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Bill Blancett Photos

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Upper Right — 3/13 Barton, Michigan Theatre, Ann Arbor, Michigan
Lower Right — 3/10 Barton, Redford Theatre, Detroit, Michigan
Alfred J. Buttler Photos

PAST PRESIDENTS

Richard Simonton
Feb. 1955 — Oct. 1958

Judd Walton
Oct. 1958 — July 1961

Tiny James
July 1961 — July 1964

Carl Norvell
July 1964 — July 1966

Dick Schrum
July 1966 — July 1968

Al Mason
July 1968 — July 1970

Stillman Rice
July 1970 — July 1972

Erwin A. Young
July 1972 — July 1974

Paul M. Abernethy
July 1974 — July 1976

Ray F. Snitil
July 1976 — July 1978

Preston M. Fleet
July 1978 — Nov. 1978

Tommy Landrum
Nov. 1978 — July 1980

Richard R. Haight
July 1980 — June 1981

HONORARY MEMBERS

1959 — Jesse Crawford

1960 — Fanny Wurlitzer

1961 — Mel Doner

1962 — Leonard MacClain

1963 — Eddie Dunstedter

1964 — Reginald Foort

1965 — Dan Barton

1966 — W. "Tiny" James

1967 — Erwin A. Young

1968 — Richard C. Simonton

1969 — Judd Walton

1970 — Bill Lamb

1971 — George and Vi Thompson

1972 — Stu Green

1973 — Al and Betty Mason

1974 — Lloyd E. Klos

1975 — Joe Patten

1976 — Floyd and Doris Mumm

1977 — Les and Edith Rawle

1978 — Len Clarke

1979 — J. B. Nethercutt

1980 — Sidney Torch

1981 — No selection made

President's Message



It never ceases to amaze me when I meet someone who asks "What is ATOS?" How is it possible that something this important to the musical history of our country is not known by the average citizen? They should be as aware of ATOS as of their symphony orchestra and other musical groups. We have done our best to preserve the mighty organ, and can be proud of what has been accomplished these past thirty years. But what are we doing to promote ATOS and let the general public know of our accomplishments? Many of us belong to small organ groups. Do we bother to invite them to join us? Do all the dealers in our cities know about ATOS? "Preserve and Promote." Are you doing your part?

My thanks to those of you who have returned the questionnaire so promptly, and a reminder to you who haven't. The validity of any questionnaire depends entirely on the size of the response.

Some time in April, you will receive from the Nominating Committee the list of those nominees who are running for election to the Board of Directors this year. I hope that all of you will exercise the privilege you have as a member and VOTE for those you feel will be of the greatest service to ATOS.

Annual Convention for 1982! The complete plans are announced elsewhere in this issue, and it promises to be one of the finest. Motor City is known for being excellent hosts, and from the program planned we can be assured of another outstanding and entertaining convention. Make your plans now to attend!

Sincerely,

Lois F. Segur

Lois F. Segur

A Pre-Convention Overture Safari

by A. Beck Parsons

Early one morning Maurice and Nina Adamson called to inform me of the British "invasion" plans. It appeared that a rather large contingent of our friends from Great Britain would be coming to the States a few days in advance of the ATOS Convention in Seattle. It was the Adamson's idea to show them a bit of western hospitality. After a few frantic phone calls a mini-tour of Oregon theatre pipe organ installations was arranged. As only two days would be available, the Adamsons arranged for a mini-bus for transportation. I could go on about this unusual event, but what could be better than having a Britisher talk about his visit. Beck Parsons, long-time and well-known member of the London Chapter, narrates the "invasion" in typical British fashion.

— Joe Gray

A party of some thirty English people arrived in Seattle to take part in the 26th ATOS Convention. This is an account of the pre-convention activities of a small group of them.

On arrival in Seattle in the afternoon of Saturday, June 27, we were met at the airport by our long-time dear friends from Oregon, Nina and Maurice Adamson. Terry (my wife) and I had been previously warned that there was a plan to spirit us away for a tour of Oregon, but the full magnitude of the event was still on the secret list. However, we did know that the party was to include, apart from ourselves, Les and Edith

Rawle, Vera Crook, Janice Morton and Patrick Shotton. Maurice arranged to meet us at lunchtime on Sunday when all would be revealed. After a morning spent visiting the Space Needle, we returned to the Mayflower Park Hotel, and in due course Maurice and Nina arrived and revealed the basic contents of their surprise which was, to say the least, quite breathtaking.

We were to take off from Boeing Field at 2 p.m. in two Cessna aircraft, whose young pilots had been briefed to fly alongside the mountain ranges as far as Mt. St. Helens and virtually over the crater there, plus a tour around the vicinity to see some of the havoc caused during the 1980 eruption. All those on board couldn't fail to be impressed with what they had seen, and many photos were taken during this stage of the flight. The first part of our journey ended at a beautiful leisure resort aptly named Sun River, and after we had landed we were driven to the lovely timbered clubhouse which I suppose is the hub of the complex. Our hosts, who I forgot to mention are members of the London Chapter in addition to their own Oregon activities, had pre-arranged a magnificent meal which we ate in these idyllic surroundings in company with the two young pilots. They became quite interested in the group and as a gesture we made one of them an Honorary Member of the London Chapter.

Back to the Cessnas to continue our journey, and we experienced a

little trauma at this second takeoff. The aircraft I was in taxied to the end of the runway, only to find that we hadn't been joined by the second aircraft, so, of course, we waited for several minutes until at long last it appeared. Our pilot asked his colleague if he had troubles. His laconic reply was "No, just slow loading." I realized immediately what had happened. Anyhow, airborne once more we continued with our very scenic ride, flying along part of the Columbia River with the pilot highlighting many interesting spots, finally alighting at McMinnville aerodrome, which I suppose is some twenty miles from Sheridan and our ultimate destination.

Two cars met us to take us on to the last stage of our journey to the Adamson's home. We finally arrived very happy, if a little tired. Janice and Vera were to sleep at a close friend and neighbor's house. Terry and I, Les and Edith and Patrick were all to stay in Maurice and Nina's lovely home, which houses a magnificent Rodgers organ, a beautiful Steinway grand piano and a smaller Hammond, all of which Nina placed at our disposal.

As is my normal practice, I arose early the next morning and went for a walk before breakfast, to look around Sheridan. I was joined by Patrick, another early riser. We were obviously marked down as strangers in the town, so even the local policeman slowed his car to bid us a cheery "Good morning." After breakfast



Off to Oregon: Les Rawle (l), Beck Parsons (r).



The infamous mini-bus and crew, (left to right): Janice Morton, Beck Parsons, Patrick Shotton, Terry Parsons, George the driver, Maurice Adamson, Stan Whittington, Edith Rawle, Fern Eberhart, Vera Crook, Gladys Whittington. Kneeling: Rolland Miller and Les Rawle.

we were joined by Rolly Miller from Salem with his house guests, well-known English organist Stan Whittington and his wife Gladys and local ATOS Chapter Chairman Joe Gray.

After a little light music, we all set off in a mini-bus for a pre-arranged organ crawl in Oregon, starting on the outskirts of Salem at the home of Mr. and Mrs. Ron Hamer, which houses a beautifully-installed semi-classical pipe organ at which Stan presided for the first cameo, followed by Joe Gray. Refreshments were served, which included some mouth-watering strawberry cakes. When we continued on our way, Mr. and Mrs. Hamer joined our party for the rest of the day.

Our next port of call was Corvallis. The university campus there includes a great hall which seats several thousand people. Many basketball practice games were in progress, but our interest centered on a little two-manual Wurlitzer on a platform at one end of the stadium-type seating area. The chambers were in two boxes attached to the back wall, and

although the instrument was sweet enough, it would need to be somewhat larger to adequately fill that hall.

Our next stop was the home of retired railway engineer Ed Maas and his wife Ruth. Ed not only has a railroad track around his garden, but three or four hand-built, scale model steam engines which are capable of pulling him along on a flat truck. These have all been built by himself and, just for good measure, when you descend into the basement there is a three-manual Wurlitzer in perfect working order. Once again Stan Whittington was the first on. During our stay, Ruth Maas served lunch to all the guests, plus a very welcome punch. All too soon, in order to maintain our schedule, it was necessary to say farewell.

We then headed for the Pacific Coast which has much scenic beauty. In due course we arrived at the Newport home of Mary Pitts, which is virtually at the waters edge of lovely Newport Bay. The centre-piece of the lounge is a beautiful 12-rank

Billy Woods console, installed by Mary's late husband. The chambers are in a corner of the lounge and the whole effect is quite eye-catching, as well as being very pleasant to hear. Maurice understood that Mary would only serve light refreshments and a glass of wine, and had therefore pre-booked a meal for the party at Salishan, a few miles up the coast. However, on seeing Mary's idea of light refreshment, which was a veritable feast of seafood of all types, beautifully arranged under the flags of both our countries, Maurice made the only possible decision which was to cancel the pre-booked meal. Mary, we think that your table looked superb and thank you for making us so welcome in your lovely home. What a beautiful thought to present each of us with a memento package of the multi-colored agate stones with a write-up on their origins, which I am sure we will all treasure.

Reluctantly taking our leave, we moved along the coast and arrived at the Coronado Shores home of Henry and Elfriede Wuckert, which actual-

Mary Pitts residence, Newport, Oregon. 4/12 Billy Woods formerly in the Oaks Park skating rink, Portland. At the console: Stan Whittington.

Gill Coliseum, Corvallis, Oregon. From left to right: Les Rawle, Rolland Miller, Patrick Shotton, Stan Whittington, Joe Gray, Beck Parsons, Nina Adamson, Fern Eberhart.





Paul Quarino and Les Rawle in the chambers at Alpenrose Dairy's 4/50 Skinner.



Paul Quarino and Stan Whittington at the console of the 4/50 Skinner Organ: Alpenrose Dairy.

ly overlooks the sea and is virtually on the beach. They were already entertaining organ friends from Bend, Oregon, but an additional sixteen people made no difference and we were all readily accepted as friends. Stan was prevailed upon to play the immaculate Conn organ, complete with pipes, then Joe had a stint on it, and a very happy hour or so was spent in extremely congenial company. Afterwards we headed back to Sheridan to relax and listen to a little music played by Nina and others and to talk over the activities of this most exciting day.

On Tuesday, after my pre-breakfast stroll, once again the mini-bus arrived bringing more friends who were to join us for breakfast and to travel with us for the day, which Maurice assured me would be less arduous than the previous day. Leaving at around 9:30 a.m. we made our

"Where are the pipes?" Stan Whittington at the Alpenrose Dairy musical instrument museum.



way leisurely to the summit of Mt. Hood, which is the mecca for many skiers and other mountain sport fans. Sadly, the weather closed in on us at Timberline Lodge, and the intention was to close the mountain at 1 p.m., because of the poor visibility and possible dangers to the many youngsters waiting to practice their sport.

After leaving the mountain, we came across a little Swiss Village and eatery called Heidi's, where we stopped for lunch. The weather had turned to light rain and this precluded us from inspecting the other interesting facets of this complex. We then moved on to the Alpenrose Dairy Estate in Portland, containing a lovely fantasy village which children must have enjoyed for many years. It has miniature shops of every description, including a blacksmith's forge and even a sheriff's office. There is a magnificent collection of dolls, covering most parts of the world, which delighted everyone present. Paul Quarino, who hosted us for this visit along with Joe Gray, obviously spends much of his spare time at this location, and with the David Newman collection of musical machines, toys and automobiles I am sure that his many talents are put to good use.

Perhaps the personal highlight was a visit to the Alpenrose Opera House which houses a beautifully-installed concert organ, a large four-manual Skinner with the chambers at the rear of the stage and the console on a lift in the orchestra pit, side by side with a two-manual Kimball. The concert organ was quite magnificent and Paul Quarino delighted us all with his playing. Once again Stan Whittington was called on and after

a short spell looking round this intricate console proved yet again what a complete professional he surely is. The visit ended with Joe Gray playing with great fluency and most of the party inspecting the well-laid-out chambers.

This resume does scant justice to the original thinking behind the Toy-town Village and the pleasure it must have given and still is giving to thousands of young people. We of the English group who were fortunate enough to be present are greatly indebted to all those who made this visit possible. In this respect I must mention Paul Quarino, who made us all so welcome, Joe Gray, and the lady from Alpenrose whose name I think is Jessie — there no doubt will be others whose names I cannot recall — but thank you all anyway.

We were due back in Sheridan at 6:30 but were some thirty minutes behind schedule. When we did arrive we were greeted by Nina and Maurice's family — son Val, his wife Gloria and their daughter Melissa, daughter Diane with husband Larry and their sons Kyle and Ryan, and Maurice's colleague, Larry Tennant and his family. Gloria had prepared a superb meal for the whole party,

"I thought you were playing Nola!" Stan Whittington and Nina Adamson at the Adamson's home.



with help from the other family members. The table was quite beautiful. My big regret is that in the excitement I forgot to take a photograph of it before we all moved in. Whenever I think of Oregon I am sure that I will be able to taste the wonderful strawberry cakes. After the meal everyone socialised and of course we had some organ music from Nina, Joe, Rolly, Stan and Paul. This was to be our final night in Sheridan and it certainly was a night to remember.

The convention was due to start in Seattle on the Wednesday and Maurice planned to drive the 200 miles there in time for the registration. Edith, Les and I wanted to be at Seattle in time for the Chapter Reps. meeting scheduled for around midday. Maurice came up with the answer by hiring a Piper Cherokee at McMinnville and getting a pilot friend to fly us back. We took off at about 9:30 a.m. and although it was slightly misty over the mountain ranges, Ray, the pilot flew alongside the Columbia River at a height that made for magnificent viewing and we finally landed at Boeing Field in plenty of time to get us back to the hotel for our meeting. Maurice and Nina, in company with Terry, Vera, Janice and Pat, arrived by car later in the day, well in time for registration and the start of the convention.

This, then was our overture safari. I am at a loss for words on how best to say thank you to our dear friends Maurice and Nina Adamson and their family for making it such a wonderful three days, so perhaps on behalf of seven English people, sorry, "British" (Les and Edith are Welsh), may I offer this completely unoriginal toast: "To music and the friends it brings." □

MUMBRUE'S MUSICAL MONSTER

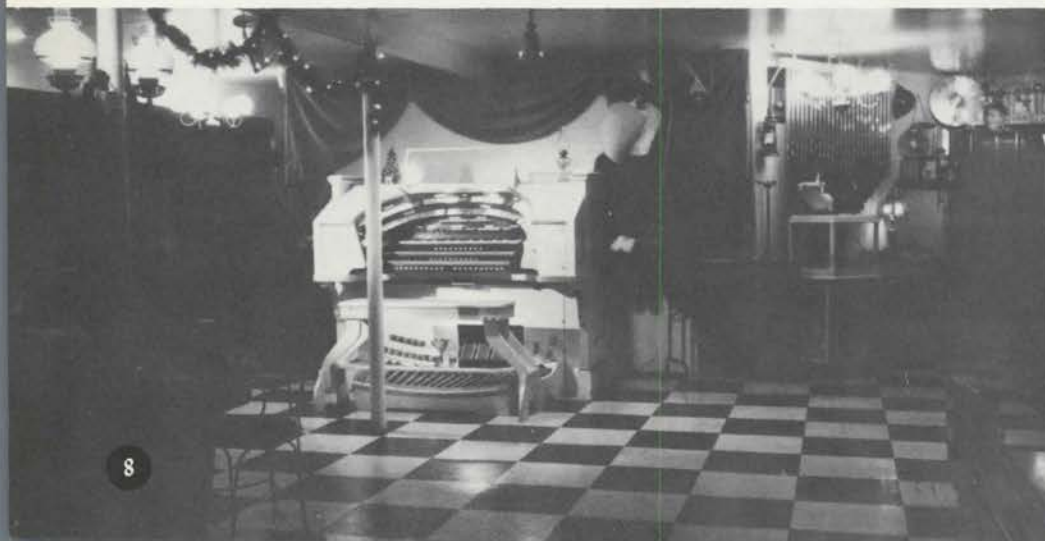
by John Lauter

The late 1950s and early 1960s were a transitory period for theatres and their pipe organs. Television became the major entertainment medium, luring a great many patrons from the large screen to the small screen. Some of the theatres were razed and converted into parking lots. Developers bought and razed theatres to build office structures claiming that it was a more efficient use of land. It seems even organ chambers had become endangered due to "modern air conditioning" installed in organ lofts or wide screen modifications rendered to the proscenium and/or organ grilles. It was at this time that theatre organ enthusiasts found it possible to acquire an entire instrument for a modest price.

Many of the home installations we see today came about as a result of this period. The Bloomfield Hills, Michigan, home of Roger and Sue Mumbroe houses one of the finest examples of this type of installation in the country. What evolved into a

dynamic 3/28 Marr & Colton hybrid started out as a 3/16 Wurlitzer installed in his mother's Royal Oak, Michigan, home. In 1958 Roger assembled his first home installation, using a Wurlitzer Style D console he had modified to accept a third manual and another stop rail. He had a small collection of pipes gathered to complement the Style D ranks. Not long after this, Roger obtained the Tuxedo Theatre's 3/13 Morton, the Oriole Theatre's 3/17 Marr & Colton, and the Olympia Stadium's 3/14 Barton-Gottfried. The acquisition of these instruments allowed for selection of ranks for the future hybrid organ. In 1965 construction of the new Mumbroe home began with particular attention to organ chamber design and listening area. The 19 original ranks were comfortably installed in the 40' x 20' chamber at the beginning of 1966. The 3/17 Marr & Colton console from the Oriole Theatre has controlled the instrument since that time, as it had the best potential for expansion of its three stop rails. The single chamber adds a spacious sound to the organ and yet there is a pronounced separation between sides. As the house was built for the organ, the chamber placement and rank location were easy to dictate. A five-foot pit in the rear of the chamber allowed all pedal offsets to go in without any mitering of the pipes. Trying to impress the builder with the importance of this excavation proved rather difficult. After much head scratching, Roger told the builder that the pit was to be used for

View of listening area. The large bird above the console is rigged to a section of chime pneumatics a la pizza parlor.



raising alligators! Now that impressed him! The complement of ranks are not from any particular organ. One hundred twenty-five ranks have been tested and evaluated since 1966 to bring about the eventual 28 ranks. The particulars of the stoplist are an organist's dream: Three Tibias, four Voxes, two Tubas, nine ranks of strings, Brass Trumpet, Brass Sax, Orchestral Oboe, Mulette, French Horn, seven ranks that go down to 16', etc. The resulting sound is very well balanced, and powerful though not overbearing. This variety of voices, combined with a favorable acoustic environment, produce a smooth ensemble. The credit for this goes to Roger and Sue, who have performed all the set-up and voicing chores themselves. Roger, an engineer with Chevrolet, is a 25-year veteran of the theatre organ hobby.

The wide selection of ranks enabled Roger to choose the tonal char-

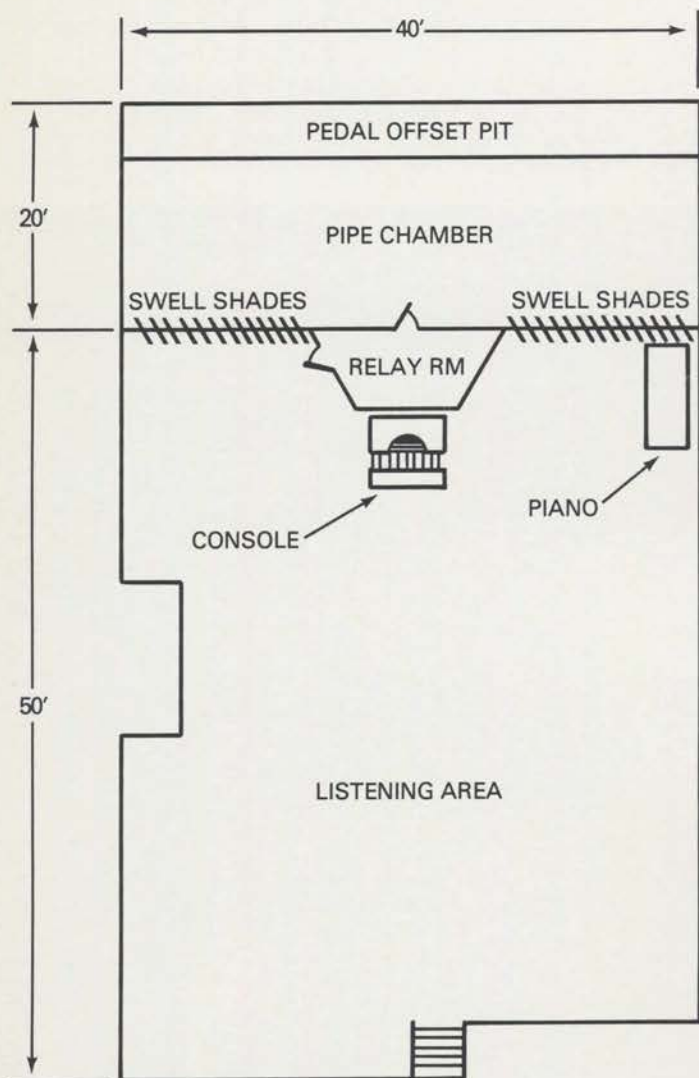


3-manual Marr & Colton console, with ten pistons per manual and ten generals. This console holds 222 stop tablets. (J. Lauter Photo)

acter of each rank on the organ. The percussion section of this organ is comparable to that of a well-equipped pizza parlor — three Xylophones, Glockenspiel, Piano, Ma-

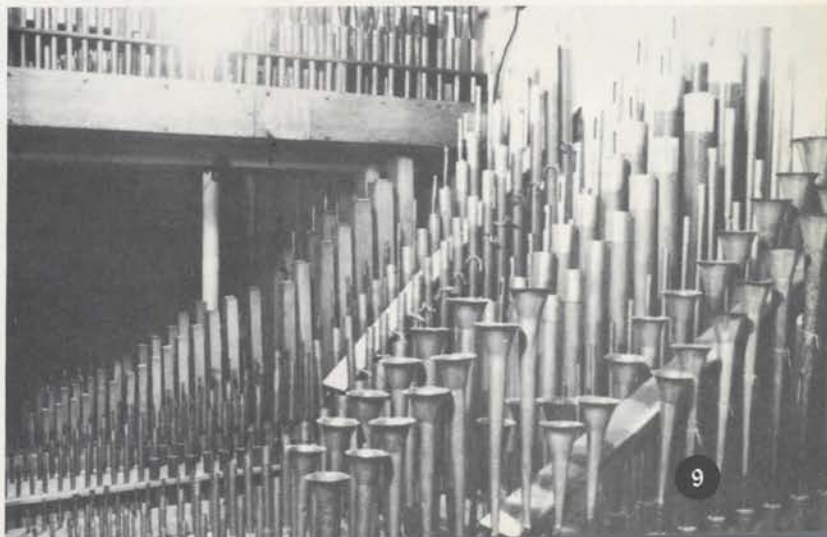
rimba, Chrysoglott, Chime, and an especially lovely Vibraharp.

Visitors to Detroit this summer for the ATOS Convention will visit this most interesting home installation. □



"Solo" portion of chamber, showing Vox, Kinura, Orchestral Oboe, Tibia Clausa, Tuba Horn and Brass Saxophone. (J. Lauter Photo)

"Main" portion of organ chamber, showing French Trumpet, Phonon Diapason, Viole d'Orchestre and Celeste, Clarinet, Salicional and Concert Flute. (J. Lauter Photo)



Musical Treasure Finds New Home

by Terry Anne Bergfalk

A musical treasure whose history is linked to some of the great Hollywood theatre organists will become the major attraction in the Special Events Center of Fresno Pacific College, a 4000-seat auditorium that is under construction.

The treasure is a 3/19 Mighty Wurlitzer theatre organ that with its rumbling, trumpeting majesty and its cooing, whimpering intimacy set the musical stage during the golden age of silent films and radio. It has been recently donated to the college by 78-year-old Marguerite Moore, a music teacher and organist, and a member of the ATOS, the AGO and the International Association of Organ Teachers.

According to Dr. Curtis Funk, head of the music department, Fresno Pacific College is likely the only school in the San Joaquin Valley to hold title to a theatre pipe organ.

A theatre unit organ is much more complex than the organs normally used in churches. Indeed, a unit organ is similar to an iceberg, with its ornate console in full view while the largest part — rooms bristling with ranks of pipes — is hidden behind glass or wood shutters. Its sound is complex: one rank a Flute, the next a Violin, another a Trumpet, a Saxophone or a Vox Humana, backed up by a full complement of tuned percussions and traps.

Better known as a theatre organ, it differs from the church organ in that while the church organ has as its foundation stop the Diapason, a theatre organ's foundation stop is the Tibia. The percussions, traps and toys add to its versatility.

It is a one-man orchestra that was born around 1912 when silent pictures were becoming popular as a source of entertainment. Theatre patrons, dissatisfied with the solo piano as background music for their

films, began demanding full orchestras. When the musicians' union became adamant, however, theatre owners seized upon the unit organ as a replacement for pit orchestras. The organ became standard equipment in theatres during the '20s, with valley cities such as Fresno having as many as ten.

The unit organ was developed by an Englishman, Robert Hope-Jones (1859-1914) who came to this country in 1903 and after working with several American builders, opened his own organ company in Elmira, New York. In financial trouble, Hope-Jones sold his patents to the

Rudolph Wurlitzer Company of North Tonawanda, New York, in April, 1910. Wurlitzer, foreseeing the possibilities of Hope-Jones' organ in the theatre, signed a contract with him, and the first "Wurlitzer Hope-Jones Unit Orchestra" left the factory on October 14, 1911.

Marguerite Moore decided to make a gift of her Wurlitzer after learning last year that she has terminal cancer. It is important to her that this treasure should live on, not only to be heard but to serve as a teaching tool for much-needed organists.

A native of Ohio, Mrs. Moore moved to Southern California with

Marguerite Moore at the console of her organ, with Richard Cencibaugh on the left and Dr. Curtis Funk on the right. (Bergfalk Photo)



her family at the age of five. After attending local schools she graduated with a major in music from the University of LaVerne. She later received her teaching credential from Pomona College and did post-graduate work at the University of Southern California.

She married Paul Moore, a teacher and rancher, and the couple moved to Wasco in Kern County, where Paul continued his ranching career and Marguerite taught for eleven years in both elementary and high schools. The Moores then moved to Porterville where, in addition to giving private piano and organ lessons, Mrs. Moore taught for eleven more years before retiring. Still active despite her illness, she continues to teach 15 piano and organ students four afternoons a week.

World travelers, she and her husband were among the first Americans to visit mainland China in 1978 at the invitation of the Chinese government. This invitation apparently stemmed from Mr. Moore's work as an agricultural consultant to the United Nations, which took him to many countries working on rehabilitation programs. Prior to that, both worked during the summer months with the International Social Services (later the Peace Corps) in both Europe and South America.

By 1951, Mrs. Moore's expanding interest in the pipe organ had reached the point where she decided to build one for herself. She recalls that following the accidental death of her 17-year-old son, "I knew I had to keep busy while Mr. Moore was away for a year working with the U.N., so I bought my first theatre organ, a two-manual horseshoe console with five ranks. The pipes, nuts, bolts and screws all came in boxes and I had to assemble them.

"My first reaction was to cry 'Help' as I sat in the middle of my living room. I called my friend, noted organ builder Richard Villemin, and he said, 'Whatever fits together, put a screw in it.' That's just what I did, and I was off."

She said it took three days to separate all the nuts, bolts and screws, and a year to finish assembling the instrument. Not satisfied with that, she started releathering, rewiring and enlarging it. "An organ never stops growing," she pointed out. "I wanted a bigger console and finally

found a three-manual classical console, but after its purchase I realized that it did not have the stops I needed for all the traps and toys. So, like a horse-trader, I looked some more."

It was Richard Villemin who heard that the three-manual Wurlitzer console built in the 1920s for the CBS Hollywood Studio organ was at the time in storage in the old Presbyterian Church in Fillmore, California. The CBS organ had been played in its heyday by such famous organists as Gaylord Carter, Eddie Dunderstedter, Dick Aurandt and Ann Leaf. It was used primarily for themes, fills and background music for such radio serials of the '30s, '40s and early '50s as "Amos and Andy" and "Johnny Dollar," and for occasional solo work.

"That organ did not fit the church and it was up for bid on a 24-hour option when Richard called me," Mrs. Moore remembered. "So I traded sight unseen my huge classical console, which was just what the church wanted, for the theatre unit, which was just what I wanted."

Over the past 22 years Mrs. Moore, with Villemin's help, has worked from dawn till dusk, with many a blistered finger, gradually increasing the number of ranks to 19. She enclosed a 14' x 35' patio to serve as a chamber, and added an eight-foot-square room for the 5 hp single-phase blower.

Mrs. Moore has used her Wurlitzer not only as a teaching instrument but as a source of fun and entertainment for herself, her family and her friends. Many a famous organist has detoured to Porterville for a chance to play the instrument.

Marguerite Moore's unusual undertaking became the talk of theatre organ circles throughout the country. In fact, while attending an ATOS convention in New York City in the late '50s, she overheard a group inquiring if anyone knew "that crazy woman from California who is building her own organ." "I piped up," she remarked recently, "and said, 'that's me . . .'" That started many long-term friendships, and over the years these friends have helped her locate more parts and pipes. Five of the ranks were acquired this way from the old Grauman's Egyptian Theatre in Hollywood.

"Last year I finally realized that

with failing health I needed to find a proper home for my organ, where it could continue to live for the enjoyment of people and accommodate future organ students. Organists are badly needed; we have so few around today."

Many showed interest in the instrument after Mrs. Moore announced her intention to part with it, including organists who had played it at CBS, and several organ buffs. But, for a long time, her answer was "no." "I was not going to sell it so it could end up in some pizza parlor."

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The CBS plaque on the side of the console.



(Bergfalk Photo) Wads of gum on the underside of the organ bench, left from the CBS Studio days.
(Bergfalk Photo)

She offered it to Porterville College and then to the College of the Sequoias in Visalia, but neither school had the money to move it nor the room to accommodate it. Stipulations in the terms of the donation were that the recipient pay for removing the organ from the Moore home, which later amounted to around \$20,000, and that the console and the organ be kept as a unit. A final decision was made last August based on a bid by Fresno Pacific College, an offer by Mr. and Mrs. Ronald Underdown of Fresno to donate the necessary funds, and ultimate approval by the college Board of Trustees. The Underdowns, who are amateur musicians and songwriters, and whose daughter is a graduate of Pacific College, heard about the organ from Dr. Funk.

Under the terms of the contract, Mrs. Moore named to the advisory committee Dr. Funk; Richard Villemin of Porterville; George Wright, noted Los Angeles organist; Richard Cencibaugh of Fresno, a church and concert organist; Richard Purvis, teacher and former organist and choir director of the Grace Cathedral in San Francisco; and Tom Hazleton, organist of the Menlo Park Presbyterian Church.

"When we found out that the organ was available and that we did have a place for it in the new Special Events Center, we really wanted it," stated Dr. Funk. "We viewed the fact that it had a great potential to attract organ students to our campus for a chance to play an authentic pipe organ.

"There is no university or college in the valley that has a pipe organ facility, and this is understandable as there are a lot of churches where stu-

dents can go to practice," he noted, "but we will be the first now to have one, and this will give motivation to students to get first-hand experience on a pipe organ. In addition, the organ will be utilized at other functions such as concerts, conferences, religious services, games, silent movie showings, graduations, college seminars and shows."

"We were empathetic to Mrs. Moore's situation and realized the college's need for such an instrument in teaching organ students," said Ronald Underdown. "Churches today are begging for pipe organists and they are few and far between. The college now has a collector's item valued at about a half-million dollars, to be placed in an ideal facility both in size and acoustics. I foresee many world-famous organists coming here to the Center to record."

The console and the organ, with its more than 1000 pipes, were removed from the Moore home in a five-day operation under the supervision of Don Cover of Riverside, assisted by Dr. Funk, Herbert Kroeker, Richard Cencibaugh and Kelly Spellmeyer. It is now being stored without charge by Frank Caglia, an organ buff and owner of the Warnor Center for the Performing Arts in Fresno. Also as a donation, Herbert Kroeker has refinished the console to match the interior woodwork design of the Center.

The console is being equipped with a miniature solid-state relay designed by Robert Trousdale of Los Angeles. The old relay was too large and took up too much space in the organ chamber. The number of stop tabs is being increased from 67 to 134.

The pipes, chests and blower are also being refurbished and prepared

for installation sometime in early 1982. The organ will be housed in a chamber forty feet wide, eight feet deep and twelve feet high, to be built along one wall. The funds for the chamber construction are being donated by Underdown's younger brother Donald, also of Fresno. The console will be on a platform with casters so that it can be moved anywhere on the Center's floor.

Instead of the hundreds of wires formerly used to connect the pipes to the console, the new unit will operate through a 200-foot cable about the diameter of a finger.

Cencibaugh said that several new ranks are being added, including an English Post Horn and a Brass Trumpet which the organ did not have, to give the instrument more fire and brilliance. The specification will otherwise remain as it was. "We are not transforming this into a classical organ," he said. "It was never conceived that way. It is a theatre organ, and when it is finally turned on it will turn out good entertaining music for games and that type of thing. That's what it does best and that's what it is going to do."

Terry Anne Bergfalk has been a reporter and photographer for the Fresno Bee for the past 13 years. She has won numerous top state and national awards for her photographs and feature stories. Her love of music stems from her secondary career as a dancer and actress, having been featured in many musicals including Kiss Me Kate, South Pacific, Peter Pan, Camelot, Carousel and George M. This is her first encounter with the organ, other than attending church concerts. She is now a dedicated organ buff! □



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PORTRAIT OF DR. JOHN W. LANDON

by Lloyd E. Klos

For some time, the theatre organ renaissance has needed someone to compile lengthy treatises on the instrument and some of the greats who played it. A few years ago, a gifted writer, Dr. John W. Landon, burst upon the scene. His book on the life of Jesse Crawford is a remarkable biography, and with the release of John's book on theatre organ history, another excellent volume can be added to enthusiasts' shelves.

A busy man, this Dr. Landon! He is a minister, sociologist, teacher, lecturer, organist, researcher and

writer. When he isn't occupied in one of the foregoing endeavors, he travels extensively. So, the theatre organ movement has been considerably enriched by having him as one of its members; a fellow who, though extremely busy, still finds time to devote many hours to chronicling the history of the instrument.

Dr. John William Landon was born on March 24, 1937 in Marlette, Michigan, youngest of four children of Norman and Merle Landon. His father was a farmer; his mother, a home economics teacher. It was a

very devout, religious family, a factor which was to figure prominently in John's later life. Indeed, the church was the fulcrum upon which the family's social life revolved.

John's first music instruction was on the piano at age five. From his mother who taught a few pupils, he first learned to play hymns. The family often gathered around the parlor piano to sing during the cold Michigan winters.

Near the piano was another musical instrument of the time, a hand-wound phonograph. "When very small, I stood upon a little red stool to crank it and play the records. Ben Hall stated in his book, *The Best Remaining Seats*, that it had to be a very austere Victrola which did not house one or two organ records. Our collection included two — Jesse Crawford's 'The Prisoner's Song'/'After I Say I'm Sorry,' and Lew White's 'Honolulu Moon'/'Blue Skies.'

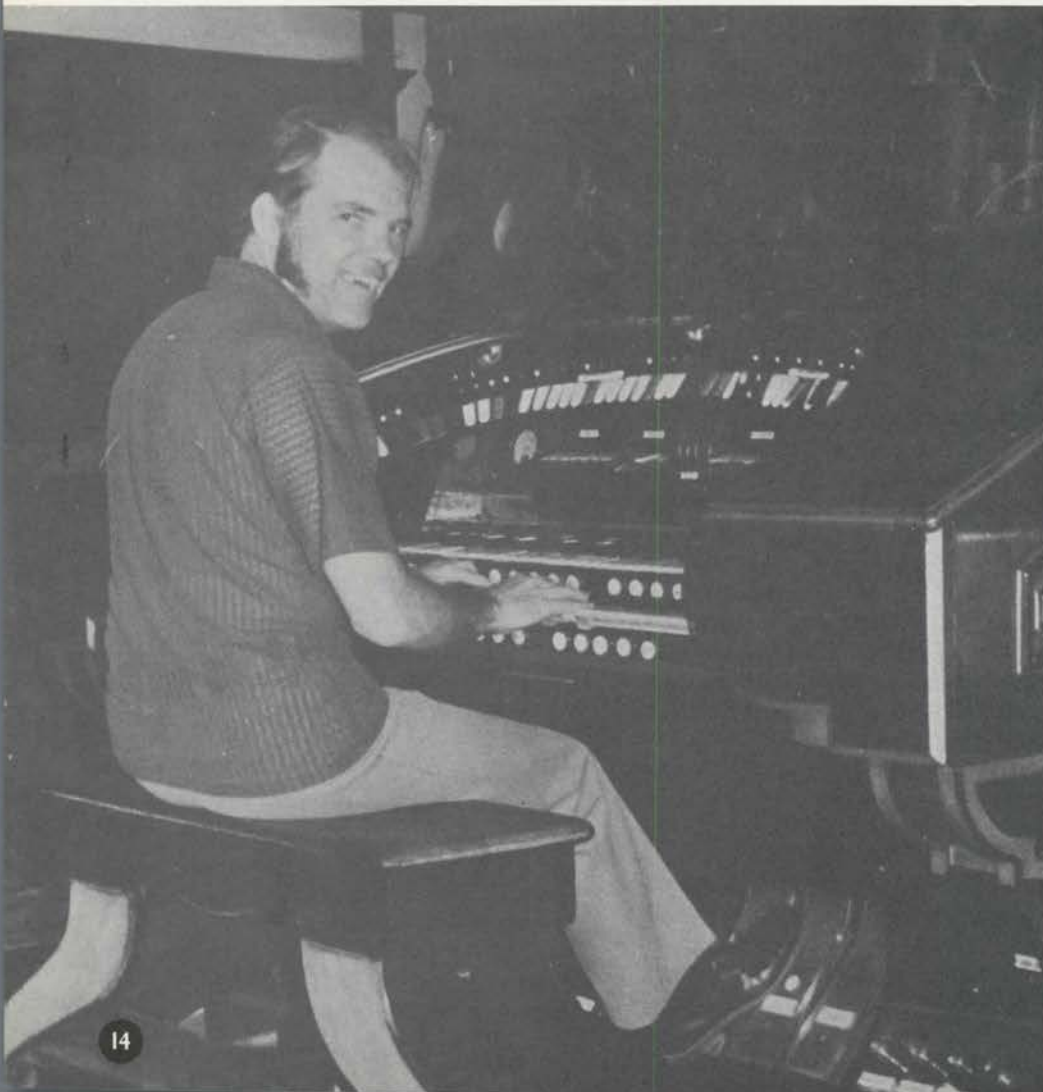
"I was fascinated with the sound of a pipe organ, being particularly drawn to the music of Jesse Crawford. Later, I begged 78 rpm's from neighbors and friends who were only too glad to get rid of them. Especially desired were pipe organ records."

After a year of his mother's piano instruction, John began advanced study with the wife of the Presbyterian minister, who had studied in Heidelberg and Vienna, and was the best in the area. Mrs. Howat was a stern taskmaster and she'd rap knuckles with a ruler if her charges didn't curve their fingers properly when playing.

John took piano through grade school and into high school until his senior year. With a sister's wedding in the offing, she asked that he supply the music, but on the organ, not the piano. Apparently, she believed that anyone who studied piano could automatically play the organ.

John plays the 2/10 Christie in the Village Hospital Recreation Hall, Bangour, Scotland, near Edinburgh.

(Landon Collection)



"Up to this time, the only organ I had ever touched was the elaborately carved Kimball reed instrument with green plush-carpeted pedals in my aunt's parlor. Marlette, a town of only 1500, did not have a pipe organ. My home church, the First Methodist, had experienced a fire which burned the interior, including the old tracker instrument.

"A Hammond was installed and it was on this electronic that I began instruction from our church organist, Mrs. Arlene Thompson. Although I found playing the piano not a difficult chore, learning the organ came much slower. However, when I mastered my first selection, 'Sweet and Low,' which had only four pedal notes, I was as proud as if I had mastered all of Bach's toccatas and fugues!

"I had always detested practicing the piano. Now I was so eager to learn the organ that I practiced in the unheated building until my fingers wouldn't respond. After a period of warming up, I'd go back to work some more. Somehow, I got through the wedding!"

A few years earlier, when John was 7 or 8, his uncle, an electrical engineer for Oldsmobile, took him to a Christmas program for employees and their families. It was held in Lansing's Michigan Theatre, an early John Ebersson house, and featured music on a 3/12 Barton pipe organ. "Even today, I find it difficult to describe the thrill which I experienced when I saw that console rise into the spotlight, and heard live theatre organ music for the first time. I walked around for days, reliving that experience!"

As this was the period when theatre organ music was still broadcast, John Landon absorbed even more of it through this medium. "I listened to Billy Geyer who broadcast every weekday on the 3/11 Barton in Flint's Capitol Theatre over KDKF. Wednesday mornings, I occasionally missed the school bus to hear Detroit's Don Miller. His program, on the 4/34 Fisher Theatre Wurlitzer, was 'Organ Footnotes,' broadcast directly from 'WJR, the goodwill station, with towers atop the Fisher Building in Detroit.' Wednesday evenings, I listened to 'DSCA Organ Melodies' with Aneuyrin Bodycombe at Pittsburgh's KDKA 3-manual Special Wurlitzer."

(DSCA stood for "Dairymen's Co-operative Sales Association.")

Desiring to retain some of these programs for his collection, John acquired a disc recorder which made crude phonograph records from radio broadcasts, and he made as many of these as possible. This was long before the development of wire or tape recorders.

After high school, wishing to become a clergyman, John selected Taylor University in Upland, Indiana, a Methodist-related institution. He took some of his choicest 78-rpm organ records with him when enrolling in 1955.

Taylor had a 3-manual Tellers-Kent pipe organ, installed in 1928 and theatrical in tone. "Soon, I was playing for chapel services three times a week and for other activities. A good friend, David Kemp, active in campus theatre groups, decided to produce Dickens' 'Christmas Carol.' Between us, we prepared an organ accompaniment (rather like a soap opera accompaniment), and presented the play to an overflow crowd. The audience loved it, and we staged it again the following year.

"The Methodist church in Upland had an old Barkhoff tracker organ with marvelous tone. I obtained permission to practice on it, and soon discovered that organ playing (on some instruments, at least) can be strenuous work. When all stops are drawn, it required all the strength I

could muster to play it. The regular organist, a little old lady, didn't seem to have trouble, as each Sunday she hunched over the manuals as if she were attempting to tame a wild beast she had by the tail."

During his first two college years, John Landon was organist of a small Episcopal Church which had an old 2-manual reed organ. It had been electrified, using a vacuum cleaner for a blower, and "it made a frightful noise! Occasionally, it would start to give out, necessitating my pedal-pumping furiously to keep it going, the perspiration cascading down my back. Between the behavior of the organ, and the unpredictable behavior of the priest who sometimes arrived for the service slightly intoxicated, the congregation had frequent incidents of amusement."

While in his sophomore year, John was re-introduced to the theatre organ, and as a result, became more deeply involved with it. "I met a pipe organ technician who told me of an instrument, still intact, in the Anderson (Ind.) Paramount Theatre, 40 miles away. The next weekend, I located the theatre, and the friendly manager escorted me to the console, helped uncover it, and encouraged me to play it. Thus began a love affair with a sweet-sounding 3/7 Page which continues to this day. The ranks are Flute, String, Vox Humana, Sousaphone, Kinura (actually

In the 5000-seat Edinburgh Playhouse, John plays the 3/43 Hilsdon. The theatre was built in the '20s.

(Landon Collection)





Prof. Landon, the indefatigable researcher, shows some of his voluminous files of material.
(Landon Collection)

a Krumet), Tuba and Tibia. There are also a toy counter and complete percussions. Page organs are perhaps the most highly unified of any builder.

"My first attempts that day in 1956 sounded pretty awful, as low G on the pedal ciphered continuously, but here was a real theatre organ in a beautiful 1700-seat John Eberson-designed house, available for my use any time. I almost failed my classes that semester as studying was kept to a minimum and every free moment was spent in the theatre."

In his last two years at Taylor, John was organist at a Methodist church with a nice sounding 4-rank Moller of 1928 vintage, highly unified and a joy to play. "An understanding pastor permitted me to practice any kind of music, and passers-by were apt to hear the sprightly strains of 'Charley, My Boy' as well as hymns. It was my first attempt with the 'something-for-everyone' philosophy."

After graduation, John left for theological seminary instruction, the graduate department of religion in Northwestern University at Evanston, Illinois, enrolling in 1959. "About this time, I met the late theatre organologist, Ben Hall, in a roundabout way. I had visited a music store and saw a theatre organ record for sale, which was a rare item in those days. Purchasing it, I took it home and greatly enjoyed 'Leibert Takes Richmond.' With the record was a several-page booklet by Ben Hall, 'The Mighty Wurlitzer Rises Again.'

"I wrote my first testimonial letter to Westminster Recording Sales Corp., explaining how much I enjoyed the disc. The letter was forwarded to Ben who replied, and that

contact was the start of a friendship which continued until his death in 1970. He told me of the ATOE which I immediately joined, and upon receiving the early issues of *Tibia Magazine* and its successor, THEATRE ORGAN, their content convinced me that there were hundreds, perhaps thousands, who shared with me the love of the theatre pipe organ."

During his seminary years, John investigated theatre organ activity in the Chicago-Evanston area. The Varsity Theatre in Evanston had a 3/26 Geneva, and though a number of Chicago houses still had their instruments, most were unavailable to enthusiasts. The ATOE wasn't a major factor in the theatre organ's early renaissance days then.

At Northwestern, there was a pipe organ, designed by the noted Dr. William H. Barnes, and comprised largely of hand-picked ranks from several instruments, removed from churches. Reuter assembled the pipes, added others, and wired the instrument. The result was very pleasing and antedated the baroque invasion.

Before completing his seminary training, John had selected social work as his chosen field. Upon graduation and ordination as a Methodist minister in 1962, he moved to northeastern Iowa, became a caseworker for the local department of social welfare, and took over the pastorate of a small church.

"I scouted around for theatre organs immediately, and found that Waterloo and Cedar Rapids, each about 70 miles away, had some organs remaining in theatres. The distance, coupled with my church duties and extensive work load, precluded frequent visits to those cities. However, I located a Wurlitzer church organ in a nearby town and played it frequently.

"After two years, I returned to Indiana in 1964, to attain a Masters Degree in social work at Indiana University. To make the cheese more binding, I heard that the Community Church in Noblesville, Indiana was looking for a pastor. Noblesville was only 25 miles from Indiana University and *best of all*, only 14 miles away from my beloved Anderson Paramount Theatre's Page! Needless to say, I jumped at this opportunity!"

The week before John returned to Indiana, he purchased one of the first Conn theatre organs played in Madison, Wisconsin. He had heard Don Baker perform and promptly bought the organ on which Don had given his concert.

Upon returning to the Anderson area, John discovered that two young men had begun full restoration of the Page. Lewis Hodson, a teacher, and Rex Hoppes, an electrical engineer, invited John into the group. Before long, the organ was working well enough for the enthusiastic theatre management to inaugurate weekend 20-minute organ intermissions before the feature film.

"Frequently, I arrived at church on Sunday morning, exhausted from long hours of intermission playing and practice the night before. I had said practically nothing to members of the congregation about it as I wasn't sure how they'd react. One Sunday, while greeting parishoners after the service, one member said, 'I'm tired, Reverend. You kept me up late last night.' Then, he winked. Somehow, he heard about my theatre playing and had come over and sat in the darkened rear of the house for several hours. I had found an ally!"

As the Page's restoration neared completion, John conceived the idea of cutting a record on it. Page organs were rarities, and the only records produced on them up to then were by the late Chicago theatre and radio station organist, Al Carney, using the WHT studio instrument in 1928. "Buddy Nolan, unknown to me, was preparing to record the beautiful Fort Wayne (Indiana) Embassy Theatre's Page."

However, John embarked on the record project, and in 1965, a 12-inch, long-playing stereo record was privately produced and marketed by Professional Books Co. of Indianapolis. It contained 19 selections from the twenties and thirties. "During the taping session the theatre was closed, but some friends and theatre staff members were present. On the seventh take for 'Mood Indigo,' I was becoming more tense. Everything was going well until the last few bars when someone kicked over a coke bottle! The recording engineer said it could be spliced out. They tried to eliminate the spot, but

there is still enough 'clink' remaining that, everytime I hear it, I have to smile."

Since John is an organ hobbyist rather than a professional theatre organist, he had misgivings as to the disc's success. However, the reviews were most favorable, and sales exceeded fondest expectations. Copies were ordered from all over the United States, and from England, Canada, Australia, New Zealand and Japan.

About this time, he helped a handful of enthusiasts form the Central Indiana Chapter of ATOS.

After two years, he received his Masters Degree in Social Work, and as a condition of his scholarship, returned to Iowa in 1966 to join the State Department of Social Welfare. Fort Dodge was his home as he became a regional supervisor, embracing an 11-county area. He also became assistant pastor of Somers-Farnhamville Methodist churches. Neither had pipe organs.

"I frequently saw in theatre organ publications the name of George Rice in connection with activities in the Omaha area. Contacting him, I received an invitation to see, hear and try the lovely 3/13 Wurlitzer in Omaha's Orpheum Theatre. The crew had this organ playing beautifully, and the 200-mile round trip I occasionally made to Omaha was no obstacle. The Orpheum is still a magnificent house in the grand movie palace tradition.

"My territory included Iowa State University at Ames. Walking through the Student Union Building one day, I heard the unmistakable sound of a theatre pipe organ and my ears led me to a large auditorium. A rolltop horseshoe console was on a movable platform backstage, and the student playing said that it was being restored. By whom I never found out, nor did I learn the make as all name plates were gone and my knowledge of makes and their characteristics was deficient. However, the sound was good and I arranged my schedule to visit Ames frequently to play it."

John Landon wrote his first book, *From These Men* while in Iowa. It included biographies of several men, such as Billy Sunday, who changed the face of religion in America, and it was used as a text for Methodist men's groups in Iowa. The author discovered that while writing a book

is not easy, the research involved, plus getting the facts and ideas on paper were most rewarding.

In August 1967, John returned again to Indiana to become acting chairman of the Department of Sociology at Marion College where he established the school's first program in Social Work Education. He also returned to his former church position in Noblesville where he played for weddings and occasional programs of sacred music. He took a more active interest in the American Guild of Organists, of which he had been a member for several years, and dedicated new organs. Being but a few miles from his favorite theatre organ, the Page in Anderson, he again played intermissions. How sweet it was!

Following two years at Marion College, he began work on his Ph.D. He took a position in 1969 on the faculty of Ball State University in Muncie, Indiana, while continuing his church work. However, when the Alliance Amusement Co. sold its theatres, the new ownership of the Anderson Paramount discontinued use of the organ.

Turning his attention to sacred music for a time, he recorded another stereo long-play album, this one featuring religious music, done

on the Reuter in the seminary chapel in Northwestern University. He did play a number of fine residents theatre organs during his period, however.

"I continued to enlarge my record collection and began receiving requests from people throughout the world for tapes of out-of-print recordings, particularly pipe organ discs. Ben Hall and I swapped records for years, each vying for complete collections of theatre organ discs and those of Ruth Etting, our favorite vocalist of the twenties and thirties. I also supplied rare recordings of Rudy Vallee, Gene Austin and the Hartz Mountain Canaries, for several radio broadcasts in Indiana and Iowa.

"The time had come for me to select my dissertation topic for completion of my Doctor's degree, which was in the social sciences, my particular areas of study being sociology, anthropology and American history. The study of popular culture was becoming more common, and one day while driving to the university, I remembered the words of my friend and mentor, Dr. Warren Vander Hill. He said that biographical writing demands one of the most meticulous forms of historical research. (Amen, says this writer!).

At the Granada Tooting 4/14 Wurlitzer, Dr. Landon plays one of the famous English theatre organs.

(Landon Collection)





Dr. Landon poses at the 3/7 Page console in the Anderson (Indiana) Paramount. (Landon Collection)

“Like a flash, I thought: ‘Why not a biography of Jesse Crawford?’ I had nearly all his records, and my appreciation for his musicianship had grown through the years. Hesitantly, I approached my professor, explaining that to my knowledge, no full-length biography of Crawford existed. His reaction was both enthusiastic and encouraging.

“I enlisted the aid of a blue-ribbon faculty committee, including department heads of sociology, anthropology and Dr. Vander Hill and Dr. Dwight Hoover in American history. Both are experienced researchers and authors, and their ideas in guiding my research were invaluable. Furthermore, I was researching a topic which grew more interesting as I progressed, which was in contrast to many students who picked a subject which didn’t interest them and became more boring as they continued.”

From 1969 to 1974, John Landon was engaged in his off-duty hours in research and writing of the Crawford dissertation. He hired secretarial help and literally wrote thousands of letters. He combed major libraries for material, including the Library of Congress where he spent weeks, taking reams of notes and photocopying hundreds of pages of material. He interviewed Crawford’s friends, relatives, acquaintances, some prominent people in the theatre organ movement, even detractors, in order to get an objective point of view. He visited nearly every theatre in which Crawford played and by the time his research and traveling the country from coast to coast were finished, he had heard and played some

of the most notable theatre organ installations in the country, and acquired much information on Crawford in particular and theatre organs in general.

“I also made several trips to England and Scotland, visiting all the major installations, and interviewing many organists. I found the enthusiasts there to be the warmest, kindest and most helpful in the whole world.”

In 1971, John moved from Indiana to Lexington, Kentucky to join the faculty in the graduate school of social work in the University of Kentucky. Except for a year while finishing his dissertation, he continued his pastoral duties at the Community Church in Noblesville, Indiana. “The 614-page dissertation, the longest in the history of the university, was accepted, and I received my Ph.D. in 1972. Then, I began revising and rewriting it into suitable form for publication. The resulting 372-page book was released by Vestal Press on October 1, 1974.

“Originally, I had wanted to use Crawford’s theme song for a title: *Forgotten Melody — The Story of Jesse Crawford*. However, wiser heads prevailed and a more positive one was selected: *Jesse Crawford: The Poet of the Organ; Wizard of the Mighty Wurlitzer*. Thousands of copies have been sold.”

As an adjunct to his book, John prepared a slide/sound presentation on Crawford’s life. This included rare pictures, many never published, and recordings of the organist’s work, including transcriptions of his radio broadcasts. Professor Landon unveiled this show before the Cinema Organ Society of London, England, and it received much acclaim. In 1974, it was featured at a session of the American Theatre Organ Society’s National Convention in Detroit. A standing ovation attested to the overwhelming reception of this production. Since then, it has been shown before other clubs and groups, and plans are in the works to take it on tour across the country. This writer has seen it, and highly recommends it. Your theatre organ education is not complete until you have viewed it — at least once.

At the time of completing this biography (June, 1976), Dr. Landon was busily engaged in the writing of a manuscript for his next book, *The History of the Theatre Pipe Organ*, a

most ambitious undertaking, simply because the subject is so vast with so many ramifications. Much more research was needed, many more letters written, and more interviews conducted. His efforts, of necessity, are on a much grander and broader scale. It is his intent to produce the most complete source book on the theatre pipe organ which will ever have been written, albeit the definitive work on the subject.

The future for this young man holds much promise, both in his chosen profession, and in his avocation. Following the theatre pipe organ book, will be his volume on *The Development of Social Welfare in the United States*.

He traveled to Hawaii during his Christmas vacation in 1975, seeing and playing three Robert-Mortons; two in theatres and one in a home. In time, he plans to visit Australia and New Zealand to see the theatre organs there. There are none in the Soviet Union or Israel where he has also visited, but there was one installed in Czechoslovakia. Knowing John’s restless pursuit of facts, he’ll learn of its disposition!

“I continue to enlarge my collection of theatre organ memorabilia, as well as my collection of over 8,000 records. I recently hired a library science student to prepare a cross-index file on my 78’s, but she got discouraged and quit after finishing the letter ‘A’. I am also installing a 2/4 Marr & Colton from an Ohio theatre in my home. It has been augmented with bits and pieces by Wurlitzer and other makes.”

When new management again took over the operation of the Anderson Paramount, the Page was restored a second time. Lewis Hodson again spearheaded a crew composed of Carlton Smith and Bob Dunn. In November, 1974, it was rededicated. John resumed weekend organ intermissions, and is planning another stereo record on it, believing the little instrument deserves wider recognition.

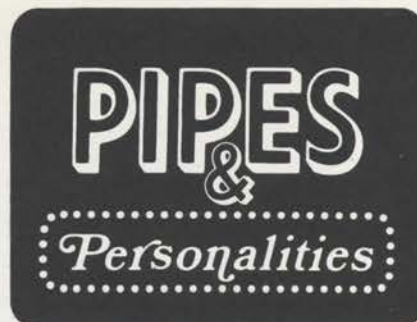
The University of Kentucky Information Service recently completed a special radio broadcast on its “organ-playing professor,” featuring the Paramount’s Page in the background. This was distributed to forty stations around the country. They are now planning a film and video tape of John’s home installation for use later.

Honors which Dr. John W. Landon has received include listing in *Who's Who In the South*, *International Who's Who In Social Service*, and *Community Leaders and Noteworthy Americans*. He believes his greatest honor was his listing in *Outstanding Educators of America* in 1972. He is a member of the National Association of Social Workers, American Sociological Association, American Academy of Certified Social Workers, Council of Social Work Education, American Guild of Organists, and the American The-

atre Organ Society.

"You ask me when I'm going to settle down and raise a family? Lord! When would I find the time?" Good question!

Editor's Update: This article has been awaiting publication since 1976. In late 1981, organ intermissions at the Anderson Paramount were discontinued by the new operator. Dr. Landon, because of a new university affiliation, is now (January, 1982) a resident of Cincinnati. □



Tenth Anniversary of Wurlitzer Pops in Wichita

The final concert for the 1981-1982 season celebrating the tenth anniversary of Wurlitzer Pops in Wichita will be a gala evening of musical excitement featuring the Wichita Wurlitzer and Billy Nalle.

The program format will be that made world famous at the organ's original home, the New York Paramount Theatre. Joining Billy and the Wurlitzer will be the conductor/percussionist once with the Stan Kenton Orchestra and now with the Wichita Symphony, J.C. Combs. Combs will head one of the most celebrated of campus orchestras, the WSU Faculty Big Band. Two other professional solo groups from WSU also will appear to provide a full theatre bill. The theme for the evening will be "New York Paramount Revisited."

The box office reports half the hall's seats sold as of February 1 for the concert scheduled for Saturday, May 22. Information and tickets (\$7.50) are obtainable from Central Ticket Agency at Century II Center, Wichita, Kansas 67202. Telephone orders via bank credit cards also are accepted: (316) 263-4717.

BILLY NALLE

* * *

Organ Power vs. Super Bowl 16

In New York City Channel 5 (WNEW-TV), the flagship station of Metromedia, decided that anything they put on the air opposite the Super Bowl would possibly not attract the audience they wanted. As a special attraction they presented twelve hours of films which premiered at the Radio City Music Hall. *Little Women*, *Mr. Roberts*, *Ninotchka*, and *Mrs. Miniver* were shown on Super Bowl Sunday. These films were introduced by Ginger Rogers, Peter Allen, Ray Bolger and Hermi-

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Proctor's Theatre, Schenectady.

(Photo by Lance Biesele)

one Gingold. The introductions were taped in the grand foyer of the Radio City Music Hall. Paul Noble, producer of the show, contacted ATOS member Walter Brunke to find out if he had in his collection recordings of the Radio City Music Hall organ. The records were sent to WNEW and during the station breaks and introductions, these organ records were played in the background. In the twelve hours that the program was on the air, a lot of organ music was heard by listeners in the Metropolitan New York area. Channel 5 is also distributed by cable as far west as Pittsburgh and in most of New England. It was nice to hear the records played on TV.

WALTER J. BRUNKE

* * *

Schenectady's Proctor Theatre Seeking Organ

For the past several years the Proctor Theatre has been owned by Art Center Theatre (ACT), a nonprofit corporation formed to restore, manage and develop the theatre. After two years devoted to restoration and program development, last year's season attests to their success. They had a total combined audience of 242,000 people, and the theatre was utilized almost 250 days. Touring Broadway shows, major orchestras and ballet, as well as a wide variety of

civic and cultural events have provided a solid base of operations.

A key part of the restoration project yet to be tackled is the acquisition of an organ. The original organ was a 2/8 Wurlitzer, Opus 1469, which was enlarged by the factory to a 3/15 for use in pioneer radio broadcasts by WGY. A Brass Trumpet and Brass Saxophone were added in the expansion. However, the console remained a single stop rail unit even though the third manual was added. One of the local organists recalled the difficulty involved with registration, as some of the solo stops were on the fall board. The organ was sold in 1963 to Richard Rand, who lived near Boston. As far as can be determined, Mr. Rand suffered from ill health and the organ was sold, with its present whereabouts unknown. While there is little hope that it still exists intact, any information regarding its recent history would be of interest.

Left in the theatre were two very empty organ chambers. The picture shows the result of the restoration work, and the organ chambers on either side of the proscenium arch are readily seen with the curtains removed for cleaning. The chambers, each 33 feet long, had double sets of swell shutters arranged side by side. The wind line and cable are all that remain of the original installation. The executive board of ACT is very

enthusiastic about locating another instrument, and a committee has recently been formed to search for an organ. To adequately fill the volume of the 2720-seat house, and considering the size of the chambers, a three-manual instrument of about 15 ranks would be required. In the past the possibility of a donation (ACT does have tax-exempt status) has been explored. This did create some input, but to date nothing has developed from this lead.

A. MURDOCH

* * *

Olsen Plays for "Tasting of the Malts"

Frank Olsen, Canada's Dean of Theatre Organists, has been made an Honorary Life Member of the Niagara Frontier Theatre Organ Society. Olsen moved to Port Colborne, Ontario, in 1967 from Glasgow, Scotland. He recently played again at the Casa Loma in Toronto for a private "Tasting of the Malts" show sponsored by Hiram Walker Distillery. He played the 4/19 Wurlitzer organ, with orchestra and forty pipers playing bagpipes. "What a row," said Frank, "everybody was in Highland costume and the Lt. Governor and high society were regaled." Olsen is

Frank Olsen at console of the 4/19 Wurlitzer at Casa Loma in Toronto, Ontario.

(Photo by Bob Cunningham)





Thelma Barclay at Bellevue Pizza and Pipes with children learning about the pipe organ and playing along.

currently concertizing and presented a concert for Nor-Cal Chapter in March at Redwood City, California.

* * *

"Children's Hour" at Bellevue Pizza & Pipes

Many who were at the 1981 National Convention in Seattle will remember the little white-haired lady sitting on the organ bench at the Bellevue Pizza & Pipes 3/17 Wurlitzer. The lady was Thelma V. Barclay, now Past Chairman of the Puget Sound Chapter who was the Coordinator for that Convention.

In addition to her enthusiasm for the pipe organ itself, she is busy every Saturday afternoon helping children celebrate their birthdays and acting as hostess, while they have an opportunity to join in the music by reaching down into the "band box" and taking out an instrument to play along. They learn about the various voices, and for some it is a new and very interesting experience that continues long after the first visit. As many as 125 youngsters join in with "Twinkle Twinkle" and "It's a Small, Small World." Thus our little ones are learning firsthand in a fun way that the pipe organ is something to be treasured.

Thelma also plays regularly each noon for the "lunch bunch," which is becoming a growing interest in the Bellevue area.

A former Galesville, Wisconsin, resident, Thelma played the silent movies on an old piano when twelve years old, receiving a silver dollar for each show. Later, years after moving to the Seattle area, she has been a demonstrator for Sherman & Clay

for 29 years. She has attended the past nine National Conventions, has served the Puget Sound Chapter as Chairman for a total of four years, and has been responsible for much of its growth.

So, if you are ever up in the Bellevue, Washington, area at noon, drop in at Bellevue Pizza & Pipes, meet Jack and Betty Laffaw, the owners, and Thelma, the smiling, gracious and accommodating lady of the pipe organ.

THELMA SMITH

* * *

RCMH Organ Featured in Window Display

The Lord & Taylor department store, at Fifth Avenue and 38th Street, New York, had window displays for 1981 called "Charm of Christmas in New York." One window titled "The scene: The Christmas Show, Radio City Music Hall, 1935," featured a quarter-scale model of the right organ console. The movable mannequin organist (Dick Liebert?) played the organ as the console slid in and out of its niche while models of the Rockettes in their plumery danced. It was truly a window display to cheer theatre organ enthusiasts.

DR. EDWARD J. MULLINS

* * *

Carleton James, Master of the Organ

Columnist Joe Ganley of the Syracuse Herald American, in a column published on August 16, 1981, wrote briefly about Carleton James, 81, who is a resident of the Van Duyn Home and Hospital.

Mr. James began playing popular music by ear when he was ten years old. He started piano lessons when he was twelve, and two years later began playing in a theatre in Schenectady.

He played the organ at Loew's 83rd Street Theatre in New York City for the premiere of *The Sheik* starring Rudolph Valentino. Carleton went to Syracuse in 1923, where he became organist at the Strand Theatre. After a while he moved up the street to Keith's, where he stayed until 1932 when sound pictures put him out of a job.

He taught piano and played at

skating rinks, churches and other places. He was organist at the First Church of Christ, Scientist, for five years and then at Plymouth Congregational for 25 years.

Carleton played for Jimmy Van Heusen, the Syracusan who later became a famous songwriter, when Jimmy was writing his first songs in the early thirties. He played and played and played. Music was his life.

DONALD L. LOCKWOOD

* * *

Home-built Organ Featured on TV

On January 26, TV station WCPO of Cincinnati, Ohio, featured the small pipe organ designed and built in 1976 by ATOS member Rick Weisenberger. Also on the program was organist Jim Dickman, who played the instrument. Jim designed and built a small pipe organ of his own in 1978. The cover of the current issue of THEATRE ORGAN was shown, and mention was made of ATOS. In addition, a pipe demonstration was given which showed pipe waveforms displayed on an oscilloscope.

There are probably more of these

Weisenberger organ (Tibiaphone), voiced on 14" of wind. It is complete with regulator, tremulant, and glass-enclosed chamber with swell shades. Because of its small size and range of three octaves, it sounds somewhat like a calliope. It uses a shop vacuum for a blower, and has electric valve action.



homemade instruments around. If any reader has built one or knows of one, Weisenberger would like to hear about it.

RICK WEISENBERGER

* * *

Puppets Add to Organ Program

At a recent meeting, Sierra Chapter member Bob Longfield brought in his stringed friends for a show, aided by three young men. The "stringed friends" were some very clever puppets: a cow and five calves dancing to OPUS ONE; a couple of clucks trying to be country/western singers/musicians; Madam Hippo, an opera singer with exceedingly large lung capacity; another singer who had trouble with her Joey eating crackers in bed, smoking her "grass," inviting his girlfriend in and finally roaring out of the "house" on a motorcycle (mother was a kangaroo, and in Australia young 'roos are called Joeys); Alley Cat and his PURLITZER ORGAN; and Mr. and Mrs. Bones who come all apart when things go wrong, including the disintegration of the four-manual E. M. Skinner miniature console. In addition to the Skinner, Longfield has built faithful miniatures of a Model D Hammond, the Radio City Music Hall Wurlitzer and one reminiscent of the Birmingham

instrument. Bob has also developed and patented a control for manipulation of the little friends.

CARROLL F. HARRIS

* * *

Lost Wurlitzer Found

For many years, it was believed that the 2/7 Wurlitzer, Opus 1584, which had been installed in Rochester's Liberty Theatre in 1927, had been junked. At least RTOS historian Lloyd Klos had thought so. Recently, he received a call from enthusiast Lincoln Pero of Hackensack, New Jersey, saying he has the instrument in storage, and was seeking information about who played it, the theatre, etc.

According to the new owner, when the organ was removed from the Liberty it was reinstalled in a theatre on the outskirts of Boston. In time, a Brockton, Massachusetts, church acquired it and de-theatreized it by removing the toy counter. When the church closed its doors last year, prior to razing, Pero bought it for his home. He's now looking for a toy counter to complete the instrument.

LLOYD E. KLOS

* * *

Gaylord Carter In Fine Fettle Again After Fall

During the LATOS "Showtime 1924" production at San Gabriel Civic Auditorium in mid-December, Gaylord Carter took a tumble into the orchestra pit. He was able to climb back on the bench and finish the show, but many were concerned that he might have suffered an injury not immediately apparent.

In a recent conversation he reported that he had been able to grasp the footlight trough as he fell, landing on his feet. Gaylord said that he wore a back brace for a few days, but was now "fit as a fiddle."

1982 marks the sixtieth year in show business for Carter, who says he is not yet ready to retire. Rather, in addition to his work accompanying silent films, he is anxious to help young organists experience the joy he has known in scoring and performing for silent films. He expressed regret that he will be unable to attend the ATOS Convention in Detroit, as he will be in Japan at the time.

More Scenes from Seattle

Here are a few pictures which were not available at the time the 1981 Convention Report was prepared. □



Stage of the Temple Theatre, Tacoma, Washington. Organ chamber grilles just visible above the proscenium. (John Sharp Photo)



View of stage and organ chamber grilles, Seattle Paramount Theatre. (John Sharp Photo)



Sanctuary of Calvary Temple, Seattle. Chambers are at balcony level on either side of choir benches. Console is being inspected by interested ATOSers. (John Sharp Photo)

Auditorium of Masonic Temple, Bremerton, Washington, taken from corner near console. Organ chambers are at the rear of the balcony, on either side of the clock. (John Sharp Photo)



Convention Note

Recording artists, authors and others who would like to have records, tapes, sheet music or books on sale at the Convention Store during the 1982 ATOS Convention in Detroit are asked to write to: Gil Francis, ATOS Convention Store, 37819 Howell, Livonia, Michigan 48154, or phone (313) 464-1314, for consignment information.

THE GREAT ADVENTURE

by Gary Konas

While listening to your favorite theatre pipe organ album, have you ever wondered how it came into being, i.e., how it was produced? I wondered too, until I produced my own first album (*Gary Konas . . . On Broadway!*). I'd like to share my experiences and take you along the path I trod to explain the fascinating, though poorly understood, process of small-scale record production.

A dizzying number of procedures confront us, and we must divide our attention among half a dozen companies we'll be dealing with. To simplify matters, let's break down the entire process into its component parts: recording, editing and mixdown, graphic art, jacket production, mastering, disc production, and distribution. By taking an active part in most of these procedures, the artist maintains creative control, helps keep costs down, and receives an education as the project advances from concept to reality.

Recording deserves top priority; without a good master tape we're doomed from the start. Fortunately, to record a pipe organ we can get by with a portable four-channel deck and a quartet of good borrowed microphones. We could spend several pages just discussing our experiences during recording; suffice it to say that after a total of 25 hours of taping — spread out over five days — we have at least one usable "take" for each of the fourteen numbers that will make up the album.

From well over a hundred takes we

must choose the ones to be used in compiling the master tape. Again, this choice is relatively easy for an organ recording, especially since we've decided against splicing together portions of different takes to make a composite. We simply select the best take of each song. While the original recording has four channels (corresponding to left front, left rear, right front, and right rear microphone placements), the stereo record will have only two channels. We use the four-channel deck to play back the takes, and a two-channel deck to record the master tape. A mixer connected between the two decks makes the four-to-two transformation, or "mixdown." The mixer blends the two left channels, in whatever proportions we choose, onto one left channel of the new master tape; at the same time a new right channel is created in an analogous manner. Plastic leader tape is spliced in between songs on the master; this blank tape provides pauses that will become the bands we see on the record. As a three-second pause between songs is customary, and the tape moves at fifteen inches per second, we splice in 45-inch lengths of leader.

By the time we've finished the recording and mixdown, we should be making substantial progress on producing the jacket to stay on schedule. Once we've gathered the photos and written the jacket notes, we need a graphic artist to convert this material into a printable form. The graphic artist has five basic tasks. First, he makes halftone negatives from black

and white photos. Halftones are one-color photos made up of tiny dots, such as pictures that appear in magazines. Second, he makes color separations from color photos. In a four-color separation four halftones are made, one each in the three primary colors and black; when the four are superimposed during printing they give the desired color image. Next, he composes jacket notes and larger lettering in appropriate type faces, arranges them as they will appear on the jacket, and leaves "windows" for later insertion of halftone negatives. He then makes "line shots" of the front and back of the jacket. (The line shot is a 12 inch by 12 inch negative transparency that the jacket producer will use to make plates for offset printing.) Finally, he mounts photo negatives into the windows on the line shots.

These line shots go to the jacket producer, who asks two questions. First, how many liners should he print?; then, how many jackets should he fabricate? (i.e., how many of the liners do we want pasted onto cardboard jackets). Now, what good are unfabricated liners? Well, if someday we decide to re-release the record, we've saved money by already having the liners, making a more expensive second printing unnecessary. If we never re-release the record, spare liners become cheap wallpaper for the egotistical organist.

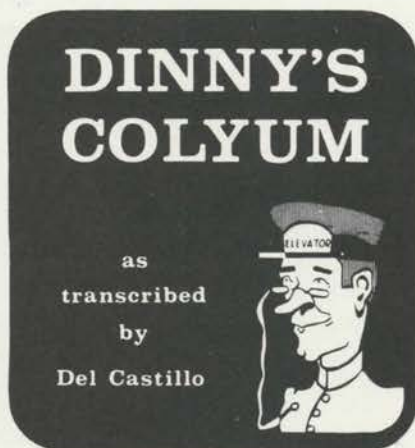
After placing our jacket order, we can concentrate on the disc. The two-channel tape we assembled during mixdown goes to a recording studio for mastering. In the studio, which contains a mind-boggling array of sophisticated equipment, the engineer puts our tape on a playback machine connected to a cutting lathe, which is the device that will actually make the master discs, or "lacquers." The term "cutting lathe" conveys an image of a monstrous, loud piece of heavy equipment. In fact, the lathe looks more like a turntable with an elaborate cartridge; it makes only a slight sucking noise as it rides over a lacquer blank, etching a grooved code of our music into the smooth black disc rotating at 33½ rpm.

After getting the finished lacquers gently boxed, we carry them to yet another company, the one that will make the records. Our disc producer soaks the lacquers in a hardening bath for a few hours; he is then ready

to start making records. The first job is to create stampers — negative images of the lacquers that actually press vinyl blanks into records. In its most complex form, this process involves three steps: master to converted master, to mother, to stamper. Stampers wear out after about a thousand pressings; thus, to produce a large number of discs one makes several stampers from each mother, several mothers from each converted master, and so on, to get enough stampers from the original lacquers. For our relatively small order the producer makes only one or two pairs of stampers. However, he doesn't even want to make a thousand discs if we might refuse them because of poor quality. Therefore, he sends us a test pressing; he also includes a sample of the inner record labels for us to proofread and ap-

prove. After we send him our approval of disc and label, he is ready to carry out the final operations. Besides pressing the discs, our producer mounts the inner record labels, puts the records in dust sleeves, inserts them in jackets (delivered to him by the jacket producer), and poly-wraps the finished product. We arrive to load twenty cartons into our car, rather awed over all that has occurred in just six weeks.

At last we consider the question of how to distribute these records. I find most of my potential buyers through ads in THEATRE ORGAN and at my concerts. I have great hopes that I'll sell enough copies to encourage me to make a second one. The reason is simple: producing one's own record, though hard work, is a lot of fun. It's small-time show biz at its best. □



A couple of weeks ago I went to one of them Junior Simpany concerts like they have here in Los Angeles where they got so many kids wantin to be musicians. I dunno why, when you can be a plumber for 40 bucks an hour, but maybe now we got all that reaganomics unemployment like they say, why maybe they think they is as good a chancet playin music as fixin a leaky fosset, and you dont get so dirty neither. Well anyway they is fifty or sixty kids up there on the stage, most of them look like they was under 20, and they like to take your breath away they play so good. I got a real kick out of lissenin to em, and it says in the program that the most of them they got jobs in big simpany orchestras when they get older. And then it says that some of them get to be concert stars playin all by there selfs.

The feller who was the conductor

dint look much of any older but he certinly knew how to wave that stick around. Of course I dint get a good look at him until they got all through and he turns around to take a bow and he looked just about old enough to shave. Somehow it dont seem very polite the way a conductor always has his back to the audience, but I guess that is the only way to do it. Come to think of it they is only two kinds of performers that perform with there backs to the audience, that is conductors and organ players. Everybody else gets to show there faces when they play or sing or dance, even piano players get to sit sideways so you get to see what they look like. Of course nowadays its different when they is so many concerts on the TV and they have the cameras all around so they get close ups of the conductor and you get to see all the funny faces he makes. Singers is somethin else again, and everybody gets a good look at the way they screw there mouths around.

I seen a lot of performers on TV on account I like to lissen to music, and I come to the conclusion that all musicians when they play for the public why they cant help makin faces. I seen people playin the violin and the piano and the cello and all like that there and most all of them are screwin up there faces like they is in pain. So maybe it is a good thing that the organ players and the conductors dont have to turn around. For sure they would be screwin there

faces more than anybody because they have to untangle there feet as well as there hands and then they got all them stops to change and I guess you couldnt do all of that without your tongue helpin out.

But that aint all neither. On account the organ players dont get to look at the audience why they think they have to make up for it by bein entertainers between numbers. I seen a young feller give a organ concert awhile back and when he finish a number he got offen the bench and walked back and forth on a speshal platform talkin a mile a minute about all the concerts he give. And then on top of that he had two drummers who got in a lick on some of the numbers. Well, I dunno. I aint no critic to say he was rong, certinly the audience seemed to like it all right and he certinly played good and got a lot of applause. He switched off and played some of his peaces on the piano and he played them good too. So maybe I am just a old groutch to think I would rather have just a organ playing without all that extra stuff.

Organ players is all different just like everybody else. They is some who will just turn around and say For my next number I am goin to play a peace called Why Was I Born. Well I aint mean enough to say you was born to make people think you have fun playin the organ. We got some feature organ players who tell jokes good and play horse and get the audience to holler to them and clap and sing with the music which is what is called establishin a rapaport whatever that means. And then they is others who find interestin things to tell you about the numbers they is goin to play. And then the way they look, some of them dress up good, some of them look like they just come in from a picnic, and some of them dress very fancy with funny coats. And then like I say they is a few who just settle down and play and dont even smile and you lissen because they play good but you wish they would act like they was havin a good time.

So I guess it takes all kinds to make a world as they say, and they is room for everybody just so they turn out good music when they get on that there organ bench. And the only thing I really wish is that they dint think they had to dress up like the end man in a minstrel show. □

from

Buckingham

to

Worthing

by E. C. Buckland

On Sunday, May 24, 1981, four years of effort by the Sussex Theatre Organ Trust were rewarded at the Gala Opening Concert of our fully restored 3/10 Wurlitzer organ in the Assembly Hall, Stoke Abbott Road, Worthing. Some 18,000 man-hours and £11,000 in materials and equipment had gone into the re-installation project when the capacity audience heard Bobby Pagan, George Blackmore and Ernest Broadbent perform — though patrons at a dance the previous evening were given a surprise preview when Ernest took over from the band for a “Blackpool-style” session.

A history of the organ is worthy of mention, as it is a saga of some significance. The chests, pipework and regulators of the organ were originally installed in the Fulton, later Lorain, Theatre in Cleveland, Ohio, as part of Opus 2013, a Style 205 Special shipped on December 29, 1928. The organ was later repossessed by the Wurlitzer Company and rebuilt for installation in the Metropole Cinema, Victoria, London, in April, 1935. The console for that organ had been reconditioned from the first Tower Ballroom, Blackpool, console, removed the year before.

Removal of the Metropole organ took place in 1961, by an organization founded by Ralph Bartlett and known as the Theatre Organ Preser-

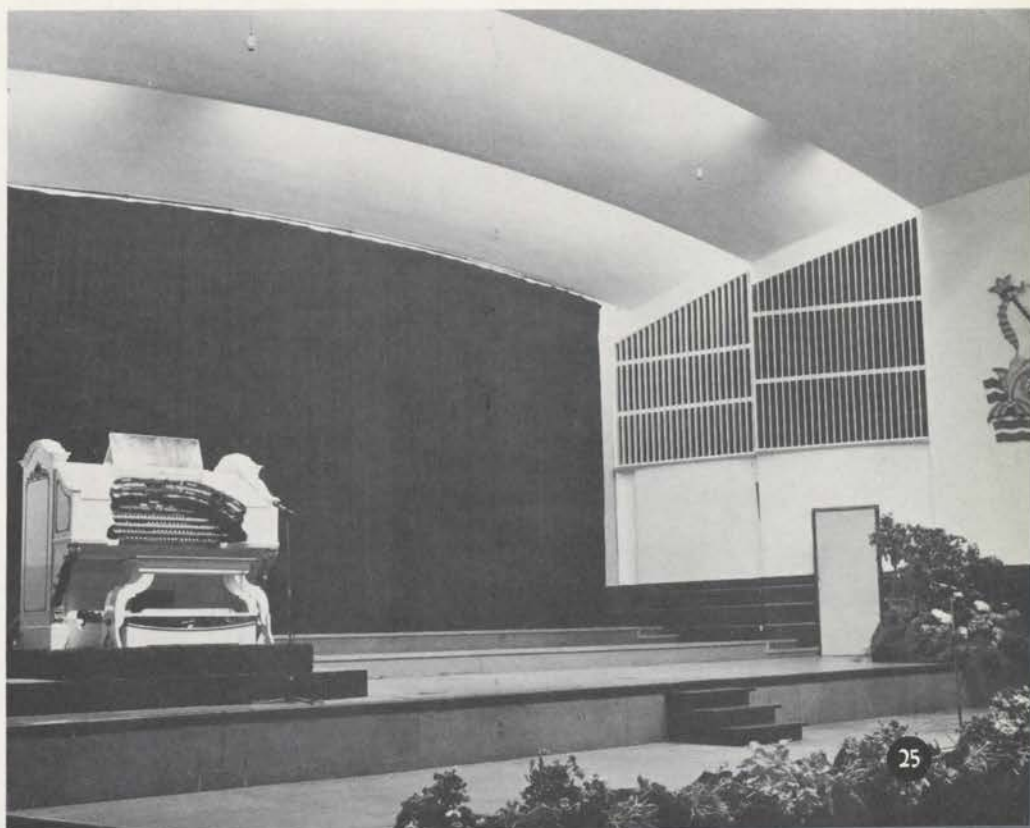
vation Society (TOPS). Damaged parts of the organ were replaced by pipework from the Regent, Stamford Hill, organ and two alternative ranks came from the Gaumont, Watford, Wurlitzer. As the third manual of the Metropole console was a coupler only, the console from the Troxy, Stepney, (Style 220 Special, Opus 2184) was obtained along with relays from the Gaumont, Holloway. The

ten-rank organ was installed in the Town Hall, Buckingham, in what proved to be the first occasion in England that the re-installation of a theatre organ in another home other than a theatre was attempted, although by this time many such undertakings had been accomplished successfully in the USA.

It was completed by TOPS and opened on May 19, 1963, with a con-

Stage of the Assembly Hall, Worthing, with console on its lift. Both chambers are located on the right side.

(John Sharp Photo)





Ernest Broadbent, Bobby Pagan and George Blackmore played the inaugural concert at Worthing, May 24, 1981.



Jackie Brown, Robinson Cleaver and William Davies played the opening concert at Buckingham in May 1963. (John Sharp Photo)

cert by William Davies, Robinson Cleaver and the late Jackie Brown. At Buckingham the organ was tremendously popular, becoming well known through public concerts and dances, broadcasts and recordings, but over the years it suffered from considerable neglect. Finally, with the closing of the building in October, 1974, because of concern about its structural safety, the wisest thing seemed to be to make the organ available for installation elsewhere.

It was acquired by the Sussex Theatre Organ Trust through the goodwill of Ralph Bartlett, General Secretary of the Theatre Organ Club, and an agreement for its installation in Worthing was entered into with the Borough Council in October, 1978.

During the four years that we have been restoring and installing the organ we have continuously referred to it as having originated from the Troxy Theatre. This has been quite deliberate, despite the organ's history, since our purpose was to reproduce the specification of that organ but with some small changes to enhance its capabilities both musically and technically. We also realized that the public identified the organ with what they could see — the console — and with what they could hear, so we concluded that it was necessary to have an objective identity in spite of the aggregation of equipment from numerous locations. The final result, therefore, is the re-creation of the Troxy Wurlitzer but with a little more refinement.

We are, however, dedicated to the presentation and rejuvenation of popular organ music in suitable surroundings and are not motivated by any devotion to nostalgia. We believe that if there is to be a future for theatre organ music, the prerequisite

is a good concert hall and an installation equipped to modern standards.

In rebuilding the organ we have taken advantage of all the relevant aspects of modern materials and technology — much in the same tradition of Robert Hope-Jones, the creator of the Wurlitzer organ, who most certainly in his time advanced the capability of his instruments to the limit by such means.

A semiconductor relay system has been specially designed for the instrument, as has an electronic micro-processor combination action capable of holding the piston settings of up to four organists for immediate use. All of the contact systems throughout the organ have been replaced by reed switches or gold contacts, and the entire installation has had the benefit of about 150 miles of new wiring of various kinds.

The woodwork throughout has been restored to new condition and the new wood screws have been electroplated for corrosion protection. The traditional gasket material used by organ builders has hitherto been leather, but this has little long-term capability for sealing purposes and has been replaced in this organ by closed-cell expanded neoprene. Recovering of every pneumatic motor in the organ was a formidable task lasting some years, and every pneumatic valve used in the instrument was also replaced.

The blower motor has been replaced, and the old DC electrical supply generator coupled to it has been superseded by a new system of four highly reliable DC stabilized supplies. All of the old metal wind trunking has been replaced by modern PVC and ABS plastic tubing.

The console has had a number of functional items renewed, such as

stop key springs, second-touch springs, indicator plates and some stop keys. The shell was stripped and refinished with ten litres of fine white coach-building paint, specially blended. The scrollwork was finished in gilt and red. The original mahogany of the horseshoe rails was treated very badly over the years, and after removing numerous coats of indifferent paints from this beautiful wood it was French-polished to its correct finish.

We were fortunate in having an old chapel to serve as our workshop for the four years of restoration work, and we are indebted to the Worthing Borough Council for making these premises available.

A record of this project would be incomplete without some mention of the ancillary aspects of the installation. The lift, which was purchased from the Granada, Woolwich, and brought to Worthing in October, 1977, had to be lengthened by twelve inches in order to accommodate the Steinway concert grand piano, since an essential use of the lift is to move the piano and console from the stage to their understage storage rooms. The lift's electrical system was replaced, and a new electronic control system was incorporated enabling its use at a number of different levels.

The large manual chests and a number of the larger tonal percussions had to be placed in the chambers at an early stage because of access limitations. Therefore it was necessary to complete their restoration coincident with the building programme, crate them and lift them through a hole in the floor when the chambers were being built. Heavy-duty hoisting equipment had to be fitted in the roof of the hall for the occasion.

The complete and rebuilt console was moved into the hall in January, 1981, a formidable undertaking which was carried out by an expert team with all of the necessary care and skill one must apply to such a task.

Though the Assembly was built in 1935, the auditorium is of modern appearance and is fitted with a sprung dance floor, which is carpeted on concert days. When equipped with seats, the main floor and small balcony together accommodate about 1000 persons. The side walls of the hall angle inward toward the rear of the two-level stage, and it is in the space behind the right-hand wall that the chambers are situated, side by side.

The organ contains ten ranks: Main chamber — Diaphonic Diapason 16', Concert Flute 16', Violin 16' TC, Violin Celeste 8', Saxophone 8'; Solo chamber — Tibia Clausa 16' TC, Harmonic Tuba 16', Krumet 8', Vox Humana 16' TC, and English

Post Horn 8'. The standard range of Wurlitzer tonal percussions, traps and effects is provided, and the console contains stop keys for the later inclusion of a Tuba Mirabilis as an eleventh rank.

The sound carries well in the high and spacious auditorium and the organ produces a rich and satisfying blend. Organists had to hand-register at the opening concert, the micro-processor system being incomplete, and the tremulant positions and settings were obviously in need of further regulation, all of which will be corrected with time — and patience!

Nigel Ogden, host of the BBC radio series "The Organist Entertains," said in the September issue of *Organ Player*, "The sound produced, which is what it's all about, after all, is quite superb; it's what I call true, full-blooded Wurlitzer theatre organ sound, with an English Horn rank of such power that it blows people from the front stalls to the rear balcony! In all seriousness,

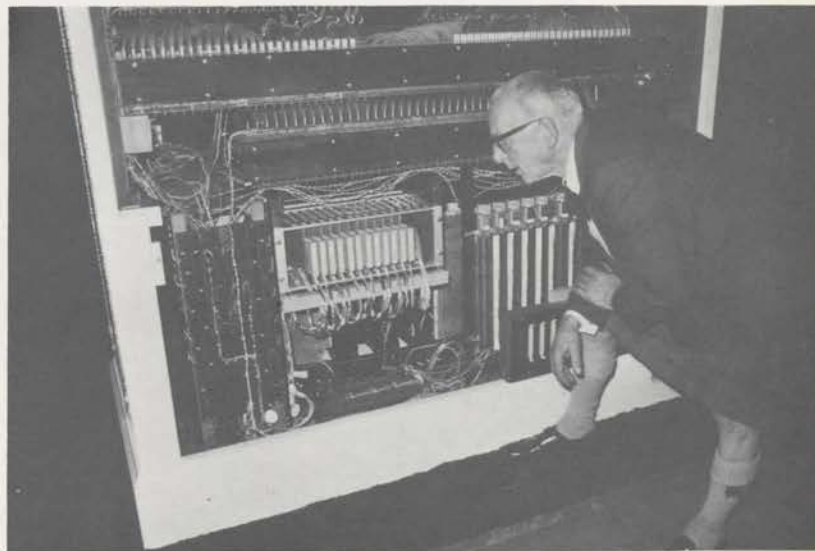


One of the rebuilt manual chests going up through the chamber floor. The new steel work on the left was part of the chamber reinforcing structure that was needed.



The console nears completion.

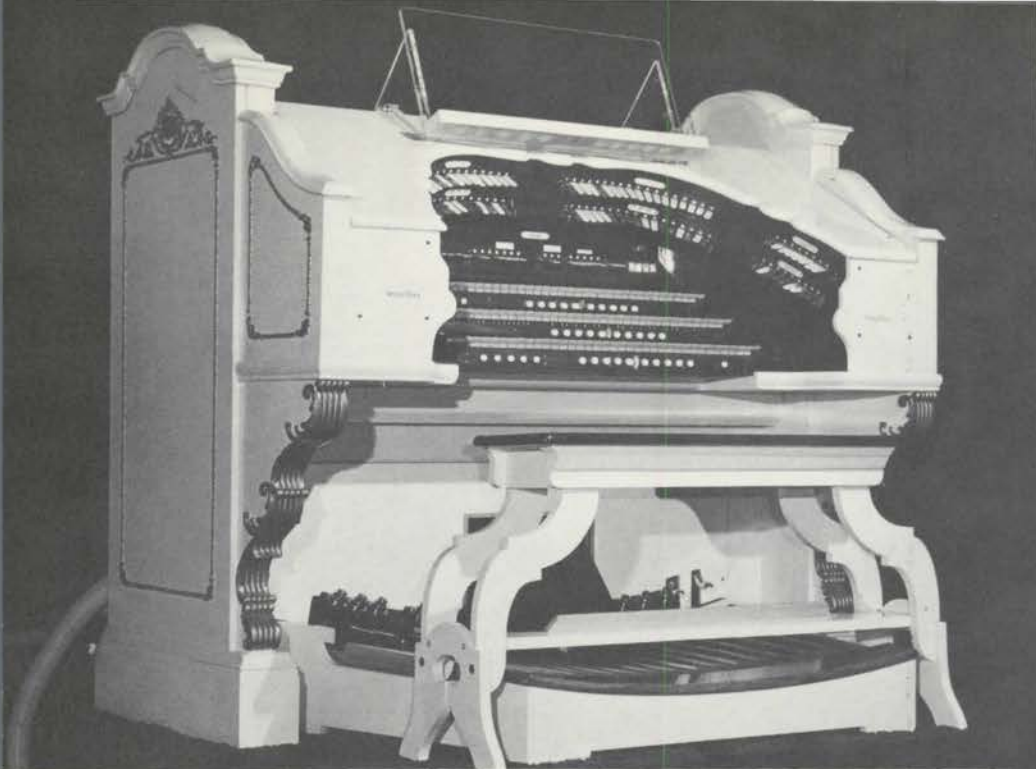
One of the manual chests during rebuild. Note the use of sponge neoprene gasket material.



Bobby Pagan looks at the new electronic equipment in the console. Left: Stop key marshalling board; Center: New setter computer; Right: New coupler switches.

Removal of the organ from Buckingham Town Hall.





Worthing Wurlitzer console ready for action.

(John Sharp Photo)

it's one of the finest theatre organ transplants that I've come across in a long time." (The Post Horn rank, incidentally, is on loan and is soon to be replaced by a somewhat quieter one of British manufacture.)

Critic Mather Cripps, in a review of an orchestra concert in September said, "Expertly played by Donovan Brown, who kept a tight rein on the powerful instrument . . . it showed off its paces as a concert organ in a performance of the Third (organ) Symphony by Saint-Saëns . . . honours must go to the organist, who demonstrated that the mighty Wurlitzer has considerable possibilities as a concert organ."

It might be said that this was Bobby Pagan's second go at opening the organ; it was Bobby who opened the original organ in the Troxy in 1933. Born at Cupar, Fife, in 1905, he developed a built-in musical talent at an early age and after a period of legal endeavour and a spell of locomotive engineering, he became a professional organist at the old Doncaster Picture House in 1926. His residency at the Troxy was interrupted in 1938 when he was "lent" to the Palladium, Copenhagen, for two years. Fore and aft of his naval service, he was at the Astoria, Aberdeen, followed by a winter in 1946/47 with Granada in London. Then came five years with the Gaumont and Odeon circuits playing widely throughout England before joining the ABC circuit in 1952, where he

stayed till retirement in 1970. Composer, conductor, arranger and author, Bobby is now mainly involved in both electronic and theatre organ recitals around the country.

Unlike other great theatre organists who were well established by 1939, George Blackmore entered the profession straight from school into the Majestic Theatre, Rochester, only a few months before the outbreak of war. At the age of twelve he became the youngest ever to win an organ scholarship to the King's School where he studied under Percy Whitlock and H. A. Bennett. His was a unique apprenticeship because, while being immersed in classical studies, his interest in cinema organ was becoming stronger. Eventually he began to deputize at the local theatres and began to develop his easy, popular but totally musical style. After the war he was appointed to the Gaumont, Birmingham, and in 1951 left for seven years at the Capitol and Astoria cinemas in Aberdeen. It was while in Scotland that he obtained his Fellowship in the Royal College of Organists. Returning south in 1957, he joined ABC, and then became involved in the world of music publishing and broadcasting, and with orchestras in radio, film and recording sessions. More recently the electronic organ dominated his life, in turn being chief demonstrator for Hammond and Conn in the U.K.

A Lancastrian by birth, Ernest

Broadbent began musical studies after his family moved to Leeds. At the Leeds College of Music he learned orchestration and accompaniment, and also won the Marquis of Normandy prize for pianoforte. He began a career in the cinema world working his way up via the Dominion, Tottenham Court Road, to become resident at the famous Regent, Brighton. While there, he also gave many widely acclaimed recitals on the dual-purpose organ in the Dome. Following war service he left the cinema world to become accompanist to the famous tenor, Joseph Locke, until 1952 when he joined the Blackpool Tower Company. Here he played Hammond organ and piano in the Tower Lounge until, upon the retirements of Horace Finch and Watson Holmes, he returned to pipes, playing the Wurlitzers in the Empress, Palace and Tower Ballrooms. In 1970 he was appointed solo resident at the Tower, where he delighted many thousands of visitors with his playing. A broadcasting organist since 1938, he has also played with many orchestras on piano, and his concert tours always include a piano selection when a suitable instrument is available. Following a serious illness, he retired from the Tower Company in 1977. Now fully recovered, he is once again touring the country giving concerts on both organs and piano.

It would be impossible in the space available to list the names of all the individuals and organizations without whose help the reinstallation of the organ would have been impossible. Their efforts during the thousands of hours of voluntary work have been superb, and we thank them for everything they have done. This includes the donations of substantial amounts of new materials, equipment and funds.

We have also had the invaluable support of professional organ builder Dennis Coffin, whose knowledge and ability in respect to Wurlitzer and other organs is quite profound.

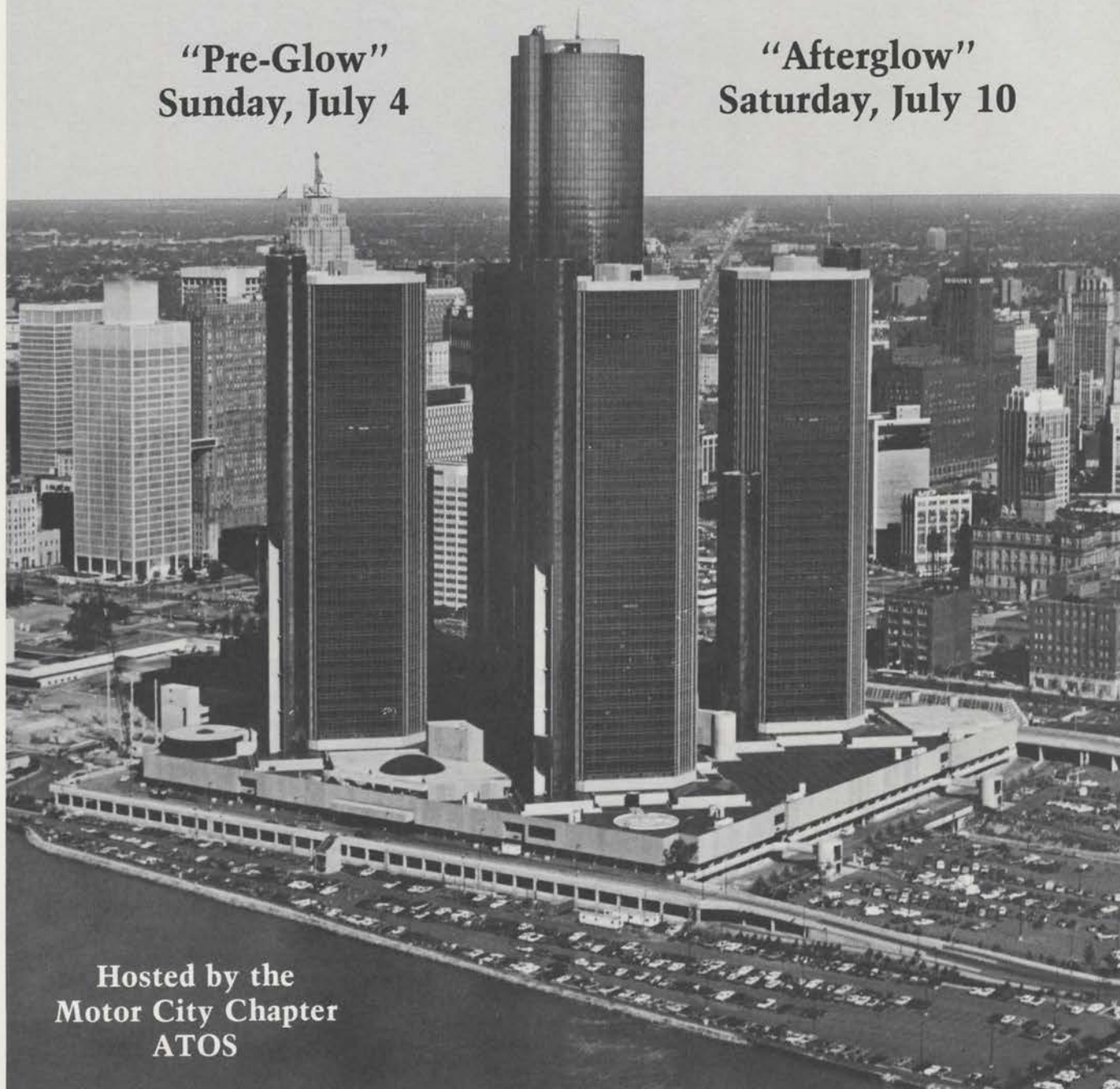
Since the official opening, the Worthing Wurlitzer has been used not only for our monthly concerts but also to support the choir and symphony orchestra. With this encouraging start, it suggests that the organ will play an important part in the musical life of Worthing for many years to come. □

The 27th National Convention
OF THE
American Theatre Organ Society
Detroit, Michigan
July — 1982



"Pre-Glow"
Sunday, July 4

"Afterglow"
Saturday, July 10



Hosted by the
Motor City Chapter
ATOS

Detroit...Your Convention City

The 27th Annual Convention of the American Theatre Organ Society will be held in Detroit, Michigan, home of the Motor City Theatre Organ Society, one of the largest ATOS Chapters. Detroit has traditionally been a "hot bed" of theatre organ enthusiasm, and is gaining prominence as an exciting convention city.

Detroit is an old city, dating from pre-Revolutionary America. It was alternately under the control of the British and the French ("Detroit" comes from the French "de troit" — of the straits) because of its important position on the Detroit River. The river is part of the connecting waters between Lake Huron and Lake Erie, two of the Great Lakes, the world's largest inland fresh water system. Downtown Detroit is just minutes away from a foreign country — Windsor, Ontario, Canada is easily reached by bridge or tunnel.

Detroit has long been known as "the place the cars come from." In addition, Detroit is a city of depth with cultural and ethnic diversity; it is the home of great restaurants, superb museums, a major symphony, universities and diverse businesses and entertainment facilities.

Highlights of Detroit, available for exploration during your visit, include:

The Detroit Institute of Arts — one of the country's top museums features a diverse collection of art, from medieval to modern. We'll be visiting the glittering auditorium of the museum for a concert on the Casavant organ.

Close by the Institute of Arts is the **Detroit Historical Museum**, which features changing displays on Detroit's history. A special feature of the Historical Museum is a re-creation of an old Detroit street . . . complete down to the jars and bottles in the stores!



The Ambassador Bridge links Detroit to Canada



"... the place the cars come from ..."



Belle Isle



The Detroit Zoo is well-known for its naturalistic exhibits



The Bob-lo Boat

Located in the University Cultural Center are the **Children's Museum**, the **International Institute**, and the **Detroit Science Center** — an exciting new "see and do" family-oriented facility.

The campus of **Wayne State University** includes restaurants and historic buildings.

The area around Renaissance Center, our convention home base, is packed with restaurants. The **Greektown** area, a short walk from the RenCen, is a favorite night spot for food and entertainment.

The **Cranbrook Complex**, in suburban Detroit, is world renowned as an art school. The highly respected science museum and planetarium are open for visits.

If you're up **very** early on Saturday, visit the **Eastern Market**, a multi-acre complex of shops and open-air stalls. Then buy some pistachios for munching later on!

We'll be visiting Detroit's unique **Belle Isle** — a 100-year-old park located on an island in the middle of the Detroit River. On Belle Isle you'll find an aquarium, a conservatory, a safari-style children's zoo, a nature center with woodland paths, and a museum devoted to the Great Lakes.

Another spot you'll have an opportunity to visit is **The Detroit Zoo**. Many of the animals are located in natural-like surroundings. A special treat is the penguinarium.

The River is a recurring theme in Detroit, and we'll take a moonlight cruise on the **Bob-lo boat**, an historic steam-powered excursion ship.



THE WESTIN HOTEL, RENAISSANCE CENTER — located on the Detroit river front, the Renaissance Center is a massive complex of shops, restaurants and office towers, crowned by the Westin Hotel, our ATOS '82 headquarters. The hotel features luxury rooms, all with a view. We'll have exciting spaces for our registration, record store, organ displays and banquet.

World-famous Greenfield Village



Greenfield Village and the **Henry Ford Museum** in Dearborn, Michigan are fascinating to everyone. We'll attend the museum theatre for a concert, then have plenty of time to tour.

In the museum, you'll find collections of musical instruments, fine furniture, china and glass, automobiles, historic shops and locomotives. Greenfield Village features famous buildings moved from the original sites — the Wright Brothers' bicycle shop,

Take a trolley ride from the hotel!



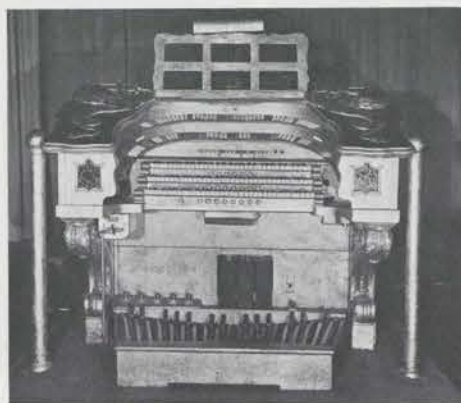
Edison's laboratory, etc. A special feature is a turn-of-the-century park with ice cream parlour and carousel (with band organ, of course!).

Take a trolley ride! Departing from the front of RenCen is a trolley which travels up Washington Boulevard.

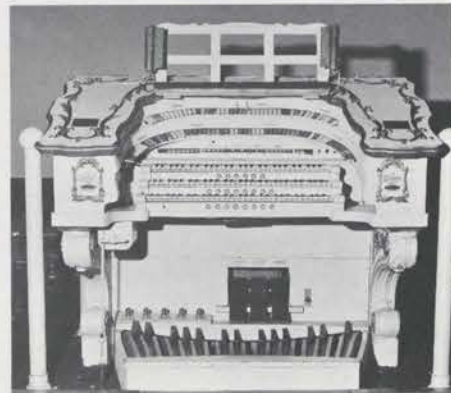
We have many exciting programs scheduled for you.

Come stay with us, and enjoy ATOS '82 in Detroit . . . the best convention ever!

What ATOS Likes Best~ Theatres, Pizza Parlors, Organs!



(1)



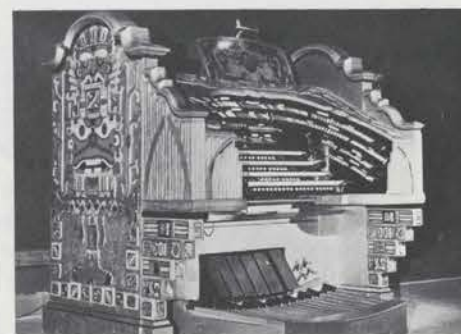
(2)



(3)



(4)



(5)



(6)

Sites for ATOS '82 will run the spectrum from intimate home installations and delightful "jewel box" theatres to the wonder of the Detroit Fox Theatre. Along the way you'll see razzle-dazzle pizza parlor installations and impeccable classical organs. There will be an ATOS cruise on the unique Bob-lo boats (don't be surprised if an organ or two "stows away" on this voyage!). In addition, major electronic organ manufacturers will display their latest products in the exciting setting of the Westin Hotel at the Renaissance Center.

The Redford Theatre (1) is the home of Motor City Theatre Organ Society, host chapter for ATOS '82. The 1928 house was built in a Japanese style, and still has the original, "gutsy" Barton organ.

The Royal Oak Theatre (2), in a near-Detroit suburb, is another late-twenties house. The original Barton installation has been restored and enlarged by dedicated MCTOS members; the organ was purchased and donated to MCTOS by member Marion Cook.

The Punch and Judy Theatre (3) in Grosse Pointe Farms dates from 1930. This tiny jewel box of a theatre features a surprisingly versatile small Wurlitzer.

The 1200-seat theatre of **The Detroit Institute of Arts (4)** is resplendent in burgundy and gold. The massive Casavant organ is original . . . and spectacular!

The Detroit Theatre Organ Club (5) owns the Senate Theatre . . . a prestigious concert-spot for top-ranking organists. The 4-manual Wurlitzer, decorated in Mayan motif, originally graced Detroit's Fisher Theatre.

The Fox Theatre (6). That says

it all. A magnificent 5042-seat hall, decorated in the most decadent of late-twenties splendor, the theatre features two organs: a 3/12 Moller with roll-player in the 4-story lobby and an incomparable 4/36 Wurlitzer in the auditorium.

The Michigan Theatre (7) in Ann Arbor is a lovely old lady — recently purchased for use as a performing arts center. The organ is a Barton in original red lacquer.

The delightful theatre in historic **Henry Ford Museum (8)** features a very special installation of a custom-made Rodgers organ on a lift. A real delight!

The Pied Piper Pizza Peddler (9) is a fairly recent addition to the Detroit food/music scene. The Style 260 Wurlitzer organ was originally in Detroit's United Artists Theatre, and features one of the most attractive console redecorations ever done.

The Theater Organ Pizza & Pipes (10) has a sparkling installation with all the fun you expect in a pizza parlor . . . with pipes. The gold-leafed Barton/ Wurlitzer was originally in the Birmingham Theatre.

The Macomb Theatre (11), located in suburban Mount Clemens, is a recent and welcome "rebirth" on the area theatre organ scene. The organ is a Kilgen, now undergoing restoration by the Macomb Theatre Organ Society.

The **Calvary Baptist Church (12)** in Detroit is a surprising setting for a Wurlitzer pipe organ. The striking modern interior provides unexpected views of the organ.

And, in addition to the above, we will feature beautiful home installations as well.



(7)



(8)



(9)



(10)



(11)



(12)

The Artists Who Make the Magic



Fr. Jim Miller



Dan Semer



Kay McAbee



Lyn Larsen



Jerry Nagano



Don Baker



Gary Reseigh



Lowell Ayars



John Steele



Pierre Fracalanza



Karl Cole



Charlie Balogh



Ty Woodward



Lance Luce



Ron Rhode



Rex Koury



Carl Creager



Dennis James

More Convention Excitement!

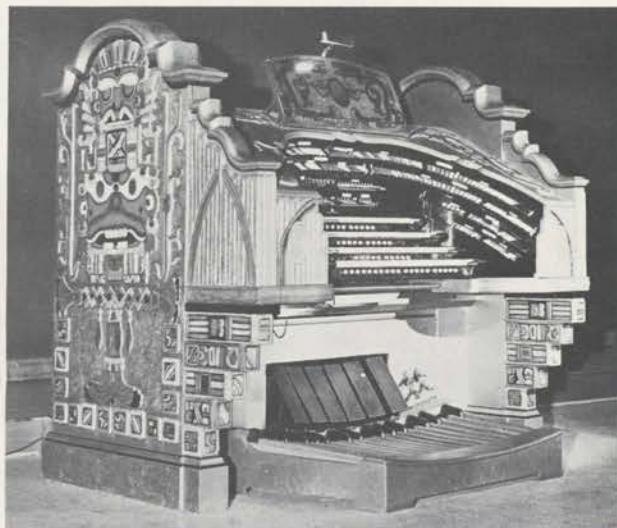
"Pre-Glow"

For those who arrive early in Detroit and just can't wait to jump "head first" into organ music and concertizing, we've put together a very special combination:

Renowned veteran
theatre organist

Don Baker

at the console of
The Detroit Theatre Organ
Club's Mighty Wurlitzer



(There will be a charge of \$6.50 for the "Pre-Glow" to cover the cost of transportation and expenses.)

Finish off an unforgettable Convention with an unforgettable

"Afterglow"

at beautiful Meadow Brook Hall with organist

John Steele



You'll want a way to end the Convention with some good sights, good sounds, good food and good music. We've found all of that in one place! Formerly the home of Matilda Dodge Wilson, Meadow Brook Hall was completed in 1929 at a cost of \$4 million. The 100-

room Tudor mansion has been carefully preserved with all of the original furnishings, and Meadow Brook Hall will be ours for the afternoon! The all-inclusive Afterglow price of \$21.50 includes:

- Round-trip transportation
- Tour of breathtaking Meadow Brook Hall
- Concert by guest organist John Steele on the original Aeolian-Skinner organ
- A delicious gourmet dinner at Meadow Brook

*Don't delay! Reservations are limited.
Send in your registration today!*

Reservation Information

Convention Registration may be accomplished by completing the form on the inside of the "wrapper" from this issue of *Theatre Organ* magazine. Please fill out the form completely and legibly; it will be used to prepare your personalized convention package and name badge.

Convention registration is open only to current members of ATOS. You must indicate whether you wish to take part in any of the three additional events planned: the Pre-Glow, the Banquet, and the Afterglow. You must also indicate your choice of events on Tuesday — between home tours, the Macomb Theatre, Stroh's Brewery (first 100 to register), or The Detroit Zoo. Indicate second choice. The cost breakdown for ATOS '82 is as follows:

Convention Registration

(includes all transportation to regularly scheduled events, tickets to all shows, personalized Convention materials, and more) \$108.50

Early Registration

Conventioners who register before June 1st may take a special "early-registration discount" of \$10.00 from the price of each full registration (10.00)

"Pre-Glow" (includes transportation to and from DTOC and concert) 6.50

Banquet (your complete cost for this gala event, including Prime Rib dinner and entertainment) 25.00

"Afterglow" (includes transportation, admission to Meadow Brook Hall, dinner, and concert) 21.50

MCTOS — Convention Account

Checks should be made payable to "MCTOS Convention Account" or you may charge your Registration on Master-charge/VISA. Send the Registration Form, along with your check, to: ATOS '82 c/o Mrs. Dorothy Van Steenkiste
9270 Reeck Rd.
Allen Park, Michigan 48101

An acknowledgement of your Registration will be sent to you. Registrations received after June 15th may not receive acknowledgement. Questions about Convention registration may be addressed to Dorothy Van Steenkiste at the above address, or by calling (313) 383-0133.

Hotel Registration

If you're coming from out of town (even if you're not!), you won't want to miss all the camaraderie, socializing and fun that will take place at the Westin Hotel in Renaissance Center — our ATOS '82 headquarters. To make your hotel reservations, use the form located on the inside of the mailing cover from this issue of *Theatre Organ*. You **must** make hotel reservations and register for Convention separately; simply doing one does not take care of the other! Hotel registration will be handled by the Westin Hotel, and questions must be addressed to them. Cut-off date for hotel registration at the special ATOS rate is June 10. Special ATOS '82 convention room rates are as follows:

Single	\$48.00	Please send the hotel Reservation Form to: Westin Hotel Reservations Dept. AT7 Renaissance Center Detroit, Michigan 48242 (313) 568-8200
Double	58.00	
Triple	68.00	

Airline Rates

If you plan to fly into Detroit for ATOS '82, take advantage of special low rates which have been obtained through the cooperation of American Airlines. To get these special ATOS low rates, call toll free between 8:30 a.m. and 5:00 p.m., local time, Monday-Friday and give them our "star" number, 5807.

800-433-1790 (in Texas call 800-792-1160)

American Airlines travel specialists will help you make all necessary travel arrangements. All pertinent information about our Convention is stored in their computer. Your reservations will be confirmed through American's Meeting Services Desk. Tickets will be issued by Plymouth Travel Consultants, Inc., Plymouth Michigan. Even if American Airlines does not serve your city, American will take care of making all proper connections. **Making reservations through American Airlines will help underwrite the cost of the Convention.** *One more way that ATOS '82 in Detroit will be the best Convention ever!*

Tape Recording

We doubt if there is a more talented group of amateur "tape recorders" than ATOS! BUT it can be a real irritation to others attending concerts. So we seriously discourage tape recording at all concerts. Tape recording is **absolutely forbidden** at DTOC (The Senate Theatre).

We know that many will want a record on tape of the thrilling concerts you will be attending, so arrangements have been made for professional taping at each concert. This will be done with suitable equipment, properly placed, and with full artists' releases. After the Convention, duplicate tapes will be made available to all conventioners at a moderate cost. So sit back, forget about recording, and enjoy the concert!

If you still insist on recording, you **must** abide by the following rules:

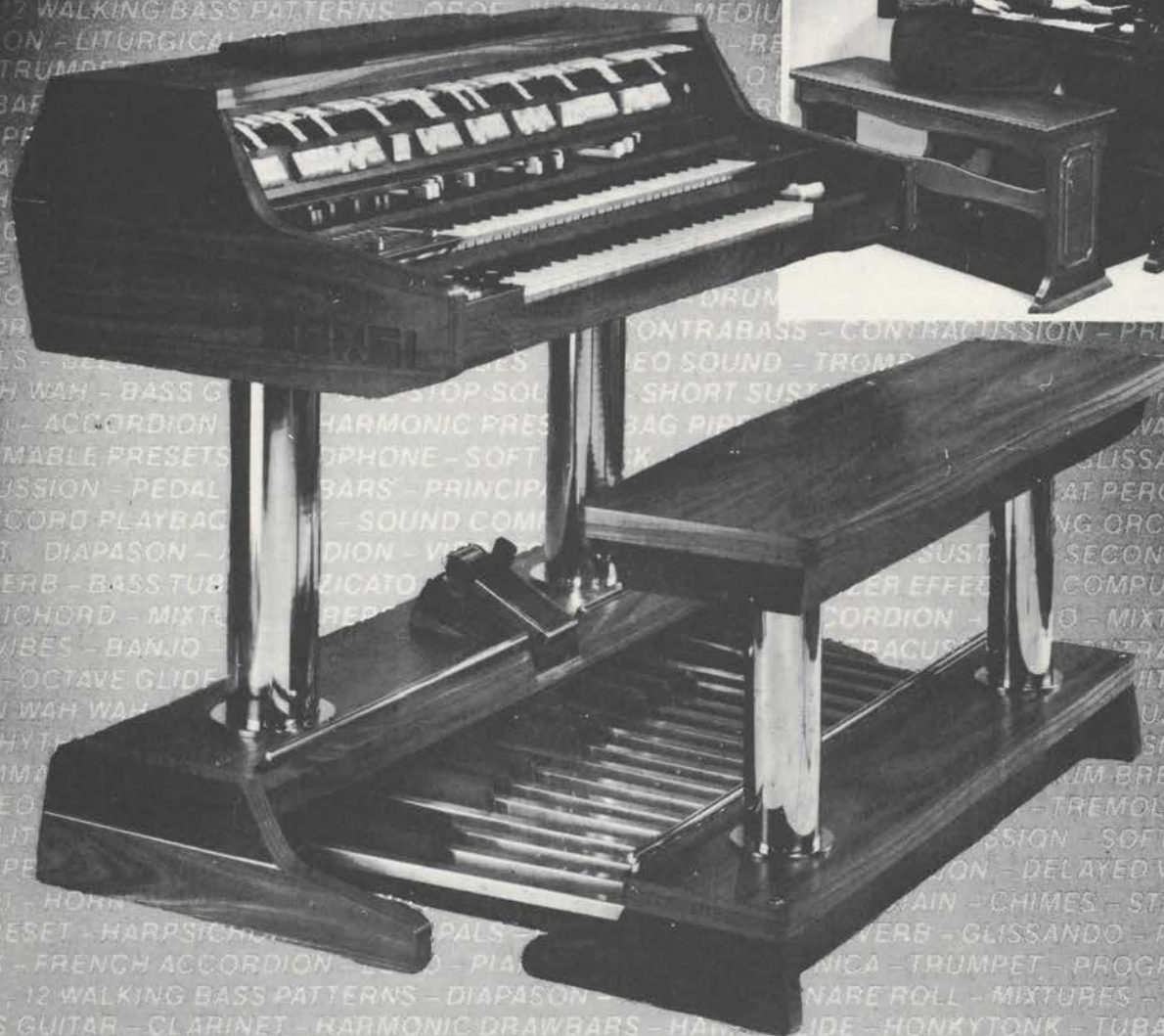
- Only C-90 cassettes
- Hand-held microphones, below the sightlines of the audience
- No AC power available
- Recorders must be turned on at beginning of concert and not turned off until end
- Absolutely no recording of any kind at DTOC (The Senate Theatre)

Flash photographs and movie cameras are strictly prohibited during all concerts. No exceptions!

Any additional Convention information may be obtained by calling Mrs. Marjorie Muethel (313) 772-3517

Photos: MDCVB, Steven Skinner, Alfred J. Buttler, Bill Blancett.

Create One Yourself!



Create one of WERSI's electronic organs by building it yourself from an easy-to-build kit. Create a perfect match in decor by picking a spinet or console in contemporary or traditional styling. Create your own personalized instrument by picking just those features that fit your playing style.

Create your own custom electronic organ by having WERSI build it for you. Create the keyboard instrument that exactly fits your needs in styling and features. Create a lifetime investment with WERSI's unique updating system which allows you to add new features in the future.

WERSI offers you both satisfaction and pride of having created your own Masterpiece of Sound, either

by building it yourself or by WERSI building it for you to your specifications.

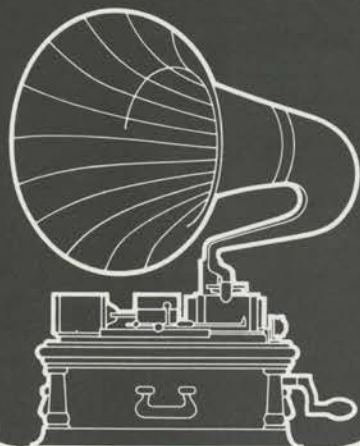
For more information order the WERSI Information Package (104-page full color catalog and matching LP record "Wersitime 2") by sending \$6.00 to:

WERSI electronics, Inc.
Dept. 61
1720 Hempstead Road
Lancaster, PA 17601
(717) 299-4327

or WERSI Organs and Kits
Dept. 61
14104 E. Firestone Blvd.
Santa Fe Springs, CA 90670
(213) 802-2891



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.

THE MAGNIFICENT SAN SYLMAR WURLITZER. AGAIN PLAYED BY REX KOURY. HMR 1274 (stereo). \$7.95 plus \$1.00 shipping (1 or 2 pressings) postpaid from Rex Koury Productions, 5370 Happy Pines Drive, Foresthill, California 95631.

Rex Koury needs no detailed biography here. From RKO's "boy wonder" to mature musical artist, his life experiences have covered many phases of music dear to the hearts of theatre organ and "cue music" fans. His concerts have made him known and appreciated from coast to coast. What he does, he does well.

The instrument started as a 3/17 Wurlitzer in an Atlanta theatre. When it was purchased for installation in the Merle Norman Tower of Beauty in Sylmar, California, enlargement was anticipated and provided for; it now boasts a four-manual console and 35 ranks of carefully selected, and in many cases reworked, pipes (not 25 ranks as stated in the jacket notes). It is one of the best-maintained instruments heard on records. Rex Koury has made a

number of records on various organs, ranging from a 2/7 to the 4/36 Wichita Wurlitzer, but the San Sylmar organ seems to provide the facilities which make the most of his pronounced orchestral thinking as applied to organ arranging. It can be both intimate and majestic, plus many gradations between, and Rex knows how to use them all to the best advantage of the music being presented.

In preparing his tune list, Rex has avoided the oft-recorded pot boiler in favor of the offbeat musical adventure.

Selections from *The Music Man*, are a 9-minute, 30-second potpourri of the well-known and lesser-known tunes from the rich score of a beloved American musical. Meredith Willson's music has rarely been afforded a more loving presentation. Of course "76 Trombones" and "Goodnight My Someone" (did you note that they have the same melody line?) are there. So are "Till There Was You," "Lida Rose," "It's You" and "Gary Indiana," all treated in styles which present them at their best. There's no trouble in River City with Rex at the helm.

"Beautiful Lady in Blue" is pure theatre organ. Note the engaging Tibia counter melody and open harmony which add lustre to this memorable oldie. "You Needed Me" is provided a mostly understated treatment, which does well by this contemporary tune. Note the "cascade" closing touch.

A well-phrased "I'll Take Romance" illustrates the Koury way with colorful registration, while "The Little Shoemaker" subtly pictures the making of a pair of brogans (or dancing slippers) right before our ears. A novelty tune complete with tapping and a lilting tempo.

Fritz Kreisler wrote "Liebesfreud" (Love's Joy) as a violin solo, but organists have noted that its rich melody and impassioned phrases are excellent organ material. Rex Koury lets the composer shine while he supplies the engaging instrumentation. It's entirely different during "What is There to Say?" which is an exercise in Rex's arranging abilities, and they are considerable. It's a ballad treatment with plenty of opportunities for colorful harmonic invention and Rex doesn't miss one of them. Get those 9th chord progressions near



Rex Koury.

the close. There's something "Brahmsian" about "One More Walk Around the Garden" (from the show, *Carmelina*). It's subtle, melancholy and entrancing when presented in theatre organ style. Once more the emphasis is on ballad phrasing and registration to bring out the beauty of a simple melody.

The closing ten minutes are devoted to something very close to Rex Koury's heart, his durable "Gun-smoke Suite." As most readers know, Koury was the original musical director of the long-running radio and TV "oater," and the royalties are still coming in for the syndicated reruns. Rex has tested the suite on concert audiences over the years and has experienced much enthusiasm among listeners. This, then, is the definitive version of the tunes, which are entitled "Dodge City" (title music), "The Kansas Prairie" and "Kitty's Saloon." The "Prairie" is a musical representation of wide open spaces which conjures imagery of "prairie schooners," their white canvas "sails" contrasting with limitless blue skies as they traverse seas of grass. Poetry!

The "Saloon" scene starts with the inevitable barroom piano sequence, followed by "hurry" music which may picture the usual Saturday night saloon brawl, or it could picture good old Matt Dillon pursuing them dirty rats in the black stetsons. Your pictorial reactions may be quite different, but the thing is that the music is imaginative, many cuts above what was afforded comparable westerns of the period. It's all good movie music and there is not

a dull moment in the ten minutes and 40 seconds.

Harold Powell's recording and tape editing add enhancement and HMR's review pressing is pop-free, quiet and unwarped. Jacket notes are adequate, if a little on the brief side. In all it's a package which we feel will delight the theatre organ enthusiast.

SWEET CITY WOMAN. Candi Carley playing the 3/16 Wurlitzer organ. Minx No. 2003. \$8.95 postpaid from the Minx Record Co., Box 737 Dept. 3C, Norwalk, California 90650.

This is Candi Carley's third theatre organ record and we are happy to note that she maintains the high standards she set for herself with the previous releases. Charlotte Olson's jacket notes sum it up: "Candi has that special quality . . . It is possible that her blindness is partly responsible, for Candi uses music and the organ as a means of communication."

The instrument is once more the San Gabriel Civic Auditorium 3/16 Wurlitzer, with each stopkey on the console labelled in Braille with a temporary sticker for Candi's convenience. The excellence of the instrument in its fine acoustical environment has been noted in many previous reviews, so let's get to the music.

The list of selections ranges from the middle of the last century (the hoedowns) to the present, and all receive treatments in accordance with their popular periods. Candi can play "mod," contemporary, theatre organ, cornball — whatever the era and mood of the music suggests.

The album title selection is a mod-style presentation with the identifying "rum-te-tum" rhythmic pattern. It is played in the upbeat manner so typical of Candi, the exposition of a happy person. A good opener to set the scene for what follows. "Can You Read My Mind" is based on a phrase from the Richard Strauss tone poem "Tod und Verklärung," actually the "transfiguration" theme. It has been expertly adapted to the pop medium, a dignified and impressive theme for Candi's orchestral skills. Incidentally, this theme was apparently excerpted by composer John Williams as a sorta love theme for the new *Superman* movie, but without credit to the original

composer (as he must have lifted the *Star Wars* theme from "Born Free"). No matter; its listenability is tops.

Back to the "rum-te-tum" for Dolly Parton's rhythmic theme, "Nine to Five," written for a movie which deals with the machinations of three "office girls" with hectic verve. Viva les dames!

"Willow Weep for Me" is a mostly theatre organ styling with some accompaniment rhythmic effects thrown into the ballad presentation. Candi's thoughts are rarely away from the blues, and some seeps through with good grace and skilled harmonic structuring. When the tune's composer, Ann Ronell, heard Candi's arrangement, she phoned her congratulations.

Side One closes with a welcome Fats Waller medley. Waller's organ work has been largely neglected by organ fans; he deserves better. To us, Fats could do no wrong in composing and playing pop jazz. His timeless renditions of his own and other pop tunes continue to interest scholars of his era, as well as of the present one. Candi is always true to the spirit and intentions of Waller but she is not slavishly imitative. What results is a most enjoyable visit

with Fats as seen through the sensitive musicality of Candi Carley. The tunes are "Keepin' Out of Mischief," "Aint Misbehavin'" and "Honeysuckle Rose." They are a joy!

Side Two opens with a well-thought-out arrangement of the old rhythm ballad "Sweet and Lovely," which is far superior to the one on the old Lew White 78, the only one handy for comparison. Of course Candi has a far superior organ to work with; Lew's record was probably made on that boxed-in Kimball in the Roxy Theatre broadcast room, where he made many 78s and electrical transcriptions. Even so, Candi's conception is sexier.

Next it's "all aboard" for a little corn labelled "Hoedown" which includes lively country-style renditions of "Orange Blossom Special," "Wabash Cannonball," "Turkey in the Straw," "Chicken Reel," "Oh Susanna," "Old Folks at Home" and "Dixie." The last two are played simultaneously, in that familiar counterpoint so long dear to keyboard players. Candi pits the Xylophone ("Dixie") against the Tuba ("Swanee River") with ear-tickling results.

"The Masquerade is Over" is pre-



Candi Carley.

sented as a slow rhythm ballad. It is a particularly well-phrased effort, phrasing being one of Candi's strong points. "New York, New York" is played as boisterously as it was in the movie, a diamond-in-the-rough in the "dese, dem and dose" idiom typical of New York jargon, which is not without Gothic affection. It's "big city" music in the best tradition of Lou Alter ("Manhattan Suite") and Alfred Newman ("Street Scene") and Candi makes this boldly clear.

Candi's closer is an Irving Berlin oldie, "Remember," which the famed but then penniless songsmith wrote, if our memory is in gear, to impress and influence a millionaire's daughter he was courting. Yes, he married her! With ammo such as "Remember," how could he miss! Candi's rendition has strongly Crawfordian overtones but is not an imitation. Very listenable.

One of Candi's plus characteristics is her practice of devoting all the groove time necessary to present a tune fully, rather than stuff the vinyl with an abundance of two-minute titles. Considering the medleys as single titles she averages just over four minutes a title on Side One, and 3.45 minutes each for Side Two. Richard Simonton's recording is good. It has auditorium perspective without sacrificing intimacy. The review pressing is quiet and fault-free.

Charlotte Olson's notes about artist and organ are fine but brief. There is nothing about the music (not even tunesmith's names) to help orient the selections and much space is given to listing favorable published comments of various reviewers of Candi's previous releases. All of which has no bearing on this disc. Candi doesn't need outside puffery anyway. Her music speaks well for her. So does the album front cover which presents a striking color photo of a very attractive organist.

THE ARTISTRY OF JOHNNY KEMM, played on the Lowrey "Celebration" electronic organ. Winmill (stereo) No. 212. \$7.95 post-paid from Johnny Kemm Music Studios, Box 1101, Joplin, Missouri 64801.

Last year the organ world was shocked and saddened by the death of pop organist Johnny Kemm. He



Johnny Kemm.

was allegedly a murder victim. Kemm was a fine organist. His musical skills went far beyond the needs of the demo records backed by his long-time employer, Lowrey. Many of his records are devised to spotlight the special facilities offered by various models, yet he never compromised musicality to demonstrate an effect or sound.

Johnny Kemm was a "regular" at the various Adventures, Happenings, Festivals and Hootenannies scheduled around the country to promote electronic keyboard instruments. His friendly approach endeared him to all who came in contact with him. He was a real southern gentleman and a formidable musician/entertainer. We will miss him.

The Lowrey "Celebration" is a 2-manual (61 keys), 25-pedal instrument. It is well-equipped with the essential organ and orchestral voice simulations, plus a battery of automatic rhythms. It will be recalled that Lowrey was one of the builders which introduced other than flute voices at a time (the mid-'50s) when flute sounds had dominated the industry for twenty years. The first was a string sound in the Lincolnwood spinet. This voice was unified at 16', 8' and 4'. The firm has built on its orchestral voices ever since. Johnny Kemm here uses the tonal facilities always tastefully. The old pro, Johnny Kemm, knew how to achieve balanced registration.

A swing medley consisting of "Your Momma Won't Dance" (with nice vibraharp variations), "Gypsy Rose" and "Everybody Loves a Lover" opens the set with gusto. Automatic rhythm is used with good effect, as well as the Low-

rey's piano voice. Orchestration is uncomplicated and enjoyable. A venture into South American Samba rhythms is provided by the old favorite, "Brazil." The auto-rhythms are there for punctuation and the spirit of good times dominates. "Sleepy Shores" is an atmospheric musical sketch which makes good use of an English Horn (Cor Anglais, not Posthorn) solo voice. The accordion voice of the Celebration model is well-demonstrated by "Mona Lisa," which also features orchestral bells and a Vibraharp. "Pennsylvania Polka" has all the zip the Andrews Sisters put into it in their unforgettable World War II vintage platter, with rhythmic assists again from the automatics. An especially lovely treatment is afforded "The Sound of Music." The piano voice blends with organ voices yet gives the attack an edge.

"Honky Tonk Train" is the expected choo-choo type boogie-woogie with a little wah-wah at the close. "I'm Thinking Tonight of My Blue Eyes" features country piano and guitar voices, well synthesized by the Celebration. "I Left My Heart in San Francisco" first features theatre organ Flutes and later an Oboe-like reed voice. The verse includes Glockenspiel bells. A very subtle harmonization. Next, one of Johnny's favorites, "Our Private World," a nostalgic ballad from a Broadway show. Johnny goes hoe-down for "Wabash Cannonball," with happy guitar twangin' and banjo pickin'.

Johnny's big patriotic closer, labelled "Americana Medley," would certainly please George M. Cohan, the stage star-tunesmith who wrote the first tune, "Yankee Doodle Dandy," and the third, "You're a Grand Old Flag." The latter includes some tremors-off majesty. Between them comes "Dixie" counterpointed with "Yankee Doodle," then Gershwin's "Swanee" with plenty of banjo pickin'. The finale is "Stars and Stripes Forever" (Sousa), the best we've heard since George Wright's, complete with that ear-tickling piccolo icing and there is no overdubbing. The organ supplies all the brass and reeds one expects of a marching band while the relentless four-to-the-bar cymbal never misses a beat throughout. A Bull Fiddle voice provides the bass rather than the usual

Tuba, a novel switch.

Although this recording was designed to demonstrate the many orchestral and organ voices of the instrument, the musical acumen of Johnny Kemm dominates. Recording is okay. The arrangements cover a very wide range of frequencies and they are grooved faithfully. We experienced some distortion during loud passages. This may be a fault of one particular pressing, rather than the initial taping.

During his recording career, Johnny Kemm cut nine discs, most of them (if not all) on Lowrey models. While we would like to have heard him on other brands just for variety and comparison purposes, if we had to choose one to remember him by, we would select this one. □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Q. Our ATOS chapter takes care of the three-manual theatre organ in our local high school. We have a problem with tuning because of the great variation in temperatures. The school will not heat the auditorium unless there is to be an event. The heating system is tied in with the organ chambers, so we have to tune the organ with cold temperatures in winter. Do you have any suggestions as to tuning the organ with our handicap?

A. You will never have an organ that stays in tune if you tune the organ at different temperatures throughout the year. Much of your efforts will be wasted. I would suggest that you negotiate with your school to have the swell shades re-

Do you have any questions?

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versed if they don't already operate "normally closed." Then make arrangements for the organ chambers to have their own heating system. The least expensive would be portable electric heaters. You will have to consult with an electrician on this to make sure the electrical system can stand the extra load. If your school does not approve of this expenditure, your chapter would be much better off using some chapter funds to heat the chambers. You will reap great benefits, as you can at least tune the organ and keep it reasonably well in tune.

Q. We are about to refinish our chapter console in white and gold. We are uncertain as to the procedure for applying the white finish. Would you suggest paint, lacquer or what?

A. I am assuming that you have removed ALL the old finish down to the bare wood, and the wood has been carefully sanded, finishing with 220 grit, so all sanding scratches have been removed. Your first step is to prime it with gray lacquer primer. You can spray this generously so that it can be sanded and still have no bare spots showing through. Sand with 220 grit so that all wood grain texture has been covered over and the surface is as smooth as glass. Now you are ready for the white treatment. If you prefer an antique effect such as used by Wurlitzer, you will need to tint your white with a very small amount of lacquer yellow and lacquer brown. You should experiment by filling a small paper cup halfway with white and then just add a drop or two of the two tinting colors until you have found it to your satisfaction. Try it on a piece of wood, allowing it to dry sufficiently so you see the true color. To prepare the material for spraying, allow much more mixed material than you

think you need. The reason is obvious; if you run out, there is very little chance that you will be able to exactly match with a new batch. After you have sprayed three heavy coats (without sags) you are ready to prepare for the finish coat. Obtain some 400 grit wet-or-dry sandpaper, tear it in half along the short side and fold in thirds. Then using water with your paper, sand with the grain to remove any pock marks so that you indeed have a glassy surface. You then thoroughly clean the surface of all sanding dust and spray your finish coat. As you will be using gloss white lacquer which you have tinted, you may not want a high-gloss surface, but a semi-gloss antique look. The gloss can be reduced in one of two ways: Using powdered pumice stone and linseed oil on a rag and rubbing with the grain; or using 4-0 steel wool. The steel wool treatment will leave the surface less glossy than the pumice and oil. Whatever you do, *don't* use paint and *don't* apply your material with a brush. Good luck! □

Closing Chord

Llelyn J. (Lee) Haggart was born on June 4, 1905 in Pasadena, California. He attended grammar school in Hawthorne, and when he was ready for high school the family was living in Inglewood, California. In this third year of high school, he noticed a theatre being built. When he went around back, he found two men unloading a truck full of organ parts. "Want a job, kid?" The questioner would play a prominent part in Haggart's organ career — Frank D. Rogers. So would the other man, James H. Nuttall, a former chief reed voicer for Robert Hope-Jones in Elmira, New York. So, Lee Haggart started what would be a distinguished career, unloading Robert-Morton Bourdon pipes behind the Inglewood Theatre.

Lee had to make a decision. He was into athletics and in high school had distinguished himself in the high jump, discus, hurdles and shotput. His prowess was sufficient to rate an offer of an athletics scholarship from USC. But before he could graduate he was noticed by Morton's Leo F. Schoenstein.

Schoenstein, even then a big name in the theatre organ world, had observed Lee working on an installation. He offered the youth a job in the Robert-Morton factory at Van Nuys, California, west of Los Angeles. But Schoenstein wanted Lee to start in the Morton erecting room immediately, before Lee could finish high school. Lee opted for the Morton factory job and never regretted it. He started with Morton on October 13, 1923, at age 18. He would later earn credentials as an electronics engineer, and develop a pre-Leslie fan speaker to make a 1930s Hammond organ more listenable.

During this three and one half years at the Robert-Morton factory, Lee met the men who were then big in the pipe organ field. For example, Louis A. Maas, who would later distinguish himself in the organ percussions field. And Joe Klein, developer of the "chromatic drawl," a mechanical device which performed chromatic portamentos independent of the organist's digital agility. While working in the erecting room, where organs were assembled for final checkout before shipment, Haggart's supervisor was fondly remembered "Pop" Ferris.

Lee spent the final two years of his Morton stint as an installer. Often working with gregarious, outspoken Frank Rogers and the saturnine Briton, James Nuttall, Lee helped install a Morton model CX-200 (equivalent to the Wurlitzer style 210) in the Strand Theatre at 54th Street and Broadway in Los Angeles, helping Joe Klein. He assisted with Morton installations in such Los Angeles theatres as the Criterion, Mesa, Carlton and the Imperial Theatre in the Imperial Valley area of California.

Among the fabulous organists Lee Haggart met during the feverish installation days in the '20s were Albert Hay Mallotte (remembered now for his musical setting for "The Lord's Prayer"), Eddie Horton ("at the Robert-Morton"), both at the Criterion, and a young man named Chauncey Haines, who played in many Los Angeles theatres, until he was fired by each for not showing up on time.

In 1927, Lee left the Robert-Morton Co. to take a job as an installer with Jim Nuttall. Together, they installed a style 260 Wurlitzer in the Los Angeles United Artists Theatre, an organ which, many years later,

would become the nucleus of Buddy Cole's 3/26 studio recording instrument. At the completion of the UA installation, a small woman with a little girl's face came down the aisle where Jim and Lee were checking out the finished organ.

"It sounds wonderful," said actress Mary Pickford, sponsor of the UA Theatre. "I want my picture taken with you organ geniuses." Lee wished he had a print of the photo made at that triumphant moment.

Lee's last major installation was the 73-rank Moller organ installed in the Los Angeles Al Malaika Shrine auditorium in 1927. As usual, the team included Frank Rogers and Jim Nuttall. It was a huge auditorium and the two left chambers were a block away from the right chambers. Lee devised a pioneer electronic paging system, using audio wire transmission to tune ranks in unison with other ranks so far away.

After that, Lee studied electronics, including the audio systems which had made sound films possible and had put organists (and installers) out of work. There was still some maintenance work, but the great age

of pipe organ activity had ended by 1930. Lee had participated in the installation of 27 organs in California, including a number of residence organs. One Robert-Morton Lee installed in the home of Charlie Chaplin. Charlie used it to compose his scores for *City Lights* and *Modern Times*.

Lee's adventures in the electronic organ field were equally rewarding. When he went with Hammond, he was determined to improve the sound quality coming from the speakers. The result was a fan-equipped speaker which added some Doppler enhancement to the raw audio issuing from Model A speakers. Another inventor, Don Leslie, was working on the same problem, and eventually his "whirling tweeter" system dominated the industry.

Always an admirer of Jesse Crawford, Lee met the "poet of the organ" in the mid '30s. Crawford was planning a tour involving his Hammonds, one played by his wife, Helen. He needed a technician to go with him and set up the Hammonds for the best possible acoustic effect.



Lee Haggart.

This was before the "spring reverb" system had been developed, but resourceful Lee obtained reverb by placing auxiliary speakers in tiled mens' rooms, while diverting often frenzied visitors to other johns. The tour ended at the New York Roxy, where Jesse and Helen entertained large audiences at Hammonds which sounded much different from the home variety, thanks to the improvisational ability of Lee Haggart.

Many years later, Crawford spoke well of Haggart, "I couldn't have gotten along without him."

As Lee Haggart's electronic skills developed, he became a part of the electronics postwar boom in California's San Fernando Valley. The writer first encountered Lee when he was assigned to the next technicians' bench at Bendix Electronics in North Hollywood in 1954. Lee's conversation was spiked with organ terminology, so a bond developed. Lee later moved over to Lockheed as a full-fledged electronics engineer. It was a matter of self-education over the concern so many employers have for college diplomas. Lee made it on his own.

During his retirement years, Lee's home and shop were the mecca for organ buffs in need of advice, service, parts or just a jaw session about organs. He took on many projects, one involving a 16' pedal rank for George Wright's studio organ. And he put together an arresting 16' octave of Posthorns for John Ledwon's 3/24 studio Wurlitzer which have that ideal rasp created by a small boy scraping a barrel stave down the side of a clapboarded house.

In his late sixties Lee married organophile Laurel Ruby, following a courtship of only ten days. It was a second marriage for both, Lee having grown children from his first marriage which ended many years ago. Lee adopted Laurel's two teenage boys and a girl and helped raise them as his own during the period he lived in Granada Hills, California.

In deteriorating health Lee moved to Twin Falls, Idaho, with Laurel, in December, 1976, to escape the smog conditions of Los Angeles. He planned to write a book entitled "The Men Who Were Hope-Jones," a story about the many organ technicians who contributed to the Robert Hope-Jones legend.

But the marriage ended and Lee

moved to Porterville, California, in retirement. There he kept his hand in by doing some voicing for Dick Villenmen's organ fabrication and repair facility there. He broke his hip in a fall and had to have a replacement operation. He had suffered from a heart condition for many years and that was the probable cause of his death on February 15, 1982. He was 77. □



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:

After reading letters concerning recording of concerts, I offer an idea which has proved very successful for the Rochester Theatre Organ Society.

When an artist is engaged for a concert, he is sent a questionnaire which asks him if he will allow recording. If he does, mention of this is made in our newsletter. Those desiring to record are requested to set up their equipment at least a half hour before concert time in an alcove off the upper balcony lobby, far removed from the audience. We have a central system of outlets which can handle upwards of 20 tape recorders on a first-come, first-served basis.

Should the artist state "no recording," this is also mentioned in our newsletter, and the audience is policed by ushers for possible viola-

tions. Recorders are surrendered to us for the duration of the concert or their owners told to remove them to their cars.

Many installations may not have the setup for such a system, but in a nearby room, separated by a wall to obviate noise, one could be installed. Any good electrician can give advice as to costs, materials, etc.

It must be emphasized that the overwhelming majority of concert attendees come to listen. It is they who should be spared extraneous noises which are unavoidable in the recording procedure.

Lloyd E. Klos,
Secretary, RTOS

Dear Sir:

Referring to Ron Musselman's article, "Theatre Organ in Stereo," Aug./Sept./Oct. THEATRE ORGAN:

Mr. Musselman discusses at length why cassette tape recorders should not be permitted at theatre organ concerts. He then continues in detail as to which cassette recorders are the best to buy for good theatre tapes, including results of theatre organs he has taped. Why an article at all?

Mr. Harrison's solution to non-annoying recording in the Nov./Dec. issue is a good one. My idea of silent taping is to use a hand-held condenser mike with an On-Off switch. Flip the switch to "Off" and set the cassette tape recorder to its usual record mode before the concert. When recording simply flip the switch to "On." There is absolutely no audible sound.

For stereo, one of the new condenser mikes with two adjustable swivel heads works very well. Mr. Harrison's suggestion about using ninety-minute tapes and turning the tape over at intermission only is essential.

Imagine a vacation area posting signs which read "No photography permitted, it cuts the postcard sales." Unrealistic? Well, aren't a few of the theatre organ concert artists doing just that? In addition to my taping, I have always purchased all of the records available of the artist in concert.

Now, the other side of the coin. Suppose we were not interested in recording. What is to be done about people who talk continually, rattle popcorn bags, hum, flick the corner of their programs and even kick the

back of your seat? This is permitted, I suppose.

I think it is time to stop all this recording fuss and learn to be ladies and gentlemen and extend to *every* patron of a theatre organ concert the courtesy to which we are *all* entitled.

Yours truly,
Lyman Nellis

Dear Mr. Gilbert:

The beautiful article by Lloyd Klos which you published about my Dan was a joy; it brought me many smiles and several tears. I only wish all those beautiful things could be said to Dan himself. If he could see what you published that others have said, he would be as proud as I am. I hope you understand how much this means to me.

Through the Letters to the Editor column, I would like to publicly thank all those who spoke so nicely.

Of course my first thanks are to Mr. Klos who did all the compiling, interviewing and writing, but I also wish to include my deep thanks to Don Baker, Clealan Blakely, Mike Coup, Bill Floyd, Dick Loderhose, Bob Mack and Billy Nalle. I have known all these wonderful people for many years.

Since I live in Wichita now, I am once more near what I privately think of as Dan's organ, and I hear it quite a bit. The Wichita Theatre Organ people shower me with their wonderful warm feelings, and made me a part of their "family." I go to all the concerts, hear all the beautiful music, and talk to old friends of the Paramount when they come here. I am comfortable in a nice apartment, my doctor just gave me a clean bill of health, and I am doing the best I can.

Sincerely yours,
Theresa Papp □

greater accuracy in the measurement of transient levels, as well as continuous levels, has resulted in several well-known amplifier manufacturers developing LED (light-emitting diode) and fluorescent VU meters and power indicator displays.

Such displays, lacking the ballistic limitations of conventional meter movements, can respond instantly to all types of signals, whether of a continuous or transient nature, their resolution being limited only by the number of segments per display.

Amplifiers equipped with such monitoring devices can produce clean, high-level sound without clipping, because the levels of even the briefest transients can be monitored and the gain can be set so that such levels are still below the clipping point. *How does this apply to the pipe organ?*

When measuring sound levels produced by musical instruments, particularly those of percussions, a sound level meter in itself will prove inadequate, for it can measure only sustained sound levels of a fairly simple nature, not those produced in a theatre pipe organ by the striking of wood blocks, metal bars, etc. However, most sound level meters are equipped with an output jack, allowing the meter to be patched into other test equipment for further analysis.

By feeding the output of a sound level meter into a properly calibrated oscilloscope, one can accurately measure transient levels, and with the use of a storage 'scope the tran-

THE ACOUSTICAL CONSULTANT

Limitations of Sound Level Meters and the Accurate Measurement of Transients

by R.J. Weisenberger

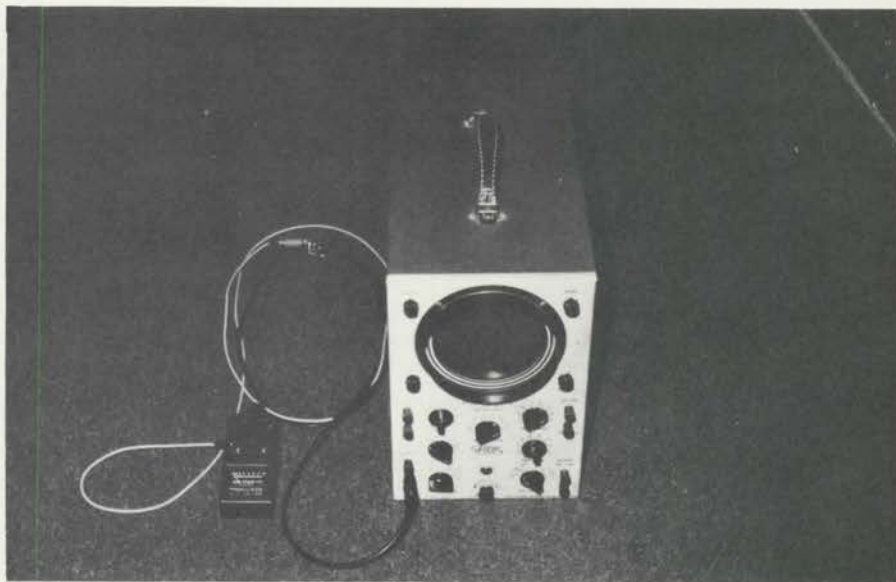
As any audiophile knows, any amplifier can be driven into clipping (peak overload distortion) long before delivering its rated continuous rms power. This is understandable from the fact that rms measurements are based on the continuous flow of power to a load, such as obtained when using pure sine-wave test tones from an audio generator.

In a well-designed amplifier, the peak-to-peak output voltage capability into a given load should not vary significantly regardless of the waveform, provided there are equal amounts of positive and negative components in the waveform. Thus, signals of an instantaneous nature, known as transients, will yield very low readings when measured by the continuous power method, even if their peak-to-peak values are measured as identical.

Standard AC voltmeters respond to average or rms values, and even so-called peak-reading meters (such as the standard VU meter) cannot re-

spond fast enough to accurately measure the transient levels often found in musical material.

The importance of achieving



A simple sound level meter/oscilloscope combination — the least equipment necessary for basic audio research. Those involved in the design and voicing of organ pipes should familiarize themselves with the operation and use of such equipment.

sient waveform can be held on the screen for further study.

For the complete timbre analysis of the sound of any pipe, the output of a sound level meter can be fed into an audio spectrum analyzer which will graphically display the relative strength of each harmonic (in db) with respect to the fundamental frequency. Such aspects as harmonic development in pipes with respect to pressure, scaling, and cut-up can thus be studied in detail in a completely objective manner, not left to subjective interpretation.

Electronic organ manufacturers are beginning to use such methods in order to copy the pipe sound ever more closely. Pipe organ manufacturers should likewise use such methods to learn the facts concerning sound production in their instruments. No one can gain new knowledge by simply *copying* former designs.

P.S. Those who believe the "trained ear" of a voicer should be the sole judge in determining the tonal balance in pipe organ ranks are entitled to their opinion. However, for the sake of the future of the profession, they should also keep open minds to newer and more efficient proven methods.

It has been suggested that if a pipe organ installation should prove acoustically inadequate, electronic amplification would be preferable to the use of higher pressures and cut-ups. But the setup required for amplifying a pipe organ would produce more problems than it would solve. For one thing, the close miking necessary to avoid feedback would result in improper balance between ranks, not to mention what would happen to spacial imaging. Also, this would defeat the very purpose of pipe-produced sound. The real answers lie in learning more about sound production in the pipes themselves, not in resorting to amplification.

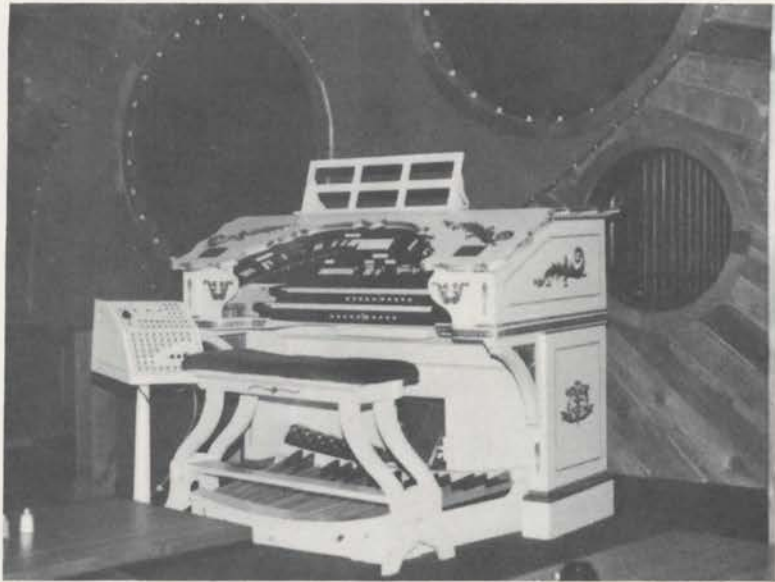
When organ builders begin to realize that familiar scales of pipes *can* be built over a wide range of pressures and outputs without harming their tonal quality, and also realize that it *is* possible to achieve good tonal balance at high sound levels, an acoustically inadequate pipe organ installation would not exist in the first place. There are those who would condemn modern methods

simply because they believe them to be untraditional, when in reality such methods could be used to keep a tradition alive and growing. The research being done today in the organ building industry is all well and good. However, most of it is concerned with providing more efficient methods of keying and switching, using today's digital technology. Little research has gone into the study of pipe acoustics, other than in analyzing *existing* pipe designs, the results of which are enabling the electronic

organ manufacturers to produce products that are a far closer approach to the pipe sound than were earlier electronic instruments. My research has all gone toward finding out how and why different design factors relate to actual *measurable* performance specifications.

Readers may send questions to Mr. Weisenberger in care of THEATRE ORGAN. Mail should be addressed to 3448 Cowper Court, Palo Alto, California 94306. Enclose a self-addressed stamped envelope. □

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NUGGETS

from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



"Pot Luck" columns attract interest from all over. Here is another for our matchless friends. Sources were *Local Press (LP)*, *Around the Town (ATT)*, *Motion Picture Almanac (MPA)* and *Motion Picture Herald (MPH)*.

December 1927 (LP Adv.) The JESSE CRAWFORD Organ Concert at the Paramount, New York. Program for the week, beginning Saturday, December 10: "March and Soldiers' Chorus" from *Faust*; "Did You Mean It?" (one chorus); "A Shady Tree" (one chorus); "Together, We Two" (one chorus); "C'est Vous" (one chorus) and "The Trio" from *Faust*.

May 6, 1928 (LP) ARMIN FRANZ, organist at Detroit's Michigan Theatre, is heard each Tuesday and Saturday from 6:30 to 7 p.m. over WJR, the "Goodwill Station."

May 6, 1928 (LP) ROBERT "BOB" CLARKE, at the golden-voiced organ of Detroit's Hollywood Theatre, broadcasts over WWJ. His music is carried through the ether to invisible audiences on Mondays and Thursdays from 6 to 6:30 p.m. and on the Frivolities Hour on Friday nights.

August 25, 1928 (LP) After an absence of more than a year, part of which was spent in Europe studying under some of the great masters (including Marcel Dupré), and writing musical comedy scores, BEATRICE RYAN returns to Rochester's Eastman Theatre staff a featured solo organist. She is making her debut this week. Only 22, Miss Ryan enjoys the distinction of being the "youngest featured theatre organist in the country." (Apparently, they didn't hear of 17-year-old Rex Koury).

December 1928 (ATT) There is a fascination about ERNEST H. JOHNSON's playing. He is solo organist at the Capitol Theatre in Worcester, Massachusetts, where he has been for two years. Previously, he was at the Strand in Clinton, Massachusetts. He features solos, novelties, and usually plays one of his own compositions. His broadcasts over WTAG, Worcester, have helped him gain a large following.

December 1928 (ATT) ARTHUR MARTEL, solo organist at the Metropolitan Theatre in Boston, is playing his third engagement there. The Bostonians are known for their musical tastes, and Mr. Martel is very pleasing. He broadcasts over WNAC and WBET, and recently completed a tour of Publix houses.

December 1928 (ATT) Loud praises are being sung in honor of JOSEPH K. GLASNER, who plays one of the largest theatre organs in the world (sic). In an unusually clever way, he has caught the fancy of patrons, and community singing is a marked success in Philadelphia's Metropolitan Theatre. He also features spotlight solos. Previous engagements were at the Earle Theatre three years, and with the Stanley Co. twelve years.

December 1928 (ATT) A brilliant record is shown by EDWARD C. MAY, solo organist at the Riviera Theatre in Rochester, N.Y. He has opened 17 houses in the past 18

months for the Schine circuit with whom he has been for three years. He was formerly staff organist for WHEC. A teacher of organ, eight of his students are playing in theatres in the city. His five volumes, entitled "Piano to Theatre Organ," will be released shortly.

December 1928 (ATT) A member of the "Message of Mars" symphony, which played for Queen Marie of Rumania in 1926, engagements with the Orpheum Circuit at the Palace Theatre in South Bend, Indiana, and at the Blackstone Theatre; broadcasts over WSBT there, and now solo organist at the Granada Theatre in South Bend, all have served to increase the vitality and brilliance of GRENVILLE TOMPSETT.

May 1929 (LP) LEW WHITE, Dr. C.A.J. PARMEN-TIER and GEORGE EPSTEIN are alternating at the Roxy Theatre in New York. On the screen: *The Valiant* with Paul Muni, John Mack Brown and Marguerite Churchill.

1929 (LP) Baltimore theatres employed organists in the late twenties as follows: The Century's 3/11 Wurlitzer was played by AL HORNIG, HARVEY HAMMOND and ROLAND NUTTRELL (the Jesse Crawford of Baltimore); the Stanley's 3/31 Kimball was played by MAURICE COOK, AL HORNIG, LESTER HUFF, ROLAND NUTTRELL, PAUL TOMPKINS and BOB WEST; the Valencia's 2/8 Wurlitzer was presided over by JOHN H. ELTERMAN, LESTER HUFF, ROLAND NUTTRELL and JOHN VARNEY; the Parkway's 2/8 Wurlitzer had AL HORNIG and ROLAND NUTTRELL, while the Rivoli's 3-manual Kimball was played by HAZEL WORRELL.

September 1930 (MPA) RAYMOND T. "RAY" TURNER, organist at Chicago's Embassy Theatre, is presenting "Organ Novelties Which Are Original." Having attended the Sherwood Music School in Chicago, where he received instruction from Arthur Dunham, he played the Woodlawn, North Centre, Highway, and Metropolitan theatres, and has broadcast over WBBM, Chicago.

September 1930 (MPA) JIMMY RICH is organist at Loew's Jersey City Theatre. A student of Hugo Troetchel, he played theatres throughout New York City until 1928 when he went to Jersey City for Haring & Blumenthal at the National Theatre, until his present engagement.

September 1930 (MPA) BILL PHILLIPS, though in the music publishing business for 13 years, is a Chicago organist, having played the Avalon, Capitol and Drake theatres.

September 1930 (MPA) KENNETH T. WRIGHT is in his third year as organist in Lloyd's Theatre in Menominee, Michigan. Billed as the "Singing Organist," he is featuring microphone novelties. He is one of the first to use a console microphone for talking to the audience and singing original novelties.

September 1930 (MPA) EGON M. DOUGHERTY is a concert organist for Loew's Theatres in New York. He attended the S.A. College of Music, and has had six years in solo and concert work.

October 24, 1931 (MPH) DICK BETTS, who was at the Roger Sherman Theatre in New Haven, Conn. in 1930, and at the Palace in Stamford for the past eight months, is now at the Capitol Theatre in Binghamton, N.Y.

This should do it until the next issue. So long, sourdoughs!

Jason and the Old Prospector □

With the
Unaffiliated
Clubs

Lloyd E. Klos

Beginning shortly, THEATRE ORGAN will introduce this new feature. It was suggested by Associate Editor Lloyd Klos, and is intended to serve those groups not a part of ATOS, but who share our aims of promoting the cause of the theatre pipe organ and the enjoyment of its music. We hope the idea will be successful.

Two things we are asking from all such groups who care to participate:

1. The logo of your club, with which we'd like to set off your regular contributions, should be sent with your initial copy.
2. DO NOT send a copy of your newsletter. Lloyd will act solely as editor, blue-penciling and polishing your *typewritten, double-spaced* copy. Items should be clear and concise, and include material of interest to the world-wide readership. Social items, such as who brought the buns and cold cuts, will not be used. We want news on your concerts, bus trips, organ restorations, etc., but keep it as concise as possible. Pictures are welcome.

The deadlines for getting the material to Lloyd are the *15th of March, May, July, September, and November*. This will allow time to edit copy, get it to the THEATRE ORGAN office, and then on to the typesetter. The address for sending your material is: Lloyd E. Klos, 104 Long Acre Road, Rochester, New York 14621.

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CHAPTER NOTES

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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

Our January meeting was held at the home of Judith Koutsos in New Port Richey. It was announced that CFTOS now has a signed agreement with the city of Tampa and the Tampa Arts Council which means that

the city will provide funding through a grant and CFTOS will be responsible for maintenance, so we are now moving more rapidly on the Tampa Theatre 3/12 Wurlitzer installation. The blower is installed and the air ducts blown out and cleaned. The grille cloth has been replaced in both chambers; the swell shades in both chambers are up and motors will be installed later when the chests are in. We are near completion of chest work. Also, the lift is to be installed shortly. Work still remains on the relays and, while it is difficult to set a date for completion, hopefully within the next few months we can say our task of installing the Tampa Theatre Wurlitzer is completed.

On January 6, Channel 44's *PM Magazine* presented the "Tampa Theatre Story," including the Mighty Wurlitzer Pipe Organ, which featured members of our work crew and the console. Even though coverage was short we feel the publicity was beneficial.

New members we would like to welcome are Jim and Janis Brennan, formerly of Connecticut Valley, and Robert and Michelle Rusczyk from the Chicago chapter. We were also honored to have at our meeting Tam-



The Tampa Theatre, home of the 3/12 Wurlitzer being installed.

(John Torell Photo)

pa Theatre Director Vernita Batchelder who has been most cooperative in our efforts to have the organ installed.

SANDRA SHOOK

CENTRAL INDIANA

On December 13, Central Indiana Chapter held its meeting at the Hedback Theatre with 102 members and guests attending. This theatre is the home of Footlite Musicals, a local theatre group, and also of the Page organ which is almost always available for use by Chapter organists. This organ has been extensively renovated and rebuilt in the past year and, while not completely finished, gives a great sound. It is a two-manual, formerly six- to seven-rank organ being enlarged to 10 or 11 ranks. When the mechanical work is completed the tuning will be done by Lyn Larsen. John Ferguson of the Paramount Pizza Parlor gave the program following a trip through the organ.

Some ATOS members play the organ preceding performances of the Footlite Musical shows. Other spots for our organists are the annual Christmas events at the Indianapolis Zoo.

Dick Harold, a member organist, presented a concert on the Manual High School organ January 17. The proceeds from this concert are to be applied to the maintenance of the Manual organ which is also available for use by Chapter organists.

The Footlite Musical show, *Fiorello*, started January 22 to run for three weekends, and our members will perform on the organ prior to each show. This means a total of nine concerts of excellent music.

There were some pretty fancy shenanigans at the Paramount Music Palace on New Year's Eve. Guest artists Tom and Mimi Hazleton along with house organists Bill Vlasak and Donna Parker, and John Ferguson played the Mighty Wurlitzer. There was food and dancing and music! music! MARY LOU HARRELL

CENTRAL OHIO

The COTOS Christmas party/meeting was scuttled by bad weather and an ailing instrument. The chapter's Wurlitzer at Worthington High School was suffering from an acute case of ciphers and power supply failure. Thanks to the ministrations of the organ crew the patient is re-

covering nicely with hopes of a meeting at the high school in the spring.

Our January meeting was a rousing success when Graves' Piano and Organ in Columbus opened their doors on January 23 for about 35 COTOS members and guests. The evening's entertainment, provided by Chuck Yannerella and John Riddell, included a variety of Baldwin organs and numerous styles of music. The closing medley of the "Battle Hymn of The Republic" and "Dixie," played in duet on the Cinema III and the chapel organ, gave the open console session a rousing send-off.

The center of attention at the end of the business meeting was the recently purchased brass Saxophone "G" pipe for the chapter Wurlitzer. The report on the Wurlitzer console from Bob Shaw revealed that the cancerous Perflex is still confounding the progress of restoring the instrument. The console is now completely torn apart to replace the stop rail pneumatics.

BOB AND PATTI
CLARK

CHICAGO AREA

CATOE's show on February 28 at the Chicago Theatre is the big happening for us this spring. This show will feature Mary Pickford in the silent, *My Best Girl*, with Buddy Rogers also live on stage. Dennis James will accompany the movie. Mayor Jane Byrne has declared the day "Theatre Organ Day," and has sent us a letter of commendation for our assistance in promoting the Downtown Loop. It is encouraging to be recognized by the city's executive office. Yes, we are proud.

City Hall has a promotional for the downtown area to take place February 11-15 entitled "Chicago Alive," and will have many attractions in the area's theatres with well-known people taking part, Victor Borge, Bob Hope, and CATOE! We will present two old-time movie shows with silent films, organ music and sing-alongs. Bob Chaney is the organist for these shows. For the evening attractions CATOE will supply five organists who will perform at intermissions and before and after the shows. So CATOE is in the act!

We had an exhilarating social January 16 at Sally's Stage II in Lombard. In spite of the arctic weather 74 "Eskimos" appeared to be greeted with on-the-house coffee by the

Bortz brothers, owners of Sally's. The organ was in good shape as was Bill Tandy, our soloist. Bill gave forth with an excellent and varied program which included some Jesse Crawford stylings.

Orchestra Hall's new Moller was dedicated December 7 to a full house. It was a classical program and those attending were greatly impressed with the organ installation.

We are having a special social at the now-defunct Maine North High School on February 11 with Bob Roppolo at the console. Bob performs at his "19th Hole" Lounge in Lyons. He has a lively style and a personable presentation which make his lounge a successful entertainment spot. Lucky for us he is a local member.

This is CATOE's 20th Anniversary and we plan to have nostalgic episodes in each *Vox* issue this year. There is a lot of organ history to share.

We have completed plans for a show at Mundelein College Auditorium on May 2 at 2:30 p.m. Our organist will be Dwight Beecham. He is new to many of us and we are eager to hear this highly-recommended musician.

Cheer up. Soon the buds will appear and the swell shades will be swinging again in the warm spring air.

ALMER BROSTROM

CONNECTICUT VALLEY

Our October meeting was held at the Thomaston Opera House which houses our Marr & Colton 3/15. It is to these October gatherings that we extend a special invitation to our neighboring chapters who always bring many talented performers. Following open console our concert artist, Robert Maidof, was introduced. Bob, who has played for us before, has also performed at Radio City Music Hall. Some good motion picture music and a bit of Scott Joplin preceded Grieg's "Wedding Day at Troldhaugen," arranged for the organ by the artist.

On October 17 and 18 the same Marr & Colton spoke to the tunes of Bill Thompson. Bill is noted for his good programming, excellent arrangements and skillful playing. His program included both popular and classical numbers which he arranged for the organ and which were thoroughly enjoyed by the audience.

Our November meeting took place in Plymouth at the home of Genevieve Roberg where there is a fine pipe organ built by her husband, Jack, before his death in 1976. Open console, fresh doughnuts and cider, and socializing filled the afternoon. Guest artist for the evening was Raymond Corey, an organist with both theatre and church credentials which were clearly evident during his program, which included popular melodies and Bach's "Saviour of The Nations, Come." Our sincere thanks to Gen Roberg for her warm hospitality.

Concerts at the Thomaston Opera House on December 4, 5, 6 were by Lyn Larsen and seven instrumentalists from the Hartt School in Hartford: Sally Walstrum, harp; Michael McNerny, tympani; Keith Berry, Jon Noyes, and Dominic Talaotta, trumpets; and Bob Casola and Mike Rodney, trombones. The program was designed to be appropriate for the season and included solo numbers by Lyn in the first half with Christmas music by the entire ensemble for the second part. All eight musicians received unrestrained applause from a most appreciative audience.

On December 13 we had our annual Christmas party at Dileo's Grove in Torrington. Socializing and dinner were followed by dancing to the music of Bob Logan at the Conn organ. A great time was had by all.

Coming attractions at the Thomaston Opera House are Walt Strony on March 27, 28, and Jonas Nordwall on May 22, 23. Tickets and information are available from Concert Tickets, P.O. Box 426, Seymour, CT 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

DAIRYLAND

DTOS has been successful in its bid to hold concerts at the Riverside Theatre in downtown Milwaukee and our 1981 spring and fall concerts were held there, with another scheduled for April. The Riverside was badly in need of painting and relamping. Now the theatre is beginning to regain its former loveliness. The main lobby glistens with new paint, and much of the original decorative plaster work has been uncovered and restored. When we

started, none of the chandeliers had working bulbs. About 1000 bulbs later we had made a dent in the relamping, so you could see your hand in front of your face in the auditorium. The organ, a 3/13 Wurlitzer, needed an overhaul and a small group of dedicated people put in many all-night sessions on Fridays and Saturdays to get the job done. The experience of Bill Hanson made our job much easier.

The spring concert featured Walt Strony and the Menoharmonee Chorus plus the Happiness Emporium, two barbershop groups. The show, "Down by the Riverside," featured a mixture of organ music and barbershop singing.

The fall concert featured Dennis James, the North Water Street Tavern Band, and Ron Fable, Houdini look-alike. Dennis James accompanied the silent classic, *Safety Last*, starring Harold Lloyd.

Unfortunately, the Riverside closed its doors as a regular movie house in October, 1981. Although this gave us the advantage of working at the theatre almost any time we wanted, it clouds the future of the theatre; however, DTOS plans to use the theatre as long as it is available.

Our Christmas concert at the Avalon featured Father Jim Miller, whose show was a tremendous success. He did a fine job on the Laurel and Hardy film, *Big Business*, and his humor came across igniting the

audience with laughter. There was also a Christmas party and reception for members only at the Riverside following the concert.

DTOS furnished help and an organist for other events at the Riverside, such as a children's Christmas program and a free lunch-time Christmas concert.

The December meeting was held at Atonement Lutheran Church in Racine followed by a lovely program by Gary McWithey on the church's mostly Barton.

February will see the long-awaited dedication concert of the McNeill Memorial Wurlitzer in the Racine Theatre Guild. Unfortunately, Mr. Lowell McNeill, who donated the organ, passed away before he was able to hear the instrument in its new home, but DTOS and the city of Racine will gratefully remember him for this fine theatre pipe organ.

WILLIAM CAMPBELL
CARRIE NELSON

EASTERN MASS.

Those attending our November 29 Babson meeting were pleasantly surprised to step into the Richard Knight Auditorium transformed into a sidewalk cafe with white cloth-covered tables, netting draped from the balcony, plants, and potted palms in the lobby all contributing to a festive setting. In this friendly atmosphere President Bill Carpenter quickly disposed of business, but not

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before announcing that Hector Olivera will again play for EMCATOS at our spring concerts on May 29-30. Al Winslow read his treasurer's report and then tendered his resignation effective at year's end. The club's appreciation for his efforts was shown by enthusiastic applause.

The evening's artist, Dick Hashim, was introduced by Tim Bjareby. Mr. Hashim is well known in the Boston area for his organ playing and teaching. A lively "Alexander's Ragtime Band" opened his program followed by a good mix of light pops and he ended with "God Bless America." Some tunes were quiet, some lively, and they utilized most of the Wurlitzer's resources. The long parade at open console led off with Bill Forbush playing an unexpected "Happy Birthday" to President Carpenter.

At our day-after-Christmas meeting, Bill again presided with Secretary Parson and Treasurer Winslow each reading their final reports. The program chairman then explained that our guest artist, Milt Kimel, was unavoidably absent and that our pinch-hitting organist was club member Mark Renwick. No stranger to our instrument, Mark turned in a tasteful, colorful program from his fast-moving opener to his final appropriate "White Christmas." His delighted audience required an encore and Mark obliged with one of his favorites, "Swanee."

Two of our ex-theatre organist members, Al Winslow and Len Winter, entertained during open console. Another magnet was the lobby with tables gaily decorated and filled with homemade sandwiches and pastries. This last meeting of the year was particularly rewarding because our revitalized Wurlitzer was in great voice, our taste buds were titillated and our mood one of fine sociability.

Our first winter concert on January 9 by Clark Wilson from Pipe Organ Pizza in Milwaukee, was a big success despite snow and slippery roads. A gifted musician, Clark felt right at home in this setting. He opened his program with an interesting "Deadwood Stage," and highlighted it with "Rondo in G" played with unusual cross-legged pedaling. Clark brought several slides for a sing-along, some with humorous parodies, and his audience pulled out all stops in response. Wilson also accompanied a Mack Sennett Keystone comedy with Barney Oldfield called *Race for A Life*. A rousing "Granada" made a fine encore to an evening with the Wurlitzer long to be remembered. STANLEY C. GARNISS

LAND O'LAKES

Following a memorable concert by Tom Hazleton at the Powderhorn Park Baptist Church in Minneapolis on August 18, another event was sponsored by the LOL Chapter; this was a concert at the Cedarhurst Mansion in Cottage Grove where Claude Newman played nostalgic selections on "Goldie," the Mighty Wurlitzer, and recalled some of his boyhood experiences. We were also thrilled to listen to Chuck Beasley and his eighteen-piece band playing some unforgettable tunes dating back to the '30s and '40s.

Through the efforts of one of our members, Dwight Haberman, our membership was treated to a concert by Maureen Dudley and Carl Eilers playing the largest known Kimball in the United States, the one in the Minneapolis Auditorium.

Our annual election meeting was held November 15 at Hafner's Restaurant in St. Paul with entertainment by Harvey Gustafson, who demonstrated his versatility on a two-manual digital Allen. Barbara

Danielson from Schmitt Music Centers invited us to a special concert by Hector Olivera on December 2 at Schmitt's Auditorium in Minneapolis. What a wonderful treat to hear this amazing artist.

No Christmas season is complete without our beloved Ramona Gerhard Sutton who played for us at Cedarhurst on December 20. She certainly set the stage for a joyous musical holiday and we thoroughly enjoyed her beautiful arrangements, dramatic style and whimsical anecdotes. VERNA MAE WILSON

LONDON AND SOUTH OF ENGLAND

With his characteristic verve, dexterity and interpretation, Lyn Larsen provided a truly memorable introduction to our Chapter concert series at the Granada Harrow, Northwest of London, in October 1981, just as he did in our inaugural concert at the Gaumont State Kilburn in May 1977. The only difference was in his application to the much smaller, yet powerful and distinctive Granada Wurlitzer 3/8. However, the combination of his superb stylings and repertoire, and the excellent condition of the 43-year-old instrument after extensive work by Chapter members, resulted in an enchanted audience and a wholly enjoyable musical experience.

In a carefully structured programme, ranging from a "low-down" rendering of "St. Louis Blues," to a most thrilling "Slaughter on Tenth Avenue," a meticulous trio of Chopin favourites, and a superb "Dance of the Hours," Lyn's performance exemplified precisely what we regard the particular objective of our Chapter to be — to bring the best of the trans-Atlantic dimension to the established British theatre organ enthusiasts fraternity. Thanks a mil-



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lion, Lyn. Come back soon.

Emulated in various parts of the UK, and creating considerable interest in the USA, our "Young Theatre Organist of the Year" Competition was also presented at the Granada Harrow for the first time in November 1981. The fourth event in this highly-successful and popular series, this well-patronized event attracted eleven finalists ranging from 12 to 16 years of age, from various parts of the country.

With a dazzling performance of that classic keyboard finger-buster "Dizzy Fingers," this year's title was clinched and the inscribed silver "Chain of Office" won by 14-year-old Rodney Pooley of Welling, Kent, with 15-year-old Corrine Jane McClean of Droylsden, Manchester, in second place, and last year's runner-up Lloyd Maidment of Marlow, Buckinghamshire, winning third place.

The impressive range of talent exhibited by all the competitors resulted in a tough but enjoyable task for the Adjudicating Team. Under the Chairmanship of John Norris (Principal of the Southern Music Training Centre at Bromley in Kent), this included Nigel Ogden, the popular Northern organ star and well-known presenter of the famed BBC Radio programme *The Organist Entertains*, widely-accomplished and enthusiastic Alec Leader, and Frank Fowler, well-known head of the Hill, Norman and Beard organ-building company (who earlier made the famous Christie theatre organs).

A particularly welcome Stateside guest in our audience was Rolly Miller of Salem, Oregon, to whom we have been exceptionally grateful for his generous contribution to the prize rewards to our competitors.

This very happy and satisfying day was even further significant for our Chapter. This was because (apart

only from the time zone separations involved) we also had Pauline Dixon, our first competition winner, playing in concert at the Hinsdale Theatre in Illinois, and our Vice Chairman Len Rawle appearing in concert in Perth, Australia, all on the same day.

Building on the undoubted success of the Competition so far, our first in-theatre concert in 1982 is entitled "Winners All" and will feature our first four winners: Pauline Dixon, 1978-79; Stephen Vincent, 1979-80; Michael Wooldridge, 1980-81; and Rodney Pooley, 1981-82. This is also being promoted at the Granada Harrow.

Each having a distinctive style and making impressive progress, this promises to be an exceptionally enjoyable musical occasion. We therefore make it a top priority to support these worthy young people being fostered by our Chapter for the future of the theatre organ enthusiasts movement.

As well as her busy concert and teaching schedule at home, Pauline Dixon made three concert tours in the USA in 1981 and will soon be returning again.

Also visiting the USA shortly, Stephen Vincent especially caught the imagination of the 300 American visitors to this country in July 1980 with his outstanding performance at the Granada Harrow Wurlitzer during the ATOS Silver Anniversary Convention held in the UK at that time. Stephen is now busy teaching and demonstrating Baldwin electronic organs for a large organ store in Lewisham in Southeast London.

Trained by the well-known and much-loved veteran theatre organist Bobby Pagan from Brighton, Michael Wooldridge already has numerous public and enthusiast club concert performances to his credit,

notably at the Granada Kingston Wurlitzer, and is soon to play in concert at the famous Compton dual-purpose organ at the Guildhall Southampton.

Newest member of this fine quartet, 14-year-old Rodney Pooley is already well-remembered for his sparkling performance before the Competition audience at the Granada Harrow.

In addition to these four outright winners, the Chapter is also particularly pleased that several other competitors in the four events to date have recently achieved notable success. Nicholas Martin is now a very popular member of the famous Blackpool Tower Ballroom organ team. Janet Dowsett has joined the British demonstrating team of Yamaha Organs, and has given a superb recital at the Compton theatre organ at Royal Windsor. Competition runner-up in the past two years, Lloyd Maidment is teaching and appearing weekly in public performance at the Compton theatre organ in the Regal Cinema Henley-on-Thames. Karen Yeomans is in popular demand in the Midlands area with her bright and accomplished style. These and numerous other youngsters identified by our Chapter are also frequently in our concert audiences.

The Granada Harrow was opened on October 25, 1937, with Harry Farmer (today resident in Canada) at the Wurlitzer console. Jessie Matthews and Sonny Hale were featured in the opening film *The Show Goes On*. Through the years all the famous Granada organists visited the theatre and played the organ, Opus 2216. Its chambers are on the right side of the auditorium, with the eight ranks comprising Diaphonic Diapason, Tuba, Tibia Clausa, English Horn, Gamba, Gamba Celeste,



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Our monthly Club Nights held at "Wurlitzer Lodge," the ever-hospitable home of Edith and Les Rawle at Northolt, Middlesex, continue to be as enjoyable as they are varied. Recent guests have included Paul and Hazel Kirner (owners of a fine Compton organ in their native Leicestershire), diminutive Joyce Aldred (popular resident at the Davenport, Stockport Compton, and with her husband David, owners of two Comptons in preservation), and Michael Wooldridge at the completion of his year of office. An exciting guest list for 1982 is already nearly complete, following our Annual General Meeting in January.

Our next main event is to be a "Weekend Special" on April 23/24/25, 1982 (Friday evening/Saturday/Sunday), to celebrate the Chapter's fifth birthday and taking in notable London and South coast venues with Walt Strony as a principal guest. Details have already been circulated direct to all Chapter Chairmen.

LOS ANGELES

November brought us a change of pace, Rosemary Bailey. She is an electric jazz-style organist with considerable classical technique. Truly different.

Showtime 1924 at the San Gabriel Wurlitzer had "Mr. Theatre Organ," Gaylord Carter, an artist we all admire, in shows on December 11, 12. These were three-part shows including five acts of vaudeville, a sing-along and a silent film plus great music for the Christmas season.

We wrapped up the year with our Christmas party at the Bell Friends Church. Our artist for this program was Jay Rosenthal at the 2/9 Wurlitzer with reflections of Buddy Cole and several Christmas selections.



Jack Moelman announcing number to be played on the Universal Player Piano.

Then Santa arrived for some jingling holiday music and a sing-along. Santa's magic was by Dave Parks of Orange County Organ Society. Open console followed.

Sunday, January 17 at San Gabriel "Mr. RKO," Rex Koury, was our organist. He opened by telling us that he had played the San Gabriel Wurlitzer when it was in the Albee Theatre in Brooklyn, New York. Rex's program was a variety of well-presented selections ranging from a "Sugar Babies" medley to Victor Young's "My Foolish Heart."

A call to (213) 792-7084 will give our 24-hour concert calendar information and referral numbers.

ROBERT DAVID JACKSON

MAGNOLIA

Mississippi now has its second in-theatre installation! The Hattiesburg Saenger Center's 3/8 Robert-Morton was presented in a public concert December 26 for the first time in over forty years. Lt. Col. Jack Moelman, USAF, presented the instrument to an enthusiastic standing room only

crowd of approximately 1100 people in the newly-renovated Saenger Theatre.

Jack chose a varied program of music, and Mark Smith, a former member of the Keesler AFB Chorus, sang "O Holy Night." The second half of the show consisted of a sing-along with slides and two silent movies, *Pie Fight of The Century* and *Soup to Nuts*, both starring Laurel and Hardy. The young people in the audience furnished the laughter that had not been heard in the theatre in a long time. "Bless This House" was so moving that the audience stood in ovation long before the song ended. In closing, Jack presented his "Tribute to America," a collection of patriotic songs and film.

The city of Hattiesburg and the people involved in this project are to be commended, Mayor Bobby Chain, Web Heidleberg, David Duke, and most of all, Bob McRaney Sr. who was responsible for the Robert-Morton being returned to its original home.

Donna Parker

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Jack Moelman spent a busy two weeks in Mississippi. First he journeyed to Laurel to play a Robert-Morton home installation, then he was guest of honor at the December meeting of the Magnolia Chapter at the home of Sam and Doris Feltenstein where he presented an informal concert on Sam's Lowrey. It was then organ/piano duet time with Jack at Sam's newly acquired Universal Player and Frank at the organ. Then newcomer Bill Pippen took over the piano and Jack moved to the organ. Everyone enjoyed these impromptu duets.

New Year's Eve a fairly large crowd gathered at the home of Frank and Gene Evans in Meridian. Adam Jensen, Clyde Lummus, Frank and Jack kept Frank's Hammond X-66 going into 1982. There was plenty of food and all diets were put on hold for the evening.

The Temple Theatre's Robert-Morton in Meridian has been silent since June 1980 because of water damage. The cause of the problem has been corrected but no work has been done on the organ because the crew that takes care of the Robert-Morton is the same one that rebuilt and installed the Hattiesburg instrument and they have not had time to work on the Temple organ. Our efforts will now turn to getting that Robert-Morton playing again in 1982.

TOMMY DARSEY

MOTOR CITY

John Steele did a magnificent job as the artist for our Christmas show at the Redford Theatre in December, which also featured excerpts from the *Nutcracker Suite* performed by the Fairlane Ballet Company accompanied by John at the Redford's 3/10 Barton. But things hadn't been planned quite that way.



The Fairlane Ballet Company performed excerpts from the *Nutcracker Suite* for the Christmas show at the Redford Theatre. (Ray Van Steenkiste Photo)

The organist was to have been Tom Gnaster, who was taken ill just two days before his scheduled appearance. Through the generosity of Gary Montgomery, of Theatre Organ Pizza and Pipes, John Steele was able to step in at the last minute, leaving the pizza parlor with one staff organist for the evening. John's



He came to the rescue. With only two days notice, John Steele filled in for the indisposed artist for Motor City's Christmas show at the Redford.

(Ray Van Steenkiste Photo)

efforts were rewarded by an enthusiastic response from the appreciative audience.

Our Christmas party was held at the Redford Theatre on Saturday evening, December 19. Chaired by Janice Fields, over 100 people attended the annual event, which featured Evelyn Markey and Lou Behm at the Barton organ, Ethel O'Leary at the grand piano and Loraine Robinson on accordion. Fred Page (as Santa Claus) led a sing-along and Bob Mills was master of ceremonies.

On Sunday, January 3, chapter members were invited to a wine and cheese Christmas party presented by the American Guild of Organists at the Redford Theatre, which featured Searle Wright at the 3/10 Barton.

Don Haller played winter songs and traditional carols for the First Sunday program at the Punch and Judy Theatre in December. Appearing for the first time at the Punch and Judy's 2/6 Wurlitzer as the artist for our January First Sunday event was John Steele.

"Home for the Holidays" was the theme of the Second Sunday concert

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John Steele played the 2/6 Punch and Judy Wurlitzer for Motor City's First Sunday program in January. (Bob Becker Photo)

at the Michigan Theatre in Ann Arbor, and featured Rupert Otto, Newton Bates and Henry Aldridge at the Barton organ. John Lauter performed at the Michigan's 3/13 Barton for those who braved the cold to attend his Second Sunday program in January.

Our December Fourth Sunday get-together at the Royal Oak Theatre brought Lou Behm to the console of the 3/16 Barton. Gregg Smith appeared in January as the Fourth Sunday organist at the Royal Oak Barton.

Register now for the 27th Annual ATOS Meeting and Convention in Detroit, July 4-10. Complete information is in this issue.

DON LOCKWOOD

NOR-CAL

Nor-Cal Theatre Organ Society held its first meeting of the new year Sunday, January 17, at San Francisco's Avenue Theatre. New Chairman Rudy Frey had some words of welcome before Program Chairman Ray Taylor introduced Jim Riggs, our concert artist.

Riggs and Avenue manager Geoff Hansen planned a very special program for the afternoon. The first Wurlitzer Jim heard was Mrs. Aura Edwards' 3/19 in Lafayette, and he has been getting a big kick out of them ever since. He plays a Friday night concert at the Avenue's 3/15 Wurlitzer about once a month, before the silent films are accompanied by Bob Vaughn. The organ was originally installed in the State Lake Theatre in Chicago.

Riggs kicked off 1982 with a peppy piece "Fun to be Fooled," followed by a quasi-Sidney Torch arrangement of "You're a Sweetheart." His "Moonlight in Vermont" was remarkable for its chord changes and harmonies. He accompanied a sing-along which used some rare glass slide positives from the collection of Steve Levin. The pièce de résistance was a duet, "Turn on the Heat," with Jim Roseveare at the grand piano.

During intermission there was a wine-tasting party in the lobby, with wines from the cellars of Johnson's Alexander Valley Winery in Healdsburg. There were also hors d'oeuvres served.

Following intermission we saw a cartoon from the thirties, *Bosko's Picture Show*, a satire on organs with the "Mighty Fertilizer" and Bosko at the console; one of the stops on the organ was a chain pull with toilet flush. It was a real rib-tickler.

The second half of the musical program Jim Riggs played his "Mickey Spillane" arrangement of "Blue Moon" with some way-out registrations and tone colorings. He dedicated "You Started Me Dreaming" to Aura Edwards, who is an interpreter of dreams as well as an accomplished organist.

Roseveare returned to the keyboard for a second duet, "Zing Went



Nor-Cal's two Jims, Roseveare, left, and Riggs, right, before January 17 concert at the Avenue Theatre, San Francisco.

the Strings of My Heart." The chimes accented the first note of the phrases while the piano played the melody the first time around; the organ played the lead and the piano played embellishments on the second chorus; finally the piano played the lead with some fancy keyboard cross-overs. It was obvious that the two Jims had put a lot of work into the arrangement.

Riggs' final piece on the program was "Wishing," and the printed program read "... you a Happy and Prosperous 1982." The audience wouldn't let Riggs get away without an encore, and he played the definitive Sidney Torch tune "Hot Dog," which was note perfect. It was a fun meeting all the way around and a delight to hear an organ in a theatre. We hope we'll have the two Jims back again soon.

ED MULLINS

OREGON

The last time our chapter heard the Kimball theatre pipe organ at the Benson High School was in May of 1978. It has since been enlarged to a 3/24 and the chambers modified to



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Chairman Joe Gray losing his head over ATOS! Oregon Chapter member Roy Fritz and his wife, Janet, put on a fine show of magic at the Christmas dinner. Fortunately, Joe kept his head in this situation. (Photo by Claude V. Neuffer)



Members of the Pikes Peak Area Theatre Organ Society at the Denver Paramount. Front row: Bob Boyer, John Grunow, Mike Gregorich, Don Wick, Martin Meier, Lee Destefan. Back row: Bob Grunow, Karen Weesner, Jack Hall, Maryann Grunow, Stan Destefan. (David Weesner Photo)

permit better sound egress. Also, the piano has been moved out of chamber and located down near the console where it can now be clearly heard. The overall sound is magnificent with plenty of pedal to fill the large and reverberant auditorium.

For our reunion with this instrument on November 24 we scheduled none other than Mr. Flicker Fingers himself, Gaylord Carter. A heavy windstorm had caused extensive power failures, including Benson, and it was only within a few hours of concert time that electricity was restored and we knew we would not have to cancel.

Gaylord's program alternated between brilliant solo numbers and music to early comedies, some very rare. He is as great a musician and showman as ever and it is easy to see why he is regarded as the master of silent film accompaniment. Our thanks to the Benson High organ maintenance staff and to Gaylord for such a fine evening.

Our Christmas party was held at the Steamers restaurant in Portland and, in addition to fine music and socializing, we learned of some special talents of two of our members. Each event of the program was called by bugle sounds, blown by Garry Zenk, with appropriate melodies, and after dinner Roy and Janet Fritz staged a truly mystifying magic show. This was a smooth professional performance with many elaborate props and competent assistance by Janet. Fortunately, Roy did not make the large Allen theatre organ disappear. All of this was followed by open console led off by Paul Quarino and Jack Coxon of Organ Grinder fame and continued by those brave enough to follow.

Our chapter is grateful to Roy and Janet Fritz for this fine show. We also wish to thank Garry Zenk whose bugle was so effective in the large dining hall, and Day Music Company for the Allen organ.

PIKES PEAK

The Pikes Peak Area Theatre Organ Society is celebrating its tenth anniversary this year and is planning a large ensemble of activities and concerts for 1982. Several concerts will be for the general public and will include Roy Hanson on March 12, Father Jim Miller on May 9, and Bob



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Jack Hall at the Denver Paramount's 4/20 Wurlitzer.

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Ralston on October 15. These concerts will be held at the Colorado Springs City Auditorium on the 3/8 Wurlitzer our chapter restored from the old Chief Theatre here in town. At our February meeting at Penrose Hospital we will have Ray Young playing for us. In case you are ever in our neighborhood, our meetings are held the first Sunday of even-numbered months.

On January 30 we visited the Denver Paramount 4/20 Wurlitzer and the Aladdin Theatre 2/15 Wicks in Denver. Everyone had a great time and, as usual, the Rocky Mountain Chapter proved to be excellent hosts.

Our Chapter has just begun building organ chambers to house a club organ in the auditorium at the Mount St. Francis Convent. The auditorium was built at the turn of the century and has great acoustics, 24-hour access, and a beautiful setting in a quiet valley next to the mountains north of Colorado Springs. The sisters have been enthusiastic about our club's activities and are anxious to have us install an organ in their auditorium, so we will all be quite busy working on that project this year.

Many of our members are also working on their own theatre organ projects. Stan Destefan has amazed us all by building his own three-manual Wurlitzer console replica; he even built the keyboards and pedals and plans to build his own chests, regulators and relays. Bob Boyer has pipes playing now; he has eight ranks of his Kimball playing in one chamber and is starting on his second chamber and percussions. Don Wick owns a 2/8 Wurlitzer and is working out the best way to install this organ in his new home. Martin Meier is gathering miscellaneous parts for his 4/20 Barton theatre organ while he is building his own house.

Fred Wiser, who is assembling a 26-rank Wurlitzer at his farm near Henderson, had a fire on January 31; it is believed to have been started by a cat that brushed up against an electric stove turning on a burner with a pot left on it. The organ suffered heavy smoke and heat damage but only a few parts were totally destroyed in the blaze.

We are all looking forward to a productive and exciting year and we welcome any of you who might be taking a Colorado vacation this year

to drop in on us for a visit.

MARTIN G. MEIER

PUGET SOUND

In November Walt Strony played for us at the Seattle Paramount Theatre with some concertizing before accompanying the silent film *Phantom of The Opera*. Walt is well known, having performed for several ATOS conventions; he is presently the staff organist at the Organ Stop in Phoenix and has been a staff organist at the Pipe Organ Pizza in Milwaukee. This event was sponsored by our Chapter and proceeds went to a fund to restore and enhance the Paramount organ.

Also in November the Pizza and Pipes in Seattle was the scene of the "Battle of The Organs," when Dick Schrum on the 3/17 Wurlitzer and Robert McRae on a Lowrey MX-1 played solo numbers and then joined in a grand finale. Very entertaining and a different medium than we usually experience.

Some of our members who live across Puget Sound are active in the Bremerton Pipe Organ Society which has a ten-rank instrument of



Walt Strony at the console of the Seattle Paramount Wurlitzer. (Ken Gallwey Photo)



New officers and directors, Puget Sound Chapter. L to R, Bernice Campbell, Thelma Barclay, Mary Lou Becvar, Marilyn Schrum, Diane Whipple, June Shoemaker, Pearl Nelson. Seated, Jack Becvar, Mark Cockriel.

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miscellaneous Wurlitzer, Morton, and Kimball pipes. They work closely with the Bremerton Community Theatre and recently staged a production of *Count Dracula*, with the organ furnishing background music and sound effects. Joann Gillis, their organist, put together the music from old movie mood-music scores and classical selections. Along with screams in the dark, bats flying overhead, smoke, fog and gunpowder flashes, it was quite a work of art.

Our Christmas potluck was a huge success. The committee worked hard on the unusual decorations and no one went hungry or thirsty. It was a big day for us. Thelma Barclay thanked everyone for their help and faith in our Chapter and members who years ago purchased bonds to help buy this Chapter's organ. So this day became "Mortgage Burning Day," the day for which we had been waiting. Russ Evans of the original inspired group gave an interesting history of the organ, and members who had worked hard to bring it to this moment were introduced. It is now all ours! Dick Schrum expressed his gratitude for the help and work that members did for the National Convention. It was working together that accomplished all we had hoped. To entertain us following the ceremony, George Francis, a member from Vancouver, B.C., sang to recorded music of old-time dance bands and pipe organ which was something unusual and most enjoyable. Open console then prevailed with eight-year-old Travis Wise first up on the bench. We also enjoyed hearing Doris Miller of the Vancouver group. Everyone then enjoyed the dancing that followed with Dick Schrum on the chapter organ, Pete Carrabba on the clarinet and trombone, and Todd Carlson on drums. It was indeed a very good

year-ending, with more good music and events to come in 1982.

THELMA R. SMITH

RED RIVER

On an extremely cold and windy Saturday morning, December 19, a group of us banded together for a moving party. Our second chapter organ, a 2/6, was finally ready to be moved to its home in Weld Hall on the campus of Moorhead State University in Moorhead, Minnesota. We managed to fit everything neatly into one van load. There were two flights of stairs to be negotiated at the audi-



The organ for Weld Hall, all in one van load. (S. Carlson Photo)



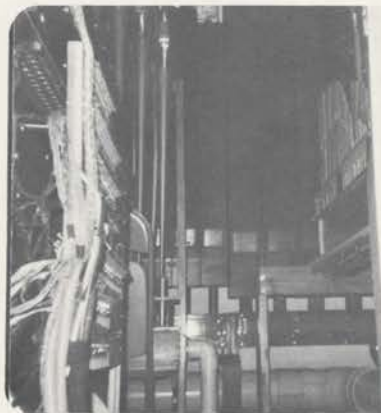
Carrying the console up the stairs, Weld Hall. (S. Carlson Photo)

torium but all went smoothly. Because the chambers were not completed the various parts were placed across seats and in the center aisle. We had done the job in record time, only two hours. The installation began a few days later and the organ was first used on January 12 for a film class. A special premiere is being planned for this spring but the instrument will be getting quite a bit of use before that.

As of this writing we are waiting the arrival of our newly purchased wood Diaphones from New York state. They are to be installed in the Fargo Theatre.



Weld Hall, Moorhead State University, Moorhead, Minnesota. (S. Carlson Photo)



Relay, Trumpet, Tibia, and Vox — Weld Hall Solo chamber. (S. Carlson Photo)

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Father James Miller, to play the Denver Paramount.



Patti Simon, to be featured with Father Miller in Denver concert.

In January, chapter member Lance Johnson had an exciting week in New York City working on the Radio City Music Hall Wurlitzer with head technician Ron Bishop. He also saw their lavish Christmas show.

SONIA CARLSON

ROCKY MOUNTAIN

For you organ enthusiasts who are looking for a reason to come to Denver, here is a good one. Saturday, May 8, Father James Miller of Fenton, Michigan, and Patti Simon of the Organ Grinder will be featured at the twin consoles of the historic Denver Paramount Theatre's 4/20 Wurlitzer.

Father Miller is a Ukrainian Orthodox priest, but don't let the collar mislead you. He leads one of the best Dixieland bands in the country, plays in a pizza restaurant, has played theatre organs for twenty-five years, and was an instant hit at the Seattle Convention last summer.

Patti Simon's extensive training in classical piano and her varied professional experience enable her to handle the Denver Organ Grinder's 4/39 Wurlitzer with ease and conviction. A native of Seattle, Patti has been featured on the major organs in that area, including the 4/30 Wurlitzer in Burien's Pipe Dream Restaurant. She has captivated her Denver audiences and has a large following of devoted fans.

Teaming colorful Fr. Miller with petite Patti Simon promises to provide an evening of exciting music and fun. Why not come early and have lunch or dinner at the Organ Grinder? Stay over Sunday and drive to Colorado Springs where Fr. Miller will play a concert on the 3/8 Wurlitzer in the auditorium of that city at 2 p.m.

For ticket information write: Jay Jehorek, 7432 Dale Court, Westminster, CO 80030, or call Guy Powell, (303) 343-3930. Tickets are \$5.00 in advance.

ST. LOUIS

The St. Louis Fox Theatre is scheduled to reopen this fall after undergoing a complete facelift. The theatre, closed since 1978, has been purchased by local urban redeveloper Leon Strauss. Included in the restoration plans is the theatre's 4/36 Wurlitzer. Chapter member Marlin Mackley has been hired to restore the organ to its original playing condition. Over the years the organ has suffered from water damage and old age and only about half of it is playable now. The Strauss organization intends to use the 4500-seat Fox for films, opera, dance and, of course, organ concerts.

Once again our annual Christmas party was hosted by Paul and Billie Coates in their home. Members enjoyed the good food and fine entertainment. Jack Jenkins at the Coates' 4/13 hybrid demonstrated the newest addition to the organ, an accordion.

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SAN DIEGO

The October meeting was held at the home of Coulter and Mildred Cunningham in El Cajon. Following the business meeting it was open console on the combination pipe/electronic organ, eight ranks of pipes added to a Rodgers classic organ. Coulter's piano, trumpet, accordion, and drums also came into play in a lively jam session which lasted the balance of the afternoon.

The December membership meeting was at the California Theatre in San Diego. The business part of the meeting included election and installation of new officers, and was followed by a potluck supper on stage amid elaborate and festive holiday decorations. During supper we were entertained with an informal concert by Galen Pipenberg, a thoroughly competent professional organist who recently moved to the San Diego area. This was followed by open console on the chapter's 2/13, soon to be 3/14, Wurlitzer.

The concert at which our new three-manual console makes its debut will be held on March 6, starring Chris Gorsuch who designed our new multiplex switching system. Also being heard for the first time on our Wurlitzer at the California Theatre will be the 16' rank of 32 open Tibia pipes donated by Bob Cochrane.

DEKE WARNER

SIERRA

December brings Christmas parties and Sierra Chapter had a great one at the Devtronix factory in Sacramento. In addition to the expected and well-supplied food there were some surprises. Rex Koury delighted everyone with a holiday medley at the Devtronix three-manual pipe sound-alike. Tim Rickman, an employee of Devtronix, entertained with a humorous monologue using a drafting table articulated-arm lamp

as a prop. Also featured was a film of Christmas music made by a local TV station twelve years ago at our members' home installations and featuring "Santa" George Seaver as narrator and artist at one of the instruments.

A big new four-manual Wurlitzer-replica horseshoe console received much attention. It contained 317 stop keys arranged in three and a half rows. This monster is a test bed for the development of a new pipe or electronic organ control system being developed jointly by Devtronix and Dick Wilcox. Keying, stop and combination actions, as well as player functions are all handled by this amazing system using home video cassettes and a VCR as the storage medium. Several Sierra members took turns at the big console then listened to the organ play it all back. Sierra thanks Dick Wilcox and Ray DeVault for the use of the facility and all who contributed to a fine party.

Sierra's organ relocation project is proceeding toward a targeted March completion with more than 27 members regularly chipping in. The chapter's 2/7 Style E that has been at Cal Expo for the last seven years will be a 2/11 two-chamber installation at the Fair Oaks Community Club House. Dale Mendenhall and Dave Moreno have spearheaded an effort that will have the instrument moved, enlarged and rebuilt, including rewiring and re-leathering, all in little more than five months. Member Bob Wright has generously donated a piano with magnetics and pneumatics that will allow it to be played from the Wurlitzer.

February 7 Sierra Chapter met at Arden Pizza & Pipes in Sacramento with various chapter members playing ten- to fifteen-minute cameo concerts on the 4/20 Wurlitzer. Mem-

bers who confidently or nervously or otherwise played were Jim Brown, Fred Dajas, Sue Lang, Herb Dunkley, Dave Moreno, Scott Reiger and Randy Warwick. The owner of Pizza & Pipes made this program work by allowing everyone hours of practice on the big Wurlitzer.

RANDY WARWICK

SOUTHEAST TEXAS

Our December meeting was held at the home of Nick and Thelma Debes. This was a joint meeting and Christmas party with the Golden Triangle Organ Club. The Baldwin Cinema console stood in good stead for the Jefferson Theatre's 3/8 Robert-Morton. ATOS members were extended an invitation to attend the AOA February meeting at which there will be a demonstration of the Lowrey MX-1.

January saw us back in the Jefferson Theatre where guest artist Steve Schlesing thrilled us with his virtuosity on the Robert-Morton. Young Steve is already a veteran of the pizza circuit and has played at several pizza parlors in Houston. He said it was a pleasure to play an instrument that has been so lovingly cared for. His program opened with the console-raising *Sound of Music* overture, and finished with a medley of classics which were quite unlike anything Messrs. Bach and Beethoven had in mind when they wrote them. Don't fail to hear this young artist if he should play a concert in your area.

Work continues on the restoration of the Robert-Morton with the re-leathering of the Violin Celeste and all the tremors. We are now ambitiously planning to re-leather several ranks at once under the direction of Floyd Broussard and the technical assistance of Buddy Boyd of Fort Worth. Buddy's knowledge of theatre pipe organs is extensive, as he helped maintain the magnificent organ in

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JACK DOYLE

WESTERN RESERVE

A number of loyal members were present on November 28 to load a large 26-foot tree onto a flatbed and move it to the Grays' Armory Concert Hall in preparation for the Christmas party. A potluck and open console followed the decorating of the tree and the concert hall.

Our thirteenth annual Christmas party was held on December 5. The Armory had been transformed into a beautiful setting; the tables were set with red tablecloths and the organ console was flanked by white trees twinkling with tiny colorful lights. On top of the console was a choir of dolls. Program Chairman Flo Webster had prepared cheese and crackers for the Happy Hour, and dinner consisted of a buffet of excellent quality.

Our program followed as closely as possible the one presented ten years ago when we first heard our Wurlitzer played. Marge Lentz, WRTOS member and staff organist for the Cleveland Grays, opened with the National Anthem and continued with a medley of nostalgic tunes. Mrs. Lentz was honored by

Cleveland Magazine as "one of the most interesting people in town," and the Cleveland Plain Dealer called her "the busiest volunteer musician in town." The St. Mark Lutheran Church Choir of forty voices, under the direction of Mr. W. Arnholt, sang a collection of carols. Following intermission, slides of our 1971 Christmas party were shown by Denny Richards. Dr. Robert Bray, organist at the Parma South Presbyterian Church and official staff organist at the Masonic Temple, continued the program with variations on the "Adeste Fideles" theme. The finale was Lou Hegybeli playing a Christmas pops concert. Lou has been a church organist for 22 years and is currently the organist at a Mentor church.

On January 3 a group of members assembled to take down the Christmas tree and participate in open console.

JIM SHEPHERD

WOLVERINE

In December Wolverine members came out in record number to attend our Christmas potluck and business meeting, graciously hosted by members David Voydanoff and Glenn Rank in their Detroit home. The Voydanoff/Rank residence contains a fine 3/6 Wurlitzer and a player

Steinway grand piano. Throughout the afternoon we were entertained by various members taking turns playing the organ and organ/piano duets. This festive occasion gave us a great opportunity to socialize while enjoying good music and food.

Our January meeting was held at the Pied Piper Pizza Peddler in Warren, hosted by owners Henry Hunt and Ken Saliba. The 3/22 Wurlitzer, formerly in the United Artists Theatre in Detroit, is both visually and tonally beautiful. It was installed by Ken Crome and voiced by Lyn Larsen. Lance Luce and Karl Cole, featured artists at Pied Piper, entertained us with a delightful selection of music which appealed to the tastes of organ buffs, being somewhat quieter than much regular pizza fare. Karl introduced us to Miss "Anna Chovy," who came up singing on his shoulder as the organ rose on its lift. While not quite as sexy as Miss Piggy, Miss "Anna Chovy" is certainly quite a gal! Karl took the console down playing "New York, New York," and it rose again with Lance Luce still playing "New York, New York." It was an amazingly smooth transition. This was a most enjoyable program and Pied Piper Pizza Peddler is fortunate to have artists of such fine calibre.

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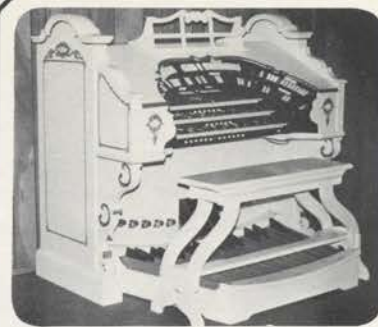
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