electronic communications which were assigned to RCA.

In later life he was associated at different times with Monroe Calculating Machine Company, Philco Corporation and Shepard Laboratories, Summit, in electronic research and development work. He served as vice president of Shepard Laboratories.

He served in the U.S. Navy during both World Wars and saw service in the Far East, Russia, Germany and Poland.

Prior to World War I, between sea voyages, he served as a motorman on the North Jersey Rapid Transit Company. He was also involved in the field of pipe organ maintenance. These side interests remained with him for life. He was a founder of the Electric Railroaders Association, a non-profit organization devoted to preserving the history of electrified rail transit systems. He was a co-founder and past-president of Branford Electric Railway, a Connecticut-based, non-profit operating railway museum. He was a member of the American Theatre Organ Society and the Steamship Historical Society of America. He also belonged to several organizations for wireless and telegraph operators including the Morse Telegraph Club, the Veteran Wireless Operators Association and the Society of Wireless Pioneers. He was also a member of the Radio Club of America.

His intense interest in transportation history was reflected in many writings in specialty journals. He was the author of several books including a history of the Wilkes-Barre and Hazelton electric railway, a history of the North Jersey Rapid

Transit Company and a recounting of his early adventures at sea on a merchant marine tramp steamer.

He was responsible in part for the preservation of the stern-wheel steamboat “Delta Queen” following its relocation from the Sacramento River in California to the Mississippi River system. He subsequently served as Chairman of the Board of the Greene Line, the river steamship company which first operated the “Delta Queen” in cruise service on the Mississippi. He installed the steam caliope aboard the “Delta Queen” and frequently played the instrument while the steamboat cruised the Mississippi system.

He was a resident of Summit and is survived by his wife Margaret, by two children, Jack Robillard Quinby and Margaret (“Mimi”) Quinby Dwyer, and five grandchildren.



Johnny Kemm.

**Johnny Kemm**, well known as a concert artist for the Lowrey Organ Company, was found apparently murdered in a wooded area near his home in Joplin, Missouri, in early September.

He had been employed by Lowrey for many years, playing over 200 demonstration concerts each year. He made nine records for them. He and his wife Elizabeth also played concerts together. He maintained an organ studio in Joplin.

No further information was obtainable at publication time. □

## BACK ISSUES AVAILABLE

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Vol. 3, No. 1 .....	1966

### THEATRE ORGAN

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Vol. 8, No. 1 .....	1966

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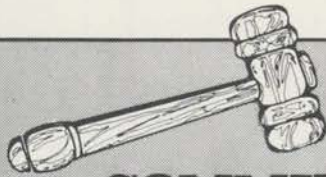
ATOS BINDERS are available to hold your copies of THEATRE ORGAN — \$5.50 each. For all orders outside the U.S.A., please add \$1.00 for each binder ordered.

Send check or money order to:

**ATOS CIRCULATION DEPARTMENT**  
 1393 Don Carlos Court  
 Chula Vista, Calif. 92010

THEATRE ORGAN  
 WANT ADS  
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## COMMITTEE REPORTS

### Concert Management and Promotion

The purpose of this committee is to aid chapters in presenting concerts by offering suggestions for 1) improved production, staging and lighting, with accent on imaginative programming; 2) improved promotional efforts through better use of the media and other advertising possibilities; 3) improved relations with performing organists, and scheduling concerts; 4) distribution and sale of admission tickets; and 5) improving the condition of instruments to be used in concerts, as well as giving aid and recognition to technical crews.

Considerable interest has been shown in the possibility of arranging regional tours for artists, and this is under consideration. A list of available artists is being compiled (see notice elsewhere in this issue).

Suggestions from members will be welcomed by the committee.

REX KOURY

### Goals Committee

The Goals Committee comprises ten or twelve "deep thinkers" from all around the country. The objective is to come up with a reasonable list of goals that we, as an organization, should strive to achieve. The committee welcomes suggestions from members. One interesting suggestion which is being considered is the establishment of an "Organ Clearing House," through which organs needing homes could be paired with locations desiring organ installations.

TIM NEEDLER

### Bylaws, Fundraising, Archives and Museum

I wish to thank those who have responded and volunteered to serve on committees, and who are willing to contribute time, effort and items of historical interest.

Additional planning is needed, and no actual work on any projects will begin until after the first of the

year, when planning efforts are completed. In the first quarter the names of committee members will be published.

For future communication my new address and telephone number: 12434 Cloudesly Drive, San Diego, Calif. 92128. (714) 451-2545.

SANDY FLEET

### Circulation Department

The goal of the President and of the Board of Directors is to house all back issues of the magazines, and the binders, in one location. The first step in meeting this goal was taken in August, when John Ledwon delivered the 1964 to 1974 back issues to the storage facility in Chula Vista. There were over 7000 pounds of magazines in the shipment. I went through the entire shipment and organized the magazines chronologically by issue, placing them on shelves which were built especially for the storage room. Later, 16 cases of ATOS binders were received from Virginia. These are now kept with the back issues of the magazines. The 1975 to 1981 issues have just arrived, and as soon as this shipment is organized the 1981 issues will be shipped to the new members who have been waiting patiently for their magazines.

The special price for back issues has created a steady flow of orders. There is a good selection available, so if you are thinking about placing an order, do it now while the price is right and the selection is excellent. Now is also a good time to order binders for your collection of THEATRE ORGAN.

VERN BICKEL

### Scholarship Committee

The Board of Directors is exploring the possibility of establishing a national awards or scholarship competition for young organists. I have been requested to communicate with all chapters to find out which ones have sponsored such competitions in the past, and how they have been organized. When the information has been received and compiled it will be forwarded to the Board for its consideration.

ELEANOR WEAVER

### Hall of Fame Committee

Much appreciation goes to Lloyd Klos, who has served as Hall of Fame Chairman for many years, for his cooperation in helping to effect a smooth transition. All of the committee members who have served so well in the past have been invited to continue, and most have chosen to do so. The procedure for making the selections is now being reviewed, to see if any changes should be made.

LOWELL AYARS

### Convention Committee

The Convention Planning Committee is in need of volunteers with experience in planning and running ATOS conventions. We are in the process of producing a brochure for the guidance of future convention sponsors. If your Chapter is interested in hosting a convention please inform John Ledwon.

### Technical Committee

The Technical Committee would like to know what type of technical information you want to see in THEATRE ORGAN. Also, if you would like to serve

on the Technical Committee please send your name, address and area of technical expertise to John Ledwon.

JOHN LEDWON

### Nominating Committee

The Nominating Committee will be appointed in accordance with the Bylaws, and will consist of members selected from across the country.

A notice to prospective nominees for Director will be published in the January/February issue of THEATRE ORGAN, as specified in Article III, Section 2(a) of the Bylaws.

This is most important for the future of ATOS. We need enthusiastic, dedicated people to carry on the work of making this the Society you want.

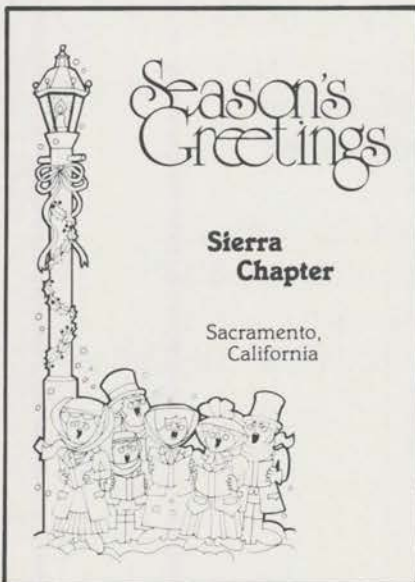
DALE MENDENHALL

## TECHNICAL TIPS

1. Sealing galvanized ductwork by soldering can be a problem in close quarters. I have found Dow Corning White Silicone Rubber will seal wind lines at pressures up to 10"; it may or may not work at higher pressures. Cost is about \$6.00 per tube that fits in a regular caulking gun. Cures in 24 hours. I recommend disposable plastic painter's gloves and adequate ventilation when applying.

2. A U-shaped hydrostatic pressure gauge is fragile, and problems with water can be avoided with a dial gauge by Marshalltown Gauge, Marshalltown, Iowa 50158. They do not sell directly, but can provide an address of a local distributor. #G24500 2½" Fig. 83K 0-15" ¼" NPT. Other sizes are available. Cost about \$25.00.

BILL NEWTON



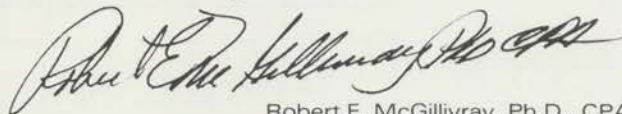
**FINANCIAL STATEMENTS**

The accompanying balance sheet of the AMERICAN THEATRE ORGAN SOCIETY and the related statement of income for the period thus ended have been compiled by me.

A compilation is limited to presenting in the form of financial statements information that is the representation of the directors of the organization. I have not audited or reviewed the accompanying financial statements and, accordingly, do not express an opinion or any other form of assurance on them.

Management has elected to omit substantially all of the disclosures required by generally accepted accounting principles. If the omitted disclosures were included in the financial statements, they might influence the user's conclusions about the company's financial position, results of operations. Accordingly, these financial statements are not designed for those who are not informed about such matters.

I am not serving from a position of independence as I am one of the officers of this organization.



Robert E. McGillivray, Ph.D., CPA

Unaudited Unaudited  
**AMERICAN THEATRE ORGAN SOCIETY**  
**STATEMENT OF REVENUES AND EXPENSES**  
**PERIOD: 1/1/81 TO 9/30/81**

	Current Period	Year to Date
<b>REVENUES</b>		
From Prior Administration	\$13,086.92	\$13,086.92
Advertising Revenue	2,633.72	2,633.72
Back Issue Revenue	416.80	416.80
Binders Revenue	103.50	103.50
Dues Receipts	1,853.00	1,853.00
Interest Revenue	737.43	737.43
Return Convention Advance	3,769.07	3,769.07
Refunds	357.00	357.00
Sale of Equipment	<u>30.00</u>	<u>30.00</u>
<b>TOTAL REVENUE</b>	<b>\$22,987.44</b>	<b>\$22,987.44</b>
<b>Expenses Prior to July 1</b>		
Computer Charges	\$ 600.00	\$ 600.00
Legal	56.83	56.83
Postage	152.12	152.12
Printing	7,974.83	7,974.83
Supplies	2.59	2.59
Storage	79.00	79.00
Telephone	686.71	686.71
Travel	<u>36.96</u>	<u>36.96</u>
<b>TOTAL EXPENSES PRIOR TO JULY</b>	<b>\$ 9,589.04</b>	<b>\$ 9,589.04</b>
<b>Headquarters Expense Since July 1</b>		
Bank Charges	\$ 32.67	\$ 32.67
Computer Charges	918.04	918.04
Freight	87.25	87.25
Photographs	37.10	37.10
Postage	266.40	266.40
Printing	624.48	624.48
Refunds of Overpayments	9.80	9.80
Supplies	40.14	40.14
Telegrams	56.84	56.84
Telephone	1,177.22	1,177.22
<b>Magazine Expenses Since July 1</b>		
Envelopes	\$ 895.00	\$ 895.00
Freight	563.42	563.42
Postage	214.78	214.78
Printing	392.45	392.45
Storage	726.00	726.00
Telephone	<u>168.00</u>	<u>168.00</u>
<b>TOTAL EXPENSE SINCE JULY 1</b>	<b>\$ 6,209.59</b>	<b>\$ 6,209.59</b>
<b>SURPLUS OR (SHORTAGE)</b>	<b>\$ 7,188.81</b>	<b>\$ 7,188.81</b>

Unaudited

Unaudited

**AMERICAN THEATRE ORGAN SOCIETY**  
**BALANCE SHEET**  
as of 9/30/81

**ASSETS**

Current Assets	
Cash	\$ 7,188.81
Fixed Assets	
<b>Total Assets</b>	<b>\$ 7,188.81</b>

**LIABILITIES**

	Organization Equity
Surplus or (Shortage)	\$ 7,188.81
<b>Total Liability &amp; Equity</b>	<b>\$ 7,188.81</b>

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**NOCTURNE**  
  
**1926**

*The witching hour now is at hand  
For the sign-off of the dance band  
And the opening strains at last  
Of the late-night organ broadcast.*

*"Caprice Viennois" is the kind  
Of theme which can help us unwind.  
We relax and let go of care  
As Herbert comes over the air.*

*Next it is Berlin, now it's Kern;  
More favorites please us in turn.  
A cigarette is held unsmoked,  
Forgotten in reverie evoked.*

*So we're back to Kreisler once more.  
What has become of the half-hour?  
Though only a moment it seems,  
It's time to say "Good night! Sweet dreams!"*

Charles V. Darrin



## 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.

### CENTRAL FLORIDA

Progress continues in the work being done by CFTOS on the installation of the Wurlitzer in the Tampa Theatre. Throughout the summer months, work sessions under the direction of Crew Chief Seth Evers have slowly but steadily progressed in the re-leathering and other related tasks. At the same time, meetings have been held with the Mayor of Tampa and his advisors, the Tampa Arts Council, and with the management of the Tampa Theatre. Hopefully these meetings have resulted in clear-cut agreements on funding for the organ's installation, its upkeep, and use. A recent concert by well-known organist Larry Ferrari at the Tampa Theatre was well received, and proceeds from that concert will be used to defray costs for installation of the Wurlitzer. It is now hoped that actual installation can begin in late October. The City of Tampa is

now putting out bids for the lift for the console. A lot of work remains to be done, but it now looks like we will have a working theatre pipe organ in the Tampa Theatre within the next few months.

Recent meetings have been held at the stores of Central Music, one of the several fine music companies in the Tampa-St. Petersburg area. This has enabled us to see and hear many fine instruments. At our August meeting, organist-teacher Al Hermann illustrated some techniques for playing with a cleaner, unencumbered style, and Cathy Hoffman, who played a concert earlier in the year on the 3/25 Wurlitzer at J. Burns Pizza and Pipes, and who now demonstrates Rodgers organs for Central Music, showed us the new 3-manual "Olympic" theatre model by Rodgers.

We extend congratulations and good luck to the new officers of ATOS and look forward to a pleasant relationship in the future.

We also extend a warm invitation to anyone coming our way to please look us up. You are more than welcome. Our address is P.O. Box 24794, Tampa, Florida 33623.

JOHN P. OTTERSON

### CENTRAL INDIANA

The setting for our June meeting was the Paramount Theatre in Anderson, Indiana, with 40 members and guests arriving at the theatre at 9:00 a.m. Sunday. The Paramount is used daily, and it was necessary to hold an early meeting to accommodate patrons later in the day.

Following a short business meeting, Kurt Von Schakel, Central Indiana Chapter member, presented a musical program on the fine organ at the Paramount. This organ has undergone a number of changes, according to Carlton Smith, one of the

owners of the Paramount.

*Note:* Mr. Gene Gladson, also a CIC member, has been appointed to the board of directors of the Theatre Historical Society of America. He will represent society members in Indiana, Illinois, Ohio, Michigan, Iowa, Wisconsin, Minnesota, Nebraska, and Kansas.

For the July meeting it was a great pitch-in food, etc., in the home, garage, and barn area of the home of Phil and Betty Hedback. Following the repast, the group was entertained by member Dick Harold playing an electronic organ.

Phil and Betty had two pianos in the garage, and the group enjoyed some ragtime music presented first by James and Barbara Atkinson, and then by Charles and Eve Thomas. Tim Needler played ragtime, too, including one of his own compositions. Charles Thomas played one of his ragtime compositions. The rain ended and the day came to a beautiful close.

One more of Central Indiana Chapter's fine young organists is leaving the group. Rob Calcaterra will be playing as appointed organist for Radio City Music Hall in New York City.

MARY L. HARRELL

### CENTRAL OHIO

The August meeting of COTOS followed the annual July intermission, during which President John Polesley and his wife, Betty, attended the ATOS National Convention in Seattle, Washington. Their high praise for the quality of the programs and for the host organization would seem much deserved. Information on significant hierarchical changes in ATOS was well received by the COTOS membership.

The August meeting was held on Sunday, August 16, at the farm of Karen and Marvin Boerger, near Irwin, Ohio. The occasion was the annual pot-luck picnic, which produced more delicious food than 25 people could possibly consume. The guest artist was Ted Guyson, whose expertise in the theatre organ style is currently being enhanced by preparations for a silent movie presentation. Ted shared some of his own compositions recently written to accompany *The Fighting King*, which will be presented in September at a local church.

The progress on the chapter's 3/17 Wurlitzer at Worthington High School has been significant, with major gains being seen in the recovering of the primaries as the current project. Crew members Bob Gallagher and Dr. John Polsley enthusiastically reported on the installation of the new pipes custom built by Bob Shopp of Alliance, Ohio. There is, as yet, no clear date for the total completion of the organ, but crew chief Willard Ebner claims that the end is at last in sight!

BOB AND PATTI CLARK

### CHICAGO AREA

The demise of pipe organs is not new to most of us, but a vast majority of the "King of Instruments" are tough customers and refuse to re-



27th Annual  
ATOS  
Convention  
• • •  
DETROIT  
July 4 thru 10, 1982

lease the ghost easily. So it is with CATOE's Wurlitzer installation in Maine North High School in Des-Plaines, Illinois. The school closed in August 1981, but the organ refused to "shut up." This is partially due to some CATOE members and Jack Olander, former director of the school's music department. Once a week members go to the auditorium for organ maintenance, practice, music information, etc. The proper-

ty is hard-pressed for a buyer, but rumors occur that the situation is still kicking. Thus hope for the building and organ are not dead!

Even the Oriental Theatre organ gets a little use in spite of the sad theatre condition.

It is a rare treat for us to get into the Medinah Temple to hear their 5/80 Austin. In August we had a morning social with member Jim Gruber soloing. An added treat was some piano/organ duets with Fred Biederman and Gruber alternating keyboards, resulting in a beautiful program.

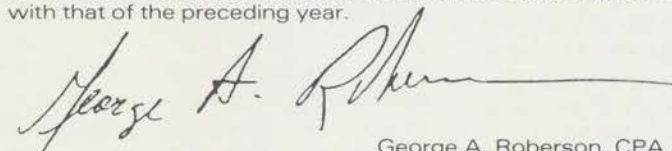
Rex Koury was our soloist at the Patio's 4/17 Barton in September. "Gunsmoke" Koury accompanied the silent *Riders of the Purple Sage*, plus his presentation of a superb pro-

GEORGE A. ROBERSON  
Certified Public Accountant  
65 Gibson Street • Leesburg, Virginia 22075  
November 4, 1981

#### TO THE BOARD OF DIRECTORS AMERICAN THEATRE ORGAN SOCIETY, INC.

We have examined the cash basis balance sheet of American Theatre Organ Society, Inc., as of June 30, 1981, and the related statement of income and net worth, prepared on the same basis, for the period then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the assets, liabilities and net worth arising from cash transactions of American Theatre Organ Society, Inc., as of June 30, 1981, and the operations resulting from cash transactions for the period then ended, on a basis consistent with that of the preceding year.

  
George A. Roberson, CPA

#### AMERICAN THEATRE ORGAN SOCIETY, INC. BALANCE SHEET (Cash Basis) JUNE 30, 1981

ASSETS		
Current Assets:		
Cash	\$13,086.92	
Inventory	10,226.87	
Advance - Convention	1,000.00	\$24,313.79
Other Assets:		
Office Furniture	1,131.00	
<b>TOTAL ASSETS</b>	<b>\$25,444.79</b>	
LIABILITIES AND NET WORTH		
Liabilities:		-0-
Net Worth:		
Balance, June 30, 1981	25,444.79	
<b>TOTAL LIABILITIES AND NET WORTH</b>	<b>\$25,444.79</b>	

#### AMERICAN THEATRE ORGAN SOCIETY, INC. STATEMENT OF INCOME AND NET WORTH (Cash Basis) FOR THE SIX MONTHS ENDED JUNE 30, 1981

OPERATING INCOME:		
Dues - 1981		\$48,847.76
Theatre Organ:		
Advertising	\$ 5,789.11	
Binders	295.00	
Back Issues	432.72	
First Class Mailing	850.22	7,367.05
Convention - Net (Advances)		(4,934.60)
Miscellaneous		137.16
<b>TOTAL OPERATING INCOME</b>		<b>\$51,417.37</b>
OPERATING EXPENSES:		
Printing	\$30,539.59	
Postage	6,756.68	
Contract Fees	6,551.00	
Transportation	3,728.51	
Telephone	3,063.48	
Mailing Service	1,537.62	
Supplies	563.44	
Board Meeting	1,705.95	
Insurance and Bond	585.00	
Accounting	450.00	
Storage	337.60	
Freight	86.00	
Miscellaneous	209.87	
<b>TOTAL OPERATING EXPENSE</b>		<b>56,114.74</b>
OPERATING LOSS:		\$ (4,697.37)
OTHER INCOME:		
Interest		370.06
		\$ (4,327.31)
OTHER EXPENSES:		
Legal Service	2,478.98	
<b>NET LOSS:</b>		<b>\$ (6,806.29)</b>
NET WORTH:		
Balance - January 1, 1981		32,251.08
Balance - June 30, 1981		<b>\$25,444.79</b>

gram, a sing-along, and a tragic slide story of *Koury's Korny Klassics*. A tragedy? Maybe the audience took it wrong, judging by their howling laughter.

Our October show at the Chicago Theatre with Ron Rhode at the console ended in the black! (Rarely are we in the red, which is fortunate for us.) It was a Halloween affair, with *The Phantom of the Opera* cavorting on the screen and Ron equally cavorting on the famous Chicago Theatre Wurlitzer. Ron did an excellent accompaniment to the film. Also, the first half of the program was all organ, and Ron gave an exciting program of great variety. It was noted that film buffs turned out much above our expectations for the Phantom.

The Central Indiana Chapter spent a full weekend in Chicago, with CATOE hosting their visit. Their trip included St. Marys of the Lake (Mundelein College), an early morning stop at the Chicago Theatre with John Gendvilas at the console, late morning at the Patio, and early afternoon at the Oriental with Barbara Sellers at the console. Open console was devoted to the visitors, and a great time was experienced by the travelers.

Christmas will be as last year at Holy Name Cathedral, which is greatly appreciated by our members and friends.

Future plans are in the works for a spring show at the Chicago and all of our other available organs in the area, which should provide a very interesting 1982. The best New Year to all of you from all of us.

ALMER BROSTROM

### CONNECTICUT VALLEY

Our August meeting took place on the eighth at the Thomaston Opera House. Originally we were scheduled to enjoy the hospitality of Stillman and Claire Rice; however, because of Stillman's sudden illness, a change in plans was necessary. We are pleased to report that Stillman is recuperating comfortably at home with his Allen digital organ.

At the Opera House early afternoon was given to open console, after which our own Allen Miller played for us.

Al drew from his repertoire favorites to please everybody, including his own distinctive arrangement of

"Trumpeter's Lullaby," often requested by listeners. On top of all his technical and other contributions to our chapter, Al's playing ability adds a nice cultural extension.

Our 1981-82 concert season resumed at the Thomaston Opera House on September 12, 13 with Rosa Rio, Ted Malone, and soprano Nancy Savin. On October 17, 18 Bill Thomson returned, and on December 4, 5, 6 Lyn Larsen and small orchestra appear for a Christmas program. Tickets and information are available from Concert Tickets, P.O. Box 426, Seymour, Conn. 06483, telephone (203) 888-9696. For return by mail, tickets must be ordered at least two weeks prior to date of concert.

W. F. POWERS

### EASTERN MASS.

July and August normally are inactive for EMCATOS, but not this year! Sunday, July 26, Tim Bjareby and his mother, Kaarina, again graciously hosted open house and a picnic at their Ipswich home. Each visit discloses some change and improvement to Tim's Robert Morton. This year his Tibias now have a separate regulator and tremors. Much good music was played by him and members on his fine 2/9 Wonder Morton, and much good home-cooked food disappeared during the break.

With so many present and the cream-and-gold console such a magnet, afternoon melded into evening before the pipes were silent. It was a fun day in all respects, and the happy faces reflected this feeling.

This 25th year of Chapter No. 1 is a real milestone in the chapter's history. William A. Hanson of Glendale, Wisconsin, is the reason. Bill is a nationally-known professional finisher of pipe organs, whom the chapter engaged to minister to our 235 Special Wurlitzer.

Bill began July 6 on a six-days-a-week basis, and along with a volunteer crew of as many as a dozen members, plus non-member Larry Peavey, has performed miracles. Between repairs, renewals, repositioning, cleaning, adjusting, and tonal finishing, our instrument has never sounded nor functioned better. Some long-silent traps and percussions are again operational, missing pipes replaced, noise from the twin blowers greatly muffled, wind pres-

ures corrected, wind leaks remedied, chambers cleaned; in short, we now have one fine Wurlitzer!

As this is being written, the final stages (8th week) of this transformation is under way, and Bill's able direction has been an inspiration and learning process for those of us on his "team." It is a privilege to know and work with him. He intends returning to Babson to hear our organ in concert with Lloyd del Castillo on October 24, and a warm welcome will await him!

STANLEY C. GARNISS

### GARDEN STATE

Results of the election of officers were announced by the nominating committee headed by Jinny Vanore, and including Wathina Hill and Leonard Lipman. For 1981-82, William Smith presides as Chairman, Michael Cipolletti continues as Vice Chairman, and Edward Baykowski will act as Secretary/Treasurer.

GSTOS'ers took advantage of beautiful weather and their seashore organ installations this summer. In a joint effort with neighboring New York Chapter, members had open console at the 4/55 Ballroom Kimball in the Atlantic City Convention Hall and topped it with an in-depth tour of the world's largest, the Midmer-Losh 7/455 in the main auditorium. Excited and curious members climbed into the turret-shaped console (about four at a time!) and saw the back of the manuals, the 1255 stop tabs, and assorted equipment. Others descended to the basement to see the blowers which total 365 horsepower, and the compressor which is used to raise the wind pressure to 100 inches for certain stops. Also included was a visit to the mechanical shop, chamber tours (the main is four stories high and contains about 100 ranks plus percussions), and a climb into the key relay which is serviced from inside! The dimension and scale is far beyond what any of us see in a typical installation, and left everyone in awe.

Later in the summer, we reconvened at Ocean Grove Auditorium to be entertained by David Messineo at the Hope-Jones (several times expanded in recent years), for a musical tour and performance of theatre and classical works which this organ handles equally well. Guests were invited to a hospitality suite where they

ate, relaxed, and changed for ocean swimming before moving on to the Asbury Park Convention Hall for an afternoon of open console at the 3/8 Kilgen. Sweet sounds were heard on the beach as members played to their hearts' content and entertained vacationers strolling by on the boardwalk.

Open console, picnic, and silent movie were all combined into a terrific meeting August 23 in Colonia, New Jersey, at the home of Ed Baykowski, newly-elected Secretary/Treasurer. The tree-shaded property was perfect for the picnic, and the in-ground pool was very inviting to many GSTOS'ers. One of Ed's three electronic organs was brought outside for the artists and open console. Lt. Col. Jack Moelmann, known ATOS-wide as a superb entertainer, accompanied soloists Ron Lee Savin of Broadway fame and Barbara Spitalnick, vocalist and choral director extraordinaire from New York. Ron sang many Broadway show tunes loved by all, and Barbara sang, among others, the very beautiful "Granada" in Spanish. Jack accompanied the Laurel & Hardy pie fight sequence, and closed with the very beautiful "Tribute to America." Ashley Miller, renowned organist at Radio City Music Hall for many years, entertained most of the afternoon to the delight of everyone. His stylings were reminiscent of his days at RCMH and for most, it was the first time that Ashley had been heard playing an electronic organ. Ashley was introduced to Ed's other three instruments, which include a player piano and a custom triple-decker. Many open console players played between the acts, displaying talents not seen before. After dark, what else? Dancing in the driveway to organ music, with Jim Acken on the drums.

ED BAYKOWSKI



Ashley Miller.

(Beutelfoto)



Lt. Col. Jack Moelmann.

(Beutelfoto)

#### LAND O' LAKES

April 26 found 100 members and guests attending a concert near Anoka, Minnesota, in the beautiful theatre organ environment newly-created by Steve and Carole Allen, with a Barton organ from Brookdale Cicero's installed on the original lift. The artist for this pleasant Sunday

afternoon was our own Paul-Wesley Bowen, who played a delightful program in his inimitable style.

An "organ crawl" with 22 participants, nine in a motor home, and others in their own cars, journeyed to Fargo, North Dakota, on May 15 to hear guest artist Lou Hurvitz play the 3/9 Wurlitzer maintained by members of the Red River Valley Chapter at the Fargo Theatre. Tours of the chambers and the theatre were conducted by Lance Johnson, who seems to be the inspiration behind this active chapter.

Following the early Saturday morning concert we took off for Bismarck, where Lou Hurvitz again entertained us at an evening concert in Reiny Delzer's huge home. Reiny owns the Publix No. 1 Wurlitzer instrument made famous by Eddie Dunstetter at the Minnesota Theatre. We were invited to visit the Welch's, across the street from Delzer's, who own the 2/9 Marr & Colton organ formerly belonging to Delzer. What a delightful weekend, filled with beautiful music, singing, visiting, and eating!

Another fun-filled four-day Memorial weekend found 28 members from LOL soaking up plenty of musical atmosphere at Bobby Schmidt's Indian Hills Resort at Stone Lake, Wisconsin. Rob Calcaterra conducted seminars and demonstrated his versatile talents, with most of us wildly taking notes and bombarding him with questions. The highlight of the weekend was a rendition of Mendelssohn's "Concerto in G," with the orchestral score performed by Rob on the 340 Rodgers, and Dr. Kerry Grippe, concert pianist from the University of Iowa, at the piano, the concerto lasting a full twenty minutes. We were spellbound! That was not all — Mike Erie and Paul-Wesley Bowen,

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Mike Erie.

our own talented organist members, 93-year-young Arma Neff with her violin, Bill Eden, organist-pianist from St. Paul, and Don Taft accompanying silent films and adding sparkly fun, were all part of this musical experience. A delegation from the CATOE Chapter was also in attendance.

A first for the Land O' Lakes Chapter occurred on June 20. Town Square Park in downtown St. Paul, a shopping plaza with back-to-nature live plants and trees, waterfalls tumbling here and there, under a huge canopy of steel framework and glass with blue sky overhead, was the scene of a theatre organ presentation. Paul-Wesley Bowen was guest artist, playing on the Eminent organ provided by Garrison's Music Store. The organ was placed on one of the many meandering walkways, with the audience sitting in interesting arrangements of spectator seats and parapets. It is a dream of a few theatre organ enthusiasts and of the City of St. Paul dignitaries to see a permanent installation of a theatre organ at Town Square Park, where it could be used as background for any type of program presented there and occasional formal organ concerts.

Our first annual pot-luck picnic on July 19 was hosted by genial Mike Erie and Roger Dalziel on the lawn at their newly-renovated theatre organ concert hall, formerly a church and chapel, located in Prescott, Wisconsin. They plan to make use of the spacious lower level for their living quarters. Mike played for us on his Hammond Regent.

VERNA MAE WILSON

### LAND OF LINCOLN

On May 7 Gaylord Carter presented a silent film festival at the Coronado Theatre in Rockford, Illinois, featuring films with W. C. Fields, Laurel & Hardy, Harold Lloyd, and Charlie Chaplin. The Dean of Silent Film Organists did his usual fine job, and the 1200 people who attended really enjoyed themselves.

LOLTOS had its annual meeting and picnic at the Bob Tuttle home on August 3. The spirits of the crowd were not dampened by a solid afternoon of steady rain. Of course the Page theatre organ, the John Brown tracker organ, and numerous pianos and musical oddities at the Tuttle home helped to keep everyone's mind from the weather. A beautiful pot-luck dinner climaxed the day.

LOLTOS is making plans to install a Wurlitzer at the Rockford Woman's Club Theatre in Rockford. The 800-seat house is used for the Woman's Club programs, and various other events needing an auditorium of this size. When the theatre was built in the early '20s chambers for an organ were included, but none was ever installed.

LOLTOS is also considering installing an organ in the Midway Theatre in Rockford, severely damaged by fire last year, but now being restored under new ownership. The

new owner has expressed interest in having a theatre organ in the house.

BOB SCHMOOCK

### LONDON AND SOUTH OF ENGLAND

Our "British Theatre Organ Event of 1981," featuring our incomparable chapter member Hector Olivera at the 3/10 Wurlitzer at the Granada Kingston-upon-Thames in July, was all that we had hoped and much more besides.

Attracting an audience of 750, our second largest to date, Hector's flawless performance was much appreciated, as were chapter members' efforts in the presentation, which notably included a most attractive floral arrangement around the distinctive console and all the ladies being in their "Convention Style" dresses. A particular highlight of Hector's characteristically varied programme was a most exhilarating version of "Root Beer Rag," which he had first heard in a children's television series in Manchester, and which he will doubtless feature in his future Stateside concerts.

Hector was also the guest at a Chapter Club Night at Wurlitzer Lodge a few days later, when around 60 members were able to enjoy his keyboard dexterity and humour at close quarters. This occasion also allowed several chapter officials to catch up on some items that they had inevitably missed while on "front-of-house" duty at Kingston.

Our forty chapter members who participated in the Seattle Convention have all been most complimentary of the programme organization and hospitality, which they all enjoyed immensely. Particular praise was accorded to the very high standard of maintenance and timing of all of the instruments featured. Well appreciating the tremendous efforts




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in arranging a convention, as well as the profuse thanks of those who actually attended Seattle, the whole of our chapter warmly congratulates Puget Sound on presenting such an evidently enjoyable and successful national event this year.

Our August Club Night at Wurlitzer Lodge was a most enthralling trip into the "Golden Years" of the British theatre organ with 76-year-old veteran Bobby Pagan at the console of the 3/19 Wurlitzer. The evening was also interspersed with a 20-minute interview with him by Len Rawle about some of the fascinating times and events in Bobby's long and varied organ career.

Meanwhile, our young organists, of whom we are so proud, are all doing well. Pauline Dixon, and her mother Audrey, have recently returned from a second visit to the US this year. This time they went to the West Coast where Pauline notably played the "Great American Wind Machine" and the Joe Koons Wurlitzer, meeting many top-name American organists on their way round.

Stephen Vincent, our very stylish second competition winner, is now demonstrating Baldwin electronic organs in a music store in Southeast London.

Janet Dowsett, runner-up to Stephen in the 1979 competition, recently played a live 20-minute solo interval spot to a full house on the Wurlitzer 3/10 at the Granada Kingston during the local premiere of the newest James Bond film *For Your Eyes Only*. Now she has started work for Yamaha in the UK under the guidance of Musical Director Len Rawle.

With Lyn Larsen as the featured star at our next prime concert presentation, at the Granada Harrow 3/8

Wurlitzer in September, and our fourth "Young Theatre Organist of the Year" Competition also to be held there in November, as well as our continuing series of highly popular monthly Club Nights, we are certainly able to report sustained pleasure and activity in true ATOS style.

A. B. PARSONS

## LOS ANGELES

Los Angeles was the grateful recipient of the Barton 3/12 pipe organ originally from the National Theatre in Milwaukee! The Barton and numerous additional ranks of pipes, organ parts, and tools were donated to LATOS by Mr. Burton A. Burton, President of Baranger Studios. LATOS intends to install the instrument, which is completely rebuilt, in a public auditorium in the Glendale-Burbank area.

News of the possible donation reached Los Angeles officers in late August. Chairman Gene Davis immediately called an emergency board meeting and arranged to obtain two evaluations of the organ and to have our attorneys draw up the proposal. All this was accomplished within nine days! Baranger Studios notified LATOS of the donation October 3, and arrangements were made to store the organ and parts until a contract for its new installation is completed.

At the same time contracts were being drawn up for the installation of Tom B'hend's Style D Wurlitzer in the Vista Theatre in Hollywood. (The Vista was originally Bard's East Hollywood Theatre, and housed a Wurlitzer of similar size during the days of silent movies.)

Our fall '81 concert season started with Walt Strony playing San Gabriel's Wurlitzer on August 8. Walt's program was a delightful mix of

pops and classics, and included several selections from his outstanding "Mundelein 1980" record. On September 13 Maria Kumagai returned to San Gabriel to thrill a large audience with her fantastic artistry. Our third "Stars of Tomorrow" program featured the Scholarship Competition winners Dennis Derr and Chris Elliott at San Gabriel on October 18.

RALPH BEAUDRY

## MAGNOLIA

The Magnolia Chapter lost a most valued member on August 27, 1981. Bob McRaney Sr. passed away after a long battle with cancer.

Bob will be missed by his many friends across this country, but more among those who were directly involved with him and his last project, the restoration and re-installation of the Robert Morton in the Saenger Center for the Performing Arts in Hattiesburg, Mississippi. Bob helped Roy Gimple remove the organ from the old Strand Theatre, and install it in the new Saenger in that city.

Bob was the first organist when the Saenger was opened. After ABC Paramount gave the old theatre to the City of Hattiesburg, and plans began for its renovation, Bob went to city officials and told them that



Console of the Robert Morton in the lobby of the Saenger Theatre, Hattiesburg, Mississippi.



Hear him at the  
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the original theatre organ was available and could be returned to the theatre. Mayor Bobby Chain gave the "go ahead." On December 3, 1980, the Robert Morton was delivered to the City of Hattiesburg.

July 31 this year the Robert Morton was dedicated to Bob McRaney Sr. The reopening of the Saenger Center is scheduled for November 29, fifty-two years after its grand opening on Thanksgiving Day, November 29, 1929.

It is good news to hear that we will be receiving THEATRE ORGAN once again, and the Magnolia Chapter extends its best wishes to the staff that is publishing it.

And we would also wish the best of luck to the officers of ATOS as they guide us to new and better things to come for theatre organs.

TOMMY DARSEY

### MOTOR CITY

Our eighth annual private charter moonlight cruise on the 79-year-old excursion steamer Columbia was held on Sunday, July 19. In spite of less-than-favorable weather (it rained almost all night) nearly 600 members and friends enjoyed roaming the three covered decks of the 216-foot historic steamer (which will be featured in next year's ATOS Convention) or the continuous dance music in the ballroom.

Dance organists this year were Don Haller, Lionel LaMay, Tony O'Brien, Wilma Steslick and Ed Walsh. The Wurlitzer organ was furnished through the courtesy of Ed Walsh and the Wurlitzer store in Taylor.

Our annual picnic was held at Murray Lake Park, a private preserve, on Sunday, July 26. As is our custom, an electronic organ was provided, this year a Hammond, courtesy of Steve Balicki and Bill Wood

of the Birmingham Smiley Bros. store.

On September 26, a near-capacity audience heard Fr. Jim Miller in a public concert at the 3/16 Barton in the Royal Oak Theatre. Also on the program was the South Oakland Chapter of the Sweet Adelines.

Don Haller exhibited his warm wit and charm as he played a plethora of tunes from his repertoire of audience favorites for our First Sunday program at the Punch and Judy Theatre in July. Fourteen-year-old Melissa Ambrose, who began her musical studies on the accordion, displayed her dexterity at the pipe organ when she appeared at the Punch and Judy's 2/6 Wurlitzer for our First Sunday event in August.

No program was planned in September at the Punch and Judy, currently being refurbished under new management, which is operating the 51-year-old movie house as a classic film theatre. Prior to its installation in the theatre in late 1929, the Punch and Judy Wurlitzer (then a 2/5) had been installed on the fourth floor of the 13-story Wurlitzer Building (still

standing) in downtown Detroit, where it had served as a demonstration instrument for the Wurlitzer Company.

Rain did not dampen audience enthusiasm as young Melissa Ambrose performed, for the first time, at the Barton organ in the Michigan Theatre in Ann Arbor for the July Second Sunday program. Barry Rindhage, from Saginaw, was the featured Second Sunday artist in August at the Michigan's 3/13 Barton. As an added treat, Barry asked Bill Taber, a friend of his who had driven up from Akron, Ohio, to play several selections on the Barton.

In September, Tony O'Brien returned to Ann Arbor's Michigan Theatre as the Second Sunday artist. Tony is continuing his musical studies at Wayne State University in Detroit.

Mark Smith, who just turned 19, made his first appearance for the chapter as the featured artist at the Fourth Sunday program at the Royal Oak Theatre in July. In August, George Krejci, currently one of the regulars at the Lamplighter Inn near



A rainbow suddenly appeared above the console as Mark Smith played "Somewhere Over The Rainbow," part of the musical antics planned by this 19-year-old during his first program at the Royal Oak Theatre in July. (Fred Page Photo)



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Don Haller at the Punch and Judy Wurlitzer during his First Sunday program there in July.  
(Fred Page Photo)



George Krejci performed at the Royal Oak Barton in August.  
(Fred Page Photo)



Greg Yassick was the featured artist at the Fourth Sunday program at the Royal Oak in September.  
(Fred Page Photo)

Cleveland, was the Fourth Sunday artist at the Royal Oak's 3/16 Barton in August.

Our September Fourth Sunday artist at the Royal Oak Barton was Greg Yassick, now a third-year dental student at the University of Michigan.

Plan now to attend the 1982 ATOS Convention in Detroit, July 4-10. Details will be available soon.

DON LOCKWOOD

### NOR-CAL

Sunday afternoon, August 9, the chapter met at Johnson's Alexander Valley Winery in Healdsburg, in the Sonoma County wine country north of San Francisco Bay. The Johnson brothers, Jay, Tom, and Will, have a 2/7 Marr & Colton theatre organ installed in the winery.

It was a lovely sunny day and members and friends from the Sierra Chapter enjoyed an afternoon of picnicing and "vintage" organ music. It was an open console event and many members and guests sampled the wines and purchased a bottle to enjoy with their picnic lunches.

One of our youngest members was too young to taste the wine but, at twelve years of age, very enthused about testing the pipes. Tyrone Begin is the son of Mr. and Mrs. Jerry Begin of Half Moon Bay. He is a pupil of Bill Langford, and has taken lessons for over a year. Tyrone composes and arranges his own music and wants to be a theatre organist for his professional career. He will soon be "transcribing" music he composes on a 6502-based micro-computer linked to a Conn theatre organ. We should be hearing more from this very talented young man in the future.

Another talented member who played during the open console session was Bill Taylor. Bill, his father



12-year-old, Tyrone Begin (pronounced Beige-On) at his favorite organ, the 4/23 Wurlitzer at Capn's Galley Pizza & Pipes, Redwood City. Tyrone is the youngest and most enthusiastic member of Nor-Cal Chapter.

Ray, Rudy Frey, Ed Stout, and others are helping brother Dick with the installation of a 4/26 Wurlitzer in the Castro Theatre in San Francisco. Seven ranks were playing on Labor Day and, from the sound of them, this should be one of the most brilliant installations anywhere.

The chapter is grateful to the Johnson family for allowing us the opportunity to spend the afternoon in the winery. It was a real picnic. Their fine wines can boast of being the only label to feature a theatre



Bill Taylor at 2/7 Marr & Colton at Johnson's Alexander Valley Winery during Nor-Cal picnic.  
(Jim McGuire Photo)

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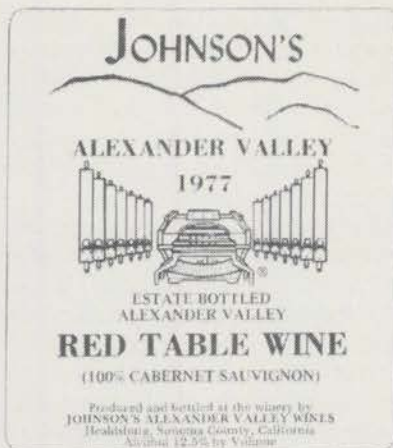
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On Sunday, September 13, we met at Redwood City, California, at the Capn's Galley Pizza & Pipes. Our concert artist was Don Wallin (pronounced Wall-eeen) at the 4/23 Wurlitzer. Don started playing at eleven years of age, first with piano lessons, then organ and accordion. His organ teacher was Phil Raboin, who has been the official organist of the State of Washington for forty years.

Wallin has played at Big Bob's Pizzeria in Seattle, Steve's Gay 90's in Tacoma, and the Big Top Pizza in Carmichael. He played for three years at the Pizza Machine in Stockton, California, until they recently stopped using the organ and put it up for sale. Currently, Don is into pipe organ rebuilding and installing, and repairs electronic organs and pianos.

ED MULLINS



Don Wallin played September concert for Nor-Cal Theatre Organ Society on 4/23 Wurlitzer at Capn's Galley Pizza & Pipes in Redwood City, California. (Jim McGuire Photo)

## OREGON

As customary, the ATOS National Convention replaced our July chapter meeting. On August 30 we were guests of Maurice and Nina Adamson at their beautiful home in Sheridan for our annual picnic.

Mr. and Mrs. Adamson have made tape recordings of several European organists not heard in this country. These fine musicians were heard by us on their super-super sound system while we enjoyed our lunch. This included an acre-size cake baked by Maurice, our host.

Inside, a huge studio/living room has a raised level with two organs and a Steinway grand piano. One of the organs, a Rodgers, has special speakers, producing a magnificent tone. The open console session included several duets with many members playing, including professionals Paul Quarino and Solveig Meeker, a new member from Corvallis.

While our annual picnics are always most enjoyable, this may have been the best yet, with perfect weather, fine food, friends, and music in this beautiful setting. Our chapter is grateful to Nina and



Oregon Chapter picnic on August 30, at Maurice Adamson's home. (L to R) — Mighty Joe Gray (chapter chairman), Nina Adamson, Maurice Adamson (who baked the cake), Paul Quarino. (Claude V. Neuffer Photo)

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BUD ABEL

## PIEDMONT

PTOS members met at the Elon College Memorial Gymnasium on May 29 for a combined business/open-console meeting. After a brief business session, the 3/11 Wurlitzer was turned over to PTOS members so that everyone could get their hands on the Mighty Wurlitzer (with a Kimball console). A gymnasium may be a strange home for a theatre organ, but the acoustics are very good for this type of location.

A search is underway for a new home for our "new" 2/8 Robert Morton (donated by Dr. Paul Abernethy). This organ, a 2/11 instrument, was originally located at the National Theatre in Greensboro, North Carolina. It was moved to the Center Theatre (then located in downtown Durham). Later three ranks were incorporated into another organ in Durham (probably when the Morton was being dismantled for removal from the Center Theatre). The organ then went to Campbell College (Buies Creek, NC) and eventually to Burlington, where it was at home in Dr. Abernethy's "Cathedral of Sound." The 2/8 is presently in storage, and PTOSers are looking for a home for it so that we, and others, can enjoy the beautiful sounds of this organ again.

Dr. Abernethy replaced the 2/8 Morton with a 3/8 (10 ranks when finished) Robert Morton. Work is in progress on the installation of this instrument. It sounds fine and should soon be 100% playable.

Prof. Dick Apperson's 2/5 Wurlitzer was reported in an earlier issue of THEATRE ORGAN to have undergone a fire. The damage was

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much less than expected and the organ is being worked on and should soon be in good playing condition again.

However, the Carolina Theatre was not so lucky. On July 1 the horror of horrors struck at the Carolina (Greensboro) — fire! Someone gained entrance to the theatre when it was closed and started a fire with some rugs with rubber-base backing. The resulting soot is really messy.

The fortunate part is that the damage was not nearly as bad as it could have been. Because of the nature of the construction of the theatre (they don't build them like that these days), the fire itself was contained in one area; however, smoke damage was extensive. The bright spot is that the organ was not touched by heat, fire, nor water. We are planning to go in and do a thorough clean-up. We hope the Carolina will re-open in late summer of 1982. PTOSer Larry Keesler had scheduled a recital for chapter members in August and two later shows for the Greensboro United Arts Council, and these were cancelled because of the fire.

In November Larry will present a program of music for our enjoyment at Elon College Gymnasium. We will also have our chapter elections that day, along with other business.

PTOS Chairman Buddy Boyd was transferred by his company to White Settlement, Texas; consequently, Vice-Chairman Bill Alexander has become Chairman until the end of this year. Buddy will have his hands full in Texas, as he will be helping with a three-manual Morton there. We wish him the best and thank him for his efforts on behalf of PTOS.

RISDEN H. HILL

## PUGET SOUND

Usually there is a big letdown after as big and successful an affair as hosting an International Convention, but Puget Sound Chapter members, after taking a few wisps of our lovely clean and clear Northwest air, dug right in to enjoy their other summer activities.

Our annual August Potluck and Party was a great success. In addition to our party we held an auction. A punch bowl preceded the afternoon, and the open console started off with Diane Whipple, followed by



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Ken Gallwey, Dick Schrum, and Don Myers, and continued after the auction.

A report of the convention by Dick Schrum, Chairman, and Thelma Barclay, the Puget Sound Chairman, indicated to us that we had a registration of around 600 guests. Of these, 42 were from England and some eight from Australia.

With the help of the sunny and warm weather, the "Peace, Pipes and People" Convention will go down in ATOS history as one of the best. For some of you who were not fortunate enough to be able to attend, the lineup sounds like "Who's Who." Father James Miller, Billy Nalle, Jonas Nordwall, Tom Cotner, Lew Williams, Ed Galley, Ashley Miller, Ted Gillen, Jane McKee Johnson, Sherri Mael, and Andy Crow were among those who gave sterling performances. Tom Hazleton and Jonas Nordwall performed a smashing climax at the Paramount Theatre on the big 4/20 Wurlitzer and the Rodgers organ.

Members from other chapters told us that we were indeed fortunate to be able to have these grand organs in our own area, and that we have accessible for our use and practice our own chapter organ at our Haller Lake Club House.

As a result of the convention, and because we have been busy and active and have enjoyed such inspiring programs, our membership has now grown to 211 family members, and we feel that is really a triumph.

Perhaps some of you who did not attend the convention were unaware that the Paramount Theatre organ, presented three times during the convention, had stood in disrepair for many years. With extra special effort and additional expense, which our Puget Sound Chapter contributed, it was brought back to very good shape



Seated at the console of the Paramount Theatre 4/20 Wurlitzer is Terry Pennington, and gathered around are brothers Don Myers, Gene Myers, David Myers, and Frank Myers, and Mike Wallace. (John D. Sharp Photo)

and was one of the brightest "stars" of the convention. We also understand that it made such a good impression on the owners that the theatre is being rapidly renovated and redone from top to bottom, to present stage show performances by some of the biggest names in the entertainment field. We are hoping that this "Mighty Wurlitzer" will again shine in the eyes and be heard in the ears of the general public, not just organ buffs. It would be a "Giant Step for our Organ Music Mankind."

Let us take a moment here to give credit to those who were responsible for this Herculean rebuilding task. Seated here at the console for a try-out is Terry Pennington, and gathered around are brothers Don Myers, Gene Myers, David Myers, and Frank Myers, and Mike Wallace. Not shown, but in on every facet of the project were Walt Cook, Russ Evens, Ray Whelpley, Mary

Lou and Jack Beevar, and Genny Whitting. We thank you, one and all, not only for the great effort on this project, but knowing that we all will have a wonderful opportunity to keep it playing and heard.

Come to Seattle sometime and we'll show you the new "Beauty" in our town.

THELMA R. SMITH

### QUAD CITIES

The Capitol Theatre in Davenport, Iowa, is open again after a two-year closing. It is leased by Luna Theatres, a Texas-based firm, and is used to show Spanish-language films on weekends. During the week the Capitol, which seats 1611 persons, is available for plays, stage shows, and theatre pipe organ concerts on the Wicks 3/12 organ with piano.

The Wicks organ was originally a 3/10, but the chapter purchased and installed an extra Vox Humana from

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the late Bob Beck, and added a Barton Clarinet loaned by Jim Adams. Bob Christiansen of Moline, Illinois, loaned and installed a harp operated from the organ console. Both piano and harp are exposed, to the right of the theatre stage.

The piano is a 1920 Gildemeester & Kroemer, and was rebuilt completely by Howard Adams of Aledo, Illinois. Howard also installed and wired the six relay switches used to play the piano from the organ console. The final hook-up was done by Bob Adams.

Since the reopening of the Capitol Bob Adams and ten others have spearheaded the formation of, and a charter for, the Quad Cities Chapter of the ATOS. The new chapter now has 51 members. The officers for 1981 are: Bob Adams, Chairman; Paul Clark, Vice Chairman; Dan Lindner, Secretary-Treasurer; and three board members, Bob Christiansen, Harry Kelly, and Howard Adams. The chapter meets twice a month on Friday evenings. The first meeting each month features a guest artist on the organ and a short business meeting. The second meeting consists of "open console" for two hours, so that all members who wish may have a chance to play.

This new charter group has been active for some time in restoring the organ, and in organizing and sponsoring theatre organ concerts. The first concert held on October 17, 1980, featured Rex Koury, who played many popular melodies and the accompaniment for the silent movie, *The Sawmill*, starring Larry Semon. We had an attendance of about 1000. Under the new chapter, the second concert was by Ron Rhode. Ron also gave a fine performance which included accompanying another silent film, *The Finishing Touch*, with Laurel and Hardy. Ron

was introduced by Paul Adams, KIIK radio announcer. On July 21, 1981, Harry Koenig played a Wednesday matinee concert for senior citizens and was much appreciated.

GEORGE A. WATSON

## SIERRA

On May 17 the Golden Bear Playhouse at Cal Expo was the venue for seven young teen-age organists' concert presentations, which culminated Sierra's Theatre Organ Talent Showcase. Each of the seven finalists, out of an original 17 contestants, received a \$100 honorarium from Sierra's Clyde Derby Memorial Scholarship Fund. Clyde was a founding member, teacher, and 15 to 20 years ago was largely responsible for reviving enthusiasm for theatre organ in the Sacramento area. The entire project was an effort to plant and nurture interest in theatre pipes among young keyboardists. Finalists came from all over Northern California and one from Reno, Nevada. Many of our members contributed time and effort, with Gary Konas heading the project and putting in many hours. Chapter publicist Carroll Harris arranged TV coverage on the *Sunday Evening News*.

Sierra members gathered at the home of member and now National Vice President Dale Mendenhall for our annual picnic on June 14. Dale and wife Maryanne reside in a park-like setting, with a huge lawn surrounding a house overflowing with keyboards. The Mendenhalls were most gracious hosts, and members of Sierra thank them. Incidentally, the keyboard complement includes a 3/15 Wurlitzer/Smith and a Gulbransen Rialto.

August 21 to September 7 had Sierra once again conducting theatre pipe organ mini-concerts for the California State Fair at Cal Expo. The

chapter's 2/7 Wurlitzer and member organists got a workout, with 36 concerts in 18 days. Guest artists this year included Dave Hooper from the Bay Area, and Don Wallin from Stockton. Again many members contributed time and effort, but Stu Naschke and particularly Dave Moreno really came through to make it all work.

Work by several chapter members headed by Dave Moreno continues at reconditioning the big Marr & Colton theatre/concert hybrid at the Stockton First Christian Church. For all the Marr & Colton aficionados who read our last "Chapter Notes" and thought we had found the "Mother Marr," a correction is due. The persons who came up with 40 ranks must have been led astray by unification, because a closer inspection revealed "only" 25 ranks.

A quick tally of theatre pipe organs in our area and/or owned by Sierra members totals nine residence and four public installations. Of the total, six are Wurlitzer (at least the consoles), six are Morton, and one is a Moller. Of the six Wurlitzer, all but one have been extensively altered and expanded or combined with other Wurlitzers, Smiths, and assorted ranks, chests, etc. Coincidentally, five of the six Mortons started out as 2/3 Model 49 Fotoplayers, or close derivatives thereof (only one of which is still in the original 3-rank configuration).

RANDY WARWICK

## SOONER STATE

The July meeting of Tulsa's Sooner State Chapter was a special treat. We met in Oral Roberts University's Christ Chapel to hear a concert played by Larry Jones. Larry, who hails from Greenville, North Carolina, started playing the piano at age 2½ (according to his family;

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he says he doesn't remember!), and "fell in love with the organ" at age 16 when he had a chance to play the instrument in the Byrd Theatre in Richmond, Virginia. He moved to Oklahoma a year ago to attend Rhema Bible Institute in Broken Arrow. He plays entirely by ear, fabulously!

Larry opened his program with "Easter Song — Christ Is Risen," which he played from the console of the over-100-rank Phelps tracker classical organ. ("The tracker is hard work to play," he commented.) He then moved to the Wurlitzer 4-manual console, from which he played all but one other selection (an "Improvisation," again on the tracker organ). The Wurlitzer console controls a 21-rank theatre organ, originally installed in 1925 in The Palms Theatre in Detroit, Michigan. The present console is a new one, built from Wurlitzer plans, because the original was not salvageable. The tracker organ can also be played from the Wurlitzer console.

After a short intermission the music continued, this time with the addition of songstress Melissa Gideon. The selections were nearly all spine-tingling gospel, with Melissa singing several of her own compositions.

In August we returned to Harvey Young's, but this time met in his house in air-conditioned comfort. Lee Smith, chairman, opened the meeting by reading the letter from new National President Lois Segur. We are looking forward to new and positive growth in ATOS! All of our various projects are "on hold" at the moment, but all are still very much alive. Harry Rasmussen announced the death of Howard Hamilton, one of the long-ago organists who had played the Robert Morton in Tulsa's now demolished Ritz Theatre. Open console on Harvey's Conn 652 followed the business meeting.

DOROTHY SMITH

### WESTERN RESERVE

Western Reserve Chapter's activities this summer consisted of two main events. The first was a tour of Cleveland's Public Hall Auditorium to see the 5/176 E. M. Skinner organ and Steinway grand piano. Entertainment was provided by Lou Hegybeli.

The echo organ of the instrument is located the length of a full city block away, giving it a six-second delay. The organ operates on an average of ten inches of wind, with the Tuba Mirabilis on 48 inches.

This instrument also has an inter-

esting history. In the late '50s Public Auditorium Commissioner Paul Hurd was warned that the organ windchests were on the verge of exploding, and that someone might be killed. This resulted in the organ being shut down for twelve years. In 1971 the Commissioner of the Cleveland Home & Flower Show contacted members of Western Reserve Chapter and asked them to inspect the organ. They found that much malicious damage had been done — flanges loosened, pneumatics punctured, and reservoirs slit. Chapter members Claude Hawks, Howard Kast, and Charlie Powers worked nine months and had 75-80 ranks playing for the 1972 Home & Flower Show. Since then, restoration has been completed and a \$25,000 grant from the Kulas Foundation has allowed a new console, a duplication of the old, to be constructed.

Our second summer activity was a social at the home of Al and Rosemary Boehnlein. Beautiful weather accompanied our business meeting and election of the Nominating Committee. Along with a pot-luck dinner, we enjoyed console time at Al's new Baldwin Cinema II organ. Al's other love is model airplanes, and we thought those in his display case looked real enough to fly!

JIM SHEPHERD □



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## Attention: Professional Theatre Organists!

The new ATOS Concert Planning Committee will issue a listing of all professional theatre organists. This directory will contain an alphabetical listing of names, addresses and phone numbers (management information, also, where available).

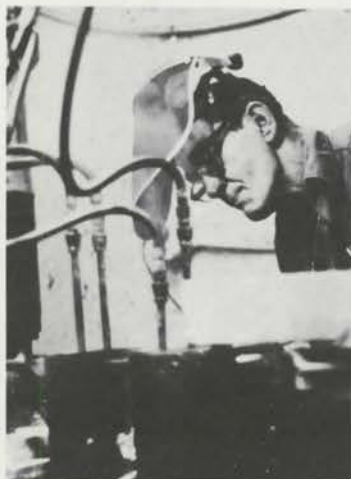
PLEASE, to be included in this publication (scheduled for printing mid-January, 1982) send your listing and information to:

**Rex Koury**  
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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.

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Huge collection of Wurlitzer, Kimball, Morton chests, pipes, percussions, toys, regulators, etc. Several years' collection. SASE for list to Terry Hochmuth, Pipe Organ Equipment, c/o The Classic Hotel, 6815 Menaul Boulevard NE, Albuquerque, New Mexico 87110.

2/8 Smith Theatre organ console and relays. Good condition. Also Rodgers 321-A Antique White and Gold. Custom Speakers. Posthorn added to Great and Solo. Over \$13,000 invested. Make reasonable offer. Robert Maes, Kansas City. (913) 321-3181 or (913) 788-9768.

2/11 Wurlitzer, Late model. For restoration or parts. All reasonable offers considered. For information write: Tim Holloran, Box 195, Danvers, Mass. 01923.

## Moving?



Send your change of address to . . .

Robert E. McGillivray  
ATOS Membership  
Office  
4455 LBJ Freeway,  
Suite 604  
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## FOR SALE

3/13 Kimball Theatre Horseshoe console. Box 100, ATOS Adv., 1939 Weeg Way, Park Ridge, Illinois 60068.

## MISCELLANEOUS

Catalog P 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, Illinois 60657.

Reed Organ Repairing — Reeds Retongued. John J. White, 2416B Irving Ave. S., Minneapolis Minn. 55405. (612) 377-1950.

## 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, California 93032.

*Just Playin' Jane — The Second Time Around*. Includes "Ice Castles," "Caprice Viennois," "Don't It Make My Brown Eyes Blue," etc. \$7.00 postpaid. Jane McKee Johnson, McKee Organ-Piano Center, 5915-6th Ave., Tacoma, Washington 98406.

## WANTED

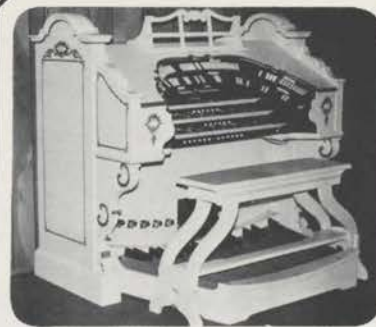
Want to contact anyone who, or knows of anyone who, multiplexed an organ or any keyboard musical instrument prior to 1971. Call Bob Irish collect (219) 426-6000, or drop a note to 1006 Anthony Wayne Bank Building, Fort Wayne, Indiana 46802.

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, Texas 75075. (214) 596-2632.

THEATRE ORGAN back issues — Vol. 17, No. 1, Feb./Mar. '75 and Vol. 20, No. 1, Feb./Mar. '78. \$2.50 paid for each copy in good condition. ATOS Circulation Dept., 1393 Don Carlos Ct., Chula Vista, Calif. 92010.

16 ft. Diapason, Tuba, Tibia with Chests, 8 ft. Clarinet, Kinura, Trumpet with Chests. Bob Maes, Kansas City. (913) 312-3181 or (913) 788-9768.



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