

Interested in Theatre Organ?

The American Theatre Organ Society was organized in 1955 "for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music..."

Over the years, the ATOS has grown from 31 founding members into an international association of nearly 6000 enthusiasts. Today, almost three decades later, there are 50 ATOS chapters in 30 states, in Canada, in New Zealand and in Britain, and there are ATOS members in over 19 countries around the world.

T H E A T R E O R G A N



While preserving the traditions of the "golden age," the ATOS is dedicated to presenting the theatre organ as the versatile instrument it is. Truly a "unit orchestra," it is capable of interpreting the music of any era and any idiom, be it pops, jazz, big band or classical. Whether played solo in concert or used in combination with other instruments or orchestras, the theatre pipe organ is as alive and exciting in the eighties as it was in the twenties and thirties.

The society's bi-monthly journal, *Theatre Organ*, provides news, reviews, historical items, chapter notes, technical information and much, much more, serving as a means of communication within the society. In addition, there are frequent chapter concert meetings, and an annual national convention.

The ATOS is also sponsoring scholarships for young organists, is organizing a comprehensive archive and library, and has formed technical and other committees of experts to assist members and chapters.

Get in on the excitement of theatre organ and the ATOS! Write or call today and find out what we have to offer you as a member.

**September
October
1982**

ISSN 0040-5531

You don't have to be an organist or technician to join - all you have to be is interested.



American Theatre Organ Society

ATOS Membership, P.O. Box 3487, Irving, Texas 75061

GIVE YOUR TALENT TOP BILLING

WITH THE NEW WURLITZER CONCERT CONSOLE IN THEATRE STYLING

Here is the organ that offers top billing for your talent, more music for your money. Play-today features heighten your performance, with almost limitless possibilities... theatre, orchestral, classic, jazz, rock and disco.

The heart of the new D-172T, the Wurlitzer Digital Music System, brings new meaning to versatility. It's the first Wurlitzer console organ to offer Programmable Registration™ with Memory. This single feature simplifies complex registration changes by allowing you to preset up to 12 registrations and recall any of them at the touch of a button.

The Orbit Synthesizer™ has a multi-note capability and offers 15 realistic voices plus Wah-Wah and Razz Attack. It can be channeled through the two-speed Leslie speaker system and coupled with the upper keyboard.

String Ensemble presets produce the orchestral opulence of Violins, Violas and Cellos. An independent Celeste enhances other orchestral voices. There is a full range of independent Tibia pitches as well as a coupler system for both upper and lower ensemble voices. The pedals are polyphonic.

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

Swingin' Rhythm™ produces 15 patterns including modern rhythms such as rock and disco. Programmed Rhythm Orchestra™ with Touch Tone™ and Dancing Chords™, features exciting sounds and patterns for variation in easy-play accompaniment. Chord Magic™ enlarges one-finger melodies with automatic chords.

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

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

All of these features and more are combined in elegant cabinetry of Theatre Styling in Fruitwood. Controls are color coordinated with today's natural decorating hues.

Give your Talent Top Billing! Send for full information on the new Wurlitzer D-172T Concert Console Organ.



WURLITZER®

Wurlitzer, The Music People, DeKalb, Illinois 60115

THEATRE ORGAN

(ISSN 0040-5531)

JOURNAL OF THE
AMERICAN
THEATRE ORGAN
SOCIETY

Library of Congress
Catalog Number — ML1 T 334

VOLUME 24, NUMBER 5
SEPTEMBER / OCTOBER 1982

ATOS National Membership is \$20.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$2.50. Make check or money order payable to ATOS, and mail to P.O. Box 3487, Irving, Texas 75061.

Editorial Address

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

Advertising Address

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

Membership Office

ATOS Membership
P.O. Box 3487
Irving, Texas 75061
Phone: (214) 256-2619

Back Issues and Binders

1393 Don Carlos Court
Chula Vista, California 92010

ATOS Corporate Office

ATOS
1393 Don Carlos Court
Chula Vista, California 92010

Office of the President

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

National Headquarters

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

National Officers

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

National Board of Directors

Lowell C. Ayars
Preston M. (Sandy) Fleet
Rex Koury
John Ledwon
Allen R. Miller
Ashley Miller
Timothy S. Needler
Richard J. Sklenar

Curator

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

EDITORIAL STAFF

Editor — Robert M. Gilbert
Editor-Emeritus — W. "Stu" Green
Associate Editors — Lloyd E. Klos,
Grace E. McGinnis, Peg Nielsen,
Geoffrey Paterson
Photographer — Claude V. Neuffer
Art Director — Floyd Mumm
Editorial Assistant — Don Lockwood
Advertising Manager — Len Clarke
Circulation Manager —
Robert E. McGillivray

THEATRE ORGAN (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. Lois F. Segur, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1982. Office of publication is P.O. Box 3487, Irving, Texas 75061.

POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Membership Office, P.O. Box 3487, Irving, Texas 75061.

features . . .

- 5 Helen Hellyer
Her first love has lasted a lifetime!
- 6 Membership Campaign On Its Way
- 13 Random Notes on a Job Well Done Geoffrey Paterson
- 14 Detroit '82 in Review Geoffrey Paterson
- 43 ATOS Committee Reports

technical . . .

- 8 Questions and Answers Lance Johnson
- 10 The Acoustical Consultant R.J. Weisenberger

departments . . .

- 4 Messages from the Officers
- 8 Dinny's Colyum
- 10 Konsole Kapers
- 11 For the Records
- 12 Pipes & Personalities
- 40 Unaffiliated Groups
- 42 Letters to the Editors
- 42 Closing Chord
- 45 Chapter Notes
- 60 Classified Ads

Cover Photo

"PIPE UP!"
membership campaign poster.

Details about it on page 6.

American Theatre Organ Society



It is a great honor to have been asked by your board to serve as President for a second term. I am looking forward to the fulfillment of the goals your Board of Directors has set for ATOS. I shall continue to work toward these accomplishments.

Congratulations to Motor City for a great convention. Sharing the experience of beautiful music and artistry with our fellow members is a time we shall always remember. If the 688 delegates attending can carry home to their chapters the exuberant spirit of that glorious

week, there is no limit to what we can achieve. Our thanks to you, Motor City.

Do take time to read the minutes (published in the previous issue) of all the meetings held during the convention. They are important to all of us, for they tell what has been accomplished and what we hope to do.

We are pleased to announce the addition of a new chapter, Kingston Theatre Organ Society of Kingston, Ontario. A hearty welcome to this most enthusiastic group.

Our dues for 1983 will be \$20.00. This raise has been long overdue and is still the best bargain to be found in today's world of inflation. Don't forget, all dues are tax-deductible, and must be received by National before December 31, 1982.

"PIPE UP! Join the ranks." Our fall membership drive is now in progress and will surely prove what wonderful things can happen when we all work together. ATOS must depend on each individual member for the growth necessary to attain the stature we deserve in preserving the Theatre Organ. We must continue to keep the "newest old sound around" for future generations. Do your part in this project. Bring in at least one new member and watch what happens. Thank you for your help.

Lois F. Segur, President



After considerable time, effort and expense, all THEATRE ORGAN back issues and binders are now located in Chula Vista, California. Over 30,000 back issues have been shelved and organized so that your orders may be filled promptly. In fact, all orders are shipped within 24 hours.

Please see the complete listing on the back of this issue of all back issues currently available. Notice that for one to nine copies, the price is \$1.60 each. For ten or more copies, the price is \$1.50

each. Now is your opportunity to complete your collection of THEATRE ORGAN.

Many libraries would like to have a set of our magazines on their shelves. May I suggest that you consider purchasing a set of back issues to be donated to your local college, university or city library? How about making such a donation a chapter project?

I look forward to serving you. While you are thinking about it, send me your order for the back issues you desire.

Vern Bickel, Back Issues & Binders



The other day, while going through a drawer containing odds and ends of memorabilia, I came upon a name badge with A.T.O.E. at the top. It brought back many memories, and as a result I looked to see when "S" was substituted for "E" in the organization's name. I found that between the last issue of THEATRE ORGAN for 1969 and the first issue for 1970 we had become a "Society" rather than mere "Enthusiasts."

As I recall, this was done because theatre owners and other business persons seemed to regard "Enthusiasts" as a group of dilettantes with little stability, not to mention a certain lack of credibility.

Our officers at that time made a wise choice because not only did it improve our image, but the word "society" implies among its many meanings "those with whom one has companionship" (1967: Random House Dictionary of the English Language). Personally, I have made many enduring, worldwide friendships as a member of ATOS, and if you haven't done the same you are cheating yourself. Get involved! Attend your nearest Chapter's events and our yearly conventions.

We have attained a reasonable amount of stability — 27 years worth. Now let us see if the enthusiasm that prompted the formation and early days of the organization remains with us. Let us keep going with a veritable harvest of new and younger members.

Lowell Ayars



I'm pleased to have been chosen by you to join the ATOS leadership team. During our work sessions in Detroit, it soon became obvious that all the board members could work well together and that we were all pointed in a forward-looking direction. There were lots of ideas and suggested programs presented (a permanent international headquarters/archives; young organists competition; playing circuit; public relations support, etc.). The problem is that we have a one-program budget which precludes

other programs at this time. About 85% of our income goes to this magazine, with about 15% to administrative costs (which is not unreasonable for a non-profit group). That leaves 0% for other programs. Part of the solution to this is increased revenue through increased memberships. Increasing memberships is the goal of the Promotion Committee (public relations and publicity) which I chair.

Much help is needed by the Promotion Committee. Volunteers have always been ATOS' greatest asset. It certainly is rewarding to see old friends from all over re-joining and donating their time and talents. I'd like to invite you to share in the activities now going on in our group. You already know that preserving and promoting theatre organ can be a worthwhile endeavor. Your help, input, ideas, thoughts and suggestions are especially welcomed by the Promotion Committee. You may write me at 3051 North Clark Street, Chicago, Illinois 60657, or call me evenings (even late!) at 312/525-8658.

Thanks for supporting me and us. We've lots of work to do!

Richard Sklenar



HELEN HELLYER

Her First Love Has Lasted a Lifetime!

Helen Hellyer, née Wismer, played for her first movie at the age of seven in 1910. She is still playing silent movie benefits in 1982 at the age of 79.

Taken by her parents to see a silent movie in a country skating rink in central Bucks County, Pennsylvania, Helen was drafted by the manager to accompany the show on an old square piano. She can't recall the picture, but admits knowing only one popular piece which she played throughout the picture — improvising, however, most of the show. This is something she was able to do “from the cradle,” so to speak.

Another tender-age assignment was in store for this talented musician. After childhood piano lessons from an itinerant teacher, Helen fell in love with the organ in her Baptist church in Doylestown. Encouraged by the church organist, Helen was soon at home on this instrument. The church elected her organist at the age of 13. She then studied organ for a short time with the late Dr. Adam Geibel, and later became organist at St. Paul's Episcopal Church in Doylestown.

During this part of her career she got back into theatre work by substituting at the organ in the Strand Theatre in Doylestown. Her first full-time theatre assignment was the Hatboro, Pennsylvania, theatre where the “organ” was a piano with “stops”!

In the mid-1920s Helen was named staff organist at the Grove Theatre in Willow Grove, where she played into the early '30s. She remembers this period as most enjoyable. The organ was a 2/4 Wurlitzer — beautiful and “mighty” — a real joy to play. The artist established a first in theatre work (in that area, at least) by accompanying vaudeville on the organ.

In 1928, Helen felt that a change in her billing name would be a good move. She married and became Helen Hellyer. She remained at the Grove, doing features, playing between talkie shows, etc. She recalls with amusement that people would not go to the movies until after the Amos and Andy radio show was over at 7:15 p.m. To overcome this, the theatre amplified the radio show and the organist played along with the theme music. Thus a “captive” audience was on hand for show time.

In the early 1930s Helen and her husband moved to Chester County, Pennsylvania. This brought her theatre work to a close, except for a few guest appearances at the Strand Theatre in Pottstown. At this time Helen gave up full-time assignments and

limited her activity to homemaking and substituting in various Pottstown churches as organist and choir director for a period of about 35 years. Recently, however, she dedicated a new organ installation, dedicated a new organ console, and played special commemorative services in local churches.

At home Helen maintains her talent on an RT3 concert model Hammond. A similar organ is in the Pottstown Area Seniors' Center and in the Owen J. Roberts High School, where she occasionally plays for silent movies, benefits, programs, sing-alongs and concerts.

Most recently the artist played for silent movies at West Chester State College and at the Masonic Home at Elizabethtown. She also played for a

Helen Hellyer at the console of the “U.S. Pipes” organ in the Sunnybrook Ballroom, Pottstown, Pennsylvania.





Helen Hellyer at her Hammond RT3 in her home.

TV promotional tape for the "Save the Warner" Theatre in West Chester.

For six years Helen was the "house" organist in the residence of friends — Roger and Dorothy Bloom — near Downingtown. The Blooms are active in theatre organ circles and have done much to build the popularity of theatre organs. The United States pipe organ from the Lansdale Theatre found a most comfortable home with the Blooms.

When Roger and Dorothy moved to Florida last year their organ needed a new place to show its charms. Helen lost no time in getting word to the owners of the internationally famous Sunnybrook Enterprises in Pottstown. The "U.S. Pipes" now graces the ballroom of this entertainment,

recreational and dining center, owned for fifty years by the Hartenstine family. Helen has been featured at a typical Sunnybrook Saturday night dining, dancing and entertainment extravaganza; a packed-house annual Tri-County Chamber of Commerce banquet; and a Rotary Club annual family night Christmas Party.

The Pottstown area is almost alone in having an active theatre organist of the "silent" days. Helen is credited with bringing back to southeastern Pennsylvania an appreciation of silent movies with live authentic organ accompaniment.

On November 14 Helen is scheduled to accompany a movie on a Hammond RT3. She and husband Bill (William S.) have been married for over fifty years. □

On its way . . .



The beautiful poster, shown in reduced size on the cover of this issue, is but one of several aids prepared for use in the "PIPE UP!" membership drive now going on.

Geoffrey Paterson of Toronto, Associate Editor of THEATRE ORGAN, designed the poster and prepared the finished art work. Actual size is 8-1/2" x 14". It is printed in full four-color process on 10pt coated cover stock. What you see on the cover is exactly what it looks like, except for size. The space at the bottom just above the ATOS name is provided for chapters to add their name and local telephone numbers.

The posters can be ordered in any quantity by chapters *and individuals* from ATOS Back Issues and Binders, 1393 Don Carlos Court, Chula Vista, California 92010. Price is \$1.00 each, which is below cost.

In addition to the poster, the "PIPE UP!"

Committee, led by Thelma Barclay of Puget Sound Chapter, is sending to each chapter a packet containing suggestions for recruiting new members, plus samples of a press release and a folder. Back issues of THEATRE ORGAN to use in the campaign can also be ordered along with the posters.

Read Richard Sklenar's message on page 4 of this issue to get an idea of the importance of this membership drive. The cost of preparing an issue of THEATRE ORGAN for printing is the same, regardless of the number of copies printed. Likewise, much of the administrative costs of the Society are relatively fixed, regardless of membership. Hence, the larger the membership the more funds available to further our goal of preserving the theatre organ as a viable musical instrument (and enjoying the work and the music and the friendships in the process).



AND IT'LL SOUND LIKE IT LOOKS

The Allen System of Digital Tone Generation gives you the sound behind the appearance. We have made digital recordings of actual organ pipes. Data from these recordings is stored inside your Allen Digital Computer Organ. You get the sound — like it looks!

Allen organs[®]

...for sound reasons

Macungie, Pennsylvania 18062

(215) 966-2202

COPYRIGHT © 1982

- Send literature
- BEACHAM 620 Record (Enclose \$4.00 Check or Money Order)

Name _____

Address _____

City _____ State _____ Zip _____

Allen Organ Company, Dept. 982

Macungie, PA 18062

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZMASTER
and Organbuilder

LANCE JOHNSON
Box 1228
Fargo, ND 58102

Q. I own a hybrid theatre organ in which the main chamber has one large reservoir under the manual chests. When the tremulant is off, the top of the reservoir vibrates until I play the organ. I looked inside the reservoir and found one large and one small cone valve. Is there any way I can get rid of the vibration?

A. The reason your reservoir top vibrates is that the reservoir can't make up its mind whether to completely shut off the wind supply or allow a little to get in. What you need is a third cone valve 1-3/4" in diameter or smaller to break the seal caused by the regulator trying to shut itself off. A reservoir can't function unless the valve system between the high and low pressure sides is always slightly open.

Q. I have a Robert-Morton 2/4, Model 390, which I plan to install in my home. It contains a 16' Tibia, 8' Diapason, 8' Violin and 8' Vox Humana. The console is now all electric and there are no percussions. What capacity of blower would be required for this organ?

A. As you have not furnished the wind pressures, I would assume the organ to be on ten inches with the Vox Humana on six or seven inches. Your

blower then should have a minimum output of twelve inches wind at 500 c.f.m.

Q. I would appreciate it very much if you would give me the correct tuning techniques for tuning Flute or Viole Celestes.

A. Flute and Viole Celestes are usually tuned sharp. The only Celeste that is tuned flat is the Unda Maris. I would tune the Flute Celeste to the unison Flute by counting beats as follows: Nos. 1-12, two beats per second; 13-49, three beats per second; 50-61, unison. This could apply to any Celeste stop, with the number of beats varying among organ builders. There would be no need to tune the Celeste against the tuning stop. □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



You might think that if you was a Elyvater Man like me you would know everything you needed to know about elyvaters, but not if you was at the hotel where the ATOS jest had its Convention. I suppose maybe I was spoilt on acct. I run a elyvater in Boston which was the only one in the bilding and only went up four floors on acct. that was all the floors they was. So I get to this hotel where they is 70 floors and that wouldnt of been so bad except that they was about ten elyvaters and some of them went up only half way and some of the others skipped the first half and then went up to the top, and then they was others which wasnt for the hotel atall but was for the office bildings which was attached like to the hotel, and none of them was marked and I get up to the 17th floor where I had a room and it was in a office bilding elyvater so I had to go back down and try to find the one in the hotel and they wasnt no signs to let me know, and I

asked a couple people and one of them said he had only worked there a couple weeks and he dint know which was which and another one said you just go down to the end of this coridor and youll see it rite there and it wasnt rite there atall. But finely I got on one that somebody told me was the rite one and it shot rite up to the 38th floor without stoppin and so I had to take another one that shot rite down to the lobby again. So it took five elyvaters and 15 minutes before I finely was able to get to my room and then the key was so hard to turn that I had to put down my bags and use both hands to get in.

I guess maybe I am just a small town boy even though I have lived in Los Angeles for thirty-fourty years, but that hotel sure had me mixed up. They was a great big courtyard-like that was open all the way to the top, and they was trees and like that there, but some of it was just cement walls that looked like they never got finished and then some of the floors at the bottom dint have any elyvater doors at all so you had to find some stairs or eskylaters to get to a elyvater. I guess a elyvater man ought to be use to havin his ups and downs but I sure began to feel like I had more then my share. One elyvater I got on charges me a dollar to go way up to the top and some feller says to me if you was a guest of the hotel you could of gone up for free but of course by then it was too late to get my buck back, but I guess it was worth the dollar just for the view up the river and around like that there.

I dint mean to make it sound like all I could think of was the battle I had with the elyvaters. Most of the time I would get on a bus and we would go whizzin off to hear another organ concert and they was all pretty good and they was difrent kinds of organ playin and difrent things to do like a boat ride up the river and like dancin on the boat and after the big dinner in the hotel and like seein a silent movie with a big orchestra playin along with the organ, and like a ride on the little trolley and a brunch at the island they call Bell Isle in the middle of the river. They was people come to the Convention from all over in Europe and England and So. Africa and Hawaii and New Zealand, so I guess you could say it was a big success. I certinly had a good time. Excep when I was on them doggone elyvaters. □

From the Editors of Sheet Music Magazine and Keyboard Classics Magazine

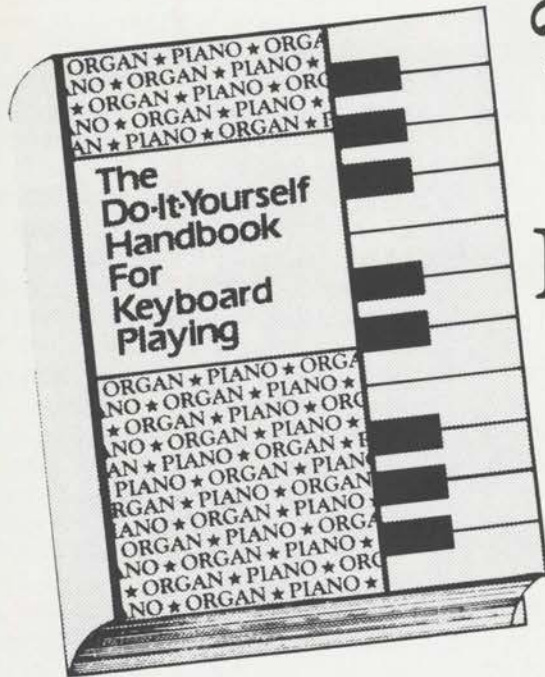
The Do-It-Yourself Handbook

For

Keyboard Playing

For Piano, Organ, and All Keyboard Instruments!

- For Beginner or Advanced Levels!
- From Jazz to The Classics!
- The Book That Will Never Leave Your Piano or Organ!
- Includes Numerous Charts and Illustrations!
- Over 250 Pages!



At Last It's Here!

At last it's here! The compendium of keyboard theory and guide to better playing that could only be created by the editors and music educators of the nation's two leading music magazines. Here is the manual that thousands of subscribers have been requesting, designed for the person who strives to improve his or her ability at the piano or organ, but does not want the drudgery of the long-term method approach.

Choose What You Want To Learn

Contained in THE HANDBOOK are individually created features on the many different aspects and elements of keyboard playing. Whether it's chord structure, finger dexterity, sight-reading, harmonizing melodies, writing songs, rhythm problems, improvisation, you'll find the elements you need within its pages.

The beauty of THE HANDBOOK is that you can select the specific area you wish to study, and set out to work on it without having to wade through lessons you don't want. If you would like a beginner's approach to chords, or a more advanced study of seventh chords, tips in pop styling, or need some basic training in theory and harmony, or want to understand about scales and key signatures, would like to get some jazz influence in your playing, it's all here.

THE DO-IT-YOURSELF HANDBOOK FOR KEYBOARD PLAYING is the kind of manual you will always keep on the music desk of your piano or organ. And you will use it CONSTANTLY. It's the one book that will bring you back again and again to your music, because it will show you so many wonderful playing tips. You can spend five minutes with it and learn something brand new, or you can spend hours with it and wonder where the time has flown.

World-Renowned Artists!

Pianists, you will learn from such people as composer/pianist Stuart Isaacoff, editor of Keyboard Classics Magazine, composer and music educator Ronald Herder, pianist and publisher of Sheet Music and Keyboard Classics magazines' Ed Shanaphy, professor of music Robert Dumm, piano maker John Steinway. Interviews with recording artists Billy Taylor, Roland Hanna, Chick Corea, John Browning, and many more. There are even some tips from Franz Liszt!

Organists, there are workshops and features on everything from registrations, pedal technique, to making your own arrangements. From writers such as Bill Horn (Wersi recording artist), Debbie Culbertson (Yamaha premiere artist),

Mark Laub, whose books for Columbia Pictures Publications and other great publishers have made him one of the most widely recognized arrangers for organ today, Fran Linhart (Yamaha), nationally known teacher/writer Ruth Price Farrar, and more.

Something For Everyone

The best thing about THE HANDBOOK is that the majority of segments is applicable to both pianists and organists. And all the theory, harmony and rhythm segments should be learned by every musician no matter what his or her instrument. It is simply packed with musical expertise for not only the amateur musician, but for the professional as well.

No-Risk Money Back Guarantee

Enjoy THE HANDBOOK for a full thirty (30) days. Use it, work with it, play from it. If after 30 days you do not agree that this book is everything we say it is, or you are not satisfied for any reason whatsoever, simply return it to us for a complete refund of your purchase price. We are that sure that once you have your own copy, you will not want to part with it.

So don't hesitate a moment longer. Order your very own copy today.

MAIL NO-RISK COUPON TODAY!

Songbooks Unlimited Dept. HK-01-92
352 Evelyn St., Paramus, NJ 07652

Please rush me THE DO-IT-YOURSELF HANDBOOK FOR KEYBOARD PLAYING. If I am not completely delighted, I will return the book within one month for a complete cash refund.

I enclose check or money order for \$15 plus \$1.50
check delivery charges, payable to SONGBOOKS UNLIMITED
one Please charge my credit card.

VISA

Acct. No. _____

MASTERCARD

Exp. Date _____

Name _____

Address _____

City/State/Zip _____

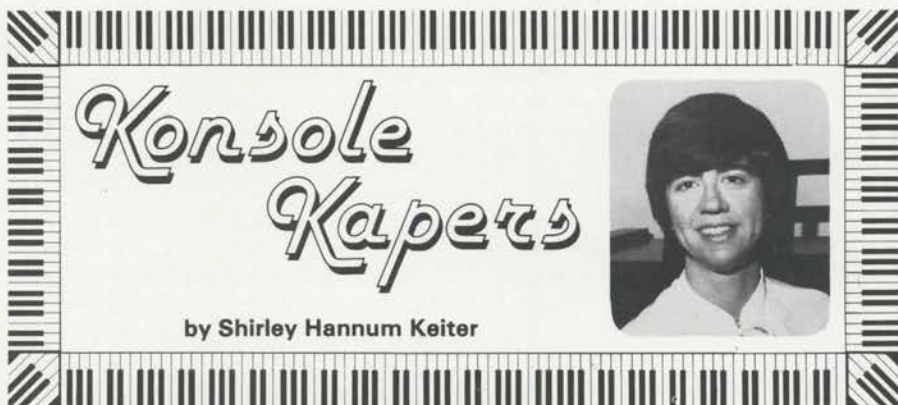
THE ACOUSTICAL CONSULTANT

Acoustiquiz True or False?

by R.J. Weisenberger


1. An organ, reinstalled from a theatre of 1,000,000 cubic feet to a pizza parlor of 50,000 cubic feet will sound louder.
2. Treble pipes placed near the swell shades can be heard better in the auditorium, therefore bass offset pipes should also be placed near the swell shades.
3. A classical organ of 100 ranks voiced on 3" wind pressure can be duplicated in volume by a unit organ of ten ranks voiced on 30" wind pressure.
4. Levels near 90 db are very loud, produce pain, and should be avoided.
5. Pipe organs sound like pipe organs because of the care and attention put into their construction, while electronic organs are mass-produced and don't receive this extra attention.
6. High pressure instruments are not suitable for serious music.
7. High pressure pipework would not be desirable in "straight" organ designs.

For the answers to this quiz turn to page 44.



Konsole Kapets

by Shirley Hannum Keiter



BUILDING A REPERTOIRE

For many, playing organ is done by ear. For others, it means a chordal approach. But for students of theatre-organ stylings and others who read three-staff music, collections of arrangements are essential. This column does not attempt to review any of these folios, but merely attempts to help locate quality arrangements.

Folios of arrangements by theatre organists include: *Genius of David Coleman* (Vol. 1 & 2), Big 3 Music Corp.; *World's Favorite Treasury of Musical Memories for All Organs*, arranged by Porter Heaps, Ashley Publications, Inc., includes ideas on registration and playing tips; *Theatre Organ Greats* includes 15 arrangements

by Radio City organists and some transcriptions by Ken Rosen and Dan Bellomy, in addition to a short biographical sketch of each arranger/organist, Bradley Publications.

Some theatre-organ books to look for, all published by the Edward B. Marks Music Corp.: *The Mighty Theatre Organ* - published in 1969 in cooperation with ATOS, this folio includes "original organ solos in theatre organ stylings" by many familiar musicians. Edited by Lee Erwin with a foreword by Ben Hall. *The Professional Touch* - published in 1970 with arrangements mostly by Lee Erwin and Lew White. In *Sound of the Silents*, Lee Erwin put on paper many

of his silent-movie scores.

Easy Organ Series, arranged by Al Hermanns, published by United Artists Music, gives theatre-organ styled arrangements with commentary. To learn the specifics of TO styling, try Hermanns' *Organ-izing Popular Music* (Books 1 & 2) and its Supplemental Books.

Other books to look into: *The Best of Nostalgic Music* (no arranger given), published by Warner Bros., includes music from the 1890s to mid 1940s. Also, the "Read-Ease Series" (larger notes and chords, non-glare paper) with arrangements by Robert Siebert. Warner Bros., publishers.

For other styles of organ playing, look into books by Richard Bradley, Mark Laub, Michael Scott, LeRoy Davidson, and Mildred Alexander. One of Ms. Alexander's more recent publications is titled *Organ Encores* (Bradley Pub.), which includes a player's guide for each song. If you are into ragtime, *E. Power Biggs Plays Scott Joplin*, transcriptions from his harpsichord recording of the same name, contains Joplin classics arranged by Mark Laub. Hansen Publications. (Richard Bradley also has arranged a book of ragtime favorites.)

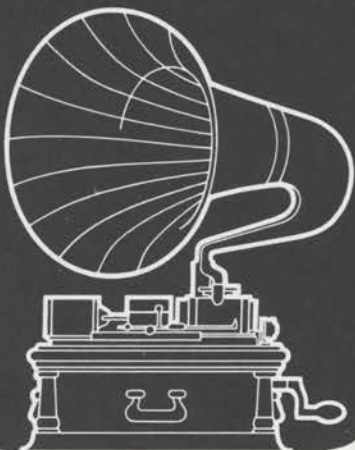
In recent years, Richard Bradley's RBR Communications, Inc., in New York has done more for the organ music industry than perhaps any other single publisher. Most recently, RBR has issued a book titled *Hooked on Classics and Other Organ Greats*. The title song is also available as a single sheet. This collection includes arrangements of today's contemporary organists, such as Jan Bordeleau, as well as noted classical musicians, such as Virgil Fox and Joyce Jones.

Other collections with contemporary music: *Chariots of Fire and 14 Movie Greats* (no arranger given), Warner Bros.; and Columbia Pictures' "Solid Gold" series.

Sheet Music Magazine, available in standard as well as simplified organ issues, gives you ten or so arrangements (including those by Debbie Culbertson and David Hegarty) as well as related articles in each issue. A one-year subscription (9 issues) for \$13.97 is available from *Sheet Music Magazine*, 352 Evelyn Street, Paramus, NJ 07652.

Why not visit your local music store now and expand your repertoire? □

For The Records



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

MAGIC ORCHESTRAL SOUNDS OF DAN SEMER playing the DIOC Senate Theatre 4/34 Wurlitzer. No. VRDS 10012. \$10.00 postpaid from Village Records, Box 633, La Verne, California 91750.

We first met Dan Semer at one of Bill Thomson's seminars, held near Lake Tahoe, California, a few years ago. Dan, then a teenager, gave a creditable account of his ability on a theatrical electronic organ. We knew then that we'd hear from him again. Meanwhile Dan grew up and started taking concert bookings, ones usually followed by enthusiastic reviews. So the quality of playing on this album comes as no surprise. It simply indicates that Dan Semer has arrived.

One entire side of this album is devoted to the music of Edvard Grieg; the other brings pops and standards. One of Dan's notable accomplishments is in the use of the swell pedal; those players who either pump the pedal at random or open the shutters at the start of a tune then close them at the end could learn valuable lessons

from this recording.

The organ heard is the universally known 4/34 Wurlitzer originally in Detroit's Fisher Theatre and now kept in top shape by the Detroit Theatre Organ Club in the club's Senate Theater, by Dave Brewer and his technical staff. It's one of the finest recording organs, providing every conceivable tonal combination a skilled orchestrator could desire, and Dan's arrangements are demanding. Besides Bill Thomson, he studied with Ron Walls and Richard Purvis, providing a wide spectrum of styles.

As Mr. Webster defines it, a *Fantasia* can be "a medley of familiar airs — a musical composition not restricted to the usual laws of form or time." Dan Semer has here arranged and played themes by Edvard Grieg, ones from many of his works, and not necessarily related by other than the musical style and tendencies of the composer. We are happy to report that he has succeeded tremendously. The only instrumental sounds not supplied from the console of the Wurlitzer are the tympani which are so important for emphasis effects (as per the orchestrations). At first we assumed that the excellent piano was a double track job. Not so, advises Dan; the piano heard here is the organ piano played from the console. How the organ's champions achieved such an expressive range of piano dynamics is another story.

The Grieg *Fantasia* includes generous portions of the composer's "Piano Concerto in A Minor," "Anitra's Dance," "Wedding Day at Troldhaugen," "Norwegian Dance," "To Spring" (a fragment), "Nocturne," "Strange Music" and "Grand Finale," from the 3rd Movement of the A Minor Concerto.

All of the pieces and fragments are performed with an appreciation of the composer's intent (Dan's piano passages sometimes approach brilliance, which is especially noteworthy when one considers that the playing is done not directly on a piano keyboard but through the relays and switches of an organ manual — sorta second hand). This is a thoroughly enjoyable romp through many Grieg melodies, played with a most sympathetic feeling for the Grieg mystique, the best since Maria Kumagai's (playing a Rodgers organ). Registration is as orchestral as Dan can make it, and that's plenty. This side will be a de-



Dan Semer.

light to Grieg fans.

Side Two demonstrates Dan's skills with pops and standards. He opens with Bud Cooper's "You" (1923) which was popular in the early days of the theatre organ. It's up-tempo, happy, and indicative of the post-WWI abandon which marked a great musical age in the USA. Lots of registration and key changes keep interest high.

We don't feel that "Evergreen" provides interesting source material as an organ piece. It may have been great underscoring the *Star is Born* movie but alone it doesn't say much to this reviewer, so we'll class it as a forgettable choice with which the organist struggled to maintain interest. If he succeeded, good for you.

"Miami Beach Rumba" is a typical and ordinary rumba, embellished by a good performance by Dan Semer, especially when he tackles the second chorus. It's pleasant to experience the rarely heard rumba rhythm again, and Dan makes it top drawer.

Elmer Bernstein's score for the film *Hawaii* (from James Michener's novel) has long been a neglected item. Happily, Dan has revived the sweeping theme plus the exotic mood and essence of the 1966 island epic. There are suggested surf sounds and gentle winds as interpolated by wind chimes. Heady stuff!

"Tea for Two," according to Dan's jacket notes has become his trademark, based on a recent standing ovation he received for an electronic organ performance of the 1924 Vincent Youmans classic. Here he goes through a venerable if not entirely original set of variations which add up to compelling listening, especially the pedal melody sequence. A good closer.

Frank Laperriere and Ted Amamo's recording captured the huge in-

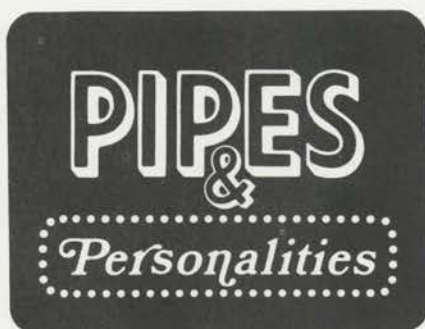
strument expertly. The review pressing was smooth but warped, resulting in a tossing of the stylus which in time could result in audible wear. (As always, those who receive faulty records may return them for better pressings.)

The insert bearing Dan's notes about the music show much attention to research. However, the puffery on the back of the album concerning Dan (presumably written by well-meaning friends) is superfluous. Dan doesn't need that type of super hype. His music speaks for him more forcefully than verbiage.

This is a much better than average

first recording. Coupled with reports from Detroit covering Dan's excellent showing as a 1982 ATOS Convention artist, his future looks bright.

In our recent review of "Cincinnati Fats," the album featuring Dick Hyman making like Fats Waller, we credited John G. Strader as the author of the excellent insert bearing the story of Waller's sojourn at radio station WLW in Cincinnati. Not so, writes organophile Strader, the brochure was written by his wife, Joan. Whom the theatre organ has joined together, let no reviewer put asunder. Our apologies. □



Junchen Writing Project Expands

Organ builder-turned-author David Junchen now has plans for three separate books about theatre organs. Junchen spent six weeks on an extensive driving trip through the eastern United States this past summer doing research for a projected volume to be called "The Encyclopedia of American Theatre Organs." He spent much time tracking down installation lists of the nearly 100 builders who put organs in theatres. Many doors were opened by very cooperative organ firms which have made available a wealth of previously

unpublished photographs and other materials. Junchen will return to the East Coast from his Pasadena home for additional research in October.

Amberlee to Release Nourse/Warnor Record

Frank Killinger phoned to report that he was back from his three-month safari in Europe and Britain. Said he and his wife had a great time, but it was good to be home. Amberlee Records will release a record of the tunes Everett Nourse recorded on the Fresno Warnor 4/14 Morton. Jacket notes will be done by the same writer who has done them for previous Killinger albums.

New Catalog Issued

The Organ Literature Foundation has just issued its new Catalogue Q, which is available for \$1.00 in the United States. Overseas orders should include four international reply coupons for surface mail delivery, or eight coupons for airmail.

Established over 32 years ago, the Foundation offers in its new catalog

over 1700 items, including 473 books of which 52 are new listings; 1061 classical organ recordings (423 new); and 234 theatre organ recordings of which 150 were not previously listed.

The address for ordering is: The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184.

Detroit Technical Session Well Attended

One of the projects of the new ATOS administration is to provide technical aid to amateur organ builders. In line with this, Lance Johnson, "Questions and Answers" columnist for THEATRE ORGAN, conducted a session on tremulants at the convention in Detroit.

During the hour-and-a-half session tremulants on theatre organs were discussed at length. Using the acronym "STAF," it was possible to break down theatre organ tremulants into four variables: 1) shape, 2) tuning, 3) amplitude, and 4) frequency. By the use of an "X-Y" diagram on the chalkboard, it was shown how problems arise when too much weight is placed on a small regulator. Also discussed was how to properly wind a tremulant and to adjust them to obtain the desired characteristics. A list was outlined of problems which occur when tremulants are improperly installed, resulting in complete lack of control.

Following the seminar, participants came forward to ask questions about their own tremulant problems, and to study the special "Magnehelic" precision wind gauge on display. It was evident that more time could have been spent on this controversial subject. Many of the 120 participants commented afterward that the seminar was of great benefit to them. □

Organ builder/author David Junchen displays his other talent, gourmet cooking, at a reception hosted by Walter Strony and Tom Lind for The Phoenix Hour Pro Musica, which had just played a benefit concert at the Mesa Organ Stop pizza restaurant. Assisting in the preparation of Fruit Salad Princesse is Marian Cook, herself a gourmet cook.



Lance Johnson leads seminar at the Detroit Convention.



Random Notes on a Job Well Done!

by Geoffrey Paterson

If the notion behind ATOS national conventions is that members have the opportunity to get together for several days of friendly socializing and note-comparing around a scheduled core of concerts played by some of the best organists in a variety of styles on a selection of local instruments (pause for breath), then the Detroit '82 convention was an unqualified success. There were the usual mutterings from those who have been through the organizational and operational nightmares of ATOS conventions that this or that could have been



The Motor City convention crew, taken at one of the regular morning strategy sessions.

(CN)

done better or faster or more efficiently — indeed there is always room for improvement and learning from past mistakes or disasters. But the overall impression was that the reported 698 registrants had a ball.

To Convention Chairman Jim Boutell and Associate Chairman Marjorie Muethel, hats off all over

Photos by
Rudy Frey (RF)
and
Claude Neuffer (CN)

the place. They and their legions of advance organizers and on-site green-vested workers did a magnificent job. Sure, there were a couple of disasters and things did not always run as smoothly as hoped, but considering the fact that most of the team was non-professional and all were volunteers, it was indeed a first-class production all the way.

Special thank-you's should go to the Detroit Theater Organ Club, owners of the Senate Theater and its Wurlitzer, and to the Detroit Theatre Enthusiasts, who maintain the huge



Registration Room, organized for efficiency.

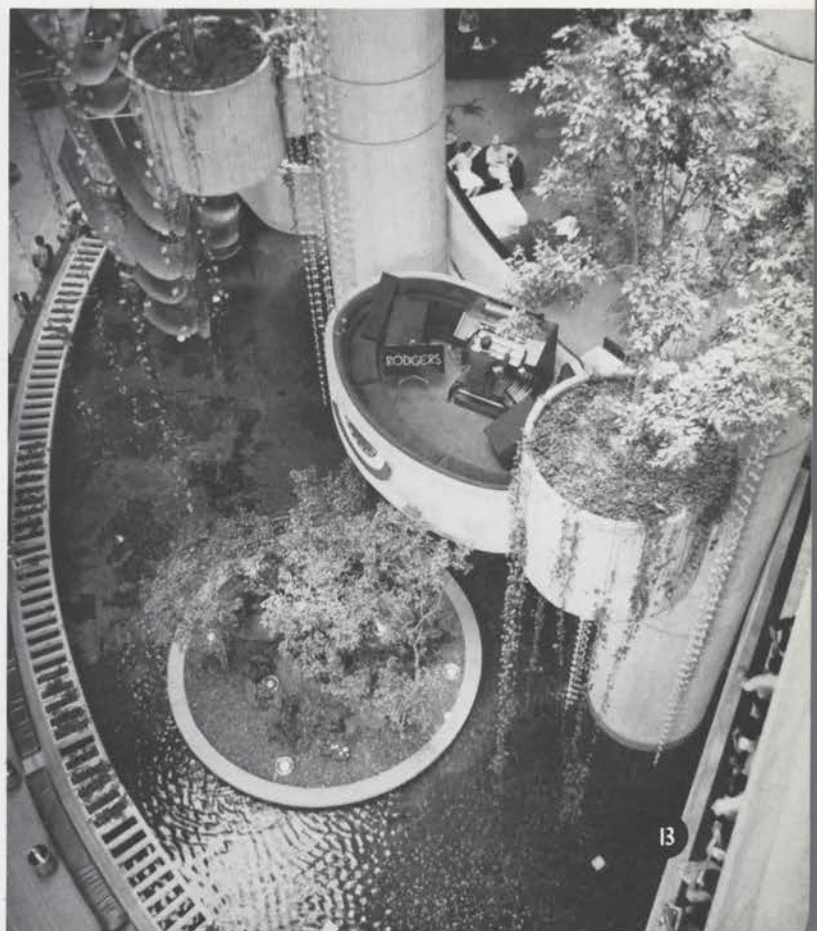
(CN)

THEATRE ORGAN photographer Rudy Frey and Staff Assistants David Palevich, Diane Bellamy, Edwardo Garcia, and David Martin.



Lyn Larsen at the Rodgers organ in the atrium of the Westin Hotel.

(CN)





"General" Fred Page and his crew of Bus Captains, at the Michigan Theatre.

(RF)



Editor Bob Gilbert responds to a question during the Chapter Representatives meeting.

(CN)



Most of the Registration Room staff, smiling and helpful.

(RF)

Loading buses at the Renaissance Center.



(CN)

Lance Johnson leading the Technical Session, July 5.



(CN)

Fox Wurlitzer and help operate the theatre, for making these two superb instruments available to us. Neither group is officially affiliated with ATOS.

* * *

The official registration package presented to us in a logo-emblazoned plastic bag (just the right size to carry all those new records home in — a clever idea) contained the handsome souvenir book, a handy pocket schedule (the most essential item in the kit), an envelope containing all the proper event tickets (in order!), address cards for new friends, an official badge, a schedule of store and registration room hours, general information sheets that spelled out explicitly the answers to most-anticipated questions, pizza menus, pamphlets, a McDonald's coupon (which assumed you could find the place in that labyrinth of concrete and glass) and expense record cards from American Airlines. The crowning touch was a wonderful four-color *cloisonné* lapel pin of the convention logo which was, and is, a "precious souvenir."

As an independent member — one with no chapter affiliation — my official badge had only my name typed on it. When I asked the nice lady behind the typewriter if she would be kind enough to type "Toronto, Ontario" beneath it, as that is where I live, she asked what chapter I was with.

"Well, none, actually."

"I'm sorry, but we're only supposed to put on chapter names."

"But I don't *have* a chapter."

"Sorry. Maybe you can write it in by hand."

"But it won't be as neat as if it were typed."

"Sorry, only chapter names."

She was being so nice about it I hesitated to ask whose ridiculous instruction it was, but she was adamant. I got

around it by quickly becoming a member *ex nihilo* of the new Kingston T.O.S. Chapter (which had yet to be announced). This she duly typed on my badge. So everyone thought I was from Kingston.

Judging by the number of others who had hand-printed their home towns on their badges, this was not an isolated case. Nor-Cal, take a note.

* * *

The seventy-floor Westin Hotel is the hub of the stunning Renaissance Center hard by Detroit's international waterfront. The sheer size of this complex of office towers, shops, restaurants and parking garages is staggering. The five open levels of its circular atrium core are laid out in such maze-like fashion that trying to get from point A to point B was like plotting a Queen's move in a game of three-dimensional chess. I was still tending to walk in huge circles for days after I got home.

* * *

The official souvenir book was an elegant piece of design and writing, complete with letters of greeting from Detroit Mayor Coleman Young and Michigan Governor William Milliken. The deep blue foil-stamped

cover on a stock that had a leather-like texture was perfectly matched to the ink color inside — and for once blue photos actually looked all right.

The one omission, and a fairly serious one I think, was of organist biographies. These were perhaps left out for reasons of space or cost, but some people didn't have a clue who some of the organists were, where they were from or what they did besides play the organ. As it remains, they are just faces in an otherwise incredibly informative book.

* * *

The record room was a veritable warehouse of theatre organ merchandise — heaven for the die-hard fan and collector. In addition to a staggering and constantly-changing display of records — to buy one of each would have cost hundreds of dollars — there were back issues of THE-ATRE ORGAN on display for ordering (and that was a staggering display in itself; if you haven't already ordered what you're missing, do so now!), reprints of organ catalogs, books on theatres and organs, sheet music, Tibia-pipe and Wurlitzer-tag tie pins, train whistle pipes, tapes of the various concerts and even paper fans for those hot, muggy bus rides.

The record-autograph session before the banquet was a happy inclusion, too.

* * *

Speaking of buses, the hard plastic seats and lack of air-conditioning on all but two of them were quite miserable when travelling some of the longer distances we had to go. Especially in the heat and humidity of that week. I, for one, would have been quite happy to fork over the extra \$10 or \$15 with my registration to have been assured of air-conditioned highway coaches with those big, soft reclining chairs. Nothing makes a herd of people impatient and irritable faster than a hot, stuffy bus with rock-hard seats.

A nice touch, though, on most of the bus rides was the travelogue provided by the Bus Captain, which helped us out-of-towners to know a little more about Detroit and surrounding areas.

* * *

Display rooms were set up in the hotel by Rodgers, Kawai/Conn, Allen and Kimball — though there never seemed to be a representative in the last room. There was always a

The Record Shop — a busy place. (RF)





Photographer Claude Neuffer catches up on sleep. (RF)



Don Martin, of Motor City, kept the registration records on his computer. (RF)



Reception Desk in the lobby of the Westin Hotel. (CN)

A bus load of happy but tired conventioners.



milling through, and there are some very talented amateurs in our ranks!

Rodgers also set up an Olympic 333 model in one of the cantilevered concrete pods next to the main escalators in the vast atrium. Played two or three times a day, mostly by Lyn Larsen, it gathered a fair audience each time. Not just ATOS people either, but office workers, tourists, Martins and telecommunications conventioners and, especially, lots of young folk.

* * *

Few of the concerts ran anywhere near the anticipated ninety minutes — certainly not in terms of music played — though one concert threatened the possibility of going all night. Some organists talked almost as much as they played. While there was no clock-watching as such, there was an underlying sense of being rushed; get 'em in, play the concert and get 'em out. The element of relaxation was overshadowed by scheduling and distances. There was always a bus to catch. Perhaps this is a problem with-



Motor City member David Martin and the replica in wood of the convention logo which he made. (CN)

(RF)

out an easy solution, but around the third day it was starting to show.

* * *

Somehow, the term "Pre-glow" has always sounded a little silly. "After-glow," a term coined, I believe, for the 1970 New York convention, implies a cooling-down event after a hot week of concerts, like the warm coals of a dying campfire. To be in the correct metaphor, it seems the other end should be called a "Pre-ignition." In musical terms, "Prelude" would do just as well. One awaits Nor-Cal's nomenclature with breathless anticipation.

* * *

On several occasions some anonymous person would get up to announce something, or reference would be made to someone well-known locally. The identities of these people would remain a complete mystery to those of us from out of town. It is a minor point, to be sure, but introductions of such unknown persons would do much to put their comments, or references to these persons, into context.

* * *

By and large the quality of the instruments — at least from the listener's chair — was excellent. With two exceptions, neither in MCTOS jurisdiction, they were all in good regulation, good voice and good tune. One should expect nothing less at a national convention, and we were not disappointed.

* * *

The schedule was hectic at times, but generally was well-spaced with social events and non-concert venues. Things like the opening cocktail party, jam sessions, the Belle Isle picnic, the Bob-Lo Boat cruise, Stroth's Brewery tours, the zoo, the magnificent Henry Ford Museum and Greenfield Village, the banquet — one could go on and on — were nice breathers from what seemed an endless string of concerts. Motor City Chapter: Bravo!

To those who missed it all, you can probably still get a super deal on an official souvenir mug. □

Detroit '82 in Review

by Geoffrey Paterson

The 1982 ATOS convention in Detroit was quite the musical experience. The array of organists and venues presented opportunities to hear many makes of theatre organs played in many different styles. Each organist "did his own thing," as emcee Father Jim Miller put it so succinctly, and though the phrase is hackneyed there really was something for everyone.

We all have our own likes and dislikes, and everyone can't be expected to like everything. Nor can one person speak for all in formulating reports or giving opinions on concerts. What follows is what one person saw, heard and felt; one man's experience, nothing more.

The main thing is that, despite anything else, the organists in all but two instances put on shows that were *entertaining*. They played to their audience and they got the reaction they were after. Audience enjoyment is, after all, what ATOS concerts are about. But here's the catch:

There is one term I have tried to use as the foundation for these thoughts and comments — I hesitate to use the words "review" or "critique." It is *professionalism*. That the Goals Committee put this first in their report is an indication of the direction ATOS wants to head in terms of performance. If theatre organ is ever to become publicly accepted as a legitimate musical instrument, never mind become popular as one, then levels of performance, musicianship and presentation — professionalism — must

be as high as possible, and must be encouraged with unyielding persistence. They must be appraised in the same way.

Here, then, is a commentary on Detroit '82.

Sunday, July 4: Don Baker

At three o'clock on a warm Independence Day afternoon, the convention was officially launched with a "Pre-glow" concert at the Senate Theater, home of the Detroit Theater Organ Club and their impeccable 4/34 Wurlitzer. Again this year, the convention emcee was the exuberant Father Jim Miller, who bade us welcome and made a pitch for the DTOC House Recording — all in full clerical raiment, of course.

Don Baker has been playing theatre organ for 59 years. He not only looks the same as he did thirty years ago, he plays the same — and the same things. He uses the line "I keep playing the same things because I keep getting asked to" as a reason for not learning anything new. It is less a reason than an excuse. He plays by rote.

Baker is always in relaxed control. In fact he is so stately and aloof while he plays that World War III could erupt in the first row and he'd likely carry right on, relentlessly, chorus after chorus after chorus, getting louder and louder, all in andante or vivace duple meter, noodling away, playing lots of notes with no imagination or feeling whatsoever. Over the years Baker has turned the chromatic run and manual bridging into art forms. He has developed bits of musical business all his own. He is without question a living legend who has, alas, become a caricature of himself.

As he strode across the stage with the ageless majesty of an ocean liner,

Baker gave that unassuming smile, the wave of the hand, the nod of the head, and got right down to work. Opening with a brassy "There's No Business Like Show Business," which came to an abrupt, discordant halt, he then showed off the softer sounds in "With a Song In My Heart." The luxurious String Celeste chorus and fluid Vibraphone are favorite Baker voices on this organ, as are the 16' Tuba and Posthorn. Wishing us a happy Fourth of July he dove into a barely recognizable "Music Box Dancer" (I don't get the connection, either), demonstrating how a trite tune can be given percussive variety and still sound trite. For over an hour, golden oldie followed golden oldie, all faded facsimiles of the Baker originals, all introduced in that mournful, tired voice. The anthem-like "God Bless America" was an obvious finale. The only things missing were Kate Smith and a flag snapping in the wind. It was a splendorous sound and sight as most of the audience rose to its collective feet to sing the second chorus with a moving sincerity that can only come from the heart.

Baker was in top form. The tech-

Bashful (?) Don Baker preparing to play during the "Pre-glow" at the Senate Theatre, July 4. (CN)



Photos by
Claude Neuffer (CN)
and
Rudy Frey (RF)



Lyn Larsen and Chris Elliott.

(CN)



Helen and Frank Doka, Motor City, met in organ circles and were married in the Redford Theatre. (RF)



Thomas Remington and Burton Castle man the record counter at the Senate Theater. (CN)

Lyn Larsen and Chris Elliott at the Senate Theater, July 5/6.

(CN)



At the candy counter, Senate Theater: Alice Aston, Lois Page, Tom Rys, Joan O'Piela and Elizabeth O'Piela. (RF)



nique may be flawed, but those huge hands can still move around. His un-subtle registrations tend to tubbiness, but when he opens up an organ in his broad, lazy rhythm there is simply no sound like it. He plays few intros and no verses, goes from a standing start to that persistent 2/4 beat in less than half a bar, and says all he has to say musically in less than eight. But there is a magnificence in his monotony; the audience ate it up. I only hope I'm half as energetic when I'm his age.

The DTOC Wurlitzer was glorious. It is a lush, sparkling wall of studio-clear sound that lunges straight at you in that bare auditorium. (Well, not quite bare. Some memorial statuary has been added to the walls at the rear.) The organ was tuned and regulated to its usual perfection. The visual effect of that Mayan-altar console sitting off-center and off-square, grand piano open to its right topped by a pot of geraniums (gerania?), all against the blank back-lit wall of shutters spread behind, was one of quiet, understated grandeur.

Monday, July 5: Lyn Larsen

The next morning, half of the conventioners went to hear Lowell Ayars at the Punch and Judy Theatre, and my half, Pooh-bears clutched firmly to bosoms, returned to the Senate to hear Lyn Larsen. (The following morning the groups were to switch, and to avoid any confusion our badges were adorned with the first of two colored dots.)

Father Miller was conducting services at the Punch and Judy, so an unidentified but nevertheless clean-cut and charming young man introduced Larsen. After the usual announcements and another pitch for DTOC's excellent album, of course. (The young man turned out to be Stuart

Grigg, vice president of Motor City Chapter, whose ingenious convention logo was printed on everything in sight.)

Larsen bounced onstage in French-vanilla whites and jumped right into Schubert's "Marche Militaire" feet first: he pedalled the introduction. Without comment he moved Wright along to a bouncy "Back Bay Shuffle." Though the first chorus was awfully familiar to us Guy Melendy fans, the second time around he took off into a pure Larsen arrangement that left us mentally out of breath. It may have been only ten in the morning, but by the end of the Rachmaninoff-inspired "Russian Rag" you can be sure every ear in the room was paying attention. Amid the pops, his classical touch shone in a stately and precise portion of the Handel "Water Music," during which the DTOC Wurlitzer sounded positively baroque.

Up to this point, what comments he made had been informative, concise and whimsical — Larsen's warm personality and ready wit are disarming to the point of seduction. But he became somewhat long-winded in a speech about encouraging the younger generation of organists. I'm sure everyone in the room had agreed with him a lot sooner than he thought they did.

All of that was leading to the introduction of 18-year-old Chris (for Christian) Elliott, a blond bundle of talent and energy from Santa Ana, California. While Larsen retired to change his shirt and tie, Elliott gave a pristine performance of Delius' descriptive essay "Winter Night." A student of Gaylord Carter and Gordon Kibbee, Elliott is another young organist with potential who should with time become less mechanical and more sensitive to the music. His regis-

trations and touch tended to heaviness rather than delicacy, giving the Delius a coarseness it should not have.

Larsen reappeared and, while Elliott remained at the organ, sat at the piano, whence the two presented a spectacular version of Schulz-Eveler's flamboyant concert paraphrase of "On the Beautiful Blue Danube." Despite Larsen's back being to the console, their timing had micro-chip precision. Unfortunately the Senate's grand piano, even miked as it appeared to be, was drowned out entirely during the furioso finale. But it was a wonderful duet performance. And more impressive for being played entirely from memory.

Lyn continued after riotous applause and yet another speech — we got the point already — with the good old "Tritsch-Tratsch Polka," then paid tribute to Ashley Miller and Henry Hunt with Ashley's atmospheric arrangement of "Poinciana." His finale, Thomas Arne's transcription of "Rule Britannia," was electrifying.

The first of the three deserved standing ovations of the convention brought him back for two encores: Adam Carroll's 1927 novelty "Nanette," and Ashley Miller's arrangement of "Fantasie Impromptu" which, despite some cheating on the fingered runs, was literally spine-tingling.

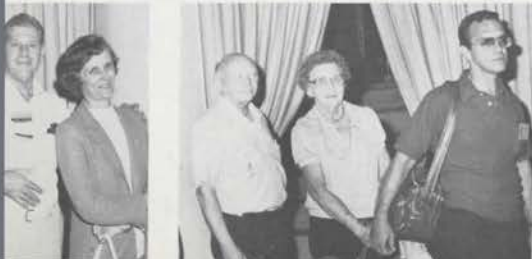
This was the perfect combination of organ and organist. Larsen's concert programming has become more varied and interesting in recent years, and he has succeeded in developing a subtle style and sound all his own. If only he wouldn't talk so much sometimes. A past-master of hand-registration and second touch, his feeling for tempo and mood is exact. A Larsen concert is always tasteful, controlled, elegant and, above all, musical. He generated an electricity that morning that charged the air; we could all have gone home right then and have been perfectly satisfied.

As for Chris Elliott, once he relaxes, develops his sensitivity and evolves his own style, watch out.



Waiting to tour the chambers at the Senate Theater.

(RF)





John Lauter, David Martin, Lyle Henry, Jerry Nagano and Father Bill Biebel guarding John's classic Packard. (Rudy Frey photo)



Ron Rhode at the console. (Rudy Frey photo)



Jerry Nagano. (Rudy Frey photo)



John Lauter of Motor City. (Rudy Frey photo)

Ron Rhode

At the Senate we piled onto more buses, this time to split three ways (hence more self-adhesive dots) to go to either of two pizza restaurants or a church.

Our bus ended up at Theatre Organ Pizza and Pipes in Pontiac (Try saying *that* one fast!). The end of the lineup took about 45 minutes to get in the door — not too comfy in the blazing sun — because we had to pay our \$3 for lunch, get our beverages, then our salad, then sit down at the long tables while pizzas were trotted out. The food was fine, but the system was cumbersome.

The organ, now a 3/21, was originally a 1928 3/10 Barton from Detroit's Birmingham Theatre. Ornately decorated shutters above glass chamber walls spread across the front of the room, the plain gold ormolu console sitting front and center on its platform. The room is low and not very big; the organ fills it well, but the reverb unit that has been installed is severely distracting. (Why does artificial reverb have to be added to the sound of theatre organs? That tinny hollowness is no substitute for big theatre perspective. Why can't they just be left alone to sound natural in their environment?) The room itself is cluttered with washboards, signs, old mechanical devices, gumball machines, statues and even an old 1919 Graphoscope projector.

Staff organist John Steele introduced Ron Rhode, who appeared in dove-grey ultra-suede, a visual portent of what we were about to hear.

It is impossible to find fault with Rhode's technique or musicianship. His fine-tuned precision and his diversified program are second to none. But when he is dull he is excruciating. It was just another night at Organ Stop, and a tired one at that. Even his

usual charming and informative commentary was whiney and detached.

Rhode gave us his usual blend of the familiar and the offbeat. In an extended arrangement of "If I Should Love Again" he used a variety of lachrymose registrations to wrench the last sob of despair from the organ — something he does very well. He is always finding marvellous forgotten pieces — "Silver Sleigh Bells" by the prolific E. T. Paull. Lots of sparkling percussion and the suggestion of cooling ice and snow gave this Christmas version



John Steele makes an announcement. Theatre Organ Pizza & Pipes. (RF)



John Muri. (Rudy Frey photo)

Lined up for food at Theatre Organ Pizza & Pipes. (RF)



of "The Burning of Rome" extra appeal on that hot day. (It also just happened to be on his new Christmas album, which just happened to be for sale right there.) Ron's pedal dexterity was dynamically displayed in the seldom-heard "Pomp and Circumstance No. 4," one of five concert marches in Elgar's Opus 39. The interlude was played on, of all things, Tibia and Vox — a classic combination in a new role. Raymond Scott's "Powerhouse" is a driving, syncopated number from the early forties which is regaining popularity on the pizza circuit, and it provided a showcase for the tuned percussions. Broadway was represented by a fresh re-arrangement of an old Rhode standby, selections from *Annie*.

The audience was not only distracted by food, drink and conversation, it was itself distracting to those of us who wanted to listen, particularly toward the back of the room. A concert in this atmosphere just isn't taken seriously by many, and this must be very disheartening to the organist. Audiences I've observed where Ron plays in Mesa were better behaved than this ATOS crowd, who should have known better. If it had been treated as a concert instead of just another organist playing over pizza and beer, I'm sure Ron would have been better motivated to give his all, instead of the lackluster and uninspired performance we got.

Rex Koury

The suburban Redford Theatre is the flagship of the Motor City Theatre Organ Society, bought by its members in 1976. Opened in 1928, the 1900-seat Japanese atmospheric house is in the throes of a much-needed restoration by chapter members. Progress is slow, but when it is

Rex Koury at the Barton, Redford Theatre. (CN)



finished it will be a jewel, if what has been accomplished so far is any indication.

The 3/10 Barton has a rich, sweet sound — well-defined but mellow. The stereo effect is always more pronounced in smaller houses like this where the sound has no room to mix, but the ensemble at the Redford holds together smoothly. An instrument as well-regulated and tuned as this is a joy to hear — especially in its original home. Unfortunately the piston action is so loud, as it is on many other organs, that a carefully created mood can be shattered with the touch of a thumb. And the light in the pit piano is distracting when it goes on and off all the time with the stop. Why not just leave it on, like the console lights? (The piano has been finished to match the black and gold bound-leather look of the console.)

First playing the national anthem against a huge proscenium-filling flag, Rex Koury gave us the first rising-out-of-the-pit overture of the convention. In white, with a big red bow tie and cummerbund, he charmed us with his informal good humor and relaxed manner which came across both in his introductions and his playing.

Koury is a master of the ballad, using for the most part standard registrations and harmonies. The odd harmonic twist he occasionally adds thus becomes more refreshing. Though I heartily disagree with his statement that "theatre organ is essentially a ballad instrument," I cannot fault his

attempts to prove it, spiritless though most of them were. His musicianship is smooth and professional with a good sense of feeling, but the faster he plays the more his tempo and rhythms suffer.

Highlighting his program were a selection from the recent Broadway smash *Sugar Babies*, something fresh and delighting to these ears; a spry "Kitten on the Keys" which due to a minor flub was not quite purr-fect; Gabriel Pierné's light obbligato frolic "Hide and Seek;" and a provocative and moody "You and the Night and



Don Martin, who is the artist responsible for repainting the decorative patterns throughout the Redford. (RF)

Waiting for the buses after Rex Koury's concert, Redford Theatre, July 5. (CN)





Lobby scene, Redford Theatre.

(CN)



Tom Wibbels, left, and Ron Cartmell, right, cameo artists at the Redford, Monday evening, July 5.

(CN)



Interior of the Punch and Judy, Lowell Ayars concert.

(RF)



Lowell Ayars at the console, Punch and Judy Theatre.

(CN)

the Music.”

I spent the evening waiting to hear some of the zest and imagination he displayed decades ago in a stimulating album titled “Stairway to Heaven,” but it was not to be. Certainly the song and picture slides, the rare Crawford film clip, the “Koury Korny Klassic” and the composers’ variations on “Twinkle, Twinkle Little Star” were original and clever, but the latter two went on so long to no purpose they bordered on self-indulgence. In fact, the entire concert went on so long without a break (just short of two hours) that by the time Koury got to his expansive Borodin selection the lobby was half full of milling ex-audience.

So many back-to-back ballads, no matter how much one likes vanilla, become a cloying bore.

A word should be said here about the people in the booth. Their smooth projections and interesting spotlighting added warm, traditional atmosphere to the show.

Following a ten-minute break, Nor-Cal Chapter presented a narrated slide show about next year’s convention city, San Francisco. Accompanied by Warren Lubich at the Barton, it was a good taste of what to expect next summer. It was well writ-

ten and produced a presentation that showed the kind of professional standards we are capable of in ATOS. And the Golden Gate Bridge in pipes logo is very clever.

Two cameo spots followed. They could have been left out altogether. People were simply too tired at 10:30 to pay attention.

Tuesday, July 6: Lowell Ayars

Next morning, those dreadfully hot buses took our dotted half of the convention to the Punch and Judy Theatre in Detroit’s well-monied, scenic northern suburb of Grosse Point Farms. Lowell Ayars was to give the second of his two concerts while Lyn Larsen repeated his for the other group.

Ayars is no stranger to the Punch and Judy, having played there for the 1974 convention when it was a 2/5 Wurlitzer. The recently-added Diapason is controlled from an awkward cable-box as there is no more room for stops on the console. The organ has a mellow Tibia and nice breathy Vox, but the ensemble has a thin, almost English, character helped along by fast, shallow tremols.

Father Jim introduced Lowell with his usual jocularly and announce-



Balcony scene, Punch and Judy.

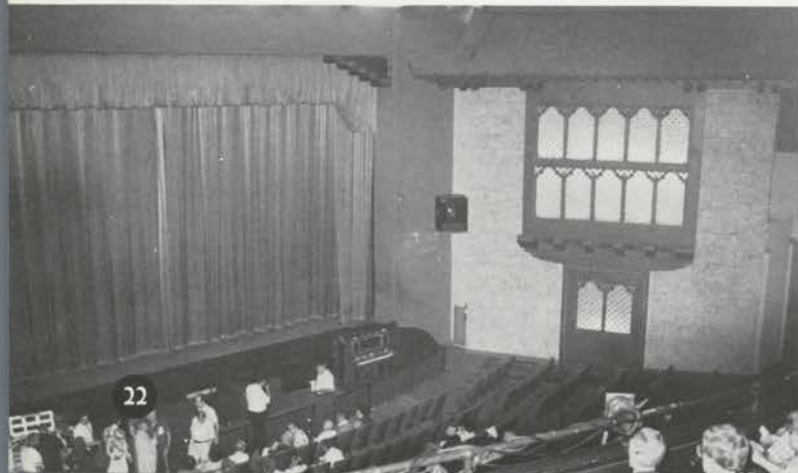
(CN)

Interior of the Redford Theatre auditorium.

(CN)

Punch and Judy Theatre, Grosse Point Farms.

(CN)



ments. The house lights were on throughout the concert, so the big, well-worn armchairs (in the only smoking loge in the state) and traditional early-American decor lent a homey atmosphere to the proceedings.

Lowell later admitted to being rather ill that morning, but that didn't prevent him from projecting his pleasant, droll, eminently educational personality. Lowell's commentaries are just right: relevant, informative, concise. His choice of material is always varied and unusual. And watching him get around on that little organ was a study in "how it is done": you have to work hard with only six ranks, and Lowell — hand-registering everything — got some pretty subtle sounds out of it, though some of the fuller combinations tended to be strident.

Unfortunately the warmth of the man did not come across in his playing. Reading almost everything, he seemed to be playing just to get through things. There was little elaboration on the printed notes. Even that baritone voice was not up to snuff. His inclement health likely had a lot to do with it.

His more unusual selections included "Green Serenade," a bit of potted palm music from the old Bayer Aspirin radio program; "Aragonaise" from Massenet's *Le Cid* (to even attempt something so overwhelmingly orchestral on a 2/6 is admirable, and Lowell pulled it off with aplomb); the old musical question "What Are You Waiting For, Mary?" for the Helen Crawford Fan Club; a mysterious European fox-trot by Ivor Novello titled "The Rat Step;" and a suite from the film *Charade* which began with a sprightly item appropriately titled "Punch and Judy."

When Ayars sings, you know you're in for a bizarre treat; as a vocalist he's the perfect accompanist. "Colors of My Life" was a lovely love song, and his penultimate selection "We'll Meet Again" proved that Vera Lynn has nothing to fear. The most touching moment of the morning, dedicated to the late Rod Skelding, was "A Nightingale Sang in Berkley Square." Lowell sang and played with the emotion he was feeling, and it was the best of the program.

Still trying to top the "Yeast Foamer's March" which he dug up

for the Chicago convention, Lowell ended with Harry L. Lincoln's "National Federation March." Four pages of every march cliché ever heard, it was tongue in cheek and strictly for laughs.

One wonders why an organist of Lowell's calibre always gets stuck on the small or unusual organs. Is it because he can get more out of them than anyone else? Perhaps, but judging by what he can do with only six ranks, Ayars on 16 or 20 would be that much more joyful unpretentious entertainment.

Home Tours

The afternoon was given over to a choice of home tours, a tour of Stroh's Brewery, or a concert by Carl Creagar at the Macomb Theatre in the spa town of Mount Clemens. In opting for the home tours I hoped to avoid what I was warned would be disaster.

The home tour buses had a choice of five locations to visit. Ours went to three, covering a lot of territory between the half-hour stops. First was Wurlitzer House, downtown home of David Voydanoff and Glenn Rank (I've always thought that a singularly appropriate name for an organ enthusiast) where Pierre Fracalanza was playing pleasant pieces on the 3/6 Wurlitzer. It was a relaxed atmosphere, everyone walking about and inspecting the upstairs hallway and bedroom chambers. Fracalanza's quiet playing only hinted at both the organ's potential and his own; a bit of "Bugle Call Rag" might have livened things up.

A long, hot hour's ride up the coast of Lake St. Clair brought us to the home of Lee Hohner's parents some-

where near Mount Clemens, where Lee has installed a 3/10 Morton. This was a more formal setting, with seats set up in the music room. Lee played a short program followed by Larry Gleason, who maintains the instrument. Then Lee and his mother knocked off a few hot piano-organ duets while visitors inspected the immaculate chambers and partook of a welcome supply of ice water. It was a well-balanced sound for the room, the playing was pleasing and the organ appeared to be in envious shape.

The final stop, after another long ride, was Roger Mumbrue's basement fun-house and organ studio in his Bloomfield Hills home. The organ is a 3/32 hybrid put together very carefully over the years and controlled from a Marr & Colton console. It is, to say the least, overbalanced for the room, but the ensemble is remarkably cohesive considering its piecemeal origins. Young John Lauter gave us the most formal presentation of the afternoon, and is yet another talented up-and-comer who bears watching. Although more concerned with gimmicks and registrations than with making music, he showed off the organ to its fullest. Another potential star who needs to settle down.



Picnic at Belle Isle, July 6.

(CN)





Macomb Theatre crew, L to R: Henry Carson, Harold Schuman, Jack Velsmann, Pat Degens, Bob Calehuff, Carl Creagar and Marvin Spears. (CN)



Carl Creagar in concert, Macomb Theatre, Mount Clemens, July 6. (CN)



Ashley Miller, Father Jim Miller and Warren Lubich laugh it up outside the Macomb. (RF)



Four dolls — Sue Lang (Sierra) and Doris Taylor (Nor-Cal) with friends, Macomb Theatre. (RF)



Excursion steamer Columbia at the dock near the Westin Hotel. Conventioneers cruised on her Tuesday evening, July 6. (RF)



Checking over the cruise ship engine. (CN)

Dancing to the music of Dale Zieger at the Conn. (CN)



Carl Creagar

Meanwhile at the Macomb Theatre, Carl Creagar was giving a concert on the alleged 3/9 Kilgen. The scene is described here by my acting honorary stringer, Frank Pratt of Kingston:

After a seemingly pointless lunch break on Belle Isle (too hot and sultry to be enjoyable) where the sanitary (?) facilities were on a par with a World War I trench, there was an over-long and steamy bus ride (admittedly scenic if one was not back beside the washroom) to the faded rococo glory of the Macomb Theatre in Mount Clemens, a nice, clean town forty miles north of Detroit. Here, the valiant efforts of the Macomb Theatre Organ Society have brought a long-silent 3/9 Kilgen back to life. With much work still ahead it did fill the theatre with a rich, mellow sound. A bit light on the pedal, though, and not much string sound was evident.

The overall impression of the program, though, was "tired": tired artist, tired selections, tired arrangements and a poor, tired theatre which will be glorious when a few more dollars have come its way. The music was more suitable as background during dinner, say, or while awaiting something more exciting on the screen. The best thing was the lighting with tastefully contrasting colors sweeping the white console. Contrast and drama were, however, missing from the music — most of it at a constant volume with little expression. An under-organized *Showboat* medley ran over twenty minutes and was pretty sleepy, with an understated climax. The best thing in the show was a re-creation of WLW's Moon River radio opening. Even in this, though, Carl Creagar's limited bag of technical tricks came up for re-runs. A few softer passages would have been welcome.

Dale Zieger takes a turn at the Conn.

(Len Clarke photo)





The 80th birthday of the steamer Columbia was on the day of our cruise. Here the captain is showing a birthday card while Tim Needler plays and Don Lockwood makes an announcement. (RF)



Dennis James at the Conn during the cruise. (Len Clarke photo)



Mary Jo Degens, 16, tries her hand at making music. (CN)

John Ledwon entertains at the Conn during the cruise. (RF)



Maybe when the work's all done this fall this Kilgen will sound more like the KMOX and WHAS organs of fond memory.

Wednesday, July 7: Ty Woodward

At 9:30 Wednesday morning we assembled en masse in the Renaissance Ballroom for a smoothly served quiche-and-croissant breakfast, which was followed by an equally smooth membership meeting. Seems the new board is doing a lot of things right.

There was considerable time to kill until buses loaded at 1:15 for the Italian Renaissance stone and marble splendor of the Detroit Institute of Arts. It was incredibly hot and humid, but the auditorium was cool, if clammy. Construction in the foyer had caused the inside stairs to be closed, forcing those wanting a balcony seat to mount a grandiose outside staircase and enter through a side fire exit. (Unfortunately the noise of construction continued through the concert; it undoubtedly would have

cost too much to have them stop.)

The auditorium is a hard old hall, acoustically live. Nicely kept up though a trifle dusty, it is predominantly burgundy with blue and gold trim — and a pink ceiling. The 4/79 Casavant is concealed behind grilles on either side of and above the proscenium, with the console looking remarkably out of place in the right box. I was told later that there were no tremos or crescendo working, and the pistons were doing funny things, forcing the organist to hand-register. He covered these defects well.

Ty Woodward was the organist of the afternoon, an engaging California lad with a winning smile and amusing disposition whose training (a brand new B.Mus. from USC) is certainly obvious. Though he plays regularly at the Redwood City Cap'n's Galley in addition to his church post, he showed remarkable restraint in playing a completely classical concert without giving in to the temptation to be cute by trying some pizza pyrotechnics on an instrument not intended for the purpose. But I'm sure it would have been tasteful if he had.

Sometimes from memory and sometimes with the music, Woodward played a lineup of familiar compositions with the confidence and poise of a seasoned performer. Though the classical repertoire by its nature is not open to elaborate arranging or creative interpretation to the extent that popular music is, Ty's performances were fresh and crisp, displaying accuracy of technique, precision of mood and a feel for the subtleties of the music.

Membership meeting in the Renaissance Ballroom, July 7. Breakfast served first brought out nearly everyone for the meeting. (CN)





Boarding buses after Ty Woodward's concert at the Detroit Institute of Arts, July 7.

(RF)



Mildred and Leon Berry, of "Beast in the Basement" fame. (CN)



Eric Schröder and Ray Allan, ATOS members from South Africa, on board the Columbia. (CN)

He began with the familiar Sinfonia from Bach's Cantata No. 29 and followed with Schumann's "Sketch in D Flat," a bucolic piece calling up almost cartoon-like images of sheep lazily cavorting about rolling meadows. There is a lot of life yet in that romantic old organ as Ty demonstrated during Léon Boëllmann's "Suite Gothique." His registrations, though tending to be heavy in the louder passages, were dead on otherwise. The lovely dream-like voices in "Prière à Notre Dame" contrasted with the power of the Toccata during which both 32-footers could be felt rumbling beneath. There was even a phantom hand reaching out to turn pages, adding to the mood.

Dale Wood's modern minor setting of the traditional lullaby "All Through the Night" provided another opportunity to hear those ethereal celeste ranks. Marcel Dupré, who dedicated the Institute's organ, was represented by his dramatic "Cortège et Litanie," and then the mellow Tuba Mirabilis — so it's called — took part in a little counterpoint dance, "Tuba Tune in D Major."

Charles Marie Widor wrote some excellent movie-cueing music, and Ty



Ty Woodward acknowledges the applause of the audience, Detroit Institute of Arts. (CN)

proceeded to demonstrate this unintended application with the first movement from his Symphony No. 5, an allegro vivace theme and variations. Two more "oldies," "Jesu, Joy of Man's Desiring" and the finale from Widor's second symphony for organ, then it was ritual encore time. What else but the Fox arrangement of "Now Thank We All Our God?"

By this time the organ was slipping badly out of tune, and Woodward was having a few technical problems — but it was a fabulous fortissimo finish to a recital of taste, technique and talent.

Lance Luce & Karl Cole

The convention again split into three by dots — ours became the "red dotters" — and we headed for the Pied Piper Pizza Peddler in Warren.

A much higher and less cluttered room than the Pontiac restaurant, the Four Ps was designed in a sort of

Audience at the Detroit Institute of Arts. (CN)



McDonald's Tudor style; heraldic banners and crenellated battlements abounded. Even the console was hand-painted with scenes from the Pied Piper story. The sound of the 3/22 Wurlitzer is immaculate and clear; the big, hard room provides a good mixing chamber and there is little to soak up the details. No artificial reverb needed here. There seems to be a formula for pizza organ layouts: the console — lift optional — sits in the center between two windowed chambers, elaborately painted shutters spread above. Lance Luce rode the console up first, dressed in a red lamé jacket and black patent-leather shoes with rhinestone-dipped heels. He looks more and more like Liberace as the years progress. His playing is loud, brash pizza-style (as opposed to tasteful, classy pizza-style) done with accuracy, precision and a fairly standard sound. His restrained use of tuned percussions should be noted: he didn't feel he had to use them all at the same time.

Karl Cole took over for a set in a black jumpsuit under a white jacket with silver sequined trim. Karl uses more body-English than Lance and his registrations are fuller, but it's hard to tell the two apart. Karl is the one who sings.

The most interesting parts of the show were the organist and costume changes. The lift went up and down more often than my bank account. Luce appeared a second time in a blue sequined vest, took the console back down and — without stopping — rose almost immediately in silver jacket and top hat with flags flying playing "Yankee Doodle Dandy." The only thing he played of any particular note was a presumptuously contemporized arrangement of "Slaughter on Tenth Avenue," in which all that was slaughtered was the music.

Cole's best number of the afternoon was a novel arrangement of "Zing Went the Strings of My Heart." Then his cohort in capers, a matronly puppet named Miss Anna Chovy, sang a couple of songs in good voice. His rainbow-sequined jacket was almost matched by Luce's next outfit, and when Cole then appeared in his rhinestone cowboy outfit (no points for guessing what he was playing and singing) I threw up. My hands. In supplication.

It was an entertaining double bill,



Lance Luce, half of the regular duo at the Pied Piper. (CN)



Miss Anna Chovy sings, with the assistance and accompaniment of Karl Cole. (CN)



Karl Cole at the Pied Piper Pizza Peddler. (CN)



Victor Borz. (CN)



Jimmy Paulin, New York. (CN)



Dave Peckham, New York. (CN)



Kevin Werner. (CN)



Bob Godfrey, New York. (CN)

Lyn Larsen at the Pied Piper console.





Royal Oak Theatre, Royal Oak, Michigan, with Father Miller equipped for action. (RF)



L to R: Erna Gerrand, Netherlands; Melvin Robinson, New York; Ashley Miller, Garden State; Rene Winkel, Netherlands. (RF)



Stephen Vincent, 1979-80 winner of the "Young Theatre Organist of the Year" competition sponsored by the London Chapter, with friends from England, and Jack O'Neill of Nor-Cal. (Bruce Grulke photo)

Interior views, Royal Oak Theatre, July 7. (CN & RF)



tolerable because of the pizza and beer, not in spite of it. Both are fine if unspectacular showmen, and both are competent if unsubtle organists. But enough with the sequins and bugle beads!

Father Jim Miller

Father Jim Miller, our convention host and off-the-wall white collar



Father Jim Miller at the Barton, Royal Oak Theatre. (CN)



worker, was the attraction that evening at the Royal Oak Theatre's 3/16 Barton. Delayed about half an hour by a flat tire on a bus, the concert finally got underway when stand-in emcee Jerry Nagano announced in his best Engrish that Father Mirrer was going to pray for us. That was the first crue that we were in for a good time.

Miller brought the console up and the old moderne house began to bounce to "The Best Things in Life Are Free." Miller's playing is by no means perfect, but he puts his heart into it. His manner is so relaxed and his personality so easygoing that one is never uncomfortable. Let's face it: if a Ukranian Orthodox priest can sit on a gold-fringed Howard seat swinging his cross and tell his audience with a straight face that his organ teacher once told him "Whatever you do, honey, get *down* on it!", you know you have an original on your hands.

"Boom-Boom" Miller's playing is, like his ethos, full of honesty, vitality, whimsy and love. Broad, rhythmic and somewhat unrefined, the fun in his arrangements and console antics is never at the expense of the music. His combinations are imaginative and particular and though he likes block chords and the circle of fifths — or is it fourths? — his harmonies are sometimes so open you could drive an un-air-conditioned bus through them. When he plays, man, it *cooks!*

Hearing Dick Leibert's "Jasmine" was a surprise to this Leibert fan. Miller gave it a translation the composer never imagined. "Night Train" was heralded by a few toots on the train whistle *au main* borrowed from the record shop, and barrelled along in big danceband style. Jelly Roll Morton's "Mister Jelly-Lord" ran the gamut from slinky slow drag to quickstep to burlesque whoopee-whistle. Some revealing comments about understanding lyrics turned Fats Waller's tormented "What Did I Do To Be So Black and Blue" into a study in composer's intent against popular interpretation.

To contrast with the rhythmic abandon of his secular selections, Father Jim included "It Is No Secret What God Can Do," a lush gospel ballad with a lovely verse. "The Old Rugged Cross" came a bit later, and as if to quietly drive home his message that love and tolerance are what it is all about, he followed a moving "How Great Thou Art" with an un-

inhibited "Makin' Whoopee."

As has been said before, Miller's concerts are truly sermons in music. He talks far too much — a professional hazard, I guess — and one can take just so much religious banter, but it's such fun one scarcely notices. His verve, talent and probity produced an inspired and inspiring concert, and the second deserved standing ovation of the convention. Trust me.

Thursday, July 8: Kay McAbee

By Thursday morning some of us were wondering if we'd survive until the banquet that evening. After-hours carousing was beginning to take its toll. But the promise of the totally unique sound of Kay McAbee at the Detroit Fox 4/36 Wurlitzer could not be ignored.

It would be redundant to add more than a few words to the thousands already written about the Fox and its organs. The sight and sound are magic. It looked like Don Jenks playing the 3/12 lobby Moller as we walked in, but it was barely audible above the noise of the crowd.

The Detroit Theatre Enthusiasts, formerly Friends of the Fox, maintain both instruments and help out with operating the theatre. They deserve every kudo and pat on the back we can muster for the unsung toil, sweat and time they have lavished on that huge Wurlitzer over the years. It is in superb voice. Even the console has



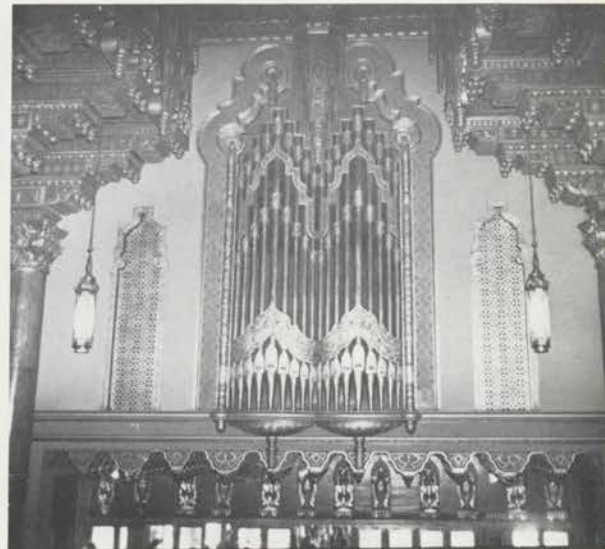
Kay McAbee at the Detroit Fox, July 8.

(CN)



Don Jenks playing the lobby 3/12 Moller, Detroit Fox.

(CN)



Simulated organ grille in the lobby, Detroit Fox.

(CN)

Crowds in the lobby of the Fox. (CN)



been redone since '74 in rich Chris-Craft wood browns and gold.

Being in that auditorium is a sensory experience without equal. It is as close to heaven on earth as any theatre organ or movie palace buff is going to get though heaven, it is to be hoped, will not be so muggy.

Kay McAbee is the master of the colossal sound, rotund, heavy, spine-chilling masses of Tibias, Horns, Strings; a sound so big that it unfortunately turns to mush when cranked up full. His subtler touches of technique, fancy pedalwork and extra voice lines got completely lost in the magnitude of sound rolling around that huge room. His phrasing and poise also suffered from an unreliable piston action; I saw it work once during the entire concert. Kay carried on stoically though, trying to look like hand-registering those hundreds of stop tabs was the easiest thing in the world.

As Kay brought the gleaming console up — an impressive sight in itself — with a brassy, athletic “Cherokee,” the asbestos curtain slowly rose to reveal the original grand drape, its tasselled, glittering filligree design intact and sparkling in the spotlights. The stunning stereo effect of all those Tibias, Voxes and Strings was displayed in myriad combinations during the ballad “Wanting You,” the sweetest piece of the morning. Kay’s *Oklahoma!* selection included the old favorites and some lesser known tunes like the spurious dirge “Pore Jud Is Daid” and the coquettish “I Cain’t Say No.” It was a fine piece of intermission-solo playing. Impact was the operative word for the “Pilgrim’s Chorus.” With a tongue-in-

cheek glance back at the opening of the Roxy Theatre, Kay gradually hand-registered his way to an overwhelming Wagnerian climax. The old McAbee war-horse “Fiddle-Fiddle” started out with dazzling precision but began to fall apart long before the exotic modulations of the final chorus. “Joey,” a lovely, lyrical ballad, was completely destroyed by an intrusive TV camera crew about which more later. The same thing happened to “Pomp and Circumstance No. 1,” which was striding and broad nevertheless.

McAbee almost succeeded in bringing down the temple with his swinging version of the “Bacchanale” from *Samson and Delilah*. Taking full theatre organist’s license he put rhythm and bounce into it, neatly interpolating “My Heart at Thy Sweet Voice” into the proceedings. Not quite what Saint-Saëns wrote, it did seem to fit the cavernous Siamese Byzantine surroundings. With his finger-busting version of “Dizzy Fingers,” shimmering cascades of Tibias and all, he took the console down leaving us pleasantly stunned by the volume of sound that organ can produce when played full out.

Kay’s dry wit was evident in his comments as well as in his playing. At one point, trying to pretend the TV camera lens was not almost in his left nostril, he calmly removed his jacket, looked straight into the crepuscular gloom and said, deadpan: “This is the only place I’ve played in where you *should* sweat.” And he had every reason to. Between the TV crew, the heat and the lack of pistons it’s no wonder his composure began to slip and his playing began to show it. By the end it

was really pretty sloppy.

It would have been nice, too, if he had programmed a better display of the organ’s mellifluous voices; too much Big Sound, even though it is one’s trademark, can get tedious. Thrilling as hell, but tedious.

Whoever allowed that camera crew full run of the theatre during the concert showed an astonishing lack of consideration not only for the audience but primarily for the artist. I don’t know how — or why, for that matter — Kay put up with it. It was just plain tacky. Having that brilliant floodlight going in the balcony several times was distracting enough, but then to have the utter audacity to march right onstage and start shooting closeups of the organist and the audience, floodlight and all, while he was playing — it was just unforgivable. The *least* someone could have done would have been to tell us it was going to happen, as they told Kay. But knowing that it is going to happen “sometime” does not compensate for the discomfort of the audience or the anxiety of the performer.

There is nothing wrong with publicizing theatre organ. In fact, there is all too little of it. But do we have to ruin our concerts because we’re so hungry for publicity? I think not. There was no reason why the shooting could not have been done during a break called for the purpose, or before or after the concert. But what happened that morning was just plain insulting to the professionalism of the artist, and to the enjoyment of the paying audience. Whoever allowed it to happen owes the conventioners and the organist an apology.

Dan Semer

Calvary Baptist Church is an eccentric modern edifice of glass and steel clearly visible from my 47th-floor hotel room as a brilliant orange box. The green pews and enormous mirrored wall facing down at them were stark and uncomfortable. Despite Pastor John Peoples’ sermon on the symbolism behind it all, it was discomforting to look up and see the entire audience reflected back at you. Watching. Good for the guilty and the paranoid.

The organ is a 3/14 Wurlitzer late of the Heinz family in Pittsburgh. A new straight-rail ebony console has been added, sitting in the choir alcove beneath the chambers. Installed

Slave console at the Fox.

(CN)



behind the mirrored wall and speaking around the ends of it, the organ gives a pronounced stereo effect. It is bright, almost harsh, and is rendered thinner by the shallow tremos. In good tune and regulation, with an extremely loud Harp, it can barely be heard from the console. Add to this an absence of console lights and bad alcove illumination and the organist is at a fair disadvantage.

Dan Semer is a Californian whose musical education includes organ study with Richard Purvis and Bill Thomson. His saccharine persona almost implores us to like him and his music; he was certainly trying hard enough. The white suit, orange ruffled shirt and sequined bow tie and heels didn't help matters.

His relaxed, precise approach is orchestral and selectively so, showing off the organ's resources with variety, subtlety, humor and originality. He augments, diminishes, modulates and alternates rhythms and moods so much beneath such fussy registrations that it becomes almost too cute, too precious.

Playing entirely from memory, his program included a lengthy "Begin the Beguine" in bolero rhythm (not, I hasten to add, interweaving any of Ravel's melody as he would have liked us to believe) which later changed to a broad dance band arrangement. Elmer Bernstein's "Hawaii" was all dreamy Tibia and Harp. "On the Trail" was a well-crafted piece of description.

His cleverness reached its nadir with a "crocheted" arrangement of "Don't Cry for Me, Argentina" and "What I Did for Love," a suggestive pairing if ever there was one. It was interesting but musically pointless, as seductive and fraudulent as Evita herself.

Moving to the grand piano which was in desperate need of a good tuning, Semer presented Gershwin's "Rhapsody in Blue," preposterously over-embellished with Liberace-like chromatics. The Chopin fantasy, dedicated to Liberace, was much the same. Both composers had better taste. Semer's piano technique was fine, but his body-English was funnier than it was impressive. The histrionics were straight out of the Las Vegas School of Music.

The "Donna Diana Overture" was his final piece, unknown "presto" program music by Emil Nicolaus

von Rezniček which was a technical showpiece, as exciting as it was empty. The requisite encore, "Tea for Two," introduced with a moody verse, was a new set of theatrical variations each trying to outdo the last.

Leaving Semer's concert I felt that there was a lot of talent and imagination up there, hidden under a veneer of affectation. He presented more originality than some, but there was no soul behind it. The constant name-dropping tipped me off (he is apparently on a first-name basis with Liberace) — we were supposed to think that we were hearing more than we were.

And I'm sorry, but if I see one more theatre organist in a sequined jacket with glittery heels and a frilly shirt I'm going to be sick. There comes a point where that kind of costume is just plain vulgar.



Dan Semer at the Wurlitzer, Calvary Baptist Church. (CN)



Lunch at Calvary Baptist, cooked and served by the ladies of the church. (CN)



Dan Semer offers piano solos while repairs are made on the organ. (RF)

Harry Koenig takes a turn at the piano, Calvary Baptist Church. (RF)



Calvary Baptist Church concert, showing overhead mirrors. (CN)





at the Banquet . . .







Winners receiving their miniature consoles after the drawing following the banquet.



Del Castillo receives congratulations from Lowell Ayars on being selected as Honorary Member for 1982. (CN)



John Robson, president of the Kingston Theatre Organ Society, receives their chapter charter from ATOS President Lois Segur. (CN)



David Lau, chairman of the Motor City Chapter, making announcements before the concert. (RF)



Jo Williams, who played for silent movies at the Senate, Tuxedo and Crystal Theatres in Detroit. (Ray Van Steenkiste photo)

Interior of the Michigan Theatre. David Lau at the console making announcements. (RF)



Friday, July 9: Charlie Balogh

The next morning we boarded buses at 8/15 — a most uncivilized hour after banquet night (take note, Nor-Cal) — and headed for the Michigan Theatre in Ann Arbor. Unlike the 1974 convention which featured a day in AA, only one concert was planned on the 3/13 Barton.

Charlie Balogh, longtime organist and musical director at Roaring Twenties Pizza in Grand Rapids, brought the console up with a pair of bouncy and percussive eye-openers, "Great Day" and "Come Follow the Band." His own "Vignette" was fun but formula — you could have put "Nola" under it.

Balogh soon introduced a drummer onstage — Tim Francic if I heard right — and off they hopped with Les Brown's old band theme, "Leapfrog." The organ lent itself well to the big band style. In good regulation, it is a hefty organ and like the Redford is immediate and clear.

Balogh's arrangements were the usual — usually someone else's "standard" arrangement — of such favorites as "Night Train," "Melancholy Serenade," "Original Boogie-Woogie," "One O'Clock Jump" and lots more. But the best item on the program was Charlie's own arrangement of "I Got Rhythm," a piece which has been done to death. I didn't think anyone could possibly come up with another variation, but there were many here — all in the same rhythm, mind you, but variations nevertheless.

In fact, that's what the entire concert sounded like. Jazz, blues, swing — call it what you will. Endless right hand variations on various themes, over moving pedal lines and staccato left-hand chords. Organ and drummer were together with inexorable persistence until the end of the concert. One can get heartily sick of drums after a while. By the time the neckties came off and the drummer started to moan — signifying that he was getting into it, I guess — you could close your eyes and swear you'd heard the same thing ten minutes before. They really didn't start *feeling* the music till the "Bumble Boogie" encore, but by then it was too late.

The concert was fun, different and entertaining. But it was a one-gimmick show. To those who like that kind of thing the combination was quite satisfying. The comparison with



Michigan Theatre, Ann Arbor, July 9. (CN)



Charlie Balogh at the Barton, Michigan Theatre. (CN)



Tim Francic on drums, Michigan Theatre. (CN)

Volunteer modeling T-shirts and tote bags sold to raise funds for the restoration of the Michigan Theatre. (RF)



the Billy Nalle/Art Mosca album *Swinging Pipe Organ* made 25 years ago is unavoidable: there was more music in forty minutes of album than in well over an hour of concert.

Jerry Nagano

The theatre of the Henry Ford Museum in Dearborn, designed by the same architect as the Punch and Judy, is an early-American confection boasting a French Provincial Rodgers 340 on a Barton four-poster lift. The speakers are housed where the pipe chambers would ordinarily be, with a pair of echo speakers in the back corners of the balcony. Up there the organ sounded dreadful — the bass was way out of balance, and the reeds sounded like a cross between comb-and-tissue-paper and high-pressure Bronx cheers.

Jerry Nagano was introduced by Father Mirrer in a thick Ukranian accent as “a product of Japan, assembled in the U.S.” His entrance was classic Ginger Rogers: one expected a quick buck-and-wing as he swept down the staircase of the stage set.

Nagano’s playing was saturated with George Wright fillers and phrases from beginning to end. But unlike Wright he showed little restraint and less refinement. He was so busy trying to impress us with lightning-fast stop changes (by hand, of course), riffs and trimmings, that the music got left behind. The novelty numbers in particular were played at top speed with lots of holes and questionable phrasing; this is not musicianship, this is exhibitionism.

The best item in the program was a tenderly rendered “How to Handle a Woman,” though the baritone registration was suffering severe nasal congestion. The “Million Dollar Baby,” on the other hand, came across as a sultry streetwalker. And one does not expect to hear Bull’s “Rondo in G” in the midst of a selection from *Brigadoon!* Highland fling rhythm or not, the juxtaposition is ludicrous.

Though his arrangements showed imagination and exuberance they often displayed little grasp of the composer’s intent. The Jolson standard “My Mammy,” for instance, should not bump and grind — unless mammy was a stripper. Nor should “Ain’t Misbehavin’ ” be slithery and low-down. It is a lonely lover’s declar-



Recording crew hard at work, Henry Ford Museum Theatre, July 9. (RF)



Front of the Henry Ford Museum Theatre. (RF)



Interior of the Henry Ford Museum Theatre, with conventioners waiting for Jerry. (RF)



Jerry Nagano at the console of the Rodgers, Henry Ford Museum Theatre, July 9. (CN)

William and Margie Bartlow, and Fred and Mrs. Pillsbury at the Henry Ford Museum. (RF)





Kim Nagano inspecting some of the early musical instruments in the Henry Ford Museum. (CN)



Ray Van Steenkiste, Dorothy Messer and Dorothy Van Steenkiste at Calvary Baptist. (RF)



L to R: Laurie Grimshaw, Motor City; Eric Wicks, Australia; Orinda Mathews (née Gottfried), Erie, Pennsylvania; Robert "Joe" Luckey, Erie, Pennsylvania. (RF)



Aloha Chapter well represented. (RF)



Ty Woodward and Independence Hall at the Henry Ford Museum. (RF)

ation of faithfulness — the hint of "Makin' Whoopee" Nagano threw in was totally out of context. On the other hand, though I don't ordinarily like Mozart, his orchestration of the first movement of "Eine kleine Nachtmusik" was an interesting indication of Nagano's capabilities.

When are today's precocious young organists going to stop showing off all the time? That Nagano's performance was superficial and gimmicky is a shame. His talent and technique are undeniable and he has the potential to be a fine organist. But he showed little understanding of the music he was playing, and precious little respect for some of it.

And I am still puzzled as to why he would have the brass to stand there and tell us that composer E. T. Paull is "the world's worst writer" (of music? Of stage directions?), would cite a few examples, and then would sit down and play "Napoleon's Last Charge" from beginning to end. If he was being smart as he appeared to be, it was in poor taste; if he believed what he was saying, why did he bother with Paull at all?

Dennis James and "Robin Hood"

Murphy's Law was hard at work Friday night before we even left the hotel. There is no point in belaboring the fact that most buses were held up and therefore most conventioners got to the Fox Theatre after the show



Rex Koury, Preston Kaufmann, Bob Gilbert, Tom B'hend, Bob McGillivray and Geoff Paterson at the cocktail party. (RF)

L to R: Don Thompson, Ron Buhlmann, Kim Nagano, Joe Luckey, Russ Shaner, Jerry Nagano. (RF)



L to R: Rex Koury, Bob Dilworth, Mary Ann Dilworth, Tommy Landrum. (RF)

Allen Miller, Richard Sklenar, Bob McGillivray, Tim Needler, Alden Stockebrand, Gib Petzke and Ken Gordon. (RF)



had begun. Something or someone somewhere along the line caused a whacking great foul-up and left a lot of people visibly, and audibly, upset. It was one of those things that happens, and was apologized for with great embarrassment the next day.

The occasion was the re-premiere of *Robin Hood*, the 1922 Douglas Fairbanks, Sr. epic, presented jointly by Motor City Theatre Organ Society and Downtown Theatre Enthusiasts as a public performance. Dennis James was at the console of the Mighty and Carl Daehler conducted the 36-piece Ann Arbor Chamber Orchestra.

The score was adapted and arranged by Dennis James from Victor Schertzinger's sixty-year-old original. James kept the best known themes such as "Robin Hood March," "Little John's Theme," and "Just an Old Love Song," adding DeKoven's "O Promise Me" from his operetta score. By rearranging the more lengthy "repeat to cue" sections for variety, adding "a couple of things from Korngold," interweaving organ and orchestra melody lines, and filling in variable cue sections with solo organ parts, James produced a score as magnificent as the images on the screen. There were two or three disconcerting places where furioso music was playing against dramatic tension or tender moments on the screen, but it was mostly an accurate, sometimes subtle, match.

Conductor Daehler had studied the film and score for a month and the work paid off. It had never played a film in public before but though there were some rocky periods before intermission, the orchestra in the second half was together and perfectly cued. Its rich full sound was dynamic and expressive; when augmented by the

organ (which had been tuned up a half-tone for the occasion), the power and emotion was of another world.

The balance and richness differed upstairs and down. Blending was smooth and full in the balcony but downstairs the orchestra — amplified through speakers aimed straight out — was immediate while the sound of the organ cascaded from the heavens. Either was ethereal.

The presentation, while spectacular, was not quite authentic as in most houses the organ and orchestra alternated instead of playing together. The travellers apparently wouldn't close far enough to mask the screen properly, there were a couple of lighting snags, and the film was running faster than it should have been, making the chase scenes in particular look ridiculous. And the balcony was again hot and close.

But it didn't matter. The reported 2378 persons in the audience were laughing, shouting, gasping and hissing along with the action, obviously having a great time.

Said to have been the largest set ever constructed in Hollywood — larger in scale than even the Babylon set for *Intolerance* — the castle in which a lot of the film's action took place was breathtaking. The tale was set against the Crusades; adventure and chivalry during the power struggle of Prince John and his brother King Richard the Lion-Hearted. Full of spectacular matte shots, heraldic tournaments and extravagant costumes, the film broke box office records across the country and received the 1922 Photoplay Medal of Honor, equivalent to today's Academy Award. The clarity of the restored 35mm print was remarkable.

As the pit rose to stage level with orchestra and organ thundering forth



Dennis James at the console of the 4/36 Wurlitzer in the Detroit Fox, after the show on Friday, July 9. (CN)



George Wever (Central Indiana), Rex Koury, Lois Segur and Floyd Mumm at the cocktail party, July 4. (RF)

the final chords of "O Promise Me," the audience rose as one in a justly deserved ovation. This was, quite simply, a show with class.

For those of us who missed the overture, organist James repeated it as an organ solo after the theatre cleared of the public. Lowell Ayars also repeated his part, a vocal rendering of the love theme, "Just an Old Love Song." It was a gracious gesture.

Though I'm sure the onslaught of several hundred people after the film began caught them unawares, the confusion and disturbance to those in the theatre could have been reduced considerably if the ushers had known

The Detroit Fox Theatre, c. 1982. The Marquee has been rebuilt and the vertical sign is long gone. (RF)



Conventioners arriving (late!) for *Robin Hood* at the Detroit Fox. (CN)





Gary Reseigh and family, Redford Theatre, July 10. (CN)



Marge and Jerry Muethel and Father Miller have a little serious discussion before the buffet dinner. (CN)

where the sections and rows were. Reports from several people seem to indicate that most didn't have a clue. Their valiant efforts in the face of the unexpected are to be commended, however.

In fairness, it should also be noted that many of those who were seated late were crabbing and complaining even after they were seated, with no thought of those other paying customers around them trying to listen to the music.

Saturday, July 10: Gary Reseigh

The final official concert of the convention, Gary Reseigh at the Redford, could have been dispensed with. After the Fox spectacular it was too little too late, and though it might have been a pleasant, relaxed denouement to an ultimately successful convention the offensive disposition of the organist took care of that idea.

Reseigh is a staff organist with Charlie Balogh in Grand Rapids. He brought the console up with a pleasant "Honeysuckle Rose," proceeded through "Thou Swell," "Serenade in Blue," "Kalamazoo" and a host of other forties numbers which are popular where he works. Reseigh swings and sways with ease, plays with quiet assurance and fitting registrations (he plays tremols like some play keys) and accurately conveys the mood. For all that, he had no surprises and was very average overall. His best selection was his last, the overture to *The Barber of Seville*, which he orchestrated with taste and selectivity; the images of Bugs Bunny and Elmer Fudd were vivid.

But when he opened his mouth you would think he was doing us all a favor by showing up. Without a tie, not to mention the tux he had no time to order even though he'd known about the concert for two months, he sat there and told us he hadn't bothered to rehearse on that organ 'cause he'd been playing it since he was a kid. Who is kidding whom?

He was boorish toward the stage people about the microphone that was hooked up at the last minute, and his general attitude was unbelievably insolent. To top it all off, he was so hung up on the fact that he was a father and that the wife and kid were right there that he brought them up to "meet" us.

The point, to be blunt, is that when

you are being paid to play the organ, shut up and play. Though few of the concerts lasted the theoretical ninety minutes, Reseigh was actually playing for only fifty minutes. MCTOS should get a partial refund.

The rudeness of the man in the balcony who at one point yelled "Less talk and more music . . ." is not to be excused either, much as one may have shared the sentiment. It is an indication of the decline in the general quality of ATOS audiences at conventions. But that is another article.

John Steele

Following a quiet afternoon back at the hotel, buses loaded at 4:30 for the afterglow: Meadowbrook Hall in Rochester, dinner and a concert by John Steele.

A sprawling monument to the industrial pioneers built by the widow of automaker John Dodge, the hall cost four million dollars in the late twenties. Filled with priceless antiques, it was donated to the state in 1957 along with the 1400-acre estate and two million dollars cash to found Oakland University. The 100-room mansion is now a showplace of craftsmanship and furnishings open for public tours and used as a conference and cultural center.

Though advertised as the "Afterglow," it was better described by a participant as the "After-blow." An orderly and serene chicken Kiev buffet dinner in a huge blue marquee erected on the back lawn was rudely interrupted around coffee and dessert by a sudden storm of such fury it threatened to bring down the canvas roof on top of us. As a few of us were getting drenched holding down tent poles, orderly heads thankfully prevailed over what could have been disastrous panic and people slowly beat a hasty, wet retreat into the mansion.

Loading up at the buffet.



(CN)

Friendly conversation in a delightful setting — the tent on the lawn at Meadowbrook Hall — before disaster! (CN)





Pole-holding duty after the storm struck, Meadowbrook Hall. (CN)



Virginia Cheshire, Nor-Cal, ready for anything. (CN)

By the time the place was empty — some ignored the danger to finish their dessert — the storm had passed. Mother Nature really had it in for *one* of us!

Coffee and dessert were set up inside the building, and people were soon wandering about the rooms balancing either or both, oblivious to the destruction that dropping one or the other could wreak on those treasures of inconceivable value. People were shaken and understandably on edge. The heat and humidity added impatience to the mood.

The Meadowbrook Hall organ is a 1919 three-manual Aeolian residence,

organ installed in main and antiphonal chambers. The latter was effectively useless because it was upstairs where temperature shifts had put it impossibly out of tune. Sound egress from the main chamber in the basement was hindered by air ducts between the shutters and the main floor screens. Few pistons worked, and the ornately carved console was so far from the chamber in an alcove that the organist could barely hear.

Aeolians by nature are slow acting and softly voiced, and this one had all the sonic impact of a sneeze in a hurricane. Its loudest stops were the Harp and Chimes. That Steele — as in “nerves of . . .” — played at all was an admirable display of perseverance and composure. With few places to sit, people were wandering all over, talking and eating. It wasn’t just from the heat that the perspiration was running off his forehead.

His program was picked for the organ: “Dambusters March,” “In a Monastery Garden,” “Roses of Picardy,” “Midnight Bells.” Reginald Foort’s “To Victory,” a stirring piece of wartime inspiration, called out for something to play it on. Steele knows the musical value of verses, as he showed in a tearful rendering of “When You’re Away, Dear.” And if he ever records Coates’ “London Again” suite on a decent organ, I’d love a copy. What I could make out over the babble of the crowd showed he understood exactly what he was playing.

As for his registrations, well, when one is confronted with what amounts to twelve ranks of Dulcianas duplexed to three manuals, there’s not much one can do.

It was a tribute to John’s professionalism that his page turner was



A place to sit down at Meadowbrook Hall was hard to find, and hearing the organ even more difficult. (CN)

Ashley Miller. It’s only too bad that so few could properly hear, and fewer could appreciate, what was going on. As a demonstration of what these old residence installations were like it was an education, and worth it. Unfortunately, they could have put some Archer Gibson rolls on the Duo-Art player and it would have been just the same to most.

Holding the tent because of the storm.

(CN)

John Steele plays at Meadowbrook Hall under very difficult conditions. Ashley Miller turns the pages. (CN)



News from the

Unaffiliated

Groups

Lloyd E. Klos



Lockport
Theater
Organ Society

(LTOS) — Lockport, New York
716/439-6643

The Lockport Senior Citizens Center is probably the first of its kind anywhere to have a theatre pipe organ as part of its assets. The Bette Dale Building, used for services and programs, has a 2/8 Wurlitzer, built in 1922 for the Buffalo Broadcasting Co., and recently installed in the Center by the Lockport Theatre Organ Society. It was purchased in 1979 from Harold Hantz, and last year, W. Harold LeValley and other LTOS members began work.

On May 9, the first program on the organ was presented by veteran theatre organist Irv Toner, the event coinciding with the observance of the tenth anniversary of the Center.

LLOYD E. KLOS



Niagara Frontier
Theatre
Organ Society

(NFTOS) — Buffalo, New York
716/834-2712

The new owner of the Riviera Theatre in North Tonawanda, New York, Edward H. Bebko, is living up to his promise for utilization of the house's 3/20 Wurlitzer. Most Saturday evenings, Ed's father, the renowned organist Eddie Baker (Doc Bebko),

plays half-hour organludes before the first show at 7:30, then 15 minutes prior to the second show at 8:15. On Sunday, May 16, Doc provided background music for five magicians and illusionists. "Ah Me," says he. "Nothing like when one's son fulfills one's dreams! A theatre, a Wurlitzer, and an audience. Eddie Baker is in the saddle again with his gold card from Local 802." What's more, the theatre advertises Doc in the daily newspaper ads. Now, that's getting respect!

LLOYD E. KLOS

RTOS



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

Rochester Theater Organ Society
(RTOS) — Rochester, New York
716/266-8251

Making his third appearance in Lilacville, Ron Rhode, the Arizona pizza parlor player, entertained at the Auditorium Theatre's 4/22 Wurlitzer on May 14. Evidently, the faithful remembered Ron's previous concerts and the better-than-average crowd for May was most receptive. High points were his renditions of Von Suppé's "Light Cavalry Overture," selections from "South Pacific," and the concert-closer, Sousa's immortal "Stars and Stripes Forever." The event wound up the 1981-82 Auditorium series which saw 12,555 pass through the doors for ten dates, 422 more than the previous season.

On May 17, Len Rawle played the Eisenhart Auditorium's 3/8 Wurlitzer. His audience has had a warm spot for Len ever since he made his 1974 American debut in Rochester. The British organist brought sounds from the little instrument which were never heard before. With his pleasing personality and excellent microphone presence, Len's highlights were renditions of what he called "The RTOS Hoedown," selections from "South Pacific," and signature tunes of fellow British organists. It was Len's third visit to the colonies, and he especially enjoys coming in May when Rochester's renowned Highland Park

lilacs (over 530 varieties) are in full bloom.

For the first time since its inception in 1964, RTOS was audited in May by the IRS, and it should be of interest to all concerned what areas the federal body covers as pertains to non-profit organizations.

First: IRS is vitally concerned about the wording of the section of the Certificate of Organization devoted to dissolution of the organization. If the wording is not suitable, six months are given to change the paragraph in accordance with IRS dictates.

Second: Any artist who is paid \$600 or more for his services, has to receive a 1099 form, a copy of which must be sent IRS in verification. This will obviate the club's part in a possible non-payment-to-avoid-taxes situation.

Third: All requests for reimbursement for expenses entailed by members, must be accompanied by receipts or bills in support. A mere list of expenses will not suffice.

Fourth: If the organization is not providing educational activities, it would be wise to do so, thereby enhancing its non-profit, tax-free status.

Fifth: Treasurer's records should be kept as complete and as accurate as possible to avoid extensive interrogation or investigation should an audit occur.

LLOYD E. KLOS



RICHMOND ORGAN ENTHUSIASTS CLUB
(ROEC) — Richmond, Virginia

ROEC was the hand behind the scenes on May 10 at Richmond's Mosque. The club's maintenance staff was responsible for getting the 3/17 Wurlitzer into first-class condition for the eighth annual subscription concert, featuring the Richmond Symphony Orchestra and theatre organist Lyn Lunde. The orchestra-organ combination was highlighted in the second half by a performance of Saint-Saëns' Symphony No. 3 in C Minor, otherwise known as "The Organ Symphony."

A local reviewer stated: "Lunde pulled out (sic) all the stops. In fact, in some of the opening bars of the

finale, he went too far and covered the orchestra entirely. It made for quite a climax which brought the audience cheering to its feet. As rousing as the noise of this conclusion was, it was in the gentler moments that the listeners were made aware of the lovely sounds of which the Richmond Symphony is capable."

The review mentioned clinkers, overbalance of brass, false attack of upper string section, and lack of commitment in the first half. "The same thing happened in the first movement of the Saint-Saëns' Symphony before the organ lifted the players from their lethargy." Lunde, who has performed concerts in theatres, primarily in the east, is a native of Williamsburg, Virginia, a graduate of Virginia Commonwealth University, and is organist-choirmaster of St. Thomas Episcopal Church in Richmond.

A correction to the June column: Lyn has set us straight that the installation of the ex-Surf City Wurlitzer in Richmond's Virginia Center for the Performing Arts is not an ROEC function. Our apologies.

**Southeastern New England Theatre
Organ Society (SENETOS)
Providence, Rhode Island
401/274-0267**

The evening of June 5 was a gala one for all those connected with the Ocean State Performing Arts Center in Providence, Rhode Island. In horribly rainy weather, a large audience turned out to witness the dedication of the newly-installed 5/21 Wurlitzer, once in Chicago's Marbro Theatre, and up to last January, the pride of Byron Carlson in his St. Paul, Minnesota home.

The theatre has been gloriously restored with more work scheduled, including renovation of the red silk panels, a sort of brocade. The organ console was dazzling against the 1928 backdrop which twinkled and glittered throughout. The organ is 95% operational.

Lincoln Pratt, house organist, played most of the program: songs from the Twenties and a Gershwin medley, plus accompaniment to a Buster Keaton classic and a Laurel & Hardy film with walk-on by Jean Harlow. Lincoln is station manager of WEAN, and his playing was gutsy with a lot of pyrotechnics. He proved that the organ is big, with a lot of power to burn.



Carl Brush at the console of the Rome, New York, Capitol's 3/9 Moller. Carl Shea watches.

Following intermission, professional organist Carl Rounds, played a few numbers to show the 5/21's sweeter and lush sounds. Admirably coping with a cranky slide projector, he led the enthusiastic crowd in a sing-along. Gary Hanson, one of the installers, had a turn, playing music from *Annie* and other contemporary tunes.

The mayor of Providence, Vincent Cianci, was master of ceremonies. An organ buff, His Honor was a key figure in bringing the instrument to Providence. Audience reaction to all aspects of the gala was one of total rapture and enthusiasm. Media coverage, including TV before the event, was absolutely magnificent.

DR. WALTER BEAUPRE

Empire State

theatre and musical instrument museum

**(ESTMIM) — Syracuse, New York
315/492-0465**

For our program at the State Fairground's 3/11 Wurlitzer on April 24, our MC, Walter Cole, introduced English artist, Arnold Loxam, Master of Rhythm. The organist had plenty of variety, featuring rhythmic, bouncy numbers. He played a great sing-along with slides, and four hymns which the audience did a good job of singing without slides. Winifrea, organist from Kingston, Ontario, was in the audience. She and Mrs. Loxam went on stage and did the Bird Song Dance, while the audience had a lot of fun, doing some of the flying movements of the routine from their seats. This fun evening was a first for Arnold Loxam at ESTMIM, and he is already booked for next year.

Don Thompson, internationally known organist, from Toronto's "Organ Grinder," played another fine program for us on May 15, Don's seventh concert here. Many theatre organists and enthusiasts are also trolley and/or railroad buffs. We have some here and we understand Don is one. In advance of the program, Norm Kistner wrote Don, requesting a trolley song on the program. Norm loaned an old trolley gong and fare bell to install on the toy counter, and these were used during the showing of trolley slides.

Frank Cimmino, organist for 14 years at the Suburban Restaurant in Wanaque, New Jersey, did the June 12 concert. We knew this would be a treat, as Frank played here once before. It turned out to be a double treat as he brought young Ralph Ringstad as guest organist. There was good variety in their program, including two very nice numbers which were composed by Frank's mother.

Ron Squires, manager of the Syracuse Landmark Theatre, journeyed to Rome, New York, in April to see the Capitol Theatre and its 3/9 Moller. The Capitol is no longer a movie house, but is used for other events. Ron had a very enjoyable afternoon, playing the 3/9. Our member, Carl Brush, has the organ in good repair and plays it for some of the events.

CHARLIE RICH

THEATRE ORGAN
CLASSIFIED ADS
GET RESULTS!
TRY ONE



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.

Greetings, Lloyd:

I do appreciate so much your continued interest and the appearance of my letter in the May/June issue, saluting my late friend, Jay Quinby. I hope that my book, "Flashbacks," can be finished. It is something I want to pass on, especially with the world going as it is. The problems we had during the Great Depression and World War II cannot compare with what has happened to the entertainment world and the world-at-large, in the need for profanity, explicitness and drugs. I have to be thankful for

my memories.

I am rebuilding a 1909 Moller in Richmond's Fourth Baptist Church, but I never expected the turmoil. It is a lovely black congregation who have been so harassed that the church is wired to police headquarters. With a white man (I) to do the task threats abound as racism is on the increase, and work in the church is done with police stand-bys. Much of the work is done in the shop and at home whenever possible.

The church is an historical landmark, a few blocks from famed St. John's (Patrick Henry's church). Despite threats on our lives, work continues. We're installing direct-electric magnets in the chests, solid-state relays, a new console combination system, modern electric draw-knobs, new manuals and pedals. The voicing of this instrument is most lush and so superior to that of today's church organs. We've added mixtures and 32' in the pedals to brighten things up.

The Richmond Organ Enthusiasts Club (ROEC) is in the process of changing its name to identify solely with the theatre pipe organ. As I'm the local rep for Conn, I've decided to reactivate the old ROC as a chapter of Amateur Organist Association International. I shall remain with both organizations because of my lifelong interest in T.O. We must continue activity for those multitudes who own electronics, and there is a crying need for a club to sponsor training sessions for those pianists playing in their little country churches. With two production interruptions at Conn (reorganization and factory moving), I have installed six full-size AGO organs. All of this I totally enjoy.

The Virginia Center for the Performing Arts (ex-Loew's Richmond) Wurlitzer will be propelled by solid-state and a memory system. The wind will have been there in mid-July as the blower is wired in. We are hopeful of a new ebony console, not unlike those in Radio City Music Hall. A new scissors lift is on order. The specs stand at 23 ranks (six strings, two Tibias, two Voxes, two Trumpets, one Tuba, two Diapasons, mixtures, the usual compliment of orchestral reeds, one Flute Celeste). I believe Austin will build a new Post Horn.

As I've done three funerals during the writing of this letter, I've had it for today!

Regards,
Bill Floyd Sr.
Richmond, Virginia

Dear Bob:

Apparently, a few people have misread the article I authored last year for THEATRE ORGAN which dealt with tape machines. I refer to two letters which appeared recently in the magazine. If both Mr. Harrison and Mr. Nellis will go back to the Aug./Sept./Oct. 1981 issue and carefully reread that article, much of their misunderstanding of it should be cleared up.

As to Mr. Nellis' errant assumption that the article contradicted itself by discussing "which cassette recorders are the best buy for 'good theatre tapes'" (sic) after stating that cassette tape recorders should not be permitted at theatre organ concerts, he is omitting several essential statements made in the article which would dissolve his confusion.

First of all, I did not make a blanket statement saying "no tape recorders should ever be allowed at any concert." Concerning taping a formal concert, the key phrase that seems to have been overlooked was "Prior arrangements should be made" (with the artist concerned). And let's not kid ourselves, if the concert is being professionally recorded for an album release, individual non-authorized recording of that event is outright piracy. And those who think nothing of doing so will, and have, often made several copies for friends, which kills several more record sales to which the artist is entitled. After all, who owns his talent?

Secondly, the recording of formal,

Closing Chord

Arnold S. Briggs, 73, died suddenly on May 1. Arnold was a charter member and past president of Syracuse's ESTMIM.

He was an acoustical engineer for sonar engineering at GE, retiring in 1974. After retirement, he was a consultant for GE in Italy and Brazil. Arnold helped move the Wurlitzer from RKO Keith's Theatre to the Fairgrounds in 1967, and refinished the console and piano. He helped relamp the Landmark Theatre (ex-Loew's State), supervised the moving and installing of a large chandelier in the main lobby of the theatre, and was engaged in many other Landmark and ESTMIM projects. Always willing to help, Arnold was a member of the ESTMIM Board and the organ committee of his church.

CHARLIE RICH □

paid-admission concerts was *not* encouraged. A recorder can be put to many other uses besides taping "name" concerts, and these were mentioned in the article: Local chapter get-togethers (often involving a short performance by a non-professional who doesn't make records and doesn't mind being recorded at random), informal open-console events, and the recording of home and church installations. In addition, many of us like to collect samples of instruments in theatres when played by various "visiting firemen," or doing the same thing at a local organ-equipped pizza parlor. Not to mention dozens of other uses unrelated to an interest in pipe organs.

Mr. Nellis asks: "Why an article at all?" (regarding the "contradiction"). Well, I would have felt somewhat irresponsible about writing of gear that has been widely misused without making some qualifying statements. I merely wanted to make it clear that I don't endorse or encourage the use of tape recorders in certain situations.

And I stand firm on my statements regarding concert recording, even after the artist has given his approval. I'm certain that both Mr. Harrison and Mr. Nellis are very conscientious and careful not to disturb others with their recording activities at concerts, and a majority of recordists are quite unobtrusive. But for every nine or ten like this, there are always one or two inconsiderate souls who seem to be in their own little world and act as though the concert is really a recording session to capture for their personal collection. And to be impartial, you could hardly ban the disrupters while allowing the "good guys" to continue. Unfortunately, it's a case of a few ruining it for everyone else. And if recording is "allowed as long as everyone is careful not to disturb others," the situation is not going to change. It's like telling a cat to not claw at the drapes or furniture when letting it in the house. Sometimes recordists will not mar a concert, and other times, ugly and irritating incidents will occur. In the case of "talkers, seat kickers," etc., it is not as easy to control the public's personal habits, and that is a different area of concern.

Regarding Mr. Nellis' attempted comparison of the vacation area posted with "NO PHOTOGRAPHY

PERMITTED" signs with a concert where the artist has requested that no recordings be made, he is comparing apples with oranges. Vacation areas are for public use, and photographing them does not violate copyright laws. Just because something is accessible doesn't mean it's free for the taking.

As for the taping of "approved" concerts, Lloyd Klos mentions the best solution yet. If there is enough interest within a local group for setting up a remote facility for this purpose, no one could possibly object, and happily, both groups would get what they came for. But when recording a concert while seated in the general audience, Lloyd's words should be heeded: . . . "The overwhelming majority of concertgoers came to listen. It is they who should be spared the extraneous noises which are unavoidable in the recording procedure." So even if you have approval to record and are extremely careful, you are still drawing an invisible line between yourself and those who carried nothing in but their programs. You are skating on very thin ice.

Sincerely,
Ron Musselman
Fresno, California

Dear Bob:

Ron Musselman certainly started a hot debate on the pros and cons of amateur taping of organ concerts in his article in the Aug./Sept./Oct. 1981 issue. As this current discussion of an old problem has gone on for a year now, it's obviously a touchy issue.

As Harry Jenkins mentioned in his letter in the July/Aug. '82 issue, a printed request for no taping is by order of the musician's union, not generally by an artist.

It is very true that a program appeals to the eyes as well as the ears, and on further listening to a tape without the visual, more flaws are noticed when the ears are doing all the work. If an artist is insecure about his/her abilities being heard in this way, perhaps the artist's reasoning for playing concerts in the first place should be reexamined. Audiences know that we're human, just as they are. And I have never found an audience to be less than supportive and enthusiastic.

I can only hope that those folks who want to record will respect those

who came to listen to the King of Instruments — not to cassettes being flipped, beeps that indicate the end of some tapes, or comments that they're breathing too loud — or to be distracted by flashlights (penlight or not) looking for the end of the tape. The concertgoers who came to listen need to be a bit more tolerant of the tapers, too. It doesn't seem likely that they're going to evaporate any time soon.

It's really up to the individual societies to lay the ground work for this mutual respect *and stick by it*. Somewhere there must be a middle ground. In a society where we're all supposed to be unified in our goals, can't we find a compromise?

Yours truly,
Shirley Keiter
Philadelphia, Pennsylvania □

ATOS Committee Reports

GOALS COMMITTEE REPORT

The purpose of any Goals Committee is to provide the Board of Directors with ideas for future direction of the Society. Such ideas can be short-range or long-range, but all should be directed toward accomplishing most effectively the stated Purpose of the American Theatre Organ Society's Articles of Incorporation: To preserve and enhance theatre pipe organ and to further the understanding of the instrument and its music.

Members of the Goals Committee responded to the request of its chairman to bring forth ideas, and what follows is a compilation of the most agreed-upon suggestions in order of importance and urgency. The committee requests that the board consider this report and accept or reject the ideas contained herein.

I. PROFESSIONALISM. In order for the Society to achieve its stated purposes most effectively, it must gain the respect of non-members and members alike by virtue of its individual and collective actions. In short, a professional handling of every action must be stressed.

Professionalism needs to be emphasized and set forth as policy. It must start with the national board and officers, be increasingly

incorporated in dealings with members and chapters and in THEATRE ORGAN especially, and spread to the chapters' leadership and eventually to all members. Members have the right and the duty to demand professionalism of their leadership, of concert promoters and presenters, of concert artists, and of each other. National ATOS needs to establish clearly a policy of professionalism and adhere to it unceasingly.

II. INCREASED MEMBERSHIP. The Committee strongly suggests the goal of 10,000 members by 1985. It feels this goal is essential, and attainable IF . . .

. . . a National Membership Committee is established to work closely with the chapters, . . . each chapter cooperates by establishing a Chapter Membership Committee to achieve local growth,

. . . a national Membership Brochure is prepared explaining ATOS to prospective members which would be provided to all chapters with a space for local information to be inserted,

. . . an active Public Relations Committee can be fielded to deal with the media in an effort to spread the word about the Society to those who might be interested but unaware of our existence.

III. TRUST FUND/ENDOWMENT. ATOS needs to establish a vehicle whereby the Society can receive donations in all forms from various sources, including estates and individual donors. Such donations might be cash gifts specifically earmarked for certain purposes, or collections of memorabilia relating to theatre pipe organ, or perhaps even organs themselves for future use in a national museum. Such a legal entity could insure the preservation of materials that could otherwise be broken up and scattered and eventually lost.

Such a move would encourage donations to the ATOS Archives and Library and underscores the necessity for the latter to be safe, accessible, and permanent. Unrestricted funds could be used to enlarge the archives by purchase of otherwise unattainable collections. Other aims could also be funded eventually, such as a scholarship program.

IV. ADVISORY COMMITTEE. Many organizations depend upon a so-called advisory committee, comprised of influential and knowledgeable people, for consultation and high-level support. ATOS should establish such a select group by inviting these recognized supporters of theatre pipe organ to be Charter Members of the advisory committee.

V. ORGAN PLACEMENT. From time to time, organs are available needing homes and locations are available needing organs. Matching these needs with these wants should be a national function, but conducted from a single location which is well publicized. There should be no fee connected with this service if at all possible. For now, one person should be able to handle such a job, and THEATRE ORGAN could aid in promulgating this additional membership service. Eventually, a listing could be made of every theatre pipe organ extant, its make, serial number, history, size and location, computerized and kept current.

VI. PUBLICATIONS. The Goals Committee suggests a compilation of Theatre Organ Technicalities that have appeared over the years in THEATRE ORGAN and earlier journals. A Technical Committee could sift

through these articles to select those written most accurately and appearing to be most helpful to the membership. These could be published in bound volumes by subject and made available at cost to members. Additional articles could be written by competent technical people and included to cover gaps as necessary.

* * *

The Goals Committee welcomes input from the ATOS board and all members with constructive suggestions for the overall good of our Society.

Tim Needler, Chairman

CONVENTION PLANNING COMMITTEE

The Convention Planning Committee has prepared a 24-page booklet which gives suggestions and guidelines on how to plan and run a convention. This booklet will be mailed to all chapter chairmen. If your chapter is interested in hosting a national or regional convention please contact John Ledwon or Lois Segur.

TECHNICAL COMMITTEE

The Technical Committee has been overwhelmed by the response to the question of what you, the membership, desire the committee to explore. Because of this, the committee again elicits your response as to what you would like to see covered. At present the committee will involve itself with discussing what a "performance caliber" organ is, and technical articles dealing with organ maintenance and pipe repair. If you have suggestions or input please contact John Ledwon or Allen Miller.

□

Answers to Acoustiquiz from page 10

- 1. True** — The sound level is *inversely* proportional to the volume of a room for a given *power*. A reduction of 20 to 1 in room volume will give an increase in sound of about 13 db.
- 2. False** — The long wavelengths of bass pipes can use the walls and floors of the chambers to augment their output, thus bass offset pipes best make themselves "felt" when placed near the rear wall and floor of a chamber.
- 3. False** — A ten-rank unit organ on 30" wind pressure can produce up to ten times the acoustical power of a 100-rank classical organ on 3" wind pressure. The output capability will be reflected as the *square* of the change in pressure for any pipe with a given flue.
- 4. False** — 90 db is only moderately loud over most of the hearing range. It poses a hazard to hearing only at the upper frequency

ranges, and over long periods of time. However, sounds in excess of 110 db do pose a real threat, can produce pain, and should be avoided. (OSHA specifies an exposure limit of 1/2 hr./day to 110 db.)

- 5. False** — Pipe organs sound like pipe organs primarily because of the phase/wavelength ratios that naturally exist in various pipes, and because the sound is made up of multiple sources, each with their own polar (directional) characteristics. Such characteristics cannot be duplicated by a simple single or dual channel electronic system, while some of the less subtle characteristics of sound can be convincingly synthesized. Quality, however, in either type of instrument depends on good craftsmanship. The use of electronic tuning and voicing aids, rather than the ear, cannot make a pipe organ sound like an electronic as commonly supposed. It is the *manner* in which the sounds are produced, not the degree of precision which gives the pipe organ its unique sound.
- 6. False** — High pressure instruments can be suitable for all types of music, provided there are enough ranks for the required versatility. Organs of twenty ranks or more, based on the unit system, can be amazingly versatile.
- 7. False** — High pressure pipe designs are as easily applicable to "straight" organs as to those based on the unit system. The E. M. Skinner organ in Cleveland's Municipal Auditorium is a good example. Pressures in this instrument range from 6" to 30".

* * *

Rick Weisenberger is an engineer for the Communications Department of Northern Kentucky University, and has been engaged for some time in the acoustical research on which his series of articles is based.

* * *

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. □



CHAPTER NOTES

Edited by Grace E. McGinnis

ALOHA

Honolulu, Hawaii

808/235-3005 or 808/533-4524

The thirty percent of the Aloha Chapter members who attended the convention in Detroit are still glowing over their experiences, to the envy of those members unable to attend. From hotel accommodations to bus transportation, concerts, boat ride, pre-glow and after-glow, meeting artists and mainland ATOS members who had visited Hawaii, and even to sweltering in the Fox, the convention was an enjoyable and memorable experience shared by our members. Motor City has our appreciation for hosting the convention so efficiently. Our whole-hearted congratulations to them for their effort. We also appreciated the cooperation of the Detroit Theater Organ Club in allowing us access to the Senate Theater organ. It was one of the highlights of the convention.

The Aloha Chapter maintenance committee has been hard at work this past year re-leathering, installing a Post Horn and Diaphone, etc., and at this time everything is working on the Hawaii Theatre 4/16 Robert-Morton. Finally, the club room is clear of pipes and the organ is now concert-ready. It never sounded so good! Unfortunately, club playing time is limited to two hours on Sunday mornings because the theatre opens at ten o'clock. Art Gordon of Consolidated Amusement Company has been a friend of the Aloha Chapter for many years, allowing us use of the organ and providing us with a club room. Our chapter is most grateful.

The sister Robert-Morton 4/16 in Waikiki Theatre III is still playable but needs a lot of work. Because the building is scheduled for demolition, extensive repairs have not been considered.

To those of you coming this way who would like to know who is playing the organ around town, Betty DeRosa and Gene Pickett play the Hammond X-66 at the Pearl City Tavern. Bob Alder plays at the Honolulu Art Academy three days a week for both silent films and during intermission for films of the '30s and '40s.

Although Aloha Chapter has not been able to consider concerts because of limited playing time and falling plaster from the theatre ceiling, the chapter would appreciate notice of concert artists coming to Hawaii in the event a concert can be arranged with Consolidated Amusement Company. Our P.O. Box number is 88012, Honolulu, Hawaii 96815, and our concert chairman is Frank Loney.

Chapter members have been busily playing convention recordings and filing photos, anticipating next year's convention in San Francisco.

Our fondest Aloha to everyone in ATOS.

CENTRAL FLORIDA
THEATRE
ORGAN
SOCIETY



Tampa

813/384-1854 or 813/863-2264

Our June meeting was held at the Tampa Theatre giving members an opportunity to see the Wurlitzer installation. After a short reading of the minutes, members watched as the console and Lee Wilson, our liaison chairman, were lifted from the pit to the stage as a Wanamaker organ record was played. This was a surprise as we knew the console was not yet wired

up. A tour was taken through the solo and accompaniment chambers with Seth Evers, our crew chairman, showing us pipes, chest work and blower. The tour had to be cut short because of a program at the theatre, but we could see that much work had been done. In addition, much has been accomplished in the theatre itself, especially painting in the proscenium area to restore the original color scheme.

In July we met at the home of John and Eloise Otterson. Chairman Ed Chapman presided at the business meeting. Work is progressing on the rewiring of the chests. Nine chests are finished with three chests and the electronic wiring to be done. Members also enjoyed open console at the Otterson's Baldwin Cinema II. Among the members who played was Al Hermanns, organist/teacher, who demonstrated his fine playing technique with several well-known standards. Afterwards, several of the members journeyed to J. Burns Pizza & Pipes for some fine entertainment on their Wurlitzer.

SANDRA SHOOK

CENTRAL INDIANA

Indianapolis

317/283-3410 or 317/786-2160

The Conservatory of Music, Terre Haute, Indiana, was the setting for the May 16 meeting of Central Indiana Chapter. We attended this event with other friends and guests of the Conservatory, a total of approximately 300 people. Mr. Russell McCoy, a teacher at the Conservatory, presented a program of several selections on a Rodgers organ. He was followed by several of his young students, ranging in age from six to eleven. A finale was presented on eight organs, one grand piano, and drums played in unison by instructors at the Conservatory.

Another organ of interest to the Central Indiana Chapter is the one being installed in the Long Center for Performing Arts at Lafayette, Indiana. A dedication of this organ has been set for mid-September with Ken Double, Central Indiana Chapter member, performing. It was also noted that Ken would be featured at a Conn organ as part of the Center's Mid-summer's Art Festival from June 26 to July 5.

Prior to the Festival event in Lafayette, the Central Indiana Chapter held

their June meeting at Long Center with fifty members and guests attending. Along with chapter members, there were several members from a local group, the Lafayette Hi Not Organ Club, present. Mr. Carroll Copeland of Lafayette has been working with this group for four years since the theatre, formerly known as the Mars Theatre built in 1921-22, was given to the city of Lafayette by Mr. Dennis Long. The Tippecanoe Arts Federation, comprised of forty art and music groups, is working hard to restore this theatre and install a pipe organ. The installation is now about seventy percent complete.

Mr. Ken Double presented a program on a Conn following the business meeting. He explained that the Conn will be for sale after the pipe organ is complete. The Conn had been donated for use in the theatre.

The chapter is looking ahead to pleasant summer experiences, both individually and as a group.

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

June 27 found COTOS members gathered at the farm of Marvin and Karen Boerger for the annual picnic. The featured artist was Karen Boerger playing her Conn 652. Karen presented a varied program of popular and show tunes as well as favorite hymns. Open console followed with several members, including Stanley Jay, Jay Pontius, Ted Guyson, and Betsy Richard, displaying their prowess at the keyboard with a wide variety of selections which continued through the dinner hour. An attendance of about 35 members and friends brought forth a panoply of home-cooked and baked delights to be topped off by the Boerger's hand-churned ice cream.

The organ crew working on the chapter's Wurlitzer at Worthington High School reported that they hope to have the console fully reassembled by the end of the summer. Replacement of the ivory on the lower manual has been completed and current work includes trouble-shooting of some persistent ciphers.

No meeting was scheduled for July so as many members as possible might be able to attend the ATOS Convention in Detroit.

BOB AND PATTI CLARK



CATOE Chicago Area Theatre Organ Enthusiasts

312/470-0743 or 312/627-3245

CATOE ends its second decade with a royal splash at the Chicago Theatre September 12. What started out to be cookies and cake at the Oriental Theatre on Randolph Street has become a gala affair at the wonderful Chicago Theatre on State Street. Our program, "Remember Radio," will feature Lyn Larsen at the console of the Mighty Wurlitzer. Jack Bethards of San Francisco will lead the Greater Chicago Orchestra in the radio themes and melodies of Rudy Vallee, Anson Weeks, Ray Noble, Jesse Crawford, and others. Our guest host for the day is to be Mr. Rudy Vallee himself! Mr. Vallee has offered to sing some of his best-known vocals with the organ and orchestra. CATOE's vintage film for

the day will be Laurel and Hardy's all-talking feature, *Hogwild!*

Detroit's John Lauter entertained at the Oriental Theatre in August. CATOE's organ crew got the organ patched up and playing, which is more than can be said for what was a Rapp & Rapp Theatre. With the success of *E.T.* at the Chicago Theatre, Bob Chaney has been contracted to play intermissions, twice nightly and on weekends during the run.

CATOE was called upon to identify and evaluate what turned out to be a Reproduco Photo Player. The owners of the Image Theatre on Chicago's near-north side, found it under a coat of pink paint, being used as the foundation for the thrust stage. Value: \$0.00.

October finds Rob Calcaterra at the Patio Theatre for CATOE's annual Halloween show. A second performance will be for school children as part of CATOE's ongoing educational program. And a good time was had by all. CHRISTOPHER CARLO

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.



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



Thomaston

203/378-9192 or 203/583-8334

On May 22, 23, we heard Jonas Nordwall at the Thomaston Opera House. It was Jonas' first acquaintance with the Marr & Colton; immediately, they became fast friends! By the time the evening was done we knew that Jonas would come again. He presented us with a widely encompassing program that touched the classics, the musical stage and miscellaneous sources. Withal, it was a great evening and we look forward to future engagements.

In the eastern part of our state, in the city of Groton, a Pizza, Pipes & Pandemonium establishment is under construction. We hear that Andy Kasparian is to be resident chief organist. We wish the enterprise well.

On June 5 the Ocean State Performing Arts Center, formerly Loew's State Theatre, in Providence, inaugurated its recently installed 5/21 Wurlitzer pipe organ with house organist Lincoln Pratt at the console for a program of organ music, silent movie with organ accompaniment, and sing-along. The weather was terrible, but the music was great.

Also on June 5, we had our chapter meeting at the residence of Noel and Nancy Kerr in Essex, where there is to be heard and played a fine 4/17 Marr & Colton. With open console having been enjoyed during the afternoon, appetites properly satisfied during dinner, and business duly taken care of, Program Chairman Bob Bailey introduced the guest artist of the evening, Bill Floyd, an organist with good credentials which include an association with the New York Paramount Theatre.

Bill played a most enjoyable program for us based on music heard from the organ during his time at the Paramount. A nice variety, coupled with Bill's skill at the console, resulted in a delightful hour that seemed like minutes.

The heaviest sustained rainfall that anyone in Essex could remember dampened everything outside, but not our successful meeting one bit. We



Dwight Beacham and the Allen 965 Theatre Organ.

are grateful to Noel and Nancy Kerr for their all-encompassing hospitality, and we do express our thanks.

Coming attractions at the Thomaston Opera House include Larry Ferrari on September 25, 26, and Lyn Larsen on October 22, 23. Lyn will share the stage with Jack Bethard's orchestra. Tickets and information are available from Concert Tickets, P.O. Box 426, Seymour, CT 06483. Telephone: (203) 888-9696.

WM. F. POWERS

DELAWARE VALLEY

Philadelphia

215/566-1764

Members of Delaware Valley Chapter traveled to Macungie, Pennsylvania, on May 16. Their destination was the showroom and concert hall recently built by Allen Organ Company on Pennsylvania Route 100. Bill Kemmler, our host for the day, gave a short welcoming speech and described the unique aspects of the showroom and of the Allen Organ Company's world-wide enterprises



Cheryl Linder at the Eastern Massachusetts Chapter Wurlitzer. (Paul Callhan photo)

and installations.

After Bill's interesting and informative talk, we were treated to a concert by Dwight Beacham on a new Allen 965. This is a three-manual computerized theatre-style organ which produces a beautiful theatre sound in all its stops. Dwight, who had just returned from playing a "Pops" concert on the Wurlitzer in the auditorium of St. Mary's of The Lake Seminary, Mundelein, Illinois, played a varied program which included "Keep Your Sunny Side Up" and "Love Is Just Around The Corner." After open console, during which TOSDV members had a chance to experience this remarkable instrument, Dwight returned to the console and concluded his concert. His original and varied styling took full advantage of the organ's capabilities and displayed his talent and knowledge of music in a way that was pure delight for his listeners.

The afternoon concluded with a tour of the showroom which included a demonstration of a beautifully crafted electronic harpsichord which sounded exactly like the real thing.

MAUD LADD

EASTERN MASSACHUSETTS

Boston

617/244-4136 or 617/754-1508

Memorial Day weekend at Babson was truly memorable for EMCATOS and friends as Hector Olivera again was our guest organist. A nearly full house greeted Mr. Olivera as a fast-moving "Bobsled" got us underway. Hector always manages to please with his thorough musicianship, innovative and fertile imagination and console presentation plus his unusual knowledge of his chosen instrument. His varied program, with touches of the classics, novelty numbers, marches, jazz and showtunes, fully utilized our Wurlitzer's resources. We were treated to a technique seldom, if ever, equalled with phenomenal manual/pedal dexterity and registration changes.

A first for us was his most adequate accompaniment to a silent Laurel and Hardy comedy, *From Soup to Nuts*. As his finale, "76 Trombones," faded away his wildly applauding audience rose in appreciation. The now expected "Flight of The Bumble Bee" was Hector's first encore and Bach's



Ashley Miller conducting a workshop session. (Bayfoto)

"Symphonia" from the *Cantata No. 29* his second. No one can say that they haven't witnessed a spectacular performance with Mr. Olivera at the console, something really special, leaving one limp and gasping. WOW!

Hector's second concert the next night included the fine toe-tapping "Bean Pot Rag," composed by our own young organist/member Cheryl Linder. A surprise tribute to members Theresa and Len Winter, for their forty-second wedding anniversary, was a light and lively "Life Is Just A Bowl of Cherries." Hector Olivera, a genius of the console, brings such a remarkable kaleidoscope of tone color and variations to his audiences that he wins many converts to theatre organ. Yes, he will return to EMC again and again!

Our last seasonal meeting was June 26 during which a grateful membership voted Rosalie and Pat Fucci as Life Members. Cheryl Linder, our evening's artist, received a good hand when approaching the bench. This competent young lady opened with a theme from *Sesame Street* and proceeded with a varied program of well-played pops, including her own "Rag," and two classics by Bach and Widor. Cheryl's finale was the "Toccatina" from Widor's "Symphony No. 5," but a deserved long applause brought an encore, "Maple Leaf Rag."

Open console encouraged a parade to the console including a surprise, Gary Hanson, over from the ongoing 5/21 Wurlitzer installation project in Providence's Ocean State Performing Arts Center, together with Bill Hansen.

Program chairman Tim Bjareby and his mother, Kaarina, once again



Ed Baykowski at the Mumbroe 3/32 Marr & Colton hybrid, Detroit National Convention. (Politofoto)

kindly hosted the club to open house on July 10 at their Ipswich home. After great homemade "eats" served in their backyard, the fine 2/9 Robert-Morton theatre organ was the magnet drawing seven playing members to the white and gold console. Every year the organ has changes and a newly installed set of tuned Sleighbells was the latest addition. It was a leisurely, most pleasant summer interlude.

STANLEY C. GARNISS



GARDEN STATE
THEATRE
ORGAN
SOCIETY, INC.

New Jersey

609/888-0909 or 201/891-1588

On April 25, GTOSers were invited to a meeting and demonstration in the ballroom of the former MacMillan



Ron Rhode at the Trenton War Memorial Moller. (Bayfoto)



Dave Kopp (console), Mel Robinson, Tony Majersky and Pete Polito at the MacMillan Mansion. (Bayfoto)

mansion which was recently sold by the Immaculate Conception Seminary. The ballroom, complete with 2/26 Aeolian rollplayer organ, served as the library for the seminary. The organ was recently restored by Roy Frenzke and Dan and Dave Kopp. Dave, who is organist for the Jersey Rockets and the New York Cosmos and plays in the Brendan Byrne Meadowlands Arena, demonstrated the rollplayer and invited the membership to change stops. Many members strolled through the gardens at this time. The usual table of "goodies" was available for all to enjoy.

On May 1, the second of a series of workshops given by Ashley Miller was held in the home of George Pasquay where there is a 2/6 Style D Wurlitzer. Some of the topics Ashley discussed were correct pedals, rhythmic traps for accompaniment, pipe to electronic differences, use of the expression pedal, and the drone syndrome. The participants left with the hope that another session would be planned in the near future.

We were saddened to hear of the death of Stillman Rice who has welcomed so many of us into his Connecticut home. He is especially missed.

On May 16, Ron Rhode was featured at Trenton War Memorial's 3/16 Moller. Ron's performance was marked by an impressive mixture of classical and popular stylings and was as wonderful as the weather that day. Ron was rewarded by one of the longest autograph lines this writer has seen in a long time.

On July 16, Lt. Col. Jack Moelmann, USAF, presented a free concert to a near-full house at the Trenton War Memorial. Jack put the 3/16 Moller through the paces with a con-



Jack Moelmann at the Trenton War Memorial 3/16 Moller. (Bayfoto)

cert and sing-along. Later, he orchestrated the complete version of *The General*, starring Buster Keaton, and closed with his famous "Tribute to America" which utilized the full-stage-size flag. Jack dedicated this concert to all the people of New Jersey. Even the Honorable Thomas H. Kean, Governor of New Jersey, had been given a personal invitation. General Robert J. Donahue and General Robert Lynn were among the dignitaries in attendance.

Many thanks go to Chairman Bill Smith and Vince DeBlois for the tender care given to the Moller, and to Jack who donated so much of his time and personal expense in order to make this event a very professional production. Jack recently completed the installation of the controls for the organ console lift, thus eliminating the need for a stage technician to raise and lower the console lift.

We were sorry to learn that Ginny Vanore has resigned as editor of the chapter publication "Pedals and Pipes" after ten years of dedicated service. Marty Spitalnick, a New York educator, will succeed Ginny as editor.

ED BAYKOWSKI



Ontario

613/544-1991 or 613/542-2638

Canada has at last been represented at the Chapter Roll Call at an ATOS Convention, and our still-small group is very proud to have been welcomed so warmly (literally!) in Detroit.

Our first regular concert season was climaxed by a two-night performance by Walt Strony, both nights sold out. Each crowd was spellbound and left with heads spinning. The morning after Walt's triumph, THEATRE ORGAN Associate Editor Geoffrey Paterson, who has developed a passion for our Kimball, gave a private mini-concert for a few friends. He was startled, but unfazed, at one point to discover Walt Strony in the audience. Back in ecclesiastical garb for Easter Sunday, our 3/21 Kimball responded vibrantly to John Robson's full-organ finale, a gorgeously sung "Christ The Lord Is



Popular British cinema organist Arnold Loxam kept the Kingston Kimball rocking for two hours during an informal visit. (The BBC "microphone" was a novel "welcome mat" temporarily installed for the day.)

(Frank Pratt photo)

Risen Today."

Thanks to the gospel spread so generously by THEATRE ORGAN, we have been favored by a steady flow of visitors including ATOS charter member Clealan Blakely and wife enroute from Florida to their summer home, a group of RCCO church musicians from Ottawa, and Arnold Loxam and his wife Audrey, from Yorkshire, who spent a Sunday afternoon with us. Arnold gave us a two-hour *ad hoc* medley in true Blackpool style. As a special welcome we temporarily tarted up the console with a mock-up BBC microphone on extendable mounting. Arnold had just played a concert in Syracuse the night before, and we signed him up for a future appearance. In his wake, our bench continued to bounce for two days.

Our energetic member, "Wini-frea," gave a recent matinee for retarded and handicapped children whose rhythmic clapping and shouting threatened the roof supports. More busloads of converts! On another occasion, Frank Pratt subbed for ailing John Robson to entertain local Scouts and Cubs with a march, sing-along and short silent comedy.

Our grand finale event, prior to summer, was a special benefit concert for the local newspaper's Summer Camp Fund. This was our token of appreciation to the community, and to the newspaper in particular, for its tremendous support of our group (prominent stories and rave reviews of every concert). We broadened our audience by sharing the program with the Parr Christie Singers, a popular local show-music choir. Backed up by pianist Joan Smith and our president, John Robson, at the Kimball console, they enthralled the full house. Well-received diversions included "Wini-frea" at the console with a lively

ashley miller
a.a.g.o.

PERSONAL REPRESENTATIVE

East Coast:
Mr. William Perrotta
211 W. 56th Street
Suite 18M
New York, N.Y. 10019
(212) 580-9286

West Coast:
T/D Associates
Mr. Don Creswell
3328 Brittan Ave.
San Carlos, Ca. 94070
(415) 592-7296

DENNIS JAMES

Resident Organist for the Ohio Theatre

"The audience rose as one to give this brilliant organist a genuine standing ovation, one that was richly deserved. James clearly is an enthusiast in love with the organ."
— *The Whig-Standard*, Kingston, Ontario

"I cannot remember hearing a performance that was so meticulously prepared, so expertly designed, so skillfully presented. It was, in the most literal sense of the word, impeccable."
— *Citizen Journal*, Columbus, Ohio

NOW BOOKING 1982-83
APPEARANCES



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



Disney medley and an outrageous silent (?) comedy. Frank Pratt played the Top Ten of 1927, the year the Kimball was built, illustrated by slides of the original sheet music covers, and the evening ended with a rousing sing-along with welcome help from the Parr Christie Singers. This very successful evening netted over a thousand dollars for the Summer Camp Fund.

FRANK PRATT



AMERICAN THEATRE
ORGAN SOCIETY
Land O' Lakes Chapter

St. Paul

715/262-5086 or 612/771-1771

April 17, LOLTOS members were guests of Schmitt Music Centers at a classical concert in the Rose Totino Auditorium of Northwestern College in St. Paul to dedicate the new custom-built Allen Digital Organ just installed by Schmitt. RCA recording artist Carlo Curley demonstrated his special talents in a program of classical music. Carlo, who is only thirty years of age and is already a world-wide concert artist, received a standing ovation.

May 8 found thirty-eight of us on a chartered bus to Cedar Rapids, Iowa, (with a brief stop at the Little Brown Church in The Vale at Nashua) to hear Hector Olivera play on the Mighty Wurlitzer at the Paramount Theatre where extensive restoration to its original splendor has just been completed. His selected numbers were exciting and his incredible rendition of "The Flight of The Bumble Bee" on the pedalboards was enthusiastically applauded by the almost full-house audience. There was a silent film and a sing-along which rounded out the evening. The concert was

sponsored by the CRATOS Chapter who invited us to the hospitality room at the Hawaiian Inn so we could get better acquainted and where Hector sold and autographed his record, "Page Won." Kyle and Margaret Mills of CRATOS were especially helpful in coordinating arrangements for us.

The next morning we headed for the Colony Restaurant in Amana where we had a sumptuous lunch served family style. Then everyone scattered to visit the various shops in the Amana Colonies, a famous landmark in Iowa, founded by a group of God-fearing people of West German, Swiss and Alsatian ancestry who left New York State in 1854, settling into seven historical villages in Amana. After our tour, we started home and reminisced about the concert, new friends, and our visit to the Amana Colonies.

May was a busy month for LOLTOS! Our first big fund raiser, "A Night At The World," was scheduled for May 25. The World Theatre in downtown St. Paul is in the process of renovation, and Bobby Schmidt's custom Rodgers 340 organ was brought down from his Indian Hills Resort in Wisconsin, and installed on the stage. Ron Rhode, a charming young concert artist from Scottsdale, Arizona, played a program of familiar tunes in his easy style and was well-received by the audience, some of whom had never attended a concert like this before. Ron accompanied a Laurel and Hardy silent film and a sing-along, too. We are planning another concert at the World on September 10, with Lyn Larsen as the artist.

May 28, 29, and 30, a musical weekend at Bobby Schmidt's, again featured Ron Rhode with several LOLTOS members and people from

surrounding areas in attendance. It was music-music-music from start to finish with an opportunity for organ buffs to try their skill at the 340 Rodgers. Other artists from our chapter were on the program: Paul-Wesley Bowen, Dr. Kerry Grippe from the University of Iowa at the piano, Arma Neff (93 years young) playing the violin accompanied by Paul-Wesley Bowen, and last but not least, Don Taft, a great entertainer with his furry friends perched on the organ.

On June 20, Tom Needle, one of our own talented chapter members, played a concert at the home of Steve and Carol Allen in Anoka. The Allens had graciously invited us to their home for that day. The Allen's home installation is a Barton/Marr & Colton combination 3/13 pipe organ. Tom Needle, proficient at both piano and pipe organ, started his career at the age of eleven, and has studied at the University of Minnesota and McPhail School of Music. He is presently organist at the Apostolic Lutheran Church in Minneapolis, where he has been playing for over twenty years.

VERNA MAE WILSON



Detroit
313/994-4992

Father Jim Miller brought our 1981-82 concert series to a close with a program at the 3/10 Barton at the

WALT STRONY

featured at the
ORGAN STOP PIZZA
Phoenix, Arizona

Mr. Strony's Latest Recording
"MUNDELEIN 1980"
is available through the above address at \$8.00 postpaid

For concert information write or call
Walt Strony Productions
P.O. Box 4281 • Scottsdale, Arizona 85261 • (602) 998-5611

Frank Cimmino Ralph Ringstad

Theatre Organists
Concert Dates Available

100 SARATOGA SQUARE
WAYNE, N.J. 07470 • PHONE: 201-839-8540



They came to the rescue. Artists at the 3/13 Barton at the Michigan Theatre (Ann Arbor) in June were (L to R), Howard Barnes, Scott Herpick, Gene Horning, Joe Kehborn and Herb Head. (Bo Hanley photo)



Fifteen-year-old Melissa Ambrose was the Fourth Sunday artist at the Royal Oak Theatre in June. (Fred Page photo)



Victor Barz played the Punch and Judy Wurlitzer for the First Sunday program for the Motor City Chapter in June. (Ray Van Steenkiste photo)



Veteran theatre organist Warren Colby at the Royal Oak Barton in May. (Fred Page photo)

Redford Theatre on May 22. An enthusiastic audience was on hand and Fr. Jim was in top form.

Our Fourth Sunday program in May featured organist Warren Colby of St. Joseph, Michigan, at the console of the golden-voiced Barton at the Royal Oak Theatre. Warren played for silent films at theatres in St. Joseph and Benton Harbor during the twenties and was, for more than forty years, organist at a Benton Harbor church until his retirement in 1971.

To allow out-of-town convention guests a chance to visit home installations in July, a convention preview of home installations for chapter members was held following the morning concert at the Royal Oak Theatre on May 23. After supper at Theatre Organ Pizza and Pipes in Pontiac, the day-long outing concluded with a visit to a mystery location where a 3/26 Austin, soon to be a 43-rank instrument, is being installed in a former church.

Fifteen-year-old Melissa Ambrose

was the artist at the 3/16 Barton for our Fourth Sunday presentation at the Royal Oak Theatre in June. Melissa has played for chapter programs at the Michigan (Ann Arbor) and Punch and Judy theatres.

Victor Barz, a senior music major at the University of Michigan, was our First Sunday artist at the Punch and Judy Theatre's 2/6 Wurlitzer in June. Vic is currently playing for various functions at the Michigan Theatre in Ann Arbor.

The sudden illness of scheduled art-



IT'S OUT!

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

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

THE SUBURBIAN

RESTAURANT and COCKTAIL LOUNGE

3/17 WURLITZER
Theatre Pipe Organ

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

FRANK CIMMINO
Organist

ist Dan Packard necessitated a hurried change in plans for the Second Sunday concert at the Michigan Theatre in Ann Arbor in June. In an impromptu open console program, Howard Barnes, Herb Head, Scott Herpick, Gena Horning and Joe Kehborn provided a variety of styles at the 3/13 Barton.

Fall concerts include Gaylord Carter accompanying *The General* on October 16 at the Redford Theatre, and Tony O'Brien in concert at the Royal Oak Theatre on November 6. George Wright will appear at the Redford on November 27. Our Christmas program on December 11 at the Redford Theatre will feature Ron Rhode and the Ford Chorus. For more information write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219.

DON LOCKWOOD

**NEW YORK
THEATRE ORGAN SOCIETY
New York**

201/573-9567 or 201/473-0559

A console under a magnificent art-glass window is not the usual setting for a theatre organ concert, and the beautiful sounds Lee Erwin caressed out of the 1892 Roosevelt organ in All Saints Church were not the anticipated Tibia/Vox combinations. The selections played were not the over-worked standards of this art form. In all, many foreign elements blended themselves into a refreshingly different kind of concert for New York theatre organ enthusiasts.

Undoubtedly, the organ's date of installation influenced Lee's choice of a group of early American songs to open this free concert at the historic Harlem church on July 18, the most intriguing being his scherzo, a la French school, arrangement of "Camptown Races." Another,

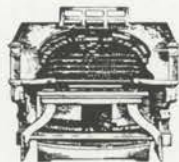
showing the influence of his studies in Paris, was the Dupré-like "I Wonder As I Wander."

Those with a nostalgic memory of the radio program, "Moon River," were surprised to hear its theme, "Caprice Viennois," played in the original and complete version. At one point during a grand montage of Broadway melodies which followed, I became aware that we were listening to theatre organ music being played with very little use of tremulants and that they were not missed. This could only be accomplished by very clean, no-coverup playing, and Lee's mastery of the instrument was well displayed.

During a group of Richard Rodgers tunes, it seemed to me the organ tones were like gems of color combining with the multi-hued rose window above. The strange factors involved with this program molded an effect not unlike that achieved in *2001: A Space Odyssey*, a sensation of floating through a tonal galaxy.

Following Lee's encores, a pleasant new sound came from the organ loft, the lovely voice of radio and television personality Kay Armen. Kay, who had been in the audience, and Lee ad-libbed a session of Gershwin and Porter. Thus, Erwin's versatility as performer and accompanist was evidenced for those fortunate to be in attendance.

MARLIN SWING



*Nor-Cal
Theatre
Organ
Society*

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

June 20 Paul Quarino played the
4/23 Wurlitzer at Capn's Galley Pizza

& Pipes in Redwood City, California. Prior to his concert he called Nor-Cal Chairman Rudy Frey up to the console and presented him with an award, the "Order of the Monkey." He wanted to play without it. Quarino, a native of Milwaukee, Wisconsin, began his musical studies at the age of seven with the squeeze box and worked his way up to the big box of whistles. He plays regularly in Portland, Oregon, at the Organ Grinder restaurant.

Prolonged periods of verbosity were interrupted with occasional musical interludes at the Wurlitzer. His program consisted of over-worked pizza melodies which, however, were much enjoyed by the audience. The high point of the concert was when he announced that he would play the "Washington Post March" without the monkey. Nor-Cal member Jack O'Neill rose to the occasion and substituted for the monkey by banging two pizza pans in perfect march tempo. O'Neill's virtuosity was remarkable in the artistic way he held the pizza pans, and the musical resonance produced enhanced the Sousa march. Jack is a born percussionist who has missed his calling.

There was no chapter meeting in July, but 22 members from Nor-Cal attended the 27th National ATOS Convention in Detroit. At the Redford Theatre in Detroit, Nor-Cal Chairman Rudy Frey presented a preview of the 1983 convention city with a show of slides, with an organ background provided by Nor-Cal'er Warren Lubich at the 3/10 Barton organ. Frey narrated the slide show using his "radio" voice.

Nor-Cal welcomes back into its ranks former member Bill McCoy. McCoy was born in Lincoln, Nebraska, and moved to Omaha. He is an accomplished organist and played several programs at the Orpheum The-



**DAVID
HAMILTON**

ENGLISH THEATRE AND
RECORDING ORGANIST

Represented in U.S. by:
Llomag Enterprises
2341 Kings Country, Irving, Texas 75062
214-256-2619 / 2743

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

**Gaylord
Carter**

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



Paul Quarino presents Nor-Cal Chairman Rudy Frey with the "Order of the Monkey" before his concert. (Ed Mullins photo)



Jack O'Neill "monkeyed around" during Paul Quarino's concert, Capn's Galley Pizza & Pipes, Redwood City, California. (Ed Mullins photo)



Bob Vaughn at the 3/6 Wurlitzer, Empress Theatre, Vallejo, California. (Ed Mullins photo)



Bill McCoy at the 3/15 Wurlitzer, Serramonte Pizza & Pipes, Daly City, California. (Ed Mullins photo)

atre in Omaha in the 1960s. He can still be heard on television reruns of *I Dream of Jeannie* and *Bewitched*. He did all of the sound effects and part of the organ music for "Jeannie" on a Thomas electronic, and was organist with the orchestral ensemble for *Bewitched*. McCoy traveled for the Thomas Organ Company for many years and participated in the design of the Thomas organ. Currently he plays at the Serramonte Pizza & Pipes in Daly City and is the most listenable organist in the Bay area.

Another active Nor-Cal member is

Bob Vaughn, the "Silver-Haired Daddy of the Silent Silver Screen." Bob accompanies silent film classics Friday nights at the Avenue Theatre. Recently he did a series of silents at the Castro Theatre, has played some silent films at the Empress Theatre in Vallejo, and is accompanying silents at the Fox Theatre in Redwood City on an electronic.

English organ personality Father Gerard Kerr was a recent visitor to San Francisco and was shown around the region by Rudy Frey, Ed Mullins, Ron Downer, and Jim Roseveare who

gave him a tour of the Oakland Paramount Wurlitzer including a mini-concert. Father Kerr had a tour of the Castro Theatre and heard Bob Vaughn accompany *The Cabinet of Dr. Caligari* and heard a concert by David Hegarty. He will report back to the London and South of England Chapter, and a large delegation of British enthusiasts are expected to attend the 1983 ATOS Convention in San Francisco. Members are advised to start saving their pennies for next year's conclave.

ED MULLINS

Dan Semer

ORGANIST-PIANIST

"Many good wishes for your career. God-Speed! You are a supervirtuoso that commands musical sensitivity with nuance."

LUCIANO PAVAROTTI
The World's Favorite Tenor

M&J Enterprises
Personal Manager: Margaret Bonfiglio
P.O. Box 633, LaVerne, Calif. 91750
(714) 596-5024



Donna Parker

Artists Management

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



View of studio and balcony gallery in the Henning home.

(Light photo)



Mark Henning demonstrates the Robert-Morton. (Console pictures on pg. 190, "The Best Remaining Seats" — Ben Hall.)

(Light photo)



**NORTH
TEXAS
CHAPTER**

Dallas

214/256-2743 or 214/233-7108

A pipe organ concert on a 4/17 Robert-Morton by a fine professional organist is a rare treat for any ATOS chapter. For the North Texas chapter, it is a "first" and one that faithful chapter members have been looking forward to with great anticipation for five years. Mark Henning and his talented wife, Nola, finally completed the studio addition to their Richardson, Texas, home and the spectacular installation of the 4/17 Robert-Morton theatre organ which had been originally installed in the Ritz Theatre in Tulsa, Oklahoma, in 1926. The organ was removed from the theatre and put into storage when the theatre

was torn down for another parking lot in 1960.

Everyone in the chapter wanted to attend the May 23 meeting when the Hennings invited us to share with them what they had toiled long and hard to prepare. With chapter members occupying all available seating, both on the main floor and the extensive balcony area, Mark played a beautiful and varied concert. Pieces ranged from "Bill Bailey" to "Praise God From Whom All Blessings Flow," which showed the versatility of both organ and organist. In mid-concert Mark disappeared into the organ chamber, reappearing on the second level behind the organ Marimba after swinging aside the ornamental pipe screen. The talented organist then demonstrated that the organ Marimba was a real instrument and that he knew how to play a real Marimba. Imagine our surprise as he performed a four-mallet rendition of "Santa Lucia."


Mark and Nola designed and built the addition on the rear of their home, done in early Spanish Colonial style, in which the Robert-Morton occupies the focal spot, and the organ installa-

tion is ideal for the room. This was a joint effort by Mark and Nola (no organ widow here). Nola did all of the detailed electric wiring which meant soldering at least 3000 connections on the two switch stacks, relays, and the numerous junction boards. The duct-



Chairman McGillivray opens the meeting.

(Light photo)



**KARL
COLE**

& "Anna Chovy"

Concert dates available
927 Barclay
Troy, Michigan 48098
(313) 528-2649

BARBARA SELLERS

a new experience in theatre organ concerts

For Concert Information and Availability
Richard J. Sklenar
3051 N. Clark, Chicago, Illinois 60657
(312) 248-5744 or 525-8658



Mark Henning plays the organ Marimba.
(Light photo)

work layout and soldering occupied both Hennings. We learned that Nola did all of the plaster stippling on the two-story studio walls and ceiling. Whew!

After the concert we were invited to roam freely and to view the Henning's collectibles which include a new nine-



Nola Henning with Bill Johnson.
(Light photo)

foot Bosendorfer grand piano with 92 keys, a 104-year-old square grand piano, a pump reed organ, cuckoo clocks, and a collection of over 8000 buttons. Venturing into the garages was rewarding to those of us interested in classic cars. Mark has restored and won prizes with several Cadillac convertibles and Lincoln classics. In the meantime, refreshments were served and the console was open to all who cared to give it a try. The Hennings gave special thanks and credit for the fine shape of the Robert-Morton to chapter members Dick Cooper and Fred Garrett who have faithfully assisted Mark in the installation.

The June 20 meeting was held at the home of Irving and Ruth Light. Console honors fell to Irving and to Lorena McKee, both for solos and duets using the Light's two Hammond consoles. Ruth Light was "side-person" on the drums for the duet encores.

July is "dark" while all members who can will attend the ATOS National Convention in Detroit.

IRVING LIGHT

OREGON Portland

503/244-2141 or 503/253-6874

On June 26 we traveled over to and down the beautiful Oregon coast for a standing room only concert at the home of Mary Pitts in Newport.

The Pitts' organ was built in Portland by the William Woods Company for the Oaks Skating Rink, where it served from 1922 to about 1955. After being sold and stored in Astoria for some time, it was purchased by the late Richard Pitts and moved to Newport. Because it was incomplete and in very poor condition, it took Mr. Pitts several years to find and, in some cases construct, the missing



Loren Minear at the Billy Woods organ in Mary Pitts' home.
(Claude Neuffer photo)

parts. A fourteenth rank was added, making the stoplist a Flute, three Strings, Diapason, Dulciana, Tibia, Vox, Clarinet, Oboe, Kinura, Tuba, Krumet and Post Horn.

It was necessary, of course, to greatly enlarge the Pitts' home to accommodate this huge instrument. The massive console is located near a big picture window that looks out over Yaquina Bay. There are no pre-set pistons, but with four well-unified manuals it is easy to do without them. The overall sound is full and rich and, because of the high-beam ceiling, it is not overbearing. The meeting marked the launching of a newly-renovated Aeolian organ player. Its mechanism has been enclosed in a fine cabinet handmade by member Henry Wuckert.

Our artist for this event was Loren Minear, who is not only a fine organist but has been repairing and rebuilding pipe organs for several years. Loren's smooth program included a Sigmund Romberg medley and "Valencia," a duet with Paul Quarino with a manual for each of four hands and only one pedalboard, but no tri-



Tom Wibbels

Theatre & Pizza Organist

1982-1983 Concert Dates Available

impro international inc.

P.O. Box 1072 • Elkhart, In 46515 • (210) 670-4061

RON RHODE
THEATRE
PIPE ORGAN
CONCERTS

KARL WARNER MANAGEMENT
6842 E. VIRGINIA AVENUE
SCOTTSDALE, ARIZONA 85257
(602) 946-6892

Featured at Organ Stop Pizza - 2250 W. Southern, Mesa, Arizona



Greg Smith at Greenwood Pizza & Pipes, Seattle.

(Chris Pride photo)

ping! This was followed by open console with no lack of players and plenty of refreshments.

Our chapter is grateful to Loren Minear for his fine program and to Mary Pitts for again welcoming us to her beautiful home and organ. Thanks, also, to Paul Quarino for substituting for Chairman Joe Gray who was away on business.

BUD ABEL

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

June 13 found about 100 members of our chapter enjoying a "Triple Treat Day." Number one was Jane Johnson at the console of the Tacoma Pizza and Pipes. Her concert began with "Another Op'nin', Another Show," and included a medley of Gershwin music, Latin music, and music from the film *The Raiders*. She closed her concert with a Karg-Elert *Chorale* using registration very suggestive of a large French Romantic instrument. Jane has a beautiful style

and displays great variety, both in her choice of selections and her registrations. She is truly a beautiful lady.

Our second treat took place at Calvary Temple in Seattle, where Dick Schrum was the artist. The console operates a ten-rank Wurlitzer with the chambers located behind the chancel, and a nine-rank Marr & Colton with chambers in the balcony. The Wurlitzer is complemented by a Harp, Chrysoglott, and two sets of Chimes. Dick chose "It's Gonna Be A Great Day" for his first selection, then followed with a medley of tunes about New York City. Dick plays great jazz or "honky-tonk" as he calls it. He also included several lovely ballads and an exceptional arrangement of "Tenderly." "Great" is too small a word to describe this concert. Dick Schrum is a master musician.

Greg Smith played the closing program at Greenwood Pizza & Pipes with a nice selection of different music styles showing off the versatility of both the organ and the artist. Quite memorable was his rendition of "New York, New York," and the closing selection, "The Man I Love."

The organ is a 3/17 Wurlitzer that came from Salem, Massachusetts, in 1974. Truly, it was a "Triple Treat Day."

July will find our chapter enjoying a picnic at the Lobberegt home in Issaquah. There will be a tour and open console. In August we will have our annual summer meeting sharing music on our own chapter organ at the Haller Lake Community Club.

CHRISTINE PRIDE

RED RIVER

Fargo










218/287-2671 or 218/236-9217

June 21 was the official day of dedication for our chapter organ at Weld Hall on the campus of Moorhead State University in Moorhead, Minnesota. An introduction by Ted Larson, instructor of film studies at MSU, and a dedication address by Dr. William Jones, acting President of MSU, were followed by the silent comedy, *Grandma's Boy*, starring Harold Lloyd and scored by Lance Johnson. Refreshments were served and those who wanted to see the chambers and play the organ were invited forward.




Lance Johnson demonstrating chapter organ at Weld Hall, Moorhead State University.

(Sonia Carlson photo)

Rosemary Bailey
 "theatre organ... par excellence"

don wallace artist's management
 2736 hollyridge drive • hollywood, ca. 90068 • (213) 465-1090



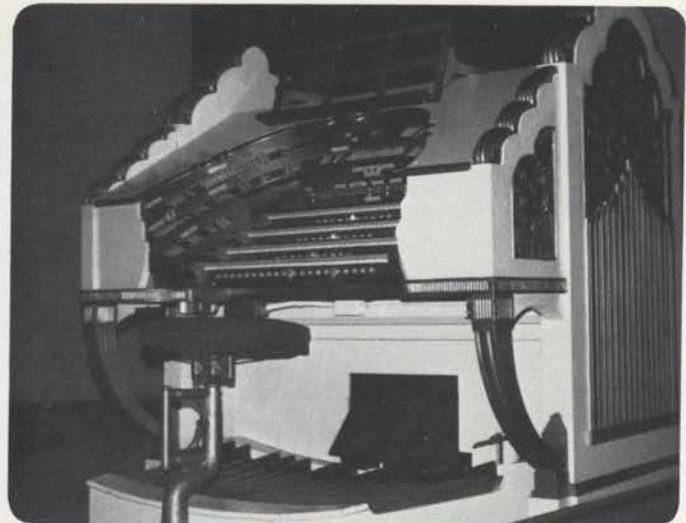


CONCERTS
 27200 Parkview #114 Warren, MI 48092 (313) 574-0128



The Denver Paramount Theatre alive and well.

(F. R. Gandy photo)



Denver Paramount's 4/20 Wurlitzer console (one of two).

(F. R. Gandy photo)

Hildegard Kraus performed at Weld Hall the evening of July 12, where she accompanied the 1927 silent comedy *Orchids and Ermine* starring Colleen Moore. We had a full house, and several had to be turned away. Colleen Moore has been a friend of our chapter since her appearance at the Fargo Theatre in April, 1981. Miss Moore, who was vacationing in Africa, phoned to wish



Hildegard Kraus, following "Orchids and Ermine" performance. Weld Hall, Moorhead State University. (Sonia Carlson photo)

Hildegard success with her program. Playing for silent movies on piano and organ became second nature to Hildegard when she became famous in the Fargo theatres of the 1920s, and she still does a fine job!

We have acquired a Harp for the Weld Hall organ. Trinity Lutheran Church in Bismark, North Dakota, donated it to us as it was not being used in the church. The instrument from which it came is an Aeolian residence organ originally installed in the Colonel Little mansion in Bismark. The Harp is at least a third again as large as a Wurlitzer Chrysoglott and much larger than the doorway into the main chamber. That should prove interesting.

SONIA CARLSON

ROCKY MOUNTAIN Denver

303/343-3930 or 303/233-4716

The future of the Paramount Theatre, Denver's last grand movie palace, has been assured, as an out-of-court settlement reached on April 16 removed the threat of eviction from

the theatre's operating entities and the Historic Paramount Foundation. Terms of the settlement alter the lease between the theatre and Joseph Gould, the landlord, to assure continued operation through the year 2028, while affirming the right of the tenants to operate a multiple-use facility.

With the continued existence of the theatre assured, the Historic Paramount Foundation is currently undertaking a capital fund-raising campaign, with a goal of raising \$1.5 million for renovation of the 13,000 square feet of office space attached to the Paramount and the first stage of restoration of the theatre proper. To kick off the capital drive, a gala evening on May 22 saluted a future for the past of Denver's last picture palace. "The Paramount Celebration" featured Patti Page, Frankie Laine, The Ink Spots, The Nicholas Brothers, and Nelson Riddle & His Orchestra in a glittering evening enjoyed by a crowd of over 1700.

While continuing the traditional summer film series, the Paramount has also announced a fall season that

TOMMY STARK

UNIQUE THEATRE
ORGAN CONCERTS
& SILENT FILMS

DYNAMIC
MUSIC MANAGEMENT
9107 Emerald Grove Avenue
Lakeside, California 92040
(714) 561-2269



Father James Miller

"Father Jim"
401 Davis St.
Fenton, MI 48430
(313) 629-5400

Appearing at
**CHRYSLER
ORGAN
PAGE & PAGE**
Pontiac, MI

will include singer Tom Jones, a new series of Gibson Jazz concerts, the Colorado State Ballet, and several special concert events on the Mighty Wurlitzer pipe organ.

All special film presentations, including the opening night gala for the Denver International Film Festival, are preceded by a thirty-minute organ overture, and several silent films have been shown in 1982. Robert Castle and Rick Dalrymple accompanied *The White Desert* in July. Ed Benoit will accompany the silent classic, *Robin Hood*, starring Douglas Fairbanks, during the week of August 13-15. Benoit, who is also featured at the Organ Grinder Restaurant, and Castle share performance duty at the Paramount, including the preludes and intermission features for the annual nine-week summer movie series.

FRANK R. GANDY

**ST. LOUIS
THEATRE ORGAN SOCIETY
Missouri
314/863-2318 or 314/742-2385**

Our May meeting was held at the Third Baptist Church where we heard Ken Iborg on an Allen Computer Organ.

In April we met at the home of Jim and Dolores Grebe. Rich Oberle showed slides of the March Memphis trip, and Marlin Mackley, Kingsland Theatre crew chief, reported that work there is currently centered around trouble-shooting the organ. He also noted that he, his mother, and his sister spent three days refinishing the organ console. It is painted white with gold filigree. Artist John Crowley played an interesting and varied program on the Grebe's 2/8 Kimball. Many thanks to John for his fine performance, and to Jim and Dolores Grebe for their hospitality.

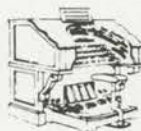
The Springfield, Illinois, Sharps and Flats Organ Club has invited us to



Organist Tom Wibbels with President Helen Sherman of the Toledo, Ohio, Chapter, following his cameo performance at the Redford Theatre during the ATOS National Convention.

be their guests on August 28. Plans include a visit to the Springfield Museum, a pot luck dinner, and open console at the organ.

**TOLEDO Area
Theatre Organ
SOCIETY, INC.**



Ohio

419/382-4902 or 419/476-6885

The Toledo chapter was very proud to present Tom Wibbels, one of its members, in a cameo performance at the National Convention at the Redford Theatre Barton. We were privileged to have him selected, and the audience was very appreciative of Tom's arrangement of "I Could Have Danced All Night." Over a third of the Toledo chapter membership attended the 1982 National Convention to support our talented young artist.

Motor City, we thank you for the most excellent, well-planned convention. We felt a great communication between all the chapters, and this togetherness will help us to accomplish

the goals of President Lois Segur.

One of our charter members passed away in June. We will miss you, Othedus Campbell. His passing is a great loss to the club.

Toledo has a promising future with its Marr & Colton in St. Hedwig's Culture Center. We are fortunate to have two good Fathers coming to our rescue in restoring the organ to its original glory. We can never thank Rev. James C. Southard and Rev. George Rinkowski enough for their assistance.

HELEN E. SHERMAN

**WESTERN RESERVE
Cleveland
216/933-2272**

Many Western Reserve Chapter members enjoyed participating in the Theatre Historical Society Cleveland Conclave, June 29 through July 3. Their activities included a visit to the Grays' Armory and open console at our chapter's 3/15 Wurlitzer there. Visitors were also treated to a slide show of Cleveland's Hippodrome Theatre which no longer stands.

Magazine Problems?

If you are not receiving your magazines, write to:

ATOS Membership Secretary
P.O. Box 3487
Irving, Texas 75061

For back issues and binders, write to:

ATOS Back Issues & Binders
1393 Don Carlos Court
Chula Vista, California 92010

**Experienced
Musician/Organ Technician**
available for organ-equipped
restaurant or pizza parlor

DAVE WEINGARTNER
Photo, Tape & Resume upon request

**Dave Weingartner
30683 County Road 20 West
Elkhart, Indiana 46517**

Several interested chapter members attended the seventh annual Mid-America Band Organ Rally held by the Musical Box Society at Zoar Village in Zoar, Ohio, on July 24. Beautiful weather and the historic setting of Zoar Village combined to create a memorable day. Band organs of all varieties, ages and sizes were on hand for our listening and viewing pleasure.

On July 25, WRTOS observed a picnic-style open house at the Cleveland Grays' Armory concurrently with an official open house by the Playhouse Square Foundation. The tour of Playhouse Square, a complex of three theatres currently under restoration, was very interesting. Because one of the theatres, the Ohio, was being used for the Great Lakes Shakespeare Festival, the group was denied admission there. The Palace Theatre, however, was a spectacle to behold with its fourteen types of marble, 154 crystal chandeliers, and brass ornamentation. The State Theatre's 350-foot-long lobby is the largest in the United States and is adorned by solid walnut pillars and fine murals which were painted by the artist in sixty days. Extreme heat and high humidity served as deterrents for the picnic, but a few brave souls showed up for open console and a good meal.

Preparations are now underway

for our October 30 concert featuring chapter member Bill Taber at the Wurlitzer console. Tickets are available from WRTOS, Inc., 1234 Bolivar Road, Cleveland, Ohio 44115. They are \$4.50 for general admission and \$5.00 for reserved balcony.

JIM SHEPHERD



WOLVERINE CHAPTER

of the American Theatre Organ Society

Central & Lower Michigan
517/793-5418 or 616/364-0354

Although the day of our June meeting turned out to be rainy and stormy, the large group of people who came to the East Detroit home of members Chuck and Betty Heffer enjoyed a cheerful and sunny time together while listening to our favorite kind of music. Quite a few members took turns at the console to provide us with a variety of theatre pipe organ entertainment.

The Heffers have a beautiful 3/9 Robert-Morton theatre pipe organ installed in their basement. In its original installation in the Regent Theatre in Grand Rapids, Michigan, this organ had only six ranks. Chuck has enlarged it by adding a Robert-Morton Tuba and Kinura and a Kimball Clarinet. All the reeds are Gottfried pipes. Chuck has also added a Piano and Chrysoglott. In all, it is a very delight-



Chuck and Betty Heffer at the console of their 3/9 Robert-Morton pipe organ. (Ed Corey photo)

ful and pleasant-sounding organ.

Betty and Chuck Heffer really did a fantastic job of hosting our group in their normal warm and congenial manner, and everyone really appreciated their generosity and kindness in the sharing of their lovely home and pipe organ with others.

Because of the Detroit location of the National Convention this July, and the resulting high concentration of organ concerts and activities in this area, the Wolverine Chapter decided not to have a July meeting this year. A number of our members were able to attend the terrific convention hosted by Motor City Chapter, and our thanks go to everyone in Motor City who helped make it a great success.

MAX AND CAROL BROWN

ELECTRIC EXPRESSIVE PERCUSSIONS

For Pipe or Electronic Organs

Operates from under key contacts. Full concert instruments, marimbas, vibraharp, orchestral bells, xylophones, and pianos, in 2' and 4' stops.

Only manufacturer of such instruments in USA.

Call Collect (217-422-3247)
for order acceptance or write:

dii DECATUR

INSTRUMENTS
INCORPORATED

DECATUR INSTRUMENTS • 1014 E. Olive Street
 Decatur, Illinois 62526

Voted . . .
 "Fifth most unusual restaurant — 1981"
 by Restaurant News Magazine

INDIANAPOLIS' MOST UNUSUAL RESTAURANT

MUSIC PALACE
FAMILY PIZZA RESTAURANT
& ICE CREAM PARLOUR

featuring the
 Mighty Wurlitzer Theatre Pipe Organ

Presenting
DONNA PARKER • BILL VLASAK
 at the console

7560 OLD TRAILS RD. • INDIANAPOLIS, INDIANA 46219

CLASSIFIED ADS

Rates: 20¢ per word

Deadlines:

Oct. 10 for Nov./Dec.
Dec. 10 for Jan./Feb.
Feb. 10 for Mar./Apr.
Apr. 10 for May/June
June 10 for July/Aug.
Aug. 10 for Sept./Oct.

Send Copy To:

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068

**NOTE: The first ten words
of each ad are
FREE to members!**

Take Advantage of this Privilege!

FOR SALE

Walnut reed organ (circa. 1870). Made by R. Shoninger, New Haven, Connecticut. 4 feet high. Original porcelain pulls, 30 Chimes, sub Bass, Vox Humana. Excellent exterior, new bellows, \$1200. R. Kuenzli, 4611 Drexel Ave., Edina, MN. (612) 926-8061.

**NO ROOM FOR PIPES?
BUILD A DEVTRONIX
FOR THAT PIPE ORGAN SOUND**



5 Models To Choose From
(3 & 4 manual consoles)

Brochure \$2.00 Product Catalog \$2.00
Demo Cassette \$4.95, played by
EVERETT NOURSE

FOR YOUR PIPE ORGAN

- 32'-16" Pedal Tone Generators
- Solid State Reverberation
- Capture Combination Systems; Dual Memory--Low Power.



**6101 WAREHOUSE WAY, DEPT. 30
SACRAMENTO, CALIF. 95826
(916) 381-6203**

FOR SALE

Wurlitzer 8' Tuba 10" pressure. Good condition from original organ. \$500.00 obo. Ken Rose, 18131 Rayen, Northridge, CA 91325. (213) 886-6891 anytime.

1927 Barton theatre pipe organ 3/9 electric relay, restored condition. Make offer. Call (312) 433-7778 and ask for Mike.

Wurlitzer belt buckles. Original logo, brass plated. Beautiful collectible and gift item. \$6.00 postpaid. Bob Atkins, 19 Cliff Way, Port Washington, NY 11050.

Theatre pipe organ owners! Bring your drums and traps to life. A 12-sound, 32-rhythm controller is available to do the job. Easy hookup, easy to operate, patterns can be changed, disable switch for each drum. For information, send SASE to: Paul E. Kline, 825 Elmsford, Clawson, MI 48017.

Conn Model 652 3-manual. Original owner. 2-1/2 years old. \$9800. Excellent condition. Prepaid moving within 200 miles. Two sets Conn 5 ft. pipes. A-1 condition, \$300. Al Kaufman, 84 Glendale Ave., Bridgeport, CT 06606. (203) 372-9440.

Wurlitzer 3-manual theatre pipe organ, 17-rank. Agnes Odell, 6819 Center Street, Cincinnati, OH 45244. (513) 561-5595.

Estey Minuette, 2-manual, 3-ranks, full pedal board, Chimes. Player, rolls & bench. Excellent condition, \$6,500. Call or write, Larry Webb, 508 E. 41st Street, Baltimore, MD 21218. (301) 323-5329.

Dulcianas, made in Germany. Special for home organ, voiced on 1-1/2" air. (44) pipes F^o to C⁴. \$500.00. Pomona, CA. (714) 623-5426.

Hammond Concorde organ. Excellent condition. \$3200. Charles Stark, 96 Homestead Ave., Amityville, NY 11201. (516) 691-5270.

Multiplex relay systems. Many options, improves reliability, saves space in chambers and console. Microprocessor controlled rhythm units for pipe organs. Includes 16 rhythm patterns. Wurlitzer Replica consoles, windchests, tremors, regulators, toy counters, etc. Send for free catalog. Gorsuch Enterprises, Inc., P.O. Box 11536, San Diego, CA 92111. (714) 560-4606.

Have a 5 hp, 220 volt/3-phase Spencer Organo, require a smaller blower, 1-1/2 - 2 hp, 500cfm, @ 12", preferably single phase. Wm. Hale, 1816 East 35th Ave., Vancouver, B.C., Canada V5P 1B6. (604) 321-0932.

Vox Organo. Circa 1935 Philadelphia, PA. 3-manual organ AGO spec. Stop keys on side jamb console. Musical Research Products Inc. player. Buyer to remove. Remarkably good condition. Write for spec. sheet & photo. Northampton Memorial Shrine, 3051 Green Pond Road, Easton, PA 18042. (215) 253-2000.

FOR SALE

Allen 435 digital computer theatre organ, 2-manual, 32-note AGO pedalboard, self-contained contemporary walnut console, alterable voices with card reader, rhythm unit, transposer. 16 double memory capture action general pistons. Tremendous sound, perfect condition. One owner - ATOS, AGO member. \$10,000. Karl C. Saunders, 4680 South River Road, Zanesville, OH 43701. (614) 674-4542.

**HERE
IT IS!**

**A New Album
From That
Incomparable
Pair . . .**

**BILLY
NALLE
and the
WICHITA
WURLITZER**



*The new Billy Nalle recording is everything:
Quiet . . . and Thunderous . . .
Tender . . . and Hair-raising . . .
Deeply Moving . . . Immensely Exciting
Masterful Storytelling!*

**THE ROAD
TO
WICHITA**

Jacket Features Color Photo Of New Console
Plus First Full Specification Analysis
Also

The Second Pressing Of
The First Wichita Release

THERE IS ONLY ONE BILLY NALLE
Each Album \$8.50 Postpaid

Billy Nalle Music
Suite 2205
400 West Central Avenue
Wichita, Kansas 67203

FOR SALE

Moller theatre relay 3-manual and pedal including second touch. Over 160 switches plus additional switches for spare. In two sections. \$325. Boorum. Lake Zurich, IL 60047. (312) 438-5060.

Wurlitzer 5-rank unit chests (Diap., Flute, Reed, 2 Strings) \$995 each, Violin offsets, Bourdon offsets, 2- & 3-manual relays/switch-stacks, tuned Sleigh Bells \$795, large Chimes, Dulciana, Solo Tibia, Aeolian Harp, back issues of THEATRE ORGAN and Console magazines. Write or call: Charles S. Fleck, 318 O'Donnell Lane, Cinnaminson, NJ 08077. (609) 665-5110 (8 p.m. to midnight).

MISCELLANEOUS

Simplified study of theatre organ (theory, harmony, registration) by cassette tape with active concert artist. Write or call Rosa Rio, 230 Mill Street, Huntington, Connecticut 06484, (203) 929-1652. *Everything's Coming Up Rosa*, stereo LP 4/26 organ, \$6.50 postpaid.

Philadelphia theatre organist member of Local 77 American Federation of Musicians wants manager to arrange concert tours. Can leave Philadelphia by 12:00 midnight Friday (traveling time must return by 2:00 p.m., Monday). Write Jerry Allen, 510 W. Tabor Road, Philadelphia, PA 19120.

RECORDS

"A Nalle album is always a musical event" (British & American reviews). New: *Road to Wichita*, \$8.50. Two stunning albums still available: *Show Business*, (Rochester, Wurlitzer) \$8.00. *Only One Billy Nalle*, (Wichita Wurlitzer) \$8.50 (now in second pressing). Billy Nalle Music, 400 West Central Avenue, Suite 2205, Wichita, Kansas 67203.

RECORDS

The Sound Of A Grand Amen featuring Terry Charles with spectacular masses of theatre organ strings, Voxes, Tibias, bells like you've never heard. Selections include "The Lost Chord," "The Holy City," "A Mighty Fortress," recorded at the Kirk of Dunedin. Available on album or cassette. \$9 each postpaid from Terry Charles, c/o The Kirk of Dunedin, Causeway at Bayshore, Dunedin, Florida 33528.

WANTED

Western Electric sound equipment. I do not export this equipment. Also seek Vitaphone® records. Bruce Gentry, 624 Plymouth Ave., Mattydale, NY 13211. (315) 455-7257.

The two console back panels for a panel Style E Wurlitzer, 2-manual theatre organ console. Good condition required. Gordon Johnson, 108 Queensborough Square, Marietta, GA 30064. (404) 422-2424.

Wurlitzer relay 4/20 with piano and pizzicato. Very good condition. \$3,750. California Bay Area. B. Atwood, (415) 897-0694 evenings, (415) 543-9360 days.



GOOD NEWS

How many times have you said to yourself, "I would really like to play as well as Dennis Awe or Gene Roberson or Richard Bradley (or so and so)?" Well, you can, and it's not that difficult any more, thanks to the all new Mildred Alexander Approach "Easy Does It." The book series, published by Richard Bradley, Inc., can now be combined with **A New Concept In Video** — personalized organ instruction by Mildred Alexander in her own inimitable style.

Maybe you have the books already. If not, you'll probably want to get them from your local music store. But we're not selling books here; we're offering you an **Individualized Video Tape Course**.

Do you know that you can actually progress at a much faster pace by observing and hearing just what to do: then trying it for yourself with nobody looking over your shoulder making you feel ill at ease, or embarrassed or just plain dumb? The super duper overhead, over-keyboard, over-pedalboard camera lets you **See It All** and Mildred Alexander, well-known and respected all over the United States as "the Teacher's Teacher" **Says It All**.

Of course, you always practice your assignment thoroughly, so you're **always prepared** when lesson day arrives. But remember the time someone misunderstood your scheduled lesson time, and you drove all that way for nothing? . . . and what about the day your teacher was ill and couldn't work you in for another week? Then there was the time you weren't **quite** ready for your lesson — you didn't feel well on Tuesday and your spouse caught the same bug on Wednesday; the dog needed a checkup and it was really too hot that day anyway? **Now There's Another Way**. Learn at your own pace — when you want, using your own home video recorder/player.

Learn open harmony and the Chicago, question-and-answer, and running-left-hand styles, as well as techniques of the theatre organ greats — just a sampling of the subjects covered — and as you're learning, you're **Developing Your Own Style**.

Just think. No problems finding a teacher or traveling to a music studio or fitting your schedule into someone else's. With Mildred Alexander's clear and concise, step-by-step "Easy Does It" approach, you can play as well as your favorite organist, yet **In Your Own Style**. And best of all, the cost is far less — a full **Beginning Through Advanced** video tape course now at a special advanced sale price. For one low price you get more than thirteen hours of lesson material you can return to over and over again.

Now let's talk a little more about cost. How much did that organ in your living room cost anyway? It cost **Many Thousands of Dollars**, that's how much! So it must be treated as an investment and not just another piece of furniture, right? What percentage of that cost should you spend on learning to use it to its best advantage? Ten percent is a reasonable amount, you say? Well, this program will cost you **A Lot Less Than That!**

And what about your investment in you? Have fun. Take pride in mastering the fabulous organ sound for your own amazement and for others to enjoy. **Treat Yourself** to the Mildred Alexander Approach video tape series. The regular price of these tapes is \$62.50 each — a total of \$436.00 for all seven. But for a limited time only the complete set of tapes is just \$295.50. And if you're not completely satisfied, return the tapes within ten days for a full refund. **Interested?** Just send a check or money order for \$295.50 plus \$14.00 for postage and handling (and if you are a resident of California, add \$17.73 for the governor) to: Mildred Alexander Methods, Inc., 575-C Village Drive, M-APP, Carlsbad, California 92008. Delivery takes 4-6 weeks. Be sure to specify **Beta II or VHS**. Do it now.

P.S. If you wish, you may order the tapes one at a time at the regular price of \$62.50 plus \$2.00 for postage and handling. (California residents add \$3.75 tax.) Order today!

AD SPACE SIZES AVAILABLE

	Width	Height
Full Page (Bleed)	8 1/2"	11"
Full Page (Regular)	7 1/8"	9 3/4"
2/3 Horizontal (3 col.)	7 1/8"	6 1/2"
2/3 Vertical (2 col.)	4 9/8"	9 3/4"
1/2 Horizontal (3 col.)	7 1/8"	4 7/8"
1/2 Vertical (2 col.)	4 9/8"	7 3/8"
1/3 Horizontal (3 col.)	7 1/8"	3 1/4"
1/3 Horizontal (2 col.)	4 9/8"	4 7/8"
1/3 Vertical (1 col.)	2 1/8"	9 3/4"
1/4 Horizontal (3 col.)	7 1/8"	3 3/8"
1/4 Horizontal (2 col.)	4 9/8"	2 3/8"
1/4 Vertical (1 col.)	2 1/8"	7 1/4"
*1/4 Special	3 1/2"	4 1/8"
1/6 Horizontal (2 col.)	4 9/8"	2 3/8"
1/6 Vertical (1 col.)	2 1/8"	4 7/8"
1/6 Horizontal (2 col.)	4 9/8"	1 7/8"
1/6 Vertical (1 col.)	2 1/8"	3 3/4"
Professional Ads	3 1/2"	2"

*1/4 Special size limited to Professional Card pages.

Camera-ready copy is requested as the publication is printed offset. Typesetting, photo reproduction, layout, proofing, cropping, reversing, bleed layout and any other mechanical costs requested by the advertiser or agency will be charged by the publisher at nominal rates.

ADVERTISING RATES

Black & White, one time

Front Cover — not sold	
Fourth Cover	\$275.00
Inside front cover	245.00
Inside back cover	245.00
Page	220.00
2/3 Page	150.00
1/2 Page (Horiz. or Vert.)	135.00
1/3 Page (Horiz. or Vert.)	99.00
1/4 Page (Horiz., Vert. or Special)	82.50
1/6 Page (Horiz. or Vert.)	71.50
1/6 Page (Horiz. or Vert.)	66.00
Column inch	22.00

FOUR-COLOR

Full Page Net 550.00

Bleed: Bleed accepted for full page advertisement only.

Special positions available at 15% above space rate.

PROFESSIONAL CARDS

3 1/2" Wide x 2" High

6 Issue Contract \$75.00

2 Issue Trial 35.00

(Payment must accompany order.)

CLASSIFIED:

20 cents per word per insertion.


Minimum \$2.00.

MECHANICAL REQUIREMENTS:

Trim size	8 1/2" x 11"
Gutter Margins	1/8"
Top & Bottom Margins	3/8"
Outside Margins	1/8"
Bleed: Add 1/8" to top, bottom and outside margins for trim. Keep reading material at least 1/4" inside the trim.	
Page: 7 1/8" x 9 3/4"	
Bleed 8 1/2" x 11"	
(without allowance for trim)	

Available for the FIRST TIME! Theatre Organ Greats

Theatre
Organ
Greats



Featuring Arrangements By

- Len Faker
- Lay Lehr
- Gaylord Carter
- Del Castillo
- Eileen Chadwick
- Jesse Crawford
- Eddie Dunstedter
- Lee Erwin
- Reginald Foort
- Lex Fours
- Ann Leaf
- Richard Leibert
- Lance Luce
- Ashley Miller
- Rosa Rio

The Record

Not available in stores

**Now...Hear all the arrangements
performed by the Masters of the
Theatre Organ!**

Don Baker
Limehouse Blues

Ray Bohr
As Time Goes By

Gaylord Carter
The Perfect Song

Del Castillo
Peanut Vendor

Doreen Chadwick
Musetta's Waltz

† **Jesse Crawford**
Smile

†† **Eddie Dunstedter**
Open Your Eyes

Lee Erwin
Sherlock Junior

Reginald Foort*
Blue Tango

Rex Koury
Here's That Rainy Day

Ann Leaf
Inspiration

Richard Leibert**
Come Dance With Me

Lance Luce
Summertime

Ashley Miller
The Song Is You

Rosa Rio
Forgotten Melody

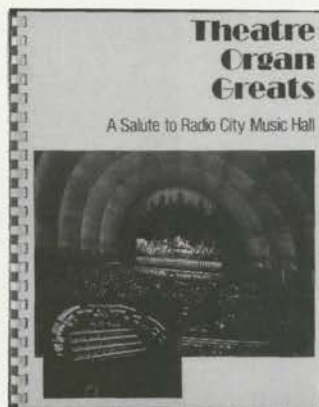
† Jesse Crawford courtesy of MCA Records, Inc.

†† Eddie Dunstedter courtesy of Capitol Records, Inc.

* Reginald Foort's arrangement Recorded by Lee Erwin

** Richard Leibert's arrangement Recorded by Ann Leaf

The Book



Cut out coupon at right and send to:
The Music Market, 12th floor,
43 West 61 Street, New York, N.Y. 10023

Send me _____ Theatre Organ Greats - The Record
@ \$14.95 each

Send me _____ Theatre Organ Greats - The Book
@ \$9.95 each

Or, take advantage of this limited offer!

Get one each of **Theatre Organ Greats - The Record** and
Theatre Organ Greats - The Book for only \$19.95
Save over \$4.00!

Send me _____ Theatre Organ Greats - **Special Package
Offer** (The Record And The Book) @ \$19.95 each.

Make Check or Money Order payable to:
The Music Market, Dept. THO-1, 12th floor,
43 West 61 Street, New York, N.Y. 10023
Include \$1.50 per order for postage and handling.
New York State residents add applicable sales tax.

Name _____

Address _____

Allow 4 to 6 weeks delivery.

If You Read Music... You'll Love Our Magazine



The Only Magazine You Can Play!

We call it SHEET MUSIC MAGAZINE. And that's exactly what it is! Each and every issue is filled with the most popular sheet music ever published, including Pop, Great Standards, Jazz, Show Tunes, Folk, Country, Tin Pan Alley, Movie Songs, Classics, Ragtime, Blues, and more.

When you sit down at your piano, organ, guitar, or any musical instrument, we want to be your music book! And when you want to improve your own musical ability, we want our staff of writers to show you how. And in every issue they do just that! There are Keyboard Clinics, Guitar Workshops, Composers' Workshops, Sight-reading, Playing By Ear, Theory And Harmony, Rhythm Workshops, and so much, much more.

A single year's subscription brings you more than 100 great songs. And when you consider the price of sheet music these days, about \$2.50 per song, and realize that Sheet Music Magazine provides the exact same thing for less than 15¢ a song, you can understand why it has more subscribers than any other music magazine in the

world today. A one-year subscription for \$13.97 brings you over \$250 worth of music!

And now you can choose between a Piano Edition and an Organ Edition. Each edition is specifically arranged for your instrument, and includes feature articles of special interest to you. Also, you can choose an easy-to-play version of the piano edition as well as the organ edition. The easy-to-play editions are especially good for you beginners and new students, young or adult, who don't think you are quite ready for the standard and special arrangements found in our stan-

dard editions. (If you are undecided as to which version would be right for you, we suggest you try the Easy Edition. You can change at any time, at no cost whatsoever.) Check your preference on the subscription application.

Let us send you your first issue with these wonderful songs . . . *After The Lovin'* . . . *The Way We Were* . . . *Nadia's Theme* . . . *If . . . Mona Lisa* . . . *Theme from "The Love Boat"* . . . *Didn't We . . . You'll Never Know* . . . *I'll Never Love This Way Again* . . . *You've Lost That Lovin' Feeling*.

Sheet Music Magazine Dept. D7-05-92, 352 Evelyn Street, Paramus, N.J. 07652

Please enter my subscription to Sheet Music Magazine and rush me my first issue with all the songs listed above. I understand that I may cancel at any time and receive a complete refund on all unmailed issues. No questions asked.

(✓) check one

Piano/Guitar

Easy

Standard

Organ

Easy

Standard

(✓) check one

One Year (9 issues) \$13.97

Two Years (18 issues) \$25.00

Name _____

Address _____

City _____ State _____ Zip _____

I enclose full payment of \$ _____ (Make check payable to Sheet Music Magazine)

Charge to: Master Charge Visa

Account No. _____ Exp. Date _____

Canadian residents please add \$2.00 per year extra for postage.



**It plays like a theatre pipe organ
... only easier**

**It sounds like a theatre pipe organ
... and then some**

The new Conn 653 3-Manual Deluxe Theatre Organ

Take the traditional sounds, effects and beauty of a theatre pipe organ, combine them with the brightest and newest audible features of modern technology . . . coupled with Conn's Individual Tone Oscillators (ITO) . . . and you have an instrument designed to appeal to the accomplished or novice organist. The splendid new Conn 653 Deluxe Theatre Organ has arrived.

Sit back and listen to the richness of the 653:

- Lively crisp reeds, lush pure tibias (16' through 1' with 4 mutations), warm theatre strings, enhanced by the authentic-quality diapason tone.
- Ethereal celestes from separate tone generators
- Instrumental realism from the trombone, clarinet, saxophone, trumpet, jazz brass and accordion voices in the all-new Orchestral Section
- Two distinct vox humanas
- A 32' Contra Bourdon pedal stop
- A Tuned Percussion Section that produces piano, harpsichord, society piano, guitar, vibes, glock, chrysoglott, chimes, perc 4', repeating mandolin, marimba and banjo at the touch of a stop key on the second stop rail
- Toy counter effects—wood block, castanets, tambourine, etc.
- 5 tremolos plus tremolo accent
- Whisper-to-full-organ with separate Crescendo pedal
- Crescendo pedal indicator light
- Quick clearing stop keys
- 8 capture pistons that you can preset
- 16 factory presets

- A 32-note concave A.G.O. and R.C.O. pedal clavier
- A cancel kick switch for the tremos, or as a sustain for the piano and portamento of the Tuned Percussion guitar
- Intramanual and pedal couplers
- The 10-key transposer
- Conn's exclusive Extra Player section

See . . . and play . . . the beautiful new Conn 653 Deluxe Theatre Organ at your Conn Keyboards dealer.



Conn Keyboards, Inc. • 350 Randy Road
Carol Stream, Illinois 60187 • (312) 653-4330