

THEATRE ORGAN

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features . . .

- 5 This Could Be The Start R. D. Lee
- 8 Helen Ankner, Over 55 Years
an Organist and Pianist Lloyd E. Klos
- 11 Buddy Nolan Plays 50th Anniversary Concert Robert J. Ort
- 29 Fall Membership Drive Scheduled Richard J. Sklenar
- 32 ATOS Chapter Chairmen and Secretaries
- 33 ATOS Officers and Directors — 1982-1983
- 36 Hall of Fame and Honorary Members
- 37 The Theatre Organ In Stereo, Part VI Ron Musselman
- 39 ATOS Minutes
- 42 ATOS Committee Reports

technical . . .

- 12 Questions and Answers Lance Johnson
- 23 The Acoustical Consultant R. J. Weisenberger

departments . . .

- 4 Messages from the Officers
- 14 Closing Chord
- 16 For the Records
- 20 Letters to the Editors
- 22 Konsole Kapers
- 23 Pipes & Personalities
- 30 Nuggets from the Golden Days
- 34 With the Unaffiliated Clubs
- 45 Chapter Notes
- 60 Classified Ads

Cover Photo

Console of San Diego Chapter's 3/13 Wurlitzer in the California Theatre. (See story starting on page 5.)

Photo by Coulter Cunningham

American Theatre Organ Society



It doesn't seem possible that I will soon be finishing my year as your president. It has been unbelievably busy, but most rewarding.

Looking back, I realize we have accomplished much under rather difficult circumstances. To replace the four most important officers in our organization at once and manage to achieve continuity was a tremendous task, and I applaud the efforts of all concerned. The time so willingly

given by each of these volunteers is deeply appreciated.

My congratulations to the winning candidates for the Board of Directors: Rex Koury and John Ledwon (both re-elected for a second term), and Allen Miller and Richard Sklenar. These men are all most capable and welcome to the board. It is indicative of the growing interest shown by everyone that you were given a choice of fifteen candidates this year.

As you requested, there is better communication and a good rapport between members and the national board. We have a very workable new set of bylaws, and in looking forward, I can report to you that our goals set forth in July 1981 are being achieved in an orderly and meaningful fashion. The future looks encouraging and exciting. My appreciation to all of you and sincere thanks to a loyal and hardworking board.

Lois F. Segur, President



ATOS has a problem which is costing an excessive amount in postage and requiring an undue amount of volunteer labor. The problem is late membership renewals, which are coming in at the rate of 300 to 500 a month even as late as June.

Postal regulations require us to supply each member with all the issues of THEATRE ORGAN for the membership year, which runs from January 1 to December 31, regardless of when the dues are received. This means that any issues missed because of late renewal must be sent as back issues, costing 95 cents in postage per copy instead of 20 cents when mailed in the regular manner, and requiring extra labor to insert in envelopes, hand address, and take to the Post Office.

Because we do not know at press time what the membership will be, we are forced to print extra copies to be sure to have enough. Consequently, over the years we have accumulated some 30,000 back issues! It takes a great deal of space and costs us a sizable amount to store all these magazines, not to mention the cost of printing them.

To save **your** money and our volunteer labor, we earnestly ask that all chapters and individual members get their dues for

1983 to the national office by December 25 at the latest; **earlier if possible**. The money thus saved will be used to provide a better magazine and more service to everyone.

Dr. Robert E. McGillivray, CPA, Treasurer



I want to thank Margaret Ann Foy and Lee Erwin for their outstanding work on this year's Nominating Committee. Also, thanks go to the Rocky Mountain Chapter and Margaret Ann for counting the ballots. There was a record fifteen members who volunteered to run for the National Board of Directors.

It is gratifying to receive such overwhelming response. There were 4811 ballots mailed and 2093 re-

turned. This percentage of return is very good for a society like ours. I urge all members to vote in future elections. Please read the candidates' resumes and vote for those who most closely advocate the policies you want your Society to follow.

The final report of the 1982 Nominating Committee can be found in another part of this issue.

Dale Mendenhall, Vice President



Keeping track of the records and affairs of the American Theatre Organ Society has been a rewarding and challenging task this past year. How glad I am that I learned to type in high school!

It is vastly encouraging to work with various people across the country as different jobs unfold. Chapters have been most cooperative in helping when asked, and individuals have called this office to ask about

details of their membership. We have tried to be helpful to all.

This has been a most exciting year as the new ATOS leadership has tried to implement programs desired by the members. Some have been accomplished already, and others are being worked on with completion somewhere ahead. Overall growth of ATOS is the ultimate goal, and providing tools for chapters and individuals to accomplish this is the immediate imperative.

Speaking of goals, I have also chaired the Goals Committee which is comprised of a number of thinking people, some board members, mostly not. These good people have furnished tremendous ideas and concepts for the future of ATOS, and a full report will be made to the board in Detroit. It is hoped that the results of this committee's efforts will become apparent in the coming months as new programs take shape and become reality for the good of our Society.

Tim Needler, Secretary





Chris Gorsuch not only helped rebuild the instrument, he played the dedication concert in San Diego. (Photo by Bob Lee)

This Could Be The Start . . .

by R. D. Lee

"Ladies and gentlemen, Chris Gorsuch!"

With that brief introduction by Vice Chairman Connie Reardon, the culmination of months of preparation was about to take place. The concert presented by Chris Gorsuch marked a very high moment for members of the San Diego Chapter on that evening of April 17, 1982.

For several years the Chapter had enjoyed working on the 2/13 Wurlitzer donated by member Sandy Fleet. The organ crew had built wind lines, releathered parts, and held their breaths hoping all would go well during concerts. In general, the group had done all that every organ crew throughout the country had done: sweated, muttered, . . . and prayed.

As the instrument increased in size with later additions and as the group became more sophisticated, a desire to go "first class" developed. More stops were required for better registration possibilities. The old relay, which was frequently given "band-aid" treatment just before a concert, was overdue to be replaced. Several

ranks of pipes did not speak quite right and needed to be revoiced a bit. And a console with a third keyboard was voted a real necessity. Changes were in order and were approved by the Chapter.

Spearheaded by then-Chapter Chairman, Tim Kreifels, a drive was launched to locate a three-manual Wurlitzer console. At last, through the kindness of Mr. and Mrs. Douglas C. Maxwell of San Mateo, California, a three-decker was donated to

the San Diego group. The console had originally been installed in the Manos Theatre in Greensburg, Pennsylvania. The instrument, Opus 1391, with a Style H console, had been completed in July of 1926. It was a long, round-about trip by way of Maryland (Dick Kline) and San Mateo (Bill and Dick Taylor — then Doug Maxwell), and it took many years to make the journey, but the console was finally given a permanent home in San Diego.

Many hands make . . . not so light . . . work as the console is eased into a moving truck on its way to the California Theatre in San Diego.



NOTE: The photos and story about the ATOS Convention in Detroit will appear in the next issue of THEATRE ORGAN. *The Editor*

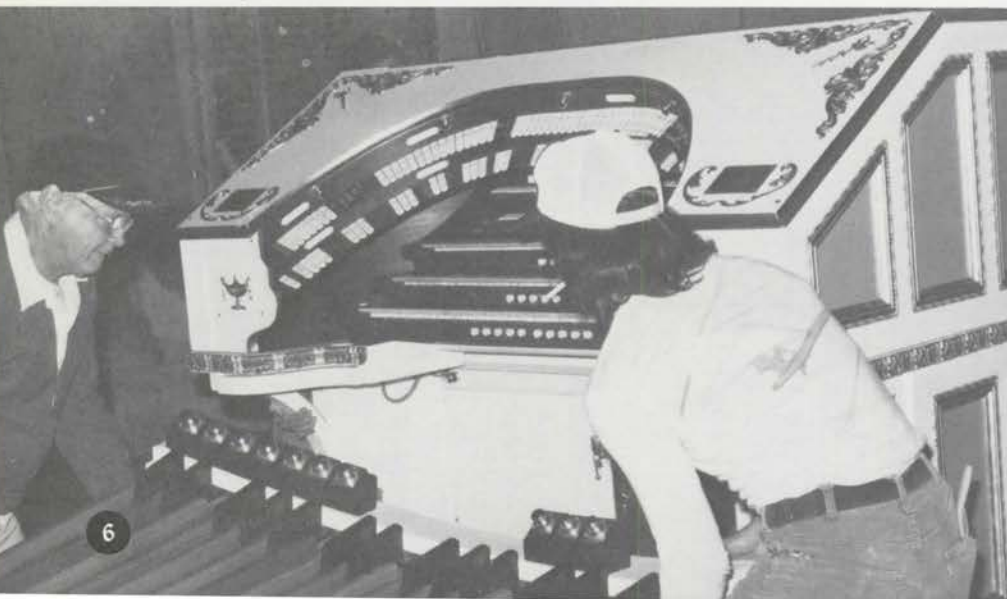


Just before leaving the shop the console is given a final dusting by Steve Lee.



Outside the theatre, the console and wood-bar harp are unloaded from the moving truck. Crew Chief Charlie Porter, right, supervises.

Bob Brooks and Steve Lee slide the pedal board up to the console inside the theatre. Pedals are keyed by reed switches and magnets, instead of the usual contact blocks which often malfunction.



No two consoles are ever refinished in quite the same way. Differences of opinion are always going to occur, but with members who have a common resolve to move ahead for the improvement of the Chapter and its goals, these minor differences were resolved amicably. The consensus was in favor of an off-white finish with gold trim. The old finish was stripped, each part was carefully sanded, everything was primed, and the new finish was applied. A few words explain what was done, but the metamorphosis from caterpillar to lovely butterfly took countless hours and the concerted efforts of many dedicated members.

The results were worth all the sore muscles and time. What emerged is the console seen on the front cover. The slight, off-white color shows up well under theatre lights and lacks the sterile, laboratory look of a pure white "box." The panels of this Style H (235) console were painted in warm tan color that reflects differing hues of stage lighting in a very pleasing manner. Hours of time were spent in applying gold leaf and silver leaf trim. *Real* gold was used in the leafing through the generous donation of stacks of the valuable sheets by members Coulter Cunningham and his wife, Mildred. The gold-leafed, wood ormolu was provided by member Bob Brooks.

Having as an active member the president of a pipe organ systems manufacturing company is a definite asset to any ATOS chapter. This was true for San Diego as Chris Gorsuch, of Gorsuch Enterprises, Inc., has been a contributing consultant for the Chapter for several years. It was only natural, then, that when members decided to replace the weary relays with an up-to-date, state-of-the-art electronic system, they turned to Chris. With the new relay now installed, performers can create pipe organ sounds with much greater ease than was ever possible before. One feature for example, melody touch, allows the organist to duplicate on the solo keyboard the top note of any chord being played on the great and accompaniment keyboards. (It's almost like having three hands!) Soon a Gorsuch rhythm unit is to be added.

Credit for much of the installation wiring must be given to John Van Rhyn, Bruce Burkett and Bob Naill, who climbed the chamber ladders so



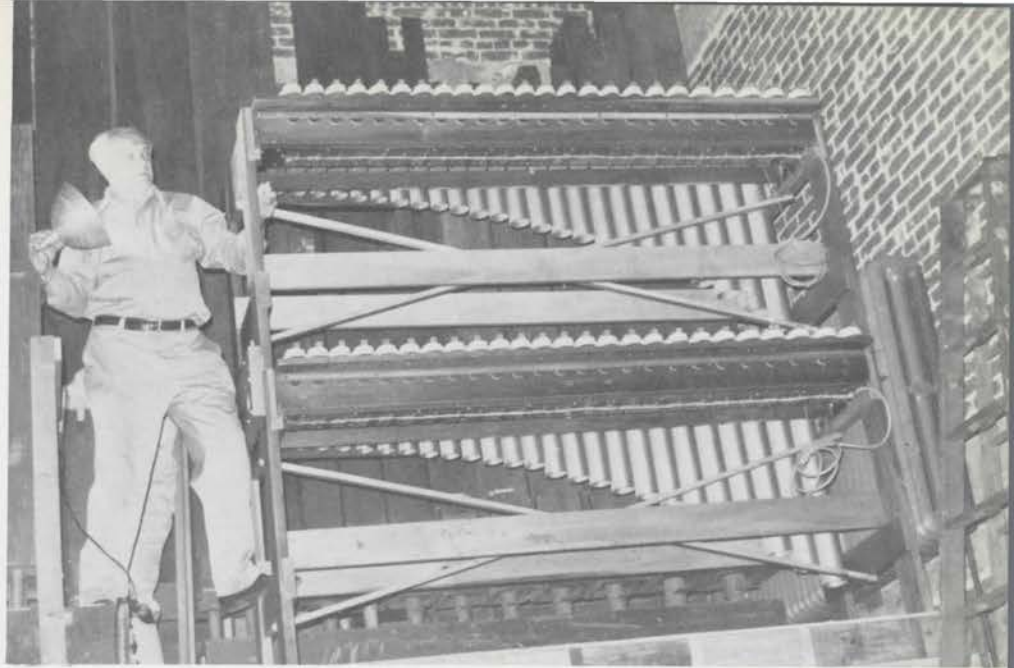
Manual key boards were carefully regulated by Chris Gorsuch, assisted by Steve Lee.

(Photo by Coulter Cunningham)

often they developed muscles not known to medical science! As the old relays were disposed of, space was made available for a more efficient use of chamber flooring. Joe Forand, Carroll Cunningham, Les Harlow and Coulter Cunningham moved regulators and tremos, rewinded chests, installed a borrowed wood-bar harp, and did countless other chores that made the installation a success. Another of these tasks was the re-leathering and installation of an open wood Diapason chest and pipes made available by the generous donation of member Bob Cochrane. To assist in all of this labor, teenager Steve Lee served as Head Gopher and was often asked by other crew members to "go-for this" or "go-for that." All of these details were carefully coordinated through the capable leadership of Crew Chief Charlie Porter.

But the ladies were not left out by any means! Connie Reardon was a valued member of the organ crew, holding wires, climbing the chamber ladders to help tune, and doing a myriad of tasks. Gold leaf was skillfully applied by Mildred Cunningham, Millie Crowe, Daphne Hoskins, Jeannine Lee, Evelyn Porter and others.

In short, the success of the whole undertaking was a Chapter-wide event. Only a few names have been mentioned, but many good-hearted folks participated. Each assignment was completed in a remarkable spirit of cooperation and good humor. Even as the tension built with the oncoming hour of the dedication con-



Les Harlow makes last-minute adjustments to the wood-bar harp perched high above the stage.

cert, and as one last minute problem after another was resolved, the group held together with exceptional tenacity.

While work was being done by others on the console and in the chambers, Stage Director Bob Brooks literally "set the stage." With his trio of high school hands, David Irwin, Jim Hauserman and Burke Stuchlik, preparations were made for a smooth operation of curtains, lighting and stage equipment.

The magic hour finally came. With Connie Reardon's introductory words, Chris Gorsuch, organ builder and performing artist, stepped on

stage. In that moment he shared the spotlight with the instrument he and many others had worked so hard to present. His opening number, "This Could Be the Start of Something Big," voiced the thinking of every active member of the Chapter. For each one, this really was . . . *Something Big!*

* * *

Bob Lee is a former high school teacher and school administrator who has been working with the San Diego Chapter on its installation of the new console in the California Theatre. □



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HELEN ANKNER

Over Fifty-five Years an Organist and Pianist

by Lloyd E. Klos

When the theatre pipe organ was enjoying its first run of popularity in the twenties and thirties, Rochester, New York, had a number of organists who achieved considerable fame in the area: Tom Grierson, Edward C. May, Hugh Dodge, Dick Hull and J. Gordon Baldwin, to mention the most popular of those on the masculine side.

Standing head and shoulders above her contemporaries on the distaff side in Rochester was attractive, talented and personable Helen Mary Ankner. She was a professional musician for over 55 years.

The daughter of Mr. and Mrs. Daniel J. Ankner, she was born in Montour Falls, New York. The family moved 25 miles south to Elmira later. Her earliest efforts at music were at the age of four when she learned to play a one-hand arrangement of "Alexander's Ragtime Band," her father's knee serving as her piano stool. And while she dressed dolls and made mud pies, she hummed the minstrel tunes her father taught her.

During her grammar school days, she began her musical studies under the Sisters of St. Joseph. She was graduated from Elmira's St. Mary's School in 1921, and continued her musical studies while attending Southside High School from which she graduated in 1925. Later that year, she completed a course in Elmira College's School of Music, studying piano with Ethel Holt and organ with George Morgan McKnight.

For about a year, she served as organist at SS Peter and Paul's Church in Elmira, and during the winter of 1926-27, was organist at the Majestic Theatre. The instrument was a 2/4 Wurlitzer, Opus 1081, which had been installed the year previous.

In 1927, she entered Rochester's Eastman School of Music, studying organ and piano. Her organ instructor was Abel M. DeCaux, who had nothing but contempt for the "movee organ," as he put it. Included in her training was a six-week course for theatre organists, taught by Robert J. Berentsen, who was also on the organ staff of the Eastman Theatre. For practical experience, she played the 4/155 Austin in the theatre, the largest organ in the world at the time of its installation in 1922.

Those were the days when the organ was used for stage novelties as well as for overtures with the orchestra and silent film accompaniment. In 1927, *Democrat & Chronicle* reviewer Harvey Southgate, while covering the First National Film, *The Gorilla*, at the Eastman, had this to say: "The bill also brings the organ [console] into view in a number called 'Organ Blues,' in which Dorothy Drakely and Kathryn Lynch rise to view atop the organ [console] to sing 'Blue Baby,' while Helen Ankner plays the accompaniment. It is good to see the organ get a chance once in a while on an Eastman program." While at the Eastman, Helen defrayed expenses by playing the 3/11 Hope-Jones Wurlitzer in the Regent Theatre, a couple of blocks away.



Helen Ankner at the console of the one-manual organ in the studios of WHAM in the Eastman Theatre Building about 1928. Make of the instrument is unknown. (Ankner Collection)

In 1928, she joined WHAM as staff organist and pianist. The station was a part of the Eastman School then. (Later, when WHAM was taken over by Stromberg-Carlson Co., the main studios were in the Sagamore Hotel on East Avenue.) In those days, a musician who could adapt to situations could really be kept busy, and the talented Helen Ankner jumped from place to place like a frenzied bee. While with WHAM, Helen continued her tenure as Regent Theatre organist.

One day she experienced the frightening prospect of being late for a radio show. She and contralto Bess Perry had finished a program at the Eastman Theatre, and by some circumstance, found themselves locked in the darkened house, five minutes to air time!

They hurried to find an exit and opened a window on the second floor. "Do something!" cried Helen. "Oh, yeah?" said Bess. "You're telling me! What'll we do? Jump?" Four minutes to air time! One of them called to a group of urchins outside the building, asking that they bring a ladder. Three minutes to go! Down the ladder, down the street, up the stairs of the Sagamore to the mezzanine studios of WHAM ran the duo. They made it with 30 seconds to spare! They'd never do it today through all that East Avenue traffic!

Some of the programs in which Helen was a participant in the late twenties and early thirties include: *The Arpeako Minstrels*, a variety-comedy show; *Saturday Night Re-*

quest, using a pipe organ in the Eastman School studios; *Odds and Ends*, a light program in which Helen provided background music for Bess Perry, a contralto and monologist; *Browsing in a Musical Library*, a vehicle to display Helen's talents as a classical organist; *The Four Instructors*, which included banjoist Arling Newcombe, Francis "Sax" Smith, and tuba player Deke Clemens, with Helen playing piano; *The WHAM Concert Ensemble*, a ten-piece orchestra, including the twin pianos of Helen Ankner and Clyde Morse; *The Three of Us*, which featured songs by Katherine Bishop, Inez Quinn and Helen; and *The Major and the Minor*, featuring the piano artistry of Helen Ankner and Clyde Morse.

There were other programs of varying tenure, of course. In the days of "live" radio, many of the shows began as experiments and lasted until something different came along. Some had long tenures on the air.

For example, the three vocalists on WHAM's *The Three of Us* were engaged in other lines of endeavor. Katherine Bishop was a secretary in the publicity department, but someone discovered she had a contralto voice. Helen Ankner, it was noted, always hummed to her playing, indicating she had perfect pitch. Announcers and technical men spent two years trying to break her of the habit, but with no success. Inez Quinn was secretary in the program department. In their spare time, the ladies tried some harmonizing. Program director Clyde Morse heard them, gave them a spot on the air, and they were an instantaneous success.

The subject of this feature graciously lent us her scrapbook, and the contents give an idea what sort of person Helen Ankner was in those days. In telephone conversations with her in 1977 she appeared to have lost none of her effervescence and enthusiasm. Helen was known as the "Sweetheart of WHAM," just as another Helen (Dell) has a similar title in her role as Los Angeles Dodger organist. According to one write-up, "Helen Ankner gets so much enjoyment out of her music that she thinks she must be selfish. And she's very serious at not being that."

According to another story, "Rain may be just rain to you, but to Helen, it's something to walk through. She walks miles every day, rain or shine."

She also engaged in tennis and other sports. Like her namesake on the Dodgers, Helen Ankner went in for the study of philosophy, and problems-of-the-universe discussions. A hobby was the composing of music, her "Blue Eyes" being published and performed over the air. "It's worth a trip to the studio to see her smile," said one press release.

So popular was Helen in the great days of radio that an article was run in a 1931 *Rochester Sunday American* on the type of shoes she used in her organ playing: "It takes all kinds of shoes to play the organ, at least the one in the Eastman School of Music studios of WHAM.

"One pair Helen Ankner uses to play a short program of jazz and classical, another for a longer program. The type of music has nothing to do with the species of shoes, but the tootsie coverings themselves must be just so or Helen can't manipulate the bass pedals with her usual enthusiasm.

"Then again, shoes which are fitted to the organ pedals, much in the manner of foot coverings shaped to the accelerator and clutch, are of the low-heeled, ground-gripping type.

"High heels are sometimes worn when Helen hasn't time to dig up her other pairs which are in evidence all over WHAM's cloakroom. One pair is resting under the water cooler; another in the drawer which is filled with scores and program notes; and

yet another pair over in one corner, forlorn, as if tossed to one side.

"Shoe manufacturers in Rochester are reported working overtime and trying to convince other organists in the country that shoes make the music. All Helen said when told of this was 'Oh, shoo.'"

In April 1932, Palace Theatre house organist Tom Grierson, suffering from a nervous breakdown caused by a seven-day-week schedule, was forced into an extended period of rest. Helen Ankner was selected to fill in at the 4/21 Wurlitzer, and from all reports, acquitted herself most nobly. At that time, the organ was used for spotlight solos and community singing. Often it was used with Russ Kahn's RKO pit orchestra in playing the overtures. The Sibley Tower Clock Program was also a vehicle on the Wurlitzer's daily schedule. Wrote one reviewer, "Miss Ankner has a crisp style of playing with a well-defined rhythm which makes her listeners want to sing."

In December 1932, Helen began an engagement at the 3/13 Wurlitzer in the Century Theatre, taking her into February 1933. Like the Palace stint, this one included programs with music ranging from classics to modern jazz. The Century had the only two-console theatre organ in the city, Opus 1928.

While working at the Century, Helen once had a frenzied four-hour afternoon. A lover of dogs, she and WHAM announcer Jack Lee were re-

In the early thirties, "The Three of Us," a WHAM singing group, was quite popular. The participants (l to r) were Katherine Bishop, Helen Ankner and Inez Quinn. (Ankner collection)





An organ's size made no difference to Helen Ankner. Here, with daughter Connie looking on, she plays the 4/21 Wurlitzer in Rochester's RKO Palace Theatre in 1941 for a teachers' convention. (L. Klos collection)

turning to the station after a theatre broadcast, when her pet terrier, "Jiggs," got loose at Rochester's busiest intersection, Main & Clinton. Helen spent the afternoon searching for her pet on the five floors of the city's largest department store, Sibley's. Meanwhile, Lee chased the elusive dog through traffic in the 80-degree weather. The chase ended in the WHAM studios, the dog seeking rest under an office desk!

Another incident emphasized her versatility as a musician. She was playing for a wedding in a local church, and got so engrossed in the music that she almost forgot that she was scheduled at the theatre very shortly after the ceremony. She finished the wedding march and dashed to the theatre, where she was in time to play "The End of a Perfect Day."

In the late thirties, Helen married William Kondolf and moved to Philadelphia for four years. She taught piano at the Richter School of Music, and played organ at station KYW.

Upon her return to Rochester, she resumed her career on radio. One of the programs she played was *True Stories of the New York State Police*,

using an electronic. She also taught for a while in the preparatory department of the Eastman School of Music. This began a whole new vista for Helen, who opened a day school for pre-school children, teaching music through color association.

Two of Helen Ankner's associates from theatre and radio days have contributed their impressions of her for our narrative.

Norbert Klem, a violinist in the Rochester area for over 60 years, recalls when he was playing in the Regent Theatre orchestra in 1927. "She acquired the habit of arriving at the console about a minute before she was to play with the orchestra. Occasionally, in her haste to play on cue, she'd forget to turn on the organ, and when she did, hands on the manuals, it created a big whoomping sound!"

"Helen and I also played over WHAM from the studio atop the Eastman Theatre Building. This studio was used by motion picture organ classes for instruction, and besides the 2-manual Wurlitzer, it had complete screening equipment. I played violin, Helen the organ, providing soft background music for a Mrs. Webster who read poetry.

"In later years, Helen and I teamed up to play a number of weddings at country clubs and the like. She was a very competent musician, no matter what the task."

Anna Walker Goss, now living in Florida, remembers Helen very well. "We worked together at both the Piccadilly and Regent theatres, and that was so long ago. She was a very lovely girl with great musical talent and a sparkling personality. Everyone liked Helen, and she had a great deal of musical experience.

"When at the theatres, we went to work at 1 p.m., and the orchestra came in at two. Then, we relieved them for their intermissions. The same in the evening. I usually played from 1 to 2, and in the late afternoon from 5 to 7:30. Of course, when the 'talkies' came in, and the orchestras were dropped, times were different."

Through the years, Helen always managed to stay extremely busy, fulfilling engagements for clubs, associations, schools, etc. She sat in as pianist for a number of local orchestras including those of Sax Smith, Hughie Barrett, Charles Siverson and Gene Zacher. After World War II, she had a stint as organist on WHAM's *Cinderella Weekend* show with comic MC Ross "Peachy" Weller. She also played intermission organ music on an electronic for the East Rochester Artists Country Playhouse for several summers.

Though primarily a theatre and radio musician, Helen was also a church musician, playing the pipe organs in Rochester's Corpus Christi, Our Lady of Good Counsel, and Asbury First Methodist churches. For ten years she taught music at Nazareth College.

One of the last musical projects in which Helen Kondolf had a part was a re-creation of a *True Stories of the New York State Police* show, which aired in February 1982 on WXXI-FM. She played organ background, just as she did some 40 years earlier on WHAM.

Up to her death in March 1982, she taught at her home in Fairport, New York, and fulfilled many engagements as pianist and organist. She stated that she was grandmother for nine children of her daughter, Connie, and enjoyed the role. "I am flattered that I've been asked for some background concerning 'little ol' me.'" □

Buddy Nolan Plays 50th Anniversary Concert

by Robert J. Ort

On Saturday, February 27, 1982, a near-capacity audience helped veteran theatre organist Buddy Nolan celebrate his fiftieth year in the entertainment business with a program in the historic, elegant Embassy Theatre in downtown Fort Wayne, Indiana, with Buddy at the console of that theatre's 4/15 Page theatre pipe organ. The program marked Nolan's fifteenth concert done there since he moved to Indiana from his native Pennsylvania following military service in World War II.

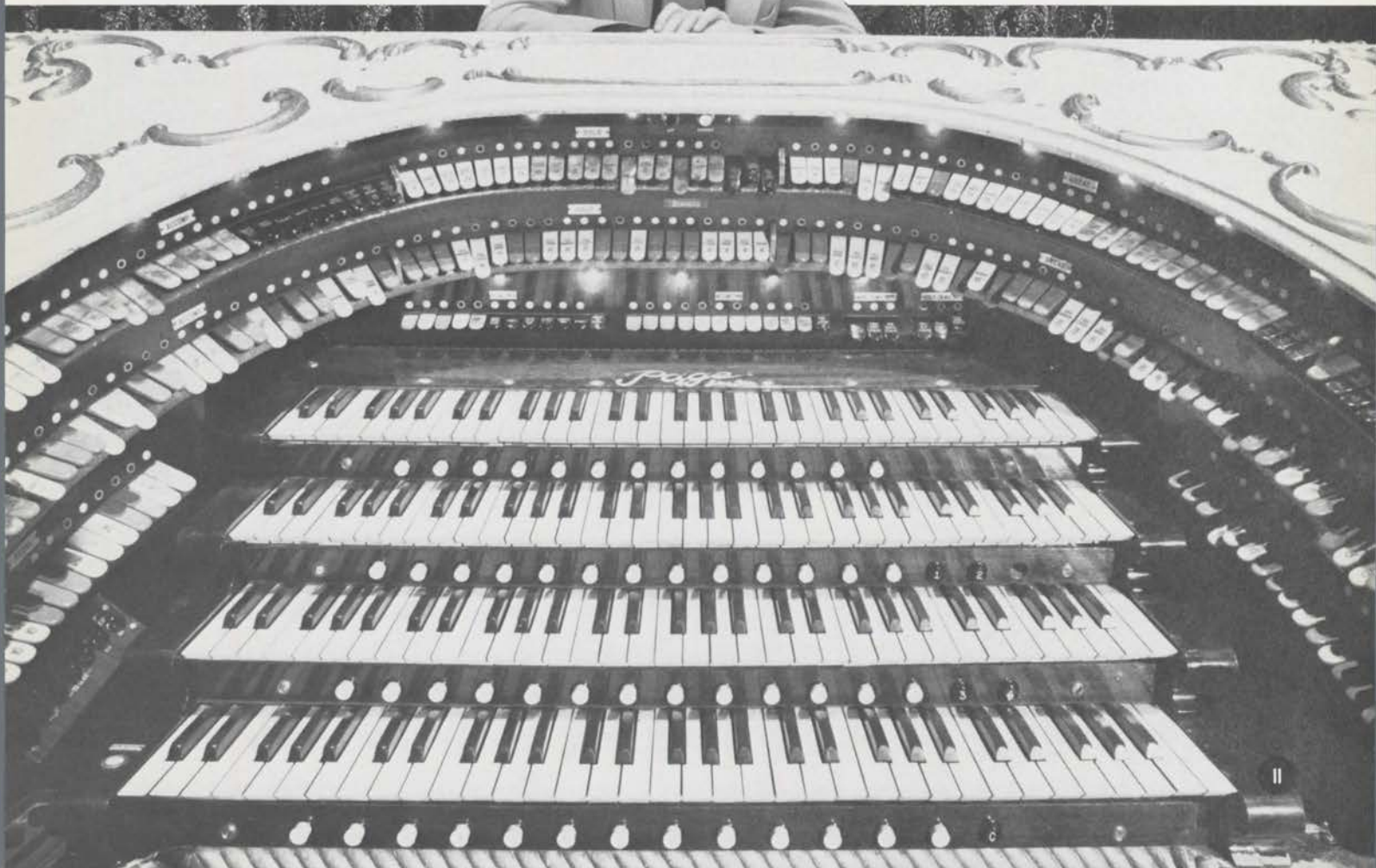
The Embassy Theatre Foundation's Board of Directors last year

honored Buddy Nolan and Bob Goldstine for their part in creating the nucleus of what eventually became the Embassy Theatre Founda-

tion in the early 1970s, saving the building and its precious Page when they were destined to be leveled. The 54-year-old Embassy with its ornate interior restored is truly *the* showplace of Indiana now, and a fitting tribute to these two dedicated gentlemen. It was the ideal setting for the Golden Anniversary Concert honoring Buddy's half century in the world of music.

Nolan's performances are always more show oriented than concert, using variety and surprises instead of the production of many musical selections. Repeating a feature of his

Photo: Mike Hanley / The News-Sentinel.



*You can help us build up our force
for the fight to preserve the theatre
pipe organ . . . by getting a new
member, see page 29.*

last Embassy program, Buddy utilized Jim Burcaw, a very talented pianist/technician from Muncie, Indiana, to play the Embassy lobby grand piano from the mezzanine for a 45-minute pre-show program, as well as an intermission interlude. Many lingered in the lobby to enjoy Jim's talents.

Buddy's openings are always a total surprise, with this show providing a look at Bud's early life by way of a series of humorous slides with back-stage piano accompaniment. Nolan lets his audience know that he doesn't take himself seriously, and he transmits that feeling to them before he even begins his portion of the show.

Bud's own "Embassy Theme" opened the first segment, in which the selections ranged from old standards to "New York, New York," with some Academy Award songs along the way. Once again, Dyne Pfeffenberger's elegant piano stylings were an important feature of this Nolan concert. Buddy blended Dyne into this program by playing Gershwin's "Strike Up the Band" and "Rhapsody in Blue" as Dyne at

the Embassy's Steinway concert grand lifted into view. Together they produced an impressive medley of popular Gershwin tunes. Piano and pipe organ never blended better, and the audience applauded its approval.

During the first segment, Buddy also involved the audience by announcing that there was a talented, young organist named Jeff Hinkle in their midst. Nolan then invited the ten-year-old to the console to play a number. Young Hinkle chose "It's a Small World" for his theatre organ debut, and the audience loved it enough to prompt Nolan to ask him to repeat it. Needless to say, the audience loved the young artist.

As Buddy finished his first half, a local bearer of glad tidings who bills himself professionally as "Jeff, The Singing Messenger" rushed down the aisle to the console and sang Nolan a happy-fiftieth-in-show-business telegram containing some very clever lyrics.

Nolan began the second half by recalling the music and composers of that era when he first started in the entertainment field. Especially well received was a medley of Victor Herbert's tunes, as well as one containing songs that Buddy considered those requested most often through the years.

Dyne Pfeffenberger returned in the second segment to do a tribute to Hoagy Carmichael with an elegant interpretation of "Star Dust." Buddy and Dyne were then joined by Jim Burcaw at the piano, and the three played several ragtime tunes and

some novelty numbers that delighted the audience.

The final part of segment two featured the song slide/community singing section which is always an audience favorite. Buddy closed with "I'll Be Seeing You" and "There's No Business Like Show Business." The audience gave Buddy a standing ovation. That pleased him enough to begin work on the next fifty. □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

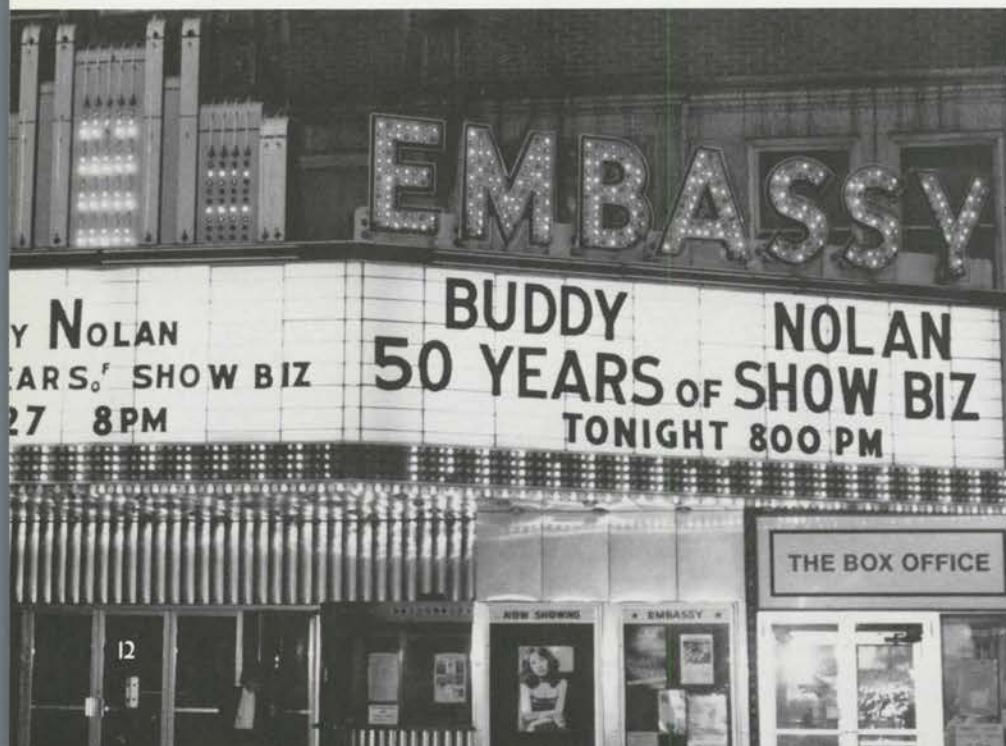
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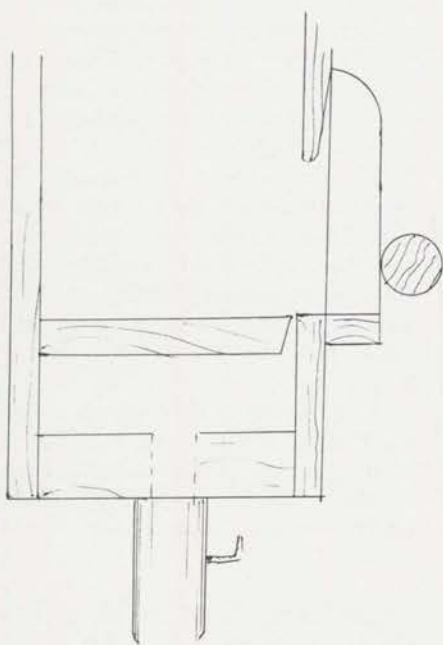
Q. I'm having trouble voicing the low CCC of my 16' Wurlitzer Tibia with the rest of the pipes. It is either too soft or too windy, depending on the position of the regulator valve in the foot. If the valve is closed down the pipe becomes soft. If it is opened up, the pipe becomes loud and windy. I've checked the pipe for cracks and the usual leaks around the stopper and glue joints and all are tight. I would appreciate any suggestions for getting the volume up and the windiness out.

A. You have stated a common problem concerning wood bass pipes with which even organ builders strug-



gle. If the pipe is tight and the cap and languid are in the proper relationship, the problem may be partially caused by the room in which the pipe is located. Standing sound waves can cause certain pipes to behave in a manner opposite to their normal manner and instead of being too loud, they are too soft. We have found this to be true after voicing theatre organ pipework on our voicing machine and then have problems when the pipes are installed in the chamber.

We have had good results by installing a bridge on the front of the mouth, either between or on the ears. You can pick up some closet pole stock or a 1-3/8" dowel and cut it to the width of the pipe. With the pipe speaking, turn the butterfly gate up until the pipe is on the verge of overblowing. Then hold the bridge in different positions until the pipe suddenly becomes louder and more stable. Attach the bridge and then turn the wind down at the butterfly gate until the pipe matches the rest of the rank. In most cases, this will take care of the windiness by helping to stabilize the wind sheet. Apply some orange shellac or varnish to the bridge.



Q. I play a Wurlitzer 4/23 at a pizza restaurant in which we are planning some additions, such as another 16' extension and a few 8' ranks. The blower we now use is a Spencer 7½ hp, and I suspect that we are running on marginal wind supply. As we will

need a larger blower in order to add ranks, would it be possible instead to just find another blower and wind it to our main wind trunk to act as a booster?

A. It is possible to add a booster blower if it is done correctly. Unless the two blowers are identical in pressure and volume, the winding of the two in parallel will not work. The resulting wind pressure may increase slightly, but the efficiency of the two machines winded in parallel will not give you the desired boost in pressure and volume. You must get a blower with at least as large a tank and outlet as your present machine and wind them in series. In other words, the booster must be winded directly to the intake of your present blower with a conductor as large as, or larger than, the intake of your present blower.

The result will be that the pressures delivered from each machine will be additive. For example, if your present machine will produce 15" at the regulator and you add a church blower with an output of 7", the result will be 22" wind. The important thing to remember is that you must do all your measuring at the regulator high pressure zone, NOT at the blower with the wind trunk sealed off. You will always lose about five percent of your static pressure from leaks and compression. If you add a booster, you must know in advance the static output before you put them together or you may end up with a tornado-force wind that you don't need. Do not use a high-pressure theatre organ blower as a booster, as it will produce too much wind. Also bear in mind that if the main wind trunk is not increased in diameter, your volumetric efficiency will not be greatly enhanced. □

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Closing Chord

Stillman H. Rice, past National President of ATOS, died on April 29 in New Haven, Connecticut, after a long illness. Born in 1902, he would have been 80 on August 11. He remained active as Connecticut Valley Concert Chairman until about a year ago, when a serious heart condition forced him to curtail his activities.

Mr. Rice was the Executive Manager of the Rice Sand and Gravel Company of North Haven and had resided in that community for the past thirty years. He is survived by his wife, Claire Ross Rice; one son, Stillman H. Rice III; a brother, Jesse Rice; three grandchildren and one great-grandchild.

He was a member of Corinthian Lodge No. 103, Trumbull Chapter; past president of the New Haven Lions Club; past president of the Wurlitzer Organ Guild; and past president of Connecticut Valley Theatre Organ Society as well as past national ATOS president. A major force in forming the New Haven Wurlitzer Organ Guild in 1960, he was its first president. Stillman joined the Connecticut Valley Chapter in 1962, soon after its organization by Allen Miller. In 1964, he served as program chairman for the chapter,

became vice-chairman in 1966, and began a four-year term as chairman in 1967. Among landmark events of his administration was the chartering of the society as a non-profit educational and charitable corporation. Connecticut Valley became the first in ATOS to obtain IRS tax-exempt status. In addition, under Mr. Rice's chairmanship, the society rebuilt the New Haven Paramount organ and held its first public concert, negotiated an agreement to install a theatre organ in the Thomaston Opera House, and initiated scholarship awards for organ students.

His progressive and imaginative leadership of Connecticut Valley Theatre Organ Society attracted national attention, and he was elected president of the American Theatre Organ Society at the 1970 National Convention in New York City. The following year, he was elected to a second term at the Seattle convention. During his tenure of office, he was instrumental in securing tax-exempt status for the national organization, an important step for ATOS and all its chapters.

Melody Hill, the Rices' North Haven home, and its three-manual Allen Digital Computer Theatre Organ became nationally famous, and Still-

man and Claire's generous hospitality renown among organ buffs. Stillman delighted in entertaining fellow music lovers, and organists from all over the country were always welcomed at Melody Hill. It wasn't unusual for the Rices to host a busload from New York or New Jersey.

It became an annual tradition for Connecticut Valley Chapter to meet at Melody Hill in August to help Stillman celebrate his birthday. It was always a special occasion with an outstanding artist in concert at the Allen. Part of the fun was trying to guess the identity of the day's "virtuoso myste-rioso," whose name Stillman liked to keep secret until concert time. Birthday cake and coffee, often followed by a silent Laurel and Hardy comedy as a special treat, topped off the day's activities.

Because he usually deferred to his guests, it wasn't often that he took a turn at the console. His playing was most often for his own enjoyment, and occasionally he agreed to a guest appearance as church organist. All too infrequently, Stillman teamed up with his brother, Jesse, and friend, Ed Pass, and entertained as a combo known as "The Three Squares." With Stillman on organ, Jesse on saxophone, and Ed on piano, their sweet and swinging repertoire of vintage music always gained them a standing ovation from those fortunate enough to be their audience.

Stillman Rice's genial presence will be greatly missed by all who knew him. Those whose lives touched his responded in kind to his unflinching and youthful enthusiasm and his genuine love for people. Theatre organ, and organ music in general, has lost a great friend.

Memorial contributions may be made to St. James Episcopal Church Memorial Fund, the church of which he was a lifetime member, 62 East Grand Avenue, New Haven, Connecticut.

Glen Shelley died April 30, 1982, in Portland, Oregon, at the age of 81. Truly a musician's musician as well as a popular one, Glen's long career included concert piano, classical and theatre organ.

Glen started piano at the age of four, and as a young organist opened several major theatres in Oregon. He continually held top jobs playing the largest organs in the Portland area. In



Stillman Rice.

silent picture accompaniment his enormous repertoire, inspired improvisation, and clever sound effects brought him renown throughout the Northwest. So great was his popularity that when talkies replaced the organ in theatres, continuous demand kept him working in radio, TV, and special events until 1971, when he retired because of failing health and eyesight.

Except for coast to coast radio shows such as *Truth or Consequences*, his activities were best known in the Northwest. Out of consideration for his wife and daughter, Glen turned down many offers to go on national tours or to move to other cities. Had he done so, he would surely have become one of the nation's most famous theatre organists.

BUD ABEL

Lawrence C. (Larry) Bray passed away on July 4, 1982, in Salt Lake City. Larry, who was fifty-nine at the time of his death, was nationally known as the builder and owner of the Organ Loft in Salt Lake City.

The story of Larry Bray is the story of the Organ Loft, the story of one man's dedication to the restoration and preservation of theatre organs. His living memorial is an awesome hybrid organ installation in what was once a chicken coop and is today one of America's theatre organ showplaces.

Larry Bray's passion for pipe organs began when he was a young man in the navy stationed in San Francisco, where he heard and met George Wright and Gaylord Carter. Following his discharge, his first project as a civilian was to search for and purchase old theatre organs in Utah. The next two years were spent reconstructing two totally demolished Robert-Mortons and installing them in his uncle's chicken coop. In 1948, he bought the organ from the Egyptian Theatre in Ogden and, in 1953, the Wurlitzer from the Gem Theatre in Salt Lake City. During this time he gained some technical knowledge by working as an apprentice helper on the removal job of the immense 1915 four-manual Austin from the Mormon Tabernacle and its installation at Brigham Young University in Provo.

Larry's dream was temporarily interrupted by a return to active duty during the Korean conflict, but he

kept his musical interest alive by wiring his ship, the USS Menard, for a complete sound system and entertaining the marines going to Korea with recorded music around the clock.

Upon returning again to civilian life, Larry continued to add to his collection of organs, remodeling and enlarging the chicken house at the same time until, in 1956, he sold the entire installation and purchased a twin-console 3/19 Wurlitzer from the Staten Island Paramount. Larry com-

bined the twin consoles into one five-manual console, added five Morton strings, and continued to remodel his chicken coop. He began to present concerts in those years, by invitation only, which were usually played by either Gus Farney or Emma Street. He could seat 200 then, and his chicken coop became known as the Organ Loft.

In 1960, Larry was host for the second annual ATOE Convention. Gaylord Carter, Leonard Leigh and Gus



Young Lawrence Bray stands between the two Staten Island Paramount consoles from which came the five-manual "Colossus."



Lawrence Bray, right, explains arrangement of stop tabs to nephew Larry Bray.

Farney were the featured performers, and a young student of Farney's, Scott Gillespie, entertained during dinner. This young artist has since become a staff organist for the Organ Loft. Open console at that meeting continued until six the next morning, an indication that the participants at that convention must have found the great 5/19 Wurlitzer to be an exciting instrument.

Over the years many famous organists have played and/or recorded this unique organ. Artists Lyn Larsen, Tony Wilson, David Reese and Gus Farney are among those who have recorded albums at the Organ Loft.

Larry Bray's interests ranged beyond his Organ Loft to civic projects in the Salt Lake City area. In addition to hosting frequent visits by school groups to see and hear the great theatre organ, Larry was involved in the attempt to save Saltair, the famous amusement park on the shore of Salt Lake. He also helped to maintain the organ in the Capitol Theatre in Salt Lake City.

The dream of Larry Bray will not end with his death; his nephew, also named Larry Bray, plans to continue to operate the Organ Loft and to expand the present 5/34 Wurlitzer as time and money allow. Staff organists JoAnn Harmon, Scott Gillespie, and Linda Carlisle will continue to entertain during the Saturday night dinner shows, and organ lovers from across the continent will continue to honor one man's vision of a living memorial to that unique twentieth century phenomenon, the theatre organ. □

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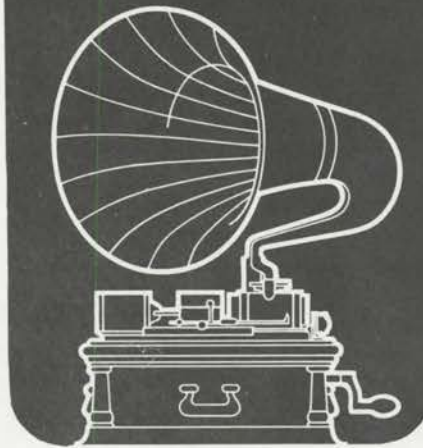
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For The Records



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ROSEMARY BAILEY AT THE MIGHTY WURLITZER. Wallyn label No. WE 101 (stereo). \$8.98 post-paid from Wallyn Enterprises, 2736 Hollyridge Drive, Hollywood, Calif. 90068.

College professor Alfred Ehrhardt started his organ project about the time ATOS was founded. He purchased the Style 235 Special Wurlitzer from the doomed Dome Theatre, removed it to storage and started looking for a residence large enough to house a 3/15. He found one and moved in — but not for long. It was the era of burgeoning super highways, or Freeways, as they are called in the West. Before long the "eminent domain" boys stopped by and told Al he'd have to move — or have a freeway running through his living room. So, Al moved.

Al's troubles were not over; he was also evicted from the next place he rented. This time oil was discovered under the house. Evicted by a developing gusher! In all, Al moved the organ five times.

To guard against proliferating thoroughfares and spouting oil wells, Al started looking for a high spot, an eagles' nest well above the areas eyed by road builders and other land grabbers. All of this took time and the years passed.

Al retired from teaching and devoted his full energy to his organ project. He finally located an ideal home in the Eagle Rock area of Los Angeles. Perched high on a hillside it has a spacious living room with a picture window overlooking a verdant, tree-covered residential area.

Ehrhardt is a perfectionist. He must have invested ten years in the installation of his instrument. Every part was cleaned, sanded, polished or varnished, as the case may be. The result is an immaculate display of pipe-work, with chests and regulators looking factory fresh. Al's story spans twenty years of dedication and work, but the end result is something to be proud of. The organ was first played for Los Angeles ATOS conventioners by Ann Leaf in the late '70s; Ann praised it. So much for history.

We first heard Rosemary Bailey playing a promotional concert on a Hammond at one of those regional electronic organ gatherings sponsored by the commercial magazines which plug the instruments. When she broke into a jazz improvisation she was simply magnificent. Jazz improvisation can't be faked; the player "has it" or he doesn't. Experts in the field who come to mind would include Benny Goodman, Al Hirt, Ella Fitzgerald and the late Louis Armstrong. From what we have heard from Ms. Bailey, she belongs to this rather exclusive club.

Until she played a concert on the San Gabriel (California) 3/16 Wurlitzer for the Los Angeles Chapter last November we didn't know she had any interest in pipes (although her bio states she studied classical pipes some years ago). For one reason, jazz is difficult on pipes, compared to the fast attack electronics. Not many organists' names have been associated with jazz. Fats Waller, perhaps. And Rex Koury. And maybe Helen Crawford. Milt Herth left us many recordings of his trio playing jazz but his instrument was the lightning-fast Hammond. The field isn't overcrowded and Rosemary is very welcome. With all this discussion of jazz playing one



Rosemary Bailey. A good first try.

might get the idea that Ms. Bailey is confined to that field. Far from it! Jazz is just one of her specialties and organists who can do it justice are too

few. As the tunelist will indicate, the lady is versatile.

Before discussing the selection we must observe that, on the technical side, this is a flawed recording. Somewhere during the recording process far too much reverb has crept into the tracks. This tends to reduce the crispness of attacks and generally make the sounds run together. And it reduces definition in registration. In some cases it makes the high frequencies sound harsh. This is most obvious during the more staccato selections, but a degree of blur permeates all of the tracks. Stereo separation is minimal. Despite this, Rosemary's talent, performing ability and originality come through with power to spare.

The show opens with a sprightly Gershwin medley which includes "Fascinatin' Rhythm," "It Ain't Necessarily So," "Someone to Watch Over Me," a lowdown, dirty "The Man I Love" and a bouncy "I Got Rhythm." She takes some unique liberties with rhythms and harmonies here, and they all fit the tunes well.


Another of Rosemary's strong

points is in phrasing. This is very evident during the 1940s ballad "Stella by Starlight," which Victor Young wrote to underscore a movie dealing with the supernatural. The Tuba carries the melody in the low and middle registers while the mostly-string accompaniment weaves an aura of both mystery and romance.


For starts, "Wunderbar" has the feel of a Viennese waltz, then it becomes a bright USA-style waltz with Glockenspiel embellishment. The lady couldn't resist a Straussian ending. A solid ear pleaser! "After the Lovin'" glows with a sophisticated slow jazz styling wherein Rosemary proves that a 1925 instrument is quite capable of expressing current music in warm tones.

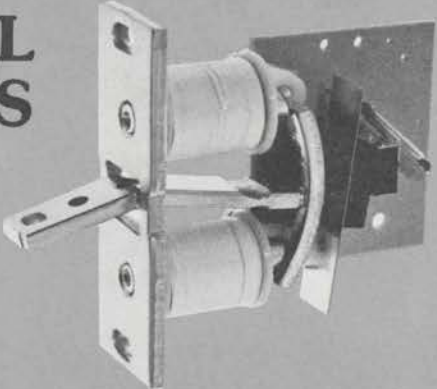
Side Two opens with a spirited "New York, New York" which oozes showbiz references such as a stoptime sequence to suggest tap dancers. "Through the Eyes of Love" is the theme from the movie *Ice Castles*. Rosemary expresses every tender nuance the composer put into the ballad. Again she rates an "A" for

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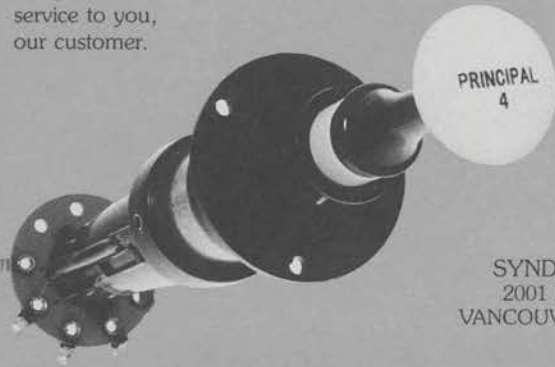


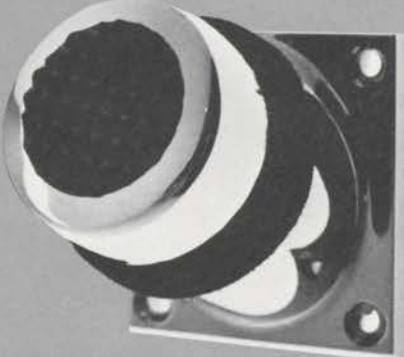
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phrasing while creating a romantic mood. Ms. Bailey is right at home exploiting the full-blown charms of pneumatic "Sweet Georgia Brown." She uses the tune as a take-off point, then goes into her own fantasy of variations in a frenzy of cascading notes which boggle the mind. Words fail, in this case. But Fats Waller would approve.

"All the Things You Are" gets a full theatre organ treatment, with emphasis on strings (perhaps trem'd a bit too fast) and reeds. The harmonic virtuosity is arresting!

Rosemary isn't as much at home with selections from *Carmen* as she is with "Georgia." Her sinuous "Habanera" is plenty sexy but when she lights into the "Overture," "Gypsy Dance" or "March of the Toreadors" she speeds up to Keystone Kops comedy tempo. The same applies to "Smugglers Theme" (none of the titles is listed). We can't determine what she was striving for in this grouping. If the *Carmen* selections are intended to demonstrate her speed and digital dexterity, she succeeds (although the reverb tends to run fast passages together as in "Gypsy Dance."). This one is not for opera purists. One just can't take the same type of liberties with Bizet's music as with a pop tune, *Carmen Jones* notwithstanding. Yet, it's still an interesting experiment if the listener can shed long ingrained properties.

The review pressing was glassy-smooth and free of clicks. Two photos of the attractive organist adorn the jacket. Notes by musicologists Richard Bradley and Don Wallace provide well-written info about artist, organ and music. "Wallyn" is a new label dedicated to organ music. Although technical aspects leave something to be desired, this pipe debut of a skilled and individualistic organist is worth owning.

ORGAN FANTASIA: LYN LARSEN playing a special 3-manual Rodgers electronic organ with nine ranks of pipes extra. MCI - 103 stereo. \$7.98 postpaid from Musical Contrasts, Inc., 415 So. Main Street, Royal Oak, Michigan 48067.

This is the groove debut of the long-awaited Rodgers electronic organ with pipes, as played by a popular



Lyn Larsen. Pipes, transistors and kettledrums.

artist. The instrument is a special design fabricated for St. Benedict's Church, Highland Park, Michigan, and is claimed to be the equivalent of 51 ranks (including the nine ranks of real pipework). There are many pluses and minuses here, and we are not convinced that this recording gives the Rodgers effort to wed pipes to solid-state tone generation a fair shake. For one thing, there are two percussionists whamming away on cymbals and kettledrums through some of the selections. Their efforts add nothing to the organ presentation.

Selections are: "Paraphrase on Trumpet Tune in B-Flat" (Johnson), "Prelude in D Minor" (Bach), "The Old Refrain" (Kreisler), "Concerto in A-Minor" (Bach-Vivaldi), "Ave Maria" (Bach-Gounod, with synthesizer "soprano" lead), "Psalm XIX," *Star Wars* excerpt (Williams), "Evening Star" (Wagner), and "War March of the Priests" (Mendelssohn).

This is a very curious recording. Fortunately, the pressing is of very high quality. The noise level and distortion are very low, and the frequency response and dynamic range are very wide. The acoustics at first seem to be the kind that would make an organ builder's mouth water. However, on close listening at least three "environments" seem to emerge; one for the percussionists, one for the real pipes, and another for the electronics. The latter fights the other two at times and causes a bad blur and a clashing of different sounds. The pedal definition is very poor and the pedal line disappears at times.

The first selection raises a big question. Is the organ sound big or small? Compared with the percussion it is tiny. A very unsatisfactory balance here. The opening of "Prelude in D Minor" brings to mind an old Baldwin Model 5. The attack and release of each note is so slow that all excitement is lost along with Lyn's phrasing. Lyn gives "The Old Refrain" the most beautiful reading within memory. It is unfortunate this selection is not played on a theatre organ, but the classic Rodgers is at its best here. The Bach-Vivaldi "Concerto" suffers the same problems as the Bach "Prelude" plus a little too much romanticism. The term "romanticism" here denotes dependence on great volume changes rather than pitch emphasis and contrasting tonal colors for the presentation of the selections. And adding the 32' pedal near the end of a baroque piece is rather anachronistic. The synthesizer in "Ave Maria" provides much tonal interest.

"Psalm XIX" is the most articulate sounding of all the selections and contains the least acoustical fighting of voices. "Star Wars" brings more overbearing percussion and would be far better on a theatre organ. "Evening Star" features Strings and the dynamic range is carried to its softest. "War March of the Priests" played very fast is perhaps the best selection on the disc. A Larsen favorite ever since he heard it on the soundtrack of "Dr. Phibes," it is very well played and has a minimum of acoustic problems.

Lyn's ability has been proved on past recordings. His style is always clean and in good taste. Lyn's talent deserves a more responsive organ than that recorded on this disc. Closer miking might have improved clarity, but not what sounds like a slow key attack.

JUST PLAYIN' JANE: THE SECOND TIME AROUND. Jane McKee Johnson playing three theatre pipe organs. JMJ-4 (stereo). \$7.95 postpaid from McKee Organ-Piano Center, 5915 Sixth Avenue, Tacoma, Washington 98406.

Veteran organist Jane McKee cut her first disc a few years back; it sold so well that it generated this second stanza. Jane is well known in the Tacoma area from her pizzeria stints and theatre performances. Long ago she

developed an affinity for the theatre organ and knew that one day she would own one. Not being familiar with pipe organ mechanics, she solved that problem by marrying a guy who knows pipes inside out, Homer Johnson. This recording reflects the Johnson skills, starting with Jane's 3/8 (assembled) home installation. It's a well-balanced honey. Next heard is the 2/9 Kimball in the Tacoma Temple Theatre, an instrument Jane used to broadcast. She now plays occasional movie premieres and intermissions on it.

All of Side Two is played on the 3/17 Wurlitzer in the Tacoma Pizza & Pipe eatery, where Jane holds forth on Sunday nights. Each of the instruments has its distinctive personality, both tonally and in acoustic environment. Homer Johnson's maintenance is evident throughout the tracks. Jane selected her repertoire with the instrument used in mind. The result is a varied program of well-played selections, some familiar, some not. We can't fathom whether it is the array of organs, or simply a more emphatic application of Jane's artistry, but we enjoyed this set even more than the previous *Playin' Jane* release.

The introductory notes of "Spring Can Really Hang You Up" are reminiscent of Jesse Crawford's early Chicago showroom sound. This tune and the three which follow are played on Jane's 3/8 home installation. It has a glorious Tibia and Vox, plus articulate brass for a small instrument. The latter is used for punctuation during "Something's Gotta Give." A mellow brass reed carries the ball for the verse of a non-George "The Boy Next Door" while the Tibias sing the chorus. Acoustically, the sound is in close-up perspective. There is no evidence of added reverb; it's the residence organ sound and it is most satisfying. Those with playback frequency controls may want to attenuate the pedal bass some, for a better balance of voices. This goes also for the lively "Trolley Song." Yes, the spirit of Judy is still very much there, both shy and assertive.

A more spacious aura is evident in the three selections played on the Temple Theatre 2/9 Kimball, the first being a loving 4:40 minute "Caprice Viennois" which Jane plays nearer the tempo of the Kreisler recording than the "lazy stream of dreams" when it was the theme of radio



Jane McKee Johnson shown at the 3/17 Pizza & Pipes Wurlitzer.

WLW's *Moon River* series. "Walkin' My Baby Back Home" features spicy Kinura enrichment with some percussion glitter, all in upbeat tempo. "Don't It Make My Brown Eyes Blue" is bluesy in the Billie Holliday way, and features very attractive registration.

Side Two is played on the 3/17 Pizza & Pipe Wurlitzer, the organ heard on Jane's previous release. It has an even more spacious environment than the theatre Kimball (unless recorder Don Myers later added some reverb). This organ has the massive array of voices required for a brass band sequence such as "Strike Up The Band," which is decorated with brassy fanfares and a wealth of counter melodies. Jane's son, Rich Powers, wrote the organ arrangement of "We've Only Just Begun," which features pleasant tempo and key variety. Mama Jane plays it to the hilt.

For many years then Conn-man Don Kingston milked laughs from audiences with his poultry-oriented "Chicken Polka." Jane does it with references to some related cornpone tunes and even adds some non-barnyard sound effects. The cackles all register and no one lays an egg. Marvin Hamlisch first came into the spotlight via another composer's resurrected music — remember his credits for *The Sting* film score? This time

Jane plays a tune which is wholly Hamlisch, "Through the Eyes of Love," an empathetic adaptation by Jane.

The closer is a straightforward reading of Tchaikowsky's "Waltz of the Flowers," a selection familiar to *Fantasia* addicts (whether Stokowski purists or those who accept the recent rescoring). Jane makes no concessions to schmaltz; she plays it for Tchaikowsky, and he would easily approve her artistry. She gives much attention to selecting proper registration for the beloved classic; her "burnished brass" during the Trio is most orchestral. It adds up to a delightful closer.

Don Myers' recording, which covers three very different acoustical perspectives, does full justice to each. While there is no dearth of highs, low frequencies may need some reduction during some of the tunes. The review pressing had a few clicks here and there, which doesn't mean your copy will have them. Jacket notes are of a homey nature, obviously written with pride by Jane and including comments about her talented family. The jacket shows photos of the three consoles.

It's a good show for those who enjoy theatre organ styling played by a mistress — oops! — perhaps "master" still sounds better. □



Letters to the Editors

Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

Address:
Editor, THEATRE ORGAN
3448 Cowper Court
Palo Alto, CA 94306

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN magazine.

Dear Mr. Gilbert:

My cup runneth over — what a marvelous convention in Detroit, and what a wonderful group of "green vest" workers. Everyone was helpful and kind.

The tape concerts arrived in record time. The chocolate logo on the cake at the banquet was unique, the centerpiece with treble clef in the center for the meeting was adorable.

The boat trip, museum, Meadow Brook, instruments and theatres, but especially the music will always be a cherished memory. My music room "sings" with the sounds of the convention.

Thanks, Motor City.

Jane Billings
Los Angeles

Dear Sir:

Some time ago I wrote a letter to the editor which was published in THEATRE ORGAN, in which I explained why concert organists must request that there be no taping of their concerts. Apparently, judging by the letters in the March/April '82 issue, some members did not note the information I gave.

I feel that a letter, such as that written by Mr. Lyman Nellis, is a very unfair criticism of those concert artists who say "No tape recording." If the concert artist is a member of the Musicians' Union, he MUST say "No tape recording," or he will be violating union rules and will be subject to a stiff fine.

Personally, I don't feel that the typical hand-held portable tape recorder can hurt the concert artist's record sale, at least not to a great ex-

tent, as the sound quality of those recorders is so poor compared to professionally recorded music. BUT, the artist still has to say "No."

Please, stop blaming the artists and stop thinking they are trying to be "upstage" in their attitude. They are simply complying with union rules. Blame the union, not the artist.

Yours sincerely,
Harry J. Jenkins
San Diego

Gentlemen:

I was born in Switzerland in 1917, and have lived in Munich for a long time. In 1938 I got my first theatre organ disk with Sidney Torch at the console, and then was always going in search of more of these disks. Unfortunately, it was very hard then to get all the disks I wanted. My scanty stock of organ disks was demolished during the last war. Now, for four years I am happy to own 70 U.S. organ disks. For two years I have been a member of your ATOS, and I must tell you your journal, THEATRE ORGAN, is a magnificent magazine. I always read it from the first page to the last.

With the disk "Great Pipes" from the Marietta Wurlitzer I became acquainted with the producer of this disk, Bob Wilkinson in Laureldale, Pennsylvania. Our correspondence and exchange of organ tapes has evolved into a unique friendship. On June 11 of this year I accepted his invitation and visited Bob for three weeks. Bob arranged the fulfillment of my dreams to see and hear some of these fantastic organs in person. The summit of all was the incredible per-

mission to play these instruments myself.

So I must say thanks to Bob Wilkinson; to Harry Linn and Robert Dilworth of the Dickinson Theatre Organ Society in Wilmington; Mr. R. Hartenstine of Sunnybrook Ballroom in Pottstown, Pennsylvania; Mr. Jim Breneman of the Colonial Theatre in Phoenixville, Pennsylvania; and Mr. Bob Ney — Pianos and Organs in Reading, Pennsylvania. I was allowed to play all these organs and have had the feeling of living in a dream.

I have at home in Munich a Farfisa electronic organ, and all the time I am working to make this instrument like a theatre organ. I know it is impossible to get the mighty sound of a pipe organ and the exact voices of a theatre organ with an electronic, but I hope to get the wanted voices nearly the voices of pipes.

I congratulate you and your country to own so many of these fabulous theatre organs. Here in Germany you cannot find one such theatre organ. The concert organ of the broadcasting station "Norddeutscher Rundfunk," made by Welte, is more a church organ than a theatre organ.

Sincerely,
Werner Scheppach
West Germany

Dear Mr. Gilbert:

I have had an intense enthusiasm for the theatre organ for many, many years. The November/December '81 issue of THEATRE ORGAN has stirred me to offer some remarks and reminiscences. I consider myself extremely fortunate to have heard many fine organs and organists before the arrival of motion pictures with sound. Those were the days when good theatre organ music in attractive surroundings was not too far from anyone who lived in or near an urban area. Whether the location be New York, Philadelphia, Chicago, Los Angeles, etc., one could leave a theatre with its beautiful organ and find another, and another, and another a short distance away. Or one could take a train or trolley into the suburbs where some "movie palace" with its "grande organ" would entertain the local patrons. The theatre in my town had a Mighty Wurlitzer with four ranks and a smashing toy counter.

In my early days my favorite was the New York City Paramount Theatre. Only one dollar was needed for

transportation to New York, the ticket to the theatre and two or three chocolate bars to enable me to enjoy eight to ten hours of organ music (translate, sheer delight). The picture — what picture? I couldn't identify by name who was accompanying the picture, but the difference in playing style was recognizable when another organist would take over his or her shift. The change was always done with the console out of sight, presumably at its lowest level to coordinate with the access door from under the stage. Often this was done with the retiring organist holding a chord and the relief organist holding the same chord briefly while getting set to play. Often too, the organist would play with no lights on the console, basing the music upon a combination of memory and improvisation.

My fondness for theatre organ resulted in my meeting many interesting individuals, some of whom were organists. Occasionally these associations ripened into valued friendships which continue to this day. After my wife and I moved into New York City in 1941, Dolph Goebel and his wife, Mary, became our friends. You can readily understand how pleased we are to see the reference to Dolph. The article by Lloyd E. Klos is excellent. Here is a complete report, abundantly supported by interesting photographs, documenting the musical life of Dolph. Individuals like Dolph represented an important segment of the history of theatre organ. For those who lived during that era, such articles should evoke memories. For those who have come upon the scene later, they should provide fascinating history. I look forward to similar articles to learn about organists whom I did not have the opportunity to meet.

Dolph Goebel was a rare individual, an unusual combination of engineer and musician. One might not expect a person who could construct a Goebeltone Speaker, ham radio and other electrical equipment, to possess the great feeling from which would flow delicate, melodic music. His style of playing suggested that he was master of the instrument and that he expected it to respond to his wishes. He always granted my request to play his Hammond or mine, and often would depart from the traditional melodic line to engage in rollicking improvisation. He was fun to be with.

THEATRE ORGAN
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Despite our long association, I was unable to get any of his recordings, except one well-worn, scratchy disc which is played by starting the needle near the center and having it work its way toward the rim. I regret that records in even moderate quantities were not available to preserve the artistry of men like Goebel, Feibel, Parmentier and their peers. Even Crawford with his fame is remembered on only a few records. Presumably the lack of interest by the general public and deficiencies in recording technique at that time offered little or no incentive to the artist and the record companies to make records. Perhaps because the real thing could be experienced in the theatre just down the street.

An era is gone. In its stead we have the organs of today being played by organists, some of whom have remarkable talent. Back then there were no chapters of dedicated theatre organ enthusiasts where an individual could join with others and share a common interest. In 1927, '28, '29 and even as late as 1932 when the Radio City Music Hall opened, we did not realize that the theatre organ

was losing its specific purpose, and many fine instruments were losing their homes and sometimes their existence. For this reason it gives me a good feeling to be reminded by the articles and photographs in the ATOS Journal that some of these magnificent instruments are being preserved, to participate vicariously in the activities of the various chapters via their reports, and to realize that we have available to us a fine magazine which makes all this possible.

Sincerely,
Stanley Warzala
Wayne, NJ

Dear Sir:

From time to time I read of celebrities in many walks of life who have been silent movie pianists or organists when very young. I was once told that Virgil Fox's father owned a movie house and he played there as a teenager. It was said that Elsa Maxwell played silent movies in her youth. I will now haunt the libraries to see if I can find any more on it.

"This is the luxury of music. It touches every key of memory and stirs all the hidden springs of sorrow and joy. I love it for what it makes me forget and for what it makes me remember.

— Belle Brittain"
Sincerely,
Esther S. Higgins
Collingswood, NJ



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Dear Editor:

Mr. Charles F. Harrison (Letters, Nov./Dec. '81) had some good points about recording at concerts, but he missed some points on which I would like to comment:

1. True, there will be background noise; also true you cannot beat a first-class professional recording. However, most of us are trying to get a complete recording of a memorable event, so that later, in the quiet of our home, we can relive it as it was. During a convention you hear so much in a short time that you find your impressions much more accurate when you can listen to it all again at home without pressure.

2. Most portable recorders, unless you are fidgeting with more elaborate equipment, are very simple to handle and need very little adjustment. True again, some are most unwise in using the wrong type of cassette. As most concerts last about 90 minutes with an intermission half way, a 90 minute cassette is the best choice. It is foolish to try to continue in the second half with a bit of tape left on side 1; it should be turned over and ready to start. It is in the interest of the amateur recorder, as he would not lose a nice part of the music, or bother those around him with noise. Above all, one can use a pen flashlight to see, using it discreetly, and unwrap all cassettes ready for use. If it is necessary to flip a tape or do something a bit noisy, do it during applause when no one will hear you.

3. As for records, some rare ones were available (once the artist died) only because someone had made an amateur recording, and thus they became precious.

Real theatre organ fans will always buy the best records. At each convention I attended I bought over \$100 worth of records. Records are collector's items because they are permanent, have pictures of the artist and console, jacket notes, etc. However, they can also be over-rehearsed and lack the spontaneity heard at concerts, mistakes or not. They can even be disappointing and not necessarily the best of an artist, as a record is only a limited sampling of his regular playing.

4. Finally, I would compare records and amateur recording to post cards and personal pictures you get during a trip. You can rarely take pic-

tures as good as the best post cards, but your own pictures are what you really saw and lived during that trip.

You may buy an excellent record done some years ago, but your own recording is what you just heard, often realizing the artist you just heard is even more versatile and lively than expected and may be even greatly improved. We will often be so pleased that we will watch eagerly for new records from the artists we enjoyed most.

5. Finally, I doubt any of us would bother to carry all the paraphernalia and record if a good copy could be made available at a reasonable price, including some profit for the artists involved.

Mario Kent L'Espérance
Province de Québec □



SHORTCUTS TO CHORDS

There are several ways of dealing with an unfamiliar chord:

1. Skip it.
2. Substitute something that harmonizes reasonably well.
3. Take time to find the scale, and go from there.
4. Use a few shortcuts to find the chord in a hurry.

The first two alternatives are cop-outs; the third, though theoretically sound, takes too long when you need a chord *now*. That leaves us with using shortcuts.

Before using these shortcuts, you'll need two definitions: A *half step* moves from one key to the very next with no key in between (F to F#, A to Ab, B to C, F to E, for example). A *whole step* moves from one key to another with one key in between (F to G, D to C, Bb to Ab, Eb to F, for example). Now you're ready. To find any:

Major Chord

Root (the name of the chord) plus 4

half steps higher, plus 3 half steps higher (1 + 4 + 3).

Minor Chord

Root plus 3 half steps plus 4 half steps (1 + 3 + 4).

Augmented Chord

Root plus 4 half steps plus 4 more half steps (1 + 4 + 4). There are only four augmented chords because both intervals are the same (major thirds). They are: F A C#; F# A# D; G B D#; and G# C E. Change the pedal, and you change the chord. For example, F A C# can be F+, A+, or C+, depending on which pedal you play.

Diminished Chord

A true diminished chord consists of three keys — Root plus 3 plus 3 (1 + 3 + 3), but most musicians who play popular music add the sixth scale tone for body. So the chord now is 1 + 3 + 3 + 3. Again, because all the intervals are equal (minor thirds), there are only three diminished chords: F Ab B D; F# A C E; and G Bb Db E. All diminished chords are possible from these three, depending on the pedal tone.

Dominant Seventh Chords

Add one whole step below the root.

Major Seventh Chords

Add one half step below the root.

Ninth Chords

Two steps here. 1. Add one whole step below the root. 2. Raise the root one whole step and play the root in the pedal. (Example: A C chord in playing position is G C E. To make a C9, add the Bb, and play D instead of C. You now have G Bb D E. Be sure to play the C in the pedal.)

Major Ninth Chords

Same procedure as above, except add one half step below the root (instead of a whole step).

Whenever finding new chords, always remember to invert them to playing position. In other words, put the bottom note on top (or top on the bottom) until your chord fits between the two Fs around middle C. This will ensure smooth playing.

For additional drill and explanations on this chordal approach, see *Bradley's Chord Course for Organ* (Books 1 and 2) by Richard Bradley and *Organ-izing Popular Music* (Book 1) by Al Hermanns. □

THE ACOUSTICAL CONSULTANT

The Effects of Ear Design on Pipe Performance

by R. J. Weisenberger

In previous articles I have briefly mentioned some of the effects ears have on pipe performance. I will now give this aspect of pipe design the attention it deserves.

Ears, if properly sized and positioned, will produce the following effects on the performance of open cylindrical flue pipes:

A. The operating pressure range will be doubled.

B. The acoustical power will be quadrupled (+ 6 db).

C. The harmonic development will be extended, as the pipe will stay in its fundamental mode at higher pressures before overblowing to its harmonic.

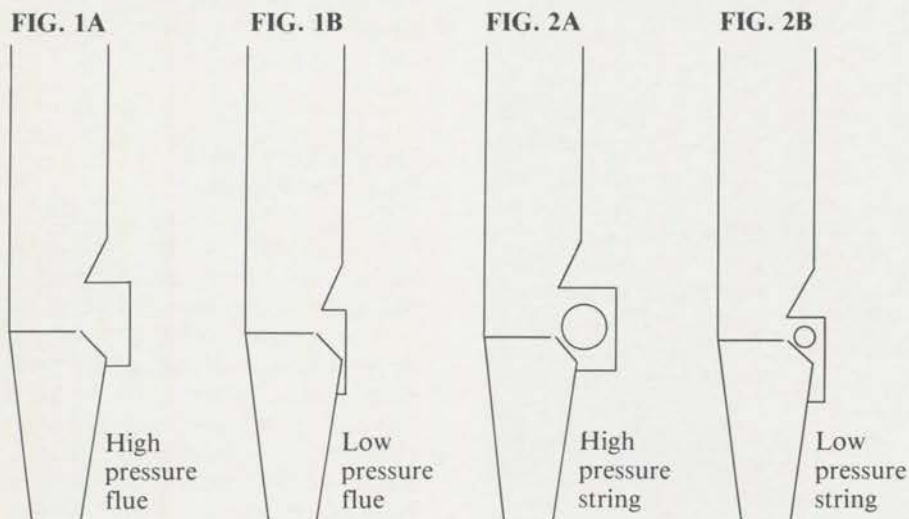
The above conditions will result when using ears, each the size of the mouth, with their tops bordering on the upper lip (see figures 1A and 1B). The use of ears larger than the mouth will do little more than flatten the tone, while the use of smaller ears will produce results similar to those above, but to a lesser degree. Like-

wise, if the ears are positioned differently, their effect will be lessened.

Thus, for high pressure and low pressure pipes of a given scale to be tonally similar, *all* of the above conditions must be met.

The use of a harmonic bridge between the ears takes the above process a step further, by permitting the pipe to operate with stability at pressures up to double that obtained by adding ears alone. Naturally, for pipes using a harmonic bridge, the ears must be larger than normal to accommodate the bridge. For a harmonic bridge to give optimum results, it should be of the same dimensions as the mouth and carefully positioned for a stable fundamental tone (see figures 2A and 2B). If the harmonic bridge is either too small or too large, proper voicing will be difficult, if not impossible.

Tests can be used to verify that high pressure pipework designed in this manner will possess a roughly equal amount of harmonic development as similarly-scaled low pressure pipe-



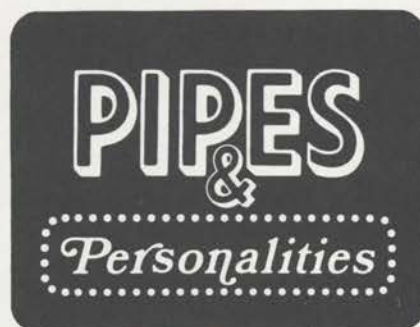
The correct placement and relative sizes of ears required to maintain a given tonality over a wide range of pressures and outputs.

work, while providing many times the acoustical output.

Erratum:

The diameter of the toe hole given on page 22 of the May/June '82 issue should be 1/4" minimum, not 1/2" minimum as given, as the toe hole diameter never need be as large as the diameter of the pipe itself. However, for those attempting to build this pipe, it will work without the added effort of tapering the foot.

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. □



Landon Returns to Kentucky

Dr. John W. Landon reports that he has moved back to his former address, 809 Celia Lane, Lexington, Kentucky 40504. Fortunately, the property was not sold during his short stay in Cincinnati, so when a fund reduction forced the University of Kentucky to curtail the program in Cincinnati, John was able to return and reinstall his 3/10 hybrid theatre organ and 2/13 Pilcher church organ in his house. He says, "I am anxious to keep in touch with all my friends in the theatre organ world."

Mighty Wurlitzer Given To Colorado State University

A Mighty Wurlitzer will be installed in the Lory Student Center Theatre at Colorado State University this fall. The organ is a gift from Marian Miner Cook of Beverly Hills, California, in memory of her husband, John Brown Cook.

Valued at an estimated \$185,000, the organ was built in 1928 for the Piccadilly Theatre, Rochester, New



CONVENTIONS SURE ARE HARD WORK! These three young fellows, plus Diane Bellamy, were dedicated "go-fers" for official photographers Claude Neuffer and Rudy Frey, and their help was invaluable. They certainly were entitled to a nap! L to r: David Palevich, David Martin, Eddie Garcia. Last row in the balcony, Michigan Theatre, Ann Arbor, July 9, 1982. (Bo Hanley photo)

York. Originally designed as a 3/13 with twin consoles, it later was installed in the Three Coins Restaurant in Louisville, Colorado.

The next stop for the organ was a pizza house in Provo, Utah, where it was expanded to 16 ranks. When that enterprise failed, Mrs. Cook purchased the organ. The organ now is being rebuilt, restored and expanded to 22 ranks.

In accepting the gift from Mrs. Cook, CSU President Ralph E. Christoffersen said: "We are delighted to receive this historic instrument for use in our music education

programs as well as for entertainment of students, staff and residents of the Fort Collins community."

The organ will be used for concerts and classes at CSU as well as to provide music for conferences and other activities in the student center, Christoffersen said.

"CSU will be the only major university to have such an instrument to use for teaching," said Robert N. Cavarra, CSU music professor. He added that CSU music students also study on the North German organ in the CSU music building and the classical French organ in Fort Collins'

Taping before a live audience, Mildred Alexander demonstrates her technique for her new video home-study course. (Laurie Garner photo)



Saint Luke's Episcopal Church.

Loveland resident Don Wick, a member of the American Theatre Organ Society, helped the university locate the Wurlitzer.

Mildred Alexander Offers Video Home Study Course

Mildred Alexander, known and respected throughout the United States as "the teacher's teacher," has just completed a video-taped course of organ instruction for use on home video recorder/players. The series of video tapes is a companion to the Mildred Alexander Methods, Inc. book series available through Richard Bradley Publications, Inc.

Video taping under the auspices of United States International University before a live audience at the Reuben H. Fleet Space Theatre in San Diego, California, producer Preston M. Fleet, in conjunction with Western Video, Inc. of San Diego, used the innovative overhead keyboard camera to present the complete audiovisual teaching course from the beginning through advanced levels in Mildred Alexander's own inimitable style.

Of particular interest to theatre organists are the study of open harmony and the Chicago, question-and-answer, and running-left-hand styles, as well as the techniques featured by such theatre organ greats as Eddie Dunstetter and Jesse Crawford.

The video tape series will be available soon on both Beta II and VHS at a special advanced sale price. For further information, contact Mildred Alexander Methods, Inc., 575-C Village Drive, M-APP, Carlsbad, California 92008.

Triumphant Tenth Packs the House

A remarkable event occurred in Wichita, Kansas, on the evening of May 22. Ninety-nine performers appeared in the Century II Exhibition Hall to re-create the musical variety show made famous at the New York Paramount Theatre, the original home of the Wichita Mighty Wurlitzer. The occasion was the "Triumphant Tenth" anniversary of the Wichita Wurlitzer Pops Series. Slightly over 2000 persons from Wichita and miles around, including

visitors from six other states, were present.

The evening's program was billed as "The Musical Menu," with J. C. Combs formally dressed as a waiter with towel as Master of Ceremonies. Dr. Combs also conducted the W.S.U. Faculty Big Band, composed entirely of faculty members from the College of Fine Arts of Wichita State University. Two other W.S.U. musical groups, the Steel Band and the Marimba Band, were featured on the program. Billy Nalle blended the "Dowager Empress" perfectly with the other performers.

Quoting Homer and Jane McKee Johnson: "Starting out was the 'Appetizer' and the 'Big Combination' featuring the WSU Faculty Big Band and Billy Nalle.

"To us, a real highlight was the next item on the menu — 'The Chef's Choice,' featuring Billy Nalle in solo. Never have we heard 'Satin Doll' played as we heard it this night. People in the audience started swaying their shoulders and bodies in rhythm to his driving beat. What a thrill, and



Wichita Wurlitzer Pop Series Tenth Anniversary: Nalle at the organ, with WSU Big Band, Steel Band, Marimba Band and the Isely Singers in "Center City Rag."

what an ovation he received!

"Other items on the 'Menu' were the WSU Steel Band, the WSU Marimba Band and the 'Small Fries' of 72 students from the fourth, fifth and

sixth grades of the Isely School doing precision dance and song numbers — an entertaining and charming revue of 'Moppet Rockettes.'

"The 'Entree,' of course, was Billy

Back Issues, Anyone?

Aisle 1 of the ATOS Back Issues storeroom.

Aisle 2 of the ATOS Back Issues storeroom.



Nalle soloing again on the Wichita Wurlitzer, a superlative rendition of 'I Got Rhythm,' a breathtaking build-up of tension to the climax and a rewarding finish!

"The 'Dessert' was the entire company plus the truly mighty organ playing Billy Nalle's own composition, 'Center City Rag,' which brought a rousing ovation!

"The true Paramount sound of this remarkable organ came through unmistakably and did great credit to its installers who faithfully tried to preserve the original voicing and regulation. This brings to mind a statement made to us in 1976 by the late Fred Feibel in discussing this organ, 'The beauty of this organ was almost overwhelming, especially when I was coming up on the lift — am I really playing this?' "

Just before the finale, the "grande dame" box office from the Miller Theatre in Wichita, now completely repainted and regilded and mounted on wheels, made a grand entrance onto the hall floor from a special door opening, with two box office attendants riding in it. During its entrance Billy Nalle played "Paramount On Parade," the music for the old Paramount Newsreel. The box office will be used at future concerts so that audience members can purchase recordings and tickets for coming concerts right in the hall.

For 1983, the three major concerts planned by WTO will be in the spring: Lee Erwin will appear March 26, Lyn Larsen on April 30, and Billy Nalle will headline on May 21 and present a guest artist.

Rossiter Points Out Errors

Allen W. Rossiter, Secretary of the New York Chapter of ATOS, has called our attention to a couple of errors in THEATRE ORGAN.

The most recent, in the May/June 1982 issues, page 26, stated that Bill Gage "... was elected chairman of the chapter in 1966, ..." According to Rossiter, Bill Gage never was elected chairman of NYTOS, and for the past twenty years officers have been *appointed* by the Board of Directors, not elected.

Going back further, Rossiter points out an error in a photo caption on page 16 of THEATRE ORGAN/BOMBARDE, Summer 1966. "Dr.

Parmentier plays the Radio City Music Hall organ in 1924" should probably read "... in 1934," as the RCMH opened in December 1932.

Doc Bebko Enjoys Show at RCMH

When organist Doc Bebko visits the New York City area, he invariably checks in at his old haunts such as Radio City Music Hall where he served in the 1939-41 era. On Memorial Day weekend, he and wife Stella attended the MH show. "I had a four-pound lobster in Freeport, New York, and that next to 'Encore' at the Music Hall, made this trip a winner. Rob Calcaterra and friend got a big hand from the full house who paid \$14.75 a seat. The organs are maintained by Shantz Organ Co. and appear to be in great shape.

"We also attended the Ringling Circus at Madison Square Garden. It featured a 15-piece band. Matt Cross was the organist. The great show was simply beautiful."

Ledwon's Wurlitzer To Be Dedicated

The reinstallation of John Ledwon's fire-damaged Wurlitzer is nearing completion. The organ has been enlarged by three ranks to now total 29. The original console has been totally rebuilt using Bob Truesdale's multiplexing and digital recording systems. The console sports all its original ornamentation and is now refinished in ebony and gold leaf.

John is planning an open house on October 24, 1982, and invites all

ATOS members. The date is four years and one day after the brush fire which severely damaged the house and organ.

London and South of England "Mini-Safari" A Success

The "Mini-Safari" scheduled by London and South of England Chapter to celebrate its fifth birthday attracted 14 visitors from overseas (two from Los Angeles, two from New York, six from Holland and four from Ireland) for a weekend of organ music, dining and sightseeing.

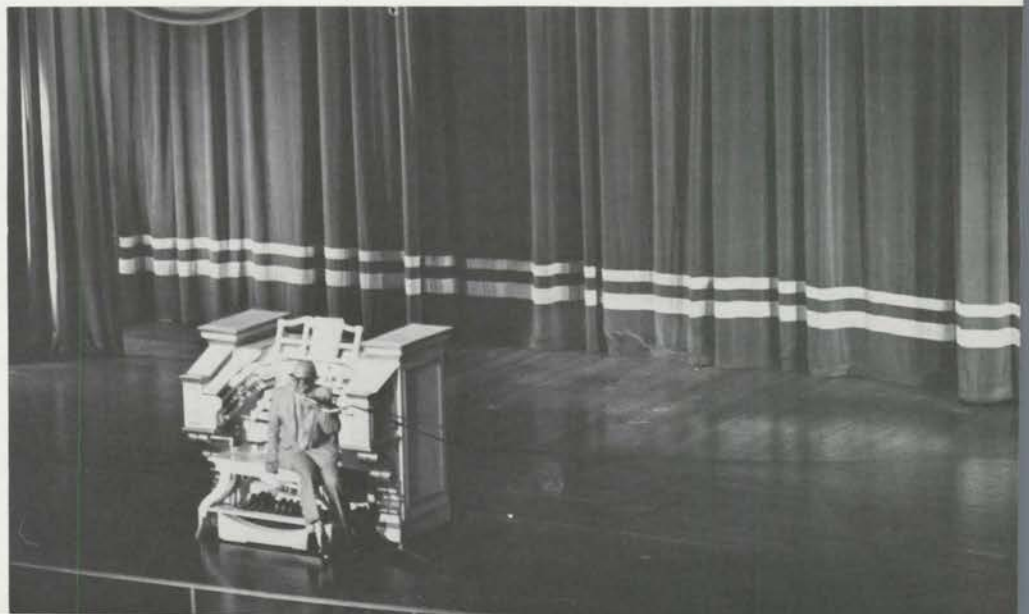
Harrow was used as headquarters for the event, which began Friday, April 23, with a trip to Edmonton for dinner and a concert by William Davies at the "Torch" Christie, Regal Edmonton. This was followed on Saturday morning by Walt Strony at the Granada Harrow, then a trip to Brighton for sightseeing, High Tea, and a concert by Douglas Reeve at the Dome Christie.

On Sunday the tour coaches headed for the south coast again, pausing at the Granada Kingston for music by Len Rawle at the Wurlitzer. Then on to Gosport for sightseeing and an afternoon concert at Thorngate Hall featuring Carolyn Ruddick and Joyce Aldred on the Compton, followed by the final dinner at Thorngate Ballroom.

Earlier in April members of the chapter occupied ten loggia boxes at London's Royal Albert Hall to hear Pierre Cochereau, Carlo Curley, Sheila Lawrence, Lyn Larsen and Robin Richmond in a program titled "The Organists Entertain."

William Davies at the "Torch" Christie, Regal Edmonton.

(John Sharp photo)





Carolyn Ruddick at the Compton, Gosport.

(John Sharp photo)



Len Rawle at the Granada Kingston Wurlitzer.

(John Sharp photo)



Walt Strony at the Granada Harrow Wurlitzer.

(John Sharp photo)



Joyce Aldred at the Gosport Compton.

(John Sharp photo)

Chapter members at the final banquet, Thorngate Ballroom, Gosport.

(John Sharp photo)



Douglas Reeve at the Dome Christie, Brighton.
(John Sharp photo)



Organ Factory Doing Very Well



No, this is not the Wurlitzer factory. Model builder S. M. Sammarcelli, of 600 Callet Street, Palmdale, California 93550, tried an ad in *THEATRE ORGAN* and has received orders from all over the world. He has set up a small-scale production line to manufacture his miniature consoles.

Rosa Rio Students Progress In Careers

Two students of the Rosa Rio Studio in Huntington, Connecticut, who won awards in the Connecticut Valley Theatre Organ Society Scholarship Competition, have continued with their studies and careers in music.

David Scrimenti, 18, of Ansonia, captured third place in the 1982 Renee B. Fisher Awards for Outstanding Achievements in Music, at a recent competition in Westport. David, who is blind, has appeared in concert with Rosa at Thomaston.

Ronald Fabry, 22, of Huntington, was graduated with a bachelor of

music degree on May 10 from the Westminster Choir College in Princeton, New Jersey. Fabry serves as minister of music at the Cathedral of St. Francis of Assisi, Metuchen, New Jersey.

Rosa made a special guest appearance at St. Paul's Episcopal Church in Huntington, Connecticut, May 27 in "An Evening of Music." The occasion marked the official dedication of a pipe organ newly rebuilt by Dr. Garo Ray and his team. Rosa will give two concerts on this organ, September 25 and 26. She is also scheduled to play nostalgic Christmas shows with Ted Malone of "Between the Bookends" fame, December 4 and 5 for the Connecticut Valley Theatre Organ Society at Thomaston.

Chicago's Orchestra Hall Gets Pipe Organ

Orchestra Hall, home of Chicago's Symphony Orchestra, was recently renovated, the second in its 77-year history. The place had a pipe organ, but in 1966 during the first rehabilitation, it was removed, an electronic replacing it. Now, the swing is complete: a new Moller has been installed, replacing the electronic. The new pipe organ was a gift from the family of the late Mrs. Harold C. Smith, a governing member of the Orchestral Association. For the first time, all organ chambers are being utilized, whereas some had been merely empty facades. The new instrument was dedicated last December 7 by the Chicago Symphony Orchestra under Erich Leinsdorf, and featured organist Frederick Swann.

Betty Gould Still Playing in Phoenix

Betty Gould, veteran theatre organist (New York's Radio City Music Hall and Center Theatre among others), is still flicking the stop tabs and massaging the manuals. "I've done lunches for seven years at Organ Stop Pizza #1 here in Phoenix," she says. "Our original four-manual Wurlitzer console, after a year of complete overhaul, came back in mid-May with what seems like a million extra buttons, toggle switches, etc. It scares me into nightmares, but I expect to conquer it all eventually. Incidentally, the organ I played at the Center Theatre in New York, reposes

in my boss' (Bill Brown) huge warehouse. He'll probably refurbish and install it in his next Organ Stop Pizza."

Don Thompson — A Busy Man

Don Thompson, who has played five hours a night, Tuesday through Saturday, for seven years at the Organ Grinder in Toronto, is embarking on an international tour in September. He will play at Thursford, Norfolk, England, on September 7 (ex-Odeon, Leeds, 3/19 Wurlitzer, where his career began), on September 10 at the Playhouse, Manchester, for the Manchester Organ Festival and the BBC, and at the Regal, Henley on Thames, on September 12.

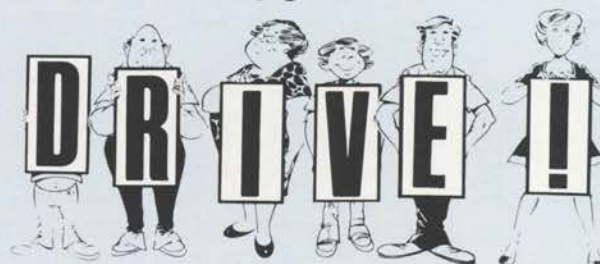
Returning to the United States, Don will open the concert season for the Rochester Theatre Organ Society at the Auditorium Theatre on September 17. Then he goes on tour with "The Phantom of the Opera," playing at the Embassy Theatre in Fort Wayne on October 29 and 30, and at the Michigan Theatre in Ann Arbor on October 31. On November 20 Don plays at the Senate Theater in Detroit for the DTOC. Back again in Toronto, he will play at the Church of the Master on December 5.

As if all this were not enough, Don is heard weekly on CHRE radio and frequently on CJRT, CKQT, and the CBC network, and has recorded the sound track for a two-hour TV drama. In his "spare" time he operates a Conn dealership. 1982 is his 25th year as a full-time professional organist.

Ashley Miller Tours Australia

ATOS Director Ashley Miller left on July 26 for a two-month concert/workshop tour of Australia. His schedule includes concerts on a Christie in Brisbane, on a Wurlitzer in Sydney, a Christie and a Wurlitzer in Melbourne, a Compton at Ballarat, an electronic at Horsham, a Wurlitzer in Adelaide, then back to the Christie and another Wurlitzer in Melbourne, winding up on September 11 with a concert at Gold Coast.

With his regular musical duties at the First Church of Religious Science and Madison Square Garden in New York City, and touring in the United States and Canada, Ashley's 1981/82 season has been his busiest ever. □



by Richard J. Sklenar
ATOS Promotion Committee Chairman

The Detroit convention was an exciting one for many reasons, including the fact that the ATOS Board of Directors formulated plans to launch a fall membership drive under the direction of the Promotion Committee. The drive has two goals:

1. To increase the 1983 membership by 25% from the 1982 level of 5200. Doing so will increase revenue to offset a deficit budget and allow funding of other programs in addition to the magazine.

2. To have all current members renew not later than October 31. Doing so will eliminate the difficult and costly problem of mailing back issues to those who renew late. That problem is fully explained elsewhere in this issue.

ATOS is soliciting the help of its fifty local chapters and their members in reaching these goals. Most local membership drives will be in October (to coincide with public shows), but some chapters will participate at a different time. Chapters will be provided support materials with sample press releases, posters, samples of THEATRE ORGAN, brochures, other information, and guidance. A system of incentives will be suggested to reward volunteers who solicit new members.

ATOS dues for 1983 will be \$20. Most chapter representatives thought that this increase of about 1½¢ a day was *good* news, as the increased income will help us provide more programs for both members and chapters. Patrick Shotton, of the London & South of England Chapter, and Howard Reagan, of the Potomac Valley Chapter, were so pleased with that idea that they paid their 1983 dues while in Detroit. Following their lead will greatly help our staff volun-

teers and save about \$1800 a year in extra postage.

Members are reminded that dues paid to ATOS are tax deductible to the extent provided by law. Your chapter dues may also be deductible if your chapter is tax exempt. Check locally for this benefit of membership.

The ATOS board is also interested in chartering new chapters during the fall membership drive. Ten or more persons may petition to become a chapter. Information about this is available from the president's office as listed on page 3.

Those of you who are not affiliated with a chapter have not been forgotten — we need your help, too. If each of you would sign up *one* new member we could be well on our way to being the dynamic organization we should be.

The fall membership drive is exciting because of the opportunity it offers us to be growing, financially strong, innovative and forward looking. More important, it is exciting because it is our *first* attempt at utilizing our greatest resource — our volunteer members — in a coordinated national and international effort. We appreciate your sharing in this group project and we encourage and welcome your help.

PUBLIC RELATIONS HELP NEEDED!

The ATOS board believes one of its first priority jobs is to attract new members. If you have experience in marketing, public relations or publicity (preferably on a professional level), the ATOS Promotion Committee needs your help. Contact its chairman, Richard Sklenar, 3051 North Clark Street, Chicago, IL 60657, phone (312) 248-5744 days or 525-8658 evenings if you can assist our group in this worthwhile effort.

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Organ presentations after the silents were gone are always of interest. Here are a few we culled from *Motion Picture Herald (MPH)*.

January 17, 1931 AL HORNIG, at Baltimore's Loew's Century, offered a novelty organlogue during the week ending January 10, entitled "Election Day in Songville." With a white spot on him at the console, he announced that he would play three songs, each running for mayor, and that the enthusiasm of the patrons would determine which would be elected. Then he announced, "Come on, you singers and sing your votes!" He swung into "When It's Moonlight On the Colorado." Next, he gave them some comedy chatter and played "Loving You the Way I Do." More chatter, predicting that the next candidate, being soaking wet, would get a landslide and told a joke about it. Then he played "Sweet Adeline." After that, he asked for applause from patrons as to which song had won, and played short passages of the three, saying as the last was played, "Come on, folks, if you like this one, we'll call it a day!" He played "Sweet Adeline" very loud at the finish. Words were flashed on the screen for each song.

March 28, 1931 KEN WRIGHT, at the Green Bay, Wisconsin, Paramount, presented one of his original microphone novelties, "Pages From a Girl's Diary." Wright opened the solo with clever and most suitable introductory remarks regarding the first page of the diary as it would be when she arrived in the world. At this time, Wright played "Everybody Loves a Baby." The next page, the fast-growing age, called for the singing of "School Days." The following songs were cleverly worked into the story of this girl's life and were representative of the entire solo: "Hello, Baby," "Give Me a Little Kiss," "Can't Be Bothered With Me," "If I Had a Girl Like You," "I'm Yours," "Here Comes the Bride," "I Love You Truly," "Wedding March," "Rockabye Baby," "Three O'Clock in the Morning," and "When Your Hair Has Turned to Silver." The song titles themselves told the entire story, but the additional continuity Wright spoke made the solo the most talked-of presentation ever witnessed in this city.

March 28, 1931 EGON DOUGHERTY is at New York's Loew's Astoria-Triboro. "Let's Sing and Be Happy" was the title of the singable community stunt this organist presented this week. Dougherty made no pretense of the solo's being anything other than a straight community singing fest and this audience seemed to enjoy it more than the more pretentious novelties usually offered audiences to sing. He played the numbers in a pleasing manner and everyone in the audience joined in singing of "Ninety-nine Out of a Hundred," "Last One Left on the Corner," "My Ideal," "River and Me," "When the Organ Played at Twilight,"

and "Here Comes the Sun." The reception accorded this organist is proof of his popularity.

May 23, 1931 PRESTON SELLERS, at Chicago's Oriental, has turned to the newspaper for his organ solo background on the current program. The result is an original ten minutes of song which obviously pleases audiences. Sellers has combed the newspapers for items referring to music or song in any manner whatsoever. With these news clippings reproduced on the screen for his starting point, Sellers has written his own versions of these occurrences and set them to the tune of popular songs. His audiences join in on the singing of the original interpretations of the news of the day.

September 26, 1931 RON & DON, at the Brooklyn Fox, presented for the opening program of their second engagement a special solo called "Our Birthday Party," which commemorates the Fox Theatre's third anniversary. Don again was seated at the big pit console while Ron was at the baby stage console. They opened with a specially written lyric about the anniversary party to the tune of "Smile, Darn Ya, Smile," and then went into the singing of "By My Side;" a special challenge chorus between the boys and girls to the tune "Got the Bench;" another special, written to the tune "Just a Gigolo;" a whistling and singing chorus of "Whistling In the Dark;" and a final chorus of "Million Dollar Baby." Just before the final chorus, Don surprised the audience by singing a Jewish version of "River Shannon," and though it was sung in dialect and in comedy vein, the good tone quality of his voice was evident.

September 26, 1931 JACK MARTIN, at Milwaukee's Wisconsin Theatre, is offering "Your Part of the Program," assisted by Adriona of Fanchon & Marco's "Let's Go" idea, who sits atop the organ console to applaud the audience's effort in song. Jack's numbers include "It's the Girl," "Many Happy Returns of the Day," "Long, Long Trail" and "Wrap Your Troubles in Dreams."

November 28, 1931 BOB WEST, at Philadelphia's Fox Theatre, conducted a "Married and Single" contest which aroused great competition. The contesting parties appeared to derive a great deal of enjoyment out of the songs which included "Maybe I'm Right," "Nevertheless," "You Don't Have to Tell Me," "I Wanna Sing About You," and "Please Don't Talk About Me When I'm Gone." There is no question that West has succeeded in getting an enthusiastic response from the audiences in this theatre.

December 5, 1931 BILL MEEDER at the RKO Theatre, Richmond Hill, New York, presented a comedy solo this week entitled "Sense and Nonsense." The laughable and entertaining solo was thoroughly enjoyable. But it is not the titles or even the stories attached to his solos which the audience looks for; it is his playing of the organ, the rhythmic style and pleasing combinations he uses which have earned him his enviable reputation and popularity. Appreciation of the work of the true artist is shown many times during a solo, and it is this, the true artist, which means so much to the audience. Interspersed with gags were the three featured numbers, "Faded Summer Love," "Call Me Darling," and "Roll on, You Mississippi."

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

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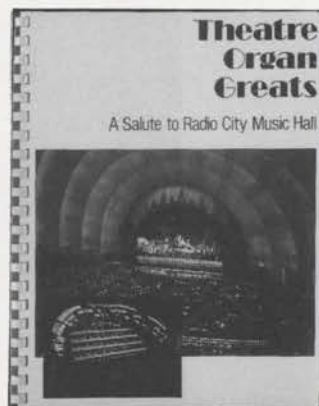
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ATOS Officers and Board, 1982-1983: L to R, front row: Ashley Miller, Lowell Ayars, Richard Sklenar, John Ledwon; back row — Rex Koury, Allen Miller, Dale Mendenhall, Tim Needler, Lois Segur, Bob McGillivray, Sandy Fleet.



With the
Unaffiliated
Clubs
Lloyd E. Klos

Southeastern New England Theatre Organ Society (SENETOS) — Providence, Rhode Island

The Southeastern New England Theatre Organ Society is becoming one of the most active of the new clubs. This is attributable to a couple of installation projects which show much promise.

The first is our 2/8 Marr & Colton with Symphonic Registrator being readied in the Jane Pickens Theatre in Newport, Rhode Island. Formerly in the Capitol Theatre in New London, Connecticut, all 40 SR stops are functioning. We were able to trace the factory wiring to accomplish this. In over 400 wiring connections there was only one broken wire, which is most remarkable as the device had not been used for almost 50 years. Many of the stops are unique but very beautiful.

The SR was a device to help inept organists more easily register for varying moods in the silent films. Not many were built and as far as we know, this is the only one with original wiring still intact. We hope to have Rosa Rio play the dedicatory program, as she was one of those who played it in its initial location in New London.

In February, I was fortunate to be invited by Lincoln Pratt, Bill Hansen and Gary Hanson to see the progress on the 5/21 Wurlitzer installation in the Ocean State Performing Arts Center in Providence, Rhode Island. The console is in place on an elevator, relays are in a room off the left chamber, blower in place in the basement and both chambers replastered and repainted — a truly beautiful job. Bill Hansen, who hopes to have the instrument playing in May, is very

knowledgeable in the Wurlitzer art. He was chosen to work on the Chicago Theatre's 4/29 Wurlitzer for George Wright's direct-to-disc recordings a few years ago.

The February 14 meeting of the Society was held at the Pickens Theatre. Following the business meeting and a raffle of prizes, open console featured the artistry of Herb Worters, Carmine Broccoli, Jack Moody, Arthur Beauchemine, Linn Murdoch, John Pallini and the writer. John really surprised and pleased with his interpretations of "How High the Moon" and a *Fiddler on the Roof* medley. His studies with his Connecticut organ teacher are proving very beneficial to his stylings.

ALAN D. GOODNOW

RTOS



Dedicated to preserving the sound of the "King of Instruments"

Rochester Theatre Organ Society (RTOS) — Rochester, New York

Making his first RTOS appearance, Father Jim Miller performed at the Auditorium Theatre's Wurlitzer on February 19. He describes himself as a "Homiletic Windbag," and one who was labeled him an "Ecclesiastical Clown," simply because of his penchant for constantly laughing at his own jokes and comments. However, he does render some listenable music, and the silence of the house was deafening when Father Jim played touching religious themes. A standing ovation at the end was his reward.

On March 19 Lew Williams played his initial RTOS concert. Fortified by a considerable background in classical music, the young man's program was largely of the soft, slow variety with some classical selections infused. His fine rendition of the Crawford 1926 recording of "Valencia" brought back memories of when practically every home had a copy on record or sheet music. It was the first instrumental recording which sold

over a million copies.

Continuing its "Weekend With Two Wurlitzers," the club's Third Annual Silent Film Festival was held on March 20 and 21 at the Eisenhart Auditorium, with veteran theatre organists Doc Bebko and Dean Robinson doing the honors on the 3/8 Wurlitzer for two silent comedy programs. Doc was in rare form as he accompanied films of W. C. Fields and Harry Langdon, plus the 1960 classic *When Comedy Was King*, a kaleidoscope of clips containing the antics of over 20 comedians from 1914 to 1928. On the following afternoon, Dean accompanied films of Laurel & Hardy, Charlie Chase, Ben Turpin, Harold Lloyd and Buster Keaton. The audience included a liberal sprinkling of youngsters. Though no longer employed as a restaurant organist, Dean Robinson still can work up a storm, and his audience enthusiastically responded.

On April 17 we heard the artistry of John Seng at the Auditorium. Noted for his modern stylings, the high point was reached in the second half with his rendition of the "1812 Overture." Cannon and bell sounds were fed into the public-address system for a most effective background. The program was a credit to John, as the bulk of his time is involved with arranging for TV movies and the composing of TV commercials.

At intermission, the 1981 Honorary Member plaque was presented to former RTOS Board member Donald S. Hall, by RTOS prexy Stuart Mofatt. Don served several years as program chairman and on the RTOS Board, and it was he who laid the groundwork prior to the installation of the Wurlitzer in Eisenhart Auditorium.

For over a year, a crew under Ken Veneron has labored assiduously to restore the 4/70 Aeolian organ in the George Eastman House, now a world-renowned museum of photography. On April 19, with the entire RTOS Board as guests, a special program was presented to show the progress on the organ's rehabilitation. Eastman School student Dave Peckham presented a short recital. First selection was Gounod's "March Romaine," reputed to be Mr. Eastman's favorite composition and selected by him as his funeral march. The industrialist died in 1932.

LLOYD E. KLOS

DTOS

DICKINSON THEATRE ORGAN SOCIETY

(DTOS) — Wilmington, Delaware

February brought the annual banquet which featured Father Bill Biebel at our 3/28 Kimball. Only partly a formal concert, the artist had people literally dancing in the aisles in the last half. DTOS, in accordance with custom, recognized two "Members of the Year" who have given outstanding service. For 1982, they are Paul and Aggie Pringle, who have served as ticket chairmen for the past four years.

The club had a "happening" with Dick Smith on March 13. Returning for his tenth visit, Dick is one of our most requested artists, and regardless of one's musical tastes, there is always a "pleaser" in his program as reflected by the standing ovation he inevitably receives here. As customary, Dick returned to the console after the concert, playing his favorites and requests. Breakfast was served for over 200 starting at 1:30 a.m. When the affair ended at 4 a.m., 65 persons still remained!

CONNIE MEAD

Niagara Frontier Theatre Organ Society

(NFTOS) — Buffalo, NY

On February 18 the 1200-seat Riviera Theatre in North Tonawanda, New York, was purchased by Buffalo theatre impresario Edward H. Bebko. If the last name sounds familiar, he is the son of the area's leading theatre organist, Doc Bebko (Eddie Baker). The Riviera boasts a 3/20 Wurlitzer and it is Edward's aim to encourage use of the instrument in as many programs as are practicable. It is played on Friday and Saturday evenings as a lead-in to the movies, with Doc Bebko one of those displaying their musical talents. Live entertainment, stage shows, etc., will be a part of the house's new policy.

NFTOS president Randy Piazza and the new theatre owner are in hearty agreement on the use of the Wurlitzer, and the Society will continue its one-a-month program featuring organists on the circuit.

LLOYDE E. KLOS

Empire State

theatre and musical instrument museum

Syracuse, New York

Our February program was played by Rob Calcaterra, featured at Radio City Music Hall. In addition to his solo work, he presented a short silent movie and sing-along. In March, we presented Andy Kasparian, organist at Albany's Market Street Music Hall. Both played fine programs and attendance was good, considering the shortage of parking because of other events on the nearby State Fairgrounds.

Our 3/11 Wurlitzer gets a good share of compliments from artists and audiences, owing to the tender loving care it gets from Ray Linnertz and Dave Soergel. During the past winter, our Wednesday night crew was augmented by Fred Vaeth, Carl Shea and the writer. We hope with the advent of spring, the crew will be larger.

It has become necessary to raise our dues to \$20 per couple, and for those living more than 35 miles from Syracuse, \$12. Membership runs one year from the date of joining. At-the-door ticket price is \$3.50 for adults, chil-

dren \$1.

Our Wurlitzer (formerly in RKO Keith's Theatre) is the only theatre pipe organ playing in a public location in the Syracuse area. The Landmark Theatre (formerly Loew's State and now a performing arts center) had a 4/20 Wurlitzer which was removed in 1965 by an organ broker and sold to a pizza parlor owner in California. It is still in storage. The Landmark people have never given up hope that someday a pipe organ will again grace the house. Meanwhile, when a silent movie is run, Ron Squires, Director of Operations, lends his three-manual Allen. The speakers are located in the chambers, with the console on the old Wurlitzer's elevator.

During the four-day run of *Napoleon*, the Allen was played by Elizabeth Chalupka, with the Syracuse Symphony Orchestra. In another program, George Decker played an excellent accompaniment to *Phantom of the Opera*.

Syracuse's well-known veteran theatre organist, Luella Wickham (Wicky), who played hundreds of silent movies and concerts, was a guest of the Landmark at one of the "Phantom" shows. Also interviewed by a TV news team, she had a most enjoyable evening. Many members of ATOS will remember Luella, as she attended most of the National Conventions through 1977.

CHARLIE RICH □

NEW CASSETTE RECORDING



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Enjoy the thrilling sounds of MIKE GRANDCHAMP on his studio Wurlitzer pipe organ. Selections on this excellent STEREO cassette include: Moonlight Serenade, All the Things You Are, Laura, Moonlight in Vermont, Night Train, Misty, Don't Get Around Much Any More, Stompin' At The Savoy and many more.

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 Bernie Cowham
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 Jesse J. Crawford
 Francis H. Cronin
 William R. Dalton
 Lloyd G. del Castillo
 Reginald Dixon
 Edward J. Dunstedter
 Lee O. Erwin, Jr.

Francis "Gus" Farney
 Frederick Feibel
 Mildred M. Fitzpatrick
 Reginald Foort
 Paul H. Forster
 Dean L. Fossler
 John Gart
 Betty Gould
 Thomas Grierson
 Arthur Gutow
 John F. Hammond
 Elwell "Eddie" Hanson
 W. "Tiny" James
 Henri A. Keates
 Frederick Kinsley
 Sigmund Krungold
 Edith Lang

Ambrose Larsen
 Ann Leaf
 Richard W. Leibert
 Leonard MacClain
 Quentin Maclean
 Roderick H. "Sandy" Macpherson
 Albert Hay Malotte
 Dr. Melchiorre Mauro-Cottone
 Alfred M. Melgard
 F. Donald Miller
 Charles Sharpe Minor
 John T. Muri
 Henry B. Murtagh
 Dr. Milton Page
 Henry Francis Parks
 Dr. C. A. J. Parmentier
 Alexander D. Richardson

Edna S. Sellers
 Preston H. Sellers, Jr.
 Gerald Shaw
 Raymond G. Shelley
 Arsene Siegel
 Milton Slosser
 Kathleen O. Stokes
 Firmin Swinnen
 Sidney Torch
 Emil Velazco
 Deszo Von D'Antalfy
 G. Oliver Wallace
 Jack Ward
 Edward J. Weaver
 Lew White
 Jean Wiener
 George Wright

Theatre Organist of the Year REX KOURY

Our "Theatre Organist of the Year" was born in London, England, but moved with his family to Cranford, New Jersey, where he attended school. In 1926 he began playing a theatre pipe organ in the Cranford Theatre. During the "golden years" he studied with leading conductors and organists, including Jesse Crawford. He was featured by the Radio-Keith-Orpheum theatre chain in the early '30s, where his initials became part of the billing as R-ex K-oury O-rganist. In 1933 he became one of the three organists at New York's famed Roxy Theatre. In 1938 he settled in California, where he provided music for some of radio's best-remembered programs. Having worked with all four major broadcasting networks, he distinguished himself by composing the theme music for one of radio and television's outstanding and long-running series, "Gunsmoke." Since retiring from NBC in 1970, Rex has traveled widely as one of the most popular theatre organists. He has served upon and has just been reelected to the ATOS Board of Directors. Congratulations, Rex, for keeping the standards of the profession high!

ATOS HONORARY MEMBERS

- | | |
|----------------------------|-------------------------------|
| 1959 — Jesse Crawford | 1971 — George and Vi Thompson |
| 1960 — Fanny Wurlitzer | 1972 — Stu Green |
| 1961 — Mel Doner | 1973 — Al and Betty Mason |
| 1962 — Leonard MacClain | 1974 — Lloyd E. Klos |
| 1963 — Eddie Dunstedter | 1975 — Joe Patten |
| 1964 — Reginald Foort | 1976 — Floyd and Doris Mumm |
| 1965 — Dan Barton | 1977 — Les and Edith Rawle |
| 1966 — W. "Tiny" James | 1978 — Len Clarke |
| 1967 — Erwin A. Young | 1979 — J. B. Nethercutt |
| 1968 — Richard C. Simonton | 1980 — Sidney Torch |
| 1969 — Judd Walton | 1981 — No selection made |
| 1970 — Bill Lamb | 1982 — Lloyd G. del Castillo |

New Members — Hall of Fame

W. "Tiny" James is one of the founders of ATOS (then called ATOE), and was its third president. Although he was officially an auditor for Alameda County, California, he played the organ professionally throughout the Bay Area. His easy-going listenable style was captured in early hi-fi by Doric Records and his subsequent recordings at the San Francisco Fox have been considered "classics" and are still very much in demand. As an organist, "Tiny" seemed to desire to limit his concert performances. His few appearances at ATOS conventions, however, disclosed a consummate artistry. "Tiny" was made an Honorary Member of ATOS in 1966. His election to the Hall of Fame seems long overdue.

Alexander D. Richardson, a native New Yorker, had a background in classical organ playing. He was graduated from Juilliard School of Music in 1918. After serving in World War I he became a theatre organist with positions at New York's Rialto Theatre from 1920 to 1925, the Rivoli, Brooklyn Fox in 1928, Academy of Music from 1929 to 1932, the Roxy in 1938 and Radio City Music Hall from 1939 to 1945. He recorded for most of the major record companies of that period. In the concert field he appeared as organist with the New York Philharmonic Orchestra 28 times, four as solo organist. As a radio organist he played a series of 250 recitals in 1934 and 1935 from Carnegie Hall. Serving as musical director of radio station WNYC, New York, during a period from 1945 to 1968 he gave many recitals over that station. Alexander Richardson was truly a versatile musician — an organist who covered all facets of the entertainment field.

THE THEATRE ORGAN IN STEREO

PART VI BASS ENHANCEMENT

Getting the Pedal Notes Without Turning Everything Else to Mud

by Ron Musselman

In the first installment of this series, we were introduced to several high quality loudspeakers that can do justice to recorded theatre organ music, along with all other less-demanding forms of music or sounds which a person might be interested in hearing.

In this concluding article, we return to the subject of loudspeakers, but this time to cover another area. The first time, we were concerned only with complete speaker systems with extended response down to at least 32 Hz (16' pedal C) with no modifications. Now we concentrate on some "after-market" devices of interest to those who may already have a good pair of loudspeakers that start to pale at about 40 Hz, but with some assistance can produce clean output down to lower frequencies. If the bottom octave is a little weak, why not just turn up the bass control on the amplifier? After all, it's a simple solution and doesn't cost anything. But this action only partly solves one problem while creating a new one. The partial solution is that the sagging low end is picked up, but the lift doesn't match the

woofer's sag. This results in the bass loudness being uneven from note to note, much like a poorly-regulated set of pipes. Another problem raised by the typical bass boost is the "muddying" of everything else. Because of the textures and spectral balance heard in many pipe organs, this effect is not perceived quite as acutely as it is with a human voice or something like a plucked string bass (espe-

cially acoustic). However, all but the least critical of ears will spot it immediately, and much of the naturalness of the best system will be lost. With some combinations of sounds, the effect will be minimal, but with most recordings, the amplifier's bass boost will be an unwelcome intrusion. Even given an excellent system with wide, unexaggerated response, some listeners would still choose to crank up the bass control to anywhere from 2/3 boost to maximum. Some untrained ears are not satisfied until the bottom is pushed to the point where everything has a decidedly heavy, tubby quality. This action completely destroys one of the qualities many speaker designers have worked hard for the past 25 years to achieve; extended bass response *without* a false mid-bass emphasis that makes male voices sound bassy and imparts a thick texture to music. Such a listener will say, "I like a lot of bass." That is fine if that sort of added coloration is what they prefer, but it is a "juke box in a beer joint" departure from realism. This article is not addressed to those with such a specialized taste.

The average audiophile with good-to-superb equipment at his disposal would have no need to push his speakers for more bass, for the simple reason that most musical instruments produce no fundamental energy much below 50 Hz, a frequency well within the reach of a well-designed eight-inch woofer, even unboosted. And contrary to a widespread belief, the lower notes of a

ATOS PAST PRESIDENTS

Richard Simonton	February 1955 — October 1958
Judd Walton	October 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 — November 1978
Tommy Landrum	November 1978 — July 1980
Richard R. Haight	July 1980 — June 1981

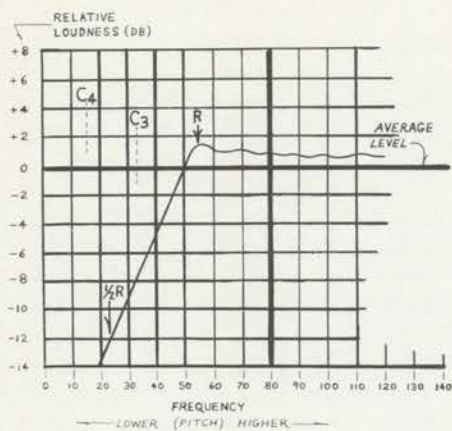


FIG. 1. UNASSISTED WOOFER CURVE

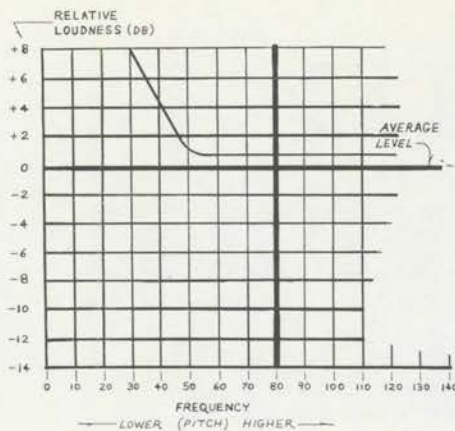


FIG. 2. CORRECTIVE CURVE OF EQUALIZER

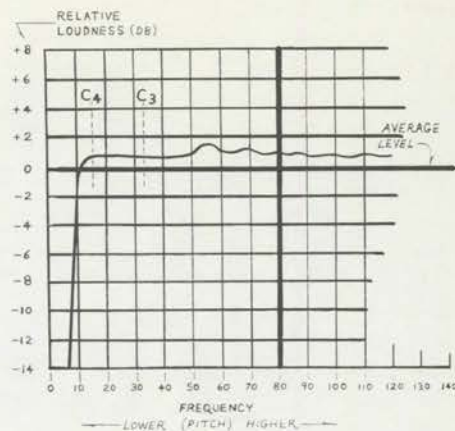


FIG. 3. CURVE OF BASS RESPONSE WITH EQUALIZER

piano do not require a speaker with extended bass response for accurate reproduction. Even though the "A" string vibrates at 27 Hz, an insignificant amount of the resulting output is fundamental. So many golden-eared listeners have found happiness with moderate-priced loudspeakers with useful lower limits of about 40 Hz. But the pipe organ enthusiast is a special case. He attends concerts and is exposed to everything from sensational 16 Hz fundamentals to harmonics up in the sonic stratosphere. So even with the cleanest loudspeakers, if the lowest octave-and-a-half or two are left out, he'll miss it. Of course, bass response isn't an all-important issue, but pedal fundamentals, even those of a soft Bourdon, are necessary for realism, and the richness of that sound is just one of the qualities that set the pipe organ apart from all other musical instruments and make it a total listening experience.

The typical theatre organ enthusiast who has invested in a quality component system probably has a pair of large bookshelf speakers with 10- or 12-inch woofers. A goodly number of these modern acoustic suspension (sealed) systems with well-damped 10-inch woofers are strong down to about 45 Hz. Below that point, the response is still very clean, but weakens as the scale is descended. For a similar 12-inch woofer, the lowest strong fundamental reproduced is usually around 40 Hz. Not bad, but the pedal line on many recordings will sound subdued, even if the low end was not cut in recording. So if the bass boost on the amplifier can't supply a complementary curve to give the woofers

truly level response down to 30 Hz, then what is the solution? Many owners of average-sized speakers in average-sized rooms have asked that question, and more than one accessory manufacturer has come up with an answer; a specialized equalizer designed to give a progressive boost at low frequencies which accurately mirrors the woofer's sag. To interface properly with the woofer, this equalizer should have no effect on the frequencies at or above the point where the unassisted woofer's output begins to drop. That is precisely where common tone controls fail as bass extenders. Their point of maximum boost is usually 50 or 60 Hz (and as high as 100 Hz), and extends up to and beyond the 100 Hz region, which is why they make human voices and everything else in the mid-bass area sound so unnatural. Their 50 Hz peak assists the average woofer where it is still doing fine. So the bass winds up being too aggressive and dominates everything. But a correctly designed and used bass equalizer will give just enough push to keep acoustic output undiminished down to the lowest bass. The bass curve of an average high quality woofer, the action of a bass extender unit, and the resulting bass response are illustrated by Figures 1, 2 and 3. In Figure 1, we see the graph of the woofer's bass response. Note that its output is very level from the mid-bass region down to its point of resonance (indicated by "R"), with only a small rise at that frequency of 55 Hz. But as a sealed woofer's output drops at 12 db per octave below its resonance point, this woofer will be down about 8 db at 16' pedal C, or about half as strong as its mid-bass

output. This pitch is indicated by "C₃." The 12 db-down point occurs at 23 Hz, indicated by "1/2 R." Obviously, a sizable portion of the 32' octave will be out of the picture. 32' low C is indicated by "C₄." This graph and a set of distortion readings of less than 2% describe the performance of a fine woofer needing only a little help to provide extended bass reproduction. This calls for a special equalizer having no effect on anything above 55 Hz but which applies a boost increasing steadily at a rate of 12 db per octave below that pitch. Figure 2 shows the curve of such a device. Above 55 Hz, the line is flat, indicating that no boost is applied at higher frequencies. (As with all graphs shown in this article, the linear portion of the curve has been raised slightly above the "0 db" reference line for clarity.) Below 55 Hz, note that the curve starts to rise and continues upward at a rate of 12 db for each octave below 55 Hz. This boost matches the woofer's drop very closely. In Figure 3, we see the result of the use of this equalizer with the woofer described by Figure 1. Note that its output now continues without attenuation down to 16 Hz (32' low C). The rapid reduction in output below 16 Hz is caused by the use of a low frequency filter. It eliminates unwanted subsonic input, such as a loud thump caused by the stylus dropping into the lead-in groove at the beginning of a record, or noise from foot traffic picked up from the floor. With the woofers already operating near their design limit to reproduce organ pedal tones, the introduction of such uncontrolled material adds even more to the load and could cause permanent

damage to the woofers. It is wise to have a subsonic filter in the circuit for protection. In fact, several bass-boost devices and complete sub-woofer outfits feature filters which begin rolling off at 20 or even 25 Hz.

Of several "electronic sub-woofers" available in retail outlets, one of the finest is called just that; "The Electronic Subwoofer," by Allison Acoustics. It connects to receivers or amplifiers quickly and easily. Although designed to extend the response of Allison loudspeakers flat down to 20 Hz, it will work perfectly with a number of widely-distributed acoustic suspension speakers (the three turnover points are designed for woofer resonant frequencies of 45, 52 and 59 Hz). This beautifully engineered and crafted device sells for about \$290.

Another approach to augmenting bass-shy woofers of otherwise top-notch performance is the use of a ten-band graphic equalizer. Unlike ordinary tone controls which affect broad areas of bass and treble, this type of equalizer can boost or roll off relatively small parts of the total spectrum, as it is divided into ten separate areas, rather than only two. In a ten-band unit, each control governs a bandwidth of about one octave. Typically, the two bottom controls are centered at 30 Hz and 60 Hz. When used with many ten-inch woofers with resonant frequencies of about 55 Hz, lifting the 30 Hz control up to the +6 or +8 db line will give authoritative response down to 16' low C. Several ten-band units are now being made by well-known manufacturers and can be found at discount stores from about \$150 to \$275. With their overall flexibility, they can be a great help in making your system sound better in a room with indifferent acoustics, if their controls are used judiciously.

If the reader wishes to purchase an equalizer to extend his system's bass response, a couple of things must be considered first, one of which is the increased demand that would be placed on his amplifier. For the stereo buff who has at least 100 or 200 watts per channel at his disposal in a listening room of average proportions, no problems with power limitations should be encountered. But for those who are using an amplifier with 40 or 50 watts per

channel, be forewarned not to expect very high listening levels with the lower pedal notes. This is especially true if you listen to recordings with heavy fundamentals at 16' or lower. The reproduction of this sort of material without breakup is possible if you are willing to accept moderate listening levels. But it is just out of the question to expect 50 watts per channel to provide anywhere near the "live" sound pressure levels of some of the more adventurous, no-holds-barred recordings being pressed these days.

One other factor to consider is the limitations of the speakers themselves. They should be of the acoustic suspension type (sealed) with a ten- or twelve-inch woofer, although the most rugged eight-inch woofers may be able to provide fairly strong, clean response to 30 Hz, such as the Allison 5 or 6. As a general rule, the more reputable brands such as AR, Cambridge, Advent, EPI, Cizek, Boston Acoustics, or many of the earlier KLH models, will take large amounts of low frequency boost without distress. The main requirement is that the woofer be of robust construction and low in bass distortion to begin with. A marginal woofer with limited power handling capacity will not benefit from equalization. In any case, you would do well when shopping around to seek a knowledgeable salesperson who has your best interests at heart. Whether

you are just starting to select pieces for a system or looking for an equalizer to add to an existing one, a truly professional audio consultant who is "on your side" can help you avoid costly mistakes.

If we all had our "druthers," I suppose most of us would own immaculate Wurlitzers or Robert-Mortons of at least twenty ranks speaking into a spacious music room attached to our homes. And, of course, our instruments would all be equipped with digital players to allow the non-musicians among us to enjoy the playing of the masters "live," anytime the mood strikes. The cost for this ultimate "zero-distortion" playback machine could easily exceed \$100,000, not to mention ongoing maintenance costs. At current prices, we have seen that a wide-range top-drawer component system with no significant performance compromises can be assembled for no more than \$1500. Given the fine gear now on the market and the truly outstanding recordings of the past few years, it is now possible to re-create, with almost breathtaking naturalness and impact, the sound of a pipe organ in the living room, whether it is of six ranks, 15, 36, or 40-plus. Considering the cost of the real thing, the manifestation of the hobby that most of us must settle for turns out to be not so much a second choice as a sensible alternative. □

ATOS Minutes

Telephonic Board of Directors' Meeting April 29, 1982

1. The meeting, via telephone conference call, was called to order by President Lois F. Segur at 9:10 p.m., EST.
2. Attendance, per the roll call, was comprised of: Directors Lowell Ayars, Preston "Sandy" Fleet, Rex Koury, Ashley Miller, Tim Needler (Secretary), and Bill Rieger. Also in attendance were ex-officio directors, President Lois F. Segur and Vice-President Dale Mendenhall. Guests were Treasurer Bob McGillivray and ATOS Corporate Attorney, Elizabeth Eisner. Absent were Directors Paul Aber-

nethy and John Ledwon and immediate past President, Richard Haight. These absences were approved by the Board.

3. President Segur opened the floor to questions about the proposed new Bylaws. Treasurer McGillivray asked why the phrase "Chairman of the Board" was used in Section 3.3 since it doesn't appear elsewhere. Attorney Eisner replied it was merely a broadline form that could apply later without having then to change the present bylaws. The phrase, while not now applicable and not necessary, could be left in without causing problems, she stated. The Board concurred.

4. Director Ayars questioned the wording and meaning of Section 3.7. The attorney agreed to re-write this section for additional clarification.
 5. Director Ayars asked when newly-elected directors would take office. Miss Eisner agreed to add a statement saying directors take office when notified by the Secretary after certification of the balloting.
 6. Director Koury questioned Section 4.4 asking how individual terms of office are determined. Vice-President Mendenhall suggested that the highest vote-getter receive the three-year term, the next the two-year term, etc. The Board concurred. The last sentence of 4.4(b) will be deleted as confusing.
 7. Director Ayars questioned why, in Section 6.1, it was necessary to appoint two Directors to various committees. Attorney Eisner pointed out the distinction "having the authority of the Board" and said corporate statute dictates such a committee must have two Directors. An example of such a committee might be an Executive Committee. Not all committees have "the authority of the Board," but those that do must contain two Directors.
 8. Director Ayars said that the proposed Bylaws do not contain any requirement that the Society publish a journal or magazine. Attorney Eisner said the bylaws form only a guideline for activities and felt it was best not to restrict them. Ayars felt it necessary to have this provision. After discussion, it was proposed that a clause be inserted that the Board MAY provide for the publishing of a journal. Motion Needler, 2nd Koury. Voting: Ayars, no; Fleet, yes; Koury, yes; Miller abstain; Needler, yes; Rieger, yes; Segur, yes, Mendenhall, yes. Motion carried.
 9. Director Ayars questioned where the new Bylaws state we must publish a financial statement. Treasurer McGillivray said this was covered by Section 7.5. Attorney Eisner agreed to add the term "financial statement" to that section so there can be no misunderstanding of this obligation.
 10. Director Koury proposed that since elected Directors are limited to two consecutive terms, appointed Directors holding the offices of President and Vice-President be also limited to two consecutive one-year terms. Ayars so moved, 2nd Koury, and unanimously adopted for inclusion.
 11. Vice-President Mendenhall questioned why the Board of Directors should have the power to add candidates for the board election. After discussion, it was agreed that the pertinent sentence in Section 3.10 be deleted.
 12. President Segur requested that Section 3.10's first sentence be changed to read "... notice to the members not earlier than December and not later than February 1 of each year . . ." Agreed.
 13. President Segur questioned the "withhold" procedure described in Section 3.10, but Attorney Eisner said this complied with California law and must stay in.
 14. Discussion of Section 4.12 (Quorum) revealed most Directors questioned the small quorum of three. It was decided to make this a majority of Directors present and voting.
 15. President Segur asked why the ATOS Purpose was not stated in these Bylaws, and Attorney Eisner replied it was contained in the Articles of Incorporation. When it was pointed out that most members have never had a copy of the Articles, Attorney Eisner said she would be happy to insert the Purpose phrase in the new Bylaws exactly as it now appears in the Articles of Incorporation.
 16. After Attorney Eisner left the line at 10:10 EST, Needler moved the Bylaws be approved by the Board as revised per discussion. 2nd Miller. Voting: Ayars, no; Fleet, yes; Koury, yes; Miller, yes; Needler, yes; Rieger, yes; Segur, yes; Mendenhall, yes. Motion carried.
 17. Motion Ayars, 2nd Needler: Board-approved new Bylaws be mailed to each member for acceptance or rejection prior to the annual meeting in Detroit. Unanimous. The tabulation of voting will be done by Treasurer McGillivray by computer.
 18. Motion Ayars, 2nd Koury: Editor Bob Gilbert and one assistant be reimbursed for hotel room, transportation to and from Convention, and Banquet. Unanimous.
 19. Motion Ayars, 2nd Koury: Since advertising manager currently receives 10% fee, no Convention expenses will be reimbursed for him. Unanimous.
 20. Motion Ayars, 2nd Koury: Lois Segur be directed to notify Motor City Chapter that Detroit Fox public show (with Dennis James) not be considered part of the Convention insofar as profit and loss to be shared with or underwritten by National ATOS. Unanimous.
 21. Next Board meeting: 7 p.m., EDT, Saturday, July 3rd, Westin Hotel, Detroit, Michigan.
 22. President Segur asked for written comment on Convention Agreement drafted by Bill Rieger. She expressed the Board's deep thanks to him for his fine work on this document.
 23. The meeting was adjourned sine die at 10:30 p.m., EST.
- Respectfully submitted,
Tim Needler, *ATOS Secretary*
- ATOS Board of Directors' Annual Meeting
July 3, 1982
Westin Hotel, Detroit, Michigan**
1. President Segur called the meeting to order at 7:05 p.m. (Eastern Daylight Time) with the announcement that Robert's Revised Rules of Order would govern the meeting.
 2. Officers and Directors present: President Lois Segur, Vice-President Dale Mendenhall, Treasurer Bob McGillivray, Secretary Tim Needler, Directors Lowell Ayars, Preston Fleet, Rex Koury, John Ledwon, Allen Miller, Ashley Miller, and Richard Sklenar. Absent: Past-President Richard Haight.
 3. With the addition to the 1981 Board Meeting Minutes that the ATOS National Headquarters were moved to P.O. Box 43, Olivenhain, California 92024, these Minutes were approved as published in the August/September/October issue of THEATRE ORGAN for 1981. Minutes of the 4/29/82 Telephonic Board Conference were approved as mailed.
 4. The Treasurer's Report was read, discussed, and accepted. Motion Ayars, 2nd Ashley Miller: The Treasurer is authorized to write off the books those few irretrievable and unaccountable assets from the prior administration. Unanimous.
 5. It was pointed out that the Valley of the Sun Chapter (Phoenix) had repaid the \$1,000 advance after deciding not to host the 1983 ATOS Convention, and the Board commends this Chapter's promptness in returning the money.
 6. Treasurer McGillivray was commended by the entire Board for his excellent handling of the finances and the smooth transition he effected during the past year.
 7. The following officers were re-elected by the Board for a one-year term commencing immediately: Lois Segur, President; Dale Mendenhall, Vice-President; Bob McGillivray, Treasurer; Tim Needler, Secretary.
 8. The Bylaws, adopted by the Board of Directors during a special telephonic conference on April 29, 1982, were overwhelmingly approved by the membership vote and are herewith in force.
 9. Motion Needler, 2nd Ashley Miller: The Board accepts the report of the Election Committee, comprised of the Nomination Report by Mendenhall and the Tally Report of the Rocky Mountain Chapter. Unanimous. 4811 ballots mailed, 2080 returned and counted. Results: Koury — 1,366; Ledwon — 1,001; Sklenar — 807; Allen Miller — 778. Full report filed with Secretary for inclusion in permanent ATOS records. Committees highly commended.
 10. Motion Ayars, 2nd Allen Miller: Preston Fleet and his Bylaws Committee is commended for its work on the national bylaws and, at the suggestion of Fleet, is asked to work with all chapters to insure their bylaws are in agreement with national bylaws wherever possible. Unanimous.
 11. Lois Segur presented the report of Eleanor Weaver, chairman of the Scholarship Committee, who recommended National give recognition to winners of regional or chapter competitions instead of establishing at this time a national competition. The Board decided to study the matter further before making a decision. Ashley Miller and Allen Miller were appointed to act as liaison members and the name of the committee is changed to Young Theatre Organists Award subcommittee.
 12. It was announced by President Segur that Dan Lovett is resigning from the Public Relations Committee as he is Convention Chairman for the 1983 Convention in San Francisco. It was suggested that a replacement come from within ATOS ranks if possible. Director Sklenar suggested name change to Promotion Committee which would encompass both public relations and also publicity. Sklenar appointed head of Committee.
 13. President Segur gave a report by Vern Bickel regarding back issues of THEATRE ORGAN. She and the Board highly commended his efforts this past year in

- sending out by hand thousands of issues to members whose dues were late. Motion Fleet, 2nd Allen Miller: The Board deeply appreciates the tireless efforts of Vern Bickel and authorizes the rental and maintenance of a postage meter to aid him in sending out back issues. Unanimous.
14. Report by Rex Koury regarding progress helping chapters present programs led to suggestion that a synopsis of his committee's reports be presented in THEATRE ORGAN. Also suggested: change name of committee to Program Management Committee.
 15. Motion McGillivray, 2nd Allen Miller: Goals Committee report be accepted and implemented. Unanimous. Full report, made a part of these Minutes, will be published in THEATRE ORGAN.
 16. Gifts and Funding Committee report: Preston Fleet will author a guideline for chapters on raising funds in local communities from philanthropic sources. It will be available shortly.
 17. Motion McGillivray, 2nd Allen Miller: The report of the Hall of Fame committee be accepted. Unanimous.
 18. Motion McGillivray, 2nd Allen Miller: The Board names W. "Tiny" James and Alexander Richardson to the Hall of Fame and names Rex Koury Organist of the Year for 1982. Unanimous (with Director Koury absent at time of voting).
 19. Motion Fleet, 2nd McGillivray: The Board names Lloyd del Castillo Honorary Member for 1982. Unanimous.
 20. Motion McGillivray, 2nd Ashley Miller: Upon his recommendation, Lowell Ayars be authorized to make certain procedural changes in the Hall of Fame selection process that will allow greater input from the membership among other things. Unanimous.
 21. Motion Needler, 2nd Ayars: The Board accepts the Convention Planning Handbook and commends John Ledwon and his committee for their diligent efforts. Unanimous. (This 26-page guide is available to any chapter considering hosting a convention or regional.)
 22. Secretary Needler reported to the Board on his recent trip to Elon College, North Carolina, to inspect the ATOS Archives. They are safe and secured but uncatalogued, and the College would like the space back for its own use. Several sites are under consideration, and the Board requested the chairman of the Historical & Archives Committee, Preston Fleet, to investigate and take appropriate action. Motion McGillivray, 2nd Mendenhall: Preston Fleet and Lois Segur be authorized to negotiate on behalf of the Board of Directors to acquire a site for ATOS functions. Unanimous.
 23. Dale Mendenhall reported to the Board on his thorough investigation of a group life insurance policy for ATOS members. It had been hoped this could be offered for very low cost as part of membership dues, but costs were higher than expected. Motion Fleet, 2nd McGillivray: The insurance program be tabled for further investigation at a later date. Unanimous.
 24. Motion Needler, 2nd Sklenar: The Board expresses its full pleasure with and deep appreciation for the outstanding efforts of Bob Gilbert and asks that he continue another year as Editor of THEATRE ORGAN with full authority of the Board to implement its editorial policies. Unanimous.
 25. Motion Fleet, 2nd Ashley Miller: The listing and addresses of all Chapter Chairmen and the four National Officers be in every issue of THEATRE ORGAN, and addresses of Board Directors be listed once a year. Unanimous.
 26. Editor Gilbert presented a proposed poster to be produced in full color with pictures and text explaining ATOS and space below for imprinting of a local address for further membership information. National would supply to chapters and individuals at cost as part of proposed October membership drive. Size to be 8½" x 14" for better acceptance by posting locations selected. Concept accepted by Board. Motion McGillivray, 2nd Allen Miller: Bob Gilbert have final responsibility for approval of text and lay-out. Unanimous.
 27. President Segur and Editor Gilbert presented copies of a letter from Dr. John W. Landon regarding possible interest in publishing his new manuscript, *The History of the Theatre Pipe Organ*, and acquiring from Vestal Press the plates for Dr. Landon's earlier book, *Jesse Crawford, Poet of the Organ*, for future re-issuance by ATOS. The Board instructed the Secretary to reply to Dr. Landon's letter and express its definite interest in both projects, and to write to Mr. Harvey Roehl of Vestal Press in acceptance of his offer.
 28. Much discussion was held regarding the ongoing problems of late dues-paying. Postal laws dictate that each member receive every issue of THEATRE ORGAN for which the member has paid, and this involves sending back issues to late-paying members at greatly increased effort and expense. Three proposals were made: 1. Leave things as is and ask chapters to do a better job collecting the dues on time; 2. Start collecting the dues October 1st for the following year; 3. Start memberships the month following receipt of dues (e.g., if dues are received by National in February, the membership starts in March and runs until the following March or twelve months from start) and directly bill each member from National for national dues. Chapters would then be only responsible for collecting local chapter dues, and National would advise chapters periodically from whom in their areas national dues had been received. Motion Needler, 2nd Sklenar: Matter be referred to the Executive Committee for decision within 30 days. Unanimous.
 29. Motion Needler, 2nd McGillivray: The Board appoint Preston Fleet and Rex Koury to serve on the Executive Committee with President, Treasurer, and Secretary. Unanimous.
 30. Treasurer McGillivray presented a picture of increased costs due to inflation that influence the publishing of THEATRE ORGAN and other expenses. Motion Fleet, 2nd Allen Miller: Membership dues be raised to \$20 per year. Unanimous.
 31. Motion Needler, 2nd McGillivray: ATOS to set up national Organ Clearing House to assist in placement of instruments in venues desiring them with Michael C. Coup of Wichita, Kansas, as Chairman. Unanimous.
 32. Motion Ledwon, 2nd Needler: ATOS to institute national membership drive and to establish a Membership Committee with Director Sklenar as Board Liaison member. Unanimous.
 33. President Segur asked Allen Miller to investigate chapter territorial areas to insure no conflicts exist presently. New chapter formation is highly encouraged.
 34. Motion Needler, 2nd McGillivray: President Segur write a letter to the present officers of the Potomac Valley Chapter, with copies to each PVC member of record, asking these officers to become members of National ATOS or risk jeopardy of Chapter Charter. Unanimous.
 35. Motion Koury, 2nd Ledwon: The offer of the New York Chapter to host the 1984 ATOS Convention in New York City be accepted pending receipt within 90 days of chapter financial information satisfactory to Treasurer McGillivray and pending receipt within 90 days of staffing and personnel information satisfactory to Convention Planning Committee Chairman John Ledwon. Unanimous.
 36. Motion Ledwon, 2nd Ashley Miller: Convention artists' fees be increased for 1983 Convention to \$250 apiece. Unanimous.
 37. The Board agreed that should the New York Chapter be unable to host the 1984 Convention for any reason, the convention would be given to CATOE who had offered to host it. Otherwise, CATOE would be offered the 1985 Convention.
 38. The Board established a Dedicated Trust to receive contributions whose interest earned could be used for the furtherance of ATOS objectives as specified by the Board.
 39. The Board directed Preston Fleet to investigate the establishment of an ATOS Advisory Council comprised of influential people interested in assisting ATOS achieve its goals.
 40. Motion McGillivray, 2nd Sklenar: Meeting adjourned sine die at 10:10 a.m., July 10, 1982. Unanimous.

**1982 CHAPTER REPRESENTATIVES
BOARD OF DIRECTORS MEETING
JULY 5, 1982
WESTIN HOTEL, DETROIT, MICHIGAN**

President Lois Segur convened the meeting promptly at 4:00 p.m. and introduced the officers and directors at the head table, giving a brief description of the duties of each and the committees each heads. She announced the establishment of the Organ Placement Committee and the October Membership Drive, and asked representatives to carry this message back to their chapters. Detailed information on both will be forthcoming in THEATRE ORGAN. The new membership poster was displayed by Promotion Committee head, Richard Sklenar, and announcement was made of the new Membership Committee to help the chapters increase membership.

Treasurer Bob McGillivray announced that an increase in dues to \$20.00 per membership,

starting in 1983, had been approved by the board. It is hoped that this increase, coupled with increased membership, will enable ATOS to avoid another dues increase for many years to come. President Segur clarified the distinction between chapter members and "friends" of the chapter. She asked the chapters to furnish the membership office with the number of "friends" each has at present. It is to be hoped that these people will be encouraged by the local chapters to become members of ATOS. Tom B'Hend suggested it be emphasized that ATOS dues are fully tax-deductible. Treasurer McGillivray outlined problems of late renewals and strongly urged the chapters to collect the 1983 dues starting in October.

President Segur called the roll of chapters. Thirty-seven chapters were represented and nearly all had a report on activities within their areas. Earl Wiltse of Central Florida claimed a "first" for the Tampa Theatre which lost a 3/12 Wurlitzer years ago and recently had re-installed the very same instrument, which is now playing. Leo Klise of Central Ohio reported their Worthington High School Wurlitzer should be playing by Christmas. Don Johnson of Land o' Lakes Chapter told of the donation to the chapter by a local radio station of its 3/18 Wurlitzer. Bob Godfrey of New York Chapter reported the latest "find," a 3/9 Wurlitzer in an Elks Building in Queens. Nor-Cal's Rudy Frey extended a cordial welcome and an invitation to attend next year's convention in San Francisco with headquarters at the Palace Hotel. Harry Linn reported a 40% increase in Delaware Valley Chapter membership this year. Puget Sound Chapter is pleased with the nice profit from last year's convention and has membership over 200, reported Jack Becvar. Dick Metzger of St. Louis Chapter gave happy news of the refurbishing of the Fox Theatre there and the renovation of its 4/36 Wurlitzer. Harry Heth, member-at-large, explained the problem of living in an area that is 200 miles from the nearest chapter. He asked for more news in THEATRE ORGAN and would like to see a new roster printed.

Lois Segur then introduced the latest ATOS chapter, the Kingston Theatre Organ Society, of Kingston, Ontario. The chairman, John Robson, gave a glowing report of activities in their eastern Ontario area.

In conclusion, President Segur thanked the chapters for their wonderful support of the officers and board of ATOS during the past year. With such fine cooperation, she stated, ATOS can definitely grow and become an even finer organization. The meeting was adjourned at 6:00 p.m.

**MINUTES — NATIONAL ATOS
MEMBERSHIP MEETING
July 7, 1982**

Westin Hotel, Renaissance Center
Detroit, Michigan

The 1982 annual membership meeting of ATOS was convened at 10:30 a.m. by President Lois Segur, who announced the meeting would be conducted according to Robert's Rules of Order. In attendance were approximately 700 members. In her opening remarks, Lois thanked each and every member for the tremendous help and support given to her during the past year which she said was highly appreciated and will be long treasured.

Members voted to accept the minutes of the 1981 Annual Meeting as printed in THEATRE ORGAN. The treasurer's report was given by Dr. Robert McGillivray, CPA, and accepted unanimously by the membership. He pointed out the continuing problem of late-paying members and announced that 1983 dues will be payable October 1st. All chapters were urged to cooperate fully in collecting these dues as early as possible.

Lois Segur introduced THEATRE ORGAN Editor, Bob Gilbert, who extended his thanks to all who have helped so diligently this past year. He outlined a few plans afoot to improve the publication even more. Jim Taggart of CATOE expressed the membership's appreciation for the fine efforts of the THEATRE ORGAN staff.

The president announced the results of the balloting for directors: 4811 ballots mailed, 2080 returned and counted by the Rocky Mountain Chapter at no cost to ATOS. Fees for ballot printing, postage, and mailing were \$2,116.39. Elected to the Board for a two-year term were: Rex Koury, John Ledwon, Richard Sklenar, and Allen Miller. Lois thanked all fifteen candidates who ran for office and thanked the Rocky Mountain Chapter for counting the ballots. She then introduced the officers, all re-elected by the Board for another term, and the members of the Board of Directors. In addition, she outlined for the membership how each director serves and what committees each one handles. This detailed information will be printed in a future issue of THEATRE ORGAN.

Lois thanked the membership for the outstanding response to the ATOS Questionnaire. To date over 4,000 have been received. These will be tabulated by Treasurer McGillivray, and a report will be forthcoming in the Journal. Current membership is 5,228. There is going to be a Membership Drive to increase our membership 25% in 1983 with an eventual goal of 10,000 members by 1985. An Organ Placement Committee is being instituted by ATOS to assist in placing instruments in locations desiring them. An Executive Committee has been created, consisting of the President, Treasurer, and Secretary, and two additional Board members, Sandy Fleet and Rex Koury. This is in accordance with the new bylaws, which were overwhelmingly accepted with only 16 negative votes from the membership.

Treasurer McGillivray announced the first dues increase since 1976. Despite the elimination of contract fees and tightening of all expenses this past year, inflation dictates that dues be raised for 1983 to \$20. It is hoped that this increase will be sufficient for a number of years to come. All membership dues to national ATOS are deductible from federal income tax standpoint, McGillivray pointed out, and local chapter dues may also be deductible if the chapter is recognized by IRS as

tax-exempt. Tom B'hend suggested that this fact be publicized in THEATRE ORGAN for all members to understand.

In response to a question from Gil Francis of Motor City Chapter regarding the ATOS Library, Sandy Fleet commented that we are in a "hold" position currently with respect to Elon College. Much investigation has been accomplished already, and the Executive Committee will be taking action within the next few months. The Library has been recently assessed personally by a member of the Board, and the membership was assured that the contents are safe and secure at Elon College.

The question was raised about the ever-increasing cost of hotel rooms for annual conventions. Subsequent discussion revealed that this year's convention rate was almost 50% cheaper than the hotel's normal rate, that all hotel rates have risen drastically everywhere, that the larger hotels have to be used to accommodate the numbers our conventions draw. Rising rates are always a major problem, but the convention rates are still relatively reasonable in today's marketplace.

Lois Segur thanked the Puget Sound Chapter, host of last year's Seattle convention, for their outstanding generosity in returning to the national treasury one-half of ALL profits, including the record shop and the Afterglow which are normally entirely the host chapter's to keep, for a total of approximately \$5,400. This amount was most helpful in keeping ATOS solvent this year.

Dick Orr of Garden State Chapter suggested that Chapter Notes in THEATRE ORGAN contain an indication of what area that chapter covers. Editor Gilbert stated that he will be using chapter logos in the future with some indication of geographical area or major city covered by the reporting chapter.

Bob Jackson of LA Chapter informed the membership of the practice by his chapter of having a local telephone number and a recording device to tell callers of forthcoming theatre organ events in the LA area and suggested that other chapters would be wise to institute something similar for improved communication and good public relations. It was suggested that this number could be put in the chapter logo in the Chapter Notes for the benefit of other members traveling to that area and desiring to find out about local organ events.

Publishing a national roster of members was discussed. Bob McGillivray said it is being studied and possibly a roster would be available within a few months at cost to interested members. Printing it in THEATRE ORGAN as had been suggested would be prohibitive in terms of space and cost, and many members would object to so many pages of the publication being used for that purpose. The last roster, printed in 1977, was not that popular, and many copies of it still exist in storage.

Thelma Barclay, past chairlady of the Puget Sound Chapter, asked for the floor to publicly commend President Lois Segur for having done a superlative job this past year and for being willing to continue one more year as President. A spontaneous and prolonged standing ovation followed these remarks as the membership expressed its agreement with Thelma's remarks.

There being no further business, the Annual Meeting was adjourned at 11:25 a.m.

Respectfully submitted,
Timothy S. Needler, Secretary

**THEATRE ORGAN
WANT ADS
GET RESULTS**

ATOS Committee Reports

PUBLIC RELATIONS COMMITTEE REPORT

The general functions of this committee were defined as "... promoting the ATOS objectives by introducing a larger segment of the general public to the theatre pipe organ, its music and tradition, and to the projects for its preservation and restoration, with the aim of recruiting substantial numbers of new members to the ATOS and local chapters."

Several methods which have been suggested to achieve these aims include providing videotapes for local chapter publicity use, providing publicity advice, guides and posters for chapter use, serving as a resource center for the chapters, and initiating and continuing cooperation and dialogue with independent theatre organ organizations. The publicity poster project is underway and its status will be presented to the ATOS board for its consideration and funding decisions.

A committee meeting was held in early November in the San Francisco area to discuss promotional methods and general ideas. Tim Needler of the ATOS board attended, as did a staff member of the local Public Broadcasting System TV station. Various aspects of the video-tape concept were explored. The standard TV tape format is the 1" tape, although 3/4" tape is used for some hard news coverage. It was suggested that if we were to go to the trouble of producing a tape, it should be made to broadcast quality and standards.

Tactics for getting the tape accepted and aired, aside from buying time, were discussed. It could be an interesting clip to accompany a talk show, it could be a 7- to 10-minute stand-alone piece tied to some program like "Evening Magazine," or it could be furnished as filler material. H.B.O., for example, frequently is looking for suitable filler or stringer materials. If it were tied to some newsworthy event or to some item of local appeal there would be a better chance of acceptance.

Some thought was given to the format of such a tape, and the idea of showing some scene of a notable artist in concert seemed reasonable. We wrote to George Wright to secure permission to video-tape all or parts of his Oakland Paramount premiere performance for potential future use, without success. However, there are tapes of other outstanding artists in concert, such as Bill Thomson at San Gabriel and Billy Nalle at Wichita, which

might be available after suitable negotiation.

Radio programming is another possibility for reaching people. Film Technology, Inc., has produced Alan Ashton's series "Pedal, Percussion and Pipes." Mr. Sargent said that they were still negotiating with National Public Radio on these programs, and would put our inquiry on "hold" until these discussions were completed. Andy Donaldson thought that access to a series of nation-wide stations might be available through the station with which he is associated.

A listing of a number of independent theatre organ groups throughout the country was obtained from Ralph Beaudry for reference when we are at a position to approach these groups.

Daniel B. Lovett, *Chairman*

NOMINATING COMMITTEE REPORT

The 1982 Nominating Committee was composed of Dale Mendenhall, Chairman, Lee Erwin and Margaret Ann Foy.

Fifteen members applied and met all requirements stated in the bylaws and their names were sent to the Secretary. The Secretary verified their membership with the Treasurer and authorized their names to be placed on the ballot.

The Secretary directed the chairman of the Nominating Committee to have the ballots and other election material printed and mailed to all members. Ballots were returned to Margaret Ann Foy of the Rocky Mountain Chapter.

BALLOTS

1st Mailing (4/9/82)	
Overseas	207
Canada	81
USA	4428
Total	4716
2nd Mailing (4/21/82)	
Canada	2
USA	93
Total	95
Total Ballots Mailed	4811

COST

Postage (1st mailing)	\$1067.40
Postage (2nd mailing)	19.00
Mailing service	148.79
Fliers	289.10
Ballots	47.80
Negatives (15 @ \$6.25)	93.75
Typesetting	90.00
#10 Envelopes	165.70
#6 Envelopes	144.96
Tax	49.89
Total	\$2116.39

RECOMMENDATIONS

This year's candidates were the highest number of highly qualified and experienced members in ATOS history. This committee recommends that those candidates not elected to the Board of Directors be asked to serve on some existing or future committees. These members have shown their interest in furthering the goals of ATOS and their experience and dedication will be of great value to the future growth of ATOS.

Dale Mendenhall, *Chairman*

RESULTS OF 1982 ELECTION OF DIRECTORS

The ballots were counted by members of the Rocky Mountain Chapter, under the supervision of Margaret Ann Foy, with the following results:

Rex Koury	1366
John Ledwon	1001
Richard J. Sklenar	807
Allen R. Miller	778
Jack Moelmann	506
David M. Barnett	497
Robert Dilworth	490
James B. Taggart	463
Vernon P. Bickel	444
James M. Martin	433
Joe D. Gray	401
Orrill Dunn	305
Thomas E. McNeely	260
Robert Shead	259
Ernest N. Boyd, Jr.	193

Ballots returned	2093
Void (voted for more than four)	13
Ballots counted	2080

Our congratulations to the top four candidates, who will serve a two-year term on the ATOS Board of Directors.

And, more importantly, our deep thanks to all of you who ran. We hope those who did not win will continue to stand for election in future years. ATOS needs your contributions of interest, time and dedication.

Timothy S. Needler, *Secretary*

COMMITTEE FOR PROGRAM MANAGEMENT REPORT

The Committee for Program Planning was formed for the purpose of establishing better communication and rapport between ATOS and our many chapters, as well as with other groups.

Specifically, our committee is attempting to provide help to any chapter or group requesting it to do a better job of planning, promoting and producing more entertaining, appealing and financially successful theatre organ programming. This has turned out to be quite a challenge. In addition to the experience of the committee members, we have had the benefit of a considerable amount of excellent input from various chapters and interested individuals. We sincerely welcome (and need) all the help we can get, and we solicit all practical and workable suggestions and ideas. We are most interested in reporting on successful programs you have presented and how these successes have been achieved.

While we have been busy accumulating and cataloging this continuing input, our committee has begun to issue material to chapter chairpeople and to those concerned with theatre organ programming. We plan to send out quarterly letters and have mailed three such letters this year, with a fourth in preparation. The subjects we are covering are: production (producing organ shows that are saleable), promotion (reaching the general public), engaging the artist (good music, but what else?), scheduling of concert and artist (with consideration of the possibility of setting up shows on a tour basis), treatment of and courtesy toward the artist, show pricing and artist fees, technical information for maintenance peo-

ple, discussions on workshops, plus other subjects as interest develops. If you are one who should be receiving this material, or if you are interested in getting copies, please notify me (my address is listed in THEATRE ORGAN) and I will see that it is sent to you. All letters will be hole-punched for inclusion in a notebook which we hope will be compiled as a sort of "bible" and passed on from one chapter administration to the next.

Members of the committee are taking every opportunity to sit down with chapter groups for dialogue on problems or ideas of interest, and speaking informally with interested individuals.

There is one other project which I am attempting mostly on my own. This is a roster of theatre organists who are interested in playing concert engagements, as complete as it is possible to compile. Any artist interested in performing professionally should write to me, giving name, address, agent (if any), phone number and any additional information he or she might like to have included. When this roster is complete, copies will be made available to chapters and to other groups who might be interested in booking these artists.

One thing we want to make clear: The Committee for Program Planning is *not* trying to tell any group how to conduct its affairs. We are merely passing along ideas we feel might be beneficial in producing the most successful organ programming possible. If your group is doing fine without our help, great! Our committee just offers whatever we can to help where such aid is needed or requested.

Rex Koury, *Chairman*

COMMITTEE REPORT ATOS ARCHIVES JULY, 1982

BACKGROUND

In response to a number of concerns on the part of the general membership, Sandy Fleet was selected to look into the current status of the ATOS archives and to develop guidelines for acquiring and maintaining archival and historical materials associated with the era of the theatre pipe organ.

Over the past year, Sandy and his committee (Tim Needler, Paul Quarino, Col. Harry Jenkins, Paul Abernethy, Charlene Berry) gathered from a number of sources information and suggestions which address the membership concerns — primarily access, security and preservation.

A visit was made to Elon College in North Carolina where the archives are now located. The material, primarily rolls, sheet music and orchestra scores, is now packed in sealed boxes and housed in approximately 18 cubic feet of space in a basement storage room in the college library. The storage room, although shared with the college, is behind a double set of locked doors and is apparently rarely used so the material appears to be safe. However, there is no complete record of the contents, and it is neither organized nor accessible for member use.

In addition to the material at Elon College, ATOS owns a Wurlitzer organ which is installed and playing at Carnegie Hall Cinema in New York City. More information is needed concerning this organ: specifications; terms, date, source of donation; associated facility agreements; related organization agreements; maintenance arrangements; liability consider-

ations; and costs.

The committee also gathered information on museum/archive activities of other organizations, as well as the development phases of museums in general.

GENERAL CONCEPT

Following is a description of the five phases of development non-profit museum/archive projects normally go through. Each is characterized by the level of public and member access, cataloging and preservation activities, security, staff, and cost to maintain.

Phase I — Storage Only

Materials usually stored in members' homes
No access to membership or public
No cataloging, preservation or security measures
No staff
No cost

Phase II — Secure Storage

Often stored in an institution (college, library, vault)
No access to membership or public
No cataloging or preservation measures
Limited security
No staff
No cost

Phase III — Archivist

Stored in an institution
Limited access to specified individuals
Limited cataloging and preservation measures
Good security
Volunteer archivist and other staff
Nominal cost or no cost

Phase IV — Member Access and Service

Stored in an institution
Member access and service (service fee)
Good cataloging
Limited preservation activities
Good security
Partially paid archivist/administrator
Volunteer staff
Reasonable cost

Phase V — Professional Level

Own facility
Member access and service as membership benefit
Public access and service (fees)
Full cataloging, preservation and security activities
Fully paid staff plus docents
Supported by admission fees and sustained fund raising effort

ATOS

The ATOS archives now fit into the Phase II category of development. The material, currently limited to rolls, sheet music, orchestra scores and the organ, could be expanded, and there are several potential facilities and sources of funding which could be used.

Archival and Historical Materials, Instruments, Equipment

Documents
Sheet music and orchestra scores
Cue and lead sheets
Books and periodicals
Engineering, architectural, and working drawings
Photographs and prints
Posters and programs
Articles and speeches

Audio-Visual

Films and slides
Audio and video tapes

Records
Transcriptions
Rolls

Instruments

Organs and pianos
Players and reproducers

Equipment

Cameras and projectors
Recorders — film and tape
Printers, copiers
Punchers, perforators
Monitors
Computers, microprocessors

Personal papers of

Organists, theatre owners and anyone active in movies, live performance, or the building and playing of theatre organs

Records of

Individual theatres and organizations that built, owned and provided performers and support staff

Types of Facilities

Home — public owned
Theatre
Library
Museum
Church
School, college, university
Bank or savings & loan vault
Commercial business

Sources of Funding

Individual donations
Foundations
Government grants
ATOS
Related organizations
Public/member fees
Commercial donations
Bank administered trusts

CONCLUSION

There have been a number of suggested locations, organizations and individuals which members have expressed interest in approaching for possible inclusion in this project:

Locations

Oakland Paramount Theatre,
Oakland, California
Wurlitzer Corporate Headquarters,
DeKalb, Illinois
Palace Theatre, Cleveland, Ohio
Indiana University, Bloomington, Indiana
University of South Dakota,
Vermillion, South Dakota
University of Wyoming
Ohio Foundation of the Arts,
Columbus, Ohio
Lanterman Home, La Canada, California
New York Library
Library of Congress, Music Department
Chicago Library

Organizations

Western Reserve Historical Society
Rochester Theatre Organ Society
Theatre Historical Society
American Film Institute

Individuals

Mary Boles
Joe Gray
Tom Lockwood

This organization's decision on how to pursue a museum/archive project is completely dependent upon three things: membership support, relationship with other organizations, and funding opportunities. □



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA

Birmingham, Alabama

205/979-8132 or 205/785-4864

A really good act is difficult to follow, and the present administration of the Alabama Chapter has not found it easy. However, good things are worth working for, and "Big Bertha," the Mighty Wurlitzer in the Alabama Theatre in Birmingham, is good, and we are planning to let her show her stuff twice this year. Chairman Floyd Hauffe has definite goals set for this year, and with his sleeves rolled up immediately after installation, he set out to achieve these goals. The results began to show themselves like crocuses in the spring.

On May 16 Walt Strony played to a capacity audience in the Alabama. A sing-along followed a short slide show of the organ itself which gave the audience an insight into the many intricate workings and sounds of "Big Bertha." A variety of selections of all-time favorites wove their way through the memories of the people who sat back and enjoyed the first half of the show, and who were thrilled in the second half when Walt played in accompaniment to the Rudolf Valentino silent movie, *The Eagle*.

This memorable concert was the result of many people working together under the guidance of the concert chairman, Glen Apperson, who also provided a school program for all the children of Jefferson County. This featured Walt Strony on Friday before the concert and involved all the teachers and principals of all the schools in the county by instructing all the children in what an "ole timey" theatre is all about, and by giving them a taste of what theatre organ sounded like in years gone by. The organ is in excellent condition and is kept that way by Larry Donald-

son and his Saturday work crews.

A pre-concert banquet, where over fifty people were able to meet Walt and enjoy excellent food, was held at the home of Freeman Andress. And this concert did not stop after the three curtain calls for Walt Strony; it will live on like his finale, "Dixie," which brought the house down.

Our meetings are held the second Sunday of the month. Join us.

RAY KENDERDINE

ac/atos

atlanta chapter. american theatre organ society

ATLANTA

Atlanta, Georgia

404/963-6449 or 404/457-4731

Would you believe the Atlanta Chapter is alive and thriving? Membership is up and so is attendance at all club functions. Atlanta, for too many years a one (Fox) theatre organ town, now boasts three major theatre organs. The 4/42 Fox Moller is played occasionally throughout the year, and the theatre runs a Family Film Festival on Monday nights during the summer. Bob Van Camp is featured in mini-concerts, which include sing-alongs using the original lantern slides with enthusiastic audience singing, preceding mostly-70mm, six-channel sound spectacles.

On Saturday nights Atlanta enthusiasts gather at member Walt Winn's Warehouse for informal playing on Walt's 4/17 Page. Walt provides coffee, a refrigerator, and limited seating. Latecomers are moderately comfortable on the floor. The policy is Open Console, 7:30 - 8:30, and the Pro's from 8:30 till . . . It's open house and there's no fee.

Now on the Atlanta scene is Showboat Pizza in the location formerly housing the Music Grinder Pizza. The



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organ is a 3/19 Wurlitzer removed from Loew's Palace in Louisville, Kentucky, in September, 1981. It was originally a 3/13 Style 240. Removal and re-installation were accomplished by Walt Winn's Warehouse crew, Atlanta Chapter members who also maintain the organ. The organ is played every day for lunch and dinner featuring staff organists Bob Van Camp, Rick McGee, Jay Mitchell, and Walt Winn. Showboat Pizza was officially introduced to the club in February with member Rick McGee as featured organist before 80 members and guests. Open console followed the official program.

March found the Atlanta Chapter at Callanwolde, the Tudor mansion formerly owned by Charles Howard Candler, first president of Coca-Cola. The program featured the original installation of a 3/15 Aeolian residence player organ with member Charles Walker, who helps maintain the organ, at the player controls.

In April we made our annual tour of Atlanta Victorian churches down Peachtree Street. Four turn-of-the-century churches were visited by over fifty members. The theme was "Pipe Organs and Stained Glass," and each church presented a brief church history and organ demonstration. After the tour, members gathered for a picnic at the theatre owned by member Charles Walker to hear his newly installed 2/4 Robert-Morton.

If you are passing through Atlanta, call us because a theatre organ event occurs in one form or another each weekend.

BERNICE R. SLATE

CENTRAL FLORIDA THEATRE ORGAN SOCIETY



CENTRAL FLORIDA

Tampa, Florida

813/384-1854 or 813/863-2264

Our April meeting was held at the home of Everett and Eleanor Bassett in Ridge Manor. We have held meetings there in the past, and it is always a pleasure to see and hear the Bassett's 2/4 Robert-Morton pipe organ. Our

surprise artist was one of our members, Bob Foody, who entertained us dressed as a clown. Following his program, several members participated in open console.

In May, John and Florence Hobbis invited us to their home for our monthly business meeting. One of our members, John Otterson, presented the program on the Hobbis' Gulbranson. During the meeting a round of applause was given to our crew chief, Seth Evers, and liaison committee chairman Lee Wilson who have spent many hours on the Tampa Theatre Wurlitzer installation. It was announced that all the pipes are in and all four swell actions are working. All the chests are in place. The old wiring on the three- and five-rank chests is out and ready to be replaced. The wiring from the rectifier to the console and from the blower to the console remains to be done, also. Hopefully, we soon can have a meeting at the Tampa Theatre. Even though installation is not yet complete, it will be helpful for

all the members to see what progress has been made.

With sadness, we acknowledge the death of Stillman Rice, a member of our chapter and former National President.

SANDRA SHOOK

CENTRAL INDIANA Indianapolis, Indiana

317/283-3410 or 317/786-2160

Fox Music Company, Indianapolis, was the place of our meeting for April. Forty members and guests were present. It was noted that the Indianapolis Symphony Orchestra is contemplating the purchase and renovation of one of the city's old downtown theatres, the Circle Theatre. This establishment could then again house an organ, possibly a theatre organ, to be used as a source of income during the periods when the symphony is not appearing. This action would, in all probability, be of value to our chapter by helping to provide additional or-

A SPECIAL MESSAGE TO CHAPTER CORRESPONDENTS

Let us know what's happening in YOUR chapter. Our goal is to make this section as interesting and useful as possible for all of our readers. Here is how YOU can help:

- DO** remember you have an international audience;
pay attention to deadlines—we have to meet them, too;
check the spelling of artists' names;
tell us about theatre organs in your area, public and private;
tell us about theatre restorations in your area;
tell us about your community involvement, new artists, scholarships, promotional programs involving your chapter;
tell us about coming events and how visitors to your area may obtain tickets;
tell us who is playing what organs and where;
include photos whenever possible; and
send your chapter bulletins to the editor—they are very helpful.
- DON'T** include the program each of your artists plays—mention, perhaps, an outstanding arrangement;
include news that is only of interest to your local chapter, or gossip, menus or other trivia.

SEND news, photos and chapter bulletins to:

Editor, THEATRE ORGAN
3448 Cowper Court, Palo Alto, CA 94306

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. Type each photo caption on a separate sheet and attach to the photo.

DEADLINES

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



Owner Dennis Werkmeister and resident organist Carl Creagar beside Shady Nook Theatre Restaurant's Wurlitzer console. (Mark Williams photo)

gan facilities for our excellent organists' performances.

Another little theatre that is progressing nicely with refurbishing is the Hedback Theatre, home of the Page organ and the Footlite Musicals. It is nearly ready for the building of a new entrance. The Footlite Musical company and the Central Indiana Chapter are discussing combining their efforts to give a Christmas variety performance in 1982. This would be a great project for both organizations.

Following the business meeting, Mr. Rob Slayman of the Fox Music Company played a classical number and then presented Sue and Jerry Downs who played duets on the Lowrey MX-1 and Lowrey Celebration. They also gave individual performances. Jerry presented an arrangement of "Classical Gas" with special combinations on the MX-1. Sue gave us a number she had played as a young girl.

MARY LOU HARRELL

CENTRAL OHIO Columbus, Ohio

513/652-1775 or 614/882-4085

Two outstanding meetings accompanied springtime for members of COTOS. The April meeting was held at Fred Rieger's "Barn" near Waynesville, Ohio. The organ is a 3/41 Moller/Estey player which has been completely restored and embel-

lished with additional ranks. The chambers are a work of art and would have been the envy of any theatre organ builder in the '20s. Roomy aisles between ranks and stairways to upper levels make for an easily maintained instrument and allow for the fun of watching the organ at work from the inside out.

About 35 members and friends gathered at the "Barn" for beautiful music, lots of fun, and enough delicious food to feed a regiment. Members Ralph and Leona Charles from Somerset, Ohio, got their first opportunity to see this installation and compare it with their beautiful instrument in Somerset. The organists for the day were many and varied, with such talents as Betsy Richard, Lois Hayes, Jay Pontius, Ted Guyson, Mark Williams, and Ralph Schluttenhofer all contributing their wealth of skill and experience. Fred Rieger introduced his instrument and demonstrated one of its more intriguing characteristics when he put a roll on the player mechanism. It is fascinating to watch an instrument the size of a theatre organ sit there and play by itself. Other attractions of the "Barn" include antique cars, a complete machine shop and a wood shop. COTOS' thanks to Fred and Kay Rieger for their hospitality.

The Shady Nook Theatre Organ Restaurant near Oxford, Ohio, was the scene of our May meeting when 25 members met for dinner and an afternoon of music by resident organist

Carl Creagar and COTOS organists Karl Saunders, Mark Williams, and Ted Guyson during open console. The 4/32 Wurlitzer is the pride and joy of owners Dennis Werkmeister and Ralph Hutchinson and is the main attraction other than the outstanding food in this little restaurant alongside U.S. Route 27.

The majority of the Shady Nook organ came from the studios of radio station WLW in Cincinnati where it had been the instrument on which Cincinnati's popular *Moon River* radio program was played. The works were acquired in 1968, and the Shady Nook was enlarged to almost twice its size to accommodate the organ and its chambers. The actual job of rebuilding and installing the organ took most of 1968. While construction was underway, Helen Crawford's slave console and Jesse Crawford's Howard Seat from the Chicago Theatre were acquired. The console was redesigned to accommodate a third row of stops. Additional pipes and accessories were purchased to bring the Mighty Wurlitzer up to 30 ranks with four manuals and 268 stops. A solid-state relay system was designed to replace the electro-pneumatic relay; this system is the first and largest of its kind with over 37,000 diodes and transistors which respond to the pedals, stops, and keys and control the pipes, instrumental attachments, swell shades, and regulate incoming air supplied from two huge centrifugal blowers.

The organ made its debut in the fall of 1969, and from that time forward equipment has been added on a regular basis. Among these additions are a 61-note Harp, 16' Celeste, Glockenspiel, a remote-controlled baby grand piano, tape delay reverberation equipment, a tinkling Zimbelstern, and a beautiful set of custom-made Brass Saxophones. To complete the effect, draperies from the Capitol Theatre in Cincinnati were added to the stage. Stained glass exit lights from the Capitol and New York Paramount Theatre were added. A motion picture screen, high-fidelity sound equipment and a well-equipped projection booth were acquired which are capable of showing silent classics for which organ equipment is scheduled. The organ even rises from the pit on a lift, as in days of old, to complete the original flavor of this exciting instrument.

The other activity of interest during

the spring was the Ohio Theatre Organ Series final presentation for 1982. Len Rawle returned to the Robert-Morton after an absence of several years to present a highly varied program of classical music, show tunes, pop, and ragtime. A large crowd thoroughly enjoyed the evening and expressed this with a standing ovation for Mr. Rawle, who will be returning to his home in England having completed a tour of the United States and Australia.

The COTOS Wurlitzer at Worthington High School continues to progress. The loss of time because of the necessity of releathering all of the pneumatics a second time has slowed down the restoration considerably, but major progress is again being seen and a fall debut of the instrument is being discussed. Replacement of the badly deteriorated ivory on the bottom manual has been the latest chore undertaken by crew members Oliver Williams, Oliver Williams, Jr., Bing King and son Duane, Jim Dunn, and Stanley Jay. Additional dedicated members of the effort include Mark Williams, Bob Shaw, Willard Ebner, and John Polesley who are working on still other portions of the restoration and installation.

BOB AND PATTI CLARK

CHICAGO AREA

Chicago, Illinois

312/470-0743 or 312/627-3245

St. Mary's of The Lake in Mundelein was the site for our May show. Dwight Beacham, from Allen Organ Company, was our soloist and presented an excellent program of nostalgic and contemporary melodies. A short talkie cartoon met with the approval of the large audience. This was a trial run.

We tried a White Elephant Sale at our April social at Downers Grove High School using the auction routine. It worked very well, netting us \$120 (Chapters, take note!). David Hamilton, our soloist, presented a good program during which he included a few classics and operatic melodies, a pleasant change. It certainly was great to see and hear David after too long an absence from our group. He is back now, living in our area and still with Conn Keyboards, Inc.

In May we gathered at the Aragon Ballroom for a social and board elec-

tions. The ballroom is in fairly good shape and is used often for large parties.

The Arcada Theatre and Baker Hotel, for brunch, in St. Charles, Illinois, will be the spots for our June social activities with Les Hickory at the keyboards of the Arcada and Baker Hotel.

Plans are being formulated for a Chicago Theatre show in September with Lyn Larsen at the console and a Patio Theatre show in October with Rob Calcaterra as soloist. We hope for more than the best during the coming months.

ALMER BROSTROM



**CONNECTICUT VALLEY
THEATRE ORGAN SOCIETY, INC.**



CONNECTICUT VALLEY

Thomaston, Connecticut

203/378-9192 or 203/583-8334

Our April meeting was held in Glastonbury at the residence of Allen Miller and Tom Gnaster. Their home is a veritable music hall complete with a nine-rank "Allen Special" pipe organ with piano in a generously-sized second floor studio, and on the first floor, a magnificent grand piano. On both floors there are many and varied items of electronic music-making, recording and amplifying gear. Inasmuch as both of our hosts are very familiar with keyboards and manuals, all of this musical apparatus is in good use. The weather was pleasant, so outdoor meandering about the pleasant grounds of Al and Tom's residence was very enjoyable. Much open console was played and heard during the afternoon. Time was also available for chatting with friends and being otherwise occupied very enjoyably.

Came the dinner hour, and local restaurants did a fine business. Organ enthusiasts seem always to enjoy eating!

Back at the Miller/Gnaster studio, Chairman Paul Plainer got us through the business session in good time so program chairman Bob Bailey was able to present on schedule our artist for the evening, member Mark Renwick. Mark has played for us be-

fore; the last time was on Cape Cod at the residence of Bill Hastings and Joe Calliano. This evening Mark played a good springtime program of popular songs plus some special numbers. About midway through his program, Mark played "Happy Birthday" for June Garen and Millie Beck. Much lusty singing honored the twentieth birthdays of these two popular members of our chapter. After more popular songs the program ended with an original composition by Mark, most pleasant but still without title.

Refreshments followed the musical program and more organ music was heard as others accepted Al Miller's invitation to play the organ. The day ended as pleasantly as it began and our thanks were extended to our genial hosts for their gracious hospitality.

Coming events at the Thomaston Opera House include Larry Ferrari on September 25, 26, and Lyn Larsen October 22, 23, 24. Tickets and information are available from Concert Tickets, P.O. Box 426, Seymour, Connecticut 06483.

W. F. POWERS

DAIRYLAND

Milwaukee, Wisconsin

414/463-2365 or 414/771-8522

Remembering that education is one of our goals, along with entertaining and preserving, DTOS presented two cash scholarships to deserving students at local colleges. Recipients



Rex Koury at the Riverside Theatre's 3/13 Wurlitzer.
(C. Nelson photo)



Riverside Theatre marquee set for Dairyland show.



Board member Diane Jones displays new sign designed by Bill Krueger.

(C. Nelson photo)

were Miss Julanne Ranek, a sophomore at Alverno College, and Mr. Dale Niehaus, who will enter Carthage College this fall as a freshman. We hope to have these two talented young people play a social for us this fall. Both are musically active in their home churches and plan careers in music. These scholarships were presented at our "Down by The Riverside III" concert.

The April show at the Riverside Theatre featured Rex Koury at the 3/13 Wurlitzer along with the Tin Pan Allies championship barbershop quartet and the Menoharmonee chorus. A highlight of the show was "The Nostalgic Days of Radio." At the suggestion of our chairman, Fred Wolfgram, Rex drew on his radio experience and arranged a medley of old radio show theme songs. As each was played, an off-stage voice, Bill Parkinson, introduced each show just as it was done years ago. Rex wrote the script as well as the musical arrangement, and the audience loved it! The organ, chorus and quartet joined for the finale, "God Bless America." A cast party at the theatre followed the show with more great musical entertainment by our "stars."

CARRIE NELSON

**EASTERN MASSACHUSETTS
Boston, Massachusetts
617/244-4136 or 617/754-1508**

After President Bill Carpenter opened our Babson April 24 meeting, Bill Hansen, our friend and Wurlitzer restorer, was warmly welcomed. With a sincere, "It's nice to be home," opening comment, Bill gave us a brief progress report on the 5/21 Wurlitzer

from the former Marbro Theatre in Chicago which is being installed in the Providence Ocean State Performing Arts Center.

Carpenter then introduced Al Winslow, our evening's artist. As he swung onto the bench, our "old pro" of the silent days showed no ill effects from a bad fall this winter. A long potpourri of old time favorites was a typical Winslow beginning, with snatches of both familiar and not-so-well-known themes. One of Al's talents is improvisation and some of his favorites were given special treatment. A highlight was his movieless movie accompaniment complete with characters identified by musical themes. An appreciative audience brought our artist back twice with a little serious music, Baptiste's "Offertoire," and Boellman's "Toccatata," from the "Suite Gothique." Other EMCATOS members then entertained during open console to round out another satisfying meeting.

The May 22 gathering saw Bill again in command and regrettably announcing the resignation of Mark Renwick as secretary because he is moving to Florida. Program Chairman Bjareby introduced our organist of the evening, Robert Love, a church organist with a definite interest in theatre organ. He displayed a good flair for the instrument with nice combinations and solid enjoyable playing. He varied his program from waltzes to light classics to selections from the Civil War era. One of our guests was Steve Schlesing, from Texas, who had just played a public concert for SENETOS that afternoon on the 2/6 Columbus Theatre Wurlitzer in Providence. He joined in open console with two brief stints to every-

one's pleasure. A real bonus! Next weekend, Hector Olivera. What more is there to say?

STANLEY C. GARNISS

**GULF COAST
Pensacola, Florida
904/433-4683**

Our chapter hosted the local AGO Chapter in May. We gave them a tour of our Robert-Morton under construction. There were plenty of "Ooo's" and "Ahhh's" from the group when they saw the beauty of this console. Many of the AGO members share the same story as other organ enthusiasts; they have never seen an organ built, only played.

Our Wonder Morton reproduction is coming right along. B. D. Rhea, M.D., our vice-chairman and treasurer, is responsible for this beautiful work of art. Each passing day sees more progress toward its completion,



B. D. Rhea, M.D., showing new Robert Morton console to members of AGO Chapter at May meeting.

and we continue to have guests from all over the country come to see our project. Dr. Rhea's workshop is "Organtown, USA."

Our chairman, Tom Helms, has completed his studies toward a degree at TCU and will be returning to Pensacola to help with the restoration and re-installation of our organ.

We'll keep you informed.

DOROTHY STANDLEY

KIWI
Auckland, New Zealand
540-919

In these inflated times, tomorrow is gone before it arrives and, with that reasoning, it is hoped that the writer will be forgiven for not sending chapter news from No. 52 for some time. Also, our belated congratulations to Puget Sound for presenting us with a most wonderful convention. It seems only yesterday that we were treated to so many fine concerts, so much sight-seeing, meeting old friends and making new ones, and above all, lots of laughter, of which there is too little these days. Thank you, Seattle!

KIWI is very much alive, and our main objective, the restoration of Opus 1475, is nearing finality. This instrument is owned by ATOS member Les Stenersen and, in addition to this, Les has acquired Opus 1748, a 2/5 Wurlitzer which is one of the last shipped from Tonawanda with piano console that can be operated manually or by rolls. ATOS members have been gathering each week for the past four years, and much assistance has been given by Auckland businessmen with the result that both organs are now installed in permanent positions on either side of the Hollywood Theatre, the main console on a lift and the slave console on a platform. It is hoped to have the dedication concert



Artist Barry Rindhage was assisted by singer Sandy Bresser and pantomimist Dennis Alport at the Royal Oak Theatre in April. (Fred Page photo)

later in the year, but on May 9 the public was permitted a preview of this undertaking for a fee. An Organ Spectacular to raise funds toward completion was an outstanding success with 450 people in attendance. We are fortunate to have in our midst a very talented import from Australia, Margaret Hall, and she presented a very fine program on this wonderful music machine. She was supported by Peter Parkinson, Bernard Stroochi, and Ian Johnson at Baldwin organs. The latter was joined by Margaret Massey in piano and organ duets, a fine combination. We are lucky to have so much talent in our small chapter and we are grateful to ATOS member Neville Smith of Musical Sounds for providing the Baldwin organs and piano.

Meetings are held during the year in members' homes, and our Christmas party at the home of Ken and Jocelyn Hill was a "wingding." Not only is Margaret Massey a fine pianist, but she has a husband talented in the culinary field and they combined to present us with a fine, festive feast.

We have had several visitors from overseas. They are always welcome.

NORMAN DAWE



MOTOR CITY
Detroit, Michigan
313/994-4992

Pierre Fracalanza performed at the Detroit Theatre Organ Club in March in a Sunday afternoon concert sponsored by member Fred Page. Members of Motor City and Wolverine chapters were invited to the program which concluded with an open console session at the 4/34 Wurlitzer. Pierre plays at Theatre Organ Pizza and Pipes in Pontiac.

Hector Olivera's return visit to the Redford Theatre in March was enthusiastically received. His concert at the 3/10 Barton was varied in content and enjoyed by the sizeable crowd in attendance. Even the most avid Olivera fan probably never

Your Help Needed . . .



For more details see page 29.



Grace Joslin played the Royal Oak Barton for the Motor City Chapter in March.
(Fred Page photo)



Motor City thanked Ed and Winnie Beer with a surprise party in April for their many years of working with artists and providing refreshments at the Royal Oak.
(Fred Page photo)

ceases to be amazed at Hector's almost traditional "Bumblebee" encore.

We presented the silent film, *Wings*, accompanied by Dennis James at the console of the Redford Theatre in April. The audience was delighted with Dennis' accompaniment to the only silent film ever to win the Academy Award for Best Picture.

Grace Joslin was the artist at our Fourth Sunday show at the Royal Oak Theatre in March. A former piano accompanist for Detroit area

dance studios and a small dance orchestra, Grace has played at several chapter functions at the Redford and Royal Oak theatres.

Our April Fourth Sunday program at the Royal Oak featured Barry Rindhage at the 3/16 Barton. Having performed at a number of our Sunday get-togethers, Barry was joined on this occasion by vocalist Sandy Bresser and pantomimist Dennis Alport.

Steve Stephani appeared as a Sunday concert artist at the Punch and Judy Theatre's 2/6 Wurlitzer in

April, and at the 3/13 Barton in the Michigan Theatre in Ann Arbor in May. On both occasions Steve played a variety of old standards and audience favorites.

In April we celebrated the second anniversary of continuous monthly programs at the Punch and Judy Theatre held on the first Sunday of each month. Our artist was to be Lionel LaMay, who had played our first concert at the Punch two years before. Concert time arrived, but the artist hadn't. Enter an unsuspecting Herb Head, there to enjoy the pro-

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gram just like everyone else. Herb graciously consented to perform an impromptu concert which included circus music for which he is perhaps best known. An out-of-breath Lionel LaMay soon arrived with apologies for having been delayed in a traffic tie-up. Lionel's program apparently pleased everyone, a fitting way to mark two years of free concert offerings at the suburban Detroit movie house.

Upcoming fall programs at the Redford Theatre include Harry Koenig on September 18, and Gaylord Carter and *The General* on October 16.

DON LOCKWOOD



*Nor-Cal
Theatre
Organ
Society*

NOR-CAL

**San Francisco Bay Area, CA
415/589-6683 or 415/524-7452**

Nor-Cal members traveled to Fair Oaks on Sunday, April 4, for a dedicatory concert by Rex Koury on Sierra Chapter's re-installed Seaver Memorial 2/11 Style E Wurlitzer in the Community Club House.

A busload of Sierra members traveled to San Francisco May 23, to hear Walt Strony play the Castro Theatre four-manual Wurlitzer with eleven ranks now playing. This was Nor-Cal's first meeting at the Castro. Program chairman Ray Taylor's sons, Richard and William, are the owners of the organ which, when completed will boast 26 ranks including eight 16' pedal stops, piano and all the percussions. The console and relay are from Wurlitzer Opus 1148, originally installed in 1925 in the State Theatre, Detroit, Michigan.



Walt Strony at the Castro Theatre, May 23, 1982.

(Rudy Frey photo)

Twenty-seven year old Walt Strony is from Chicago where he began studying piano at the age of seven. His theatre organ teacher was the late Al Melgard, organist at the Chicago Stadium. Walt also studied piano with Giulio Favario of Chicago's Lyric Opera, and classical organ with Herbert L. White of the Sherwood Music School and Karel Paukert at Northwestern University. Strony is currently featured organist at the Organ Stop Pizza in Phoenix.

"That's Entertainment" was the console riser followed by a Gershwin medley after which Walt stated, "We all really owe the Taylors and Ed Stout a round of applause for the sound of this instrument." Edward M. Stout is the consultant and tonal finisher of the organ. "The true test of a good organ is one that not only can sound good loud, but can sound really good soft. This one certainly does pass that test." Walt also said, "A beautiful job on the flute." Walt's classical piece was the difficult "Toccata" from Joseph Jongen's

"Symphonie Concertante," in which he used the 32' resultant that really shook the house. Dick Taylor had wired it in earlier that week. The organ should be completed in time for the 1983 ATOS Convention.

Nor-Cal is grateful to Mel Novikoff, President, and Matt Fance, Operations Manager, of Surf Theatres who operate the Castro, and to Ms. Carol Grandy, Manager, and her assistant, Del Harvey, for permitting us to present this concert, as well as to the Taylors for their kindness in making the organ available to the chapter.

ED MULLINS

OREGON

Portland, Oregon

503/244-2141 or 503/253-6874

The Pacific Northwest is fortunate to have several of the nation's finest theatre organists. One of them, Andy Crow of Olympia, Washington, was our guest artist May 22, at Benson High School. The 3/24 Kimball is in two chambers located high on either

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Andy Crow shows Christina Trotti how the organ works, after the concert for the Oregon Chapter at the Benson High School Kimball.

(Claude Neuffer photo)

side of the stage, sounding out into a big, live auditorium. The exceptionally fine pipe work includes plenty of pedal to support full organ. Our chapter is providing a work crew, with Loren Minear in charge, to maintain this instrument.

Andy Crow was trained as a classi-

cal musician, but since the age of 17 has played theatre organ. He has technical knowledge of pipe organs and has rebuilt a number of them. Andy has been staff organist for the Rodgers Organ Company and served as road manager for their touring program, which included the late Virgil Fox. For many years he was active in the Worth/Crow duo, playing concerts throughout the United States.

Andy's program included quite a few compositions of Irving Berlin, as well as many contemporary composers, all played with modern harmony and lush registration. His classical background was evident in a masterful rendition of Bach's "Toccatina and Fugue in D Minor." As a surprise bonus he walked over to a concert grand on the stage and demonstrated that he is also an accomplished pianist with a fantastic technique.

Thanks to Andy Crow for this wonderful program. We are also grateful to Benson High School for the use of this great organ and to our maintenance crew for their time and effort.

BUD ABEL

PUGET SOUND
Seattle, Washington
206/852-2011 or 206/631-1669

Puget Sound Chapter has enjoyed a very active spring. Our April meeting took us to the Mt. Baker Theatre in Bellingham. This theatre opened in 1927, has 1600 seats, and was designed by a noted Northwest architect, R. C. Reamer. The 2/10 Wurlitzer has a scroll console, and has a Marimba and Harp. Wurlitzer sent four installers who spent three weeks putting it into its concrete chambers. The console is on a hydraulic lift using city water pressure. The concert was played by Gunnar Anderson, who presented a lovely and varied program. We were especially pleased to have many of our Canadian members there.

For our May meeting we journeyed by bus over beautiful Stevens Pass through the Cascade Mountains to the Liberty Theatre in Wenatchee. We were most fortunate to have one of our own members, Don Myers, present the concert on a marvelous Wurlitzer Style 185 which had been installed in 1919. The organ originally



Andy Crow on our own organ at Haller Lake Community Club. (Chris Pride photo)



Don Myers at Liberty Theatre Wurlitzer, Wenatchee, Washington, May 16, 1982. (Ken Gallwey photo)

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had seven ranks in one chamber on the right side of the theatre: Flute, Vox, Tuba, Diapason, Clarinet, Viole d'Orchestre, and Viole Celeste, plus five tuned percussions and a toy counter. In 1931, the Tibia from another organ in town was added on the Diapason chest, then an additional four ranks were installed in a small chamber on the left side: Diapason, Tuba, Dulciana, and a set of Voxes. The result is a loud Kinura-sounding rank.

Our group also went to a restaurant for dinner and fellowship and then to the Gellatly home for more music on their large Rodgers organ. It was a great day and was enjoyed by all.

We extend a warm invitation to anyone coming our way to please look us up. You will be welcome. Write Christine Pride, 12564 Densmore Avenue North, Seattle, Washington 98133.

CHRISTINE PRIDE

QCCATOS
Quad Cities Chapter
American Theatre Organ Society



QUAD CITIES
Davenport, Iowa
309/793-1451 or 319/359-5620

It was showtime again on April 29 at the Capitol Theatre in Davenport, Iowa. Everyone was excited about our third spectacular. The houselights dimmed as master of ceremonies Jeff Weiler came on stage and announced our artist of the evening, Mr. Lee Erwin, who was seated at the console of



Lee Erwin at the 3/12 Wicks in the Capitol Theatre, Davenport, Iowa, on April 29, 1982.

the 3/12 Wicks with piano. As the console rose from the orchestra pit Lee opened with Gershwin's "But Not for Me," a favorite theme song of his time.

Lee followed with two Irving Berlin numbers and a trip through the organ chambers with slides of the pipework. The crowd was surprised at the size of the Wicks. Then came the sing-along followed by the first of two Buster Keaton films, *The Paleface*. After a short intermission the second half of the show started with the other Keaton film, *Sherlock, Jr.* He then closed with "Goodnight, Sweetheart."

Lee arrived three days early and, with the help of QCCATOS members Harry Kelly and Dan Lindner, we were able to draw a large audience. Harry contacted WQAD-TV and the station came down to the theatre the day before the show and filmed shots of Lee at the Wicks. They also interviewed Lee and chapter Chairman Bob Adams along with Harry Kelly. This was seen on TV-8. Dan took care of the news media, mailing list and ticket sales.

At our May 7 social, Jerry Adams

from LOLTOS Chapter performed beautifully on the 3/12 Wicks. Jerry played for 22 visitors and members and the music was superb.

BOB ADAMS

RED RIVER
Fargo, North Dakota
218/287-2671 or 218/236-9217

Our first meeting at Weld Hall, Moorhead State University, Moorhead, Minnesota, since the installation of our new 2/6 chapter organ was held April 18. Following the business meeting we joined the public for a viewing of *Girl Shy*, starring Harold Lloyd. Our past chairman, Dave Knudtson, scored the movie. Our members then had a chance at open console, and we are all very pleased with our new instrument! During the summer a family film series of classic films and vintage cartoons will be shown at Weld Hall on Monday evenings. Three of the ten features will be silent movies making use of the organ, and the others will have half hour organ prologues.

Everything was perfect, even the weather, for our spring silent movie

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Harvey Gustafson (with punch cup) and friends following concert at Fargo Theatre.

night at the Fargo Theatre, April 22. Our guest artist, Harvey Gustafson, played a wonderful concert for a full house. Following intermission was the silent movie, *The Kid*, starring Charlie Chaplin and Jackie Coogan. Pre-show and intermission music was provided by Hildegard Kraus on the chapter grand piano in the lobby. During the reception, Harvey was greeted by a number of people who hadn't seen him since his move to Minneapolis in the late 1960s where he is a full-time organist, teacher and performer.

For our fall program we have picked the movie, *It*, with Clara Bow, to be scored by Lance Johnson.

Our last meeting before summer recess was held at the home of Melita Nelson where we were treated to a performance by two of her organ students. Following the business meeting, Pat Kelly, Hildegard Kraus, and Lance Johnson got together for a jam session on the two Lowrey organs and the Baldwin piano. Because it was

a warm evening, the windows and doors were open and soon a group of neighbors gathered by the front door to listen.

On June 17, the movie, *Annie*, will premiere at the Fargo Theatre. The evening will cost twenty-five dollars a couple and will include food and champagne. Our chapter will be involved in the opening night as Lance Johnson will play the Wurlitzer prior to the movie. The proceeds will go to the local public television stations through an arrangement PBS has with Columbia Pictures.

SONIA CARLSON

ROCKY MOUNTAIN Denver, Colorado

303/343-3930 or 303/233-4716

People stood in line from the box office out to the sidewalk, up the street for half a block and around the corner at the Denver Paramount Theatre for our last concert on Saturday, May 8. The doors finally opened for

the wild horde. Hostesses, gracious ladies of the chapter spearheaded by Ruth Powell, met these music-loving folks head-on in the lobby and upstairs in the balcony. They handed out programs and sing-along sheets to all who came their way. The ladies looked charming in their formals and put the job of Greeters over with a bang. They were cool, calm and collected during the melee, but you could tell they were tired and glad to sit down.

The concert was a sell-out. The lights dimmed, the audience grew hushed with anticipation, and then two spotlights shone on both sides of the orchestra pit, and the mighty sound of the twin-console Wurlitzer organ filled the theatre with a stirring military march accompanied by thunderous applause from the house.

When the consoles reached their top stopping point and the two artists turned to acknowledge the greeting, we saw Father Jim Miller on the master console and Patti Simon on the slave. They shared the consoles in solo mode and played many songs together. The silent film was a good old Buster Keaton comedy which Fr. Miller accompanied, much to the delight of the crowd.

After intermission we had a sing-along of oldies-but-goodies played by both Fr. Miller and Patti Simon. Patti holds forth at the Denver Organ Grinder where she is a featured organist, and Fr. Miller was "found" at the convention last summer by our group that attended the concerts and immediately fell in love with his style and personality. Needless to say, he brought the house down several times with his great wit and humor.

After the concert, the chapter served cookies and punch to everyone and had a grand reception for the two artists. Plans are underway for next year, which we are certain will be as



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Patti Simon and Father Jim Miller at the Denver Paramount Theatre, May 8, 1982.

(Sieg Benson photo)

successful as this one. The organ was in great shape, thanks to Ivan Duff, Don Wick, and Ed Zollman. The tuning and voicing were tops, and the white and gold consoles were beautiful.

On April 11 we had a business meeting at which our young friend from Illinois, Phil Silberhorn, played a concert for us and, as usual, he was just great. Open console for the brave was held afterward. Then Phil was joined by our Ed Benoit for a duet which turned out just like they rehearsed it, which, we found out later, they didn't.

The Aladdin Theatre 3/12 Wicks is

now in use with the newly purchased, redecorated theatre now presenting live musicals with an orchestra in the pit. Work is still being done on the organ because of little "drive-ya-crazy" problems that pop up when the theatre is closed. It will be in perfect condition yet, by golly.

FRANK R. GANDY

SIERRA

Sacramento, California

916/726-5132 or 916/332-2837

On Sunday, April 4, blue skies and the allure of the pipe organ music of Rex Koury wafting through the idyllic setting of the Fair Oaks Community

Club House brought a turn-away crowd of over 400 to the premiere concert of Sierra's George Seaver Memorial Wurlitzer re-installation. The instrument, playing with nine of a planned eleven ranks, responded well to Rex's always fine artistry.

Installation of new, heavy stage curtains only an hour before concert time added a nice visual touch but dampened the sound of the on-stage pipes. Chapter voicer Dave Moreno has since opened up the high end to compensate for the drapes and for large crowds. A "new" used blower is being sought because the new installation with more ranks, regulators, and windlines, plus a phase converter, has so taxed the already-marginal 50 cycle Orgoblo that the organ showed some signs of wind shortage.

These few minor items, however, could not dampen our enthusiasm about the excellent turnout and the fine quality of the installation. The total project of re-installing the chapter's organ involved upwards of thirty members pitching in at one time or another, including the "Big Three," Dale Mendenhall, Dave Moreno and Ray Anderson. Others deserving special mention are Bob Longfield and Jim Carpenter; also, kudos to Hal Wilmunder for the electrical hookup.

On May 7, Sierra members were treated to an informal "Members Performance" concert at Fair Oaks. The program featured the playing of Dave Molzahn, his first before a crowd, and of Gary Konas who is Sierra's undiscovered great talent. It also featured the organ-piano duet of Art Phelan and Chuck Shumate, aka "The Blooming Idiots," and guest artist from AGO, Chris Lund. As one might surmise from the list of performers, we had a little of everything from the sublime to the ridiculous.

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Behind the curtain on stage at the Fair Oaks Clubhouse, with main chamber in the background.



A happy group at Sierra Chapter dedication. Crew Chief Dave Moreno, Chapter Chairman Randy Warwick, artist Rex Koury, and ATOS Vice President Dale Mendenhall. (Rudy Frey photo)

Everyone had great fun, especially Art and Chuck.

May 23 Sierra chartered a bus and journeyed to the Castro Theatre in San Francisco as guests of Nor-Cal Chapter for their presentation of Walt Strony. The seven o'clock Sunday morning departure was well-justified, as the combination of Walt Strony, eleven ranks of what will eventually be one of the finest big Wurlitzers anywhere, and excellent acoustics, all in the setting of the beautiful Castro, made for really thrilling theatre organ. We thank Nor-Cal Chapter for inviting us to this sampling of what will surely be many years of theatre organ concerts at the Castro.

RANDY WARWICK

SOONER STATE

Tulsa, Oklahoma

918/742-8693 or 918/437-2146

News from Sooner State Chapter has some catching up to do! We'll start by going way back to last December and a program of Christmas music on the 4/14 Robert-Morton in-

stalled in Tulsa's Assembly of God church. Featured artist was Larry Jones, whose program was a truly beautiful beginning to the Christmas season.

Our December meeting was our annual Christmas party, held this year at the home of Tom and Lee Seaton. Since Tom's Wurlitzer was still not ready for its debut, music was available as open console on his custom Rodgers. We heard many talented musicians and the dinner was delicious.

January found us at Bill Roberts' piano store for our annual business meeting. By way of saying "Thank You" to Bill for his many hours of behind-the-scenes assistance sharing his knowledge and expertise concerning pipe organs, we presented him with a plaque naming him Honorary Member for 1982. The plaque was made by Bruce Wilson from a section of a swell shade not used in his 1923 Kimball.

Early in February we returned to Central Assembly of God church for another concert on the Robert-Morton, again with Larry Jones at the console. After several numbers on the


organ, he introduced Meiko Nakagami, pianist. The duet they played, "Praise The Name of Jesus," was spine-tingling! He then announced open console and we heard from Phil Judkins, Joe Crutchfield and John Barhydt. But the grand piano-with-organ was too good not to hear more of, so Meiko returned to the bench and, with Larry at the organ, played two more numbers. Bravest performer of the evening was twelve-year-old Richie Jobe, a neighbor of Hervey Barbour's in Pryor. Richie has studied piano for several years and is just beginning to study organ. We think we heard a future theatre organist!

The grand piano still beckoned. We heard more duets with Larry at the piano and Phil at the organ, Joe at the piano and Larry at the organ, then Richie at the piano with Larry at the organ. Larry closed with "A Mighty Fortress Is Our God," on the organ alone.

Our regular February meeting was held in another church, Christ Methodist in Tulsa, around the newly-installed thirty-five rank Reuter pipe or-



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gan housed in the sanctuary. Our own Dr. Jim Routsong was involved in designing and obtaining this instrument, and he proudly demonstrated it for our enjoyment. Its three-manual console has been modified to give it an artificial tracker touch, which makes for interesting playing.

Hervey and Janice Barbour hosted our March meeting at their home in Pryor. The 2/11 Kimball concert organ certainly reflects the loving care it has had in Hervey's hands. We enjoyed music played by Hervey, Richie Jobe, Phil Judkins, John Barhydt, Joe Crutchfield, Jack Beindorf, and Dorothy Smith.

April found us at the home of John and Charlene Roberts in Tulsa for a program of taped organ music on John's superb sound system. One tape was of the late Ken Wright playing the radio station WKY studio 4/16 Kilgen in Oklahoma City. Other tapes were of Larry Jones playing Phil Judkins' 3/8 Wicks home installation, the Phelps tracker concert organ and 21-rank Wurlitzer housed in Christ Chapel of Oral Roberts University, and the February concert at Central Assembly of God church.

In May we returned to Central Assembly of God Church. As we were without a formal program this time, we enjoyed open console on the 4/14 Robert-Morton by several of our playing members. Harry Rasmussen and Phil Judkins have done some work on the organ, principally wiring the swell shades so they will open into the front of the church, with a control tab on the console. This gives a much fuller sound to the instrument when the organ is being used alone.

June found us at Harvey Young's "Island" on the grounds of his airport for our annual picnic. For a wonder the weather was beautiful — which can be a rare occurrence this time of year in Oklahoma. Music

afterwards was on Harvey's Conn 652 for those who stayed.

In July we met in the backyard patio of Harry and Beth Rasmussen. Our business meeting included news that the plans to install our club-owned 3/10 Robert-Morton in the auditorium of the new Vo-Tech high school campus are nearly complete, and construction is beginning. Hervey Barbour told us of his recent pipe-organ tour of Southern California, in the company of Lois Segur, ATOS president. Chairman Lee Smith discussed the progress made on plans for a fall concert on the 4/21 Wurlitzer in Christ Chapel at Oral Roberts University. We are in the final stages of arranging this, and feel it is another step in realizing our goal of bringing theatre organ music back to Tulsa. Music for the evening centered around Harry's 3-manual completely-unified Artisan organ. Harry has 71 stops playing from 12 "ranks" of tube generators, and plans to add 30 more stops.

We have been busy!

DOROTHY SMITH

WESTERN RESERVE Cleveland, Ohio 216/933-2272

Our April meeting was held at the Lorain, Ohio, Palace Theatre. Our soloist, playing the 3/10 Wurlitzer, was Charles Merhar, an active member of our chapter whose selections were all of the theatre organ era.

April 24 was the tenth anniversary of the first concert on the 3/13 Wurlitzer in the Grays' Armory. Keith Chapman duplicated his dedicatory concert on this organ. Dr. Chapman has always been ready to lend his time and considerable talent to keep the theatre organ alive and well in the northeast Ohio area. His selections included the "1812 Overture," with a

600-watts-per-channel Crown sound system with four six-foot-high sound cabinets for the Carillon bells and two 12-gauge shotguns which fired blanks producing a unique effect.

Our piano, installed in a separate chamber, was dedicated on this anniversary. Dr. Chapman's song for the dedication was a fitting "Kitten on the Keys." Charles Power and Vernon Webster had spent ten years repairing the piano, which included straightening the main frame and re-wiring it. After the concert, the piano chamber was opened for the audience to inspect; Charles and Vernon were in the chamber to answer any questions.

Our May meeting was held at the Cleveland Grays' Armory. Performing at the console of the 3/15 Wurlitzer was member Bill Taber. Opening with a medley of three Jesse Crawford tunes, he continued with many of our favorites. He featured our recently installed piano with "I Love A Piano." Western Reserve will present Bill Taber in concert at this 3/15 Wurlitzer on October 30. Tickets can be ordered from WRTOS, Inc., 1234 Bolivar Road, Cleveland, Ohio 44115.

JIM SHEPHERD



WOLVERINE CHAPTER

of the American Theatre Organ Society

WOLVERINE

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517/793-5418 or 616/364-0354

April 18 was a lovely spring day for a nice group of Wolverines to turn out for an enjoyable afternoon of good music at the home of Roger and Sue Mumbroe in Bloomfield Hills. The center attraction in the Mumbroe's home is a 3/32 hybrid theatre pipe organ in their basement music room. They have recently added eight of

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John Lauter ably performed at Roger and Sue Mumbrue's 3/32 hybrid pipe organ, including a demonstration of its unique animated features. (Ed Corey photo)



Fred and Bethel Hohner at the console of their son Lee's 3/10 Robert-Morton, which is installed in their home. (Carol Brown photo)

these ranks, various traps and toys, and have enlarged the blower. Several visual (animated) effects have also been added, such as a large parrot that flaps its wings in time to the music and even lays "eggs," and a smaller parrot that blows up a balloon. There is also a gorilla that beats on a garbage can lid with a tin cup in time to the music. Such creativity!

John Lauter provided us with a varied program ranging from up-tempo tunes to beautiful ballads. He also played medleys of some of the lesser known tunes from *Annie*, *Camelot*, and *Hello, Dolly*. John also demonstrated some of the animated features of the installation, much to

our delight! Our thanks go to John Lauter for such a nice concert, and a very special "thank you" goes to Roger and Sue Mumbrue for so generously sharing their terrific pipe organ installation with all of us for the afternoon.

A good time was had by all who came out on a gorgeous day, May 15, to our meeting at the Hohner residence in Mt. Clemens. Our warm and congenial hosts were Fred and Bethel Hohner, and we certainly thank them for sharing their home and organ with us that afternoon. Actually, the 3/10 Robert-Morton belongs to their son, Lee, who was unable to be with us that afternoon, to our regret. The or-

gan console is a real beauty, and the pipe installation sounds marvelous as it speaks out into a special addition to the home with a 16' ceiling.

Several of our members took turns playing the organ for us, putting everyone in a very relaxed and happy mood. A real highlight of the day was when we were treated to piano and organ duets with Bethel Hohner at the piano (how she can play!) and John Lauter at the organ. Everyone enjoyed that so much that the duets turned into a sing-along as well. All in all, it was a very satisfying day, musically and socially, and we certainly appreciated the Hohner's hospitality. □

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