

THEATRE ORGAN

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Journal of the American Theatre Organ Society

1983-1984

DENNIS JAMES CONCERTS AND SILENT FILM SHOWS

- September 18 St. Mary's Church, Columbus, Ohio—Classical Recital
22 Moench Auditorium, Terre Haute, Indiana—
COLLEGE film
23 Victory Theatre, Dayton, Ohio—COLLEGE film
24 Old North Church, Boston, Mass.—Wedding
Performance
- October 1 I.U. Auditorium, Bloomington, Indiana—BEAU GESTE
film
27 Clowes Hall, Indianapolis, Indiana—NOSFERATU film
29 Ohio Theatre, Columbus, Ohio—CABINET OF
DR. CALAGARI
30 Perf. Arts Center, Providence, R.I.—CABINET OF
DR. CALAGARI
31 I.U. Auditorium, Bloomington, Indiana—CABINET OF
DR. CALAGARI
- November 12 Michigan Theatre, Ann Arbor, Michigan—DON JUAN
film with the Ann Arbor Chamber Orchestra
19–20 Pelzel Residence, Charleston, West Virginia
- December 15–31 Shrine Auditorium, Los Angeles, California—Organist
RADIO CITY MUSIC HALL Christmas Shows with
Orchestra
- January 14 Ohio Theatre, Columbus, Ohio—Theatre Organ
Concert
28 I.U. Auditorium, Bloomington, Indiana—IRON MASK
film
- February 4 California Theatre, San Diego, Calif.—Concert & Films
7 Keyboard Concerts, Laguna Hills, Calif.—Concerts
11 Civic Auditorium, San Gabriel, Calif.—Concert & Film
18 San Sylmar, Sylmar, Calif.—Private Concert
24–26 Castro Theatre, San Francisco, Calif.—PHANTOM OF
THE OPERA, HE WHO GETS SLAPPED, LA BOHEME
silent films
- March 1 Elco Theatre, Elkhart, Indiana—COLLEGE film
3 Municipal Auditorium, Portland, Maine—PHANTOM OF THE
OPERA silent film show
11 Symphony Hall, El Paso, Texas—PHANTOM OF THE OPERA
17 Ohio Theatre, Columbus, Ohio—ORPHANS OF THE STORM
film with Columbus Symphony Orchestra and
Miss Lillian Gish personal appearance onstage
24 Wagnall's Memorial, Lithopolis, Ohio—Early Music show with
Dennis playing organ, piano, harpsichord, glass armonica,
clavichord and recorder
25 United Christian Center, Columbus, Ohio—see Mar. 24
31 I.U. Auditorium, Bloomington, Indiana—NAPOLEON film with
recorded orchestra and live organ score
- April 6 St. John's Evangelical, Columbus, Ohio—Classical Recital plus
harpsichord, clavichord, glass armonica
7 Phipps Center, Hudson, Wisconsin—Concert & COLLEGE film
8 Rialto Theatre, Joliet, Illinois—COLLEGE film
14 Senate Theatre, Detroit, Michigan—DIOC Concert
16 Casa Loma Castle, Toronto, Canada—Concert
21 Mills Auditorium, Syracuse, New York—Concert & films
25 Senior Citizens Center, Lockport, New York—Concert
- May 5 Concert Haus, Vienna, Austria—Solo Recital at 5/112 Rieger
Concert Pipe Organ
12 Proctor's Theatre, Schenectady, New York—DEDICATION
CONCERT at newly installed Wurlitzer pipe organ
- June 10 Bethesda Theatre, Bethesda, Maryland—Concert & Film
15 through September 2—Ohio Theatre, Columbus, Ohio Summer
Film Series with theatre organ overtures, intermissions &
exits at each performance.
- July 7 OPENING CONCERT—INDIANAPOLIS NATIONAL CONVENTION
of the AMERICAN THEATRE ORGAN SOCIETY
20 Michigan Theatre, Ann Arbor, Michigan—ROBIN HOOD film
with Ann Arbor Chamber Orchestra

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Cover Photo

Console of the 3/27 Wurlitzer in the Emery Theatre,
Cincinnati, Ohio. See story starting on page five.
Photo by Lodder

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American Theatre Organ Society

These past two months have been a busy time for your president and the other members of the ATOS Executive Committee. I have much to bring to your attention, for it is always my earnest intention to attempt to keep you well informed of all the actions taken by your National Board and of the progress of our Society in general.

Before going further, I must tell you how very pleased I am to be able to announce the formation of another new chapter to be known officially as the **Buffalo Area Chapter, ATOS**. It is with considerable pleasure that I welcome these new members into the "fold." Their principle activity at this time is centered around the complete restoration of the outstanding Shea's Buffalo Theatre 4/28 Wurlitzer. We wish them every success and look forward to a long and happy relationship.



As I mentioned to you in my last President's Message, a meeting of the Executive Committee was held in San Francisco this past January 9 and 10. Minutes of this meeting as compiled by National Secretary Tim Needler can be found elsewhere in this issue, so it should not be necessary for me to go into detail here. I do urge you, however, to look them over realizing, of course, that while the Committee took action on some points of issue, in other instances recommendations only are being offered to the National Board to be considered and possibly acted upon during the Board's annual meeting to be held in Indianapolis in July.

Three areas of concern have been expressed by some members — two of these areas somewhat interrelated. These are 1) the fact that you have been receiving your copies of THEATRE ORGAN behind regular schedule, and 2) acknowledgement of receipt of payment of your National dues has, in some cases, been slow in coming. In the matter of THEATRE ORGAN, I can only tell you that there have been several contributing factors to the problem, most of which have already been explained by your editor. I can add that Bob Gilbert and his staff have been hard at work to correct the situation and I have been given assurance that with the March/April issue we will be back on schedule.

As I said, the matters of THEATRE ORGAN and the recording of membership and dues collection by our treasurer, Bob McGillivray, are often interrelated. The occurrence of a pile-up of dues collections, including renewals, new memberships, etc., was not entirely unforeseen. However, because of the change-over in the method of collection of national dues, plus limitations of time and availability of computers, this problem has admittedly turned out to be greater than expected. Dr. McGillivray asks that you bear with him, be patient, and he will do all in his power to address your concerns as quickly as possible.

There appears to be some misunderstanding on the part of a few chapters, as well as some of our members, in the matter pertaining to "associates," "friends," etc., of the individual chapters. These "Friends of . . ." CAN be accepted, but only under certain restrictions delineated in the National Charter Agreement. So as not to take up space here, I am writing a letter to all chapters addressing the matter and outlining the manner in which these individuals can be properly included.

Now, one final thought. Our National Convention in Indianapolis, which runs from July 7 through 12, is shaping up into what has every appearance of being a truly exceptional one. I certainly hope you will make plans to attend what I firmly believe will be a fun time for all. See you there!

Cordially,

A handwritten signature in dark ink, appearing to read "Rex Koury". The signature is fluid and cursive, written over a light background.

Rex Koury



THE EMERY THEATRE WURLITZER

by E. S. "Tote" Pratt, Director
Organ Restoration and Development
Ohio Valley Chapter ATOS

The Emery Wurlitzer came into being when it was shipped from the Wurlitzer factory to Cincinnati on July 5, 1927, destined for the Fountain Square Theatre. This was a prestigious house seating 3069 situated on Fountain Square, the city's counterpart to Times Square in New York. The name of the theatre was later changed to the RKO Albee.

The original organ, Opus 1680, was a 3/19 Style 260 Special instrument, one of 62 of this style with varied specifications built by Wurlitzer. A basic 260 was a 3/15, which in this instrument grew into 19 ranks by the addition of an Open Diapason, second Vox Humana, second Tibia and a Tuba Mirabilis. Wiring schedule #819 was assigned by Wurlitzer for this instrument. Several other 260 Specials were built having different wiring schedule numbers, indicating a variation in specifications from the Albee instrument. The Style 260 was the largest production three-manual made by Wurlitzer. The Albee instrument was equipped with a 15-hp blower, although a 10-hp unit was standard for a Style 260.

In the Albee, the organ was installed two chambers high adjacent to the proscenium arch on both sides. The Chrysoglott was in the Main chamber and the balance of the tuned percussions and toy counter in the Solo. The console was a scroll design, located on a lift on the left side of the theatre. Between the heyday of the late 1920's and the subsequent demise of theatre organs it was played by such notables, among others, as Lee

Erwin, Hy C. Geis, Johanna Gross and Fats Waller.

The organ became dormant and was rarely used. It could not even be used for practice because the chambers were adjacent to the wall separating the Fountain Square Hotel and the theatre, and by court injunction could not be used between 11 p.m. and 10 a.m. when the theatre was closed. Several of our members, including the writer, over the years were able to try it for very brief periods, but the organ was gradually becoming unusable because of wind leaks, rot-

ting leather pneumatics, stiff trem cloth and leaky regulators. This condition continued until the late 1960's. With a steadily declining patronage this beautiful house became a prime candidate for the wrecking ball, another casualty in the continuing loss of theatrical architectural monuments.

Following the policy of the RKO chain, a suitable recipient was sought to which this Wurlitzer could be donated. The Ohio Mechanics Institute was solicited, a downtown technical school only seven blocks away from

Front of the auditorium, showing stage chambers. Chamber lights are colored spots controlled by a dimmer board.
(Photo by Lodder)



the Albee site, but they did not know what to do with it. They, however, had an acoustically perfect auditorium, once the home of the Cincinnati Symphony Orchestra but now virtually unused, the Emery Auditorium (now Emery Theatre). The OMI later became a part of the University of Cincinnati, with whom our contract was finally executed. We have nothing but grateful appreciation and thanks to the University for their cooperation and interest in our project.

During the time between the decision to donate the organ and the destruction of the theatre, the Ohio Valley Chapter sponsored a series of silent movie presentations in the beautiful Albee Theatre, using electronic organs loaned by different local dealers, with numerous external speakers to fill the auditorium, and with the good graces of Gaylord Carter we played to full houses every time. This provided two things: money to help the chapter refurbish and install the organ, and exposure to Cincinnati audiences of the silent movie phenomena and theatre organ in general.

Enter the spectre of the wrecking ball — and OVC-ATOS, who agreed to install and maintain the organ in the Emery Theatre, at its expense. The contract in part allowed unlimited free use of the organ by ATOS

The RKO Albee during the first Gaylord Carter concert in 1966 to raise money to reinstall the Wurlitzer in the Emery Theatre. Mr. John F. Steele and the Cincinnati Antique Auto Club provided the old-time atmosphere. (Photo by Blanche Underwood)



members, for movies, meetings and several concerts a year, only OVC-ATOS to be responsible for the organ, to approve use by anyone outside of the chapter, and the organ to become ours for \$1.00 five years from the 1977 dedication by Gaylord Carter. As a result of our work and exceeding the commitment to the University, the chapter now owns the organ, three years ahead of schedule. All other contract terms are still in effect.

After the organ was removed from the Albee in 1969 and moved to the basement of the Emery complex, it was carefully disassembled and three decisions were made: (1) A complete renovation. It was stripped, cleaned, all rubber cloth replaced on tremms, all pneumatics releathered, new magnet coils on relays, tremms, regulators and other critical parts rebuilt, all pipes repaired, cleaned, lacquered and polished; (2) to prepare for increasing the stop list by eight ranks to result in a 3/27 instrument (see specification), add eight cancel pistons, a piano, two tremms, five regulators and four couplers, while not eliminating the existing 260 Special stops and mutations, and (3) utilize all original Wurlitzer components in the new additions where possible. This meant designing and building a new backboard for the console, adding a new upper row of stop keys and lengthening the bottom row to permit more second touch and trem stop keys. Hesco, Inc. of Hagerstown, Maryland, provided the new stop keys using original Wurlitzer templates. This also meant designing and building an auxiliary slider switch setter board, as the original 260 system was almost completely utilized for the existing stops. All of the original pneumatic combination action was retained, but completely rebuilt. The new upper row of stops on the backboard were equipped with a double-acting Wicks Direct Electric stop key action magnet system designed by the chapter and mounted on the backboard rail base on a shelf with aluminum connecting rods to the stop keys. The action is quick, reliable and very quiet on the 12-volt system.

While the materials were being collected and the total refurbishing started on the console, chests and pipe work, we designed our chambers and ordered them built by a local contractor who is a member of our chapter. The Emery stage is shallow and wide and there were no chambers provided

in the building. Several locations were investigated, including the wings of the balcony, the lower arch area on each side and classrooms behind the stage. All were discarded for structural reasons or poor egress of tone. The chambers were built across the back of the stage, heavily insulated with rock wool batts, with openings from five feet off the floor to the top of the chambers and all the way across both Main and Solo chambers. This provided tonal opening for the eight original Albee swell shade frames (88 shades). The tone egress is almost perfect, the only obstruction being the shades themselves. As can be seen from the photograph, the chambers are side by side, with a new added percussion chamber over the center, wherein all tuned percussions and toy counter items are located. The chambers are 22' wide by 24' high by 13½' deep, with stage level access steel doors for each one and a ladder from the Main chamber to the Percussion chamber. The chambers are all lined with Tensolite fireproof panels, hard surface finish. The ceiling of the chambers is slanted toward the audience. In the rare event of leakage on the chambers from the building roof, the water would run off and not into the chambers. The ten tremms are located on a platform under the stage with 18' to 30' wind lines. No trem noise is audible in the theatre.

The left-hand shades in each chamber open facing right and the right-

Chambers under construction.

(Photo by Blanche Underwood)





Emery Theatre exterior at the time of the dedication of the 3/19 Wurlitzer, 1977. (Photo by Blanche Underwood)

hand shades open facing left, unlike the Albee where they all opened toward the audience. This meant reversing four sets of shades, both frames and shades themselves, so that stereo sound could be achieved as in the Albee where the chambers were separated. This was quite a project as the shades in reverse position bound and fit poorly, requiring much planing and sanding to achieve the desired result. The sound permeates the theatre and is excellent at all seats. Best of all, the organist hears the sound as the audience does, not over the top of the auditorium as in proscenium installations.

The Percussion chamber shades were not present in the Albee Theatre two-chamber layout, so a set from the defunct Capitol Theatre, Cincinnati, Opus 383 Wurlitzer was obtained and these were hung horizontally facing down to project the tone into the audience. The results are really effective. The chimes are hung diatonically with the long tube in the center for visual balance.

Two years ago, through the generosity of Jack and Joan Strader, we were given an upright piano playable

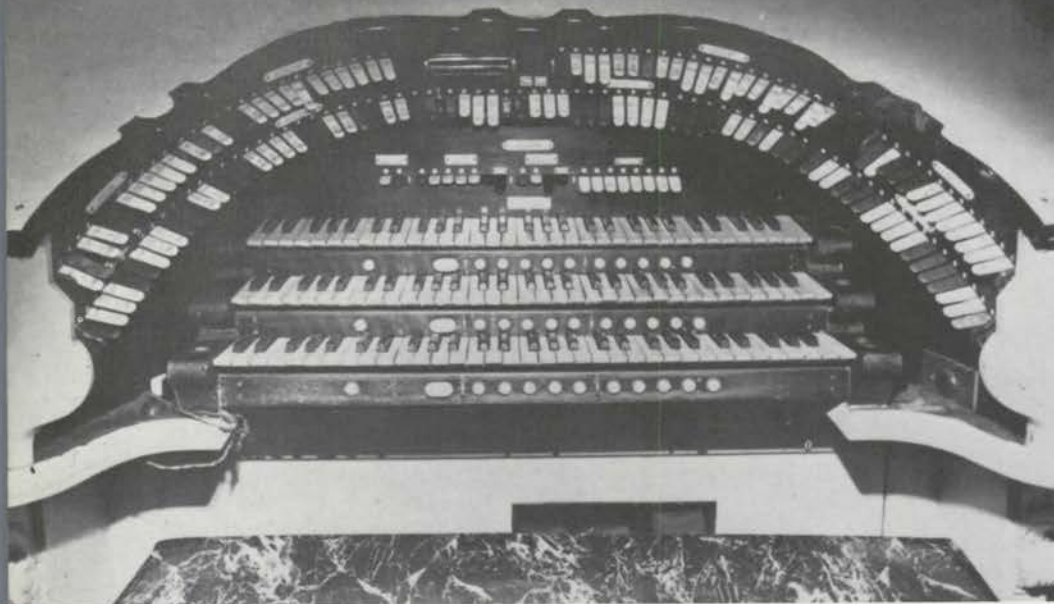
from the console, which can be seen in the center of the orchestra pit. It is equipped with a spotlight which goes on two seconds after any Piano stop key is depressed.

The first operation was to completely strip and refurbish the console, remove the swell shade indicator bars, install seven Piano stop keys in their places — a piano division, enlarge the swell pedal opening to encompass an extra swell shoe for the Percussion chamber, add seven new pistons for the cancel system plus a general cancel, build a new backboard to change from a single to a double row of stops for the additions contemplated, and to refinish the console and bench in polished ebony. The original console in the Albee was off-white with red trim, with the keys badly in need of recovering, which was done in genuine ivory. The refinishing of the console was accomplished by member Hubert Shearin's company, The Manual Arts Furniture Company of Cincinnati, whose business involves service to the music industry. The pedal illumination units are Chevrolet step van shielded lights. The suitable bass system has been re-

built and restored to provide help for neophyte organists, for film accompaniment and to show what Wurlitzer designed for the silent movie era.

The cover photograph is different from those in the article because two things have been added since May 1983, when it was taken: The second piston on the right of the Solo manual for "All Trems On," and an extra stop key on the top back rail for the Krumet to be played on the Accompaniment. On the Great and Solo the stop keys will be incorporated on the bow in proper sequence. The telephone shown in this picture connects with the projection booth, backstage and the relay room (an old dressing room backstage) for organ maintenance communication. A Sforzando reversible piston is currently being added to the console.

The close-up photograph shows the new backboard and the added Piano division. The upper row of backboard stops control most of the new ranks added to the organ, plus the added Solo sub- and super-couplers. Manual bow Wurlitzer logos were used on the backboard to show the organist that these are definitely first touch added stops. The toggle switch to the right of the top row selects one of two Solo Tibia tremos, slow or fast regulation; change-over is immediate when the switch is flipped and gives the Tibia two distinct tone qualities. The Piano division occupies the space originally filled with blank bow fillers and the shade indicator bars. To the right of the tremolo toggle switch are three indicator lights: top — Master expression (green), below that — Crescendo (red), and to its right — Wind indicator (white). On the opposite end is a yellow indicator controlled by a limit switch on the vacuum bellows in the Piano, which lights when vacuum is present. Each Piano stop key has a dual contact bussed together which turns on the vacuum pump. As there is about a 1.75-second delay before full vacuum is reached, the light tells the organist the vacuum is actually present. Above was mentioned a Master expression indicator light. This Master expression is operated by the left toggle switch, center backboard, and couples all shades to the Main shoe, disconnecting the Solo and Percussion shoes. The second toggle switch from the left couples the Percussion shades to the Solo shoe, and the third connects the top bank of shades to the



Wurlitzer console before removal from the Albee Theatre, 1969.

(Photo from OVC file)

swell shoes for additional volume. These are normally closed if this switch is off. The third switch selects single stroke or re-it on the Xylophone, affecting all Xylophone stops.

We have combined the VDO and VDO Celeste into one stop key on the Great to gain space so the Musette could be added in its normal position on the bow. A 4' Quintadena was added to the Great which provides upper-work richness. Other additions on the backboard original bottom row were an Accompaniment 8' Post Horn second touch, a Chrysoglott second touch and a super-octave Solo to Accompaniment coupler second touch which makes possible considerable brilliance by adding such things as a 4' Post Horn. On the Great second touch a 16' Post Horn has been added and one additional trem stop, the Solo 2, which affects the Musette, Orchestral Flute and planned-for Krumet. On the top row we have a Gamba and Gamba Celeste played on one stop key, thus requiring no trem. For tuning purposes, there are two switches on the chest which can cut out the ground to each of these ranks.

The pistons that were added (using Reisner modular pistons) were countersunk into the piston rail, with Hesco Wurlitzer-type piston extensions pre-engraved and cut off to Wurlitzer length cemented to the piston units so that the appearance matches the existing Wurlitzer pistons. The new pistons are: Solo manual, left, Solo Cancel and Piano Cancel, and right, Trems Cancel and All Trems On; Great manual, left, Great Cancel and Traps Cancel; Accompaniment man-

ual, left, Accompaniment Cancel and Pedal Cancel, and right, General Cancel. The cancel system is not normally indigenous to this size Wurlitzer, and has given problems because of the massive air requirement when the General Cancel is pushed. Slight variances in the primary valves resulting from high humidity, which is a problem in the Emery, caused some stops to not cancel. So our electrical genius crew member, Don Campbell, designed and built a cyclic time delay relay which cancels one division at a time, starting with the Solo stops, with less than a fifth of a second between them, hardly noticeable but allowing the air to recoup in the system and providing 100% reliability.

In addition to the backboard stop key additions, an Accompaniment to Pedal 8' coupler was added to the bow in proper order, replacing the Pedal division 4' Flute. This is the only stop key that was lost in the growth.

Two toggle switches are mounted at the right end of the upper stop rail, above the Solo percussion stop keys. These are selectors, the one to the left selecting Bells or Glockenspiel when the stop key is depressed; the one on the right selects Harp, Chrysoglott, or both. The original 260 spec had Glockenspiel on one stop key and Bells on the other, thus we added two tuned percussions without adding stop keys or eliminating anything.

All primary and secondary pneumatics in the console were replaced, all new stop key contacts installed, and all key contacts and valves cleaned, re-adjusted and repaired.

The stop key mounts for the Piano division were manufactured with new pneumatics built by the chapter and an additional primary box (Wurlitzer) installed on the inside right side of the console and tubed to the stop keys.

In our master plan we envisioned and prepared for the addition of eight ranks: 8' Post Horn, 8' Gamba, 8' Gamba Celeste, 8' Musette, 8' Dulciana, 8' Orchestral Flute (inverted chimney Rohr Flute), 8' Krumet and a 32-pipe 16' Violone (metal, unmitered). All have been accomplished except the Krumet, which is presently on order (we have the chest, stop keys and switches). These stops have given the brilliance needed and the new medium and soft voices so lacking in Wurlitzer's standard design.

The five Fox Special 4/36 Wurlitzer specifications, including the original New York Paramount, were used by our chapter as the ideal toward which our ultimate specification is aimed. When the Krumet is added ours will be a 3/27. The nine other ranks in the 4/36 are two Voxes, one Tibia, two Strings, one Horn Diapason, one French Horn, one Flute and one Trumpet.

Other changes made in the basic Wurlitzer design were to remove the Main Wurlitzer Vox Humana, as our chambers are right next to each other and the need for identical Voxes on each side of the proscenium arch was no longer there. A beautiful ethereal Estey Vox was substituted which, when used with the softer Main Tibia as an antiphonal or accompaniment effect with the Solo Tibia and Wurlitzer Vox, provides a beautiful contrast. This Vox also blends well with all the medium and soft voices in the organ. For instance, when used in the Accompaniment manual at 16', 8' and 4', with the Musette, Dulciana and Orchestral Flute, it makes an unbelievably beautiful sound.

In the Albee the Solo division was double decked, but our chambers are long enough so that both solo chests were mounted end to end, with all pipe mouths at swell shade height for complete freedom of tone. The main chests are also mounted end to end. The chest bottoms are over four feet off the floor so maintenance is extremely easy. In addition, all Pedal off-set ranks (8') are mounted off the floor on the walls where possible so that again tone egress is assured. So that all 16' pipes except the Bourdon could be on untremmed regulators,

five regulators were added; one for the Gamba/Celeste, another for the Post Horn (untremmed), a Violone regulator, a Solo 2 regulator, and a low pressure pizzicato relay regulator (5"). All main relays are on static pressure, which provides fantastically quick action with the air supply more than adequate, and the contact bars are adjusted to almost touch the relay fingers.

To provide for the additions listed above, another Wurlitzer relay was sought and obtained, originally a Style H (235 3/11) Special from the Kenmore Theatre, Kenmore, New York (Opus 1225). Also acquired were a five-rank Wurlitzer chest, originally from the Royal Theatre in the Bronx, New York (Opus 1420), an 8' String chest from the Regis Theatre in Philadelphia (Opus 1063), an 8' Post Horn chest of unknown origin, two Wurlitzer tremos and the five regulators.

All of this equipment was stripped, cleaned and re-shellacked. Magnets were replaced where necessary, all magnet caps ultrasonically cleaned and new armatures installed. Primaries and secondaries were completely releathered. New cabling was used for the relay and chest from the Royal Theatre. In some cases, such as the Gamba and Gamba Celeste which were placed on Wurlitzer VDO chests, the lower 12 pipes would not fit so top boards were re-channeled and rack boards re-made. In the case of the Kenmore relay, in addition to a complete cleaning as above, including releathering all pneumatics, all new magnet coils (Arndt Organ Supply) were installed in this critical area and Alpha PVC 105 tubing (1/2" clear) was cut to the length of the magnet coil and the magnet inserted and locked in by the bridge, so that the coils are protected permanently from damage. It makes a beautiful, tight fit over the coils and completely protects the coil from chafing.

No professional help, other than the writer who has been a chapter member and has directed the program since its inception, has been used, except for regulation and voicing which was done by Joe Nagle of Cleveland (a long-time friend of the writer), as a gift to us of his talents and interest in our project.

The overall tone regulation was given optimum consideration in the restoration as well as in the additions. Retaining the original Wurlitzer



Close-up of rebuilt and expanded backboard. Changes are described in the text.

(Photo by Lodder)

sound as in the Albee was essential, and as installed in the acoustically superior and smaller Emery it became a prime consideration to carefully regulate each pipe to its maximum potential, individually and in ensemble. This took nine 12-hour days, and the results are worth every minute of the time spent. As examples, the VDO and Celeste were slightly softened and the Tuba Mirabilis was opened up to a full rich tone. The Diaphonic Diapa-

son, though very full and powerful, was retained because, with the addition of a fiery Post Horn, it is needed to fill in the ensemble to prevent an overpowering reed tonality in full organ. The tonal balance is *most* satisfying.

With the added ranks the dynamic tonal range is very effective. The delicate Dulciana (Skinner), the Orchestral (Rohr) Flute, especially built and voiced by Bob Schopp to take a deep

Rebuilt and enlarged console of the 3/27 Wurlitzer in the Emery Theatre.

(Photo by Lodder)



Tibia-type trem accentuating the upper partials and sounding like a soft metal Tibia but more delicate, and a Wurlitzer-scale Musette (Schopp) added for soft reed effects give the organ what is most lacking in many Wurlitzers, soft accompaniment stops without affecting the basic Wurlitzer ensemble sound. Now, from whisper soft to dynamic power in the Post Horn (Schopp), the smooth range of voices combined with the fabulous acoustics makes for a marriage made in theatre organ heaven.

Over the years we have had one great blessing, an unselfish, dedicated and creative crew. There have always been at least ten people available to restore, enlarge and maintain this great Wurlitzer. The crew meets for four hours each Thursday and Saturday morning. Although some have left because of health, moving away or other commitments, many of the same people have been on the crew

since 1970. The chapter owes much to them all. At present we have Don Campbell, Glenn Marriam, Bill Ahlert, Art Kessler, Ed Dooley, Ed Stadelmann, Charlie Wilhelm, Ken Aultz, Rich Kersting, Art Havlovic, Joe Deifel, Phil and Blanche Underwood, and the writer as crew chief.

As the organ is used every weekend for classic and silent movies in the Emery, operated by the chapter on a totally volunteer basis, it is kept in top shape mechanically and is tuned each Friday before the show. One of 13 capable chapter volunteer organists plays before, during intermission and at closing, with a guided tour of the chambers offered at the end of the shows. These willing chapter volunteers include Rodney Barbour, Martin Bevis, Gordon Cornell, Jack Doll, Jr., Claire Lawrence, Glenn Merriam, Gene Ostenkamp, Tote Pratt, Earl Reisdorff, Jack Strader, Dave Weingartner, Gene Wilson and Herb Wottle. Proceeds from the shows go

first to the maintenance and enlargement of the Wurlitzer, and second to help in the refurbishing of the theatre. The Emery is used only sporadically by the University, so access to the theatre and the organ is generally available.

Current plans call for Bob Ralston, who has presented six concerts for us to great public acclaim in the past two years, to play our Wurlitzer for the Afterglow of the 1984 Convention in Indianapolis in July. He knows this instrument well and calls on all its many resources with excellent effect. Hope to see you all here.

We cordially welcome any ATOSers to come, see, hear and play this Wurlitzer at any time. Just give us notice when you can come and we'll do the rest. Call me anytime at 513/861-2869 or Hubert Shearin at 513/681-5821 (day) or 513/542-5437 (night), or write me c/o OVC-ATOS, Emery Theatre, 1112 Walnut Street, Cincinnati, Ohio 45210. □

OHIO VALLEY CHAPTER - A.T.O.S.

SPECIFICATIONS OF 3M/26R (OPUS 1600) WURLITZER - EMERY THEATER - CINCINNATI, OHIO									
CHAMBER		PEDAL - MANUALS & PITCH OF STOPS DRAWN							
MAIN	COMPASS	NO OF PIPES	PRESS.	PEDAL	ACCOMP.	GREAT	SOLO		
TUBA HORN	16'-4"	85	15"	16, 8, 16p	8	16, 8, 4	16s	16, 8, 4	16, 8, 4
DIAPHONIC DIAPASON	16'-4"	85	15"	16, 8, 16s	8	16, 8, 4		16, 8, 4	16, 8, 4
OPEN DIAPASON	8'-4"	61	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
TIBIA CLAUSA	8'-4"	73	11"		8	16, 8, 4		16, 8, 4	16, 8, 4
VIOLO D'ORCHESTRE	8'-2"	85	10"	ONE STOP KEY	8	16, 8, 4, 2		16, 8, 4	16, 8, 4
VIOLO CELESTE	8'-4"	73	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
CLARINET	8'-4"	61	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
BOURDON-FLUTE	16'-2"	97	10"	16, 8	8	16, 8, 4, 2 1/2, 2		16, 8, 4	16, 8, 4
VOX HUMANA (ESTREY)	8'	61	6"		8	16, 8, 4		16, 8, 4	16, 8, 4
DULCIANA (SKINNER)	8'	49	6"		8	16, 8, 4		16, 8, 4	16, 8, 4
SOLO									
VIOLONE (AUSTIN)	16'-	32	6"	16, -	-	-		-	-
POST HORN (SCHOPP)	8'-	61	15"		8s	-		16s	-
TUBA MIRABILIS	8'-	61	15"		-	-		-	-
BRASS TRUMPET	8'-	61	10"		-	-		-	-
TIBIA CLAUSA	16'-2"	97	15"	16, 8	8	16, 8, 4, 2 1/2, 2, 1 1/2	8s	16, 8, 4	16, 8, 4
OBOE HORN	8'-	61	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
SOLO STRING	8'-4"	73	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
ORCHESTRAL OBOE	8'-	61	10"		-	-		-	-
KINURA	8'-	61	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
BRASS SAXOPHONE	8'-	61	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
QUINTADENA	8'-	61	10"		8	16, 8, 4		16, 8, 4	16, 8, 4
VOX HUMANA	8'-	61	6"		-	-		-	-
GAMBA (GOTTFRIED)	8'-	61	7"		-	-		-	-
GAMBA CELESTE (GOTTFRIED) TC	8'-	49	7"		8	ONE STOP KEY		ONE STOP KEY	ONE STOP KEY
MUSETTE (SCHOPP)	8'-	61	10"		8	ONE STOP KEY		ONE STOP KEY	ONE STOP KEY
ORCH. FLUTE (SCHOPP)	8'-	61	10"		8	ONE STOP KEY		ONE STOP KEY	ONE STOP KEY
KRUMET (TRAVO) (PREPARED FOR)	8'-	49	10"		8	ONE STOP KEY		ONE STOP KEY	ONE STOP KEY
PERCUSSION									
		NOTES							
XYLOPHONE		37	15"				Xs	X	X
GLOCKENSPIEL		37						X	X
BELLS		-						X	X
CHIMES		25					Xs	X	X
HARP		49						X	X
MARIMBA		-					X	X	X
SLEIGH BELLS		25						X	X
CHRYSOGLOTT		49					Xs	X	X
BASS DRUM				X					
KETTLE DRUM				X					
CRASH CYMBAL				X					
CYMBAL				X					
TRIANGLE				X			Xs		
SNARE DRUM				X					
TAMBOURINE				X					
CASTANETS				X					
CHINESE BLOCK				X					
TOM TOM				X					
SAND BLOCK				X					
PIANO (ORCH. PIT)									
		85		16, 8	8	16, 8, 4		8	
COUPLERS									
				A8, G8, S8	A4, S8	S8s, S4s	G16, G4, S8	S8s, S8s	S16, S4
TREMULO-10		3 SWELL PEDALS MAIN/SOLO/PERC.		MASTER TO MAIN		TOE STUDS:-		KEYCHECK BUTTONS:-	
MAIN		1 CRESCENDO PEDAL		PERC. TO SOLO		CHINESE GONG		SURF	
SOLO		3 SWELL COUPLER SWITCHES -		TOP SHADES ON		FIRE GONG		BIRD	
TUBA MIRABILIS		1 SWITCH-XYLOPHONE-				TRAIN WHISTLE		AUTO HORN	
SOLO		SINGLE STROKE				HORSE WHIPS		SIREN	
(2) TIBIA CLAUSA (S) [FAST]						PIANO LEVERS:-		* ONE STOP KEY / 4 RANKS	
TIBIA CLAUSA (M)						GRAND CRASH		VDO/CELESTE	
VOX HUMANA (S)						SPRZ		GAMBA/CELESTE	
VOX HUMANA (M)						THUNDER REED		5: SECOND TOUCH	
TUBA DIAPHONE						THUNDER DIAPHONE		P: PIZZICATO	
SOLO 2									
		COMBINATIONS:-		PEDAL - 3 (TOP STUDS) PEDAL CANCEL					
		TREMS CANCEL							
		TRAPS CANCEL							
		PIANO CANCEL							
		GENERAL CANCEL							
		ALL TREMS ON							
				ACCOMP - 10 / ACCOMP CANCEL					
				GREAT - 10 / GREAT CANCEL					
				SOLO - 10 / SOLO CANCEL					

TOTAL PIPES: 1701

REVISED JUL., 1983

EMERY THEATRE A VERSATILE HOUSE OF THE PAST AND PRESENT

by Hubert S. Shearin

What is an ATOS chapter doing operating a theatre three nights each weekend (most weeks) that is owned by a state university? That's a fair question. The chapter is the Ohio Valley Chapter. The choice of Emery Theatre as a home for the 3/19 ex-RKO Albee Wurlitzer organ was one of great foresight by the chapter. Emery has the best acoustics of any the-

atre the city has known; its sight lines are such that all stage and screen action can be seen clearly from any seat in the theatre — no poles in anyone's way.

Emery is north of the downtown area, which has seen a steady loss of theatres in the past 15 years so that today only Emery remains, plus Taft Theatre which is a downtown house

catering to road shows. Then there is Music Hall, a 4000-seat gem which is the constantly busy home of the symphony, opera and ballet companies. There is one more small auditorium now being brought back to life, one more suited to chamber groups and such. All three houses are just barely out of the downtown area, all accessible but not subject to the mid-town commercialism.

Emery is like a beautiful lady, but in need of some cosmetic treatment. Academic priorities of the University of Cincinnati, its owner, have limited funds severely for refurbishing purposes. When the Ohio Valley Chapter began operations there in 1977 a complete refurbishing became one of our goals, and still is. But meanwhile the chapter has done so much!

For example, Emery never had a dimmer board though the theatre has long been air-conditioned. Lights in the house or on stage were either "on" or "off," nothing in between! Through the talents of member Lyman Brenneman, an electrical engineer employed by a nearby university as a physical plant administrator, the theatre was completely relit, and those charged with maintenance of the Emery saw lights working for the first time in 17 years. Keep in mind this is not an ex-movie house, but was built to be the home of the Cincinnati Symphony Orchestra, which it was until 1926 when the orchestra moved to Music Hall because of its vastly greater seating capacity.

The electrical work didn't end with relighting the house. A dimmer board was donated by a parochial high school in Akron, Ohio, and was installed by Brenneman and his helpers to cover house lighting and reason-



able stage lighting as well. Later the chapter purchased from the University at an auction a remote-controlled dimmer board that is currently being installed. With this, house and stage lights can be operated from the projection booth as well as from the stage, and the opening and closing of the curtains will be automated and controlled from the booth, using additional equipment scrounged and rebuilt by Brenneman.

With lusty contributions from members Jack and Joan Strader, the theatre boasts the largest fly-type movie screen in Ohio. Through wise purchasing of 35mm Simplex projectors, and then having them rebuilt professionally with Xenon lamps, good movies were assured. Later those were augmented with the donation by another local college of two "low mileage" Super-Simplex projectors. Among the Straders' contributions was a new Philips 16mm projector that would take a three-hour show on one reel. Cinemascope lenses for the 35mm projectors came with the original purchase.

The chapter has now shown movies on 226 weekends since 1978, and always with only unpaid chapter members and outside volunteers. The theatre operating staff is obtained by a personnel manager fondly known as the "Body Snatcher." About 50% of staff are chapter members, 25% are members of the "Friends of OVC-ATOS," and the remainder are volunteers. Most of our non-member staff begin by volunteering through filling out a coupon on one of our monthly schedule bulletins passed out at every show. When they try it and like it many become "Friends"; then a goodly percentage submit full membership applications and become "Actives." Our staff is a mix of people interested in movies and in theatre pipe organ.

We have seven to ten persons staffing the house for each movie show, depending on our expectations for that night. On a really bad snowy, icy night it is possible to operate with a staff of three . . . it happened once! Only one show was ever called off because of bad weather, but customers showed up anyway and we never cancelled again. The staff not being present, we never knew if the customers came that night on ice skates, skis or snow-shoes.

The organist staff, all active OVC-

ATOS members, consists of 12 fine console artists, most of whom have professional experience. Scheduling is done by an organist-officer of the chapter. We have batted 1000, having never had an organist miss a date. We do admit to some close calls, but Emery Theatre and its MIGHTY WURLITZER are just too much a part of its members' lives for "play dates" to be missed.

We can't pass up our concession stand (few of our customers can, either!) and the soft drinks, candy and popcorn popped on the spot furnish a goodly portion of our income. We also operate the stand for other Emery shows, with the income staying with the chapter.

Because of our arrangements with the University we show movies only when the house is not rented at full price for other shows. We've learned it is wise to close from around Thanksgiving through the first of the year because of reduced patronage in that period, plus the need for a break for our staff.

Most of our shows are double-features. The first feature is preceded by a half hour of music on the Mighty Wurlitzer, then about 20 minutes between features (during which visits to the concession stand are encouraged), and usually the organ is played again after the second show for those with real staying power and the desire to take a tour of the chambers and relay room. This gives all doubters the chance to see that Mighty Wurlitzers truly don't have speakers!

Elsewhere in this issue is an article on the Emery organ itself by Tote Pratt. Tote is a true pipe organ professional, with 14 years experience as an organ designer-consultant for the Wicks Organ Co. Pratt began playing theatre organs at the age of 17. Like the work of all other members, Pratt's work has been strictly a labor of love.

One effect of the movie series is that for a \$2.50 admission charge people can see not only two movies of the Golden Days of Hollywood, but hear about 1½ hours of organ music. This much organ music has adversely affected box-office sales for concerts featuring out-of-town artists. Included in the double-feature movies during the year are several silent movies accompanied by members of our own staff, many of whom have become highly proficient in this silent movie art.

The chapter has been dedicated to a complete refurbishing of the theatre and organ enlargement ever since the organ was re-dedicated in 1977. Earnings of the chapter have gone not only for maintenance of equipment, but improvements and additions to the organ and to the theatre equipment, including the stage itself. The University replaced the ceiling under the balcony and the ceiling above the lavatories on the main floor were rebuilt. Seats in excellent condition were installed in 1977, having been excess at Music Hall following a complete rebuilding of that facility. The chapter added a movie ticket machine in the box office, installed lighted display cases on the front of the theatre, again something Emery had never had. (How can the public know what is going on in a theatre if the front of the theatre doesn't shout it out?)

The relationship with the University has been one of mutual trust and cooperation. Both the chapter and the University have recognized what each was accomplishing. Prior to the installation of the organ by the chapter, Emery's main uses for many years were for occasional union meetings, minor road shows, and infrequent religious meetings. There was a period when a Baptist Church used Emery regularly, following a serious fire at their own church and a period of rebuilding. One thing every Baptist Church needs is a baptistry for immersion of new members. So one was installed under the stage and was made usable by removing a panel of the floor at stage left-center. The baptistry is still there and can be viewed from the level below the stage where the organ tremis and blower are installed.

During Emery's period of relative darkness, even its very existence was forgotten by most of the citizenry. Chapter members were deluged by comments like: "Emery? Is that still there?" and "What's Emery? Where is it?"

By the frequency of our shows and repetitive advertising in the local newspapers in seven ads per week, spot commercials on Cincinnati's "Music of Your Life" station WMLX, and by bulletins mailed to several thousand persons each month, as well as these bulletins being placed in strategic spots in the business community, Emery again is pretty well known. Members are often

shocked when someone says they didn't know about us, and why on earth don't we advertise? (They should see the chapter's ad bills!)

What's the future of Emery? We hope it will continue to be a performing arts facility of the University. Its downtown location means local people can easily find it. Functions on the main University campus don't draw the "locals" as well because they find the campus confusing. Students and UC alumni know their way around the campus; others often hesitate.

Emery seats 1364 persons on two floors. There is an unused gallery that if made usable would bring the house capacity to about 2000 seats.

Another donation of the Straders was the spacious projection booth at

the rear of the orchestra level. Automatically heated or air-conditioned year round, this now houses two active 35mm projectors, the 16mm projector, and a slide projector.

Emery's stage is wide but the installation of the chambers used a lot of the depth. The stage has always been more usable for concert work than elaborately staged productions because the wing space is very limited.

During the six years of movies at Emery, the chapter has seen a steady growth of public support. This can only lead to the chapter being able to do more things to improve Emery, and eventually to participate in a complete refurbishing. Even though not built as a movie house, it is the only remaining theatre in Cincinnati

built in the grand style. (The fairyland of lights in the ceiling and the proscenium arch always attract attention.) Weekend parking at Emery is good; plenty of parallel street parking, and the free use of a lot across the street from the theatre through the courtesy of the Kroger Company.

Ohio Valley Chapter edged into the movie series. It started on a summer trial of 13 weeks. It was repeatedly renewed so that movies at Emery are part of downtown Cincinnati. And what better place can be found to hear a theatre pipe organ than in a large acoustically perfect theatre? The chapter feels they are fulfilling the purpose of ATOS by using their organ with movies. That's where it all started, isn't it? □

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Questions and Answers on the Technical Side

by Lance Johnson



Do you have any questions?

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Q. Our chapter now maintains a 2/10 Wurlitzer which formerly had been maintained by other hobbyists. From the outset, we have not been satisfied with the Tibia tremulant. It has been re-winded to its own large-size regulator and increased from 10 to 12 inches pressure. The supply end is a 4" diameter and the trem air conductor has been increased from 2½" to 3" in an apparent attempt to get a larger beat. It runs very slow with a shallow beat, and when we try to speed it up it just stops. We then tried more weights on the regulator, ranging from zero to 100 lbs! Still, there was no appreciable change. Then we tried lengthening the trem conductor and still no improvement. We have come to the end of the road on this one. Can you suggest what can be done?

A. I find it difficult to believe that someone thought they were going to improve the Tibia by placing it on a large regulator. Standard practice would have been to have the factory wind it with one other stop to a 20" x 30" regulator. Your major problem is the regulator itself. It is too large to have a large trem shake the wind sufficiently to tremulant a wind-eater like a Tibia Clausa. Remember always that the larger a regulator is, the more EFFICIENT it is. Its increased efficiency works AGAINST tremula-

tion. You had best substitute a small regulator and set the pressure at the voiced pressure of ten inches. Forget the weights, as they will only render your regulator less efficient and not help tremulation.

Q. I am installing a small two-manual Wurlitzer and I plan to have two Vox Humanas. Is there any reason why I could not wind both to the same regulator which is the small size, or should I get a larger one? Also, because of space problems, I will have to wind the two Vox chests in series. Can this be done?

A. Yes, your small regulator will take care of two Voxes very well. I see nothing wrong with winding your chests in series, provided that the conductor is at least 3" in diameter and that the two chests are not more than three feet apart.

Q. Our chapter maintains a 3/11 Wurlitzer which has a filtering problem at the blower intake. Periodically we have used two or three layers of cheese cloth over the original cloth which was sewed to a criss-cross fabric. To provide support for three layers of cheese cloth, we have replaced that filter cloth with ¼" hardware cloth (screen), wiring it to the metal ring and stapling it to the fabric web and it is solid! However, I am wondering if there is a better filtering material than cheese cloth? We also have to consider the possibility of wind starvation in selecting filter material, do we not?

A. I would abandon your cheese cloth completely and replace the filter ring with a metal disc to serve as an end plate for the blower tank. Then, construct a metal frame large enough to hold three 2" furnace filters in line which easily can be replaced and will

not restrict air flow. They will do a far better job than any cheese cloth and will probably receive more frequent maintenance. The area of the intake should be at least one-half the area of the end of the blower tank. The disc must be at least 16-gauge steel, with the filter rack being galvanized sheet metal of 20 gauge or thicker. Select the appropriate filter size at your local hardware store and design your rack accordingly.

Q. We have recently installed a pizzicato action on our chapter Wurlitzer. It was painstakingly adjusted and after testing it at the console, we find that it sustains over half of the notes when they should be playing pizzicato. When we play it with a test wire on the action itself, it works perfectly. How do you account for this problem?

A. I would assume that you have pressure drop in your wind supply to the pizzicato action, which will manifest itself when the organ is being played with tremas on, etc. You should take pressure readings first with all tremas off and nothing being played. Then have someone play the organ with tremas and take another reading. This will reveal any pressure drop you may have. If you have a pressure problem and are not easily able to solve it, you will have to set your bleed screws on the pizzicato action with tremas on and with a pedal key held down with all your 16' and 8' flues on. Then set your action with a rather loud registration so you can hear the accents over the pedal drone. The overall cause is likely a blower that is too small, improper wind regulation in your relay/switch stack units, or the main blower conductor is too small. □

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SIERRA CROSSTOWN MOVE

by Randy Warwick

December 1980: Sierra Chapter is wrapping up its seventh year with the Golden Bear Playhouse at Cal Expo (the California State Fairgrounds) as the home for the chapter's 2/7 Wurlitzer and as venue for most chapter events. Most chapter members feel that it is a location with mixed qualities, but because you don't just roll a Style E Wurlitzer into a van and drive off we are not going to disturb the status quo. On the plus side the Playhouse (it saw maybe seven or eight productions of any kind during its seven-year existence) is just the right size and has excellent acoustics. The Style E's smooth, round ensemble blossomed and blended very satisfyingly in the concrete building with its wooden risers and all-wood proscenium and stage. Because the building is so infrequently used we generally get in on demand and pay no rental fees of any kind. On the negative side, when holding concerts, public awareness of an access to the Playhouse is terrible. Cal Expo is a kind of "no man's land" dropped right into the middle of Sacramento. When the fair isn't in progress, nobody goes to Cal Expo except for an occasional trade show. Our track record for concert attendance is dismal. Even with top-flight artists and good promotion and sometimes with no admission charge — no crowds.

It was with this background that in January of 1981 we were informed of plans by Cal Expo management to gut the interior of their "White Elephant Playhouse," changing it to a more viable and usable empty shell. Sierra might be allowed to re-install the organ in the stripped building, although we detected in this invitation an undertone of desired refusal of same. Our reply was, "Thanks, but no thanks." At our February, 1981,

Board meeting the decision was made to search for a new location for our Wurlitzer.

As anyone who has tried to find a publicly accessible site for a theatre pipe organ knows only too well, the list of potential sites, even in a large city, narrows down very rapidly. In Sacramento, the various possibilities included churches (usually too many strings attached for secular use of a pipe organ) and the Community Convention Center Theatre (excellent venue and acoustics but no provision for chambers and difficult as well as expensive access for casual chapter use). School auditoriums also have too many strings, as well as layers of bureaucratic obstructions. Another possibility was the 55-year-old city-owned Memorial Auditorium, which does have chambers but they are filled with 46 ranks of beautiful pipework

for the Estey orchestral concert organ that the chapter has pledged to help restore if and when the city of Sacramento supplies the necessary materials.

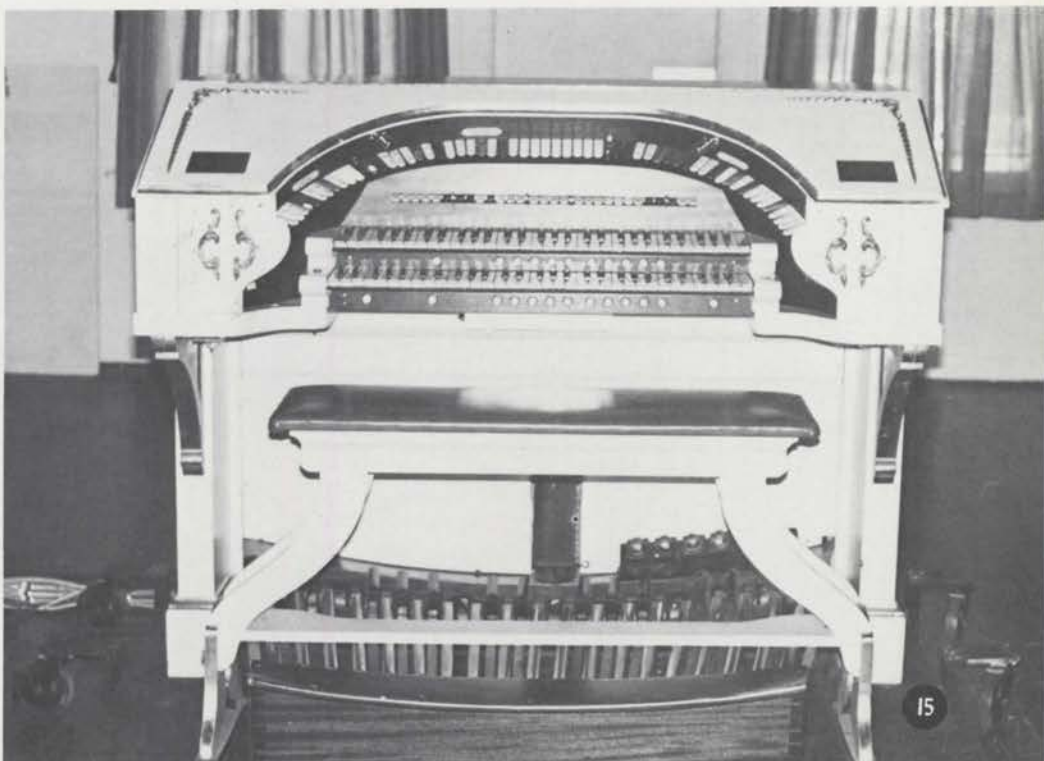
To put into perspective the choice of location that was finally made, here is an outline of requirements approximately in order of importance, realizing that each chapter or group confronted with the decision of where to put an organ may attach differing importances or have some totally different requirements:

1. Large enough to accommodate at least the entire chapter membership for concerts;
2. Access to the instrument for individual member practice at no or very low cost;
3. Access at reasonable hours for maintenance;
4. A guaranteed minimum number of free uses of the facility for chapter meetings;
5. A building that could accept pipe chambers without costly modification; and
6. If rent must be paid for charged admission events, the rent must be low enough that the chapter could make money with reasonable ticket prices at reasonably attainable attendance numbers.

In addition to the above requirements, there were certain other physical necessities such as good acoustics and adequate heating and cooling.

For several months the require-

Console at center stage on its "lowboy" dolly. Chambers are less than 20' away on either side, so an organist has no problem hearing the direct sound of the pipes with no delay.



ments seemed discouragingly difficult to meet. But in June of 1981 in the town of Fair Oaks while actually checking out a different building, Dale Mendenhall came across something called the "Fair Oaks Community Club House." A small, multi-purpose auditorium built by the WPA in 1940, the Club House, with a seating capacity of 400 on folding chairs, had a certain "woody" charm that overcame the reality that it was nothing like the movie palaces for which most theatre organs were originally destined. The physical requirements for the Wurlitzer were all there, including rooms off the stage that would serve nicely as chambers. One by one the other requirements were met and in September 1981 an agreement was signed with the Fair Oaks Recreation and Parks District Board of Directors.

One week after an October 4 "Farewell to Cal Expo" meeting the organ started coming out of Cal Expo, much to the amazement of the gate guards as they observed cars and trucks proceeding out of the fairgrounds loaded with strange assemblages of wood and metal. Indeed, many of the Cal Expo workers never knew the organ was there. Finally, one gray drizzly day in mid-December the guards' last sight of Sierra Chapter was of Les Wilmunder's imposing crane truck heading toward their little gate shack with the seven-rank main chest strapped to one side and the relay with folded-down switch stack on the other.

All the while the organ was coming out of Cal Expo, the crew of Dale Mendenhall, Ray Anderson, Bob Longfield, Jim Carpenter and others were readying chambers at Fair Oaks. Chapter technician Dave Moreno de-

signed the majority of the installation, which included putting all regulators and tremors under the stage and chambers, with the blower outside the building in an adjacent hut. Wind lines come up through the chamber floors near their feed points into the chests, keeping wind lines and noises in the chambers to a minimum.

Through the timely donation in the fall of '81 by Dave Molzahn of a 2/4 "plus extra ranks" Wurlitzer, Sierra's 2/7 was enlarged to a 2/11 two-chamber instrument. Using an unmatched collection of ranks often results in an oddball non-standard specification, but we feel that Dave Moreno worked up a specification that, while not totally standard Wurlitzer, is close enough to be familiar and has a stop rail layout done in typical Wurlitzer order. The additional four ranks include: a Wurlitzer VDO serving as a Solo String; an 8' Trumpet of unknown manufacture that sounds close to a French Trumpet and adds some needed bite and edge to the Style E's otherwise smooth sound; a Wurlitzer Vox with resonators that had been chopped short, which Dave Moreno has been able to get reasonably close to a Kinura and is so labeled on the rail (to be eventually replaced with a real Kinura or an Orchestral Oboe); and an eleventh rank which will seem to some like putting power windows in a Volkswagon Beetle, but several influential chapter members have long been hooked on the sound of a Flute Celeste, so Sierra's basic little 2/11 has power windows.

The Flute Celeste is in the Main chamber replacing the Tibia, which moved over to join the Trumpet, Solo String and "Kinura" in the Solo chamber. The building acoustics tended to attenuate bass notes in the

16' octave, so the Solo chamber has an additional Bourdon that may be used to reinforce the Main Bourdon. A very nice Smith Tuba has replaced the Style D Trumpet of the original seven-rank specification.

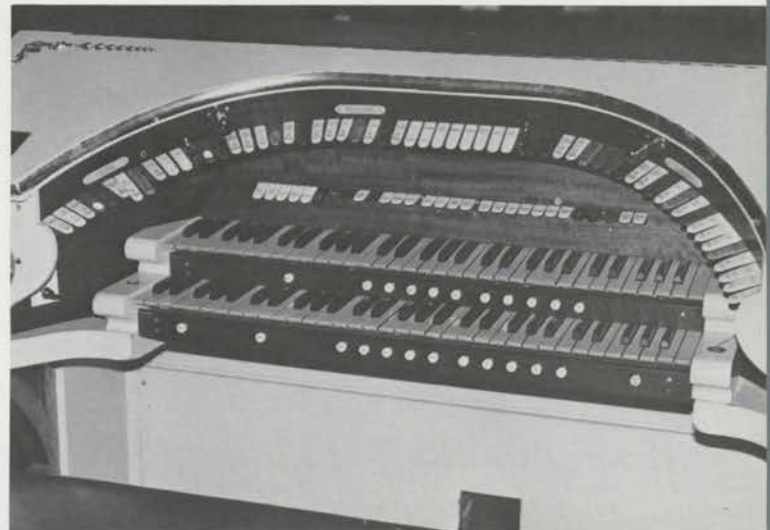
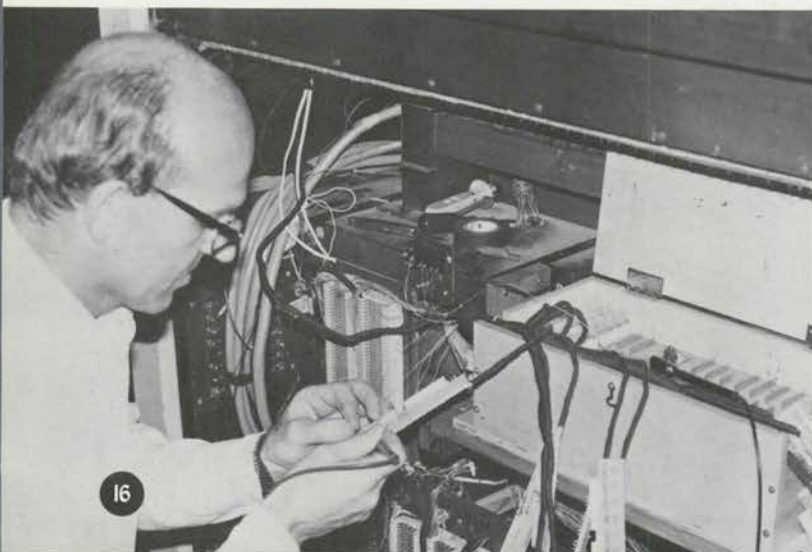
The total installation effort went smoothly and rapidly, with upward of 30 members actually participating. There is no doubt that a major project of this type, particularly involving a chapter-owned organ, can really pull a group together and renew chapter enthusiasm.

By our chapter's March 6, 1982, meeting the Main chamber with six ranks was playing. By April 4 nine ranks were playing for Rex Koury's dedication concert to an overflow house. The concert proceeded with many crossed fingers as the Solo chamber had been put on line only days before the concert and revealed what was to become two nagging, related problems — a wind shortage and an overheating blower. Rex really showed his stuff by covering for the still-rough edges of the organ and its suffering blower in a fine opening concert with only keen-eared organ buffs able to detect that all was not right with the organ.

The ensuing blower-related problems were to last for 15 months, and are so involved as to require a separate story. The upshot of it all was that we now realize the wind supply problems that may develop when both radically changing the installation configuration and enlarging a pipe organ at the same time. Chapter electrician Hal Wilmunder was there to solve the problems which seemed to hit one after another, including the building power being modified to accommodate air-conditioning. This changed available 220-volt power to

Final testing by Bob Lucas using a voltmeter to check console wiring before plugging junctions onto combination action.

More combination pistons and more tabs on the backboard mark the console changes. Stop tabs on the horseshoe are arranged in typical Wurlitzer order. Just visible at lower left on the horseshoe is the five-position piston memory selector.



three phase after Hal had already set up a converter to operate the three-phase blower on single phase.

All through 1982 Dave Moreno was gradually getting a more satisfying sound through voicing and regulating. Some would disagree with our approach of plunging in and using the organ in a somewhat rough unfinished condition, but this instrument is more the focal point of chapter activity than a pure showpiece. We needed to have chapter events and to allow members individual practice as soon as possible. Not only that, but an unintended side benefit in this approach is that everyone who plays or attentively listens can really appreciate the improvements and refinements, so that organ techs receive their well-deserved kudos.

So that the character of the original Style E was not abandoned, it was decided to resist the temptation to go to a three-manual console. However, to make the instrument as capable as possible we needed to expand the Style E's original five-piston-per-manual combination action. A Lucas Enterprises solid-state combination action, with ten double-touch Sydneyne pistons per manual and ten settings per piston, has replaced the Wurlitzer setter boards and piston relays. The system is designed for up to 16 pistons per division or manual, but with only 11 ranks the standard complement of ten per manual was deemed more than adequate, especially with the availability of ten entirely different settings for each of the double-touch pistons. The choice of one of five possible pistons settings is made first with a five-piston switch on the horseshoe, then inside the console a two-position switch will change to the other five settings, allowing the second five to be guarded from inadvertent erasure.

All housed in a 6"x8"x18" wooden box, the installation of the solid-state action was simple with its plug-in junctions. Because the entire system works on the organ's 12-volt DC power, it needs no 110-volt power supply. The wires from the stop-action magnets connect directly to the new combination action's terminals. The working condition of the original Wurlitzer pneumatic stop action was good, so it was retained. After all, having air to the console with its muted hiss greeting as one gets near enough gives the purists among us just one more sensation of that essen-

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tial element of a pipe organ — the air.

With the completion of the new combination action the instrument was played by Rex Koury for over 300 conventioners during the River City Encore following the 1983 ATOS Convention. Remaining projects before final completion (final completion of a theatre pipe organ?) include more chamber openings and shades, and the installation of a piano donated by member Bob Wright.

All things considered, this move across town by Sierra's Wurlitzer has been most worthwhile. At most we have sacrificed the excellent acoustical qualities and slightly more theatrical setting of Cal Expo. But we have gained easier and more frequent accessibility both for events and individual practice. The net result is more people hearing and playing theatre pipe organ, and that is what we want to accomplish. □

THE HUB RINK ORGAN

by Leon Berry

Although Wurlitzer is most famous for theatre organs, they did design and build instruments for other applications which were uniquely different in at least a few respects. Some of these were installed in Chicago in skating rinks, ballrooms, a riding academy, restaurants and, of course, churches.

A Wurlitzer was built for and installed in the Madison Garden Roller Skating Rink in Chicago in 1931. The pipes of its eight ranks were of unusual scale and were voiced on 20" wind pressure. They were installed in a case, or chamber, extending into the

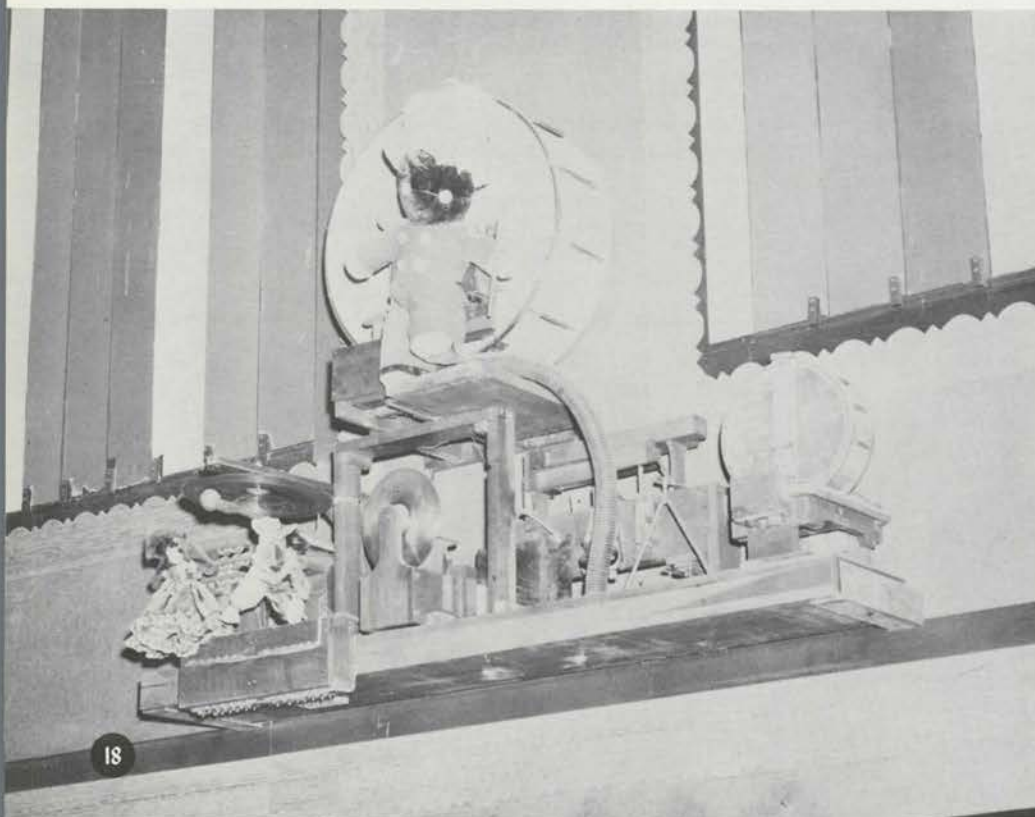
rink and elevated above the skating surface, with two large sets of swell shutters in front and one set in each end at a 45° angle to the front. Five ranks were on one chest with its reservoir and tremulant, with the other three ranks adjacent to it and fed by another reservoir and tremulant, thus having all of the ranks as close as possible to a tone opening. The larger pipes were on offsets toward the rear. Nowadays a roller rink can be as quiet as an ice rink, because of precision bearings and modern materials in the wheels, but in the '30s ball bearings and wooden wheels were comparable

to a boiler factory and the design of this organ was an attempt to overcome this. All eight ranks were extended through a super octave; the Flute complete through 2' and down through 16', as was the Trumpet. The organ was furnished with a two-manual console. Aside from being well unified, a sub- and super-octave coupler and unison off was provided for each manual. Also, each manual could be coupled to the pedal. Tuned percussions consisted of a Xylophone and Orchestra Bells/Glockenspiel. There were Drums and Cymbals, Castanets, Tambourine, Chinese Block and a few other sound effects, but subtle effects such as Surf were omitted.

The ranks in this organ consisted of Clarinet, Tibia, Violin, Violin Celeste, Open Diapason, English Horn, Trumpet and Flute. The Clarinet, Strings and Diapason were of unusually large scale. The Tibia was small compared to most theatre organs, however it was made of very thick wood. The Flute was stopped from tenor C down; open from that point up, and scaled larger than the usual Solo Tibia. The Trumpet was harmonic from middle C, whereas the double length usually starts at tenor F# in theatre organs. Simply labeled English Horn, this rank out-posted any Post Horn ever heard, probably because of the 20" pressure and the live acoustics of the building.

Madison Gardens Rink ceased operations in about 1948. The organ was sold to people who were planning a new rink in the northwest suburbs, and which subsequently opened as the Hub in 1950 with the organ installed

A Spanish doll attached to the Tambourine danced when that instrument went into play. A clown was fastened to the Cymbal action. The Teddy Bear, dressed as a Drum Major, kicked his foot and waved a lighted baton. During the Christmas season, he assumed a Santa Claus suit. Light bulbs in the drums indicated the blower was on, as well as dispelling humidity from the drum heads.



according to the original plan, however in a building twice as large. Although the sound was nice when the building was quiet, it was disappointing under working conditions, at least to me, who had signed on as organist. I soon began to make modifications.

Screens or drapes had been planned to hide the swell shutters. We abandoned that idea and instead applied colorful paper to the individual shutters. Only the Xylophone had been installed outside the chamber. The rest of the percussions were very feeble, so we brought them all outside and fastened dolls to the actions so they became animated from time to time. The sound as well as the visual aspect commanded much attention, and I might add that the nature of the music suitable for skating permitted free use of these traps. Visibility of shutter movement also evoked interest in the organ.

At this same time I was associated with a local organ technician who was rebuilding a three-manual Wangerin church organ. The Doppel Flute and Cornopean were being discarded and became available to me. Although the Clarinet in the rink organ was of a larger scale than any I've ever encountered, it was too dull in tone to have a telling effect either as a solo voice or in ensemble. After opening the toes to admit more air and recurving the reed tongues of the Wangerin Cornopean, it was installed in place of the Clarinet where it spoke with great authority. As mentioned before, the Tibia was of small scale and obviously intended to perform a minor role to the Flute, which in reality was a Tibia Plena. I began experimenting with the Wangerin Doppel Flute which was voiced on 6" pressure. By sawing tenor C in half and replacing the stopper, then reaming the toes wide open, the pipe then became middle C, large scale, with the mouths proportionately high cut to speak on 20" of wind, which it did with power enough to send a dinosaur into hiding, although with the harmonic structure of a Tibia Clausa. From middle C down, I simply pushed the stoppers down in the original pipes, tuning them a major 3rd higher, which also allowed them to speak successfully with the toes reamed open. Of course, this left four pipes lacking in the bass end, which were then filled in with Kimball Wood Diaphones. Some "purists" who heard about what I had done were

horrified at the thought of anyone sawing organ pipes in half and labeled me the "Pipe Butcher of Harlem Avenue." Nevertheless, I was quite pleased with the results. This all may sound as though the organ was disagreeably loud, but remember it had a great space to fill and a high noise level to overcome. Also, it spoke from a reasonable distance from the listeners. Earplugs were a must when tuning. Even though the String and String Celeste were of large scale and on 20" wind, they contributed nothing under ordinary working conditions. The Celeste was replaced with Principal pipes which were tuned as a 12th. They created a great richness when combined with the Diapason. The Flute and Trumpet extended to 16', and curiously were labeled "Double Flute" and "Double Trumpet" on the stopkeys at that pitch. Although of about the same scale as a large Tibia, this 16' Flute was disappointing. We replaced it with a wood Diaphone with happier results.

About this time, I used this organ to produce some phonograph records. "High fidelity" was just being introduced to the public. The records were given to exhibitors at a Hi-Fi show at the Palmer House hotel who used them to demonstrate their equipment, pointing out how well it could respond to the range and variety of sound thereon. Zenith Corporation made arrangements to use one of the selections on their own demonstration record, which appeared as the first band on Side 1 ("Skater's Waltz," from *Glockenspiels, Traps & Plenty of Pipes*), followed by the Vienna Philharmonica Symphony, the Philadelphia Orchestra, Paul Weston and his Orchestra, and others. I don't know how many hi-fi sets this sold, but my records did very well. After almost 30 years some of them are still being offered for sale. The Book of the Month Club is currently offering one of them (however, this particular one was recorded on my basement organ installation). Thus, the Hub Rink and its organ became internationally known. Some hi-fi fans became roller skaters, and many roller skaters became theatre organ enthusiasts. One young man left his wedding reception on a Saturday night to bring his cousin to the Hub to hear the organ, much to the chagrin of his bride.

Realizing the value of the organ to his business, the owner became ambitious to add to it and acquire a more

imposing-looking console. I was appointed a committee of one to find another organ or parts. We became excited over a beautiful 3/11 in the Rena Theatre (originally named Lawndale). For reasons we never understood, the manager kept us dangling, saying he was trying to sway the owner, who always remained anonymous, to deal with us, and to call him again next week. This went on for months until eventually a fire broke out in the orchestra pit and the console was destroyed. We never heard this organ because the motor was missing from the blower. It was unique in that, with only 11 ranks, it had two Tibias, a small-scaled one in the Main on the left, and a large one on higher pressure in the Solo. Nothing in the Solo chamber extended below 8' pitch. The only 16' extensions were the Bourdon and a small metal Diaphone in the Main. The console in the pit was on the right hand side. The cable went into a conduit which went into the Solo chamber on the right but did not terminate there; it continued on up to the upper regions of the building and mysteriously disappeared through a fire wall well above

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the proscenium arch. It appeared again at a similar location on the opposite side of the theatre, where it continued down into the Main chamber where the relay was located. The cables for the Solo made a similar trip through another conduit back to the chamber on the right. I'm sure the relay and switch stack could have been put in the Solo chamber to begin with, but I'm glad they were not for reasons I will later explain.

With the Rena down the drain, my quest took me to Detroit, Cleveland, Buffalo, Philadelphia and points in between where I examined many theatre organs in various stages of decay. Many of them were not for sale, however the theatres were willing to have a free appraisal. We were able to come to agreeable terms with the Bailey Theatre in Buffalo for their 3/15 Wurlitzer which appeared to be in good shape although we could not turn the blower on; it being explained that electricians were doing extensive rewiring in the building. However, we were assured that the organ was otherwise playable. We assembled a work crew and returned later to dismantle the instrument, having arranged with a moving company to be on hand to load it hours before the deadline for getting it out. The relay and switch stacks were in the basement a few feet away from the console in the pit. Walkboards concealed the lower part of the relay, which was the accompaniment section. Removal of the walkboards revealed that water at one time had soaked these parts. The pneumatics and contact blocks were ruined and the magnets in bad shape. The owner and manager were no longer available for comment, but the janitor revealed that a water tank on the roof had burst, releasing a sudden deluge which found its way into the relay room. However, it had all drained away within half an hour, and they didn't think it could have done any damage. I announced my intentions that night of going over Niagara Falls *without* a barrel.

Finally moving day arrived. We had spent the night after the show closed bringing the pipes and parts from temporary storage backstage into the auditorium where the movers had agreed to pick them up. The appointed time arrived and passed without their showing up. Time for the theatre to open for the evening performance grew closer as tension and blood pressures mounted. When he

finally got through to the moving company on the phone, my boss was informed that their boss and dispatcher were off on a five-day drunk and that our problem was nothing compared to all the other problems they were facing. I was told that it cost considerably more than he had paid for the organ to get another company to succor our plight. The last Diaphone made its exit as the first customer arrived to see *Gone With the Wind*.

We decided to use the Solo section of the Bailey organ to augment the eight ranks we already had. These were a Diapason with the low 18 notes a healthy wood Diaphone, a Tuba complete through 16', a Solo String and an Oboe Horn, all on 15" wind. Also added were the Vibraharp, Marimba, Chimes, tuned Sleigh Bells and several other traps. Whereas this Solo division had been the dominant section at the Bailey, it became by comparison the softer voices most useful for accompaniment ensembles in the new scheme. The Diaphone did wonders in the pedal. We now had two Diaphones, one Ophicleide and one Double Trumpet. We had previously acquired 12 huge 16' Tuba *Mirabilis* pipes which were originally in the Hope-Jones organ in the Isis Theatre, Denver. These massive pipes, enough beautiful lumber in each one to build a small yacht, had passed through several ownerships before being wished upon the Hub. No one had been able to get them to speak satisfactorily; they would go silent or fly off pitch before coming into tune no matter how the reed was adjusted. I remembered having been told by a wonderful old organ service man a long time ago that organs built for Denver and other high altitudes required pipes of extra length to compensate for the rarified atmosphere. Reluctantly, the boss allowed me to apply the Skilsaw, and *voila!* they tuned to A440 in all their glory.

After rectifying damaged and time-worn parts, we were ready to wire up the three-manual console and relay. The changeover had to be accomplished without rendering the organ unplayable for each evening and weekend matinee skating session, which meant that the new equipment had to be wired before the old was disconnected. This required a new main cable at least 200' long. The cable on the Bailey organ was scarcely 25'. I re-

membered that treasure at the Rena Theatre, and we began to woo the manager again, prepared to offer at least several hundred dollars for the cable. Much to our amazement and delight, he suggested that since the console no longer existed we could come there on a Saturday morning and salvage whatever was left for the sum of \$25. However, they couldn't let us in until 9 a.m., and we would have to be out by noon. We gathered together a crew and a couple of pickup trucks and were sitting at the stage door by 7:30. We came out with not only the cable, but the Chrysoglott Harp, the Chimes and the metal Diaphone complete with chest. A squad car with two of Chicago's Finest stopped and questioned the janitor, who tried to ease their fears. They nevertheless remained parked nearby, regarding us with baleful eyes, and I believe they were hoping we would come out with a safe, or at least something they could recognize.

I thought the Hub organ was a wonderful thing, and I thoroughly enjoyed playing it. It was also the catalyst responsible for my meeting many wonderful people who were interested in seeing and hearing it. Like everything else, it was not without some problems. The high wind pressure would bend the languids out of shape on some of the larger metal flue pipes, sometimes ripping them from the solder holding them in place. The temperature was unstable, causing tuning problems. We tried to maintain 90° in the chamber during the summer months, on the theory that the weather would seldom exceed that. The chamber was practically suspended in the air, resting on steel beams that bounced up and down with the tremulants, especially when the two of them came into phase with each other. This condition was so severe in the beginning that the building threatened to collapse. Relocating one of the reservoirs directly over a steel post coming up from the floor alleviated this problem to some extent. Dead notes on the Post Horn were sometimes caused by the pipe popping out of the boot because of the pressure.

I chose to leave the Hub after 18 years for greener pastures. Since that time many alterations and additions have been made to the organ, some of them quite bizarre, but the telling of those would best be left to someone else. □

Dessa Byrd

Indianapolis' Queen of the Theatre Organ

by Lloyd E. Klos

When the theatre pipe organ was enjoying its first great era in the twenties and thirties, Indianapolis boasted a well-educated organist who was to achieve Hall of Fame status years later, Dessa Byrd. Through the cooperation of her sister, Virginia (also an organist), who sent the writer a bulging dossier on the late artist, THEATRE ORGAN readers will derive an insight into the life of this talented and attractive musician. She was indeed the Queen of the Theatre Organ in Indianapolis.

Dessa Byrd first saw the light of day in 1898 in Robinson, Illinois. Her father was a good musician, having natural talent and ability without any formal musical training. Though he excelled on violin and cornet, he played other instruments as well. With this atmosphere at home, it was natural for the Byrd sisters to become involved in music.

Dessa never forgot the first opportunity offered her to play professionally. She was asked at the age of 12 to play two performances for a spring millinery opening, for the munificent sum of three dollars! At an impressionable age, that was a huge sum to her.

However, the morning before she was to make her debut, she awoke with a swollen jaw. Her mother sus-

pected the mumps, but Dessa wouldn't believe it. "If you can eat this pickle without making a face, you may play," her mother admonished. After one bite, the embryo star decided she did have the mumps, thereby cancelling the engagement.

However, things were to blossom for her in due course, as she won a scholarship to the Indianapolis Conservatory of Music, and following study in piano and harmony there, was graduated in 1918.

Her first job was at Indianapolis' Alhambra Theatre on West Washington Street. The organist there was Jesse Crane, with a Mrs. Green as relief organist. When the latter left, Dessa became Crane's assistant at the two-manual Möller for three months. (The theatre is long gone; the Holloway House replaced it.)

She next moved to the Rialto Theatre on Kentucky Avenue where she played a small Wurlitzer. (That theatre is also gone; the block is part of Merchant's Plaza.) Realizing she needed additional training, Dessa studied organ in Chicago in a sort of "crash course."

In 1919, she joined the staff of Indianapolis' 2638-seat Circle Theatre. The chief organist, Dorothy Knight Green, played a Hook and Hastings church organ behind the screen.



A publicity photo of Dessa, taken in 1925, when she was organist at the Circle Theatre. (Byrd collection)

When Dorothy left to marry, Dessa was appointed her successor, but her lot was improved in 1922 when the theatre installed a 3/15 special Wurlitzer. She had a nine-year engagement at the Circle, featuring classics and song slides.

The theatre management brought several touring organists to the house during the first year to help show off the organ: C. Sharpe Minor, a great showman; Louis Swain and Walter Flandorf.

With many musicians returning from World War I service, the pit orchestra was enlarged, and Dessa often played the overture with that aggregation. Director and violinist since 1916 was Edward C. L. Resener, and in 1923, he married Dessa.

By this time, newspaper advertising began to give the organist publicity, and some solo offerings Dessa played were "Barney Google," "Peg O' My Heart," "Drifting Back to Dreamland," "Indiana Moon" and "Cecelia."

For a time, she also played dinner music in an ensemble at the Claypool Hotel where she met Victor Herbert and John Phillip Sousa who were guests there.

When the talkies arrived, Dessa continued at the Circle as a solo organist until March 1929 when the

management moved her to the 3100-seat Indiana Theatre. The owners had previously sent her to Chicago to select an organ for their new theatre, and her choice, a 3/17 Barton, was installed. She became a fixture at the Indiana, working with Charlie Davis and his orchestra, sometimes referred to as "The Joy Gang." Dessa's move to the Indiana was a big hypo to the business, though she occasionally did stints at the Circle, one being for six months in 1932. Among the relief organists at the Indiana were Herbie Koch (who later went to Louisville), Dale Young, William Blanchard and Jimmie Boyer.

Through the years, her audiences not only appreciated her musicianship, but her elegant and colorful satin gowns, usually sleeveless, and her perfectly marcelled hairdo.

When the Circle Theatre orchestra was disbanded, Ed Resener joined the Indiana Theatre's staff as musical director. One week, he and Dessa stepped out of their element to do a tap dance duet which delighted the audience.

Those were the halcyon days of the theatre in Indianapolis, featuring the organ, good movies and famous show people who arrived every week. Long lines of theatre-goers stretched around the corner and down the block as they waited to see the stars on film and on the stage, and to see Dessa Byrd rise majestically at the console.

In a 1964 interview, she stated, "I

In 1932, Dessa posed at the Indiana Theatre's Barton console. The theatre management had sent her to Chicago in 1926 to select an organ for the house and she chose this one. (Byrd collection)



About 1940, with theatre organs rarely used, Dessa played at the Garanty Cafe on a Hammond. (Byrd collection)

didn't have time to feel glamorous. I was always wondering if I had remembered to zip my dress, or how I'd ever get through some of the numbers with the visiting stars.

"They usually arrived in town at the last minute and shoved under my nose music which I had never seen, just as the show was beginning. They expected me to play it exactly as they wanted it, and without rehearsing.

"I played when Dick Powell and Ginger Rogers made their stage debuts here. They just fooled around and had no idea what they were going to do. Ginger was cute and only 18. Dick was a friend of mine through the years. In fact, I had a letter from him just a month before he died.

"Another star was Durward Kirby, and Paul Whiteman took me home from parties after the show."

In 1931, Dessa introduced her "kid sister," Virginia, to Indiana Theatre audiences, and both were featured for a week. "I adored my sister who was very petite — 4'11" tall," says Virginia. "Though our lives were different, she helped raise me and guided my education. She had no children; I have a daughter, Beverly.

"I have been most fortunate that my husband, Steve, let me continue my musical career." Virginia is a fine organist and pianist in her own right, and for several years has been musical director of WISH-TV, Indianapolis. Her taped organ interludes are signs and sign-offs for that station.

Virginia recalls Dessa's telling her how she dreaded some of the meet-

ings which took place at the Indiana after the opening shows. The critiques could get severe and sometimes numbers were literally "torn to bits" by the reviewers in the daily press.

Operating on a seven-day-a-week schedule with new performers coming in each week, demanded a minimum of rehearsals and a maximum of professionalism at show time for the organist.

There were idle hours in the schedule, too. There were pauses between vaudeville acts and the feature film. Dessa did needlepoint and made dolls during these interludes. The day usually began at 1 p.m. and ended with the close of the last show at 10:15 or 10:30 p.m.

Dessa's final appearance at the Indiana was the first week of January 1934, and the program included a songfest. The house turned to double features, and in the sixties, Cinerama was installed, concealing the organ grilles.

In 1934, organs in Indianapolis theatres having become passé, Dessa turned to radio for her major activity, playing for a number of years at WIRE, WFMS and WFBM. In 1935, the Hammond organ was introduced in the city and Dessa was the first demonstrator, working for the Pearson Piano Co., which had the dealership. In 1938, a Hammond was sold to the Garanty Cafe, and she played that spot until her marriage to attorney and theatre official, Leo Rappaport. Her first marriage ended in the thirties.

When her husband died in 1959,

she resumed her musical activities. She made several recordings on piano and electric organs with her sister. In 1966 and 1967, she performed at the old Rivoli Theatre in Indianapolis for ATOS and AGO audiences. Selections recorded at these events were put on a record. For years, she had a weekly program, taped in her basement studio, on WFMS-FM.

For a period, the Mutual Radio Network carried a coast-to-coast live program called "B's at the Keys." It featured a very fine pianist, Harry Bason, with Dessa Byrd playing duets on piano and organ.

"I didn't realize how much I was stamped with people's nostalgic memories until I started on my second career of broadcasts late at night," she said. She had turned her basement into a recording studio where she practiced endlessly, working out arrangements on her Allen for the two tapes she made weekly for Ohmit Recording Co. "I wanted an organ which resembled my old theatre organ, and Allen was the closest I could find at that time.

"I'm a ham at heart and miss my audience, plus the butterflies in my stomach which went with it. But the organ is staging a rebirth and I'm delighted to be a part of it, even if taping is a silent, and lonesome, business," she continued.

However, on March 21, 1971, Dessa, past 72 years, played what she

called her "swansong," appearing at the Rivoli Theatre in Indianapolis. "It was a thrilling evening to see so many folks turn out on a cold, snowy night," says Virginia. "It was standing room only.

"The last record Dessa cut contained this program and captured the thrilling sound of the Uniphone pipe organ in the Rivoli. The remainder of her records I have given to the Central Indiana Chapter, ATOS. Proceeds from their sale will be earmarked for a memorial fund, in Dessa's memory, to encourage young organists."

In 1975, she was awarded the first lifetime membership in the Central Indiana Chapter, ATOS. The citation read: "In recognition of her outstanding contributions to the musical enjoyment of countless thousands of persons through the generous sharing of her unique talents as Queen of the Theatre Pipe Organ." The event was held at Manual High School, which boasts a 3/12 Louisville-Uniphone theatre organ.

The highest honor she was to receive was in 1976 when she was inducted into the ATOS Theatre Organists Hall of Fame. Though in ill health for some time, the honor was gratefully received and afforded her the opportunity to "sniff the roses" for ten months prior to her death on May 18, 1977. The city of Indianapolis, and indeed all theatre organom, lost something with her passing. □



The Byrd sisters, Dessa (left) and Virginia, acknowledge applause at Indianapolis' Manual High School, September 14, 1975. Dessa received a plaque and life membership in the Indiana Chapter, ATOS, on this occasion. (Byrd collection)

Dessa poses in her basement studio at her Allen. She made weekly tapes here for WFMS from 1963 until 1968. (Byrd collection)



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Birmingham B13, OBL, England

Concert time is approaching. You are on the committee. You and your friends have spent endless hours working on your "pride and joy" — the theatre pipe organ upon which the arriving guest artist will play for your audience.

You are nervous wondering if the artist's plane will land on time, if the hotel will be satisfactory, and if there are any little details you have forgotten.

One of your concerns is probably whether or not the guest organist will like the organ. Will he be thrilled that you have the only organ in the country with reversible Sleighbells on toe stud #13? Will he be devastated that the bottom four notes of the Kinura are missing?

Chances are the organist will be delighted with any special little goodies you have installed, and chances are he'll be able to work around any existing problems — if he is told what they are.

If the guest performer is like me, he is extremely happy just to be there! It is a great honor to have been selected by you and your fellow committee members to be a part of your current concert series.

Personally, I owe a great debt of gratitude to ALL the dedicated organ maintenance crews around the country. Without them I wouldn't be able to support my family very well at all, as the bulk of our income over the past 15 years has been derived from theatre pipe organ concerts.

(By the way, it amuses me that people sometimes think of me more as a player of electric organs. I suppose their misconception comes mainly from the fact that we never were able to feature a pipe organ on the Lawrence Welk TV show. I do have a Hammond Elegante in my studio in California, and Hammond is always my first choice whenever a theatre pipe organ is not available. However, the fact is that through the years I have performed many, many more theatre pipe organ concerts than I ever did for Thomas and Hammond combined.)

UNIQUENESS

One of the charms of theatre pipe organs is that each one is unique. Each has slightly different voicing; the acoustics are different in each hall.

Whatever condition your pipe organ is in, IT'S OKAY! Neither boasts nor apologies are called for. You



Bob Ralston.

I LOVE YOU JUST THE WAY YOU ARE!

An "open letter" from Bob Ralston to all chapters of the American Theatre Organ Society:

should be able to meet an artist at the airport, look him straight in the eye, and say, "Welcome to our city; we're glad you're here. Here's a list of all the dead notes and other technical problems on the organ; we can only fix a few of them between now and concert time; which ones would you like us to work on first?"

That sort of thing happens so rarely, folks, that when it does, it's like a breath of fresh air. It means that you

have taken the time to go through the organ note by note, stop by stop, and you have prepared a "balance sheet" of the exact condition of your priceless treasure. This gives the organist many extra hours of practice time, because he doesn't have to go through a whole routine just to determine what's working and what isn't.

Going through the organ methodically and systematically BEFORE the arrival of the guest organist has one more benefit: you may discover little problems (many of them easily correctable) that you didn't even know existed.

MUTUAL GOAL

Surely we all share a common purpose in putting on a concert: we want to please the audience. People come to a concert from a long, hard day at work. They have problems — health, financial, personal, marital. What we want to do is to give them a lift — help them forget about their problems for a couple of hours. They should walk out of the theatre thinking the organ was absolutely wonderful and that the performer did a good job making beautiful, relaxing music to brighten their day.

As I see it, the best way to accomplish that purpose is to get as much of the organ working as is possible. No organist ever expects it to be perfect. You shouldn't either.

NO APOLOGIES

Please don't ever feel you need to apologize for things that aren't just the way you would like them to be. We all know that more often than not the maintenance crew consists entirely of volunteers. I am always touched when I realize that so many dear people drop whatever they are doing — often taking off from their work — to do whatever is required for the sake of the organ, the artist, and the concert.

God bless you all. And accept my deep appreciation. It means a lot when you share with me the status of the organ, telling me the specific problems that exist. Only then can I work around them so that the audience will never know.

Now, while *apologies* are clearly unnecessary, they do no harm. *Boasting*, on the other hand, can do a disservice to all concerned.

NO BOASTS

Someone once said, "If your work speaks for itself, don't interrupt!" If

your organ truly is in "mint condition" with zero technical problems, hallelujah! Just a quiet statement of this fact is all that is required. You can bet that during the concert, in front of the entire audience, the organist will give lavish and unstinting praise to all who are responsible for this amazing feat!

Problems are created, however, when the entire drive from the airport into town is filled with boasts about how great the organ is. Firstly, it's just plain bad manners. If you tell me that every guest organist you have had says that your organ is the finest he ever played, that is parallel to my telling you that every place I have ever worked they have told me that my program is the finest they ever had.

Secondly, it masks the business at hand. Time is often limited, and the guest organist should be apprised at the earliest possible moment of the way things really are, so that he can do his job properly. A lot of boasting can lull the organist into a false sense of security. Possibly he won't even take time to check out the organ systematically. Then — in the middle of the concert — disaster! The Tuba is dead on Middle Bb of the Solo man-

ual, and the audience hears "Raindrops keep //ing on my head." (Tell us in advance and we'll play it in a different key. NO PROBLEM!)

Thirdly, it sets up the potentiality for hard feelings from both sides. If you try to tell me how fantastic everything is, I'll probably feel that I've heard better, and it will dampen my enthusiasm for giving the sincere praise that I otherwise would. Moreover, if you tell me the organ is in perfect technical condition — and in actuality the "fix list" fills several pages — then we both feel resentful.

THERE IS A TIME

There is a time for putting our best foot forward. And that time is during the negotiation period BEFORE the concert is booked. At that point you can tell me all the wonderful features of your installation; this might whet my appetite so I'll be more eager to accept your offer. And, conversely, I will share with you my greatest successes, hoping you will picture what it would be like to have SRO crowds right there in your own community.

But, AFTER the contract is signed, then we really should dispense with impressing each other, and we should

concentrate on making the best of what we both have to offer. I'll share with you my limitations, and you should share yours with me. Keep in mind our goal: the very best show that is possible!

After the concert, we can sit around and enjoy the kudos. You can tell me how beautifully I played, and I can tell you what a thrill I got from making music on your magnificent Wurlitzer, Marr & Colton, Robert-Morton, or whatever.

But before the concert, let's try to stick to facts, not opinions. Let's try to solve as many little technical problems as we can. Remember, although it might be *nice* to have everything perfect, it's rarely going to happen. So whatever condition things are in — just let us know. That way it'll make it really easy for us to LOVE YOU JUST THE WAY YOU ARE.

Bob Ralston, pianist/organist/arranger with the Lawrence Welk Television Show for 20 years, resides in Studio City, California, with his Dutch-born wife, Fietje, their two children — son Randy, 19, and daughter Dianne, 17, and a variety of exotic pets. □

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Keyboard Techniques

by Cheryl Seppala



I WISH I KNEW HOW TO PRACTICE

As an organ teacher who specializes in coaching retirement-age organ enthusiasts, I have given careful consideration to helping students get the best results in the least amount of time. Adults are always most anxious for immediate results. They want to make up for getting a late start, by learning and playing faster! But, please don't hurry too much.

Why does one student progress faster than the next? Talent has very little to do with it. Most of us do not have an abundance of "natural" talent. Learning to play a piece of music is a direct result of many hours of diligent practice. If you approach your practice time in a hap-hazard manner, that's probably how your music will sound when you are finished.

Let's assume you have one hour per day reserved to play the organ. Let's divide the practice time as follows: the first ten minutes on technique (scales, chords, inversions, substitution, independence exercises, pedal technique, etc.); the next 30 minutes on songs you are currently trying to learn; and the last 20 minutes playing your oldies and reviewing just for fun (maybe even memorizing a little as you go!).

Keep in mind these suggestions:

1. Always practice *slowly and carefully*, concentrating without interruptions.
2. Practice short sections or phrases at a time. When you get to the hard part (there always is at least one) work especially hard on that area.
3. Don't be afraid to mark on your music in pencil. Write down registrations that sound especially good, fingering in a difficult passage, counting in a syncopated measure, etc. That's not cheating! That's saving time.

4. Practice hands and feet separately. You might try this order — right hand alone, left hand alone, left hand and pedals together, right hand and pedals together, and finally all parts together **SLOWLY!**

5. Most all all, **LISTEN** to what you are doing. If you can't play and listen at the same time, tape your practice session and listen critically to the tape.

This short check list may remind you of some important musical goals when practicing:

1. Observe carefully all note and rest values. **COUNT!**
2. Keep the tempo steady.
3. Observe all repeated and tied notes. Don't tie notes that should be repeated. Organs are meant to be played legato, but don't overdo it.
4. Be constantly aware of the key signature and chord progressions in each tune.
5. Don't skip over the difficult chords. Make sure you have selected good inversions for all chords.
6. Make sure you are seated comfortably before you begin. Use a good, comfortable hand position. Take time to work out the best fingering for each tune and then use it!
7. Make sure your touch is appropriate for the type of mood you are attempting to create.
8. Listen to the pedals. It does make a difference when you hit the right ones. Using your heel or both feet can improve the sound of your playing and really impress your friends!
9. Use the expression pedal, but don't pump it. Avoid having to furnish your listeners with motion-sickness remedies before they listen to you play. Use the swell pedal gracefully. Plan expression ahead and mark dy-

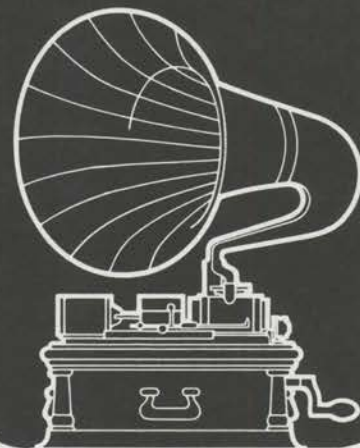
namics in your music.

10. Learn what every control does on your organ — then use them. Vary your registrations. Don't get in the Tibia 16, 8, 4, 2 rut. All those strings, reeds, diapasons and percussions cost a lot of money. Don't waste them!

A beginner can produce beautiful sounds from an organ, easier than on any other instrument. Take advantage of those beautiful sounds. Your main priority is to have fun while you progress. Perhaps some of these suggestions will help you make the most of your practice time.

Cheryl Seppala began her organ studies at age seven. She has been presented in concert by many Southern California theatre organ and church groups. She and her organist-husband, Wayne, present piano-organ duet concerts, and own a piano/organ store in San Diego. Cheryl was a staff organist for five years at the San Diego area Organ Power Pizza restaurants, and for 11 years has been organist at St. John's Episcopal Church. Her main interest is in teaching organ. □

For The Records



BOB RALSTON SALUTES JOHANN STRAUSS, played on the **Oakland Paramount Wurlitzer Mariposa No. BR 2084. \$10.00 (plus \$2.00 postage and handling per order) from Rosemarie Ayres, Route 16, Box 1799, Fredericksburg, Virginia 22405.**

The Lawrence Welk TV orchestra broke up when the maestro retired several years ago, and a fine group of musicians scattered far and wide. One

who didn't scatter is Bob Ralston who had established roots in the "Tinseltown" area long before he replaced the late Jerry Burke as Welk's organist. In fact Bob is expanding his publishing, recording and concert work by opening a new office to handle the details. He is fortunate in having the full support of his family.

This disc is one result of his recent concert at the Oakland Paramount. During his tenure as conductor of the Hayward Symphony Orchestra he programmed some Johann Strauss Jr. selections and promptly fell in love with the music. It was then (1977) that he determined to work out and record some organ arrangements of Strauss compositions. The Oakland concert provided an opportunity; Bob found Paramount manager Peter Botto and house organist Jim Roseveare most cooperative. The result is a set of selections which could only delight Herr Strauss; Bob catches the Viennese spirit in these presentations without ever having been there. However, this reviewer lived there for several years and one doesn't escape being inundated by Strauss music in that period of time in Vienna. His spirit is very much in the hearts of the people, and somehow Bob Ralston knows it.

There may be some passages which will puzzle the Strauss purist. That's because Bob composed a few linking passages, or "releases" if you will, to avoid repetition. This is most evident during the "Tritsch-Tratsch Polka" and it's so close to the Strauss style that many listeners won't know its not Johann. However, Bob plays "On the Beautiful Blue Danube" by the book, all of it, adding only his expression and a kaleidoscope of instrumentation variety. It's easily the most impressive "Blue Danube" on organ records. It covers Side 1, running for over thirteen minutes. The *pièce de résistance* is a potpourri of the most ear-catching measures from six of Strauss's waltzes which might be translated — are you ready for this? — Tales from an Artist's Life in the Vienna Woods where the Voices of Spring bring Roses from the South to You and You and the Emperor (waltz). There is also a snatch of "Vienna Blood." Old Franz Josef (Austria's last emperor) never had it so good.

One feature which Bob Ralston demonstrates with much skill and understanding is the tremendous regis-

tration variety available on the Oakland Paramount organ. It's a fabricated instrument built up to 27 ranks from the smaller Wurlitzer installed originally in the Detroit Capitol Theatre in 1925. After many years as a midwestern skating rink music maker it was made available to the restored Oakland Paramount, now a civic auditorium. And we shouldn't forget the generosity of Messrs Nethercutt and Fleet for making this finely balanced organ a reality. Bob has obviously invested a lot of study in the available combinations, and it shows. The only possible comparison would be with the George Wright premiere concert, the only other released recording of the organ to date. The Wright concert was taped during a concert and has the usual distractions — audience noises (coughs, applause) and restrictions concerning recording technique. The Ralston recording suffers from none of the possible flaws; it was taped in an empty house, empty but for the acoustic qualities of the Paramount. At this writing, it would seem that Bob demonstrates a lot more instrumentation possibilities than did George, at least in grooves.

As we have hinted, recording is technically excellent, with striking stereo separation. The dynamic range is wide, but not at the expense of distortion. The review pressing was perfectly centered (no wow) but was



Bob Ralston at the Oakland Paramount console.

slightly warped horizontally, although not enough to cause distortion or damage to the grooves.

The packaging is attractive, showing two photos of Bob Ralston, one shown here. The jacket notes tell about Bob and the organ, and the dedication is to a writer/publisher of many stories promoting theatre organ over the past 20 years. We'll leave his exact identity to purchasers of the record — with the revelation of a little-known exploit of said journalist in the realm of world politics and the East-West contest (he's on *our* side).

We should mention that there is a



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Five Manual Kimball Roxy Theatre Console with 27 ranks now owned by Phil Maloof.

little over dubbing involved, but not much.

This is a well-performed and recorded package. It's Bob Ralston's second pipe organ recording (his first was played on the Senate Theater DTOC organ) plus scores of records made on the electronics his sponsors were pushing at the time. Electronic or pipes, Bob Ralston maintains a high degree of artistry at all times. Somehow we prefer him on pipes, possibly because he has mastered the necessary techniques. This platter is among his best efforts to date and we predict a lot more pipe delight from him.

BALLROOM MAGIC. Eric Barlow playing the "Wonder Wurlitzer in Manchester's Free Trade Hall." LTOT 8218 (stereo). \$9.00 (plus \$1.50 per order) from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184.

It's a pity that ballroom dancing to organ music never caught on in the USA, as did skating. We are the poorer. The long playing career of now retired Reginald Dixon at the Blackpool Tower Ballroom organ is testimony to the continued interest of the British public's loyalty to organ-accompanied dancing.

Please take notice that records released by England's Lancastrian Theatre Organ Trust are now available from the Organ Literature Foundation, thus eliminating the international money order and long delivery interval.

Eric Barlow is an experienced purveyor of dance music, having devoted most of his life to it, both on organ and fronting his own orchestra. His performance within the dance styling parameters is very satisfying. The emphasis is on melody and rhythm with accompaniment in simple basic harmony; there are no fancy arrange-

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



The Publix No. 1 Wurlitzer in Manchester's Free Trade Hall. It was originally in the Manchester Odeon Theatre.

ments but there are plenty of registration changes. So don't expect concert presentations. Most of the music is presented in medleys of from two to six titles. These consist mainly of choruses, usually without key changes.

There are 45 titles presented in medleys labelled Slow Fox, Quickstep, Latin, Barn Dance, Tango, Two-Step, Modern Waltz, Old-Time Waltz, One-Step and more.

Like most British organists, Eric Barlow relies heavily on US standards but manages to inject a representative number of European tunes. The program has a great range over the years. One tune, especially was a memory teaser — "Mademoiselle from Armentiers" — which was better known to WWI doughboys as Hinky Dinky Parleyvoo, with all those naughty verses about the little marine going over the top, and what he had in mind for Kaiser Wilhelm. But that was long ago. Others which stick in this reviewer's consciousness include: "In a Little Spanish Town," "Over My Shoulder," "Memories of You," "It's a Long Way to Tipperary,"

"I'll See You Again," "Marta" (radio's Street Singer's signature), and "Cecelia." Others will probably choose different tunes from the generous list, depending on age and conditioning. Wish we had room to list them all.

The organ is a Wurlitzer rescued by the Trust members from the Manchester Paramount when the house was "twinned." Although the size is not stated on the jacket, we recall it as a 4/20. It is in excellent shape for this miking and sounds fine in its current home, the Free Trade Hall.

The jacket sports a good color photo of Eric Barlow at the console. Jacket notes are brief and to the point. The recording is tops with just enough reverb to squelch a dead studio sound. The review pressing is flawless. In fact we have yet to experience a badly played or technically questionable pressing from the Lancastrians; long may they wave! □

THINK: INDIANAPOLIS!

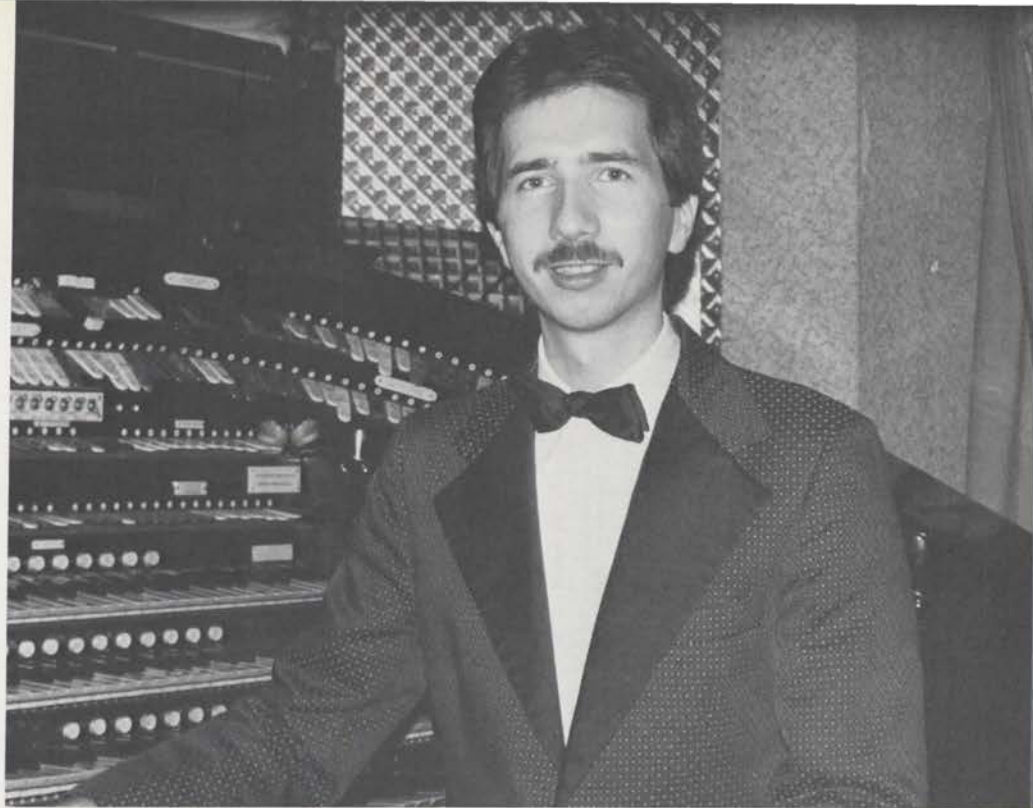
RADIO CITY ORGANISTS

Story and photos by
Dr. Edward J. Mullins

George W. Wesner III, Robert MacDonald and Robert Maidhof played the 56-rank Wurlitzer at Radio City Music Hall during the 1983 version of "The Magnificent Christmas Spectacular" starring The Rockettes. The organ had not been played publicly for almost one year. It was heard during the 1982 Christmas show, when the same three organists played.

George Wesner is the newest Radio City organist, playing his second Christmas show. He was born in New Jersey and started piano lessons at five. He heard the RCMH organ as a

Robert MacDonald plays "The Magnificent Christmas Spectacular" for the fourth time at Radio City Music Hall, 1983.
(Photo by Dr. E. J. Mullins)



Robert Maidhof at the 4/56 RCMH Wurlitzer after his fifth Christmas show, 1983.

(Photo by Dr. E. J. Mullins)

child and began playing organ at 11. He was playing in a church at 15, but formal organ instruction began in college.

Wesner holds the degrees of Bachelor of Music from Jersey City State College and Master of Arts in music from Trenton State College. He was doing course work at the Manhattan School of Music when they received a call from RCMH for organists.

He started at the Hall in 1981, when he played for the "America" show. This was his first theatre organ job. Prior to that, most of his work was in

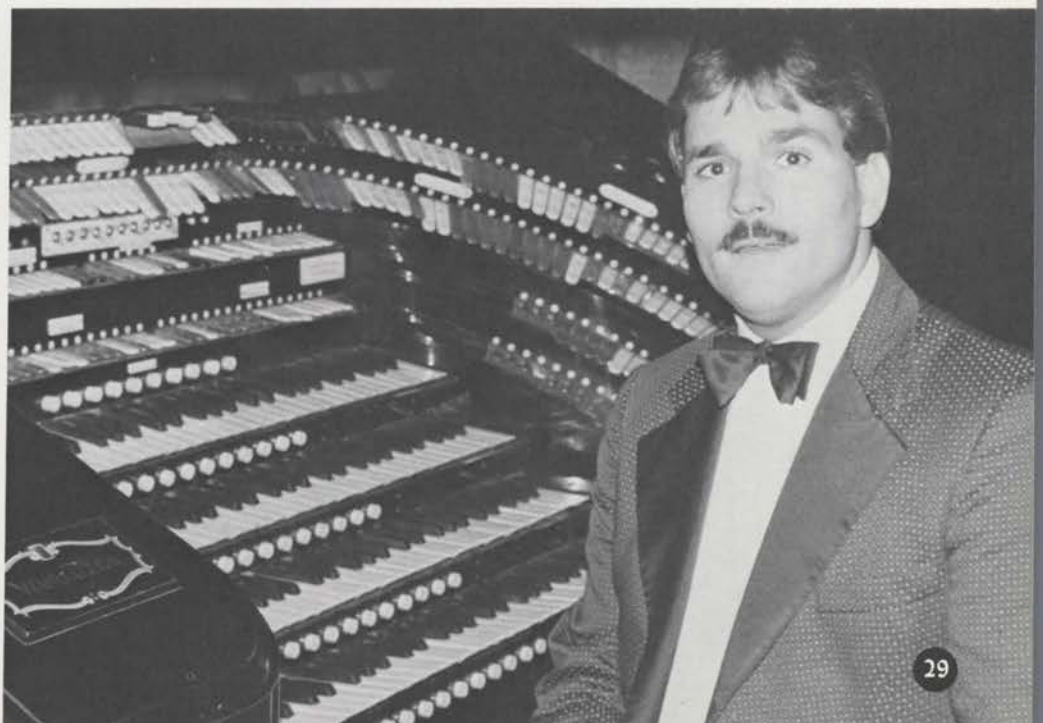
churches. Currently he is organist at Brookdale Baptist Church in Bloomfield, New Jersey, and director of the choral music program at Parsippany (New Jersey) High School.

Robert MacDonald finished playing his fourth consecutive Christmas show. A native of Massachusetts, he has degrees from Boston University, New England Conservatory of Music and the American Guild of Organists.

Prior to 1967 he played piano and Hammond organ for three years in a suburban Boston restaurant. He was a school music teacher and played in

George W. Wesner III, the newest organist at RCMH, completed his second Christmas show, 1983.

(Photo by Dr. E. J. Mullins)



churches. During the summers he sailed the Atlantic aboard the ocean liner *SS Gripsholm* as staff organist for the Swedish American line. MacDonald gave up popular music in 1969, when he became Associate Organist-Choir Director at Riverside Church in New York City.

He was named Organist and Director of Music at the Cathedral of the Sacred Heart, Newark, New Jersey, in 1977, a position he still holds. The cathedral has a 4/140 Schantz organ.

In 1980 he auditioned at the RCMH Wurlitzer for the two orchestra leaders and orchestra manager and was hired. MacDonald plays several classical recitals throughout the U.S. each year. He will play a recital at the Crystal Cathedral in Garden Grove, California, July 20, 1984. He has been engaged to play for the Aspen, Colorado, Music Festival for five weeks during the summer of 1984. He will play a three-manual Rodgers organ with five different orchestras during the festival.

He will make his debut playing for ATOS October 20 and 21, 1984, when he has been engaged to give two theatre organ concerts and accompany a silent movie for the Eastern Massachusetts Chapter.

Robert Maidhof completed his fifth Christmas show January 4, 1984, when the 99th performance concluded the run of the show. Maidhof was born in New York City and

now lives in New Jersey. In 1970 he heard a theatre organ for the first time (Ray Bohr at Radio City) and decided that he would be organist there some day.

He has a Bachelor of Music degree from the Manhattan School of Music, with a major in classical organ. Lon Hanagan, a retired theatre organist, gave him his training in theatre organ. During 1978-79 he toured for the Conn Organ Company. In 1979 when Radio City Music Hall was reorganized into its present format they contacted the Manhattan School of Music. Maidhof auditioned and was hired, playing on and off with various organists.

In 1981 he played for the "America" show. He also played during the 50th anniversary "Encore" show. Maidhof is also organist and choir-master at Christ Lutheran Church in Woodcliff Lake, New Jersey.

Both four-manual consoles were spotlighted in concert for 20 minutes before the Christmas show. Maidhof played the right console, MacDonald the left, with Wesner alternating, playing duets of Christmas melodies and solos.

The organ was played for 99 performances with the orchestra during the overture and during the "Living Nativity" finale. The organist also played the 6000-seat house out after the orchestra descended into the pit. □

ATOS ARCHIVES NEED YOUR HELP

by Vernon P. Bickel, Curator

After considerable time and effort, an inventory of all the materials in the ATOS Archives has been completed. Each item has been assigned a number and a catalog has been prepared for publication later this year. I want to let our members know what materials are in the archives, and to make available the resources of our collection.

As of January 1984, the archives contained the following: 1963 pieces of music, 79 silent movie cue sheets, 23 audio tapes, 23 pamphlets, 12

books, 148 complete sets of glass song slides, 288 Wurlitzer pipe organ rolls, 408 periodicals and one glass slide projector. There are a total of 2141 items in the collection.

Our present collection is a good base on which to build an outstanding representation of the era of the theatre pipe organ. However, sad to say, after over 25 years, we have very little material that relates directly to theatre pipe organs. In order to help us expand the scope of our present collection, I submit the following: □

1. All theatre pipe organ recording artists are strongly urged to donate a copy of each of their recordings to the ATOS Archives. Chapters are encouraged to donate tapes of concerts and programs presented in their areas. These should be carefully identified. Individuals are also encouraged to donate any theatre pipe organ recordings that they would like to see preserved in the archives collection.

2. There is a great need for copies of books, pamphlets, etc., which were published by theatre pipe organ manufacturers. Advertising materials, as well as technical manuals, are desperately needed.

3. Every theatre organist, past and present, should be represented in the archives file. I encourage all theatre organists, their managers, or their relatives to submit an approved biography and photograph for the archives collection as soon as possible.

4. Every ATOS member is encouraged to donate memorabilia of the era of the theatre pipe organ. This might include theatre programs, newspaper articles, photographs, scrapbooks, etc. We must preserve these materials before they are lost forever. If you know of such items, please encourage the owner to consider donating them to the ATOS Archives.

5. The archives files should have a section showing theatre pipe organ installations around the world. This requires donations of clearly labeled photographs and diagrams, plus written text describing the organ installation. Photographs should include not only a picture of the console, but of the theatre or auditorium and chambers.

6. A file has been established for every ATOS chapter. If your chapter has any material to be filed in the archives, send *one copy only* of each item to be filed, and it will become a part of our permanent collection.

Success in this endeavor depends on you. I would urge each member to spread the word that we are actively seeking any type of material relating to the theatre pipe organ. I'm sure the items we need are out there. We need your help in rounding them up and seeing to it that they are given a permanent home in the ATOS Archives. Remember, all donations are tax deductible, and should be sent to: Curator, ATOS Archives, 1393 Don Carlos Court, Chula Vista, California 92010. □

DIRECTORY OF ARTISTS

This list is the information received as of January 12, 1984. We have included contact addresses of some artists who have not returned their questionnaires when we were reasonably certain we had the correct information. We are continuing our efforts to obtain information from artists we have thus far been unable to locate. We also would appreciate receiving information concerning new artists. We will continue to publish contact information as it is received and, until a new edition of this listing is produced, we suggest you add the names to your list as they are published.

Explanation of the headings in this list:

- RECORD** The artist has records available.
- AUD TAPE** The artist will provide an audition tape upon request (please note that, unless the artist says otherwise, audition tapes should be returned to the artist).
- SILENTS** The artist states they have experience playing silent movies.
- ELE ORGAN** The artist is willing to play concerts on an electronic organ (please note that a number of artist are willing to play only certain brands of electronic instruments).
- PHOTO** The artist has either 8x10 or 5x7 photos.
- PUBLICITY** The artist has press clippings, etc., which they will supply to assist promoting their program.

Your comments, questions and suggestions are earnestly requested . . . THANK YOU!

ARTIST	RECORD	AUD TAPE	SILENTS	ELE ORGAN	PHOTO	PUBLICITY	TRAVEL
Lowell Ayars 72 Lincoln St. Bridgeton, NJ 08302 (609) 455-0199	X		X	X	X	X	Anywhere — short trips only
Rosemary Bailey c/o: Don Wallace Mgt. 2736 Hollywidge Dr. Hollywood, CA 90068 (213) 465-1090	X	X	X	X	X	X	Anywhere
Don Baker 11025 Larkwood Houston, TX 77096 (713) 988-5179							

ARTIST	RECORD	AUD TAPE	SILENTS	ELE ORGAN	PHOTO	PUBLICITY	TRAVEL
Jeff Barker c/o: Rev. N. Spicer Mgt. "Flagg House" 117 Highwood Ave. Leonia, NJ 07605 (201) 944-6742	X	X	X	X	X	X	International
Dan Bellomy 311 Rosilie San Mateo, CA 94403 (415) 341-6971				X	X	X	Anywhere
Jim Benzmilller P.O. Box 207 Stevens Point, WI 54481 (715) 344-4434		X	X		X	X	Local only
Father Bill Biebel 225 W. 9th St. Erie, PA 16301 (814) 452-3911 (814) 456-6943		X	X	X	X	X	Usually local only
Rob Calcaterra 154 W. 70th St. #98 New York, NY 10023 (212) 362-4821	X	X	X	X	X	X	International
Candi Carley c/o: Bob Hill Mgt. 1855 N. Highland Ave. Hollywood, CA 90028 (213) 874-8633 (213) 874-7433	X			X	X	X	Anywhere
Gaylord Carter 1371 Paseo del Mar San Pedro, CA 90731 (213) 831-6360	X		X	X	X	X	Anywhere
Richard Cencibaugh 1015 W. Alamos Fresno, CA 93705 (209) 222-6351				X	X		Local only
Keith Chapman c/o: Organ Design Ltd. 8525 Seminole St. Chestnut Hill Philadelphia, PA 19118 (215) 247-2994	X		X	X	X	X	Short trips only
Terry Charles c/o: Kirk of Dunedin Causeway at Bayshore Dunedin, FL 33528							
Frank Cimmino 100 Saratoga Sq. Wayne, NJ 07470 (201) 839-8540	X		X		X	X	Anywhere
Rick Cucchi 23843 King Dr. Mt. Clemens, MI 48043 (313) 791-9909			X	X			Anywhere

ARTIST	RECORD	AUD TAPE	SILENTS	FILE ORGAN	PHOTO	PUBLICITY	TRAVEL
Lloyd del Castillo 2008 Preuss Road Los Angeles, CA 90034 (213) 837-1703			X	X	X	X	West Coast only
Ken Double 1152 N. White River Pkwy. #610 Indianapolis, IN 46222 (317) 638-2244			X	X	X	X	
Chris Elliott P.O. Box 11571 Santa Ana, CA 92711-1571 (714) 547-4673	X	X	X	X	X	X	International
Lee Erwin 306 E. 15th St. New York, NY 10003	X		X	X	X	X	Anywhere
Bill Floyd 7601 Fernwood Ct. #4423 Richmond, VA 23228 (804) 266-8953	X	X	X	X	X	X	Occasional travel
Roger Garrett 600 E. Main St. Clarksburg, WV 26301 (304) 622-8823		X		X	X	X	Occasional travel
Ramona Gerhard (Sutton) 23812 Hillhurst Dr. Laguna Nigel, CA 92677 (714) 495-5460	X			X	X	X	Available 7-1-84 thru 1-1-85
Tom Gnaster 910 Luther Lane Chicago Heights, IL 60411 (312) 755-4616	X	X	X	X	X	X	Anywhere
Chris Gorsuch P.O. Box 11536 San Diego, CA 92111 (619) 560-4606							
Joe Gray 6400 SW Vermont Portland, OR 97219 (503) 244-2141		X		X	X	X	Anywhere
Shirley Hannum Keiter 628 Louise Road Glenside, PA 19038							Not presently available
Tom Hazleton 4825 Scotia St. Union City, CA 94587 (415) 489-6267	X	X	X	X	X	X	International
Tom Helms P.O. Box 9074 Pensacola, FL 32503 (904) 434-5588		X	X		X	X	Anywhere

ARTIST	RECORD	AUD TAPE	SILENTS	FILE ORGAN	PHOTO	PUBLICITY	TRAVEL
Harry Heth 1247 Peden Houston, TX 77006 (713) 527-8096							
David Hooper 596 La Conner Dr. #11 Sunnyvale, CA 94087		X	X	X	X	X	Anywhere
Virg Howard 6461 Whiteford Center Rd. Lambertville, MI 48144 (313) 856-6104	X	X	X	X	X	X	Anywhere
Dick Hyman 529 W. 42nd St. New York, NY 10036 (212) 594-7340	X				X	X	Anywhere
Dennis James c/o: The Ohio Theatre 29 E. State St. Columbus, OH 43215 (614) 444-2394 (614) 469-1045	X	X	X		X	X	International
Harry Jenkins 7876 Camino Huerta San Diego, CA 92122 (619) 453-3346		X	X	X	X	X	Some travel
Donald Jenks 5235 Red Fox Rd. Brighton, MI 48116 (313) 227-7627		X	X	X	X	X	Local only
Jane McKee Johnson 1911 Sunset Drive W Tacoma, WA 98466							
Stan Kann 592 N. Rossmore Los Angeles, CA 90004 (213) 871-2656			X	X	X		Anywhere
Andy Kasparian 305 Burnt Hill Rd. Cherry Hill, PA 08003 (609) 795-5284	X	X	X	X	X	X	International
David Kelsey c/o: Jerry Wirtane Mgt. P.O. Box 421281 San Francisco, CA 94142 (415) 861-0233 (415) 821-4085							
Mark Kenning 309 Nottingham Richardson, TX 75080		X		X	X	X	Anywhere
Kevin King 14595 Locust St. San Leandro, CA 94579 (415) 351-5647	X	X			X	X	Anywhere

ARTIST	RECORD	AUD TAPE	SILENTS	ELE ORGAN	PHOTO	PUBLICITY	TRAVEL
Harry Koenig 8101 Milwaukee Ave. Niles, IL 60648 (312) 647-9442	X	X	X	X	X	X	Anywhere
Gary Konas 1125 "H" St. #7 Davis, CA 95616 (916) 758-7493	X	X		X	X		Anywhere
Rex Koury 5370 Happy Pines Dr. Foresthill, CA 95631 (916) 367-3345	X		X	X	X	X	Anywhere
Maria Kumagai c/o: Bob Hill Mgt. 1855 N. Highland Ave. Hollywood, CA 90028 (213) 874-8633 (213) 874-7433							
Lyn Larsen c/o: Musical Contrasts, Inc., 415 S. Main St. Royal Oak, MI 48067							
John M. Lauter 20141 Brentwood Livonia, MI 48152 (313) 477-6222	X	X	X	X			Anywhere
Ann Leaf (Butler) 6155 Rockcliff Dr. Hollywood, CA 90068 (213) 466-2626	X		X	X	X		Anywhere
John Ledwon 28933 Wagon Rd. Agoura, CA 91301 (818) 889-8894	X	X	X	X			Anywhere
Jack Loren P.O. Box 2201 Canyon Cntry, CA 91351 (805) 252-8244	X			X	X	X	Local only
Warren Lubich 1133 Moraga St. San Francisco, CA 94122 (415) 566-2623	X	X	X		X	X	International
Lance Luce 27200 Parkview #114 Warren, MI 48092 (313) 574-0128	X	X	X	X	X		International
Lin Lunde 423 N. Stafford Ave. Richmond, VA 23220 (804) 358-4042	X	X		X	X		Anywhere
Gerry M. Marian 5216 Winona St. St. Louis, MO 63109 (314) 351-4901	X	X	X	X	X		Anywhere

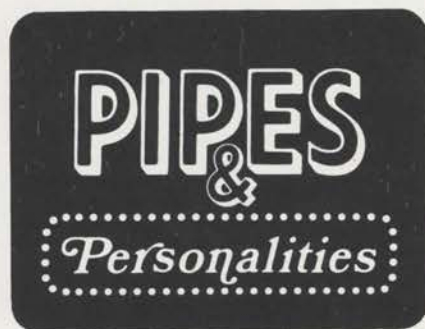
ARTIST	RECORD	AUD TAPE	SILENTS	ELE ORGAN	PHOTO	PUBLICITY	TRAVEL
Fernand Martel 439 W. 9th St. Long Beach, CA 90813 (213) 436-5155	X	X		X	X	X	Anywhere
Ashley Miller c/o: Milco Music Co. P.O. Box 32 Closter, NJ 07624							
Father James Miller 401 Davis St. Fenton, MI 48430 (313) 629-5400							
Dennis Minear 50 Mohawk St. Pontiac, MI 48053 (313) 334-5395							
Jack Moelmann P.O. Box 13106 Offutt Airforce Base NB 68113 (402) 292-7799		X	X	X	X	X	Short trips
Dave Moreno 3332 McCowan Way Carmichael, CA 95608 (916) 484-7356			X				Anywhere
Kay McAbee 528 E. 12th St. Lockport, IL 60441 (815) 838-2610		X		X	X	X	Anywhere
Dolton McAlpin P.O. Box 867 Starkville, MS 39759							
Robert McDonald 375 Mt. Prospect Ave. Newark, NJ 07104 (201) 483-4316							
Jerry Nagano 905 Alfred Place Montebello, CA 90640 (213) 725-6392	X	X	X	X	X	X	Anywhere
Billy Nalle 400 W. Central Ave. #2205 Wichita, KS 67203 (313) 264-2080 (11:00-4:00 M-F)	X			X	X	X	Anywhere
Lyman Nellis 1114 N. Marshall St. Milwaukee, WI 53202 (414) 271-5984		X		X	X	X	USA
Buddy Nolan 2002 Chartwell Dr. Ft. Wayne, IN 46816							

ARTIST	RECORD					TRAVEL
	AUD TAPE	SILENTS	ELE ORG	PHOTO	PUBLICITY	
Jonas Nordwall 7132 SW 12th Ave. Portland, OR 97219 (503) 244-0675						
Everett Nourse 113 Laurel St. Vacaville, CA 95688 (707) 448-2594	X	X	X	X	X	Local only
Hector Olivera 23 Wesley St. Newnan, GA 30263						
Gerald Payne 1306 W. First St. Coffeyville, KS 67337 (316) 251-4732	X	X	X	X	X	Anywhere
Bob Ralston 17027 Tennyson Pl. Granada Hills, CA 91344 (818) 366-3637	X		X	X	X	Anywhere
Hal Randall 6644 Medora Dr. N. Highlands, CA 95660 (916) 332-0319	X	X	X	X	X	Anywhere
Ron Rhode c/o: Karl Warner Mgt. 6842 E. Virginia Ave. Scottsdale, AZ 85257 (602) 946-6892	X		X	X	X	Anywhere
James Riggs 1701 N. Wilmot #228D Tucson, AZ						
Ralph Ringstad 100 Saratoga Sq. Wayne, NJ 07470 (201) 839-8540	X	X	X	X	X	Anywhere
Rosa Rio 130 Mill St. Huntington, CT 06484	X		X	X	X	Anywhere (seasonal)
Greg Rister 427A S. Pacific Cst Hwy. Redondo Bch., CA 90277 (213) 540-8354	X					Anywhere
James Roseveare 1245 California St. #303 San Francisco, CA 94109 (415) 885-1410	X		X	X	X	Anywhere
Ken Saliba 1835 Camden #206 W. Los Angeles, CA 90025 (213) 477-4907						

ARTIST	RECORD					TRAVEL
	AUD TAPE	SILENTS	ELE ORG	PHOTO	PUBLICITY	
Steve Schlesing 75-7 Crouch St. Groton, CT 06340 (203) 445-1485	X	X	X	X	X	Anywhere
Barbara Sellers c/o: Richard Sklenar Mgt. 3051 N. Clark St. Chicago, IL 60657 (312) 248-5744 (312) 525-8658						
Dan Semer c/o: CW Productions P.O. Box 736 Claremont, CA 91711 (714) 624-5490	X	X		X	X	Anywhere
John Seng c/o: David W. Sacre Mgt. 821 Burnett #5 San Francisco, CA 94131 (415) 282-2326	X		X	X	X	Anywhere
Cheryl & Wayne Seppala 11050 Paseo Castanada La Mesa, CA 92042 (619) 464-8573 (619) 286-4633		X	X	X	X	Anywhere
Dick Smith 3 Korado Ct. #1-B Baltimore, MD 21207 (301) 655-7372	X		X	X	X	Anywhere
Scott Smith 6124 Haag Rd. Lansing, MI 48910 (517) 882-5115		X	X	X	X	Anywhere
Tommy Stark c/o: Dynamic Music Mgt. 9107 Emerald Grove Ave. Lakeside, CA 92040 (714) 561-2269						
John Steele 774 Parkwood Pontiac, MI 48058						
Walt Strony P.O. Box 4281 Scottsdale, AZ 85261 (602) 998-5611	X		X	X	X	Anywhere
Bill Taber c/o: Akron Civic Theatre 182 S. Main St. Akron, OH 44314	X		X	X	X	Anywhere
Don Thompson 2678 Arcadian Dr. Castro Valley, CA 94546 (415) 889-9928	X	X	X	X	X	Anywhere

ARTIST	RECORD	AUD TAPE	SILENTS	ELE ORGAN	PHOTO	PUBLICITY	TRAVEL
Bill Thomson 17415 Boswell Blvd. Sun City, AZ 85373 (602) 492-8676							
Irv Toner 38 Livingston St. Warsaw, NY 14569		X	X	X			Local only
Larry Vannucci 83 Woodland #28 San Rafael, CA 94901							
Robert Vaughn 1118 Rivera St. San Francisco, CA 94116 (415) 564-6652		X	X	X	X		West Coast only
Eddie Weaver 6321 Colebrook Rd. Richmond, VA 23227							
Tom Wibbels c/o: Impro International Inc., P.O. Box 1072 Elkhart, IN 46515 (219) 679-4061		X	X	X	X	X	Anywhere
Lew Williams 5109 N. 81st St. Scottsdale, AZ 85253 (602) 941-9020	X	X	X	X	X	X	Anywhere

ARTIST	RECORD	AUD TAPE	SILENTS	ELE ORGAN	PHOTO	PUBLICITY	TRAVEL
Clark Wilson 3141 S. Herman St. Milwaukee, WI 53207 (414) 481-8896	X	X					Anywhere
Winifrea "Alwin" RR#2 Lansdowne, Ontario Canada K0E 1L0 (613) 659-2747	X	X	X	X	X	X	Anywhere
Ralph Wolf 13749 LaMaida St. Sherman Oaks, CA 91403	X		X	X			Occasional travel
Ty Woodward 2311 Park Ave. #C Hermosa Beach, CA 90254							
Bill Worrall 8525 S. Passons Blvd. Pico Rivera, CA 90660 (213) 949-5600	X		X	X			Anywhere
Bill Wright 2437 S. Primrose Monrovia, CA 91016 (818) 358-6008	X	X	X	X	X		West Coast only
George Wright c/o: Academy Mgt. 26375 Nacome Dr. Mission Viejo, CA 92691 (714) 586-2697							



Beginning in 1972, Bert Buhrman, organist at the School of the Ozarks (Pt. Lookout, Missouri), did an annual series of "Sunday Afternoon in July" concerts on the 3/15 Wurlitzer in Jones Auditorium. Out-of-state visitors were numerous, and there were always sell-out audiences whose ticket purchases raised over \$60,000 for the school's scholarship fund.

This year, however, the powers-that-be decreed a breather, and gave the series a rest. Things last year got off to a slow start and some aspects of

production didn't jell properly at first, though the concerts were sold out as usual. Also, Bert is very busy with a new enterprise, Kingsbury Broadcast Consultants. It is going well and geared to radio stations which have come upon hard times and need to change their musical formats to survive.

Meanwhile, Bert hasn't ruled out future productions of the July organ programs. "What we need is newer music, which I intend to employ when and if I resume. I'll not neglect what the people have always liked, but I did newer things in 1981 and 1982. It gave me a lift and I believe the audience, too."

* * *

After 18 seasons as organist at Playland Casino in Rye, New York, Jack Skelly has semi-retired. "It was my decision. My right hip bothers me, and I believe it is what Sandy Fleet

said in THEATRE ORGAN, 'the organ bench syndrome.' I never missed a session in all that time." How many musicians can claim a record like that? Jack's future plans? Among them is avidly reading THEATRE ORGAN from cover to cover. The long-time theatre organist, who was on the staff of the New York Paramount during the great days of Jess and Helen Crawford, Fred Feibel and Egon Putz, has been an ATOS member for years.

* * *

What may be the longest running radio show of organ music is the "Organ Loft" on WZOW-FM, Utica, New York. Writer-producer-announcer is theatre organ enthusiast, Donald P. Robinson. The show debuted in 1962 and is still going as strong as ever. Straight organ music is alternated with theatre organ, which makes for good rapport with AGOers as well as ATOS members. Don says that his 22nd sea-

son recently began "with lots of new material. In September, for example, we did a tribute to George and Ira Gershwin." Constantly on the lookout for interviews with organists and acquisition of new recordings, the Organ Loft's future looks very bright.

* * *

Just when the organ programs were going well at the Elmira, New York, Clemens Center for the Performing Arts, disaster struck last December. The place had a new roof installed in the fall, and the roofers failed to leave some flush roof drains clear. A heavy rainstorm caused accumulation of several feet of water, the manager cleaned the drains, allowing the water to rush through at once. Coming down inside the building, the right chamber got the full force. The reeds were rusted and the chests split.

According to Dave Teeter, Lauren Peckham, wife Joyce, and son David, worked much of the hot summer to repair damage. The chamber was emptied, new paint applied and new lighting installed. New chests have arrived, pipework has been cleaned and revoiced. RTOS gave the Center a set of pedal Diaphones which have been refinished by Joyce Peckham. "They are beautiful, and it's too bad they can't be out in the open for everyone to see," says Dave Teeter. "When we will restart our organ series is unknown and though we've taken it on

the chin, we are definitely not out of business." Knowing the spirit of the Elmirans, they will be off and running soon.

* * *

Tommy Landrum, former ATOS President, but still premier organ maintenance man in the Richmond area, reports on the status of three of that city's installations. "The Byrd Theatre, which closed last spring, is still idle. The house is under new ownership and the 4/17 Wurlitzer stands unused. The 3/17 Wurlitzer at the Mosque is slated for complete overhaul in the near future. The work of installing the Wurlitzer in the Virginia Center for the Performing Arts (ex-Loew's Richmond) is progressing in spite of a myriad of delays caused by rehearsals and programs. Bill Floyd, overseeing the project, says that the organ should be ready in 1984." So, things are looking up for the theatre organ in Virginia's capital city.

Pipe/Electronic Concert At Grand Lake

Sunday, February 5, Tom Hazleton and Lyn Larsen, the "Grand Duo," played solo and duet selections on the Grand Lake Theatre 3/15 Wurlitzer organ owned by Ernie Wilson and on a new Allen two-manual DAC 3500 Digital Theatre Organ provided by J. Nelson Piano & Organ of Oakland and Sacramento. The concert was a sellout, and a success

The "Grand Duo" at the Grand Lake Theatre, with sponsors, l to r: Lyn Larsen, Ernie Wilson, Tom Hazleton and John Nelson.



from every standpoint. The Wurlitzer, with a "new" Wurlitzer Tibia and a week of re-regulating by Ernie and Tom Hazleton, has come a long way with its tonal development. It was the public concert premiere of the new model Allen. In the hands of the two capable artists the instruments complemented each other.

* * *

Rosa Rio, "Queen of the Soaps," in radio's glamour era, continues to keep extremely busy. On October 9, she performed at the Ohio Theatre in Columbus, playing on piano as well as the 4/20 Robert-Morton in a "Salute to the Thirties." Labeled "A Double Bill," the program was shared with veteran Ohio Theatre organist, Roger Garrett. On November 8, she performed on an electronic organ for the United Methodist Homes of Connecticut. On December 3 and 4, Rosa joined Ted Malone ("Between the Bookends") for the annual Christmas show at the Thomaston Opera House. And among all this activity of preparation and performing, Rosa teaches a goodly number of students. "She keeps eternally young by loving what she does," says a reviewer.

* * *

Remember the Hartz Mountain Canaries? They were featured with organ music (Rose Diamond and Milton Charles among those who played) in the great era. Organist Bill Floyd has fond recollection of an incident involving one pipe organ used on the show. "The program 'Canary Chorus,' originated at WOR, New York/Newark, for several years, sponsored by Hartz Mountain pet products. The organ was a four-manual Skinner, located in a studio in the center of Graceland Memorial Park. About 15 birds were employed, and aside from the lovely listening, the program promoted canaries and taught them to sing.

"With my days as a theatre organist at the New York Paramount ended, I played an electronic in New Jersey gin mills. Tommy Dowd, a co-owner of Graceland Park, one late Saturday night collected our bar patrons and me for a midnight bash at the cemetery. While I was swinging away on the organ, Tommy flipped some switches on the board which broadcast the going-on. In minutes, police

cars wound their way to the building. It may have been the only time a cemetery was raided.

"Later, I acquired the Skinner and with a Wurlitzer from a Newark theatre, installed them in the 'Promenade,' a large restaurant-bar in Newark. Still later, the organ was bought by Paul Whiteman's pianist, George Allen. I could have had the bird cages, but I left them in the studio's attic."

* * *

While RTOS' annual silent movie festival was in progress in October, the Eisenhart organ's maintenance chief, Ken Veneron, received a call on the final day from a distraught staff member of the George Eastman House. There was to be a benefit that evening, and the Eastman School student who was scheduled to play the Aeolian organ (being restored by an RTOS crew under Ken) was unable to perform. Could Ken line up a replacement — any organist?

As Hall of Famer, Lee Erwin, would finish his gig at Eisenhart in sufficient time, he was asked to sub. Graciously, he agreed. The result was an interlude of music with sing-along never heard before in that staid Museum of Photography. Such swinging numbers as "Take Me Out to the Ball Game" caused the walls to vibrate as the \$50-a-head merry-makers, some hanging over the second-floor railings, participated in an event they won't soon forget!

* * *

The 3/13 Wurlitzer which has been restored and maintained in Omaha's 2975-seat Orpheum Theatre by George Rice and his crew, was the center of a different sort of program for two evenings in October. Far removed from the customary theatre organ concerts, the shows featured the artistry of Canadian concert organist, Hugh McLean, backed by the Omaha Symphony under guest conductor, Varujan Kojian. Reason for the two outings was that the symphony management felt that many would like to hear the organ played twice. Compositions by Berlioz, Poulenc, Ravel and Saint-Saëns were featured. The theatre pipe organ indeed is capable of playing classics as these events attest. □

Closing Chord

Charles A. Rummel, 77, died of cancer on March 17, 1983. He was general counsel of the California Farm Bureau Federation and its affiliated corporations. He also served for many years as counsel for the American Theatre Organ Society.

Mr. Rummel was born in Denver. He was graduated from the University of California at Berkeley and earned his law degree at Hastings College of Law. He was active in San Francisco Bay Area Boy Scout work, a Past Master of his Masonic Lodge, and a member of the Rotary Club and the First Presbyterian Church.



Charles A. Rummel.

EMCATOS and New England lost another among its "ranks," **Stanley F. Cahoon**, of Malden, Massachusetts, on December 4. Stan was born April 1, 1914, in the Brockton area, where his mother accompanied silents in the Brockton Theatre. She was his first organ teacher. He later enrolled at the New England Conservatory of Music.

Mr. Cahoon played both solo and intermission music in theatres located in Brockton, Hyannis and Leominster. His theatre organ career climaxed in the early '50s in the playing of intermissions at the Metropolitan Theatre, Boston, where resided a 4/26 Wurlitzer, the largest in New England. In the '60s Stan accompanied a silent film series at Boston's

Charles Street Meetinghouse, and he played for the Theatre Historical Society and for several of our chapter meetings. His latest was on October 16, as reported in the last issue of EMCATOS Chapter Notes. This Honorary Life Member of EMCATOS also worked in organ repair and maintenance during his career.

Private funeral services were held on December 6 from the Weir Funeral Home, Malden.

STANLEY C. GARNISS

John E. Carr, 91, of Kenmore, New York, one of Buffalo's first theatre managers and piano player for the silent films, died January 13, 1984, after a short illness.

A native of Buffalo, Mr. Carr got into theatre management through his sister, who married Michael Shea, founder of Shea's Theatre. During the 1920s, '30s and '40s, he managed Shea's Hippodrome, Shea's Century and Shea's Great Lakes. He was instrumental in having the first "mechanical talking" picture brought to Buffalo and helped plan the construction of the Shea's Buffalo.

As the theatres closed their doors, Mr. Carr left the business and went to work for the Curtiss-Wright Co. as an expeditor and then for the Buffalo City Parks Department as a parks manager. He retired in 1960.

Survivors include a son, John J. of Kenmore; a daughter, Jean Parisi of Miami, Florida, and eight grandchildren.

Lifelong musician **Mahon Tullis** died January 1, 1984, in Tacoma, Washington. Although he is most remembered as a fine organist, he studied both piano and organ with Eddie Zollman who was featured in a tribute in the November/December 1983 THEATRE ORGAN. As a youth he studied piano with Eddie Zollman's father. He also trained on the organ with Don Ball.

At 17 Mahon became organist at the Tacoma Temple Theatre, site of programs hosted by Puget Sound Chapter during National Conventions. He served as chaplain's assistant in World War II, playing on a Hammond, then returned to the Seattle area as rink organist in the University Village vicinity. He was affiliated with Balcomb & Vaughn Pipe Organs and taught at the Balcomb & Vaughn electronic organ store. He was also employed by KVI radio.



Mahon Tullis. (Photo by Ken Gallwey)

Among his concerts were programs at the Bremerton Masonic Lodge, Seattle Paramount, the Granada Organ Loft in West Seattle and the Haller Lake Community Club on the Puget Sound Chapter organ.

He is survived by his wife, Lillian, and his mother, Sally Mills, as well as many friends.

Funeral services were held in Tacoma at which music was played on a Robert-Morton by his long-time friend and colleague, Jane McKee Johnson.

DIANA WHIPPLE

William W. Carpenter, 74, of Auburndale, Massachusetts, died in his home January 18, 1984, after a long illness. A memorial concert featuring George Faxon, retired organist of Boston's Trinity Church, was held on January 29 at Richard Knight Auditorium of Babson College, Wellesley.

In the words of Stuart Hinchliffe and Stanley Garniss, fellow EMCATOS members: "Anyone who had ever met or dealt with Bill Carpenter in any way, respected and admired him, as well as cherishing his friendship. Those who were privileged to know Bill more intimately never ceased to be impressed by the scope and magnitude of his many achievements.

"From his early service as a railroad Pullman porter (Bill always seemed to cherish his days as a railroad man) he went on through a variety of skilled technical positions (including work as a movie projectionist and later as a sound recording engineer), to a period during the World

War II years when he was engaged in highly responsible research and development of advanced military electronics. Bill later held key positions at such prestigious research facilities as MIT's Lincoln Laboratory and Harvard's Cambridge Electron Accelerator until his retirement eleven years ago. [Bill finally attained his long-sought engineer's rating when he completed his professional career at the Harvard laboratory.]

"His deep and abiding love for the theatre organ runs back to his early days in New York City when he frequented the movie palaces there, listening to the legendary theatre organists of that golden era. Once aware of Eastern Massachusetts Chapter, Bill joined EMCATOS [in 1976] and soon became a valued member of the organ work crew. There may be few in the chapter who really know the full extent of all the countless tasks and responsibilities Bill willingly assumed for us, day in and day out, year after year.

"His commitment, as he explained it, was simple: he wanted to repay what he felt was his great privilege of being so close to and so much a part of the world of the Mighty Wurlitzer. His gratitude at being thus involved was no greater than our own, in having him accede to our wish that he serve as our chapter president for two successive terms. It was our mutual pleasure that Bill was the occupant of that post during the 1981 rebuilding and finishing of our chapter organ, and in view of his unfailing presence during every day of the project, it was his rightful honor to have been the presiding officer when the finished instrument was presented to the membership.

"Bill's journey through life was not always as smooth or as effortless as some. From the beginning, he sometimes found it necessary to overcome at least one abiding obstacle to his advancement. To his great credit, he succeeded nobly. We who knew him learned much from this warm, gentle man. We drew constantly from his vast technological resources, but we also learned from Bill about humanity and brotherhood. We, too, learned to overcome.

"Bill will be as hard to replace as he will be to forget, but each of us will be the richer for having enjoyed the friendship of this unpretentious, intelligent gentleman.



William W. Carpenter.

"It was fitting that James Paulin, Jr. was guest organist at the November 20 EMCATOS meeting — the last one Bill was able to attend. He had long wanted Jimmy to play our instrument but, for various reasons, this was his first opportunity."

In addition to his wife, Ann, he is survived by three sons, William D., Spencer F. and Peter M., a daughter Phoebe Ann Carpenter, and two grandsons.

"Memorials may be made to EMCATOS, c/o Babson College, Wellesley Hills, Massachusetts. Love for our club gave Bill strength during his last illness and this is the only way he would want it." □

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NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Here's another "pot luck" column, bringing you nuggets from all over the lode. References were *Local Press (LP)*, *American Organist (AO)*, *Motion Picture Almanac (MPA)* and *Motion Picture Herald (MPH)*.

September 9, 1919 (LP) The leadership of the augmented Regent Theatre orchestra in Rochester, New York, was assumed yesterday by TOM GRIERSON. Mr. Grierson will direct the orchestra from the organ console.

He was born in Carlisle, England, the same town from which emigrated President Wilson's forebears. He received his initial education at Carlisle Cathedral as a chorister. Later, he studied organ under Sir Sidney Nicholson and Dr. Wadley, two of the most prominent exponents of the modern school of organ playing, which has as its founder, Sir Walter Pavatt, the king's organist.

Mr. Grierson directed orchestras on private yachts and on cruises of Cunard and White Star liners in Mediterranean, West Africa and trans-Atlantic service. These journeys enabled him to gather an extensive music repertoire of the nations of the world.

"I prophesy a great future for the musicians in the moving picture world," said he, "particularly for the versatile organist who can give a musical interpretation of a picture without slavishly following the old trend of droning playing which has always been associated with organs in general."

Mr. Grierson played in New York, Brooklyn, Columbus and Toledo before coming to Rochester.

May 21, 1922 (LP) Indianapolis' Alhambra Theatre closed today. When it opened in 1913, it had a two-manual Möller organ, later replaced by a three-manual Smith-Geneva. Organists included DESSA BYRD, LESTER HUFF and JESSE CRANE. The Smith-Geneva has been re-installed in Cadle Tabernacle.

July 1923 (AO) PAUL D. ESTERLY, a native of Reading, Pennsylvania, and a student of Chicago's Frank Van Dusen, began organ study with Henry F. Seibert. He studied piano ten years, organ five years, began his career in the United Evangelical Church in Reading, and now is at Reading's Capitol Theatre. Mr. Esterly, playing his recitals from memory, is an advocate of using as much actual organ liter-

Lloyd E. Klos has contributed more than 100 features, plus book reviews, obituaries and numerous small items to THEATRE ORGAN since joining ATOS in 1959. Named associate editor in 1967, he launched "Nuggets" that year, and "The Unaffiliateds" in 1982. A free-lance writer-researcher, Lloyd has also served the Rochester (New York) Theater Organ Society in several capacities since 1969. □



ature in the theatre as can be adapted with good effect; a wholesome step in the right direction for the theatre organist profession. He is an example of a serious concert organist's turning to the theatre field.

May 1924 (LP) CARL STALLING, organist at the Isis Theatre in Kansas City, was importuned to contribute funds for the establishing of a new studio in Hollywood. Doing the importuning was a 22-year-old cartoonist, Walt Disney, and Stalling sent a check for \$275 for the Disney Brothers Studio. Walt had known the organist when he was drawing posters for Kansas City theatres. (From "Walt Disney" by Bob Thomas.)

January 25, 1925 (LP) At Rochester's Eastman Theatre this week, organist ROBERT BERENTSEN is playing a program, "Jazzing the Operas." It includes "The Prince Song" from *Die Meistersinger*, "One Fine Day" from *Madame Butterfly*, "La Donna e Mobile" from *Rigoletto*, "My Heart at thy Sweet Voice" from *Samson & Delilah*, "Habanera" and "Toreador Song" from *Carmen*, "Barcarolle" from *Tales of Hoffman*, "Miserere" and "Anvil Chorus" from *Il Trovatore*, "Sextette" from *Lucia di Lammermoor*, "Waltz" and "Soldiers' Chorus" from *Faust*. The feature movie is *Love's Wilderness* with Corinne Griffith and Holmes Herbert.

March 20, 1927 (LP) Indianapolis' 1892-seat Lyric Theatre opened today with LESTER HUFF at the four-manual Marr & Colton. (Ruth Noller played this house later.)

September 25, 1927 (LP) A special program has been arranged to celebrate the reopening of Rochester's Piccadilly Theatre, on which decorators have been busily engaged the past few months. Organists J. GORDON BALDWIN and HUGH DODGE will present an organ-piano novelty duet. Double-feature movies include *The Woman on Trial* with Pola Negri and *Alias, the Deacon* with Jean Hersholt. Prices are 35 and 50 cents for matinees, and 50 to 75 cents, evenings.

April 1928 (LP) Baltimore's State Theatre pipe organ, the largest in the city's northeast, is played by an organist of national reputation, JOHN DECKER, formerly of Paul Specht's orchestra. H. ARNOLD PERKINS is associate organist.

July 20, 1930 (LP) With a new organist, ADOLPH GOEBEL, at the console of the Wurlitzer, the program at the new Paramount in Atlanta this week promises to be one of the best. Goebel has been sent here from the New York headquarters of Publix because he ranks at the top among modern manipulators of keyboards and stops. He is an originator of novelties which are copied all over the country.

September 1930 (MPA) BOB WEST is under contract with Publix and has been featured organist at the Denver (Colorado) Theatre for three seasons; Metropolitan Theatre in Houston; and the Brooklyn Paramount. Prior to that, he was featured organist at the Midwest, Crawford and other Asher Brothers' houses in Chicago.

January 17, 1931 (MPH) RUSS HENDERSON, in his fourth year in Worcester, Massachusetts, was recently appointed solo organist at the new Plymouth Theatre there.

August 22, 1931 (MPH) ART BROWN, "The Maple Sugar Kid," who for the past 4½ years has been with the Flynn outfit in Burlington, Vermont, has just resigned and will be in New York City shortly.

Until next time, so long, sourdoughs!

Jason & The Old Prospector □



HOOSIER HOSPITALITY TO THE FORE IN '84!

Your 1984 ATOS National Convention will begin on Saturday, July 7, with the Registration Table open for business starting at 9:00 a.m. Follow the signs to this area of the hotel and pick up your Convention Packet from one of the Hospitable Hoosier Hosts or Hostesses! Or, if you haven't yet registered, your friendly and helpful Hoosiers will be happy to accept your registration fee and furnish you with your proper complement of items for your Convention Packet! Visit our spacious and complete Convention Record Store all day Saturday, as well as the electronic organ display rooms (Allen, Conn, Kimball, Rodgers, etc.) and other manufacturers' spaces.

At 3:00 p.m. there will be the annual Board of Directors-Chapter Reps Meeting, and at 5:00 p.m. will be the Opening Cocktail Reception, a no-host affair at which you can get re-acquainted with good friends from around the country and possibly meet some new friends as well. After dinner in a restaurant of your choice (we'll provide you a comprehensive list of nice restaurants within a three-block walking radius of the hotel), we'll load the busses for a short ride to Manual High School's Auditorium and the 8:30 p.m. Opening

Concert by **Dennis James** at the 3/16 Louisville Uniphone theatre pipe organ.

For those not too tired and not yet ready for bed, there will be an optional ten-minute trip from the hotel to the Paramount Music Palace via bus for a late-night jam session with the Palace's 4/42 Wurlitzer. We might entice some of our guest artists from around the country to try their hands on this gorgeous instrument during this informal and fun session. Bus tickets to the Paramount Music Palace will be available during the day at the Hospitality Table in the hotel as long as the limited supply (250) holds out. Don't forget to get yours!

Sleep in on Sunday morning or attend the church of your choice (Catholic and Episcopal within easy walking distance from the hotel). Enjoy a leisurely brunch in the hotel or one of the neighboring restaurants. At 11:00 a.m. we depart for an hour's drive to Lafayette and a **Tom Hazleton** performance on the 3/16 mostly-Wurlitzer-with-Morton-console in the Long Center for the Performing Arts, formerly the Mars Theatre. Afterward we journey a short distance across the Wabash River to West Lafayette, home of famous Pur-

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ORGANS

HOTEL

PLACES

Manual High School — 3/16 Uniphone.

Springdale Music Palace — 4/36 Wurlitzer.

Pipe Dream Restaurant — Kokomo, Indiana.

Embassy Theatre — Fort Wayne, Indiana.

Long Center for the Performing Arts (Mars Theatre) 3/17 Hybrid.

Emery Theatre — 3/26 Wurlitzer.

Hyatt Regency Hotel atrium with high-speed elevators, Indianapolis.

Scottish Rite Cathedral.

Paramount Theatre Anderson, Indiana.

Long Center for the Performing Arts (Mars Theatre) Lafayette, Indiana.

Hedback Theatre — 2/11 Page.

Paramount Theatre — 3/7 Page.

Console of Scottish Rite Cathedral organ.

Hyatt Regency Hotel Lobby — Indianapolis.

Manual High School — Indianapolis.

Emery Theatre — Cincinnati.

Springdale Music Palace — Springdale, Indiana.

Paramount Music Palace 4/42 Wurlitzer.

Hyatt Regency Hotel View from a room toward State Capitol.

Hyatt Regency Hotel Lobby — Indianapolis.

Hall of Music — Purdue University West Lafayette, Indiana.

Emery Theatre — Cincinnati.

Hedback Theatre — Indianapolis.

Embassy Theatre — 4/15 Page.



Paramount Music Palace — Indianapolis.

Cardinal Music Palace — Ft. Wayne, Indiana.



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due University, where we will have an opportunity to eat lunch at the huge Purdue cafeteria (something for everyone!) before proceeding a block to the Purdue Hall of Music, a 6000-seat auditorium that rivals Radio City Music Hall in size. Installed here is one of the largest Baldwin custom-designed electronic organs, a three-manual instrument that more than fills the huge space with a variety of sounds. Joining Tom Hazleton, who will entertain us on the Baldwin, will be **Jonas Nordwall** playing one of the latest Rodgers organs, and **Dwight Beacham** who will do the honors on one of Allen's newest creations. Individually, and jamming together, these artists will provide an exciting show for us!

Sunday evening back at the hotel will afford an opportunity to attend scheduled Seminars on various topics, to visit the Record Shop or the organ display rooms, or to take a nap before jumping on the bus for another optional Paramount Music Palace jam session after hours (get your tickets at the Hospitality Desk — limited to 250 as usual).

Monday, July 9, will begin with the Membership Meeting/Brunch in the hotel ballroom at 9:30 a.m. Following this we journey, divided into two sections, to the Hedback Community Theatre in Indianapolis with **Lin Lunde** at the 2/11 Page-Wurlitzer and also to the Paramount Music Palace featuring the two well-known regular performers, **Donna Parker** and **Bill Vlasak**. Midway through the afternoon, the two groups will switch locations for repeats of these concerts, with arrival back at the hotel by both groups by 5:30 p.m.

After a dinner break at a restaurant of your choice, we will be bussed a short distance (some may prefer to walk) to the Scottish Rite Cathedral for a most significant event — the premier performance at an ATOS Convention by one of America's leading composers, teachers, and concert artists — **Richard Purvis**, who will preside at the 1929 E. M. Skinner 5/88 romantically-voiced behemoth in the lavishly-appointed Cathedral auditorium. Tours of this magnificent building will also be available before the concert for those who are interested in Tudor gothic architecture of the twenties.

After arrival back at the hotel, there will be a final Paramount Music Palace late-night jam session for those interested in this optional event. Get your tickets again at the Hospitality Desk. Same limit as before, of course.

Tuesday, July 10, will begin earlier than usual with departure at 8:30 a.m. by bus to Anderson, Indiana, home of the Paramount Theatre which is one of the nicest atmospheric theatres in the midwest and has its original 3/7 Page completely refurbished and ready to

entertain you under the capable fingers of **Lowell Ayars**. We then continue our journey to Fort Wayne where a box lunch will be served prior to the first full-length Convention appearance of **Chris Elliott** (remember his cameo appearance with Lyn Larsen at the Detroit Convention of 1982?) who will present the exciting 4/37 Wurlitzer at the Cardinal Music Palace. Also that afternoon we will hear the artistry of **Walt Strony** at the console of the 4/15 Page in the beautiful Embassy Theatre in downtown Ft. Wayne. Serving now as the home of the Ft. Wayne Philharmonic, this ornate movie palace has been totally restored to its original appearance both inside and out and has to be seen to be fully appreciated.

After a sit-down dinner at the Marriott Hotel (like the box lunch, included in your registration fee), we return to the Embassy Theatre for the open-to-the-public Embassy Organ Series performance by **Lyn Larsen and the Jack Bethards Orchestra!** Re-creating the music of the big-band era, this winning combination of 15-piece jazz orchestra and 15-rank theatre pipe organ in the magnificent setting of the spectacular Embassy Theatre is sure to be one of the Convention highlights which you won't want to miss. It will be a well-satisfied Convention crowd relaxing on the comfortable two-hour jaunt back to Indianapolis.

We've planned Wednesday to be a relaxing day. Sleep in if you desire, or get up for the 10:00 a.m. round of seminars planned for your education and information. Browse through the Record Shop or wander into the Organ Display Rooms. Visit with friends over a leisurely breakfast in the Porch Restaurant overlooking the hotel atrium, or shop the stores in the hotel lobby or the adjoining blocks. If you've not picked out an Option for the afternoon, see one of the people at the Hospitality Desk who can help you. Relax. Enjoy.

If you've picked Option One, you'll have lunch at the Pipe Dream Restaurant and listen to their Wurlitzer under the capable hands of house organist, **Bill Tandy**. Otherwise, grab a snack or a bite of lunch and be ready for the departure of busses for Options Two or Three.

Upon return to the hotel, you'll have plenty of time to get ready for the pre-Banquet Cocktail Party in the hotel atrium, starting at 6:30 p.m. Enjoy the music of the atrium orchestra as you chat with friends. At 7:30 we begin the Annual Banquet in the hotel ballroom with tables in the round for ease of conversation. You and your friends can reserve tables earlier in the Convention if you like and thus be seated together. The Hyatt-Regency is renowned in Indianapolis for its excellent food, and this banquet will be no exception, we promise! Following the usual entertaining and informative festivities, there will be time for visiting with friends and

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relaxing after a pleasant dining experience. Cocktail piano music will provide a restful background for this enjoyable banquet.

Although the Convention officially ends with the Banquet, many will be continuing the fun the next day with the 10:00 a.m. departure by bus for the Cincinnati Afterglow. This delightful experience will combine the

best of theatre organ with the sights and sounds of a Riverboat Cruise on the Ohio River.

A varied assortment of artists, a wide variety of organs and installations, and the famous Hoosier Hospitality will all blend together for an outstanding Convention Affair. Join your friends in Indianapolis in '84. **Y'all come!**

REGISTRATION INFORMATION

29th Annual ATOS Convention, July 7-11, 1984 plus Cincinnati Afterglow, July 12

CONVENTION REGISTRATION may be accomplished by completing the form printed on the mailing wrapper of this issue of THEATRE ORGAN. Please fill out the form LEGIBLY and COMPLETELY; it will be used to prepare your Name Badges and your Convention Packet. Convention registration is limited to current members of ATOS, so please print or type your name as it appears on the address label of this issue's mailing wrapper. We have also provided a place for you to list your name as you wish it to appear on your Name Badge.

Your Convention Registration fee includes admission to all shows, concerts, workshops and seminars. It includes all transportation to and from all regularly scheduled Convention events, some meals, Convention Brochure and other materials. Late-night trips to the Paramount Music Palace are optional, so there will be an additional small transportation charge for the busses with tickets available at the Hospitality Desk. All transportation will be on modern air-conditioned city and highway motor coaches.

The Convention Banquet will be held Wednesday evening in the spacious hotel ballroom and will feature the excellent cuisine of the Hyatt-Regency, with either a juicy steak or thick prime-rib of beef cooked to your desire. The pre-Banquet Cocktail Reception will be held in the 20-story atrium of the main lobby, a gala dress-up affair in elegant surroundings! Although the Banquet is optional, the food will be outstanding and the evening promises to be one of the Convention highlights. You won't want to miss it.

The CINCINNATI AFTERGLOW will be hosted by the Ohio Valley Chapter on Thursday, July 12. The AFTERGLOW price includes comfortable air-conditioned bus transportation to and from Cincinnati, lunch at the Springdale Music Palace and concert, a two-hour Ohio Riverboat cruise with famed ragtime pianist Jaz-zou Jones in person and a full-course sit-down dinner, and an evening concert at the Emery Theatre prior to departure. There is a limit of 275 for the CINCINNATI AFTERGLOW, and tickets will be allocated in the order of Registration receipt.

The Registration Fees are listed below and also on the Registration Form. To encourage early registration, we are offering a \$10 discount for all registrations received by June 1, 1984. All fees are refundable until June 15, 1984 (postmarked by that date) less a \$15 handling charge. After June 15, 1984, there will be no refunds.

CONVENTION REGISTRATION FEES

Regular Registration	\$120.00
Early Registration DISCOUNT	
(if received by June 1)	less (10.00)
Convention Banquet	25.00
Cincinnati Afterglow	35.00

Make checks payable to ATOS CONVENTION '84. If using VISA or MasterCard, be sure to show which, include your account number, expiration date and your signature. Mail to: Mr. Les Moses, 3725 Marrison Place, Indianapolis, Indiana 46205.

Any questions you have may be directed to Les Moses at this address, or by calling him at 317/546-1336 anytime between 8:00 a.m. and 10:00 p.m. Eastern Standard Time. All registrations will be promptly confirmed by return mail.

HOTEL RESERVATIONS **must** be made **separately** by using the HOTEL RESERVATION FORM also printed on the mailing wrapper of this issue. Taking care of ONE does NOT take care of the OTHER!

SPECIAL ATOS CONVENTION '84 ROOM RATES

Single	\$48 per day
Double	58.00 per day
Triple	68.00 per day

(All rates are subject to 5% state tax and 5% city tax.)

The Hyatt-Regency will honor these special Convention rates until June 8, 1984. Beyond that date, no guarantees can be made although the hotel will continue to accept reservations at the special rate so long as rooms are available. If you anticipate arrival at the hotel after 6:00 p.m., prior arrangements are required

ARTISTS

IN ORDER OF APPEARANCE



DENNIS
JAMES



TOM
HAZLETON



DONNA
PARKER



LIN
LUNDE



DWIGHT
BEACHAM



JONAS
NORDWALL



BILL
VLASAK



RICHARD
PURVIS



LOWELL
AYARS



CHRIS
ELLIOTT



BOB
RALSTON



JACK
BETHARDS



LYN
LARSEN



WALT
STRONY



KARL
COLE



DAVE
WEINGARTNER

1984

ATOS '84

to guarantee your reservation. The Hyatt-Regency will accept most major credit cards, and all guests will be asked to show a card prior to check-in as a means of identification. Without a major credit card as identification, guests will be asked to pay in advance. Hotel check-in time is 3:00 p.m. Rooms may be available earlier in the day, but prior arrangements should be made directly with the hotel.

The Hyatt-Regency Indianapolis is the city's finest and newest major hotel. It is located in the heart of downtown at the corner of Washington Street (U.S. 40) and Capitol Avenue, across the street from the Indiana State Capitol Building. All rooms open off of the spectacular 20-story atrium. There are nine different restaurants in the hotel, ranging from a McDonald's to the expensive gourmet-menu'd Harrison's. For those driving, there is plenty of parking beneath the hotel (\$4 daily rate for registered guests) or across the street in a multi-storied parking garage that is connected to the hotel by a second-floor walkway over Maryland Street. Atop the hotel is the slowly-rotating Eagle's Nest, a cocktail lounge and restaurant that offer spectacular views of the entire city, especially beautiful at night.

The Indianapolis International Airport is a short and convenient ten-minute cab ride from the Hyatt-Regency. Bus service is also available on a regular basis.

OPTIONS for Wednesday, July 11: On the Registration Form you are asked to select your first and second choice of three possible options. **OPTION ONE** (limited to the first 180 choosing it) is a lunch visit to the lovely Pipe Dream Restaurant in Kokomo, Indiana, an hour's bus ride from the hotel. The Pipe Dream boasts a marvelous art-deco decor, an expansive menu ranging from homemade soups and pastries to sandwiches and full-course dinners (plus pizza for those so inclined), and a delightful 3/13 vintage Wurlitzer theatre pipe organ, newly-refurbished and installed. At the console for the ATOS visit will be the house organist, Bill Tandy, formerly of Chicago, Illinois. Return to the hotel by 4:00 p.m. via comfortable air-conditioned motor coaches. No cost for transportation, but lunch and beverages are on you.

OPTION TWO: Young Artists' Presentations at Manual High School. Listen to five or six of the most outstanding and talented young artists from around the country at the 3/16 Uniphone (heard earlier during the opening concert by Dennis James). More than just cameo spots, these selected young artists will each present 20- to 30-minute "mini-concerts" for your enjoyment and their first professional exposure on a national basis. This event will last from 1:30 until 3:30 p.m. and includes bus transportation to and from Manual High School.

OPTION THREE: For those who are tired of organ music by this time, we offer a sight-seeing tour of the

city with stops at the Indianapolis Motor Speedway, home of the famed "Indianapolis 500-Mile Race," where you can ride around the 2½-mile track used only once a year for just one race, see the place where over 300,000 are seated each May to watch 33 race cars out-speed each other to the finish, and visit the Museum that houses a fine collection of antique automobiles as well as race cars and other memorabilia. The tour will also stop at the large Children's Museum of Indianapolis, one of the finest of its type in the country and possibly of more interest to adults than to children. On five levels, this museum houses a restored carousel, a vast toy train collection, fire engines and steam locomotives, and various exhibits and displays sure to please. This no-cost tour of the city, by air-conditioned busses, will last approximately three hours and will return to the hotel around 4:00 p.m.

For those who prefer to do nothing scheduled, the Hyatt-Regency is just one short block from the city's leading department stores, and other specialty shops offer easy browsing as you casually stroll around the downtown area. Or, visit the State Capitol Building across the street to see the beautifully-restored structure dating from 1870's in Victorian Eastlake style with its stained-glass skylights and lovely woodwork.

PHOTOGRAPHY and TAPE RECORDING.

No FLASH, STROBE, or AUXILIARY lighting for photography will be permitted **during** the artist performance. However, there will be opportunity to photograph the artists after the performance. We ask your courtesy in this matter. No exceptions, please!

Due to union rules and artists' requests, taping of any and/or all concert performances will be permitted under the following conditions **ONLY**:

1. A taping fee of \$15 per recorder (hand-held, battery-operated only) will be collected at Registration. This entitles taping at each event, and equipment will be so designated by an easily-visible label to be affixed to the equipment. Monies collected in this manner will be equally split among all performers at the Convention.

2. Each person taping must sign the disclaimer on the Registration Form stating that he/she is taping only for personal use and will not duplicate or use the tapes for commercial or broadcast purposes. C-90 or C-120 audio tapes only, please.

3. Recorders are to be audio only, hand-held and battery-operated only, and must display the Convention-supplied authorization label which will be in your Convention Packet to be picked up at the Registration Table upon your arrival and verification of your signed disclaimer.

4. It is requested that there be **NO PLAYBACK** with speakers during concerts. There will be no Master taping by the Convention of any event for sale later.

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ATTENTION! ATOS MEMBERS SAVE ON YOUR AIRFARE TO INDIANAPOLIS!

American Airlines has been designated the "Official Airline" of the 1984 ATOS National Convention in Indianapolis, July 7-12, 1984. This designation allows members from most areas of the country to qualify for SuperSaver fares that offer the greatest discounts from regular coach fares. If you do not qualify for a SuperSaver fare, you will at least receive a 35% reduction off normal coach fares if tickets are purchased by May 22.

To find out the lowest fare from your home city to Indianapolis, ATOS has made it possible for American Airlines to answer your questions — no matter where you live — at no cost to you.

Just call American's MEETING SERVICES DESK toll-free at **800-433-1790** from anywhere in the continental USA. (In Texas, call 800-792-1160; in Hawaii,

808-523-9534. In Canada, call your local American Airlines reservation number and ask to be transferred to the Meeting Services Desk.)

Ask for the **Special File Number S-5172**. This will identify you as an ATOS member and will enable American's meeting service specialists to inform you of special air fares available.

American Airlines has agreed to quote you their most economical air fares. Even if American Airlines does not serve your home city, they can make arrangements for you on other airlines.

FARE GUARANTEE: Tickets paid for now will be honored in July 1984 in spite of any fare increases. Should fares drop, refunds will be made at flight time. **SO CALL TODAY!**

INDIANAPOLIS

DINNY'S COLYUM

as
transcribed
by
Del Castillo



I dunno where in tunket the time goes. Out here in Cal. we aint had no winter to speak of, while the rest of the country had a heck of a winter to speak of, and now all of a sudden it gets to be Spring and all. Spring is the time that gets everybody all stirred up with the poets and the songriters and the painters and the sayings like for instant Spring comes in a-lyin and goes out on the lam, which dont sound like such a hot idea at that. And then the songriter he says Spring Will Be A Little Late This Year, but what does he know? I dont think riters is so

smart anyways. They was a riter rit a book with the title If Winter Comes Will Spring Be Far Behind? Now aint that a dum question. You might jest as well say, At the end of Summer will they be a Fall.

I guess maybe on account I got a lot of Irish blood in me my favorite song is The Wearin Of The Green. Of course they is a lot of good Irish songs like Killarny and The Irish Washerwoman and Has Anybody Here Seen Kelly and Mother Machree and My Wild Irish Rose and like that there. One of my favorite composers is Victor Herbert maybe partly because he was Irish like me and come over from the old country like me. He rit a jim dandy musical comedy called Eileen that had tunes like The Irish Have A Grate Day Tonite which shows his hart was in the rite place. And of course if you want to hear good old Irish tunes all you have to do is lissen to the radio on March the 17th which is St. Patricks Day and they is always a big parade and you find out what the Wearin Of The Green looks like as well as sounds like. And I dont know as I ought to tell you this but do you know they is a Deodorant soap called Irish Spring? I aint kiddin and I just

hope you dont have to use it.

But anyways you can see that March aint only for the Irish but it is also the month that kind of leads us into Spring like the soap says. So now you get into April and then the songriters they really cut loose. You get April runnin out of your ears by the time you been banged at with April In Paris and in Portugal and with Showers and Love and I Remember. Boy, do I remember. And I think mostly I remember George M. Cohan even if Cohan dont sound like a Irish name. Anyways he rote some dandy Irish songs like Harrigan and Nellie Kelly I Love You. Well, I guess that is about enuff on the Irish. I kind of got switched off because I know more about riters like V. Herbert and Cohan than I do about Mendelsohn who rote the Spring Song that is the most hifalutin piece I know about Spring. They is a nice waltz that is called Spring Beautiful Spring but I dont know who rote it so you see I aint much of an authority about Spring. And since I already rote everything I know about March except I could make a joke I know a lot of March numbers like The Stars And Stripes Forever I guess I better quit. □

ALABAMA

BIRMINGHAM
Alabama Theatre, Third Avenue
4/20 Wurlitzer. Often.
South Side Baptist Church Rec. Hall
3/9 Kimball. Periodically.

ALASKA

FAIRBANKS
Steak & Pipes Restaurant, 124 N. Turner
3/9 Robert-Morton. Nightly.

JUNEAU
State Office Building
2/8 Kimball. Friday noons.

ARIZONA

MESA
Organ Stop Pizza #2,
2250 W. Southern Avenue
3/25 Wurlitzer. Nightly.

PHOENIX
1st Christ. Church Fellowship Hall,
6750 7th Avenue
2/12 Wurlitzer. Often.
Organ Stop Pizza #1, 5330 N. Seventh
4/29 Wurlitzer. Nightly.
Phoenix College Auditorium,
1202 W. Thomas Road
2/10 Wurlitzer. Wednesdays.

ARKANSAS

FAYETTEVILLE
Media Center, University of Arkansas
2/8 hybrid. Periodically.

CALIFORNIA (North)

CASTRO VALLEY
Cathedral of the Crossroads,
20600 John Drive
4/14 Wurlitzer-Morton
w/traps & trem. Weekly.

DALY CITY
Capn's Galley #4,
146 Serramonte Center
3/15 Wurlitzer. Nightly.

FAIR OAKS
Community Clubhouse
2/11 Wurlitzer. Periodically.

HEALDSBURG
Johnson's Winery,
8329 State Highway 128
2/7 Marr & Colton. Often.

MARTINEZ
Bella Roma Pizza,
4040 Alhambra Avenue
3/15 Wurlitzer
Nightly except Monday

OAKLAND
Grand Lake Theatre,
3200 Grand Avenue
3/13 Wurlitzer. Weekends.
Paramount Theatre, 20th & Broadway
4/27 Wurlitzer. Periodically.

REDWOOD CITY
Capn's Galley #2, 821 Winslow
4/23 Wurlitzer
Nightly except Monday

SACRAMENTO
Arden Pizza & Pipes, 2911 Arden Way
4/20 Wurlitzer. Nightly.
Grant Union High School,
1500 Grand Avenue
4/22 Wurlitzer. Periodically.

SALINAS
First Baptist Church
3/20 hybrid w/traps. Often.

SAN FRANCISCO
Avenue Theatre,
2650 San Bruno Avenue
3/20 Wurlitzer. Friday evenings.
Castro Theatre, 329 Castro at Market
4/26 Wurlitzer. Nightly.
Cinema 21, 2141 Chestnut
2/6 Robert-Morton. Occasionally.

SAN JOSE
The Thunder Mug, 3132 Williams Road
3/13 Wurlitzer
Tuesday through Saturday

SAN LORENZO
Ye Olde Pizza Joynet,
19510 Hesperian Boulevard
3/13 Wurlitzer
Wednesday through Sunday

SANTA CLARA
Capn's Galley #1, 3851 Homestead Road
3/12 Wurlitzer
Nightly except Monday

SANTA ROSA
Pizza Piper, 2310 Mendocino Avenue
2/6 Wurlitzer-Artisan. Daily.

STOCKTON
Masonic Temple
2/11 Robert-Morton. Often.

VALLEJO
Empress Theatre
2/12 Wurlitzer. Occasionally.

CALIFORNIA (South)

ANAHEIM
Anaheim High School,
811 W. Lincoln Avenue
3/10 Robert-Morton. Periodically.

ARCADIA
Arcadia High School, 180 Campus Drive
2/8 Wurlitzer. Rarely.

CATALINA ISLAND
Avalon Casino Theatre
4/15 Page. Regularly.

DEATH VALLEY
Scotty's Castle
3/15 Welte. Daily.

EL SEGUNDO
Old Town Music Hall, 146 Richmond
4/24 Wurlitzer. Regularly.

FRESNO
Pizza & Pipes, 3233 N. First
3/22 Wurlitzer. Nightly.

Warnors Theatre, 1402 Fulton
4/14 Robert-Morton. Periodically.

FULLERTON
Fullerton High School,
780 Beechwood Avenue
4/22 Wurlitzer. Rarely.

GARDENA
Roosevelt Memorial Park,
18255 S. Vermont
4/17 Wurlitzer. Sundays.

LONG BEACH
Koons' Motorcycle Shop,
1350 E. Anaheim
3/34 hybrid. Saturday evenings.

LOS ANGELES
Elks Lodge, 607 S. Parkview Avenue
4/61 Robert-Morton. Rarely.
Haven of Rest Studio, 2400 Hyperion
3/13 Wurlitzer-Kimball. Daily.

Loyola Marymount University
2/10 Wurlitzer. Periodically.
Orpheum Theatre, 842 S. Broadway
3/13 Wurlitzer. Often.

Shrine Auditorium,
649 W. Jefferson Boulevard
4/73 Möller. Occasionally.

Universal Studios,
100 Universal City Plaza
3/12 Robert-Morton. Occasionally.

MONROVIA
Monrovia High School,
845 W. Colorado Boulevard
2/10 Wurlitzer. Periodically.

PARAMOUNT
Iceland Amphitheatre, 8041 Jackson
3/19 Wurlitzer. Rarely.

PASADENA
Civic Auditorium, 300 E. Green
5/28 Möller. Occasionally.

SAN BERNARDINO
California Theatre, 562 W. Fourth
2/10 Wurlitzer. Periodically.

SAN DIEGO
California Theatre, 4th & C Streets
3/20 Wurlitzer. Weekly.



THE pipe piper

This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States and Canada. Additions, corrections or deletions should be promptly reported to Lloyd E. Klos, 104 Long Acre Road, Rochester, New York 14621.

DEADLINE IS DECEMBER 1.

Remember: This list is for your convenience and we cannot keep it updated if material is not sent to the above address.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

Spreckles Organ Pavilion, Balboa Park
4/53 Austin. Sundays.

SAN GABRIEL
Civic Auditorium, 320 S. Mission Drive
3/16 Wurlitzer. Often.

SAN SYLMAR
San Sylmar Museum, 15180 Bledsoe
4/35 Wurlitzer. By Appointment.

SANTA ANA
Santa Ana High School, 520 W. Walnut
2/10 Robert-Morton. Occasionally.

SEAL BEACH
Bay Theatre
4/42 Wurlitzer. Rarely.

WESTCHESTER
Fox Studios
3/14 Wurlitzer. Occasionally.
St. Roberts Hall, Loyola College
2/10 Wurlitzer. Rarely.

COLORADO

COLORADO SPRINGS
City Auditorium, Klowa & Weber
3/8 Wurlitzer. Often.

Marjorie Reed Auditorium,
Cascade & Jackson
3/9 Wurlitzer. Monthly.

Mt. St. Francis Auditorium,
W. Woodman Valley Road
2/8 Wurlitzer. Occasionally.

DENVER
Organ Grinder Pizza,
2370 W. Alameda Avenue
3/39 Wurlitzer. Daily.
Paramount Theatre, 16th Street
4/20 Wurlitzer. Often.

FORT COLLINS
Lory Student Center Theatre,
Colorado State University
3/19 Wurlitzer. Periodically.

PUEBLO
Memorial Hall, Elizabeth & Union
4/65 Austin w/traps & percussion.
Rarely.

CONNECTICUT

GROTON
Pizza, Pipes & Pandemonium,
Shoppers' Market, U.S. #1
3/13 Wurlitzer. Nightly.

THOMASTON
Thomaston Opera House, 158 Main
3/15 Marr & Colton. Often.

WILLIMANTIC
Windham Tech. School,
Summit Street Ext.
3/15 Wurlitzer. Periodically.

DELAWARE

WILMINGTON
Dickinson High School,
1801 Milltown Road
3/28 Kimball. Often.

FLORIDA

DUNEDIN
Kirk of Dunedin, 2686 U.S. Ait. 19
4/43 Wurlitzer. Monthly.

MIAMI
Andre Hall, 4150 SW 74th Avenue
4/15 Wurlitzer. Often.
Gusman Cultural Center, 174 E. Flagler
3/15 Wurlitzer. Periodically.

WINTER HAVEN
J. Burns Pizza & Pipes #2,
1501 1st Street SW
3/14 Wurlitzer-Morton. Nightly.

GEORGIA

ATLANTA
Fox Theatre, 660 Peachtree Street NE
4/42 Möller. Periodically.
Winn-Sound Warehouse,
771 Miami Circle NE
4/17 Page. Often.

EAST MARIETTA
Showboat Plaza, 1038 Franklin Road S
3/19 Wurlitzer. Daily.

HAWAII

HONOLULU
Walkiki Theatre, 2284 Kalakua Avenue
4/16 Robert-Morton.
Friday & Saturday.

IDAHO

BOISE
Egyptian Theatre, 700 Main
2/8 Robert-Morton. Occasionally.

MOSCOW
University of Idaho
2/6 Robert-Morton. Occasionally.

ILLINOIS

CHICAGO
Aragon Ballroom, 1106 W. Lawrence
3/10 Wurlitzer. Occasionally.

Chicago Stadium, 1800 W. Madison
6/62 Barton. Often.

Chicago Theatre, 175 N. State
4/29 Wurlitzer. Often.

Civic Opera House, 20 N. Wacker
3/50 Skinner. Often.

Moody Bible Institute, 820 LaSalle
3/14 Kimball. Regularly.

Patlo Theatre, 6008 W. Irving Park
3/17 Barton. Occasionally.

Pipe Organ Pizza, 3110 W. Peterson
? Daily.

Sally's Stage #1, 6335 N. Western
3/11 Barton. Nightly.

WGN Studios, 2501 Bradley Place
3/11 Wurlitzer-Kimball. Periodically.

DEKALB
Wurlitzer Auditorium
5/65 Wurlitzer. Periodically.

DES PLAINES
Main North High School, 9511 Harrison
3/10 Wurlitzer. Often.

DOWNER'S GROVE
Community High School,
N. Grant & Main
3/10 Wurlitzer. Periodically.

ELMHURST
Elm Rink, Roosevelt Road & Route 83
4/24 hybrid. Daily.

HINSDALE
Hinsdale Theatre, 20 E. First
3/21 hybrid. Periodically.

JOLIET
Rialto Square Theatre, 102 N. Chicago
4/21 Barton. Saturday evenings.

LAKE FOREST
Deerpath Theatre,
272 E. Deerpath Avenue
3/10 Geneva. Periodically.

LISLE
Illinois Benedictine College
2/6 Wurlitzer. Periodically.

LOMBARD
Sally's Stage #2, 800 E. Roosevelt
3/10 Barton. Nightly.

MUNDELEIN
St. Mary of the Lake Seminary
4/24 Wurlitzer-Gottfried. Occasionally.

PARK RIDGE
Pickwick Theatre, 5 S. Prospect
3/11 Wurlitzer. Periodically.

ROCKFORD
Coronado Theatre, 312 N. Main
4/17 Barton. Often.

SPRINGFIELD
Springfield High School, 101 S. Lewis
3/11 Barton. Often.

ST. CHARLES
Arcadia Theatre, 105 Main E.
3/16 Geneva. Often.
Baker Hotel, 100 Main W.
3/10 Geneva. Periodically.

WAUKEGAN
Genesee Theatre, 203 N. Genesee
3/10 Barton. Occasionally.

INDIANA

ANDERSON
Anderson Music Center
2/6 Wurlitzer. Periodically.
Paramount Theatre, 1124 Meridian
3/7 Page. Saturday nights.

CARMEL
Pasquale's Pipe Organ Pizza,
2284 E. 116th
2/8 hybrid. Nightly.

ELKHART
Elco Theatre, 410 S. Main
2/11 Kimball. Rarely.

FORT WAYNE
Calvary Temple, 2901 N. Clinton
2/7 Marr & Colton. Regularly.
Cardinal Music Palace,
911 W. Washington Center Road
4/30 Wurlitzer. Daily except Monday.
Embassy Theatre, 121 W. Jefferson
4/15 Page. Occasionally.

INDIANAPOLIS
Hedback Community Theatre,
1847 N. Alabama
2/10 Page. Often.
Manual High School,
2405 Madison Avenue
3/16 Louisville-Uniphone. Often.

Paramount Music Palace,
7560 Old Trails Road
4/42 Wurlitzer. Daily except Monday.

KOKOMO
Pipe Dream Restaurant
3/14 Wurlitzer. Daily.

LAFAYETTE
Long Performing Arts Center
3/13 hybrid. Often.

MISHAWAKA
Tweedy Brown's Magical Music
Showplace, 211 E. Day Road
3/25 Wurlitzer
Nightly except Monday.

VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Often.

IOWA

CEDAR RAPIDS
Iowa Theatre
3/14 Barton. Periodically.
Iowa Hall, Kirkwood College
2/7 Wurlitzer. Periodically.

Paramount Theatre
3/11 Wurlitzer. Periodically.

DAVENPORT
Capitol Theatre, 330 W. Third
3/10 Möller-Wicks. Periodically.

MARION
Garden Theatre, 752 10th
2/10 Kilgen. Periodically.

SIOUX CITY
Municipal Auditorium, Gordon Drive
3/12 Wurlitzer. Occasionally.

KANSAS

WICHITA
Exhibition Hall, Century II Center
4/39 Wurlitzer. Periodically.

LOUISIANA

NEW ORLEANS
Saenger Performing Arts Center,
1111 Canal
4/26 Robert-Morton. Weekly.

MAINE

PORTLAND
State Theatre, 609 Congress
2/7 Wurlitzer. Occasionally.

SACO
Old Orchard Beach High School
3/13 Wurlitzer. Periodically.

MARYLAND

BETHESDA
Cinema "N" Drafthouse,
7719 Wisconsin
2/10 Wurlitzer. Often.

FREDERICK
Weinberg Center for the Arts
2/8 Wurlitzer. Periodically.

ROCKVILLE
Bailey Studio, 140 Congressional Lane
2/11 Möller. Often.

MASSACHUSETTS

CANTON
Oriental Cinema, Washington Street
2/8 Wurlitzer w/player. Weekends.

GREENFIELD
Garden Theatre
3/9 Marr & Colton. Occasionally.

SPRINGFIELD
Paramount-Sanderson Theatre,
1700 Main
3/11 Wurlitzer. Periodically.

STONEHAM
Stoneham Town Hall
2/14 Wurlitzer. Occasionally.

WELLESLEY HILLS
Knight Auditorium, Babson College
3/13 Wurlitzer. Often.

MICHIGAN

ANN ARBOR
Michigan Community Theatre,
603 E. Liberty
3/13 Barton. Often.

BAY CITY
Scottish Rite Temple,
2655 N. Center Road
3/28 Möller w/toy counter. Often.

DETROIT
Fox Theatre, 2211 Woodward Avenue
4/36 Wurlitzer. Periodically.
3/12 Möller. Rarely.

Redford Theatre, 17360 Lahser Road
3/10 Barton. Often.

Senate Theatre (DTCO),
6424 Michigan
4/34 Wurlitzer. Monthly.

FLINT
Recital Hall, Flint Institute of Music
3/11 Barton. Often.

GROSSE POINTE FARMS
Punch & Judy Theatre,
21 Kercheval Avenue
2/6 Wurlitzer. Periodically.

MT. CLEMENS
Macomb Theatre
3/9 Kilgen. Occasionally.

MUSKEGON
Michigan Theatre
3/8 Barton. Often.

OKEMOS
Roaring Twenties Restaurant,
1850 Newman Road
3/26 Wurlitzer. Daily.

PONTIAC
Theatre Organ Pizza & Pipes,
4507 S. Boulevard
3/21 hybrid. Nightly.

ROYAL OAK
Royal Oak Theatre, 318 W. Fourth
3/16 Barton. Often.

SACINAW
Temple Theatre, 203 W. Washington
3/11 Barton. Often.

MINNESOTA

EDINA
Cicero's Pizza #2, 7101 France Avenue S.
3/15 Barton. Nightly.

MINNEAPOLIS
Civic Auditorium, 1403 Stevens Avenue
4/21 Kimball (theatre console). Rarely.
5/24 Kimball (classic console). Rarely.

Powder Horn Pk. Baptist Church,
1628 E. 33rd
3/13 Robert-Morton w/percussion.
Often.

MOOREHEAD
Weid Hall, Moorehead State University
2/6 hybrid. Periodically.

RED WING
Sheldon Auditorium
2/8 Kilgen. Periodically.

ROSEVILLE
Har Mar Ballroom
Wurlitzer. Occasionally.

ST. PAUL
Cicero's #1, 2100 N. Snelling Avenue
3/12 hybrid. Daily.

Diamond Jlm's,
801 Sibley Memorial Parkway
2/7 Wurlitzer. Nightly.

MISSISSIPPI

HATTIESBURG
Saenger Center
3/8 Robert-Morton. Often.

MERIDIAN
Temple Theatre
3/8 Robert-Morton. Occasionally.

MISSOURI

POINT LOOKOUT
Jones Auditorium,
School of the Ozarks, Highway 65
3/15 Wurlitzer. Often.

ST. LOUIS
Fox Theatre, 527 N. Grand Boulevard
4/36 Wurlitzer. Periodically.
2/8 Wurlitzer. Periodically.

MONTANA

BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Often.

MISSOULA
Wilma Theatre
3/10 Robert-Morton. Occasionally.

NEBRASKA

OMAHA
Orpheum Theatre, 409 S. 16th
3/13 Wurlitzer. Periodically.

NEW JERSEY

ASBURY PARK
Convention Hall
3/7 Kilgen. Occasionally.

ATLANTIC CITY
Convention Hall, S. Mississippi & Pacific
7/455 Midmer-Losh. Rarely.
4/42 Kimball. Rarely.

BOUND BROOK
Brook Theatre, Hamilton Street
2/4 Wurlitzer. Saturday evenings.

CINNAMINSON
Cinnaminson High School
3/17 Wurlitzer. Periodically.

EATONTOWN
Mahns Brothers Bicycle Shop
2/9 Robert-Morton. Occasionally.

GLOUCESTER CITY
King Theatre
2/7 Wurlitzer. Rarely.

MONTVALE
Montvale Roller Rink,
Chestnut Ridge Road
2/8 Robert-Morton.
Daily except Monday & Wednesday.

NEWARK
Casa Italiana, 985 S. Orange Avenue
3/11 Wurlitzer.
Sundays, September through May.

OCEAN GROVE
Ocean Grove Auditorium
4/71 Hope-Jones. Periodically.

PAGODA
Queen Ann Theatre
3/7 Marr & Colton. Periodically.

PITMAN
Broadway Theatre
3/8 Kimball. Daily except Monday.

SUMMIT
New Hampshire House Restaurant
2/4 Kimball. Often.

TRENTON
War Memorial Auditorium,
W. Lafayette & Wilson.
3/16 Möller. Periodically.

WESTWOOD
Pascack Theatre
2/8 Wurlitzer. Periodically.

NEW MEXICO

ALBUQUERQUE
Regency Ballroom, Classic Hotel
5/27 hybrid. Often.

ROSWELL
Pearson Auditorium,
New Mexico Military Institute
3/19 Wurlitzer-Hilgreen-Lane
Periodically

NEW YORK

BINGHAMTON
Broome Center for Performing Arts
4/24 Robert-Morton. Occasionally.
Roberson Center for Fine Arts, 30 Front
3/17 Link. Monthly.

BROOKLYN
Long Island University,
385 Flatbush Avenue Ext.
4/26 Wurlitzer. Occasionally.
Walker Theatre, 6401 18th Avenue
2/10 Wurlitzer. Occasionally.

CORNWALL-ON-HUDSON
New York Military Academy
4/30 Möller. Periodically.

ELMIRA
Clemens Center for Performing Arts,
State & Gray
4/22 Marr & Colton. Periodically.

LAKE PLACID
Palace Theatre
3/8 Robert-Morton. Rarely.

LOCKPORT
Bette Dale Building,
Senior Citizens Center, 33 Ontario
2/6 Wurlitzer. Monthly.

MINEOLA
Chamlnade High School
3/11 Austin. Periodically.

NEW YORK CITY
Beacon Theatre, Broadway & 7th
4/19 Wurlitzer. Rarely.
Carnegie Hall Cinema, 883 7th Avenue
2/12 hybrid. Weekly.
Radio City Studio, Rockefeller Center
3/14 Wurlitzer. Rarely.
Radio City Music Hall,
Rockefeller Center
4/58 Wurlitzer.
United Palace, 175th Street
4/23 Robert-Morton. Sundays.

NORTH TONAWANDA
Riviera Theatre, 67 Webster
3/19 Wurlitzer. Weekly.

ROCHESTER
Auditorium Theatre, 875 Main E.
4/22 Wurlitzer.
Monthly, September through May.
Eisenhart Auditorium, 657 East Avenue
3/8 Wurlitzer. Periodically.

SYRACUSE
Mills Building, State Fairgrounds
3/11 Wurlitzer.
Monthly, except January and July.

UTICA
Proctor High School, Hilton Avenue
3/13 Wurlitzer. Occasionally.

WESTBURY
Westbury Theatre, Post Avenue
2/6 Mldmer-Losh. Often.

NORTH CAROLINA

ELON COLLEGE
War Memorial Gymnasium
3/12 Wurlitzer. Often.

GREENSBORO
Carolina Theatre, 310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple
2/7 Wurlitzer. Often.

NORTH DAKOTA

FARGO
Fargo Theatre
3/9 Wurlitzer. Weekends.

OHIO

AKRON
Akron Civic Theatre, 182 S. Main
3/13 Wurlitzer. Periodically.

CANTON
Palace Theatre, 605 Market Avenue N.
3/9 Kilgen. Often.

CINCINNATI
Emery Theatre, 1112 Walnut
3/26 Wurlitzer w/piano. Weekends.

CLEVELAND
Grays Armory, 1234 Bollivar Road
3/13 Wurlitzer. Periodically.

COLUMBUS
Ohio Theatre, 39 E. State
4/20 Robert-Morton. Often.

DAYTON
Victory Theatre, 138 N. Main
4/16 Estey-Wurlitzer. Often.

HAMILTON
Shady Nook Theatre-Restaurant,
879 Millville-Oxford Road
4/32 Wurlitzer.
Nightly except Monday.

LORAIN
Palace Theatre
3/11 Wurlitzer. Occasionally.

MARION
Palace Theatre
3/10 Wurlitzer. Often.

MEDINA
County Administration Building
3/6 Austin. Occasionally.

OLMSTEAD FALLS
Santos Pizca, 7068 Columbia Road
3/11 Kimball. Nightly except Monday.

SPRINGDALE
Springdale Music Palace,
400 Yorkhaven Drive
4/36 Wurlitzer. Daily.

SPRINGFIELD
State Theatre, 17 S. Fountain
3/7 Wurlitzer. Weekends.

WILMINGTON
Wilmington College
2/7 Wicks. Rarely.

WORTHINGTON
Worthington High School,
300 W. Granville
3/17 Wurlitzer. Rarely.

OKLAHOMA

MUSKOGEE
Muskogee Civic Center
3/7 Robert-Morton. Often.

OKLAHOMA CITY
Civic Center Music Hall, 200 N. Dewey
4/15 Kilgen. Often.

TULSA
Central High School, 3101 W. Edison
4/46 Kilgen. Periodically.
Christ's Chapel, Oral Roberts University
4/21 Wurlitzer. Often.

OREGON

COOS BAY
Egyptian Theatre
4/18 Wurlitzer. Saturday evenings.

CORVALLIS
Gill Coliseum, Oregon State University
2/8 Wurlitzer. Often.

PORTLAND
Alpenrose Dairy Park,
6149 SW Shattuck Road
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Benson High School, 546 NE Twelfth
3/24 Kimball. Periodically.

Oaks Park Roller Rink, SE Spokane
4/18 Wurlitzer. Daily.
Organ Grinder Pizza, 5015 SE 82nd
4/44 Wurlitzer. Nightly.

Roseway Theatre, 72nd & Sandy
3/8 Robert-Morton. Often.
Scottish Rite Temple, 709 SW 15th
3/13 Wurlitzer. Often.

SHERWOOD
Oriental Theatre, 125 1st NW
3/12 Wurlitzer. Weekends.

PENNSYLVANIA

ALLENTOWN
19th Street Theatre
3/7 Möller. Often.

CHAMBERSBURG
Capitol Theatre, 163 S. Main
3/15 Möller. Often.

DORMONT
South Hills Theatre, 3075 W. Liberty
2/6 Wurlitzer. Often.

ERIE
Gannon College, 109 W. 64th
2/10 Tellers. Periodically.

HERSHEY
Hershey Community Theatre,
15 Caracas Avenue
4/45 Aeolian-Skinner. Periodically.

INDIANA
Manos Theatre
3/8 Robert-Morton. Often.

KENNETT SQUARE
Longwood Gardens
4/169 Aeolian w/traps. Periodically.

MARIETTA
Marletta Theatre, 130 W. Market
3/37 Wurlitzer-Page. Often.

PHILADELPHIA
Wanamaker's Store, 13th & Market
6/469 hybrid. Daily.

PHOENIXVILLE
Colonial Theatre
3/24 Kimball. Weekends.

PITTSBURGH
Keystone Oaks High School,
1000 McNealy Road
2/10 Wurlitzer. Often.

POTTSTOWN
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

NEWPORT
Jane Pickens Theatre, 49 Touro
2/8 Marr & Colton
Wednesday & Saturday evenings

PROVIDENCE
Columbus Theatre, 270 Broadway
2/6 Wurlitzer. Occasionally.
Ocean State Performing Arts Center,
220 Weybosset
5/21 Wurlitzer. Often.

WOONSOCKET
Stadium Theatre
2/8 Wurlitzer. Occasionally.

SOUTH DAKOTA

LEAD
Homestake Opera House
2/5 Wurlitzer. Occasionally.

TENNESSEE

CHATTANOOGA
Tivoli Theatre, 709 Broad
3/14 Wurlitzer. Occasionally.

KNOXVILLE
Tennessee Theatre, 604 S. Gayl.
3/14 Wurlitzer. Twice monthly.

MEMPHIS
Orpheum Theatre, 197 S. Main
3/13 Wurlitzer. Sundays.

TEXAS

AUSTIN
Scamp's Organ Palace,
5555 N. Lamar Boulevard
3/11 Robert-Morton. Often.

BEAUMONT
Jefferson Theatre, 345 Fannin
3/8 Robert-Morton. Often.

DALLAS
John Beck Hall
3/15 Wurlitzer. Often.
Scottish Rite Temple
2/15 Wicks. Periodically.

FORT WORTH
Casa Manana Theatre,
3101 W. Lancaster
3/11 Wurlitzer. Often.

HOUSTON
Pipe Organ Pizza, 8539 Gulf Freeway
3/19 Wurlitzer. Daily.

RICHARDSON
Pipe Organ Pizza, 362 Promenade Ctr.
3/21 Wurlitzer. Daily.

UTAH

SALT LAKE CITY
Capitol Theatre, 50 W. 200 S.
2/11 Wurlitzer. Occasionally.
The Organ Loft, 3331 Edson
5/38 Wurlitzer. Saturday evenings.

VIRGINIA

RICHMOND
Mosque Auditorium, 6 N. Laurel
3/17 Wurlitzer. Rarely.

WASHINGTON

BELLEVUE
Pizza & Pipes #3, 550 112th NE
3/17 Wurlitzer. Nightly.

BELLINGHAM
Mt. Baker Theatre, Commercial Street
2/10 Wurlitzer. Nightly.

BREMERTON
Bremerton Community Theatre
2/11 hybrid. Often.
Masonic Temple
2/8 Wurlitzer. Occasionally.

CARNATION
Goliath's Pit Tavern
3/? Wurlitzer. Daily.

MT. VERNON
Lincoln Theatre
2/7 Wurlitzer. Occasionally.

OLYMPIA
Olympic Theatre, 506 S. Washington
2/9 Wurlitzer. Occasionally.

PULLMAN
Physical Sciences Building,
Washington State University
2/7 Robert-Morton. Periodically.

SEATTLE
Haller Lake Improvement Club,
12579 Densmore
3/8 Wurlitzer-Marr & Colton. Often.
Paramount Theatre, Ninth & Pine
4/20 Wurlitzer. Occasionally.
Pizza & Pipes #1, 100 N. 85th
3/17 Wurlitzer. Nightly.
Queen Anne High School, 215 Galer
3/10 Kimball. Rarely.

TACOMA
Pizza & Pipes #2, 19th & Mildred W.
3/17 Wurlitzer. Nightly.
Temple Theatre, 49th St. Helens
2/9 Kimball. Occasionally.

VANCOUVER
Uncle Milt's Pizza Company,
2410 Grand Boulevard
3/18 Wurlitzer. Nightly.

WAUSAU
Grand Theatre, 4th & Washington
3/6 Kilgen. Occasionally.

UNAUDITED

WISCONSIN

BARABOO
Al Ringling Theatre
3/9 Barton. Occasionally.

HUDSON
Phipps Center for the Arts,
1st & Locust
3/15 Wurlitzer. Often.

MADISON
Oscar Mayer Theatre,
Madison Civic Center
3/14 Barton. Occasionally.

MILWAUKEE
Avalon Theatre,
2473 S. Kinnickinnic Avenue
3/12 Wurlitzer. Occasionally.
Organ Piper, 4353 S. 108th
3/28 Möller. Nightly except Monday.
Pabst Theatre, 144 E. Wells
4/20 Möller. Rarely.
Riverside Theatre,
116 W. Wisconsin Avenue
3/13 Wurlitzer. Occasionally.

RACINE
Theatre Guild Playhouse
2/7 Wurlitzer. Occasionally.

CANADA

BRITISH COLUMBIA

VANCOUVER
Orpheum Theatre, 884 Granville
3/13 Wurlitzer. Rarely.

ONTARIO

KINGSTON
Church of the Redeemer,
Kirkpatrick Street
3/21 Kimball. Periodically.

TORONTO
Casa Loma, 1 Austin Terrace
4/18 Wurlitzer.
Monthly, September through May.
Organ Grinder Restaurant #1,
158 The Esplanade
3/13 hybrid. Nightly. □

AMERICAN THEATRE ORGAN SOCIETY
STATEMENT OF REVENUES AND EXPENSE
PERIOD: 01/01/83 TO 12/31/83

REVENUES:	CURRENT PERIOD AMT.	YEAR-TO-DATE AMT.
Advertising Revenue	\$ 14,359.21	\$ 14,359.21
Back Issue Revenue	1,702.15	1,702.15
Binders Revenue	973.95	973.95
Dues Receipts	92,904.53	92,904.53
Interest Revenue	3,032.07	3,032.07
Return Convention Advance	4,000.00	4,000.00
Convention Proceeds	10,000.00	10,000.00
Revenue — Decals	123.00	123.00
Fees for New Charters	100.00	100.00
Donations — Restricted	700.00	700.00
Donations — Unrestricted	2,285.00	2,285.00
TOTAL REVENUE	\$130,179.91	\$130,179.91

HEADQUARTERS EXPENSE:		
Commissions	\$ 1,308.88	\$ 1,308.88
Computer Charges	3,383.00	3,383.00
Contract Services	370.00	370.00
Insurance Expense	511.00	511.00
Miscellaneous Expense	342.24	342.24
Office Supplies	256.44	256.44
Postage	4,505.96	4,505.96
Printing	2,393.54	2,393.54
Refunds of Overpayments	40.00	40.00
Rental	54.06	54.06
Supplies	1,209.73	1,209.73
Telephone	4,784.11	4,784.11
Travel	12,017.06	12,017.06
Xerox Copies	65.24	65.24
TOTAL HEADQUARTERS EXPENSE	\$ 31,241.26	\$ 31,241.26

MAGAZINE EXPENSE:		
Freight	\$ 36.22	\$ 36.22
Graphics	132.28	132.28
Miscellaneous Expense	86.57	86.57
Postage	4,505.43	4,505.43
Back Issue Postage	2,763.45	2,763.45
Printing	67,600.38	67,600.38
Rentals	4,356.91	4,356.91
Storage	505.00	505.00
Supplies	3,929.94	3,929.94
Telephone	1,755.52	1,755.52
Travel	662.24	662.24
Xerox Copies	130.14	130.14
TOTAL MAGAZINE EXPENSE	\$ 86,464.08	\$ 86,464.08
TOTAL EXPENSES	\$117,705.34	\$117,705.34
SURPLUS OR (SHORTAGE)	\$ 12,474.57	\$ 12,474.57

ATOS Financial Report

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

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

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

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

Robert E. McGillivray, Ph.D., CPA

UNAUDITED

AMERICAN THEATRE ORGAN SOCIETY
BALANCE SHEET
AS OF 12/31/83

ASSETS		
Current Assets:		
Cash	\$37,406.58	
Inventory — Magazines	10,226.87	
Convention Advances	2,000.00	
Fixed Assets:		
Ben Hall Organ	30,000.00	
Equipment & Programs	1,156.25	
Library Equipment	600.00	
TOTAL ASSETS		\$81,389.70
LIABILITIES ORGANIZATION EQUITY		
ATOS Capital	\$44,531.46	
Surplus or (Shortage)	36,858.24	
TOTAL LIAB. & EQUITY		\$81,389.70



Letters to the Editors

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.

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

Sir,

The issue has been raised on page 21 of THEATRE ORGAN, September/October 1983, about the speed of electro-pneumatic action. The subject has been discussed for many years without positive conclusions published. A few years ago my partner, Bob Jacobus, and I were visiting Roy Emison in Kansas City, Kansas. During a happy three-day visit this subject came up and as a result Roy agreed to set up the necessary test equipment to research the subject and try to establish conclusions based on reasonably accurate test procedures. On a subsequent visit, we three reviewed the test equipment and procedures that Roy had set up, and the results he obtained. We ran through the series of tests selecting at random to double check Roy's findings. We all agreed that the results were as accurate as the testing equipment could produce.

The equipment used was: (1) Stroboscopic tachometer used to measure speed without drag on the action; (2) Stewart-Warner magnetic speed indicator; (3) Veeder counter used for checking; (4) Facsimile of a Wurlitzer relay and chest built to scale by Roy from measurements taken from his residence-installed Wurlitzer, Style 260, Opus 1173, originally installed in the Newman Theatre, Kansas City, Missouri; and (5) a Wurlitzer Open Diapason pipe, G# number 33 on the 8' scale. It was chosen being near the middle of the compass and for its promptness of speed, a middle of the road choice.

Wind was supplied to the facsimile relay and chest at 10" pressure from the organ blower, a 10-hp Orgoblo. Temperature was controlled at 68°

Fahrenheit. Very thin Brown leather and Zephyr skin was used to cover the pneumatics. The facsimile chest and relay were built with a side window for observation purposes.

The following input was important to the test results: (1) Relay contact bar was set to travel 1/16" (1/32" open, 1/32" closed); (2) Slack in the secondary chest pneumatic was made by cutting the flex material oversize to allow for 7/64" travel of the striker felt before it hit the valve arm spoon; and (3) Magnetic travel of the magnet armature was set at 1/32" using a Wurlitzer Brass Plug magnet.

OBSERVATIONS — The speeds shown on the chart were an average of several readings. It was discovered that the complete relay (both primary and secondary pneumatics) continued

to operate after action had ceased on the pipe valve, and continued to operate up to 1700 cycles/minute (28.3 cycles/second), the top limit of the test equipment. As a possible reference point, the speed of a Xylophone hammer was measured up to 700 cy/min (11.7 cy/sec). Bypassing its reiterating contact allowed it to be accelerated up to 800 cy/min (13.3 cy/sec) before it faded out. The term "faded out" refers to the failure of an action to follow the speed of the input. It was observed that the speed of the action (key contact through relay and chest) may be increased from 680 cy/min (11.3 cy/sec) to 1050 cy/min (17.5 cy/sec) (approximately 50%) by changing adjustments and pneumatic covering material. This fact emphasized the importance of correct adjustments for maximum performance.

COMMENTS — A Wurlitzer relay/chest combination operates faster when ultimate adjustments obtain and when pneumatics are covered with Zephyr skin. However, the time elapse difference is minimal (1.5 cy/sec).

SUMMARY — The fastest reiterating speed obtained by the pipe pallet valve in the chest, figure (a) on the chart, was 1150 cy/min (19.2 cy/sec). This was obtained by bypassing the relay with electrical input directly to the chest magnet. Zephyr skin was used on the primary and secondary pneumatics, with travel adjustments as noted.

The fastest reiterating speed using

REITERATION SPEEDS OF WURLITZER STANDARD RELAY AND CHEST

PRIMARY		CHEST			RELAY		SPEED MAXIMUM	
Pneu. Matl.	Valve Travel	Pneu. Matl.	Valve Travel	Pneu. Slack	Pneu. Pri.	Matl. Sec.	cy/min	cy/sec
Br L	1/32"	Br L	17/64"	1/32"	Relay by-passed		790	13.1
Br L	"	Br L	5/32"	"	"		1000	(b) 17.7
Br L	"	Br L	"	7/64"	"		960	16.0
Br L	"	Zeph	"	1/32"	"		1050	17.5
Br L	1/16"	Zeph	"	"	"		1030	17.2
Zeph	1/32"	Zeph	"	"	"		1150	(a) 19.2
Br L	1/32"	Br L	17/64"	1/32"	Br L	Br L	680	11.3
Br L	"	Br L	5/32"	"	Br L	Br L	800	(d) 13.3
Br L	"	Br L	"	7/64"	Br L	Br L	770	12.8
Br L	1/16"	Zeph	"	1/32"	Br L	Br L	810	13.5
Br L	1/32"	Zeph	"	"	Br L	Br L	830	13.8
Zeph	"	Zeph	"	"	Br L	Br L	980	16.3
Zeph	"	Zeph	"	"	Zeph	Br L	1000	16.7
Zeph	"	Zeph	"	"	Zeph	Zeph	1050	(c) 17.5

Brown leather on the pneumatics was figure (b) on the chart, i.e., 1050 cy/min (17.5 cy/sec). This finding definitely proves that Zephyr skin-covered pneumatics are faster. However, the time elapse difference is minimal, i.e., 1.5 cy/sec.

Including the relay in the circuit produced the results as shown at figures (c) and (d). The time elapse difference is now much more significant, i.e., 4.2 cy/sec. This greater difference reflects the operation time of the relay pneumatics and travel adjustments. It should also be noted that a combination of Zephyr and Brown leather in the pneumatic circuit increased the speed somewhat over that obtained using only Brown leather.

The question raised by the above-listed findings would naturally be the apparent result to an organist. With the assistance of Mr. Gordon Kibbee, noted organist and organ consultant, it was determined by tests he made that a manual key could be played at a speed of 20 cy/sec, which extends to 1200 cy/min. This figure was obtained using two fingers, one on each hand, striking the same key. Using one finger only, the result was between 16 and 17 cy/sec. The differences between the above and the relay/chest action results indicate a close relationship between the demands of a competent organist and the response of the organ action.

Judd Walton
Vallejo, California

Dear Sir:

The correspondence from the late Dan Barton (THEATRE ORGAN, Nov./Dec. '83) was most interesting. It is a pity that neither Mr. Haggart nor Mr. Barton are still around to carry this lively discussion a bit further.

I would like to submit a stop list from an ancient Hope-Jones organ installed in Scotland circa 1896-7. The information is directly quoted from *The Electric Organ*, by Reginald Whitworth. This reprint from The Organ Literature Foundation, Braintree, Massachusetts, is most interesting from a technical standpoint.

From Chapter 18, pages 209-10, is the stop list of the Hope-Jones organ installed in M'Ewan Hall, Edinburgh. Quoting the author, "The organ in the M'Ewan Hall of Edinburgh University is the largest and in many ways the most remarkable Hope-Jones instrument existing in the British Isles. It was built about 1896-7. It

**THEATRE ORGAN
WANT ADS
GET RESULTS
TRY ONE**

is still functioning well (1930), thanks to the care bestowed upon it by Messrs. Scovell of Edinburgh, and remains almost as Hope-Jones left it. Only the choir organ and one solo stop are located in the hall itself, the rest of this considerable organ being stowed away in all sorts of odd corners — in rooms, passages underneath galleries, and so forth . . ."

A careful look at the stop list will tell immediately it embodied H-J ideals — no mixtures, very limited "upper work," and lots of individual stop colors. Whether or not much unification existed in this opus is up for grabs. It is to be assumed at least the Great and Swell Harmonic Flutes at 4' and 2' were unified. The same may hold true for the Quintadena in the same divisions. It would appear, perhaps, the Horn Diapason was duplexed here. On paper the remainder of the organ seems of straight design.

What is important, unification and/or duplexing notwithstanding, is the stop list. It embodied in one place or another stops which would later appear in H-J and Wurlitzer units in the U.S. — at least 20 years later.

Whatever became of this organ I have no way of knowing, much less having ever seen it. Perhaps one of our ATOS members in Scotland could let us know if it still exists, or was tossed in favor of a "historical" tracker reproduction.

Sincerely,
Thomas L. DeLay
Fresno, California

**M'Ewan Hall
Edinburgh, Scotland
Hope-Jones c. 1896-7**

GREAT ORGAN

Contra Tibia Clausa	16'
Diapason Phanon	8'
Horn Diapason	8'
Tibia Plena	8'
Open Diapason	8'
Hohl Flute	8'
Giegen Principal	4'
Quintadena	4'
Harmonic Flute	4'
Harmonic Piccolo	2'
Bombarde	16'
Trumpet	8'
Suboctave (light wind)	

Superoctave (heavy wind)
Swell to Great sub
Swell to Great unison (dbl. touch)
Solo to Great super
Choir to Great unison
5 compound composition keys
3 composition pedals
1 adjustable combination key

General Accessories:

Stop switch
Sforzando pedal
5 ventill switches

CHOIR ORGAN

Viol d'Orchestre	8'
Lieblich Gedact	8'
Dulciana	8'
Flauto Traverso	4'
Corno de Bassetto	8'
Cor Anglais (free)	8'
Superoctave	
Swell to Choir sub	
Swell to Choir unison (dbl. touch)	
Swell to Choir super	
5 compound composition keys	
1 adjustable combination key	

SWELL ORGAN

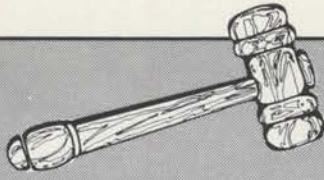
Violes Celestes (dbl. touch)	8'
Contra Viola	16'
Tibia Clausa	8'
Horn Diapason	8'
String Gamba	8'
Quintadena	8'
Quintaton	4'
Gambette	4'
Harmonic Flute	4'
Harmonic Piccolo	2'
Double English Horn	16'
Cornopean	8'
Oboe	8'
Vox Humana	8'
Clarion	4'
Suboctave	
Superoctave	
Solo to Swell (dbl. touch)	
Choir to Swell (dbl. touch)	
Tremulant (light wind)	
Swell pedal	
4 compound composition keys	
2 composition keys for couplers	
3 composition pedals	
1 adjustable combination key	

SOLO ORGAN

Rohr Flöte	8'
Tuba Sonora	8'
Tuba Mirabilis (unenclosed)	8'
Kinura	8'
Cor Anglais (beating)	8'
Suboctave	
Superoctave	
5 composition keys	

PEDAL ORGAN

Quint. (acc. Great)	32'
Open Diapason	16'
Double (Great)	16'
Dulciana	16'
Flute (Great)	8'
Diaphone	32'
Diaphone	16'
Ophicleide	16'
Solo to Pedal super	
Solo to Pedal	
Great to Pedal	
Swell to Pedal	
Choir to Pedal	
10 composition keys (part from above)	
1 adjustable combination key	□



MINUTES

Minutes of the Executive Committee, ATOS January 9 & 10, 1984 San Francisco, California

1. President Rex Koury opened the meeting at 9:30 a.m., January 9, 1984. In attendance were Directors Dale Mendenhall and Allen Miller, Treasurer Bob McGillivray and Secretary Tim Needler. Absent: None.
2. Minutes of the previous Executive Committee meeting of June 30, 1983, were read and approved as published in the Sept./Oct. 1983 issue of THEATRE ORGAN (page 56).
3. No Treasurer's Report was given due to the nearness to March 1, at which time a complete Report will be given to the membership, plus budgets for 1984 and 1985 will be given the Committee and Board.
4. Motion Mendenhall, 2nd Miller: The telephone conference of October 1983 regarding the inclusion of categories of membership in the dues statement is herewith confirmed and made a part of these minutes. Unanimous.
5. Following an agenda prepared by Rex Koury and distributed by him at the beginning of the meeting, the Committee spent considerable time discussing problems of membership complaints. Recognizing that there are always going to be problems caused by the postal system's non-delivery of magazines, membership cards, and other correspondence, it was felt we could only improve our communication with disgruntled members, not solve the postal system's problems. Bob McGillivray explained that with each issue of THEATRE ORGAN, he receives 20-25 issues back whose mailing covers have been ripped off, thus losing the address label and rendering the magazine undeliverable. When he receives notification from individual members that they didn't get a certain issue, he verifies their current membership status and then sends whatever issue was missed without further question. Going back to mailing envelopes would be quite expensive and would eliminate the obvious benefit of using the mailing cover to advertise back issues' availability — a device that has greatly increased sales of back issues. As a means of improving communications with members, Bob McGillivray will compose and print six or seven form letters that address the major areas of complaint and will see that members receive a reply for whatever reason they write. It was pointed out that new members are being sent a letter of welcome from the President as suggested during last year's Executive Committee meeting.
Direct dues mailing has resulted in roughly 80% renewal thus far for 1984. President Koury announced that he had appointed Marjorie Muethel of Motor

- City Chapter as the new Membership Drive chairperson. It is hoped that she can come up with a national ATOS membership brochure and other means of attracting new members. Few chapters are complaining about the dues renewal process. Dairyland and South Florida remain as problem areas, but Rex and Bob will address the questions within these chapters in an effort to solve any real difficulties.
6. Bob McGillivray stated the current financial condition of ATOS is in the best condition it has been for recent years. Our share of the San Francisco Convention profit is in excess of \$18,000 and '84 renewals are heavy. He has had to borrow less money each year. Details will be forthcoming in his March 1 report.
 7. On occasion deceased member's spouses have requested refunds of membership dues, and Bob McGillivray requested guidance. Since these requests are infrequent and it appears only fair, Allen Miller moved and Koury seconded that dues refunds be issued for deceased members upon request of next-of-kin and prorated at the discretion of the Treasurer. Unanimous.
 8. In an effort to understand the problems involved in the production of THEATRE ORGAN Journal and to arrive at some workable solution to insure its on-schedule publication, the Committee met with Editor Bob Gilbert. Bob outlined his efforts to obtain additional editorial assistance from his current staff, all of whom pledged increased help. He has also enlisted the assistance of additional people who have offered to help. The major problem, though, appears to be clerical. There just are not enough hours in the day for Bob to handle by himself all the clerical chores needed. Bob McGillivray pointed out that, due to occasional overloads in the membership office, he has been authorized to employ outside temporary help and suggested this as a possible solution for Bob Gilbert. Motion Tim Needler, 2nd Dale Mendenhall: That Bob Gilbert be authorized to acquire outside clerical help when needed at a fee commensurate with market conditions as he sees fit. Unanimous.
 9. The overseas mailing problem was discussed. With only 235 members in foreign countries and scattered at that, we do not have enough to send bulk for distribution after arrival, a solution used by other larger publications. Therefore, it appears the feasible solution for those who complain about the lateness of surface-delivered THEATRE ORGAN is to spend the extra money for Air Mail. It was suggested that this explanation be published

- in the magazine with a request for alternate solutions should anyone have any.
10. Bob Gilbert reiterated his firm support for the services of the Mumms in Livonia, Michigan, who do the typesetting and coordinate the rest of the publishing and printing. He did mention their complaint that payment checks arrive late, but it was determined that the Mumms assemble the bills from the printer, mailing service, and others involved and then send one bill for that particular issue to McGillivray for payment. It was suggested that it might be faster for ATOS to pay the printer directly since that is the largest cost, and Bob Gilbert is to investigate this possibility as a solution.
 11. President Koury thanked Bob Gilbert for his continued efforts on behalf of THEATRE ORGAN and for his willingness to drive to San Francisco to meet with the Committee. The Committee, and the Board, is eager to do anything possible to improve the timeliness of THEATRE ORGAN publication and reiterated the goal of mailing the finished issue the end of the third week of the first month of the issue.
 12. Discussion was held regarding the establishment of the Windy City Organ Club of Chicago by Board Director Richard Sklenar and others. The discussion was prompted by the concern expressed by a number of CATOE members as to the propriety of Director Richard Sklenar being chairman of the club. Given the stated purposes of the Windy City Organ Club as being social, not in competition with CATOE or ATOS, and recognizing individuals' right to organize and socialize freely, the matter was deemed to require no action by the Committee. President Koury will respond by letter to CATOE Chairman John Peters out of courtesy and will explain the Committee's position in the matter.
 13. In accordance with the Board's directive to define and seek an Executive Director, the Committee outlined the following areas of responsibility for such a position:
 - A. Maintain membership records and handle membership liaison.
 - B. Seek to increase overall membership through increased contact with chapters and national membership drive. Make ATOS more well-known through public relations and media exposure.
 - C. Acquire funding for specific purposes as established by the Board by means of public and private grants and aid.
 14. Known, or potential, candidates will be contacted to ascertain possible interest in being interviewed. Initial interviews will be handled by individual members of the Executive Committee as a screening process with final interviews to be conducted by the Board at the 1984 Annual Board Meeting. Potential candidates will be solicited by means of advertising, word-of-mouth, referrals, etc. Background and qualifications, education and experience will count heavily. Membership in ATOS or previous experience with ATOS will not be a requisite. Initially a part-time position is envisioned with the eventuality of a full-time position being feasible. Candidates for the position will be identified, screened, interviewed and presented by the next Board meeting. Beth Gray will

be thanked for her work on this project in a letter by Rex Koury.

15. With respect to the situation about organist fees at Conventions, Rex Koury announced that he had appointed a committee of three to look into the situation. Those appointed are: Orrill Dunn, Bob Balfour and Marjorie Muethel. Lengthy discussion was held regarding whether or not conventions should be profit-making, and the consensus was strongly held that conventions SHOULD make money as a means toward keeping dues low to bolster membership and to enable ATOS to accomplish some of its goals through the additional available money. It was also strongly felt that conventions should not make money at the expense of the performing artists and that fair compensation should be part of the equation. Reviewing the letter sent to the Board by a number of performing artists, the Committee evaluated various methods of fair compensation and finally adopted the following suggestions for Board consideration and possible action: (As a performing artist, Rex Koury wishes to abstain from taking a position in the matter of artists' fees.)
- A. A base fee of \$600 per artist be established, with transportation and lodging expenses, registration and banquet to be paid by the Convention.
- B. With the first \$5000 of net profit to be split by national ATOS and the sponsoring chapter (since they took the financial risk and deserve the first recovery), all further net profits will be split among the artists, national ATOS, and the host chapter with each Convention artist receiving 2% of this final net profit figure, and the remainder split equally between national ATOS and the host chapter. For instance, in a convention netting \$15,000 profit, after the first \$5000 is distributed, the artists would get 2% of the remaining \$10,000 — or \$200 apiece. If there were 15 artists, this would total \$3000 for the artists, with the remaining \$7000 split equally between national ATOS and the host chapter, or \$3500 apiece. This incentive would encourage artists to promote the convention as they tour on concert swings, and it would more fairly compensate them in accordance with the overall profit of the event.
- C. Regardless of public concerts with gate revenues, no artist would receive more than any other artist, nor would there be any percentage of the house accruing to an artist. All would share equally in the profits in accordance with paragraph B above.
- D. No artist would receive compensation for repeating a performance in order to accommodate the entire convention. Single performance events are generally two hours in length, and repeated performances are generally one hour in length, and this provides some equity in the situation.
16. Motion Allen Miller, 2nd Bob McGillivray: The Committee establishes a \$200 honorarium to be paid to each Convention seminar which is to be divided equally among the seminar presenters. Unanimous. The motion is in recognition of the

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JULY						
S	M	T	W	T	F	S
1	2	3	★	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

**ATOS 29th
Annual Convention**

Indianapolis

SATURDAY, JULY 7
THRU
WEDNESDAY, JULY 11
1984

- time and effort devoted to these presentations, and it does encourage continued professionalism in the preparation and presentation of these events as Convention attractions.
17. Much discussion was held concerning the problems with convention event recordings. Union rules dictate that the artists be compensated for being recorded, pirating and duplication of these amateur tapes is widespread, and yet many convention attendees merely want a record of the convention for their own later enjoyment. In an attempt to pacify the union and the artists and yet accommodate the convention registrants, Dale Mendenhall moved and Allen Miller seconded that a recording fee of \$15 for the entire convention be charged, with monies collected to be divided equally among performing convention artists; each person taping must sign an agreement not to use the recordings for commercial or broadcast purposes, and this agreement will be made part of the convention registration blank. Unanimous.
18. Bob McGillivray moved and Dale Mendenhall seconded that the name of the Competition Committee as established by the Board at their July 1983 meeting be changed to the Young Organists Competition Committee. Unanimous. President Koury will appoint the committee.
19. Tim Needler moved and Allen Miller seconded that the Committee recommend to the Board that \$8000 of profits from the San Francisco Convention be put into the Scholarship Trust Fund with the annual interest applied toward a minimum \$1000 annual award to be implemented by the Young Organists Competition Committee. Unanimous.

20. Bob McGillivray feels time and finances now permit publication of an economical quantity of national member rosters to be sold at a reasonable price, and he will attempt to implement this in time for the 1984 ATOS Convention.
21. Allen Miller discussed the dispute between Garden State and the New York Chapter regarding territory. In view of the ongoing reluctance of the New York Chapter to accede to the New Jersey request, Bob McGillivray moved and Tim Needler seconded that this Committee recommend to the Board that Garden State Chapter to be awarded on an exclusive basis the New Jersey territory now stated in the New York Chapter charter. Unanimous.
22. President Koury showed the Executive Committee the listing of the Library/Archives items by Vern Bickel, a most impressive undertaking indeed! Tim Needler moved and Rex Koury seconded that Vern Bickel be highly congratulated and deeply thanked for his hard work on this cataloging project; that charges for copying of any materials be instituted with fees to be at Vern Bickel's discretion; and that no book, roll, record, or any other Library/Archive item be allowed to circulate at this time. Unanimous. Bob McGillivray suggested that some type of computer-compatible numbering system be implemented to allow for expansion and easy retrieval. He will discuss this with Vern Bickel.
23. Due to the continuing confusion regarding chapters' practice of allowing "associates," "Friends" and other such categories not belonging to national ATOS, Dale Mendenhall moved and Tim Needler seconded that President Koury send a letter to all chapter chairmen outlining chapter members' rights and suggesting that any other non-members be made aware of their lack of rights and their actual status insofar as chapter members are concerned. Furthermore, President Koury will devote all or a portion of his President's Message in the March/April issue of THEATRE ORGAN to this topic. Unanimous. The members' rights that were defined by the Executive Committee include the right to vote in chapter elections; the right to vote on any motions, questions, or other business matters to come before the chapter; the right to hold office in the chapter; and the right to serve on chapter committees.
24. Due to a lack of demonstrable demand for the John Landon book on Jesse Crawford and acceding to Dr. Landon's request that the printer's flats for the book be returned to him so that he might explore having it reprinted, Rex Koury moved and Bob McGillivray seconded that Bob Gilbert return the flats to John Landon as soon as possible. Unanimous.
25. Since there appears to be some confusion on the part of some Honorary Members regarding payment of dues and rights of their membership, Secretary Needler will send each Honorary Member a letter outlining their status per the current Bylaws.
26. The meeting was adjourned sine die at 11:15 a.m. January 10, 1984.

Respectfully submitted,
Tim Needler, ATOS Secretary □

DIRECTORY OF CONCERT PRODUCING ORGANIZATIONS

This list has been compiled with the available information obtained on January 12, 1984. It is NOT complete for all the organizations and locations which produce "open to the public" concerts. We earnestly request your assistance in providing information on organizations which are not listed . . . we need a contact address, name and phone number. Please note that we have only one electronic organ club in this listing yet many artists "fill-in" their tours with electronic dates — please assist us in adding the electronic organizations to this list!

Where no address or phone number is indicated under the Program Director's name, they may be contacted at the address and phone listed for the organization. Where no Program Director's name is listed we regret we have not received information from that group (we have listed a number of organizations because we are reasonably certain the address information is correct). We would appreciate your assistance in supplying any missing information.

NEW ENGLAND STATES

Connecticut Valley ATOS

Address: P.O. Box 426, Seymour, CT 06483, (203) 888-4579
Program Director: A. Colton,
28 Evergreen Rd., Manchester, CT 06040, (203) 647-1061
Thomaston Opera House, 3/15 Marr & Colton, 603 seats
Six concerts yearly (each program on Sat. and Sun.), Sept. thru May

Eastern Massachusetts ATOS

Address: P.O. Box 2691, Babson Pk., Wellesley, MA 02157
Program Director: Erle Renwick
Babson College, 3/13 Wurlitzer
Frequent

Ocean State Performing Arts Center

Address: 220 Weybosset, Providence, RI 02903, (401) 421-2997
5/21 Wurlitzer

Southeastern New England Theatre Organ Society

Address: 48 Underwood St., Pawtucket, RI 02860
Columbus Theatre (Providence), 2/6 Wurlitzer
Jane Pickens Theatre (Newport), 2/8 Marr & Colton

NEW YORK—PENNSYLVANIA—ONTARIO

Capitol Theatre

Address: 163 S. Main St., Chambersburg, PA 17201, (717) 263-0202
Program Director: Gordon Madison,
1109 Centinela Ave., Santa Monica, CA 90403, (213) 828-8938
3/14 Möller, 614 seats
Monthly, Labor Day thru Memorial Day

Chaminade High School

Address: Jackson Avenue, Mineola, NY 11501, (516) 742-5555
Program Director: Brother Bob Lahey
Darby Auditorium, 3/15 Austin/Morton, 1150 seats
Two to three concerts, Oct./Jan./April

Chester County Center For The Performing Arts

Address: 227-29 Bridge St., Phoenixville, PA 19460, (215) 935-1958
Program Director: James R. Breneman
Colonial Theatre, 3/25 Kimball, 753 seats
Six to seven concerts, Oct. thru June

Empire State Theatre & Musical Instrument Museum

Address: Art & Home Center, New York State Fairgrounds,
Syracuse, NY 13209, (315) 457-7059
Program Director: Frederick W. Schamu,
1233 Tulip St., Liverpool, NY 13088, (315) 457-7059
3/11 Wurlitzer, 350 seats
Ten concerts yearly, Sept. thru June

Niagara Frontier Theatre Organ Society

Address: 230 Jewett Ave., Buffalo, NY 14214, (716) 834-2712
Program Director: Randy Piazza
Rivera Theatre, 3/20 Wurlitzer, 1184 seats
Monthly concert (3rd Wednesday)

Pittsburgh Area Theatre Organ Society

Address: 911 Glencoe Ave., Pittsburgh, PA 15220, (412) 921-8558
Program Director: Shirley Flowers
South Hills Theatre, 2/6 Wurlitzer, 900 seats
Keystone Oaks High School, 2/10 Wurlitzer, 1200 seats
Five concerts yearly, Sept./Nov./Jan./March/April

Roberson Center For Arts

Address: 30 Front St., Binghamton, NY 13905-4779
Forum Theatre

Rochester Theater Organ Society

Address: P.O. Box 8114, Rochester, NY 14617, (716) 266-8251
Program Director: Russell E. Shaner,
112 Sparling Dr., Rochester, NY 14616, (716) 621-1981
Auditorium Theatre, 4/22 Wurlitzer
Eisenhart Auditorium, 3/8 Wurlitzer
Monthly concerts, Sept. thru May

Toronto Theatre Organ Society

Address: c/o James Lahay, 12 Vonda Ave., Willowdale, Ontario, Canada

MID-ATLANTIC STATES

KB Bethesda Theatre

Address: 7719 Wisconsin, Bethesda, MD
2/10 Wurlitzer

Carolina Theatre

Address: 310 S. Greene St., Greensboro, NC 27401, (919) 275-2536
Program Director: John C. Bell
2/6 Robert-Morton, 1139 seats
Five concerts, Sept. thru June

Dickinson Theatre Organ Society

Address: 1801 Milltown Rd., Wilmington, DE 19808, (302) 995-2603
Program Director: Robert E. Dilworth
Dickinson High School, 3/32 Kimball, 1184 seats
Six concerts plus three social/concerts, Oct. thru June

Virginia Theatre Organ Society

Address: P.O. Box 7082, Richmond, VA 23221
 Program Director: Linwood D. Lunde,
 423 N. Stafford, Richmond, VA 23220, (804) 358-4042
 Mosque Theatre, 3/17 Wurlitzer, 3668 seats
 Byrd Theatre, 4/17 Wurlitzer, 1380 seats
 Virginia Center, 4/22 Wurlitzer, 2000 seats (under construction)
 Two to four concerts, March/May/Oct./Dec.

SOUTHERN**Gulf Coast ATOS**

Address: 200 W. Gonzalez St., Pensacola, FL 32501, (904) 438-7270
 Program Director: Tom Helms, (904) 434-5588
 Saenger Theatre, 4/22 Robert-Morton, 1800 seats (organ being installed)
 Concert schedule not set yet

Winthrop College

Address: Oakland Ave., Rock Hill, SC 29733, (803) 323-2141
 Program Director: John C. McCall,
 118 Thurmond Bldg., Winthrop College, (803) 323-2264
 Byrnes Auditorium, 4/68 Aeolian-Skinner, 2400 seats
 Half a year, Spring and Fall

MIDDLE WEST**Columbus Association For The Performing Arts**

Address: c/o The Ohio Theatre,
 29 E. State St., Columbus, OH 43215, (614) 469-1045
 Program Director: Robert Freedman
 Ohio Theatre, 4/20 Robert-Morton, 2897 seats
 Four concerts yearly, Sept./Oct., Jan./Feb., March, May

Dairyland ATOS

Address: 8217 W. Fairmont Ave., Milwaukee, WI 53218, (414) 463-2365
 Program Director: Fred Wolfgram
 Avalon Theatre, 3/12 Wurlitzer, 1200 seats
 Riverside Theatre, 3/13 Wurlitzer
 Racine Theatre, 2/8 Wurlitzer, 400 seats
 Three concerts yearly, Feb., April, Nov./Dec.

Detroit Theater Organ Club

Address: 6424 Michigan Ave., Detroit, MI 48210
 Senate Theater, 4/34 Wurlitzer

Embassy Theatre

Address: 1107 S. Harrison St., Ft. Wayne, IN 46802, (219) 424-6287
 Program Director: Joann P. Leal
 4/15 Page, 2750 seats
 Two to four concerts a year, Oct./Nov./March/April

Land Of Lincoln ATOS

Address: P.O. Box 118, Rockford, IL 61105, (815) 963-6621
 Program Director: Orrill Dunn,
 1905 N. Rockton Ave., Rockford, IL 61103
 Coronado Theatre, 4/17 Barton, 2400 seats
 Three concerts yearly, Oct./Feb./April

Lansing Theatre Organ Society

Address: 6124 Haag Rd., Lansing, MI 48910, (517) 882-5115
 Program Director: Scott S. Smith
 3/11 Barton
 Inactive now but planning three concerts yearly

Macomb Theatre Organ Club

Address: c/o Macomb Theatre, 34 N. Walnut, Mt. Clemens, MI 48043
 3/9 Kilgen

North Texas ATOS

Address: 6910 Spanky Branch Dr., Dallas, TX 75248, (214) 931-0305
 Program Director: Mrs. Lorena McKee,
 13406 Noel Rd. #254, Dallas, TX 75240, (214) 233-7108
 Scottish Rite Temple, 2/15 Wicks, 200 seats
 Half yearly, Oct. and Dec.

Owl Cinema Guild

Address: 29 E. First St., Hinsdale, IL 60521
 3/21 Hybrid

Paramount Organ Society, Inc.

Address: 902 E. 27th St., Anderson, IN 46014
 3/7 Page

St. Louis ATOS

Address: 3167 S. Jefferson, St. Louis, MO 63188, (314) 776-7117
 Program Director: James Grebe
 St. Louis Fox Theatre,
 4/36 Auditorium Wurlitzer, 2/8 Lobby Wurlitzer, 4000 + seats
 Indefinite

Victory Theatre Association

Address: 138 N. Main St., Dayton, OH 45402, (513) 228-7591
 Program Director: Virginia Pfaff
 4/13 Estey/Wurlitzer

Western Reserve ATOS

Address: 1234 Bolivar Rd., Cleveland, OH 44115, (216) 781-7191
 Program Director: Claude B. Hawks, Jr.,
 586 Center Rd., Hinckley, OH 44233, (216) 278-7232
 Grays Armory, 3/15 Wurlitzer, 1200 seats
 Three concerts, last Sat. of Feb., April and Oct.

Wichita Theatre Organ, Inc.

Address: 505 Union Center, Wichita, KS 67202, (316) 263-8592
 Century II Exhibition Hall, 4/38 Wurlitzer
 Three concerts yearly, Nov./March/May

Windy City Organ Club

Address: P.O. Box 578121, Chicago, IL 60657
 Program Director: Ione Tedei,
 3322 Ruby St., Franklin Park, IL 60131, (312) 678-4339
 No location - meet in homes having organs

WEST COAST**Bremerton Theatre Organ Society**

Address: P.O. Box 354, Port Orchard, WA 98366, (206) 876-8984
 Program Director: Beth Adkison,
 10697 Horizon Lane W., Port Orchard, WA 98366
 Bremerton Comm. Theatre, 2/11 Hybrid Wurlitzer, 200 seats
 Three concerts yearly, Spring/Summer/Fall

Keyboard Concert Club

Address: P.O. Box 2788, Laguna Hills, CA 92653, (714) 586-7434
 Program Director: Les Brewton
 Electronic, 900 seats
 About nine yearly

Los Angeles Theatre Organ Society

Address: P.O. Box 1913, Glendale, CA 91209, (818) 792-7084

Program Director: Preston Kaufmann,

P.O. Box 40165, Pasadena, CA 91104, (818) 794-7782

San Gabriel Civic Aud., 3/16 Wurlitzer, 1492 seats

Orpheum Theatre, 3/11 Wurlitzer, 2400 seats

Pasadena Civic Aud., 5/28 Möller, 3000 seats

Wilshire Ebell Theatre, 3/11 Barton, 1200 seats (being installed)

Six concerts yearly, Sept. thru June

Paramount Theatre

Address: 2025 Broadway, Oakland, CA 94612, (415) 893-2300

Program Director: Peter J. Botto

4/27 Wurlitzer, 2998 seats

Three concerts yearly, Nov./March/May

San Diego ATOS

Address: P.O. Box 1788, Chula Vista, CA 92012, (619) 279-ATOS

Program Director: Connie Reardon,

9107 Emerald Grove Ave., Lakeside, CA 92025, (619) 561-2269

California Theatre, 3/15 Wurlitzer, 1800 seats

Eight to ten concerts yearly

Sierra ATOS

Address: P.O. Box 491, Carmichael, CA 95628, (916) 485-0327

Program Director: Dave Moreno,

3332 McCowan Way, Carmichael, CA 95608, (916) 484-7356

Fair Oaks Comm. Center, 2/11 Wurlitzer, 300 seats

Grant Union High School, 4/21 Wurlitzer, 900 seats

Three to five concerts yearly between Oct. and June



BOOK REVIEW

BEHOLD THE MIGHTY WURLITZER: THE HISTORY OF THE THEATRE PIPE ORGAN by John W. Landon. \$29.95 from Greenwood Press, 88 Post Road West, P.O. Box 5007, Westport, Connecticut 06881.

Re-assembling a story and an era fifty years later is no easy task, a job best left to the studious and the devout. In these areas John Landon more than qualifies for this undertaking. He is a college professor (Social Work), ordained minister, theatre organist, recording artist and lecturer (often about theatre organs). In addition he is a talented writer. We first discovered him as the weekend organist at the Paramount Theatre in Anderson, Indiana. That was 28 years ago, yet he's still doing it as often as other duties allow, despite that long drive from his home in Kentucky. We might also add that John was the "sparker" who aroused interest in repairing and maintaining the 3/7 Page organ he plays in the Paramount. Obviously, John Landon leads a full life, even finds time to play and maintain the pipe organ in his home.

This is not John Landon's first organ-slanted book. He previously wrote a 372-page biography, *Jesse Crawford, Poet of the Organ, Wizard of the Mighty Wurlitzer*. It was the result of many years of digging for al-

most forgotten information, photos, playbills, advertisements, not to mention numerous interviews with Crawford's friends and associates, even his widow, Lucy. The book, published by Vestal Press, was well-received by hobbyists. Unfortunately it is now out of print but an enterprising "book finder" might locate a copy for you. It's worth the search.

The Crawford biography led Landon directly into the preparation of the current volume, *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*. From the titles of the two books one can draw the conclusions that: (1) Landon is addicted to long titles, (2) he is deferential to the brand of pipe organ with the most effective promotion. But let it be understood that he includes histories of most all builders of theatre organs, even the obscure ones.

The only contradiction we noted is between the preface (by the late Reginald Foort — bless his heart!) and the Landon text. Foort stated that Hope-Jones evolved the theatre organ for one single purpose — "to provide an accompaniment for silent motion pictures . . ." Wrong, as any reader of *The Recent Revolution in Organ Building* has got to know. Hope-Jones wasn't concerned with the then small market for instruments to accompany the fledgling film effort; he was hoping to win the entire organ industry to his concept of unified orchestral voices — as Landon correctly states. As Hope-Jones saw it, the theatre organ was a by-product of his concepts.

The book is arranged generally in chronological order, starting with "An Introduction" which prepares the scenario for the need for such an instrument. This is followed by a sec-

tion entitled "The Beginnings of the Theatre Pipe Organ," all of which funnel back to the inventions and developments of Robert Hope-Jones, most of which date from before the turn of the century. It was the failure of his Elmira, New York, factory that made his developments available by default to the Wurlitzer Co., which until then was involved in the building and merchandising of pianos, automatic hurdy-gurdies and orchestration-type instruments suitable for amusement parks (especially merry-go-rounds). With the start of the fabrication of organs suitable for silent film accompaniment, the Wurlitzer Co. assumed a new dignity.

The most impressive part of the book is Section Three which lists the manufacturers of theatre organs during the "golden era" and indicates that even the most conservative builders of church organs hopped on the bandwagon to develop instruments they claimed to be theatre organs (mostly via the very visible horseshoe console) but which still sounded like the church organs they had always built — except for added percussions and "toy counters."

Also brought out is the dispersal of key personnel — those men trained by Hope-Jones and faithful to his concepts — after the breakup of the Elmira factory, men who understood and appreciated the concept of the unified orchestral organ. They went to Kimball, Marr & Colton, Smith-Geneva, Wurlitzer and the company which became Robert-Morton. Thus the Hope-Jones philosophy spread throughout the USA — and the builders of "straight" organs bit their collective lips even while they attempted to study the H-J developments for possible theatre organ ex-

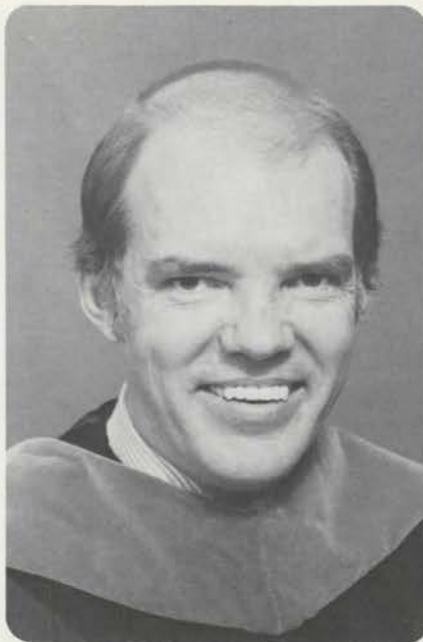
ploitation.

The section which lists theatre organists is the weakest because it omits so many memorable player/entertainers of the "golden era," yet includes relative newcomers. This condition presented a dilemma to the author; to include them all would have filled many pages more than the publisher was willing to print. From the beginning the author realized that because of current economic conditions, this volume could not be as large a production as the Crawford biography, yet the subject called for a larger concept. Within these limitations, Dr. Landon has gotten to the core of the subject but without embellishments. Just don't look for biogs of such worthies as Porter Heaps, Bernie Armstrong, "Wild Oscar" Hill, Bettye Lee Taylor, Tiny James, Ken Wright, Gerhard Gregor, Eddie Hanson, Fred Burr Scholl, Eddie Horton, Harry Jenkins, Horst Schimmelpfening (Germany), Stuart Barrie, John DeMello, "Doc" Whipple, Alice Blue, Gus Farney, Milton Slosser, Cor Steyn, Gordon Kibbee, Arthur Gutow, Paul Forster, Dean Herrick, Bill Wright, Maurice Cook — the list goes on. The book's author agrees that these organists deserve biographical treatment, but the pages required were simply not available, although he mentioned many of the names in passing in the book. On the plus side, the 77 brief biographies presented are well-chosen. All names listed are deserving of recognition; all have contributed much to the theatre organ scene. In fact, many of them are giants of their craft.

Landon's writing style makes easy reading. He sticks rather closely to facts and information. He doesn't inject much personal opinion. How he distilled so much useful information from the often shaky, ancient sources he had to rely on — well, that's his secret.

Another area cut short by space limitations is the chapter covering installations. Only foreign installations are listed. Perhaps the author believed that information on USA installations is readily available, such as Meakin Jones' Wurlitzer Factory shipping list. So, for example, we learn that there was only one theatre organ in Russia, a three-deck Oskalyd in the Odessa State Theatre. But what's an "Oskalyd?"

Another omission is any mention



John Landon.

of the Los Angeles Theatre Organ Club's journal, *The Posthorn*, for a time (in the early '60s) the only regularly published TO magazine. It later became *The Bombarde* under ATOS auspices. The pioneer publication, Alden Miller's *Cinema-Theatre Organ Digest* (he kept changing the name) is covered, but not in the detail it deserves.

Two of the most intriguing sections are "Demise and Rebirth" (which

covers the advent of hobby clubs) and "Theatre Organ on Phonograph and Radio." Both texts are well conceived and utterly fascinating. The latter includes the complete script of a KDKA (Pittsburgh) radiocast starring an organist with the unlikely name of Aneurin Bodycombe. There are anecdotes about the early days of electrical recording, including the efforts of Orlando Marsh, the first to commercially record Jesse Crawford (in the Chicago Theatre). Today, pressings of those 78 rpm discs are sought-after collectors' items, no matter how worn and scratchy they may be.

The volume is illustrated with ten photos.

Is it worth \$30.00? To anyone who has a love of the theatre organ, to the old-timer whose sense of nostalgia can be perked up by a renewal of half-forgotten names and references, to the newcomer in need of background in the hobby he has espoused, this is essential reading. If it is the "definitive" work, as claimed, that may be because it is the only book on the subject available at this writing. Yet, it is a fascinating work which will have wide appeal to organ, theatre, radio and recording buffs. It may be arguably incomplete but it is the only book we have on the listed subjects. We endorse it.

LINCOLN MASEFIELD □



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA

Birmingham, Alabama

205/979-8132 or 205/785-4864

November and December were busy months for Alabama Chapter. Even though our beloved theatre was without heat and getting colder all the time, we still held our November and December meetings there. Our November program was "show-off" time for members Gary Jones, Bob Rabun, Tom Bagwell, Sam Trout-

man and Cecil Whitmire. In spite of the cold, everyone bundled up and we had a good crowd attending. We are amazed at the talent that is available right here in our own group.

On November 18, the chapter hosted the Alabama Fine Arts Foundation for their annual program in the Alabama Theatre. It was a joyous evening, dancing, a play, ballet and opera. The temperature in the building was a chilly 61°, but no one com-

plained.

The December program has become an annual event with Walt Winn gracing the console of our beautiful Mighty Wurlitzer. Our members really enjoy this man for his musicianship, his showmanship and the special way he plays our organ to make our Christmas perfect.

On December 18, the chapter, in cooperation with the combined Birmingham Ministries and the English Handbell Ringers, presented "Christmas at The Alabama." This program featured choral groups, handbell choirs, Christmas carols, sing-alongs and, of course, our Mighty Wurlitzer. This was open to the general public with admission an article of non-perishable foodstuff to be distributed to the needy for Christmas. At the conclusion of the program, we happily loaded twenty large cartons of food for the Birmingham Ministries to distribute. We hope this will become an annual event for our city. The Christmas season is graphically felt when the entire audience, all the bellringers, the choirs and the organ conclude the program with "The Lord's Prayer." Albert Hay Malotte is credited with writing the music for this beautiful piece, and it was his brother, Stan Malotte, who reigned supreme at the console of our beloved organ for so many years. The theatre temperature had dropped to 56°, but again, no one complained. The warmth of this special program filled the theatre with enough heat for all of us.

Finally, extremely cold weather forced us to abandon the theatre until March. This was the ideal time to pull out and rebuild the last regulator. Larry Donaldson removed it and took it home to rebuild.

Our January meeting was held at Southside Baptist Church, the home of a 3/6 Kimball theatre organ. This organ resides in their Foster Chapel which is used as an assembly hall. Our chapter assists in the maintenance of this beautiful instrument and, in return, is allowed to use it whenever we wish. Mark and Cindi Landers, members of our chapter, were the featured artists. This multi-talented couple presented a terrific program of show tunes and pop music. Mark plays the organ and Cindi plays the piano and the flute (not at the same time!), so we were really given a treat. Mark and Cindi are far too talented to only be presenting programs for our meet-

ings, and we hope to persuade them to go public and do a performance at the Alabama in late spring.

We plan to board a chartered bus next month and visit the newly forming Chattanooga Theatre Organ Society at the Tivoli Theatre in downtown Chattanooga. If we're lucky, we might even get to have lunch at the Chattanooga Choo-Choo. Alabama Chapter is assisting this group to form what we hope will become another chapter of ATOS which will maintain the organ at the Tivoli. We wish them well!

CECIL M. WHITMIRE

BEEHIVE Salt Lake City

801/581-1387 or 801/486-9098

Members and guests of Beehive Chapter met at the home of David Massey on November 18. Chairman Lowell Boberg opened the meeting by welcoming members and guests, and followed with the presentation of the

proposed new Chapter Constitution and Bylaws. Election of new officers for 1984 was then held.

Following the business meeting, a silent movie, *The Kid*, featuring Charlie Chaplin and Jackie Coogan, was presented for our enjoyment by Paul Hansen. The accompaniment was played by Blaine Gale on David Massey's Rodgers Trio. Blaine did an



GRACE E. MCGINNIS.



CHAPTER CORRESPONDENTS PLEASE NOTE

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following:

Type all copy, double-spaced, on letter-size (8½" x 11") white paper, leaving 1½" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number.

Type photo captions on Scotch (3M) Post-it Note sheets (#654 - 3" x 3" or #655 - 3" x 5") and attach to **back** of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

Send Chapter Notes and photos to:
Grace E. McGinnis, Associate Editor
4633 SE Brookside Drive, #58
Milwaukie, Oregon 97222

DEADLINES

December 1 for January/February
February 1 for March/April
April 1 for May/June

June 1 for July/August
August 1 for September/October
October 1 for November/December

exceptional job and our thanks to him and Paul Hansen for a wonderful evening. After the movie, refreshments were served and members and guests were treated to the musical talents of the organists of our club.

Beehive members and guests were once again invited to the lovely home of Dr. and Mrs. Conrad Jensen on January 21 to hear and play his magnificent 3/14 Wurlitzer pipe organ. In spite of the cold, wintry weather, we had a good majority of our members in attendance. Chairman Gene Breinholt opened the business meeting, welcomed all and introduced guests. Secretary-treasurer Wayne Russell gave a financial report and then conducted the voting for the acceptance of the new bylaws, which were approved unanimously.

Harry Weirauch, chairman of the restoration committee of the Capitol Theatre pipe organ, reported that the organ is now in playing condition and that activities at the theatre consist primarily of minor repairs and maintenance. At the conclusion of Harry's report, he was roundly applauded by the club and hailed as being the most valuable member of the restoration team.

Following the business meeting we were treated to a mini-concert featuring the beautiful music of the incomparable Scott Gillespie. Scott was also playing that same night at the Organ Loft for dancing and dining. He is a regular staff organist at the Loft.

After the delightful concert, refreshments were served and open console was enjoyed by all members who wished to play Dr. Jensen's magnificent pipe organ. Our many thanks to our gracious hosts.

GENE BREINHOLT

CEDAR RAPIDS AREA

Iowa

319/362-9815 or 319/363-9769

It is our sad duty to report the January 2 passing of Leslie R. Marshall, husband of CRATOS secretary Patricia. Les's attendance at meetings and functions of the chapter was almost as good as that of Pat. Our sympathy is extended to Pat.

As for the status report on the installation of the 3/14 Barton in the Englert Theatre in Iowa City, we must emit a "signals check" or a "Whoops, sorry." Our chapter re-

ceived notice in October that the theatre management had declared a major remodeling and that we must have the organ out of the house within 90 days. Substantial effort was expended toward finding a place to store the dismantled organ or negotiating a quick sale to eliminate storage and the inevitable damage resulting from double handling of organ components. Former Chairman Craig Stratemeyer, who is now a member of the newly formed Kansas City Theatre Pipe Organ, Inc., was contacted. Both chapters quickly consummated the sale. We understand that the future home of the Barton in Kansas City may be either the Midland Center for the Performing Arts or the Music Hall. Bob Maes is the Chairman of the Kansas City group.

The October meeting featured a performance by Margaret Dravis of Waterloo, a senior citizen with remarkable talent. This old-timer knows almost any tune you might request and presents it in a lively and well-executed style. It appears that she, too, is in love with the 3/11 Wurlitzer in the Paramount Theatre since she seems to hate ending a program.

The December meeting was the second annual Christmas party at the Weilers to which members were to bring a plate of goodies. The center of attention in the living room was a new grand piano which Joy had purchased two months before. The family room still contains the spinet piano and the Hammond. As if this wouldn't be enough, son Jeff has his Style D Wurlitzer in the basement playing to the extent of five ranks. Even without expression, it furnished enjoyment for many members during the afternoon. Jeff, almost through the doctorate program in voice at Northwestern University, is a proficient organist and was a featured guest soloist with the Coe College Choir during their January tour of England and Europe.

Jim Olver, organ maintenance supervisor, finally has finished the cold task of getting the Paramount Wurlitzer in shape for the February appearance of Hector Olivera with the Cedar Rapids Symphony. When you combine the coldest December in history with a relatively unused theatre that is none too warm at best, working conditions could be better.

The coming months include a series of silent movie nights for which our George Baldwin will be the featured

accompanist. George is an old pro, a people pleaser, and will do a good job.

The chapter's Spring Spectacular will be May 12 and will feature Rex Koury. Rex is no stranger to Cedar Rapids since he has been the featured performer for our chapter several times. When we heard that this is to be his last year on the road, we had to have him "one more once."

We honored their request for no celebration, but we do feel that notice should be taken that Ruth and George Kuba celebrated their fiftieth anniversary on February 3. Congratulations!

LOREN H. FRINK

CENTRAL FLORIDA THEATRE ORGAN SOCIETY



Tampa

813/831-5061 or 813/685-8707

The CFTOS membership now numbers about 65 individuals, including family units and single members. Officers and the board of directors have been elected for 1984, and all have had considerable experience with pipe organs and have a deep affection for theatre organ.

The work on the 3/12 Wurlitzer at the Tampa Theatre is now entering the critical state. A great deal of time has been spent dropping the chests, cleaning the pallets, magnets, etc. We now have much less ciphering, and tuning and important work on the console should begin within the next few weeks. Depending upon the theatre's and our availability, a controlled sound should be forthcoming during the summer months.

One of our members, Ken Hunt, and his wife Ruth, having moved from the Dayton, Ohio, area, now reside in Clearwater and are installing a 4/17 Wurlitzer in their large, specially designed home of over 7000 square feet. The organ, a 260 Special, was originally in the Terminal Theatre in Chicago, and was installed by Hunt in his Dayton home in 1963. He hopes to have it playing in March of this year. The area for the organ, which is like a large, comfortable living room, is 94



Console of the 4/17 Wurlitzer 260 Special being installed in the home of Ken and Ruth Hunt, Clearwater, Florida.

feet long and includes the two chambers. The room is 36 feet wide and 32 feet high with a vaulted ceiling. The solo chamber is 24' by 24', and the main chamber is 18' by 24'. Each chamber has a ceiling height of 18 feet. When installation is complete, this should be one of the finest sounding and appearing home theatre organ installations in the country, and the instrument should be ideal for recording, considering location and acoustics.

In addition to the Hunt organ, fellow member Bob Foody is installing a 2/12 Wurlitzer in his St. Petersburg home. Bob's home is not large, and he built two additional rooms for solo and main chambers. He hopes to add a third manual or find a three-manual console.

Member Walt Draughon has a 3/15 Wurlitzer in his Ft. Myers home which he has carefully maintained since about 1970. The console was originally two-manual with a third, solo, manual added later. The building for that organ is about 87 feet long and 26 feet wide with a ceiling height of 15 feet.

For those visiting Tampa, the J. Burns Pizza and Pipes is no longer operating. However, the J. Burns with its Robert-Morton in Winter Haven is still operating and is played nightly. It is a fine-sounding instrument.

CFTOS Vice-Chairman John Otterson has been hosting, since early November of last year, a bi-weekly radio show called, appropriately, "Theatre Organ." It is heard every other Saturday from 7:00 to 7:55 p.m. on WXCR-FM, one of two classical, good music stations in the Greater Tampa Bay area. John has received favorable comments indicating that the program is building a loyal following. Emphasis is on music, theatre organ, of course, with a minimum of chatter.

JOHN OTTERSON



CENTRAL INDIANA CHAPTER

Indianapolis

317/283-3410 or 317/255-8056

Central Indiana held its December meeting at the Paramount Music Palace. Local TV station WFYI interviewed and recorded the artistry of Tim Needler, Donna Parker, Dwight Thomas and Brian Holland on the Paramount 4/42 Wurlitzer. The tapes were aired on December 13.

The business meeting included discussion of preparations for the 1984 ATOS Convention to be held in Indi-

anapolis. Also, Ruth Kirkpatrick, chairperson of the tabulating committee, announced the results of the balloting for the 1984 officers.

Program chairman Virginia Rechoris presented an outstanding program in which Dwight Thomas, Paramount organist, and Berniece Fraction, lyric soprano, and the audience participated in a Christmas group sing-along.

The January meeting was held January 8 at the Meridian Street United Methodist Church. The church has a 4/53 Casavant organ that has undergone many changes since its installation, and more ranks are planned. After the business meeting, Dorothy Scott, organist for the church, played a program of compositions by Vivaldi, Bach, Post and others. Open console followed the formal program.

WAYNE PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

Worthington High School, home of our 3/16 Wurlitzer, has become more and more the focal point of our activities. On October 23, forty members and guests were present to observe the status of the organ restoration. Sadly, not much played, but with the board's decision to accelerate completion and with the acquisition of member Don Reighardt, great progress has been made. Sometimes it seems one has to take a step backward to go two steps forward, and this was the case with our Wurlitzer. In order to make more ranks operational, solid state links from console to chest were put on the back burner, and our original relay cabinets and switch stacks were activated. With repair of some primaries and proper air adjustment, the capability of triggering most of our ranks was realized. By December 11, we proudly sat and witnessed in awe as seven ranks and three percussions filled the high school auditorium with Christmas music. Some 33 members and guests attended.

Paramount Music Palace's staff organists, Donna Parker and Bill Vlasak (a one-time Columbusite), were featured at Ohio Theatre's second organ concert of the year on November 26. Alternately playing on the Robert-Morton, and at times accompanied by the Steinway piano, they ably demonstrated their musical vir-

tuosity in a repertoire of numbers ranging from classics to western music (Donna's "Hoedown"), and from standards of the '30s and '40s to contemporary tunes, all very deserving of the curtain call which they received.

Twenty-seven members met at the home of Tom and Ann Hamilton on November 20. An intriguing attraction was Tom's four-manual, highly modified Rodgers 340 organ which is a combination of both pipes and electronics and is soon to receive a fifth manual to which a synthesizer will be added. We wondered, as we pondered the versatility of Hector Olivera's eight-manual synthesizer, whether this electronic wizardry was Tom's inspiration.

JOHN R. POLSLEY, M.D.

CHICAGO AREA

Chicago, Illinois

312/470-0743 or 312/627-3245

CATOE and Bill Rieger jointly presented a nostalgic show at the Patio Theatre in Chicago last May. Three popular Chicago area organists were featured. Tickets were sold out three days before the show and extra chairs were brought in to accommodate the crowd.

Chuck Schaden, an authority on Chicago history and radio programs of the past, was Master of Ceremonies. Debbie Ayotte opened the show with dazzling technique at the

console of the 4/17 Barton. Then Joseph Duci Bella showed slides of movie palaces of yesteryear. Harry Koenig played several of his delightful arrangements and also accompanied the sing-along. Everybody sang with gusto!

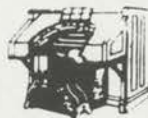
After the intermission, Leon Berry played several typical roller skating numbers. Then Chuck Wlodarczyk narrated one of his movies on River-view Park, Chicago's former amusement center. The program ended with a hilarious Laurel and Hardy film which was accompanied by Harry Koenig.

The audience reaction was enthusiastic and there was much whistling and stomping as the organists performed. It was a fun evening and everyone went home happy!

CATHERINE KOENIG



CONNECTICUT VALLEY
THEATRE ORGAN SOCIETY, INC.



Thomaston

203/378-9192 or 203/583-8334

The third and fourth of December were the dates of our eagerly awaited concerts by Rosa Rio and Ted Malone. Comments on these events will appear in the next issue. December also included the Christmas party

held on the eleventh at Farmingbury Hills Inn in Wolcott. A fine party it was, starting at 2:00 p.m. with what else but cocktails, good spirits, that is. Spirits were followed by elegant, delicious goodies from the stockyards, the sea or the fowl pens, depending upon choice. After much good eating and prior to the arrival of Santa Claus, an official one-minute business meeting was held. Our officers can be brief!

Following "business," surely enough, Santa did appear. Gifts were distributed as a genial atmosphere prevailed. It was an enjoyable afternoon all around and a fitting close to a very good year for the chapter. (A rumor persists that S. Claus was Ms. S. Claus — could it be?)

Coming attractions at the Thomaston Opera House are: March 17, 18, Dan Bellomy; and May 19, 20, Jonas Nordwall. Tickets and information are available from Concert Tickets, P.O. Box 426, Seymour, Connecticut 06483-0426. Telephone 203/888-9696.

W.F. POWERS



Milwaukee

414/463-2365 or 414/771-8522

Dairyland is planning a busy year for 1984. Tentative plans call for three concerts, one each at the Avalon Theatre, Riverside Theatre and the Racine Theatre Guild. DTOS members will also be serving as organ technicians at the Oscar Meyer Theater in Madison when they hold their second annual film festival in October.

In May, the Avalon Wurlitzer will be receiving a new console. Expansion of the organ to its present 12 ranks caused a need for a double-bolster console. The owner of the Avalon, Fred Hermes, purchased the console from Scooby's Fun Factory in Texas. Members will be installing this new console, along with an electronic relay, this spring.

Our last concert of 1983, held at the Avalon Theatre, featured Walt Strony. This was his third appearance



Participants in the Chicorama at the Patio Theatre in May: L to R, Chuck Schaden, Joe Duci Bella, Debbie Ayotte, Leon Berry, Harry Koenig and Chuck Wlodarczyk.
(Photo by Chuck Wlodarczyk)

in Milwaukee, and each concert seems more terrific than the last one. For many of us who didn't make it to the convention in San Francisco, it was a real treat to have one of the country's top organists play for us.

BILL CAMPBELL



**Babson College, Wellesley
617/662-7055**

Our final 1983 Babson meeting saw outgoing President Nick Lupo handing over his "badge" of office, a large pipe stopper, with a few appropriate remarks to his successor, Dick Johnson. Death (see Closing Chord about our former President Bill Carpenter and former theatre organist Stanley Cahoon), illness and other commitments have taken their toll, so Dick requested membership help wherever possible.

Guest organist Dr. Alan Goodnow, president and one of the founders of SENETOS, no stranger to us, quickly got his program underway with a spirited "Say It With Music." This Alan did, rather than with words, for his planned program to his final upbeat "That's Entertainment." With long solid applause, our artist had little choice but to acknowledge with a requested "Nevertheless" — nice!

Richard Knight Auditorium, on January 7, was the site for our winter concert with Clark Wilson paying us a return visit. It was a cold night, but a warm, happy feeling was created after master of ceremonies Dick Johnson's introduction. Clark, an Ohio native, is now an Indianapolis, Indiana, resident where he has been a featured organist at the 4/42 Wurlitzer in the Paramount Music Palace. He presented his listeners with clean, well-executed playing of a crowd-pleasing, varied program. With a musical career going back to age ten under the tutelage of his grandmother, who was a former radio and church organist, then professional training and two church positions, there was no doubt of his abilities.

Elgar's "Pomp and Circumstance #4" was an excellent, impressive opener to show to advantage both artist and instrument. A 1923 comical silent, *It's a Gift*, with Snub Pollard, received tailor-made accompaniment. Clark's dedication of Kern's "Ol' Man River" to our then ailing former president, Bill Carpenter, was given full production treatment, and a great "Toccata in F" from Widor's *Fifth Organ Symphony* was his finale. Two long standing "O's" by a don't-want-to-go-home audience brought a like number of encores. Finally, the hall emptied of its satisfied humanity with many clutching Clark's just-released fine recording, "Morton Magic," to relive some of the same selections he had just played. While young in years, this organist has a grasp of, and respect for, theatre organ styling as it was. He has an engaging console personality coupled with imaginative arrangements and thorough knowledge of his instrument. Clark Wilson deserves to, and will, be heard much more frequently in the TO concert circuit nationwide — a prediction!

Member Marvin Horovitz and wife, Zelda, again graciously opened their Winchester home for our January 22 meeting. They have a 2/7 mostly Marr & Colton theatre organ located in a spacious former carriage house. This instrument is playable, not only from its own console, but also from three different types of roll players. Two carousel-type band organs are connected thereto besides a Chickering grand Ampico player piano — unique, to say the least!

The very capable Earl L. Miller was our artist for the afternoon, and it

was evident that he enjoyed playing a theatre organ as much as we did listening. Earl is a University of Montana graduate where he studied organ and piano. He is an internationally known recitalist and recording organist who specializes in literature from the Victorian-Edwardian period. He is Musical Director of the Parish of Christ Church, Andover, Massachusetts, and Chapel musician for the renowned Brooks School in North Andover. Earl is also a writer for several organ publications and an active member of the A.G.O. and the Organ Historical Society. Earl has credits, lots of them, but he enjoys theatre organ as well.

The short concert included numbers from *Oliver* (sung by Tracy Horovitz), "Oh, Bright Evening Star" from *Tannhauser* and a fine Sousa march, "The Fairest of The Fair." A grateful audience brought us to a Scott Joplin rag encore during which Mr. Miller used the reproducing piano downstairs in an antiphonal effect. Much good fellowship ensued as homemade refreshments were interspersed with open console and band organ music — a good time for all!

STANLEY C. GARNISS

JOLIET AREA Illinois

312/393-9201 or 815/726-7665

On a cold and brisk November morning, several JATOE members traveled to Rockford, as guests of LOLTOS, to hear our own Taylor Trimby play their 4/17 Barton in the Coronado Theatre. The wide variety of songs in his program pleased everyone in the theatre. After a short meeting we were given a tour of the Coronado from top to bottom. What a beautiful house!

Country singing star Glen Campbell appeared at the Rialto in November and personally requested Taylor Trimby to play our 4/21 Barton during intermission. Very few of the patrons left during intermission which was a great plus for the organ and JATOE but not for the concession sales for the theatre.

The Golden Voiced Barton was also heard in conjunction with a stage play, *A Christmas Carol*, Pershing's Own U.S. Army Band concerts and the Joliet American Legion Band concerts in December. We all benefit from this exposure.

Our annual Christmas party/busi-

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ness meeting was attended by one of the largest groups in recent memory. After a good, but cramped, dinner at a local pub, we adjourned to the home of Taylor and Meg Trimby for the meeting and social. Following the business meeting, Taylor played many Christmas tunes on his 2/7 Marr & Colton, including a current favorite, "Grandma Got Run Over By A Reindeer." The seasonal sing-along showed that, even after consuming all the goodies, we could still sing up a storm. The continuing work that Taylor has been doing on the organ really was noticeable in the selections he played. Taylor thanked members Jim Challender and Lee Rajala for their help with the work on the organ. Open console heard members Donald M. Walker, Larry Henshen, Norman Martin and Lee Rajala.

On January 28 we held our social at the Rialto Theatre. Taylor Trimby played a mini-concert on the Barton Grande for the 35 members who braved the snowstorm to come to the theatre. Taylor played "Theme from Hill Street Blues" to highlight the work we had just finished on the piano. During socializing on the stage, many of the members tried their hands at the console including Larry Henshen, Donald M. Walker, Willis Guth, Lee Rajala and new members Charlton Quinn, Clarice Engleman and Joyce Hecht.

1984 looks to be a good year for JATOE and the Barton as we begin to replace the combination action and some of the missing pipework in the organ. The organ should sound great by the convention in 1985 in Chicago.

TAYLOR TRIMBY



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

LOLTOS
St. Paul

612/938-2974 or 612/771-1771

With bone-chilling days in Minnesota during December and January, some of our members either didn't budge from their homes or else headed for sunny and warm climates. However, the evenings that Ramona Gerhard Sutton played (December 18, 19) at the Phipps Center in Hudson, Wisconsin, the Center was sold out. Ramona, beautifully gowned, performed regally and masterfully on the

former KSTP 3/16 Wurlitzer pipe organ. She added an occasional tale about her and Bob's sailing activities on their yacht.

January 29, our first LOLTOS get-together of the new year, found us at the Cedarhurst Mansion in Cottage Grove with Francis Winkels as guest artist. Frank, 25 years young, demonstrated his musical ability and versatility on both the newly installed eight-rank Robert-Morton theatre pipe organ (replacement for Goldie, the Mighty Wurlitzer) and the grand piano. He is employed by Schmitt Music Centers in Minneapolis in the Institutional Organ Division, demonstrating, selling and teaching on the Allen organ. Frank played a variety of tunes, and we were excited to hear the wonderful sounds from the new organ which was acquired from the Fox Theatre in Missoula, Montana. We do enjoy being at Cedarhurst with its huge ballroom where the organ has a prominent spot. Refreshments were served and everyone seemed to be in a gay mood, glad to be greeting and visiting fellow LOLTOS members. Open console followed the concert.

The board has been meeting on a regular basis, and the Organaires, a small home group, has been getting together at various members' homes, playing in a much less formal atmosphere and enjoying each other's efforts at the different organs.

VERNA MAE WILSON

LAND OF LINCOLN Rockford

815/965-0856 or 815/399-8536

It was a nostalgic evening, full of oldies-but-goodies, as an audience of more than 600 from the Rockford area braved -20° temperatures to cele-



Local organists Orrill Dunn, Jerry Adams and Bill Erlandson presided at the 4/17 Barton in the Coronado Theatre, Rockford, Illinois, on New Year's Eve.

brate New Year's Eve at the Coronado. It was the first New Year's Eve show at the Coronado in about 30 years, and the Land of Lincoln Theatre Organ Society recreated the program just as it used to be back in the heyday of the theatre that is now a National Landmark. Orrill Dunn came out of the pit as the audience arrived, playing the Barton Grande with such favorites as "Pennies from Heaven" and "What Are You Doing New Year's Eve?" Then came an old silent Buster Keaton film, *Cops*, to put the audience in a hilarious mood for the evening. Jerry Adams brought up the organ again playing "Hello, Dolly" and led us into the feature of the evening, *An American in Paris*, the 1951 Academy Award musical extravaganza starring Gene Kelly, for which he won a special Oscar.

It was a first time for some and "umpteenth" for others, but enjoyable for all. To bring us back down to earth from "Gay Paree" Bill Erlandson and the Barton came up from the pit for a sing-along which ended with "Auld Lang Syne" and balloons dropping from the star-studded "sky" as we welcomed the new year. The audience loved it all, and we heard many compliments and adjectives such as "Wonderful!", "Just Great," "Good show" and "Do it again next year!" LOLTOS members and friends enjoyed an afterglow on the mezzanine with a lot of good cheer and best wishes for a very Happy New Year.

VERA WALLING



**LONDON & SOUTH
OF ENGLAND**

8956-32369 or 1-788-8791

Our sixth "Young Theatre Organist of the Year" competition, held for the third year running at the Granada Harrow in Northwest London and featuring the brilliant 3/8 Wurlitzer there, was, like all of its predecessors, a resounding success. Attracting seven finalists, four girls and three boys between the ages of 13 and 15,



Chairman Mike Clemence of the London and South of England Chapter presenting the Dean Herrick Memorial Cup to Geoffrey Solman for furthering interest in theatre organ.
(Photo by John D. Sharp)



Winners of the Young Theatre Organist of the Year Competition: L to R, Toni Cooper, second place; David Redfern, first place; Julie Minter, third place.
(Photo by John D. Sharp)

the assessment was made on three items: two free choice pieces, a tune of the eighties and a tune of any period, played in the first half; and one set piece, that well-known finger-buster, "Dizzy Fingers," in the second session.

Our toughly challenged adjudicators, John Sharp (ex-Granada organist and our photographer par excellence), John Norris (Principal of the Southern Music Training Centre at Bromley, Kent) and Frank Fowler (Managing Director of Hill, Norman and Beard, makers of the original British Christie theatre organs), ended their first vote needing a unique tie-breaker play-off between lovely 14-year-old Toni Cooper from nearby

Hayes and smartly turned out 14-year-old David Redfern from Midlands, Derbyshire, with David eventually emerging as winner. Nevertheless, so narrow was the margin that, whereas David is the holder of the handsome silver-inscribed Chain of Office, Toni is being suitably rewarded as our "First Young Lady Theatre Organist" of 1983.

Next in line was talented newcomer Julie Minter, 14, from Stevenage, Hertfordshire, followed by Christopher Theobald, 15, from Woking, just south of Greater London. Fine performances were also given by 11-year-old Michelle Charman and 13-year-old Beverley Johns, both from South Wales, and 13-year-old

Kieran Fallon of Hornchurch, Essex.

After an extended interlude at the Wurlitzer by John Barlow of Yorkshire, last year's winner, while the adjudicators deliberated, Michael Wooldrige, our 1980 winner, played an outstanding Big Band selection before Mike Clemence, our genial Chapter Chairman and Chairman of Adjudicators for the day, presented the host of prizes on stage to all seven fine young console musicians.

Two exciting bonus items then followed: First was the presentation of the much appreciated ATOS London Chapter Dean Herrick Memorial Trophy to Geoffrey Solman of Sidcup, Kent, as the member of last year's competition who, in the considered judgement of our chapter committee, had contributed most to the advancement of the theatre organ in the intervening 12 months. Highlight of his impressive report was the fact that (while still in school) he provides live theatre organ interludes five evenings a week to highly appreciative film audiences at the Compton illuminated console organ in the State Cinema at Grays in South Essex. Graciously donated by the family of the late well-known American/South African console star, and via John Potter of the Lancastrian Theatre Organ Trust, the handsome silver cup is being accompanied by a photo album and tape of Dean's individualistic stylings at the 3/15 Wurlitzer originally in the Metro Theatre Johannesburg and in Dean's own home in more recent years, an altogether appropriate and enjoyable gesture with Geoffrey being a most worthy first recipient who then naturally expressed his



Young Theatre Organist of the Year Competition entrants, L to R: Christopher Theobald, 15; Michelle Charman, 11; Toni Cooper, 14; David Redfern, 14; Julie Minter, 14; Beverley Johns, 13; and Kieran Fallon, 13. All are wearing Dean Herrick Memorial Medallions.
(Photo by John D. Sharp)



Nine-year-old Rachel Francis, guest player, who wants to be a theatre organist.

(Photo by John D. Sharp)

thanks at the distinctive Harrow Wurlitzer. Additionally, all seven competitors also received inscribed Dean Herrick Memorial medallions.

The second bonus occurred just before David Redfern closed an exceptionally happy day with a masterly selection from Robert Stoltz' *White Horse Inn*; our tenth performer at the console was eager and diminutive nine-year-old Rachel Francis, yet another of Audrey Williams' protégés from her South Wales academy, giving us a "trailer" as the first contestant of next year's event (with her pal Bev Johns setting tabs for her). All in all a thoroughly enjoyable and constructive event with names and styles that will doubtless delight us much more in the future.

Our last formal chapter event of the year was our November Club Night at Wurlitzer Lodge, Northolt, where, thanks to the ever hospitable Edith and Les Rawle, the famed 3/19 Wurlitzer was expertly handled by David Lowe, five-days-a-week resident at the Streatham Ice Rink in Southwest London playing a Hammond electronic, and playing the State Grays Compton one evening a week in place of Geoffrey Solman. David is also well known in his native Yorkshire for his handling of the sole remaining in-theatre Conacher organ in the Scala Theatre at Rotherham. Novelties, requests and favorites old and new resulted in a delightful way to close a busy and satisfying year of activity for our chapter.

DR. NORMAN BARFIELD



LOS ANGELES
THEATRE ORGAN
SOCIETY

California
213/792-7084

Our annual meeting and Christmas party took place at San Gabriel at noon on December 18. For the first time ever, we "charged" for this event — an unwrapped toy from each person! The toys were delivered to the Childrens Hospital of Los Angeles the next day. Following a sumptuous buffet lunch on stage, the meeting began with the announcement that the new LATOS Bylaws had been approved overwhelmingly by the membership and were now in effect.

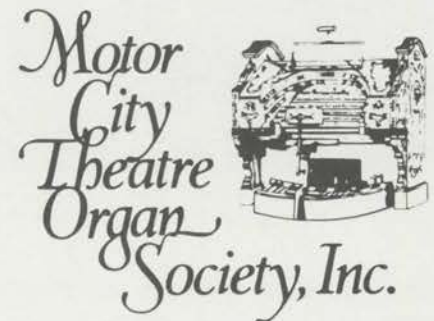
Our first artist for 1984 was Dennis James playing the San Gabriel Wurlitzer on February 11. Dennis accompanied a never-before-seen-in-LA silent comedy, Abel Gance's *Au Secour*. Gaylord Carter will be at San Gabriel on March 31. He will do the full-length version of the 1926 silent *Ben Hur*.

Our Barton console nears completion, and erection of the pipework should begin by the end of February. Our schedule now shows the Barton premiere performance for early fall.

Recently LATOS received two substantial publicity boosts. The first was a nearly full page write-up in a recent issue of the *Los Angeles Times* about our rebuilding of the Orpheum Theatre's Wurlitzer. The second was a 12-minute segment of Channel Two's *Two on the Town* program. This featured the Orpheum, Pasadena Civic, San Gabriel Civic and San Sylmar organs. Gene Davis was shown playing

the Orpheum and in a short interview. John West demonstrated the five-manual Möller at Pasadena Civic, and Candi Carley showed off her marvelous pedalwork at San Gabriel Civic and made a "pitch" for young people to discover the great music theatre organs can make.

RALPH BEAUDRY



Detroit
313/537-1133

The chapter presented Charlie Balogh in concert at the 3/13 Barton at the Michigan Theatre in Ann Arbor on September 10. Known for his Big Band sound, Charlie is featured organist at Roaring 20's Pizza in Grand Rapids. Appearing with Charlie were drummer Tim Froncek, baritone Hilry Thomas and a jazz dance group from Pamela's School of Dance in Dearborn.

On October 1, Fr. Jim Miller appeared at the 3/10 Barton at the Redford Theatre before an enthusiastic audience. Also featured on the program were the New McKinney's Cotton Pickers, whose original counterpart was one of the most popular jazz bands in Detroit in the 1920's.



Drummer Tim Froncek, baritone Hilry Thomas and organist Charlie Balogh at the Michigan Theatre in Ann Arbor. (Dorothy Van Steenkiste photo)



Fr. Jim Miller and the New McKinney's Cotton Pickers. The twenties revisited, at the Redford Theatre.
(Dorothy Van Steenkiste photo)

Ken Saliba was featured at the Detroit Theater Organ Club's 4/34 Wurlitzer in an October 16 concert sponsored by Fred Page. In addition to DTOC members and Motor City and Wolverine chapters, organ clubs from London, Chatham and Windsor, Ontario, were also in attendance. Ken's protégé, Rick Cucchi, provided orchestral background on the organ for Ken's piano rendition of "Rhapsody

in Blue." The concert was Ken's last in the Detroit area before moving to Southern California.

The artist for our Second Sunday program at the Michigan Theatre in Ann Arbor in September was John Lauter, who is also active in the restoration and maintenance of theatre organs.

Norm Keating, a professional musician now in semi-retirement,

played the 3/13 Barton in the Michigan Theatre for our Second Sunday event there in October.

An organist and choir director at a church in Brighton, Don Haller, was the feature artist for our Fourth Sunday concert at the Royal Oak Theatre in September.

In October, Rick Cucchi, a high school senior and church organist, appeared at the 3/16 Barton for our Fourth Sunday meeting at the Royal Oak Theatre.

The chapter presented Tom Wibbels from Elkhart, Indiana, in concert at the 3/16 Barton before an enthusiastic audience at the Royal Oak Theatre on November 11. Also featured on the program was the Detroit No. 1 Chapter of The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America.

The annual membership meeting, co-chaired by Frank and Helen Doka, was held at the Redford Theatre on November 13 and featured a catered dinner. Entertainment included Lou Behm, John Lauter, Gloria Sunman and Stan Zimmerman at the organ and a four-piece combo on stage.

Our Christmas bazaar at the Redford Theatre was co-chaired by Irene Fitzgerald and Diane Dixon and netted the chapter \$1950 from the sale of handcrafted items.

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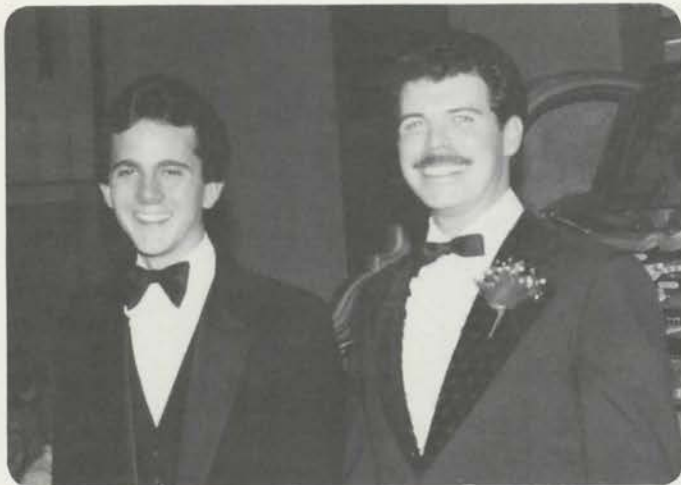
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Rick Cucchi (left) and Ken Saliba at the Detroit Theater Organ Club. (Fred Page photo)



Carl Dahlke, director of the Motor City Chorus of the Detroit No. 1 Chapter of SPEBSQSA, and theatre organist Tom Wibbels at the Royal Oak Theatre in November. (Fred Page photo)

for Thanksgiving weekend was organized by Fred Page and included stops at the Shady Nook Restaurant in Milleville, the Emery Theatre in Cincinnati, the Victory Theatre in Dayton, the Springdale Music Palace, Fred Rieger's "Barn" near Waynesville, and the home installations of Dennis Werkmeister and John Gogle. The group was more than pleased with the abundant open console time afforded them.

Lew Williams, currently staff organist at Organ Stop Pizza in Arizona, was the artist for our annual Christmas program at the Redford Theatre on December 10. In addition to a very pleasing program, Lew masterfully provided pipe organ accompaniment, synchronized to an orchestral tape, for excerpts from Tchaikovsky's *Sleeping Beauty* performed by the Fairlane Ballet Company.

The annual Christmas party was

held at the Redford Theatre on December 11 and featured a chorus line (of sorts) directed by Jeannette Duncan, piano selections by Lou Behm and organ solos by Jennifer Candea. The choir from St. Joseph's Church in Trenton was directed by Jerry Skelly and accompanied by Tony O'Brien. The party was coordinated by Diane Dixon and Irene Fitzgerald; Harold Bellamy was narrator and the emcee was Don Lockwood.



John Lauter played the Barton organ at the Michigan Theatre in Ann Arbor in September. (Bo Hanley photo)



Don Haller at the Royal Oak Theatre's Barton organ in September. (Fred Page photo)

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A New Year's Eve party at the Redford featured a potluck dinner and attracted a sizeable crowd of members.

The artist for our November Second Sunday at the Michigan Theatre in Ann Arbor was Scott Smith, who brought with him a brick from the stage wall of the Michigan Theatre in Lansing. The Lansing theatre has since been razed, and its Barton organ is in storage.

The Home for the Holidays program on December 11 brought to an end the Second Sunday series at the Michigan Theatre in Ann Arbor which began over ten years ago. Featured at the 3/13 Barton were Henry Aldredge, Victor Barz and Don Haller. Declining attendance and the burdensome amount of preparation required for each program were factors in the decision to terminate the free monthly concerts.

The November Fourth Sunday program at the Royal Oak Theatre was cancelled at the last minute because of a lack of three-phase power for the organ, although friends still turned out to celebrate the seventy-fifth birthday of organ maintenance chief Mert Harris.

Upcoming events include George Wright in concert at the Redford The-



Scott Smith played at the Michigan Theatre in Ann Arbor in November. (Fred Page photo)



Motor City's excursion to Ohio in November included a stop at the Springdale Music Palace. (Fred Page photo)

atre on Saturday, May 12.

For more information, write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219. Phone 313/537-1133.

DON LOCKWOOD



San Francisco Bay Area
415/846-3496 or 415/524-7452

The November concert was held at the Pizza & Pipes in Redwood City on November 13. This meeting was highlighted by a program by young Chris Elliott from Los Angeles. The 4/23 Wurlitzer was very traditionally played by Chris for an attentive audience of Nor-Cal members and patrons of the restaurant. With the obvious influence of Lyn Larsen, Chris presented a well-rounded program of popular standards and classical pieces transcribed for the pipe organ. Battling a few organ problems over which he had no control, he bounced

through such pop tunes as "Million-Dollar Baby" and "Opus One." The offering of Richard Purvis' "Romanza" was the definite highlight of his program. Chris did a nice job of accompanying a Laurel and Hardy comedy. No doubt, this is because of his study with one of the foremost silent film organists, Gaylord Carter. Chris made a nice presentation and everyone enjoyed the program. We look forward to hearing him again soon.

Nor-Cal members Joyce and Carsten Henningsen served champagne on December 7 when their restaurant, Ye Olde Pizza Joynt in San Lorenzo, celebrated its twenty-fifth year of operation. This is the original theatre organ-equipped pizza restaurant, having opened in 1958. House organist Don Thompson led off and closed the festivities at the 3/13 Wurlitzer. Other organists who played, in order of appearance, were Jim Wagner, Jack Gustafson, Harvey Blanchard, Candi Carley, Paul Mauk, Bill Langford (who spent 18 years on the bench there), Bill McCoy, Dan Bellomy and Harvey Blanchard once again.

Congratulations to Ronald E.



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Bill Langford takes a turn at the Pizza Joynt organ during the 25th Anniversary Party. He spent 18 years on this bench. (Ed Mullins photo)

Downer who became engaged to Miss Alexis Miller that evening; they plan a June wedding. The audience that night looked like a *Who's Who* in theatre organ circles of the Bay Area, including ATOS officers.

Nor-Cal'er Martin Lilley recently visited Sydney, Australia, and had an opportunity to play the 5/127 Sydney Town Hall organ. The gigantic organ

has a 64' Contra Trombone and can be played for a fee of 25 Australian dollars. It would be nice if there were similar opportunities in the U.S.A.

On January 29 we had our first concert/meeting of 1984 at the Bella Roma Pizza Parlor in Martinez. Harvey Blanchard, who plays there every Sunday, Monday and Tuesday, was our guest artist. He plays tunes of the twenties and thirties in old theatre organ style, as is his wont. He opened his program with "Bojangles of Harlem," and one popular tune followed another, many in two-step dance tempo. An interesting diversion was "Aloha, Aloha, How Are You?" played in Hawaiian-ersatz style. When Harvey played a Mexican piece, "Los Altos Tren," a lighted model steam locomotive made its journey around the ceiling of the establishment to the delight of all, particularly the railroad buffs.

After intermission, Harvey opened with his rendition of Leslie Clair's "Hot Dog," well-heated with Sidney's Torch. His final number was "Sweet Georgia Brown," followed by an encore, "I Wanna Be Loved By You." Everyone had a real "Boop-a-Doopy" (sic) time. Gary Miller con-



Chris Elliott played for Nor-Cal at Redwood City.

ducted the raffle of four long-playing records. Open console was led off by David Kelsey who was off to Aloha-land to play the final concert at the Hawaii Theatre in Honolulu on February 5.

Aura Edwards plays at the Bella Roma on Wednesday and Thursday nights. Kevin King presides at the console Fridays and Saturdays.

ED MULLINS



Don Thompson at the console, Ye Olde Pizza Joynt, San Lorenzo, California. (Ed Mullins photo)



Bill Brueur (left), Carsten Henningsen and Don Thompson at the Anniversary Party. (Ed Mullins photo)

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Dr. Bill Flynt, organist, and Pat Davidson, vocalist, who provided the musical program for the 1983 North Texas Chapter Christmas Party.



Dale Flanery at the Wurlitzer during the North Texas Chapter Christmas Party at John Beck Hall.



**NORTH
TEXAS
CHAPTER**

**Dallas-Fort Worth
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Our Christmas parties are always special, including bounteous tables of holiday sweets and treats. If anything, this year's celebration was extra special, thanks to those who prepared their favorite treats for sharing, to hosts Gil and Sylvia Swift (who had the Wurlitzer in tip-top condition), and especially to our organist, Dr. Bill Flynt, and his guest vocalist, Ms. Pat Davidson, who prepared and executed a most enjoyable musical treat. This is at least the second Christmas that Bill has led our festivities, and this could easily be the start of a delightful tradition.

Bill began his program with a rousing opener of Gershwin melodies. A

medley of Richard Rodgers waltzes followed that included "Falling in Love With Love," and we fell in love with Richard Rodgers and his waltzes as presented here. Then, in keeping with the occasion, there followed a sing-along, with projected word slides of the popular holiday songs, led by guest vocalist Pat Davidson. These were interspersed with vocal solos by Pat of "O Holy Night" and "The Christmas Song." Pat concluded with a comical parody on "The Twelve Days of Christmas" called "The Eleven Days After Christmas." This tells of the trials of dealing with the unusual gifts, including the boiling of three French hens as a cure for the croup.

Bill Flynt's prowess on the Mighty Wurlitzer belies the fact that in everyday life he is a practicing electronics and optics engineer. Pipe organ music, however, plays a major part in Bill's life. Consider that he has played organ in the same Garland, Texas, Methodist church for the past 24 years. Six years ago he built a 16-rank pipe organ for this church. Talk about being versatile!

Following the planned program and the partying, Dale Flanery answered the call for open console by

presenting several beautifully performed selections in the holiday spirit. Good music! Good food! Good friends! What a wonderful way to spend a Sunday afternoon in the holiday season!

After our November 20 business meeting in the home of Irving and Ruth Light, fellow member Gene Powell played a varied program of organ music on the Hammond Concorde. Gene's playing is always a treat, as evidenced by the capacity audiences he attracts. A special treat was his arrangement of "The Lonely Goatherd" from *The Sound of Music* for which he exercised some of the special voices of the Concorde to evoke the light-hearted imagery of his arrangement.

November held an unexpected theatre pipe organ treat as the Scottish Rite Masons presented their first public concert on their 1925 2/15 Wicks theatre organ since installation was completed. For this concert, they chose to present Indianapolis organist Clark Wilson. Most of us here were ignorant of Clark's musical credentials before this performance; however, his fine musicianship was evident from his opening number, a rollicking "Deadwood Stage." Each

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Jeannette Frazier, refreshment chairman for North Texas Chapter, ready with the "goodies" for the November meeting.



Gene Powell plays for the North Texas Chapter November meeting at the home of Irving and Ruth Light.

selection that followed added to the impression and made for a very enjoyable theatre organ experience. Though his selections were varied, they were all performed with an obvious respect for traditional theatre organ playing. We will be pleased to hear this performer in a repeat.

It is a pleasure to report that the original owner, Gene Wood, has refurbished and reopened the Pipe Organ Pizza restaurant in nearby Richardson after several dark months. Organist Glenn Swope has returned to play the 3/19 Wurlitzer and says that he plans to play music that will appeal to adults and families. Glenn, who hails originally from Reading, Pennsylvania, where he played in church and in supper clubs, has also performed in pizza parlours in California, Houston, Arizona and Dallas. On a recent Saturday night we heard Glenn play requests that ranged from a Bach prelude to ballads to a Sousa march to Debussy's "Claire de Lune." How's that for variety? We certainly welcome this return of another fine opportunity to hear live theatre organ in our area.

IRVING LIGHT

OREGON Portland

503/244-2141 or 503/253-6874

On December 11 we returned with a large turnout to the Sheraton Inn Portland Airport for our annual Christmas party. This began with a social hour in the Garden Foyer with open console on an Allen organ. In addition, one of our members, Matt Neill, demonstrated a portable electronic calliope of his own engineering and construction. This keyboard instrument produces a realistic and uncanny reproduction of the real steam machine.

We were summoned to the dining room by Gary Zenk's bugle call for the banquet and business meeting. During dinner we heard a most beautiful program of Christmas music played by top pro Marti Lynch. Thanks, Marti!

After the election of officers, Glenn and Marie Briody, dressed in native costumes, projected a series of slides taken by Glenn during his business trip to Saudi Arabia. Sure good to have him back in one piece!

We very much appreciate the time and labor of all our board members during 1983. Thanks, also, to Day Music Company for the organ.

A most welcome phone call has come from Patrick Shotton, clear from England, wishing all a Happy New Year!

BUD ABEL



Matt Neill and his electronic calliope. The speaker is in the bench. (Claude Neuffer photo)




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

Marie Briody in Saudi Arabian costume, Oregon Chapter's Christmas program. (Claude Neuffer photo)



Glenn Briody provides a commentary for the slides he took in Saudi Arabia. (Claude Neuffer photo)


























Oregon Chapter members examining chapter scrapbooks at their annual Christmas party. (Claude Neuffer photo)

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PUGET SOUND

Seattle

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New chapter officers and board members were installed following the annual Christmas potluck dinner at Haller Lake Improvement Club. Although no one took advantage of the invitation to bring portable instruments to join a jam session with the organ, we were entertained throughout the afternoon by many members who partook of the opportunity to play at open console on the chapter's 3/7 Wurlitzer/Marr & Colton, with a few pianists volunteering for duets with the organ.

What was otherwise a festive and joyous occasion was saddened by the news of the sudden loss of a dear friend, Georgia Loggert, on Thanksgiving. In addition to regularly hosting the annual chapter picnic, the Lobberegts have, for many years, opened their unique home and museum to countless groups of fascinated guests. At the suggestion of her family, Georgia's love of music and enthusiasm for the ATOS and its Seattle Paramount organ project will be remembered by the initiation of a Paramount Organ Memorial Fund. At its January meeting, the board voted to discontinue the practice of sending funeral sprays in favor of making contributions to the fund in the name of a deceased member. A plaque bearing the names of these friends will be affixed to the organ and a notecard bearing a message of condolence will be designed and printed for this purpose.

The owners of the Seattle Paramount have joined the chapter in a maintenance/use agreement covering the beautiful Wurlitzer installed there, and the chapter has the right to use the organ twice a year at a minimal cost. Don Myers and helpers have been involved in the tedious, but



rewarding, process of repair, maintenance and improvement of the organ, and we are extremely pleased with the results.

DIANE WHIPPLE

ROCKY MOUNTAIN

Denver, Colorado

303/797-2232 or 303/233-4716

On September 25 all fans of theatre pipe organ made the trek to Fort Collins for the dedication of the 3/19 Wurlitzer, originally in the Picadilly Theatre in Rochester, New York. This concert was played by Lyn Larsen and Robert Cavarra, Professor of Organ at Colorado State University. This lovely instrument was designed by Lyn, restored by Ken Crome and donated to the college through the generosity of Mrs. Marian Miner Cook. Lyn's console raising "From This Moment On" started an exciting program, and every number showed the versatility and technically perfect style of this outstanding concert art-

Puget Sound Chapter Officers: L to R, Roger McNair, Co-Chairman; Kip Lawton, Director; Mike Wallace, Director; Peal Nelson, Treasurer; Brian Ingoldsby, Director; Tammy Ingoldsby, Secretary; Tom Solberg, Chairman; Mary Lou Becvar, retiring Director; Diane Whipple, retiring Secretary. Not present, Dan Raven, Director. (Ken Gallwey photo)

ist. Mr. Cavarra played following intermission and entertained the audience with a variety of numbers including Schubert's "Serenade" and Clayton's "Grand March." An instrument as fine as this, installed in a college, will certainly win many new fans for theatre organ, and Colorado is fortunate to have such a lovely instrument to enjoy. A thank you to Mrs. Marian Miner Cook.

In October the club was invited to the home of Joel Kremer, where we spent a delightful afternoon listening to this fine musician on a 4/24 theatre organ installed in his home in Parker. Joel opened with "Hi, Neighbor," and we knew we were in for a joyful time of good music. Joel's precise style and well-arranged tunes brought

favorable comments from all in attendance. The group included many young people who had never had the pleasure of enjoying a theatre pipe organ before, and they, too, commented favorably. Joel was staff organist in the 1950's at Denver's Paramount Theatre playing before the feature films. His affinity for the theatre organ is evident in every note.

Approximately 250 members and guests enjoyed a special treat at the Paramount Theatre on November 13. Patti Simon and Eileen Lukanic came up on the twin Wurlitzer consoles with the message, "Let Me Entertain You" while we "Play A Simple Melody" for "Me and My Shadow." Eileen played three beautiful selections and then accompanied husband Bill as he sang "The Song Is You," "How Great Thou Art" and a medley from *The Sound of Music*. What a delightful husband and wife combination! Patti displayed her versatile talents as she floated down the "Blue Danube" with a "Smile" and ac-



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Dr. Bruce Belshaw at his beautifully restored 3/22 Wurlitzer in his Englewood, Colorado, home. (Ed Zollman photo)



Denver Paramount Theatre featured Patti Simon, seated, and Eileen Lukanic at the twin consoles for a special program in November. (Ed Zollman photo)

cepted all of us "The Way We Were." The music lovers in the audience were thrilled and appreciative of the talent and of the new Trivo Posthorn which was installed three days prior to the concert. It was a unique program and we thank Patti, Eileen and Bill for all their time and effort. The club is also grateful to Ed Zollman and Ivan Duff for the maintenance and care of the Paramount organ. Eileen and Bill Lukanic drive to Penrose Hospital in Colorado Springs each Sunday to provide the music for the morning service which is televised to the patients. I'm sure that someone, besides the patients, smiles down on them for this special dedication.

RMCATOS combined with Pikes Peak Chapter to finish the year on a festive note at the home of Dr. and Mrs. Bruce Belshaw where we heard their magnificent 3/21 Wurlitzer. At 8:00 p.m. the lights dimmed and a haunting carol tune played on the Quintadena preceded the rising of the console from its special living room pit. Then, with a merry Christmas tune, Dr. Belshaw and console came into view. Several times he referred to

our late beloved Dick Hull, and Dr. Belshaw's treatment of the organ is reminiscent of Dick's style and registrations. Following a break for sampling of the diverse refreshments and viewing of the immaculate organ chambers, the informal part of the program began. Dick Kroekel, ragtime piano player, started with several ragtime pieces. Following his performance, the Mighty Wurlitzer was played by Patti Simon, Joel Kremer, Bob Castle and Kevin Cain. Then a special presentation was made by RMCATOS President Bob Porter to Curt Mangel, manager of the Denver Paramount Theatre; this was the RMCATOS donation of a new English Posthorn plus a check for \$350. Matching funds will be donated by the Paramount Foundation and will be used for restoration and maintenance of the 4/21 Wurlitzer installed in the Paramount Theatre. Following this presentation, Patti Simon on the Wurlitzer and Bob Castle at the grand piano entertained with several duets of numbers requested by those attending this fun-filled evening.

MARGARET ANN FOY

SAN DIEGO California

619/279-2867 or 619/561-2269

The San Diego chapter has started the 1984 season with a new name. We have finally incorporated and will now be known as "Theatre Organ Society of San Diego."

The first of our 1984 programs took place on January 4 with the extremely talented John Ledwon. John played a uniquely versatile program of familiar favorites, jazz and semi-classical numbers. To add more versatility to his program, John accompanied a very talented young singer, Todd Collins, in "Memory," a new show tune from *Cats*, and the ever-popular "Heart." The second half of John's concert was again an audience pleaser with tunes such as Neil Diamond's "Hello, Again." Again with Todd, we heard "Climb Every Mountain." Then John diverted from his program to play some "slushy-pretty" ballads to hear the available soft sounds of our organ. At the conclusion of his performance, the audience insisted on an encore which John ful-

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It was learned that John had injured his wrist and arm during a recent trip to New York, but he still insisted on playing for our chapter. We extend best wishes for a speedy recovery to John and thank him for his excellent program.

San Diego Chapter has now begun the addition of five ranks which will be an ongoing project for the full year. During this project, only one or two ranks will be out of commission at a time so we will be able to present programs for the entire year until the work on the console and the installation of a computer-capture system begins.

Anyone visiting in our area is welcome to visit our chapter and try our organ during our Saturday morning jam sessions.

CONNIE REARDON

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Sooner State Chapter's annual Christmas party and planned-potluck dinner was held in the new home of Hervey and Janice Barbour in Pryor. Some 25 persons braved snowy, but passable, roads for the 50-mile drive from Tulsa on the Sunday afternoon before Christmas. The Barbour's



Todd Collins (left) and John Ledwon — a great team for San Diego's January concert.

home is designed around their 2/11 Kimball, and it is quite impressive. The console sits in the living room with its spotless two-story chamber behind it. The chamber is visible from its own viewing window set into the upstairs hall. We heard Christmas (and other) music from Phil Judkins, Luther Eulert, Richie Jobe, Gary Schaum and Dorothy Smith.

As we were not electing officers this year, our January business meeting, held in Tulsa's Assembly of God Church, was brief. Chairman Lee

Smith read the treasurer's report for our absent (and ailing) treasurer, Bill Schimpff, and reported on the progress of our 3/10 Robert-Morton Vo-Tech installation. Phil Judkins announced that the recent cold weather had thrown the church's 4/14 Robert-Morton out of tune, but as he began our program of open console it became apparent that only the Trumpet needed tuning. He then invited anyone interested to ascend the ladder with him for an informal lesson in reed pipe tuning! Betty Weddle (Betty

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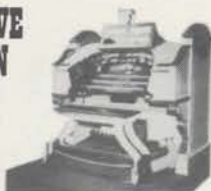


and Bob Weddle are owners of the Trumpet), Vic Thomas and Lee Smith accepted the offer. With Dorothy Smith holding the notes, the task was soon accomplished. We then continued our program with music from Phil, Dorothy, Joe Crutchfield and Lorene Thomas.

DOROTHY SMITH

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Members of WRTOS gathered on November 27 for the decoration of Grays Armory for our annual Christmas party. The highlight of the decorations was a 24-foot tree adorned with ornaments and shimmering novelties. After completing the decorations, we enjoyed a potluck dinner.

Many members attended the Hector Olivera concert on November 26 for an unforgettable night of enjoyable entertainment.

The Christmas party on December 3 provided a chance for us to socialize and get reacquainted at the close of a long year. Following an enjoyable buffet dinner, we were treated to entertainment by the Bob Cats, a dance band specializing in music from the '20s to the present. This group was also accompanied by WRTOS member Bill Taber at the console of our 3/15 Wurlitzer. Open console followed the performance.

Chapter members were present on December 18 when member John Lane rededicated the reconditioned 2/9 Kimball for the Wade Park Manor residents. His program consisted of Christmas hymns and songs followed by a sing-along which was greatly enjoyed.

The restoration took 18 months. First on the agenda was the removal of a thick carpet of dirt from everything. Then all the pipes were removed, carefully packed and stored in an adjacent room which turned out to be "home" for the duration for volunteers Vernon Webster, Howard Kast, Claude Hawks and Charles Powers. In a sauna-like atmosphere, they met twice a week. The day had finally come when we were invited to the Wade Park Manor to hear the 2/9 Kimball "Soloist" organ for the first time since its restoration. John Lane had been scheduled to play again but illness prevented his appearance. Al Boehnlein was asked to step in and, in spite of the short notice, he performed very well from his first selection, "I'll Get By" to his finale, "Somewhere, My Love."

With Marge Lentz at the Sohmer piano and Dick Geyser at the Kimball, a delightful program of duets followed. After some patter, they decided in which key "Whispering" should be played. They ended their performance with an upbeat "Somebody Stole My Gal."

Our organ group will have the pleasure of holding meetings at Wade Park Manor during the year, and members will play monthly concerts at the manor. We are grateful to Wade Park Manor for the opportunity to restore and enjoy another beautiful organ in our city.

JIM SHEPHERD

most wonderful tradition, "Christmas at Wurlitzer House." Twelve previous such gatherings have established the popularity of this event beyond any shadow of doubt. This year at least a dozen eager pairs of hands reached for the keys in order to bring us the joyful music of Christmas. Meanwhile, our faithful potluck coordinator and her crew were busy carefully setting out a fabulous feast. How soon had a hundred or so eager eaters spirited it all away!

After the feast the annual business meeting was called to order by outgoing Chairman Max Brown, who swiftly took us through old business and the election of new officers. The chapter will miss Lawrie and Rosemary Mallett who have held various offices in our chapter for 18 years and are now in the process of migrating to California.

Once again our good friends, H.C. Scott and Gary Montgomery had the welcome mat out at their Theatre Organ Pizza & Pipes restaurant for members of the Wolverine and Motor City chapters to come and ring in the New Year. Those of us who weren't there have reason to regret that — a great feast and fine entertainment had been prepared.

On January 22, over 60 dedicated Wolverines ignored the cold weather and the Super Bowl to come and hear Motor City's talented young organist, Tony O'Brien, treat us to a concert on the 3/16 Wurlitzer in the Calvary Baptist Church in Detroit. It was an organ many ATOS members had heard during the 1982 convention. Alas, inadequate maintenance, undoubtedly due to low church budget, played tricks on Tony. A pernicious cipher could not be cured during visiting hours. It attests to Tony's musical skill that he successfully played around the problem. Well done, Tony, please play for us again soon.

BETTY & CHARLES BAAS



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On December 18, Messrs. Glenn Rank and Dave Voydanoff allowed the Wolverine Chapter to continue a

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