

# THEATRE ORGAN

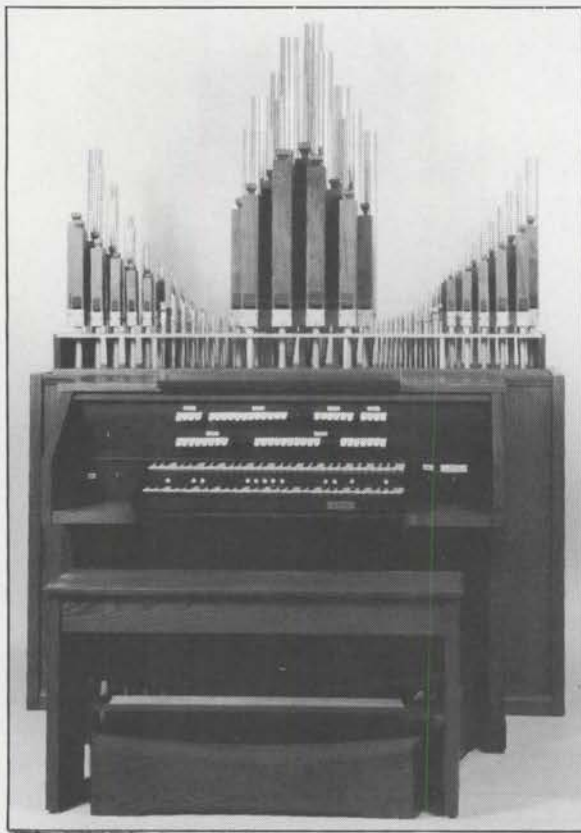
May/June 1984

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- \*8' Bourdon
- 8' Gemshorn
- \*4' Octave
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- Main Tremulant
- 16' Swell to Great
- 8' Swell to Great
- 4' Swell to Great
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- 16' Grand Piano (prepared for)
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- Width: 59-5/8"
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- Depth with Pedalboard: 49-3/4"
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Paramount Theatre, Anderson Indiana.  
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# American Theatre Organ Society

For the second time in three years our National Convention will be held in the midwestern section of the country — Indianapolis, Indiana, from July 7 through July 12. In the past we have attempted to schedule our conventions so that we could meet at a location in one coastal area, get together the following year somewhere in the Midwest, then move to the opposite coast in an effort to give as many chapters as possible an opportunity to host a convention and show off their instruments and some of their local artists. As many of you know, the New York Chapter was to have hosted the 1984 event. However, our good friends in New York were beset by so many difficulties and problems they were forced to ask for a postponement. It is indeed my sincere hope that we can meet there in the not-too-distant future — New York is always an exciting city to visit with its several very good instruments and concert locations.



Very fortunately our hard-working National Secretary, Tim Needler, who is also current president of the Central Indiana Chapter, was able to marshal his forces to undertake hosting our 1984 Convention in Indianapolis. Upon reviewing the schedule I believe I can guarantee this one is going to be SUPER! Indianapolis boasts some fine organs which will be available to us and, as usual, a fine roster of artists has been engaged to assure excellent entertainment. We get a break in hotel rates, too, for they are considerably lower than what we've had to pay in previous years. Visits to Purdue University, Lafayette and Fort Wayne, plus an afterglow at Cincinnati, all add up to making this year's conclave one of the very best! So be sure to put this one on your schedule for this summer so that you, too, can be a part of this grand event.

I am looking forward with keen interest to the results of this year's election of new members to serve on our National Board of Directors. Some outstanding people volunteered to run for this service so that, whoever the winners are, we can be assured of continued good leadership of the Society.

Before closing — it has come to my attention that there seems to be some confusion or misunderstanding as to the status of members' spouses. Our National Bylaws state: "A family membership shall include the regular member, the SPOUSE and their minor children under eighteen (18) years of age." Our bylaws also state that "all regular members shall have equal voting and other rights. Each regular member and/or family membership in good standing . . . shall be entitled to ONE vote." I find nothing in our bylaws to prohibit spouses from serving on committees or enjoying other rights and privileges granted regular members. I hope this clarifies any misunderstanding or misconceptions in this regard.

That's all for now, good friends. See you this summer in Indianapolis!

Sincerely,

A handwritten signature in dark ink, appearing to read "Rex Koury". The signature is written in a cursive, flowing style.

Rex Koury





# THE MOVIE PALACE THAT REFUSES TO DIE

by Dr. John W. Landon

The central Indiana area once boasted many large, opulent, organ-equipped movie palaces. The Circle in Indianapolis is now Symphony Hall, but minus its Wurlitzer. The Indiana, Indianapolis, has been subdivided into smaller auditoriums for the Indiana Repertory Theatre and is minus its gold-consoled Barton. The Lyric is gone, along with Loew's and their respective organs.

But if one is willing to drive about 40 miles northeast of Indianapolis to the city of Anderson (population 80,000 approx.) one can still find a deluxe motion picture theatre which retains most of its former glory. Perhaps few movie palaces in the United States are as authentically preserved. A succession of owners who have had respect for the integrity of the architecture have made few alterations. The pipe organ is in place virtually unaltered since opening night in 1929. The theatre is still in operation as a motion picture theatre and has not had to become a community concert hall or a center for the performing arts in order to survive. The organ is still featured in intermissions prior to

the film on weekends as it has been almost from its beginning.

If you had picked up the theatre section of the local newspaper for August 14, 1929, you would have spotted the following advertisement:

**A GOLDEN VOICED SCREEN . . .** so natural . . . so perfect . . . that you will actually feel the presence of the entertainers whose voices and instruments you hear!

**A MAGIC CITY OF DREAMS** within those walls of brick and steel . . . transplanting you to old Spain . . . citadel of Romance . . .

**TWO THOUSAND LUXURIOUS SEATS . . .** so comfortable . . . to complete your transplantation from this work-a-day world to the Land of Make Believe.

**SUPREME ENTERTAINMENT . . .** not merely talking pictures . . . but the Industry's great Super Specials . . . will come direct from their premiere runs on Broadway to delight you at the new Paramount.

**TUESDAY IS THE DAY . . . !**

Then opens this amazing new home of Anderson's supreme entertainment . . . !

Named the —  
**PARAMOUNT**  
Theatre



Originally planned as the Palace Theatre, the 1700-seat house was leased before construction was finished and opened as the "Paramount — A Publix Theatre." Built at the cost of \$800,000, it was the grandest thing that most of the citizens of this modest-sized Indiana community had ever seen.

The Paramount Theatre opened August 20, 1929, at 3 p.m. The story of its origins is a fascinating piece of local history. George Challace, C. J. Wolf and V. U. Young of Anderson signed a long-term lease for the property on the northeast corner of 12th and Meridian Streets with owners Isaac Holycross and Neel McCullough. The building, when completed, included a ballroom and storefront properties in addition to the theatre. A planned-for adjacent hotel never materialized. The architect was A. M. Strauss with consulting services from John Ebersson, perhaps the world's most famous promoter of the



“atmospheric” design. Leslie Colvin was the general contractor.

The theatre was built to give the illusion of a Spanish casa or villa complete with wrought iron gates, statues, a ceiling painted like a sky with stars that really twinkled, and clouds projected on the ceiling slowly moving across the “sky.” Thousands of tiles in the original design of the lobby floor were set by hand and the terra cotta facade on the building facing was so detailed that it merited its own blueprints.

The theatre had a small outer foyer opening into a larger main lobby. Two broad staircases led up to the Mezzanine Promenade, a long hallway of graceful arches lined with small floor lanterns and larger chandeliers hanging from above. Large overstuffed chairs were placed along the hall and velvet banners bearing coats-of-arms hung above them from steel lances and spears. On this floor the architect placed the ladies’ and men’s lounges. The entrance to the outer foyer of the ladies’ suite was bounded by two small wrought iron gates which, according to the Paramount Publix press release, “once graced the dining room of some Castillian castle . . .” These were purchased just outside Barcelona, Spain, by Charles Fox, Paramount Publix’s European purchasing agent. The completed building featured such John Ebersson touches as pre-plastic artificial vines and stuffed birds perched on the auditorium horizon. When historian Ben Hall visited the theatre in 1963 he expressed his delight at this “atmospheric beauty.”

In 1929 there were 12 theatres in



Youngest member of the organ playing fraternity contemplates future concert schedule. (Chris, son of Bob and Kathy Dunn.) (Dunn photo)

Anderson: the Paramount, State, Crystal, Riviera, Starland, Ritz, Kay Bee, Orpheum, Regent, Granada, Fawn and Indiana. The first four were the largest and were all, at one time or another, Paramount Publix theatres. In 1929 Paramount Publix was the largest theatre chain in the world.

The opening program of the Anderson Paramount began with Sam Katz, president of the National Paramount Publix Corporation, speaking on “These Changing Times.” His speech was followed by a newsreel and novelty song cartoon, *The Sidewalks of New York*. The featured picture was *Cocoanuts* with the Marx Brothers. It is believed that Hilda Linstrom, long-time staff organist, was at the console of the organ.

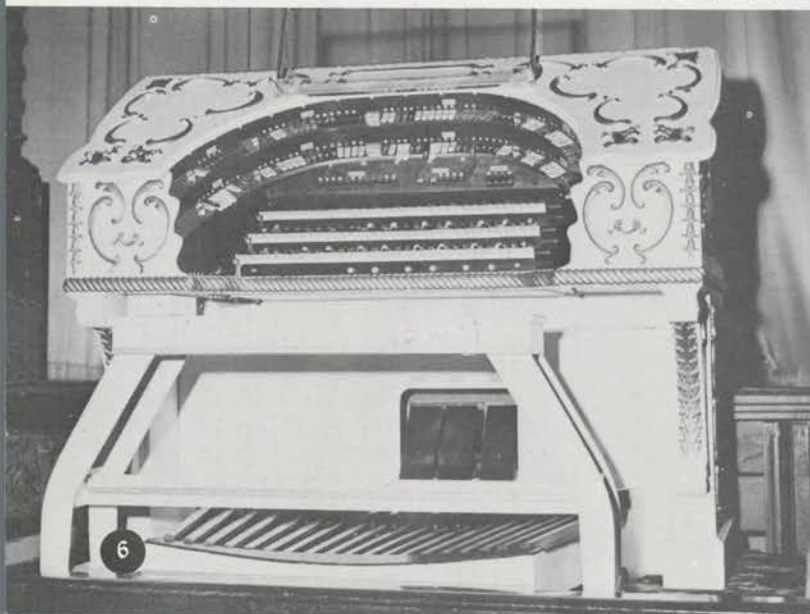
The Paramount’s competitor, the State Theatre, opened in 1930 with a

better airconditioning system and the Paramount closed June 1, 1930. Meanwhile the Indiana Division of Paramount Publix went bankrupt and the property reverted to its owners, Holycross and McCullough. They reopened the Paramount December 27, 1931. Harry Van Noy took over as manager and remained until the Alliance Theatre chain, which also operated the Fort Wayne Embassy, purchased the Paramount in 1946. In 1969 the theatre passed into the hands of the Cinecom Corporation and was closed for a time when the corporation went bankrupt. The next owner was Sports Services which sold the building to its present owner, Mr. Richard Cosby of Tudor Amusements, Indianapolis.

Because the Paramount opened in mid-1929 it never showed silent films on a regular basis. From the first it

The Page 3/7 console as it appeared in 1966. The bench and the lift surround have been changed since then. (Photo by Bill Bussell)

Console of 3/7 Page organ, Paramount Theatre, Anderson.





featured the "talkies." "Silents" could have been shown at the theatre because a very adequate organ had been installed with all the appropriate sound effects and voices. Architect John Ebersson recommended a Page organ as he had done for several of his Midwest theatres. Page organs were built in Lima, Ohio, and featured large, heavily decorated horseshoe consoles and were highly unified instruments. The Anderson Paramount Page boasted three manuals, seven ranks of pipes and 148 stop tablets. Located in chambers placed, unusually, halfway back in the auditorium are Flute, String, Vox Humana and Sousaphone ranks in the Main, and Kinura (now replaced with a Post-horn), Tuba and Tibia in the Solo. The console, loaded with bric-a-brac, was originally finished in green and gold. It has since been redone in white and gold.

The organ has been used more or less continuously since the theatre opened. Hilda Linstrom, organist for many years, commuted daily from Elwood, Indiana, on the Interurban to do the honors at the console. She also broadcast the organ over local radio station WHBU whose studios were located just across an alley from the theatre. Indiana organists Lester Huff and Bob Minton played some guest appearances and it is possible that George Henninger, who played for the opening of the Riviera Theatre in 1929, may have played there. Other Anderson organists who performed at the Paramount included Harry Stewart and Victor McGuire. The latter played occasionally into the 1950's. The author discovered the organ in 1955 when he was a freshman at nearby Taylor University. He will soon begin his thirtieth year at the console.

In 1964-65 the instrument was completely restored by Lewis Hodson and Rex Hoppes of Anderson. In the early 1970's the organ was overhauled once again by Lewis Hodson, Carlton Smith and Bob Dunn who still maintain the instrument. Additional help was given by Kathy Coulliette, who later married Bob Dunn and has served as an officer in the Paramount Organ Society. Carlton Smith, who now makes his living as a theatre organ technician, has been one of the frequent organists at the theatre since 1974. The additional performer most

often heard is Kurt Schakle, professional organist and classical pianist, most recently on the staff of an organ-equipped pizza parlor in South Bend, Indiana.

The author has recorded three long-playing discs of the Paramount Page, with more in the offing. He continues playing intermissions each Saturday evening before the featured picture. Sunday mornings find him in the pulpit of a nearby Community Church, where he has been pastor for 20 years. He commutes nearly 500 miles round trip to Anderson from

Lexington, Kentucky, each weekend. He has been a full-time member of the faculty (College of Social Work) at the University of Kentucky since 1971.

In 1977 the Paramount Organ Society was formed to preserve and protect the instrument. It is, in large measure, due to their efforts that the Anderson Paramount and its Page will be featured at this summer's National ATOS Convention. Thanks to the good efforts of Manager Pete Secrest, this is one movie palace that refuses to die! □



Interior views of the Anderson Paramount.





# THE STEINER WURLITZER

## A Comfortable Home For Opus 1684

by Dorothy Steiner

The old slogan, "If at first you don't succeed, try again" was applied by Dorothy and Ed Steiner of Baltic, Ohio, when they were determined to find a Wurlitzer theatre pipe organ for their home. They took that slogan to heart and found that you do succeed if you keep on trying. Less than a year after they decided to purchase an organ, the Steiners were successful.

To go back a bit, Dorothy began piano lessons while she was in the

fourth grade and continued the lessons for ten years. She also had lessons on a church organ for a brief period. She doesn't remember when she first became interested in the theatre organ, having missed the silent film era, but she listened to the "soap operas" during grade school years and bought theatre *pipe* organ recordings whenever she could find them. With determination and practice she taught herself to play the organ in her

church (this was before the organ lessons), where she had begun at age 15 to accompany the choir on the piano. About 1958, Dorothy began demonstrating and selling organs and pianos. During several visits with an organist friend in England, she had opportunities to go to the Tower Ballroom at Blackpool and hear the Wurlitzer there. Later, while talking with Carl Creagar and Dennis Werkmeister at the Shady Nook Theatre Res-

View of the new music room. Dorothy Steiner at the Wurlitzer console.





restaurant she mentioned her desire to obtain a Wurlitzer organ for her home. They referred her to Roy Davis of McMinnville, Tennessee.

In July 1981, they arranged with Mr. Davis to purchase a 2/7 Wurlitzer from the Philadelphia area. The following month construction was begun for a 24' x 24' x 10½' addition to their home. When Mr. Davis went to Philadelphia to pick up the organ, he found that it had suffered extensive water damage, so the purchase was off. With ownership of an organ so close and now so far, the Steiners were more determined than ever to secure a Wurlitzer. They had Roy Davis and Bill Barger (organ builder from Chattanooga, Tennessee) plan on paper a 2/7 hybrid, but there were many drawbacks to this solution, so they decided to wait and let fate play its hand.

Daughter Lynda Bales of Hamilton, Ohio, inserted an advertisement in the *Cincinnati Enquirer* stating that the Steiners wanted to purchase a seven- to ten-rank Wurlitzer theatre organ. The advertisement produced one caller who said he called out of curiosity because "it was not the proper way to purchase an organ." But, proper or not, before he hung up he had told Lynda that his Wurlitzer was for sale. Lynda called her mother and they made a hurried trip to Cincinnati and purchased Opus 1684. The organ was in excellent condition

Start of work in the chamber; Ed Steiner on the left and son-in-law, Mike Bales, on the right.



### *We apologize . . .*

for inadvertently failing to credit Tom B'hend, Editor and Publisher of *The Console*, and Ralph Beaudry, Coordinator of *The Console Concert Bureau*, for their efforts in establishing the Concert Bureau and compiling the information, and for allowing THEATRE ORGAN to publish the lists which appeared in the two previous issues. They perceived the need for such a listing to aid artists and chapters in arranging concerts. Ralph Beaudry, entirely alone and largely at his own expense, collected the information and compiled the lists, and is continuing the work in an effort to make the lists as accurate and complete as possible.

It was not intended that the list of concert-producing locations be published, and our having done so was an error, for which we apologize to anyone who may have been inconvenienced.

□

and playing; its eight ranks were Trumpet, Tibia Clausa, Clarinet, Orchestral Oboe, Kinura, Violin, Flute and Vox Humana.

Opus 1684 was first shipped to the Parmele Theatre in Plattsmouth, Nebraska, on July 27, 1927. It was a Style B (2 MN - 4 RK - 3 PR - 17 TS - CC), its ranks being Trumpet, Sali-cional, Flute and Vox Humana.

Dorothy wanted to do research into the original installation, so she wrote the mayor of Plattsmouth, who in turn put her in touch with the local historian, Dale Bowman. At first Mr. Bowman stated that, after careful investigation, he had come to the conclusion that there had never been an organ installed at the Parmele Theatre. He wrote in his first letter, "The Parmele Theatre was one of the finest and earliest theatres in the State of Nebraska, being erected in the 1880's, and saw many of the great actors and shows of the day. Originally the theatre had a 90-foot high loft in the stage area. The orchestra pit connected with the understage passageways. The original theatre had four sets of box seats, two sets on the first floor level and two sets on the second, or balcony, level, with a second balcony high above the first, and great chandeliers and much gilt. But no pipe organ, only a piano which was a part of the fixtures for the orchestra pit." Dorothy insisted that there had been an organ installation and sent a copy of a letter from the Wurlitzer Co. verifying this information to Mr. Bowman. His next letter came back saying that the theatre owners, August Cloldt and Andy Moore, had indeed purchased the organ and had imported a musician to play it. He said

the purchase of the organ was an attempt to draw a crowd to a theatre without talking pictures. The theatre was closed in 1930, or about then. It was reopened in 1932 or 1933 after being remodelled, and several years later was renamed the Cass Theatre. It was destroyed by fire on June 22, 1961.

Probably because of financial difficulties, the organ was repossessed by Wurlitzer and rebuilt, making it a Style B Special after the addition of an Open Diapason. It was shipped to Longview State Hospital in Cincinnati and installed there March 21, 1932.

The third owner, Herbert Merritt of Cincinnati, purchased the organ on December 3, 1970, from the State of

Easing the blower down the stairs into the basement.







Organ parts stacked in unfinished music room.



Stephen Brown at the console during the Open House. Duo/Art player piano can be seen at the right of the console.

Ohio after it was put up for bids. He removed the Open Diapason and added a Tibia Clausa, replaced the Salicional with a Violin, added Clarinet, Kinura, Orchestral Oboe, Chrysoglott, Master Xylophone, Auto Horn, Police Whistle, Surf Unit, Player Unit, added a diode relay and Reisner direct electric switches to make many additional unifications, added stop tabs to fill the horseshoe stop rail and expanded the combination stop action to match, added a blind combination action and setter board, added crescendo pedal, refinished the console, cleaned and re-leathered all chests and cleaned all pipes.

Lynda's husband, Mike, and Mr. Merritt installed the organ in the

Looking toward the Main end of the chamber, with pipes behind the stacked percussions. Swell shades not visible behind percussions and pipes.



Steiner home beginning on December 3, and on December 8 the first tunes arose from the Mighty Wurlitzer with Stephen Brown of Orrville, Ohio, at the console. Steve has done considerable work in the installation and finishing of the organ.

As the chamber was wide (24 feet) and relatively shallow in depth (8½ feet), it was possible to have two sets of swell shades, with chests at each of the openings. This gave a "two-chamber" type of sound. Traps and percussions (small Xylophone and Glockenspiel) were placed between the two shade openings and so could be heard from either. The softer Chrysoglott was placed directly behind the left swell shade, while the Master Xylophone was placed in the rear of the chamber. The Cathedral Chimes were mounted in the listening room above the console. The height of the chamber (10½ feet) made it unnecessary to miter the 8' Open Diapason. All offset chests were placed around the chamber walls and elevated as much as possible. Considerable effort was spent in laying out the chamber. The 3-hp blower, three tremulants (Main, Vox Humana and Tibia Clausa) and player piano pump were placed in the basement. A new electro-mechanical relay built by Kimber-Allen is installed in the rear of the chamber. The blind combination action and setter board have been replaced by a Kimber-Allen unit which moves the stop tabs.

Joe Nagel of Cleveland added a Duo/Art player piano, removed the Orchestral Oboe and reinstalled the Open Diapason. When a suitable chest is obtained the Oboe will be installed again.

An interesting occurrence during

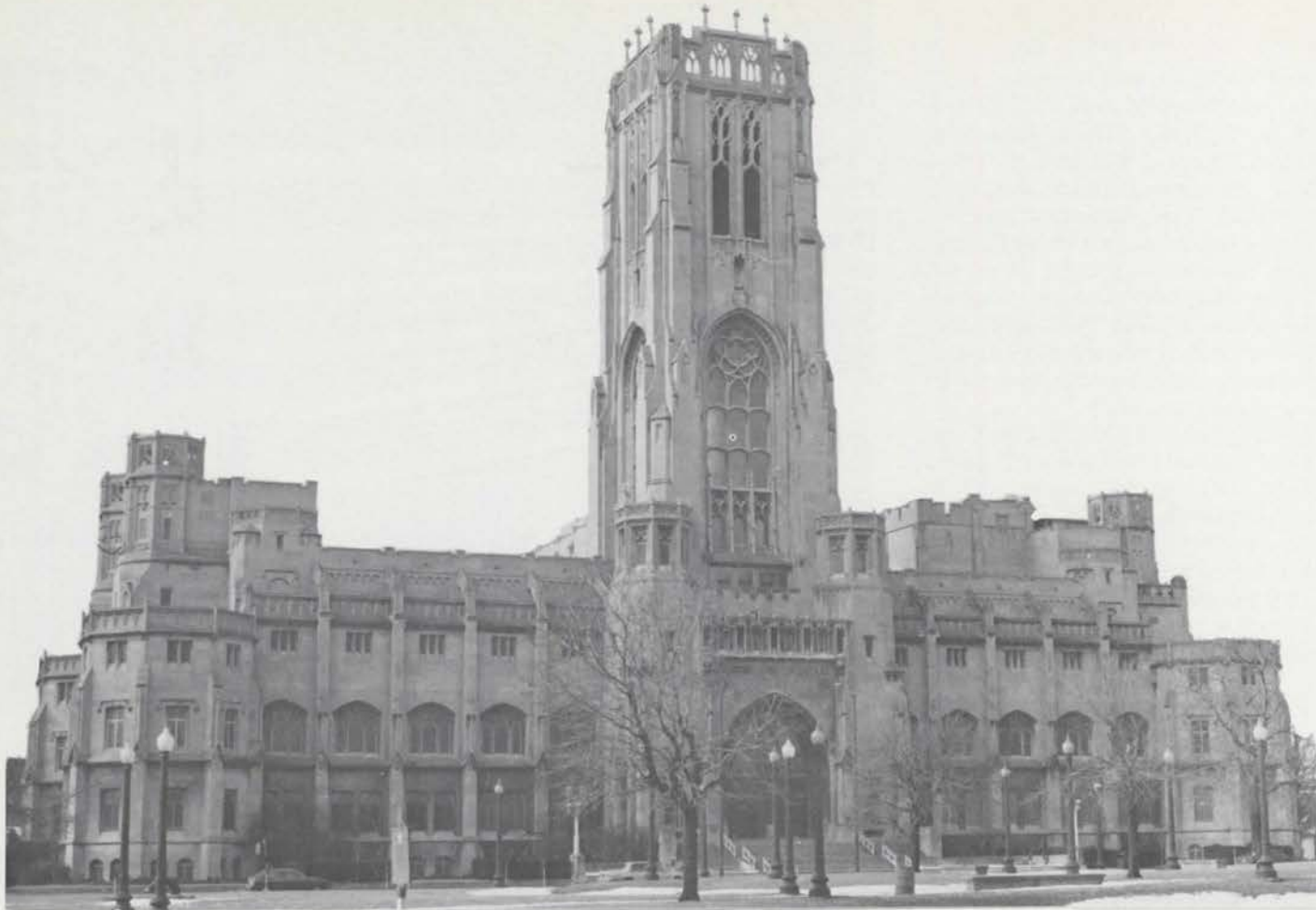
the work on the organ was the discovery of an error in the original factory wiring; two notes in the pedal were interchanged.

The Steiners held an Open House at their home on October 24, 1982, with Steve Brown at the console. Steve is a native of Knoxville, where he was organist at the beautiful Tennessee Theatre for seven years before moving to Ohio to join the Schantz Organ Company as a pipe voicer and tonal finisher. In 1968 he was responsible for restoration of the 2/9 Kilgen organ in the Palace Theatre in Canton, Ohio, and served as organist for the final eight years that the theatre was operated by its original owners. He did a marvelous job at the Open House. During the three hours several hundred people attended. □

Looking toward the Solo end of the chamber. Swell shades behind the pipes on the right.







INDIANAPOLIS'

# Scottish Rite Cathedral

AND ITS 5/88 E. M. SKINNER

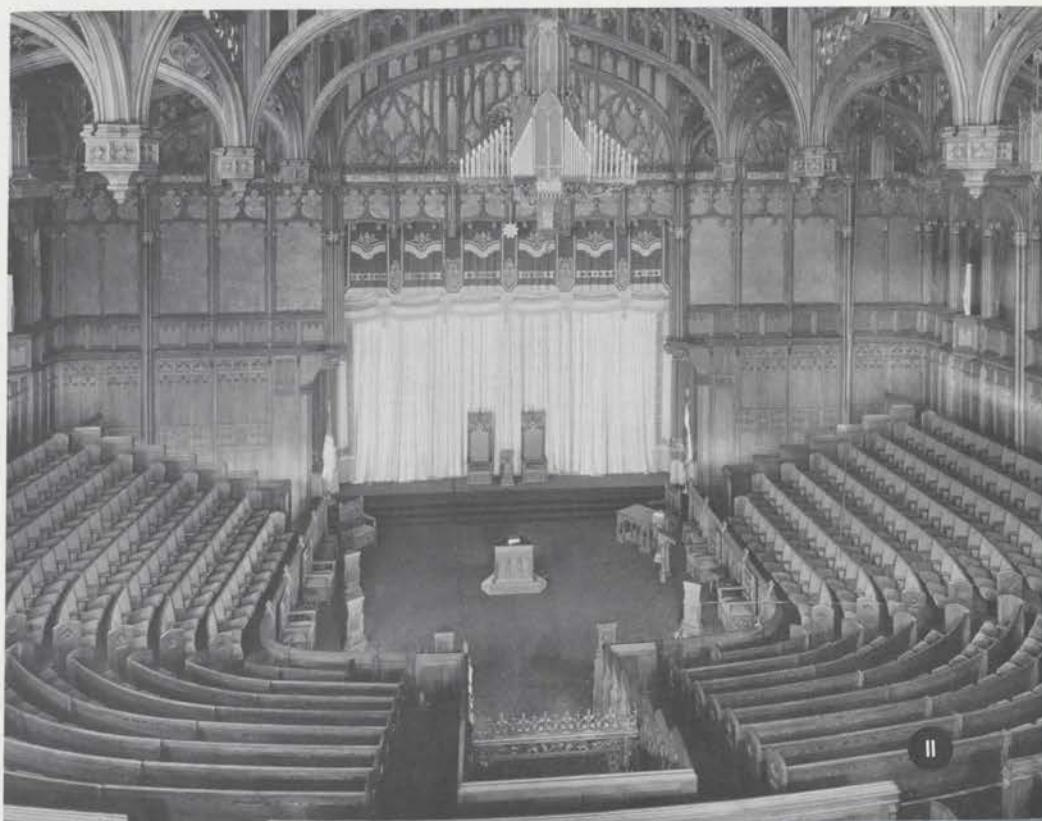
by Mary Drake

Although never considered "theatre" pipe organs, the organs built by the E. M. Skinner Company were a definite "relation" in terms of their orchestral design and voicing. Examples of larger Skinner organs in original state are rare today, but one of the largest ever built is located in the Scottish Rite Cathedral in Indianapolis, Indiana, site of the 1984 ATOS National Convention.

This five-manual, 88-rank instrument is situated in the Cathedral's 1100-seat auditorium and dispersed among eight different divisions. Most of the 6000 pipes are located in ceiling chambers overhead, and there are also chambers in the rear balcony and on the stage for accompaniment of dramatic presentations. The huge console controlling all of this is midway up the rear balcony amidst the theatre-type seats.

The organ is equipped with two 32' pedal stops, a Grand Bourdon and a

Scottish Rite Cathedral, front of auditorium showing stage.



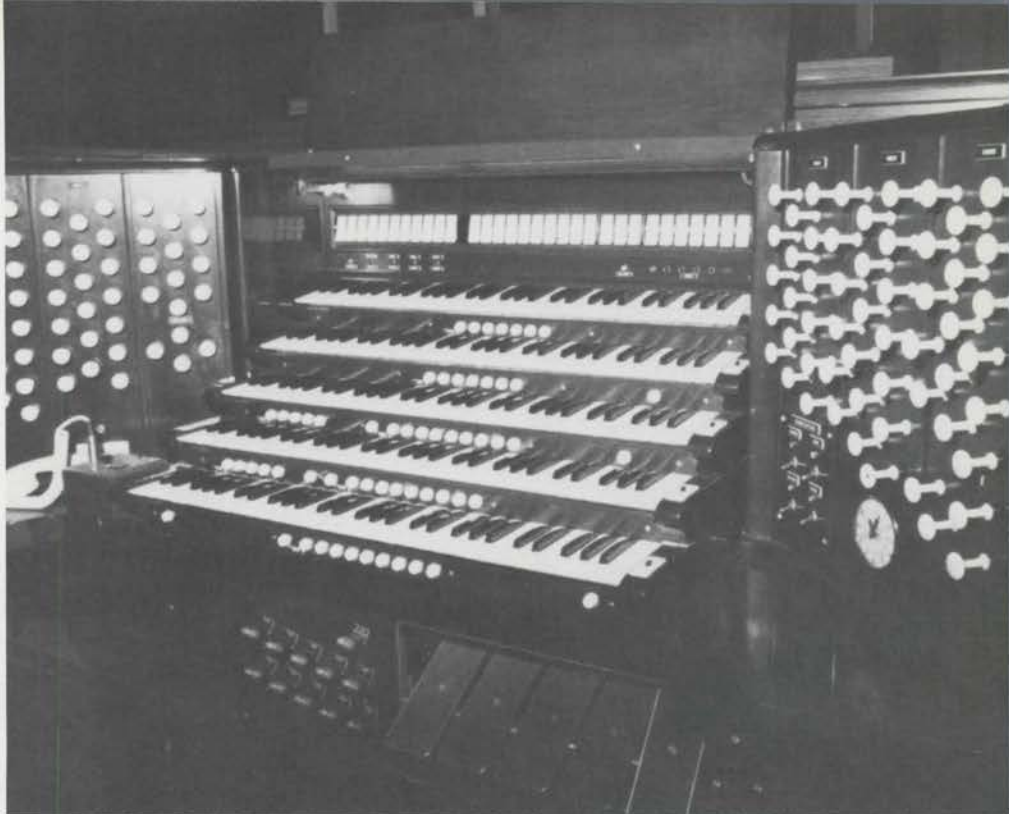


Bombarde, plus a 32' Resultant. Various colorful reeds include an English Horn, a French Horn, Orchestral Oboe, Tromba, Cornopean, Tuba, Vox Humana, Clarinet and Tuba Mirabilis. The instrument has two Flute Celestes and two String Celestes plus numerous separate Flute and String ranks of different colorations. There are eleven 16' pedal stops, and eleven ranks of mixtures to give upper brilliance. Percussions include Celestial Chimes and Harp.

Dating from 1929, the organ was given national prominence during the 1932 AGO National Convention held in Indianapolis with Mr. E. M. Skinner himself in attendance. From period reports of the event, he was very pleased with the sound of the installation, reputedly still the largest organ in the State of Indiana.

The Scottish Rite Cathedral itself is a remarkably beautiful building. Two-and-a-half years in the construction, the \$2.5 million building was completed and dedicated in September of 1929. It is built of Indiana limestone in Tudor Gothic style with a center bell tower 212 feet tall in which is housed a 54-bell carillon, one of the largest in the country. The bells range in size from the small "D" bell, six inches in diameter and weighing 19 pounds, to the largest, a "G" bell weighing 11,200 pounds and having a diameter of seven feet. The building, 330 feet long and 120 feet wide, is lavishly appointed with the finest of furnishings, including valuable Oriental carpets and beautiful art-glass windows. Long considered a showplace of the city, the Cathedral is open regularly for public tours which include all floors of the structure and the major public spaces such as the Banquet Room that can seat well over 2000 for sit-down meals, the two-story Renaissance Ballroom with its 200-light crystal chandelier, oak-panelled walls, and white oak and black walnut parquetry dance floor.

1984 ATOS Convention attendees will tour the Scottish Rite Cathedral and assemble in the Auditorium for one of the Convention highlights, a concert by renowned composer, teacher and performer, Richard Purvis. This will be Mr. Purvis' first ATOS convention appearance and promises to match an outstanding talent with a unique and historic instrument, the 1929 5/88 E. M. Skinner pipe organ. □



Console of the 5/88 E. M. Skinner organ.

## For The Records



**PLAYING THE PALACE, with Karl Cole and David Weingartner at the 4/33 Wurlitzer. \$9.75 postpaid from the Springdale Music Palace, 400 Yorkhaven Drive, Springdale, Ohio 45246.**

One day in early 1930 this reviewer was driving his ancient Buick 4 through the city of Brotherly Love en route to a job playing at the Lyric Theatre in Stuart, Florida, which would prove to be his last regular job accompanying silents. We were not impressed by wintery Philadelphia until we drove by the Mastbaum Theatre. It had the most massive marquee

we had ever seen, and the words on the flashing sign boasted "Milton Charles at the Mighty Wurlitzer." Today, Milton Charles does not recall details as to the size of the Mastbaum organ but he says "it had everything an organist would desire." Judd Walton's list of Wurlitzer installations describes it as a four-manual Special. So far as we can determine it was about the size of a Style 285 (circa 28 to 34 ranks). As now installed in the Springdale (Ohio) restaurant, it's a 4/33. It did not come directly from the theatre, nor did it escape the pilfering and vandalism of the time. We recall a newspaper clipping which had the organ partly installed in a Philly warehouse where the owner entertained his employees at lunchtime. So much for history.

Those who installed these historic ranks in the Springdale restaurant seem to have had a sense of the organ's history; as heard on this re-

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cording it's a mellow beauty, as played by veteran entertainer Karl Cole and Dave Weingartner whose studies include classical courses in organ at Indiana University and Vienna, Austria, which in no way impede his skills in the entertainment field.

Side One stars Karl Cole.

"Say it with Music" is smoothly played on lush combinations on a tonally well-balanced instrument. Karl sometimes uses an attractive arpeggio accompaniment (Marimba) and the total result is a soaring mass of irresistible organ sound.

"Ol' Piano Roll Blues" features a rinky-dink piano in the foreground. It is first heard during the intro — "Chopsticks." The siren and Klaxon are heard briefly. Yes, it's corn, but corn well steamed.

Perhaps enough time has passed to remove the stigma of over exposure from "Lara's Theme" (from "Doctor Chicago," wasn't it?). But Karl adds some spice to the tune by using the "Petite Waltz" (or could it be the "Cafe Mozart Waltz?") They are quite similar) as a melody counterpointed by "Lara's Theme." The trick adds considerable sparkle to what could have been a repetition of an old chestnut.

"Puttin' on the Ritz." The familiar production number is played with verve and percussers.

"When Everything Old is New

Again" is an interesting rhythm ballad. The organ here is relegated to an accompaniment role to the pleasant baritone vocalizing of organist Cole. There are pleasant organ interludes between vocal choruses.

"Ode to Joy" is a "now" interpretation of a movement from Beethoven's *Symphony No. 9*. Cole makes no effort to do it the traditional way; neither is his version jazzy. It's good solid theatre organ playing of an arrangement as Karl Cole saw (or heard) the Ode, complete with traps, percussions and even intact bits of Ludwig's counterpoint. It is a *pièce héroïque* and the organ's big brass adds to the fire. So does the magnificent array of deep pedal voices.

Side Two is played by Dave Weingartner in a style which contrasts with the Cole side. His opener is that perennial request of pizza chompers, "Chattanooga Choo-Choo" with all those realistic steam train effects which the customers probably never heard. It's fast and embellished with pitched percussers. Trouble is, there are so many organ records of this tune, all with the same effects. We sorely need a new one.

Remember back in the late '50s when orchestra leader Martin Denny came out with a rather modest version of "Quiet Village?" But it included Hollywood-type jungle sounds and the idea caught on with the record-buying public. As a result there were many album releases bearing such titles as "Taboo" and "Sacre du Sauvage." The trend was noted by George Wright who was then at the zenith of his HI-FI label popularity. George made a cut of "Quiet Village" punctuated with the comments of a somewhat bilious mockingbird. It became one of his most popular numbers and he found himself hauling the bird playback paraphernalia around to his live concerts because his public demanded it. And the bird squawked in just the right places to punctuate the tune.

Dave Weingartner offers us a finely orchestrated version (massed Strings and Vox chorus) but settles for unsynchronized, high-pitched bird twitters. The result is satisfying; he catches the spirit and mood of the selection to perfection — and it's not an easy tune to play due to rhythmic and harmonic complexities. The dominant baritone theme is well defined and Dave uses the Flutes for contrast in numerous

embellishments. It's a goodie.

"The Rainbow Connection" never became popular with the general public despite its connection with such popular TV puppets as Miss Piggy, frog Kermit and the whole *Muppet Movie* crew. But, fortunately, it has become a musicians' favorite. Dave provides the TLC via the instrument's fine Tibia chorus with appropriate rhythmic plinks from various percussions in slow ballad style.

"Ebb Tide" gets an almost church-like trem-off intro but soon it's all light fog, gentle surf and a left hand pattern which neatly embellishes the full String/Flute melody combination played in full chords.

The selection listed on the jacket as "Tocatta from 5th Symphony" is actually the famed organ showpiece by Widor and Dave does it proud. He makes the big Wurlitzer sound like a cathedral organ and his trem-off approach features the grand array of pedal voices (to those unfamiliar with the piece, the melody is carried by the pedals while the staccato harmonic web is relegated to the manuals). It's a versatile selection; Eddie Dunstetter used to use "Tea for Two" as a counterpoint theme. But Dave takes no such liberties; he gives it to us straight. It's a most satisfying closer.

Recording is good; we couldn't detect any added reverb but the over-all sound is free of that closed-in acoustic

Karl Cole.

(Dick Planer photo)



Dave Weingartner.





situation common to organs recorded in confined spaces. The weakest link here are the jacket notes. While the front features good photos of both organists, the listing of tunes and the jacket notes are sometimes confusing (a word omitted here and there). For example, no tunesmiths are credited, not even Beethoven nor Widor.

But that doesn't affect the music quality and that remains high. Here's a reunion with an old friend played by two talents who know how to charm record auditioners as well as pizza enthusiasts.

\* \* \*

**ROGER GARRETT AT THE WEINBERG CENTRE MIGHTY WURLITZER. Available on cassette only; \$8.00 postpaid from George R. Johnson, 6516 Haystack Road, Alexandria, Virginia 22310.**

The "Weinberg Centre Mighty Wurlitzer" is an old friend to ATOSers: those who attended the 1972 convention knew it as the Tivoli Theatre Wurlitzer in the sleepy little town of Frederick, Maryland. At that session the scheduled organist was Ray Brubacher. But after one tune, Ray explained to his audience that he had been up all night (probably several nights) repairing a last minute breakdown (the blower motor, if we recall correctly) and turned the playing over to an unknown — a South American named Hector Olivera. Until then the immigrant hadn't had much T.O. experience and his command of the English language was then somewhat dismal. But Hector quickly made up for any shortcomings with a natural instinct for showmanship. He wowed his audience with his manual and pedal techniques, plus a generous application of console gymnastics. He didn't play many "pops," if our recollections are in focus, but he was an immediate hit. That was the beginning of a very notable pop musical career, and it all started at the Tivoli Theatre.

The organ is a 2/8 Wurlitzer (Style 190), the last organ in a Maryland Theatre. It has been the victim of some horrifying setbacks — two bad cases of "Blower Inundation" and later a nearly lethal dose of "Floating Console," all because of local flooding.

But the Potomac Valley Chapter of



Roger Garrett. (Russell E. Hollenbeck, artist)

ATOS stepped in to save the day, applying the usual sweat and tears. Dick Kline donated a pedalboard to replace the original ruined one, and the Chapter members dried out the console (it still has traces of mud, we hear) and performed a general rebuild, most notably a refinement in the voicing of the eight-ranker.

The organ was recorded several years ago by Ray Brubacher (for the Concert label). The organ sounded good then (so did Ray) but on the new Garrett recording it has a quite different sound; the high registers now have an emphasis which adds brilliance. The Tibia seems sweeter and the keen Kinura adds to the ensemble brightness. Best of all, it doesn't sound like a small organ, especially during large ensemble passages. Of course, this may be partly due to the skill of the organist in manipulating the voices, and partly a credit to the skill of recordist Gerald Lewis. But it's also quite evident that the Potomac Valley Chapter crew has performed a bit of a miracle. Either in solo or ensemble, the Wurli's voices have a fine sound.

Organist Roger Garrett is a veteran of silent film days who did much of his theatre playing in the Midwest. He knows how to get the most from a theatre organ. He is most closely associated with the Ohio Theatre's big Robert-Morton which he opened in 1933; he was hired for one week — but remained at the Columbus theatre for


ten years, no easy trick in the age of "talkies." He made one recording on the Morton for the Concert label a few years ago and we recall it as a goodie. If anything, Roger Garrett's musical acumen and ability have improved with age. Let's examine the program.

"Romance" we recall from a long ago James Melton movie. Written by famed tunesmith Walter Donaldson, it proved to be a perfect vehicle for the recording and movie tenor's vocal talents. Roger plays it in ballad style like a program theme, which it is — his. He adds an interesting figure right at the start; the organ's Vox is heard solo during the release.

"Donkey Serenade." Roger adds some extra sparkle to this ancient Rudolph Friml potboiler with a light touch and some highly original frippery. It's a snappy rendition of an old favorite.

"Somewhere My Love." Yes, it's "Lara" — again, but the interpretation is entirely different from that presented on the Palace recording. The Tibia/Vox charm carries a chorus then some heavier dynamics during the interlude. The final go-

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through is marked by interesting key changes and a full combination.

"Gold and Silver Waltz" (Lehar) is presented in a variety arrangement which features some intricate "noodling." This music offers much in melodic and mood changes. Roger takes full advantage of these opportunities with ample registration variety and interpretation.

"Stormy Weather" starts with a tumultuous storm scene reminiscent of cue music for a silent movie typhoon. Then it simmers down to a pleasant rendering of the old favorite, both "in tempo" and as a ballad. Roger is very knowledgeable in the field of small organ registration; through stop manipulation he manages to come up with much variety. For example, no one would guess the organ has only one String voice. Roger makes it sound like more.

"Valencia." Roger plays it with all the verve of the Crawford 78, using lots of percussions. For an interlude he throws in "La Paloma," which features castanet punctuation and a change of tempo. But it's back to that irresistible "Valencia" for an upbeat closing.

"Oklahoma" selections. They're all there, the fringe-decorated sully, the worry about what people will say, the title tune, the familiar ode to a beautiful morning, even the hoedown scene. All we missed was the mock-tragic "Pore Judd Is Daid," but that sour ballad is a downer at best. What we do get is a sampling of Richard Rodgers' finest music, played with imagination and an understanding of showbiz values.

The Silent Movie Era Medley includes an upbeat "Blue Skies," "It Had to be You" (gorgeous Tibia chorus), "Is It True What They Say About Dixie?," "Over the Rainbow," "Sentimental Journey" (that Kinura!), "I'm in the Mood for Love," "Bicycle Built for Two," "In My Merry Oldsmobile," "Come Josephine in My Flying Machine" and "Carolina in the Morning." While some of the tunes don't match the title's chronology, all are well-played in the styles and tempos for which they are best remembered. All are recognizable old favorites. We understand these well chosen tunes comprised the sing-along at the Garrett concert which followed the recording session.

"Can Can Medley" is the high kicker the title suggests, with tunes by

Offenbach and often not. Tunes from Lehar's *Merry Widow* add to the very Parisienne merriment.

Roger's long-time theme "Romance" (not "My Romance") is reprised in closing.

Recording is good. The show is presented on a high-quality cassette. The Dolby noise reduction system blocks out tape hiss, pops, etc. The tunes are listed on the cassette and the cassette case presents a photo of Roger — but at the Ohio Morton.

This tape is being merchandised by the Potomac Valley Chapter, presumably to finance more organ rescue work. Chairman George Johnson is justly proud of this recording, and we recommend it as an example of "the real stuff" in theatre organ styling.

\* \* \*

**THIS IS MY FATHER'S WORLD, played by Rev. J. Richard Szeremany at the 4/31 concert/theatre Möller in the chapel at New York Military Academy at Cornwall-on-Hudson. \$8.98 postpaid from Psalter Recordings, 450 Morsetown Road, West Milford, New Jersey 07480.**

This is not a theatre organ recording, nor has there been any attempt on the part of the organist to play theatrically. We want to make this clear because the instrument is one of those compromises between church and theatre voices. For the most part the organist avoids theatrical registration. We have heard and written much about this 1928 Möller, first when Lou Hurvitz played concerts on



Richard Szeremany.

it to entertain the cadets. Lou used the theatre voices. Later we learned a little about the background; the organ had deteriorated until Lt. Colonel Thomas Stehle joined the academy staff. For many years Col. Stehle has been the Möller's mentor, protector and maintainer. It's a labor of love. And the sound on this record is a tribute to a tireless worker and his crew.

Our opening lines may strike the reader as negative. But our sole purpose is to warn away theatre organ purists. This biscuit is not for them.

Yet there are many ATOSers who enjoy well-played religious music, and this recording could be of interest to them. The program consists entirely of Christian hymns, most of them played in bravura style on full church organ registration. This is in contrast to the Brad Braley — Lorin Whitney — Fred Bock hymn stylings played on theatrical voices with lots of Tibia, Vox and tremos.

Titles are: "Who Is on the Lord's Side," "Fairest Lord Jesus," "This Is My Father's World," "Softly and Tenderly," "We've a Story to Tell," "Work for the Night Is Coming," "Praise the Lord," "When Morning Gilds the Skies," "The King of Love My Shepherd Is," "Dear Lord and Father of Mankind," "I Serve a Risen Savior," "Jesus Lover of My Soul," "Let the Lower Lights be Burning," "Let There be Peace on Earth," "Rejoice Ye Pure in Heart."

Organist Szeremany is certainly well qualified musically. He studied with Catherine Crozier at the Eastman School of Music, and has served as organist at several churches. Currently he is both pastor and choir director of the Munn Avenue Church, East Orange, New Jersey. No small feat. And he has made three previous organ recordings for the same company. For those who like their hymns played on big Diapason choruses and penetrating brass in a style which can only be described as "majestic," this one may be for them.

At the start of Side Two there is an intro played on trem'd Flutes and the Vox Humana which gives a hint as to what this organ could sound like if played theatrically. We trust we'll be hearing more of this instrument. We hope so.

Recording is good. The jacket notes cover a brief description of the organ and some biog of the organist. □



# Portrait of the Late Bill Dalton

by Lloyd E. Klos

In May 1974, the writer had the pleasure of meeting veteran theatre organist, Bill Dalton, on occasion of his performing a memorable concert for the Rochester Theater Organ Society. We asked him if he'd supply us with biographical material for a feature in THEATRE ORGAN. He was not in the best of health then, and he politely declined, saying "The next time I come through, we'll get together."

After learning of his death in August 1977, we contacted Duane S. Boise who knew Bill closely for a number of years. Duane provided some of the material contained in the following story. Newspapers in cities

where Bill worked were the other sources of information.

William Ramon Dalton was born in Richmond, Virginia. His musical background started one day when, at age four, he clambered onto a piano stool and began picking out nursery rhymes and Sunday school hymns with one finger — and accurately. His cultured parents decided that if Billy wanted to play music, he should learn to play it properly, not by hammering it out by ear. They took him to a music teacher who protested that a child too young to attend school, who had not yet learned to read, was certainly too young for music lessons. But Billy was determined to make

music, and his parents were equally determined that he should do it correctly. So, the teacher reluctantly consented to instruct the boy.

Thus, Bill Dalton learned to read music before he learned to read a school book: his do-re-mi's preceded his ABC's. It seemed certain that his road to success would be as a concert pianist. He was instructed in every branch of musical knowledge — harmony, theory, counterpoint and composition. After the family moved to Columbus, Ohio, Bill, at age ten, had learned everything which the teachers in that city could show him, as a pianist.

Looking for new horizons, Bill thought he'd like to play the organ. After a year's instruction, he decided in favor of that instrument for his life's work. It was twice as difficult to master but much more fun. One used his feet as well as his hands, but the intricacies of the instrument intrigued him and he loved the depth and volume of tone.

However, he began his career as a pianist at 12, playing in neighborhood theatres, jumping from house to house with only a short duration at each.

His first job in downtown Columbus was at the Grand Theatre where he was hired as "fourth assistant musician," relieving the regular pianists on their lunch hours. The Grand was a sort of axis for Bill's career in Columbus, as he returned to that house several times. His first tenure at the Grand was for five months.

It was about this time that a large organ was installed at the Majestic Theatre in Columbus. The Dalton family went, and Bill's whole life was changed. He fell in love with the instrument upon seeing the organist in the spotlight and hearing the audience sing. He vowed he'd play that organ!

He pestered his teacher (who knew the theatre's manager) to play the organ just once. The teacher interceded for him, and the manager, Max Stein, thought it would be a good stunt to let the youngster play for a performance. "Being tall for my age, I told Stein I was 18. I was billed as an infant prodigy to play four solos a day, but after my first matinee, the child labor commission put a stop to my new career when I was advertised at my correct age.

"My mother was pretty upset about this, but Dad assured her it was a passing phase. However, he ap-

Bill Dalton at the console of the Ohio Theatre's 4/20 Robert-Morton. He succeeded Henry B. Murtagh there and had a four-year engagement. *(Columbus Dispatch photo)*





peared before the child labor commission, promising that my education wouldn't be neglected. I was reinstated, but couldn't continue in school because of the theatre hours." He was tutored privately, and in this fashion, completed high school and also took a college course.

All this didn't stop Bill Dalton from pursuing a career as a theatre organist. After the purchase of long trousers, he was back in business, passing himself off as 18.

Bill was at the Majestic for one year. Then followed a second stint at the Grand; a 1½-year engagement at the James; a third engagement at the Grand, where he opened a new 3/11 Wurlitzer in early 1924; and a second engagement at the Majestic under Johnny Jones, for three years. In May 1928, he succeeded Henry B. Murtagh at the Ohio Theatre, and had a four-year tenure there under Eddie Meinker and Russell A. Bovim. He then returned for a fourth engagement at the Grand, which was then operated by Real Neth Theatres.

From all reports, some of Bill Dalton's biggest success was attained at the Majestic. Novel stunts were used for the college crowd, and with his amiable personality, success and larger pay checks were assured. He had offers from theatres distant from Columbus, including two from Chicago, but he elected to stay in Ohio's capital.

At the time of his fifteenth anniversary of playing Columbus theatres, Bill was interviewed by the press. When asked what he considered the best organ in town, he stated that it was a toss-up between the Ohio's 4/20 Robert-Morton and the Grand's Wurlitzer. He enjoyed playing the latter more, but admitted that the Ohio's organ had some features which were superior to those on the Grand instrument.

His most embarrassing moment occurred while playing at the Grand. In the middle of an operatic selection, the main fuse blew. Nothing resulted when he tried the keys. Turning to the audience, he said, "Folks, when you lean on this organ hard and nothing happens, something certainly is wrong. Pardon me, and I'll go and see." The trouble was eliminated in five minutes, and the audience, in good humor, got into the spirit with a sing-along.

Bill had slides mixed on him several

times (What organist hasn't?), but he refused to be upset over this. Once, his memory went absolutely blank during his playing of a popular song. Luckily, a young fellow in the first row hummed a few bars, Bill's memory was restored, and he finished playing. The audience, believing it was a gag, gave him extra applause.

The organist discovered that on Friday and Saturday nights, when the college crowd descended on the downtown theatres, the response was the loudest for sing-alongs. Many a time, the vocal efforts drowned the organ sound at the Majestic, but they couldn't do it at the Grand because that instrument was more massive in tonal resources.

Occasionally, bad singers were a distraction. One leather-lunged fellow sang at the Grand one day. His bull-like voice echoed throughout the house, staying a bit off-key and ahead of the organ's tempo. Bill was hard-put to keep his mind on the music and off the bad singing.

Good singers Bill picked out of the crowd occasionally. But, bad ones kept him on his toes, preventing his life from being monotonous. A theatre organist's life monotonous? Never!

Though references aren't explicit, somewhere along the way, Bill Dalton obtained advanced education. He was a graduate of Ohio State University, and he studied music and organ with Bert E. Williams, Henry J. Foan of Westminster Abbey and Pietro Yon of the Vatican.

In addition to his theatre organ activities in Columbus, he appeared as feature organist and associate conductor of a 50-piece orchestra in Loew's Ohio Theatre there.

Bill Dalton had a sixth sense about new talent. He introduced such artists as Eddie Peabody, the banjo king; Margaret Speaks, later a NBC artist; Virginia Marucci, violinist, who later starred on WLW in Cincinnati; and others.

Because of the rigorous Ohio winter, Bill's mother always spent the cold months with her sister back in Richmond. In 1934, her health failing, Bill asked to be transferred there, even though it meant dropping out from his junior year at Ohio State. His request was granted, and it was arranged for him to play at Loew's Richmond Theatre. His mother died on the day he was scheduled to open,



Bill Dalton in 1938, when he was playing at Loew's in Richmond. (Times-Dispatch photo)

but Elmer Bryant, the manager, decided that the show didn't have to go on, and excused him. His eight-year tenure in Richmond included an engagement at the Byrd Theatre. Guest appearances were at the Paramount in Birmingham, Alabama, and at the Radio City Music Hall.

In 1942, Bill went into temporary retirement to remodel a Colonial home he purchased in Dinwiddie County, Virginia, for his ailing sister and father. Two years later, both died. Thus, his exit from Virginia was to be marked by personal loss, as his entrance had been, eight years earlier.

Shortly after, he received an offer from Music Corporation of America to play in Iowa. Within a week, he sold his home, bought a Hammond, and opened in Sioux City. He worked for MCA two years before signing with Sheraton Hotels, Inc. to tour their supper clubs.

He found that tunes preferred by most audiences were those from shows which played in the town in which he was performing. Cincinnati, for example, liked their music interspersed with classical numbers. He played three or four every Saturday night.

In several of the cities where he appeared, he also played over radio, direct from the hotel: on WBNS, Co-



lumbus; WCOP, Boston; WJR, Detroit; WSPR, Springfield, Massachusetts; and WHAM, Rochester, where he had three engagements.

Once during a newspaper interview, he compared his daily schedules at certain times of his career. "When I was taking high school tutoring, I played at one of the local theatres. When I was in college, I had my classes scheduled in the morning, and after my last class at noon, I'd rush into town for the matinee. My day ended around 10:30 p.m. and I had to manage my studying between performances. While on the Sheraton circuit, I usually got to sleep at 6:00 a.m., awakening in time for 3:00 p.m. breakfast before starting work at 5:30. But being a bachelor with no obligations, I like the nomadic life and late hours." For a time, he maintained a New York apartment, but used it rarely.

Bill was a long-time friend of Richmond's Hall of Fame theatre organist, Eddie Weaver. "I've always admired Eddie. He has a great deal of ability, and he really knows how to handle an audience."

Bill Dalton's television credits included the solo organist spot on the Paul Whiteman Show. He also made a recording at that time.

As stated in the opening of this narrative, the writer has fond memories of Bill Dalton's 1974 visit to Rochester. Though his eyesight was failing, the concert he played for RTOS will long be remembered by the 842 who heard him. His program deserved a full house.

His theme song was appropriately "My Bill," and he rose into the spotlight playing it. His opening remarks to the audience showed how down-to-earth he was: "I don't know very much about your musical tastes here in Rochester, so I just fixed up a little program which goes all the way from great orchestral classics, down to popular songs. I hope that at least one or two will cause you to like them. To get the show on the road, let's start out with a little Cole Porter number, 'From This Moment On.'"

And the evening was off with a program which completely delighted the audience. He admitted he "stole the arrangement of 'Remember' from Jesse Crawford, and I'm glad I did." He learned that Rochesterians are great lovers of the opera, so he offered "a little operatic fantasy" of

three numbers. Leroy Anderson's "Waltzing Cat," popularized by Arthur Fiedler and the Boston Pops Orchestra, was a howl.

A highlight of the program came next. "Some years ago, I had the pleasure of doing some air shows with Paul Whiteman, and he played a number I never forgot and I never shall. Here is my impression of Paul Whiteman's playing of 'The Rhapsody In Blue.'" And what followed was a superb orchestral arrangement, the likes of which this writer never has heard and probably never will.

Bill included great and familiar music that evening. He did excerpts from several Fritz Kreisler compositions, an arrangement of "Twelfth Street Rag" which again brought down the house, and a "Roaring

Twenties" medley of six numbers. Tchaikovsky's "Slavonic March" ended the program but the enthusiastic audience would not let him go. He rewarded them with an encore, the prodigious "Battle Hymn of the Republic." Yes, there have been concerts and there have been concerts, but for sheer enjoyment, versatility and excellent musicianship, the one which Bill Dalton played for RTOS on May 22, 1974, will never be forgotten by those whose good fortune it was to have heard it.

In the final years of his life, Bill was engaged in teaching and recording besides his concert activities. He died on August 11, 1977, in his home in Hartford, Connecticut.

"The song is ended, but the memory lingers on." □

Bill Dalton poses at the RTOS Wurlitzer at intermission of his memorable May 1974 concert. Those who heard him still speak of his excellent musicianship and well-rounded program. (RTOS photo)





# JIM ROSEVEARE'S COMBINATIONS

as used at his '83 Convention concert

by Jim Roseveare

Because of the enthusiasm with which my '83 ATOS Convention concert was met, I was asked to describe some of the combinations I used at the Paramount.

I think that it would be wise at the outset to say that very few of my combinations use a single voice: I have, for instance, only three pistons on the Paramount Wurlitzer involving the Tibia Clausa by itself, but even these use some combination of both Main and Solo ranks; on one piston I have only the English Horn, but even that is drawn at unison and suboctave pitches. The dyed-in-the-wool organ fancier might ask, "Why don't you use individual solo stops to show off the organ's resources?" The answer is that I think that the sounds made by ensemble combinations are more pleasurable to the ear than are those made by single-rank ones. Under no circumstances do I use organ-playing as a stunt to show off the resources of an instrument (nor, for that matter, to show off how many things I can do at once: push pistons, wiggle stop-keys, start the elevator, work the swell pedals, and although it seems almost incidental to a stunt-oriented approach, play some music!) — I use my organ playing to make good music. With these points in mind, let's check out some combinations. What I'll do is to cite portions of the pieces I played at my concert and list the combinations that I used.

For the single-note introduction to "Journey Into Melody," many would say that I used the Tuba Mirabilis, and it's true — but not just this rank. What I did was to use the big Tuba as the *core* of the combination. The final registration consists of the following:

Tuba Mirabilis	.....8
Tuba Horn	.....8
Diaphonic Diapason	.....8
Tibia Clausa Solo	.....8
Tibia Clausa	.....8

Clarinet	.....8
Oboe Horn	.....8
Quintadena	.....8
Piccolo Solo	.....4
Piccolo	.....4

All of the voices in this combination marry beautifully, with the Tuba Mirabilis being by far the dominant color. The point is that the resulting sound, while retaining the Tuba Mirabilis character, is far broader than that made by the single rank, and indeed, being drawn from both chambers, is literally spread across the front of the theatre. Though I use this combination primarily for single-note passages, it is also effective in chords.

A word, I think, is in order about the massed string combination I used in the same composition. Many players use only strings in such a combination, but I include the Vox Humana and Tibia Clausa ranks, so the final combination looks like this:

Solo String	.....16, 8
Solo String Celeste	.....16, 8
Solo String	.....16, 8
Solo String Celeste	.....16, 8
Violin	.....16, 8, 4
Violin Celeste	.....16, 8, 4
Viol d'Orchestre	.....16, 8, 4
Viol d'Orchestre Celeste	.....16, 8, 4
Vox Humana Solo	.....16, 8, 4
Vox Humana	.....16, 8, 4
Piccolo Solo	.....4
Piccolo	.....4

The Tibias at 4' pitch add a touch of body that finishes the combination beautifully.

In the first chorus of "Carefree," I use a very nicely textured expansion of the massed string combination:

Saxophone	.....16
Solo String	.....16
Solo String Celeste	.....16
Solo String	.....16
Solo String Celeste	.....16
Violin	.....16
Violin Celeste	.....16
Viol d'Orchestre	.....16
Viol d'Orchestre Celeste	.....16

Vox Humana Solo	.....16, 8, 4
Vox Humana	.....16, 8, 4
Quintadena	.....8
Concert Flute	.....8
Piccolo Solo	.....4
Piccolo	.....4

The foregoing two combinations are designed to be used in chords; the following one, which I used in the first chorus of "Two Cigarettes In The Dark," is to be used single note in the middle octave of the keyboard:

Orchestral Oboe	.....16
Clarinet	.....16
Saxophone	.....16
Solo String	.....16
Solo String Celeste	.....16
Solo String	.....16
Solo String Celeste	.....16
Violin	.....16
Violin Celeste	.....16
Viol d'Orchestre	.....16
Viol d'Orchestre Celeste	.....16
Vox Humana Solo	.....16, 8, 4
Vox Humana	.....16, 8, 4
Saxophone	.....8
Twelfth Solo (Tibia)	.....2½
Piccolo Solo (Tibia)	.....2
Piccolo (Tibia)	.....2

This combination has a deliciously vintage sound and is extremely effective, but must be used in the proper register.

A final combination that has met with great enthusiasm is the following one, designed to be used in chords (I used it in the first chorus of "Spring Will Be A Little Late This Year"):

Orchestral Oboe	.....16
Saxophone	.....16
Solo String	.....16
Solo String Celeste	.....16
Solo String	.....16
Solo String Celeste	.....16
Violin	.....16
Violin Celeste	.....16
Viol d'Orchestre	.....16
Viol d'Orchestre Celeste	.....16
Vox Humana Solo	.....16, 8, 4
Vox Humana	.....16, 8, 4
Tibia Clausa Solo	.....8
Tibia Clausa	.....8
Clarinet	.....8
Saxophone	.....8
Quintadena	.....8
Concert Flute	.....8
Fifth Solo (Tibia)	.....5½
Piccolo Solo (Tibia)	.....4
Piccolo (Tibia)	.....4

A final word about accompaniment combinations: try to avoid that most loathsome of standard ones —



String and Flute at 8' and 4' pitches. This is difficult, I realize, the smaller the organ is. My accompaniment sounds are generally based upon the Horn Diapason, Oboe Horn, Quintadena, Concert Flute and 4' Flute. These basic colors provide a nicely neutral background — they neither bloop nor quack, and are suitable for


either rhythm or ballad work. Naturally, based upon the individual application, the exact consist should be modified.

These examples should provide the player with a good start in gaining a sense of registrational color, though since individual organs vary, they should be used only as a guide. □

FROM  
THE  
WORK-  
BENCH

Technical  
Tips . . .

by Allen Miller



### REGULATOR ADJUSTMENT

We have previously stated that the operation of the tremulant is one of the most important factors contributing to the sound of the theatre organ. The tremulant, a device which causes a disturbance in the wind pressure, must interact with the regulator, a device which is designed to keep the wind pressure steady. The regulator, tremulant, wind lines, and blower static pressure must meet certain requirements before a proper tremulant result will be obtained at the chest.

First of all, the regulator must do its job correctly. Simply put, as the top of the regulator falls in response to an increased demand for wind volume, it must open a valve or valve system which allows higher pressure air from the blower to enter to make up for the extra demand. The downward force applied to the top of the regulator through springs and weight determines the pressure at which the regulator will attempt to maintain equilibrium. If the static pressure is not sufficiently higher than the weighed wind pressure required, the regulator will not operate properly. It has been determined experimentally or through experience by myself and others that a proper Tibia tremulant cannot be obtained unless the static pressure is at

least 50% greater than the desired weighed pressure.

For example, weighed pressures of 10" wind require a static pressure of 15" wind. Weighed pressures of 15" wind require a static pressure of 22.5" wind. Without these static pressure differentials, a Tibia tremulant of normal depth will have an average pressure less than the weighed pressure with the tremulant off, and will thus drop in pitch (go flat) when the tremulant is turned on. Without sufficient static pressure, no amount of adjustment will yield a pleasant-sounding tremulant.

In this article, I will focus on Wurlitzer regulators. However, the basic points covered will apply to other makes of regulators except for the actual valve adjustment. The Wurlitzer three-valve regulator produces a non-linear pressure curve as it adjusts for varying wind demand. While this is not classically "ideal," and while there are many regulator designs which produce "steady" wind, the Wurlitzer regulator characteristics produce a certain type of pressure change curve with the tremulant on which imparts a certain characteristic to the sound of the Tibia which is impossible to obtain unless the characteristics of the Wurlitzer regulator are duplicated. In a forthcoming article, we will show the required characteristics and how other types of regulators can be modified to produce the Wurlitzer tremulant effect.

For purposes of setting up the Wurlitzer valve system, measurements were made on two different Wurlitzer regulators where it was reasonably certain that the original Wurlitzer settings had never been changed. Such examples are currently very difficult to find. Results were as follows:

- Large Valve Rod . . . . . 5-7/16"
- including felt punching
- Small Valve Rod . . . . . 5-15/16"
- including felt punching
- Ball Valve (Cone Valve) . . . . 6-5/16"

All measurements were from the

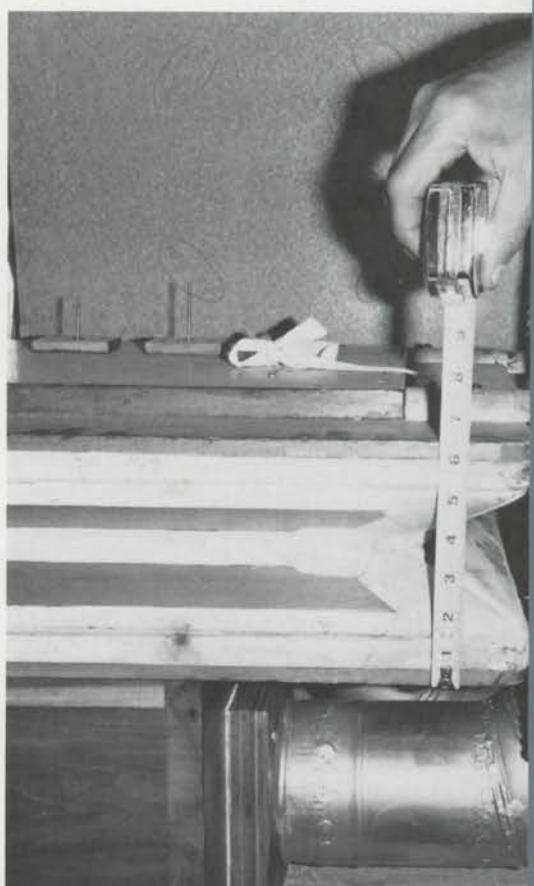
valve rod cover, or top of the regulator, to the position where the valve is just seated. Note that the ball valve is sprung to allow the top of the regulator to continue its upward movement slightly even after the ball valve is closed.

Depending upon the weighed and static pressures and the amount of leakage in the wind system, these measurements usually yield an overall regulator height of 6-1/8" to 6-1/4".

**Balancing The Regulator:** This is probably the most critical of all wind adjustments. If not done properly, the regulator will wobble or rock under tremmed conditions, and will produce an unsatisfactory tremulant and eventually tear the gussets or hinges apart.

First, the springs must be matched. It is vitally important that the springs on diagonally opposite corners be of the same spring rate and initial tension. Ideally, all four springs should match, but there is enough variation in Wurlitzer springs that it will be impossible to match all the springs in any given organ. Always attempt to match all four springs on the Tibia regulator(s), then match opposite corners on the rest of the regulators as closely as possible. Unmatched springs, or non-Wurlitzer springs (such as Organ Supply Industries)

Measurement of the rise of one corner of a Wurlitzer regulator.





should be used on non-tremmed regulators such as those for shades, percussions, or bass extensions. Springs without the Wurlitzer characteristics will produce a different sounding tremulant.

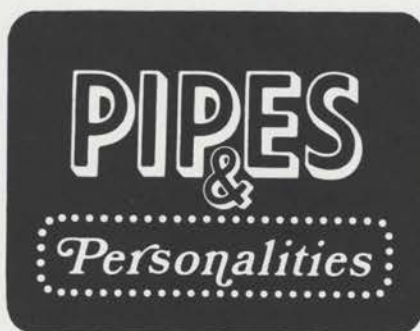
To match two springs, hook them together with an "S" hook and slowly stretch them by hand. You may use either both hands, or hook one spring to a stationary object and pull on the free end of the other spring. Both springs should start to open at the same time and open the same amount as you stretch them. Pair up all the springs in the organ in this manner and mark them so you can keep them in pairs or quadruplets.

**Weighing The Wind:** Using a water gauge manometer or equivalent such as a Dwyer Magnehelic Gauge, check the wind pressure and adjust the springs by adding or subtracting "S" hooks to decrease or increase the pressure. After each adjustment, measure the regulator opening height AT EACH CORNER as shown in the photo. Change adjustments on individual springs until all four corners measure the same height. If you have matched springs properly, diagonally opposing springs should have the same number of "S" hooks when the top of the regulator is balanced.

It is often highly desirable to add weights to the top of a regulator to provide additional inertia. Regulator weights tend to smooth out the low pressure side of the tremulant pressure curve, smooth out or filter out small, abrupt pressure changes, and improve the high pressure "bump" which imparts the characteristic chirping of the third harmonic (twelfth) in a good Tibia tremulant. With a properly balanced regulator, equal weights may be added and placed symmetrically and will not cause the regulator to wobble.

The amount of weight is often a matter of personal preference, and is related to the static pressure differential and wind line and tremulant line lengths and diameters. I have had excellent results with 20 to 30 pounds added to a 20" x 30" regulator, proportionately more on larger regulators. Typically, too much weight produces a situation where the tremulant wants to run at one speed or a multiple of that speed or where the regulator bounces along with rhythmic playing.

With correct winding and regulator adjustment, it should be possible to get a good tremulant without exhausting excessive amounts of air. Properly adjusted, a Wurlitzer tremulant will usually operate with the muffler not fastened down and not bobbing up and down. If a muffler hops up and down with the tremulant operating, the wind system probably needs attention. Under proper conditions and minimum leakage, a tremulant running with no notes playing should only operate the small regulator valve. You can check this by resting your finger on the large valve rod wire. You will be able to feel any motion of the large valve. □



### Rare Leonard MacClain Recordings Offered To Collectors

Dottie MacClain Whitcomb is offering the last of Leonard MacClain's recordings for sale to collectors. The titles available are: *Leonard MacClain Plays for Theatre Organ Lovers* (stereo and mono), *Leonard MacClain Plays the Fabulous Stanton Theatre Organ* (mono) and *The Golden Years* (stereo).

For details and prices, write to Box 32, Melody Hill, Rees Road, Devault, Pennsylvania 19432, or call her at 215/644-2791.

### Paramount Organ Pops 1984-85 Season Announced

Peter Botto, General Manager of the Oakland Paramount Theatre, has announced the 1984-85 Paramount Organ Pops Series. "Like all previous concerts to date, the 1984-85 season of performances are expected to sell out because the series presents the finest theatre organists." First on the series will be George Wright on November 3, 1984. This will be Wright's third appearance on the POPS.

Lee Erwin will make his POPS debut on March 2, 1985. Erwin is famous for his accompaniments of silent film and is expected to present some classic comedy of Buster Keaton.

Closing the series on May 12, 1985, will be Jim Roseveare, the Paramount's house organist, in a program with San Francisco's renowned Peter Mintun on the concert piano. Roseveare and Mintun first got together on the Paramount stage to tape a program for Mintun's radio show, "and the effect was so unusual and delightful we had to have them on the series," said Botto.

For information on the Paramount Series, call 415/465-6400.

### Illness Strikes Editor Emeritus

Stu Green, Editor Emeritus and long-time contributor to THEATRE ORGAN, has been put out of action temporarily by a serious illness. At the time of writing this he is hospitalized, but it is expected that he will be out of the hospital shortly, to begin a period of convalescence and therapy. For those who may wish to send a card or letter, his address is: P.O. Box 3564, Granada Hills, California 91344.

\* \* \*

There are but two remaining and playable municipal pipe organs in the United States. One is in Cleveland. The other is in Portland, Maine, the Kotschmar Memorial Organ. It is an Austin, shipped from the Hartford plant in seven box cars in 1912 and installed at a total cost of \$60,000. People came from all over to hear it, and a number of noteworthy organists played it. In 1981, budget cuts caused the dismissal of the municipal organist, and ended allowance for maintenance of the instrument. This led to the founding of the "Friends of the Kotschmar Organ, Inc." which has as its goals the hiring of an organist and the raising of \$100,000 for much-needed repairs and renovation. So far, \$30,000 has been realized and a professional organ technician, David Wallace, has been working for about a year, cleaning out 71 years of soot and grime, with four or five more years of labor in prospect. Should





18-year-old Michael Wooldridge, 1980 Young Theatre Organist of the Year Competition winner, enjoying the "Tooting Sound," now restored by London Chapter members. (John Sharp photo)



Manager Philip Kaye of the Granada Tooting, Michael Wooldridge and another staff manager in a party mood on Tooting's great day. (John Sharp photo)

anyone wish to contribute to this project, the address is "Friends of the Kotschmar Organ, Inc.," Box 3414, Portland, Maine 04104.

\* \* \*

The story of the renovation of the St. Louis Fox is a remarkable one. It centers around an energetic lady, Mary Strauss, whose husband, Leon, has restored three decaying neighborhoods in the city. Though he had misgivings about theatre rehabilitation ("I do neighborhoods, not theatres."), Mary was insistent. "If you buy it, I'll restore it," she said. The result was the spending of \$2 million a year and the work isn't finished yet.

The house had been closed in 1978. It had a leaky roof, falling plaster, 50 years of soot and grime, the 4/36 Wurlitzer in disrepair. Inspired by the restoration of the Ohio Theatre in Columbus, Mary Strauss went to work. The roof was repaired; 4400 seats were removed, cleaned and re-installed. Old furniture which had once been in the theatre was tracked down

and brought back. The 4000-pipe Fox Special was restored. "For a long time, we didn't even know there was an elephant over the proscenium arch. One day, a work light found it," says Mary.

Last September, the reborn Fox had its first anniversary under the new regime. That year saw over a million paying customers attend 283 performances, with classic movies attracting 2000 per showing. This has helped to reduce the debt. Leon Strauss says, "Mary is the only woman I know who was given an unlimited budget and exceeded it." She has also opened a shop for theatre memorabilia next door to the Fox, called "The Byzantine Bazaar." It contains items obtained from the Gloria Swanson auction and other sources.

### Tooting's Great Day

Les Rawle and his merry band of workers applied perseverance and dedication to the task of renovating the Wurlitzer at the Granada Tooting. The manager, Philip Kaye, wanted it playing for carols on De-

cember 20, and the crew met the challenge. The "Tooting Sound" was enjoyed by 1500 patrons during a two-hour party of organ music and sing-alongs. The console still being under the stage, the sound was amplified into the auditorium. It was hoped to also have CCTV, but time ran out before it could be accomplished. The next goal is to persuade the Granada management to make some alterations to the present stage so that the console can rise again.

EDITH RAWLE

### Eddy Hanson Suffers Beating

Member Lillian M. Swanson of St. Paul writes to tell us that Hall of Fame Organist Eddy Hanson was badly beaten some time ago by a couple whom he had befriended while he was living in his country home. He moved into an apartment in town, and now must use crutches to get about. He was scheduled for major surgery in February or March to repair some of the injuries he suffered in the beating, but has not yet had it.

For those who might want to write to Eddy, his address is 207 North Main Street, Waupaca, Wisconsin 54981.

\* \* \*

Billy Nalle has completed the six pieces of special logo music for WQXR, New York, and has now been engaged to compose several pieces of music in similar vein for identification use by KSOF, Wichita.

Billy's new album, *Billy Live At*

A quick cup of tea and thanks from Manager Philip Kaye for the Granada Tooting Wurlitzer restoration project, December 20, 1983. (John Sharp photo)





*Wichita Pops*, is to be given its European radio debut by Alan Ashton on his "Pipes, Pedals and Percussion" program on a regional network of the British Broadcasting Corporation. The occasion will be a three-program series on the history of the New York Paramount Wurlitzer. The series will include a recorded interview with Nalle.

### Theatre Organ Comes Alive In The Granite State

Up in the northeast corner of New Hampshire, a few miles north of Mt. Washington, lies the city of Berlin. Early in November of 1925 the Albert Theatre in Berlin received delivery of Opus 1216, a 2/10 Style H Special Wurlitzer Theatre Organ.

As in most theatres, when the silent movie era came to an end the organ sat idle. The owners of the Albert Theatre gave the instrument to Berlin High School in 1936, where it was carefully installed.

Ward Steady, who played the organ while it was in the Albert, also played it for several years after it was installed in the school. Others periodically played it over the years, but it gradually fell into disrepair.

In 1981, Jim Martin of Whitefield, New Hampshire, was hired to teach chemistry at the school, now known as Berlin Middle School. During his first tour of the building, he said, he could smell the organ (he had worked on another Wurlitzer some years before in Maine).

Practically no one who has ever worked on a theatre organ could allow an organ to remain unused if there was any possibility of getting it into playable condition, and Jim Martin was no exception. He turned to his eighth- and ninth-grade stu-

dents for help, and they responded with enthusiasm.

The 1981-82 school year was the cleaning phase of the restoration project, during which every pipe was removed and cleaned. One boy was responsible for keeping track of the pipes, and during the entire cleaning process not one pipe was damaged or misplaced. About 20 students participated in this work. During the next two years there were about the same number involved, but not the same students all the time.

The actual repair and restoration work was begun in the 1982-83 year, and continued in the 1983-84 year. Included in the work done was complete re-leathering and repair or replacement of magnets. "This organ has been restored because of these kids," Martin says. "I just showed them what needed to be done. They're the ones that did all the work."

In September of last year Jim Martin attended a meeting of Pinetree Chapter and asked for help in tuning the organ and adjusting the tremolo. Bob Legon agreed to do it the weekend of November 4. Jim and the kids were so excited when Bob played the organ after the tuning was completed that they decided it should be heard during holidays.

Chairman Bob Johnson of Pinetree Chapter and Bob Legon played on December 19 for two school assemblies, featuring a silent movie and a sing-along, and then played for half an hour before the community's annual Christmas program that night, during intermission, and again following the program. The revival of the Albert Theatre Mighty Wurlitzer stole the show.

The organ is installed in two spacious chambers, five ranks in each.

The Vox is in the Solo chamber. The low C of the 16' Tuba has a ten-foot length on the last miter, and as a result is extra powerful. The auditorium seats about 800, with a reverberation time of about three seconds, which increases to over five seconds when all the doors are opened into the corridors. Temperature remains fairly steady, as the organ is centrally located in the building.

Another program is planned for early May. In the meantime, restoration work continues. Jim Martin and his able crew of young people are to be congratulated for doing such a fine job of restoring life to a Mighty Wurlitzer. The citizens of Berlin received an extra special Christmas gift from some of their children.

*This story was originally submitted to THEATRE ORGAN by Bob Legon. Additional information and pictures were furnished by Gregg Morris of The Berlin Reporter, and are published by permission.*

\* \* \*

Though Bill Floyd will reach the 70 mark this year, the Richmond theatre organist continues on a schedule which would exhaust many a younger man. His many months of work on his church's Möller is about finished. The Virginia Center for the Performing Arts (ex-Loew's) has undergone a massive renovation which meant heavy trucks and construction equipment on the scene during the \$6 million project. A neighboring store has prevented the organ crew from parking cars in the stagedoor alley, so Bill and his colleagues have to unload tools and drive several blocks for a parking space. They are undaunted, however.

Teacher Jim Martin at the console of the former Albert Theatre Wurlitzer, now in the Berlin Middle School. (Gregg Morris photo)



Student Paul Girard and Jim Martin in a chamber of the Berlin Middle School organ. (Gregg Morris photo)





# SENECA WURLITZER PROPEPTY 908 N. FALLS BLVD.

**FOLLOW THE ARROW**

Sign of the times! It was found on a pile of scrap near a deteriorating caretaker's cottage. (Klospic)



Driveway to plant, looking toward Niagara Falls Boulevard. Area which had shrubs, grass and trees is black-topped. (Klospic)



Entrance of plant, showing remains of two statues in fountain area. (Klospic)



Rear of the factory, showing loading dock area. Railroad spur over which organs were shipped, is shown. (Klospic)

The new relays are mounted, the console is about finished. The 85-point crescendo pedal has been wired at the phone company's shop. Diodes were installed so ranks won't feed into others at the junctions. Both ranks of Tibias, Voxes and Celestes play from one set of stop keys. A Marr & Colton Tibia in the Main (16', 8', 4'), Gottfried Strings and French Horn are superb. "Percussion tabs are gray with red lettering, the rest in standard Wurlitzer colors," says Bill. "Church organists who might play the Wurlitzer will not even accidentally wander into the percussion area. The new capture combination system will help, too."

\* \* \*

Word from Vincent C. Astor, curator-organist of the Orpheum Theatre in Memphis, says that the house's 3/13 Wurlitzer, named "Louise," has been restored to good playing condition by Marlin Mackley of St.

Louis Fox fame. The Chrysoglott has been re-installed in an unenclosed location, and the console cable has been replaced. Work is scheduled to restore the combination action. Three events were held to observe the grand opening: the Builders' Bash in December; the Mayor's Inauguration; and the "Champagne and Gershwin Gala" which featured Astor as organist. Besides special events, the Orpheum is available for tours, but advance notice is required. Call 901/525-2121. Visitors are most welcome.

\* \* \*

The factory in North Tonawanda, New York, has been standing for about 75 years, and the only items to jog memories are the signs still atop the ten-story tower: WURLITZER. Jess Littlefield and Lloyd Klos recently visited the property and found that the place serves as a warehouse and houses three or four small firms. The beautiful shrubs and sculptured lamp

posts which lined the main drive are gone, the area black-topped. The nearby home of Fanny Wurlitzer is gone, and a small caretaker's cottage is succumbing to the ravages of the elements. The main entrance has been refurbished with metal sash and new doors. Elsewhere, however, paint is peeling, sash is rotting, and some windows high in the tower have holes from vandals' BB assaults. The loading dock from which 2238 pipe organs were shipped is rotting away. The fountain by the main entrance is devoid of one statue, the other is cracked and ready to fall. A sign ignominiously advertised "Seneca Wurlitzer Propepty (*sic*).'' Oh tempores! Oh mores!

\* \* \*

A newsletter published by the Johannesburg Theatre Organ Society which was recently received from Eric Schröder mentioned that the famous Dean Herrick Wurlitzer was being in-



stalled in the Witbank City Hall. The work was expected to be completed by the end of March.

Another item of interest was that the Pretoria City Hall houses what is probably the finest concert organ in the country, a 4/128 Kimball.

### Byrd Theatre Reopens

Friday, April 6, was a great day in Richmond, Virginia, for theatre buffs and organ buffs alike. The famous Byrd Theatre reopened after nearly a year of darkness, cleaned, polished and restored to its original beauty. The opening bill featured the Gene Kelly musical *Singin' in the Rain*, a Harold Lloyd silent short *Hot Water*, and Lin Lunde at the console of the 4/17 Wurlitzer, all for a \$2.00 admission charge!

Jerry Cable, owner and operator of The Tobacco Company Restaurant & Club, has restored the theatre in partnership with Samuel P. and Irma B. Warren, who purchased the theatre in 1982. Dwayne Nelson, the last manager before the Byrd was closed in May 1983, has supervised the restoration and will manage the theatre.

Cable intends to operate the Byrd as a family theatre, with first-run and second-run films, re-runs of older classic films, silents and cartoons. An up-to-the-minute stereo sound system is to be installed. In addition to the usual popcorn and sodas, the lobby refreshment stand will offer cappuccino coffee and baked French delicacies.

Lin Lunde is scheduled to play Fridays, Saturdays and Sundays for concerts and sing-alongs, and to accompany silent films when they are shown.

The above is from an article by Carole Kass, staff writer, published April 1, 1984, in the *Richmond Times-Dispatch*.

\* \* \*

Columbus, Indiana, has a population of only about 30,000, yet some of its people are wide awake as to the needs of its major community area, Columbus Commons. Journalist and theatre organ lover, Geoffrey Vincent sent us a recent editorial from the *Columbus Republic* which suggests a new concept be adopted in replacing the Commons cafeteria which closed in January. The editorial, excerpts of



Dwayne Nelson (left) will manage the Byrd. Jerry Cable helped to restore the theatre.

(Photo by Lindy Keast Rodman, Richmond Newspapers, Inc.)



Interior of the Byrd Theatre.

(Photo by Lindy Keast Rodman, Richmond Newspapers, Inc.)

which follow, has to be one of a kind:

"While the Board of the Commons scouts around for a new concept at its mezzanine restaurant, the opportunity is unique to consider a change with drama — the Mighty Wurlitzer . . .

"When the console of a Mighty Wurlitzer rises amidst flashing lights

and glittering trim, no one ignores it . . . the change in the cafeteria may be an opportunity to signal a new concept in operating the city-owned community mall. Rather than a pizza palace, how about the Commons as a variety store of food treats? . . . The Mighty Wurlitzer would fit right in . . .





Raoul de Toledo de Galvao at Grand Opera House console, 8th Avenue and 23rd Street, New York in 1927. (E. Bebko collection)

"The idea for a Mighty Wurlitzer in Columbus came up a couple of years ago. Geoff Vincent, recently retired, makes regular trips to Rochester, New York, for the opportunity to play one. After one trip was reported in our 'Around Town' column, the editor received an anonymous \$100 bill with a note that it was to start a fund for a Mighty Wurlitzer in Columbus.

"That \$100 has been earning interest in a bank account. It's available to help the Commons board members examine the idea of a Mighty Wurlitzer here. It certainly would be a different tone and a change with drama at the Commons."

\* \* \*

In 1922, while Fats Waller was playing theatre organ at the Lincoln Theatre in Harlem, New York, the late Count Basie spent lots of time there listening to Waller play jazz on the theatre's organ. The two became fast friends and Waller taught Basie to play the instrument. So, in all the later years, hardly anyone has known that Basie also could play his brand of jazz on an organ as well as piano. As to Basie's piano playing, his mother was his first teacher. Apparently, Basie never had other than respect for and enjoyment of jazz theatre organ. Since all this was as early as 1922, no "traditionalist" theatre organ buff

ever can say jazz was not part of the theatre organ tradition at its earliest years!

BILLY NALLE

\* \* \*

From time to time in these pages, we've mentioned theatre organist Raoul de Toledo de Galvao, or as he was known by his professional name, Paul Brass. This fellow who hailed from South America, was a solo organist in a number of houses in the New York City area, including the RKO in Cedarhurst, Long Island, using a Möller. Doc Bebko knew him and one time the two shared a lunch of turkey legs in a nearby cemetery, because in Brass' words, "It is so peaceful here." Whatever became of him is a mystery which perhaps someone out there can clear up. As an assist, Doc has found the old picture of the organist, shown here. Even when Doc was a cruise director and musician in the mid-thirties to South America, he endeavored to locate his friend, but with no success. The musicians local in New York was of no help, either. Is there a reader who can solve the mystery?

\* \* \*

Logan, Utah's Charlie Fletcher sends along word about an idea tried out at Salt Lake City's Organ Loft on March 5. In the past, the Loft catered to Saturday night parties with pipe organ music. This time, the 5/38 Wurlitzer was employed by organist Blaine Gale in accompanying a silent-film program. "The console looks great, and the new tabs and pedals reflect considerable rehabilitation work," says Charlie.

"The movies included films of

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Harold Lloyd, Laurel & Hardy and Charlie Chaplin's *The Kid*, which I saw at its release in 1921. These old pictures are wonderful pieces of history, and an incredible look at the fashions, autos, trolleys and names of that era. Blaine is an excellent accompanist, a very out-going and ebullient personality, giving the impression he has known you for years. He played a similar program at the Capitol in November, and indicated that delays in getting films were responsible for uncertain programming in the future there. Meanwhile, we sure would enjoy more silent film nights at the Organ Loft!"

\* \* \*

The New York Military Academy's 4/31 Möller is fast becoming an attraction on the circuit. Installed in 1927, Opus 4925 was predominately a church/concert organ, though it had been used for some silent movie accompaniment at the close of the great theatre organ era. In recent years, thanks to ATOS members Lt. Col. Tom Stehle and Bob Seeley, an extensive renovation has occurred. Ranks have been revoiced and improvements made to enhance the electrical and mechanical aspects of the instrument.

Since early 1982, the console has been in the process of a complete rebuilding: change from straight to horseshoe design, replacement of old mechanical stop combination mechanism and switches with new electric switches and engraved stop tablets, and refinishing of the console case. All of the work, including custom-building and fabrication of many parts, is being done by a small, but extremely dedicated crew.

Funding for the project is made possible by support of the public through concert ticket purchases. Artists for 1983 included Jeff Barker, Frank Cimmino and Ralph Ringstad. Don Lockwood gave a lecture on the history of the theatre pipe organ, augmented by a slide presentation with background music by Bob Seeley.

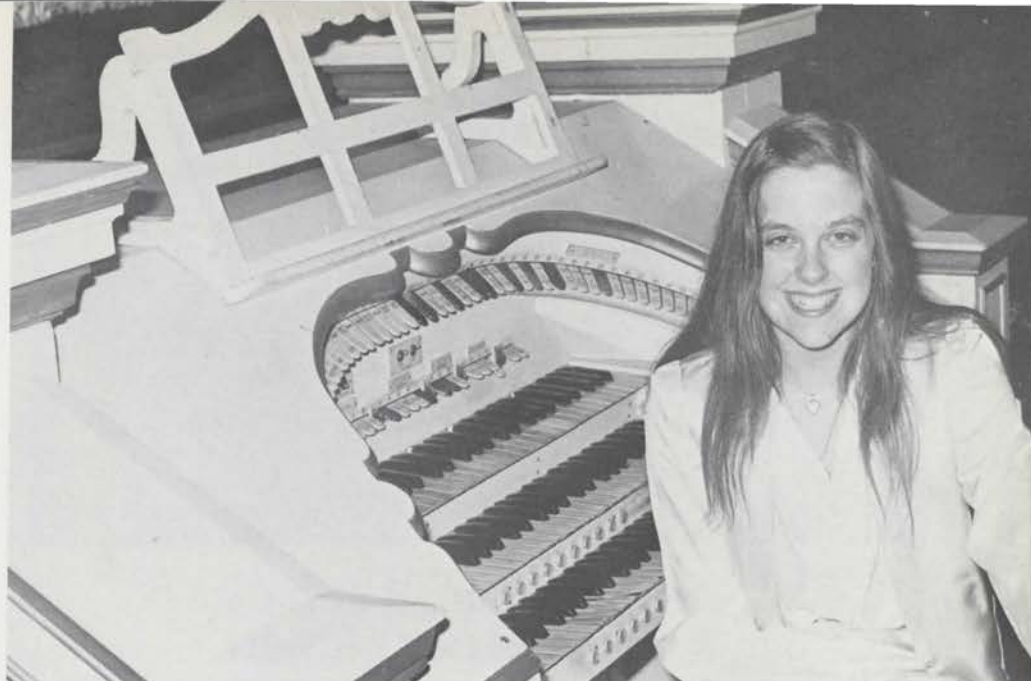
\* \* \*

Wayne, New Jersey's Stanley Warzala has been a theatre organ enthusiast for most of his life. "I used to hear Ted Meyn and Lloyd 'Wild Oscar'





Granada Harrow facade advertising Pauline Dixon's concert.  
(Arthur Aldridge photo)



Pauline Dixon at the console following her privately produced concert at the Granada Harrow.  
(Arthur Aldridge photo)

Hill in Brooklyn. Also listened to Ed-die Hanson from Chicago." Of course, Stan has been in the second great era of the instrument, so he has developed a keen philosophical sense of likes and dislikes, as far as the performers on the instrument go.

"Robert Browning had a few handy words: 'De gustibus non disputandum est.' There is no disputing taste. If that were true, it would be a waste of time for me to say 'I like so and so, as he is good,' because a million other persons might say, 'he's a bum.' Nevertheless, I have certain standards which I have honed over the years by experience.

"I bought two theatre organ recordings recently. In my opinion, too many people are making them these days, and at times I feel that the reviewers are trying not to hurt the artists' feelings or their pocketbooks. The artist on one record can move over the keys, but he has no imagination or feeling; it does not arouse me, musically. The second recording is dryer than a really dry martini; the artist may have a good background in Bach or Dupré, but if one listens carefully, he can detect a lack of experience and maturity. Many of the young artists really don't know what theatre organ playing is like. Some, like Walt Strony and Lyn Larsen, have captured the technique."

\* \* \*

The magic name of Sellers continues to shine forth in the Chicago area. During Barbara Sellers' recent

engagement at the Music Box Theatre in which she played the organ accompaniment to the classic film *Wings*, Channel 2's "Two on Two" program filmed her in action. A segment featured Barbara and her Hall of Fame mother, Edna, in an interview.

On February 17, Barbara opened an engagement at Felice's Round Table Restaurant at 5721 North Clark Street in Chicago. She is featured in the lounge on her souped-up electronic organ and sound system on Fridays and Saturdays, starting at 8 p.m. The place has a reputation for fine food. The seating is limited in the lounge, so if you wish to be seated near the organist, make your request known to the management when making reservations.

### Earthquake Shakes Up Recording Session

On April 24 Don Thompson and Jack Gustafson were just starting a recording session with Jack playing his residence Kimball organ when the Morgan Hill 6.2 earthquake struck. The Gustafson home is located in south San Jose, California, only a few miles from the epicenter of the quake.

Jack exclaimed, "My God! Let's get out!" They left the house, leaving the recorder still running. When the ground stopped shaking they returned and, finding that no harm had been done to the organ, resumed the session. At the same point in the same song an aftershock occurred. It was then decided to abandon that song! Shortly after resuming again there

was a power failure, so the whole project was postponed.

In spite of its proximity to the epicenter, there was no damage to the Gustafson house or to the organ. However, on the tape were recorded the rumbling, grinding, rattling noises of the quake, the crash of the television set hitting the floor, and the organ chimes banging together.

The tape segment was broadcast by a San Francisco news radio station, and later, with a filmed interview with Don and Jack, on a San Jose TV news program.

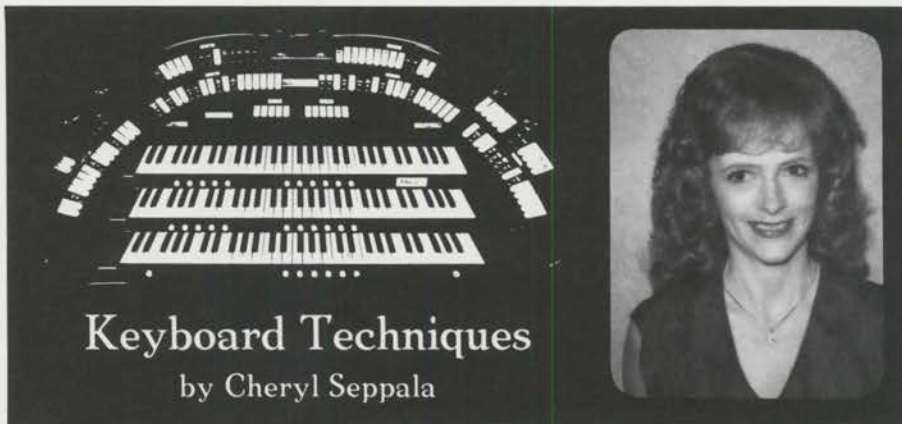
Don intends using the 30-second episode on the recording to be issued by his Pipe Organ Presentations firm, which may be entitled "The Earth-shaking Sound of Jack Gustafson!"

\* \* \*

From time to time, ex-New York Paramount organist, Jack Skelly, contributes some gems from his memory bank, which is as long as an ostrich neck. For example, Jack was visiting Jack Powell at the Radio City Music Hall during the Christmas show in 1936. "Jack's dressing room was on the same floor as Jan Peerce's, so we both visited the tenor. Peerce had piano music of an opera and he asked me to accompany him in a practice session. His observation to Powell upon finishing was, 'He's a good sight-reader.'

"Then there was the time when the Music Hall's chief organist, Dick Leibert, fell asleep at the console with the curtains around him."





## Keyboard Techniques

by Cheryl Seppala

### THEATRE ORGAN STYLES PART 1 — BLOCK CHORDS

One of the questions most frequently asked by organ students is: "How can I make my music sound richer and more professional?" There are, of course, many possible answers to this question. But one of the easiest techniques the intermediate student can acquire is the ability to block chord favorite melodies.

There are several prerequisites in learning to block. First, you must understand how to invert chords. Second, you must have the ability to use the technique of finger substitution to enable you to play the block chords smoothly.

The following exercise will help prepare you for the inverting and substituting you will encounter in playing block chords.

In blocking, the melody is played legato in the left hand (usually one octave below the right hand on the upper keyboard). The melody is played in the right hand also, with the other

harmony notes of the chord played under the melody. The pedal should play the root of the chord, as you normally would.

The registration for block chords is usually "full organ." Block chords are often played one octave higher than written (8va) with this type of registration: Tibias or Flutes 16, 8, 4, 2, Strings and Diapasons 16, 8, 4.

Sometimes you may wish to use a sweeter, softer registration, but still hear the melody stand out clearly. To achieve this effect, play the left hand melody on a solo sound (such as a Tuba or Clarinet) while the right hand chords are played 8va on a pretty combination (such as Tibia 16 & 4 or Strings 16, 8 and Tibias 8, 4 & 2).

In mastering the technique of block chords, I have several recommendations. First, select a ballad where the melody moves in small intervals. In other words, avoid learning to block a fast song or one in which there are

many big skips in the melody. Second, do not expect to be able to sit down and learn this skill by playing right hand, left hand and pedal all at once. Your first step should be to learn to play the melody legato in the left hand. Next, play the melody also in the right hand, one octave higher than written. Next, fill in the missing harmony notes out of the chord under the melody in the right hand. Finally, add the root in the pedal. If you do not know your chord inversions quickly, by all means write out the block chord section of your song with the correct harmony in the right hand and the single note melody in the left hand.

As you become adept at the technique of blocking, you can add alternating pedals, walking bass patterns and even rhythm within the blocking.

I cannot stress enough the importance of finger substitution exercises for perfecting blocking, open harmony, counter melody, and many other popular theatre organ styles. Also, you must practice inverting chords up and down the keyboard, especially in the right hand. There are countless technique books to help you with substitution and related subjects. Don't be afraid if the technique books look "classical." Good technique doesn't know the difference!

Remember, practice slowly and steadily, especially on a new idea. If you can't remember what you're attempting to do — write it down! You'll be amazed how soon you will be able to block all of your favorite songs and achieve that "professional" sound. Next time, we will explore another famous theatre sound — open harmony. □

#### Substitution in Chords

Each hand separately, then both hands together.

The musical notation shows two staves, Treble and Bass clef, with a 'Sw. Strings' registration. The exercise consists of 12 measures of block chords. Fingerings are indicated by numbers 1-5 above or below notes. Chord diagrams are shown above the Treble staff, and the Bass staff contains the root notes of the chords. The chords progress through various inversions and voicings, demonstrating the technique of blocking.





# 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

Dear Bob:

I am writing concerning the review of Jonas Nordwall's new album, "Bits, Bytes & Pipes" in the September/October issue. It seems that the reviewer is misinformed about digital/analog LP's. Some of the statements in that review could be very misleading to members who might otherwise purchase the recording.

First, one does not need special playback equipment to play a digital/analog disc. They may be played on any conventional stereo system. However, the better the system, the better the results.

Second, the comment about distortion and nervous stylus resulting from the louder passages on the recording were probably due to a worn stylus or an inadequate cartridge/stylus combination. Inferior or inadequate amplifier and speakers can also add to that by trying to handle a volume range for which they were not designed. I have had the album since early July and have experienced no trouble in playing it, and while I have a better than average stereo system, it is far from super audiophile stuff. However, it was put together to play primarily pipe organ music. I am currently using a Shure M97HE magnetic cartridge on my turntable. It has what is called the "hyperelliptical stylus" which is shaped more like the cutting stylus that cut the record grooves in the first place. This cartridge can track at from 3/4 to 1 1/2 grams, depending upon conditions under which it is used. The use of its dynamic stabilizer brush requires adding 1/2 gram for compensation. A combination cartridge/stylus such as this is better able to track the difficult

grooves commonly found on recordings of pipe organs and large orchestras, without putting a major dent in one's wallet. If the stylus is cleaned regularly, is properly mounted, and recordings cleaned before each playing, very little groove wear will occur. As far as amplifiers and speakers go, that is another field which was previously covered in THEATRE ORGAN.

Thirdly, with reference to the price of \$12 being steep, the reviewer should take a trip to the local record shop and price some digital LP's. The price is in the ballpark. My only complaints about the recording were the noticeable warp and a slightly noisy pressing. Other than that, Jonas' re-

cordings are favorites of mine.

Lastly, "digital," when used with "analog," tells how the recording was made, not how it should be played back. Some manufacturers of digital LP's will caution one against using excessive volume, as the dynamic range on some could cause overheating in amplifiers. Other than that, enjoy them as you would any other analog LP.

Sincerely,  
Jeffrey A. Morrell  
Lindenhurst, New York

\* \* \*

Dear Sir:

In response to Thomas L. DeLay's letter concerning the Hope-Jones organ in M'Ewan Hall, Edinburgh, I am happy to report the organ does still exist . . . in fact, I played it during a rather covert visit to Edinburgh University last June. I was performing in Scotland during my 'round-the-world concert tour last year and was invited by East Kilbride Cinema Organ Society Chairman Ian K. Macnaught to join him in a journey to see if the organ was still in place.

After trying each of a multitude of doors entering the hall and finding them all locked we were able to locate a kindly member of the custodial staff who let us in the hall, turned on the



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organ and suggested, in the event we were questioned as to the nature of our visit, that we respond we were there to "tune the organ." Thus prepared, we spent a thrilling 20 minutes experimenting with the console, playing each rank and making a few stabs at combinations with short excerpts from selected classics.

Not having the original Hope-Jones stop list in hand at the time, nor having the current stop list, I can only make general reflections upon the instrument. From Mr. Macnaught's account, the organ appears to have been rebuilt several times, the last during the early 1950's. The stop list bears no resemblance now to that of the original specification. In fact, we were hard pressed to find even a single rank that bore tonal lineage to the Hope-

Jones era. The single exception I recall was a particularly grand Tuba which may have been the listed Tuba Mirabilis in the Solo Organ. The organ has a new console and is equipped with the standard Diapason Chorus with a multitude of upper-work representatives, including a full complement of Mixtures. The Tibias, Kinuras and orchestral reeds were not, to my recollection, to be found.

I have forwarded a copy of Mr. DeLay's original letter and this account to Mr. Macnaught in Scotland and I hope he will be able to provide a current stop list and more specific information for a future issue of THEATRE ORGAN.

Yours sincerely,  
Dennis James  
Columbus, Ohio □

Wire only one relay to the piston contact but fire the adjacent magnet with the first relay magnet, the third from the second, etc.

**Q.** Can chests and pipes from different manufacturers be combined with good results? What problems can be expected?

**A.** I don't know of any organ builder who has not at some time combined pipes and/or chests from different organs. Here are some considerations with respect to pipework when doing this:

1. Will pipes fit the rack board?
2. Are chest holes large enough? Too large?
3. Will pipes blend?
4. Are wind pressures compatible?
5. Is there ceiling height available?
6. Can pipes be tuned to existing pitch level?
7. Are your used pipes going to cost you more than they are worth to revoice and/or remove dents and other damage?

For combining unlike chests consider the following:

1. Wind pressures compatible?
2. Chest hole sizes all right?
3. Will size fit organ case or chamber?
4. Should chest have new leather?
5. What about the condition of gaskets, screws, magnets and rack boards?
6. Is stop action compatible? Are you trying to combine straight chests with a combination of vent and pitman action?

In conclusion, a book could be written on this subject and builders will disagree as to how to combine unlike components as long as there are pipe organs.

\* \* \*

Dear Readers:

During the next few years, I intend to photograph as many in-chamber theatre organ installations as possible for a future article in THEATRE ORGAN, showing with photos what I believe to be the best examples of professionalism in theatre organ building. If you have an instrument, or know of one, which you think will meet such standards, I would appreciate hearing from you so I can include them in my travels.

Lance □

## Questions and Answers on the Technical Side

by Lance Johnson



### Do you have any questions?

Send them direct to:

**QUIZMASTER  
and Organbuilder**

Please include name, address and telephone number (with area code).

**LANCE JOHNSON**  
Box 1228  
Fargo, North Dakota 58102

**Q.** I have a reservoir on my theatre organ which is self-tremming. It is a supply house reservoir 2' x 3' in size which feeds the manual chest 10" wind. This all happened when I went from a 7½ hp blower to a 15 hp with a static pressure of 20" wind. What can I do about this? I also have much more air noise within the main conductor.

**A.** Your curtain valve reservoir likely was not designed to operate with such a pronounced pressure differen-

tial. I would place an air-flow regulator just at the outlet of the blower and cut the pressure down at this point to 2" to 4" more than the operating pressure of your organ. This will help the curtain valve stop tremming and get rid of much of your conductor noise.

**Q.** I would like to replace my Wurlitzer combination action relay with Reisner all-electric relay magnets. How can I splice the cable to the setter board, as it will now be too short? Will the load on the piston contacts be too much so the contacts will burn?

**A.** I would not recommend splicing your setter board cable. It will look messy and it is just as much work to install an all-new cable, as the setter board already has junction pins. You can fire your relay magnets by one of two methods: a) Wire each piston relay group to the piston contact the usual way, but install spark suppression diodes on each magnet, or b)





This is the cover of Bob Ralston's new album, recorded digitally on the Mighty Wurlitzer at the Oakland Paramount.

Stu Green, Editor Emeritus of Theatre Organ Magazine, comments: "Bob Ralston has truly captured the spirit of Vienna in his latest theatre pipe organ album, "A Salute to Johann Strauss."

Bring into your own home all the splendor and magnificence of The Blue Danube Waltzes and other timeless masterpieces recreated as only Bob Ralston can do. Order your copy today by sending \$10 (plus \$2 postage and handling) to:  
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And, with proper promotion, you'll have the largest crowds in the history of your club. This means greater profits for your club, too. Include Bob Ralston in your 1984 Concert Series. Let his keyboard magic go to work for you.

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This time we include a few unusual items with this crop. References were *Local Press (LP)*, *Motion Picture Herald (MPH)*, *Radio Daily (RD)* and *Variety (V)*.

*April 12, 1921 (LP)* The Regent Theatre in Lyons, New York, which seats 725, will be auctioned on April 22. George Wesley is acting as trustee for the Rochester Savings Bank.

*March 1922 (LP)* Rochester, New York's first commercial radio station, WHAM opened this month, and appearing on one of the early programs was Strand Theatre organist, TOM GRIERSON. However, Tom did not perform at a console. His instrument was a piano, and he played three numbers.

*August 1928* Walt Disney, on the way to New York with a third new film series, entitled *Steamboat Willie*, stopped off at Kansas City to see theatre organist CARL STALLING (a former backer). Walt persuaded Stalling to compose a musical score for the film which introduced Mickey Mouse, the first animated cartoon with sound. Reviews were excellent when the film was shown at New York's Colony Theatre. Later, Stalling added musical scores to *Plane Crazy*, *Gallop in' Gaucho* and *The Barn Dance*, and Mickey Mouse's great future was assured. (From "Walt Disney" by Bob Thomas.)

*May 1, 1931 (LP)* The Paramount Theatre in Springfield, Massachusetts, is to eliminate organ music in its program after this week. DOLPH GOEBEL has been featured for several months, and organ selections have been one of the attractions of the theatre programs since it first opened its doors. The management has changed shifts of two electricians to six hours to straighten out an overtime problem. (In the fall, the organ was used again with Goebel and BOB HAMILTON at the console.)

*May 23, 1931 (MPH)* DALE YOUNG at the Indianapolis Fountain Square Theatre, re-opened the organ, which had been silent since the advent of talking pictures, with a community singing novelty, celebrating the theatre's fourth anniversary. Young announced all the gags orally via the mike, connected to stage horns. Young, who is well-known to Indianapolis audiences, having been at the Circle for the past two years, had no difficulty in having this new audience join in the singing of "Gigolo," "Cheerful Little Earful," "Take a Walk" and a closing chorus of "Please Don't Talk About Me When I'm Gone." Applause was so tremendous that Young played "Sweet Jennie Lee" for an encore.

*August 27, 1932 (MPH)* LOUIS WEIR at Boston's Loew's State Theatre, recently presented an organ solo entitled "The Grab Bag," and played it on the "World's Tiniest Console." This is on the stage and though it is exceptionally small, it is claimed to have the stops and combinations of a large organ. Mr. Weir offered the following numbers: "Night Shall Be Full With Music," "Evening in Caro-

lina," "Frivolous Sal" and a laughable tongue-twister, with the letter "S" predominating. As an offset for the comedy, Weir closed with a solo played in style of "Snuggled On Your Shoulder." The entire solo was nicely presented and received a good response from the comparatively few people in the house. Possibly "staid" Boston calls for swallowtails, even with a comedy solo, but in the reviewer's opinion, a summer suit would have been far more appropriate.

*September 1932 (MPH)* "I Put the Organ in My Theatre Back to Work" by A. E. Shanley, manager, Embassy Theatre, Dobbs Ferry, New York.

Hardly any theatre in the 1200-1500 capacity class has spent less than \$12,000 to \$15,000 for the installation of an organ. And what happened to theatre organs with the advent of sound? Most of them have been lying idle, and have consequently been rotting away.

Some of the houses which were able to engage competent organists at average salaries, not only built up prestige in the community, but had something to sell besides screen entertainment.

Realizing that the unused organ represented a lot of money which was just being thrown away, and reflecting on the fact that in many instances an organist was an attraction, I talked with several metropolitan managers and as a result, I decided to recondition the instrument in our theatre and install an organist. We considered only one thing: Will the organ feature alone warrant the additional expense?

It was our decision that it would — if not in a few weeks, at least in the end. I found that to recondition the instrument would cost a pretty penny. This cost, however, would be little in comparison with the loss incurred if the organ were left to depreciate beyond redemption. So the plunge was taken.

After ten weeks of operating with a policy under which we have a single feature picture, an organ feature, shorts and a newsreel, I found that not only has the box office been stimulated, but that the prestige of the theatre has been increased, giving us valuable advertising.

*Circa 1930 (V)* "You have never heard an organ played until you have heard Jesse Crawford," they say in New York. We sent Jesse to New York, and now we have another in Chicago they'd like to try and get.

ALBERT F. BROWN of the Granada, is a new idea in the field. New type of work, new type of salesmanship. Though his playing rates with almost any of the boys, it is not so much his music, but the staging and illustrating of his music upon which he relies. He works characters and sets in back of a scrim, accompanying them with the organ, the lyrics of the song being flashed on a scrim. Just words, no picture slides.

In "To My Valentine," he had two vocalists, man and woman, on either end of the stage. A posing picture in form of a heart, joined in for the finale. On the theory that picture house organists are song pluggers, Brown plugs in a refined way. He is different and novel.

*September 26, 1946 (RD)* After four years as staff organist at ABC, DOLPH GOEBEL has resigned to become musical director of the forthcoming Rodgers & Hammerstein musical *Happy Birthday*, starring Helen Hayes, which premieres in Boston on October 6.

That should do it for now. 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-



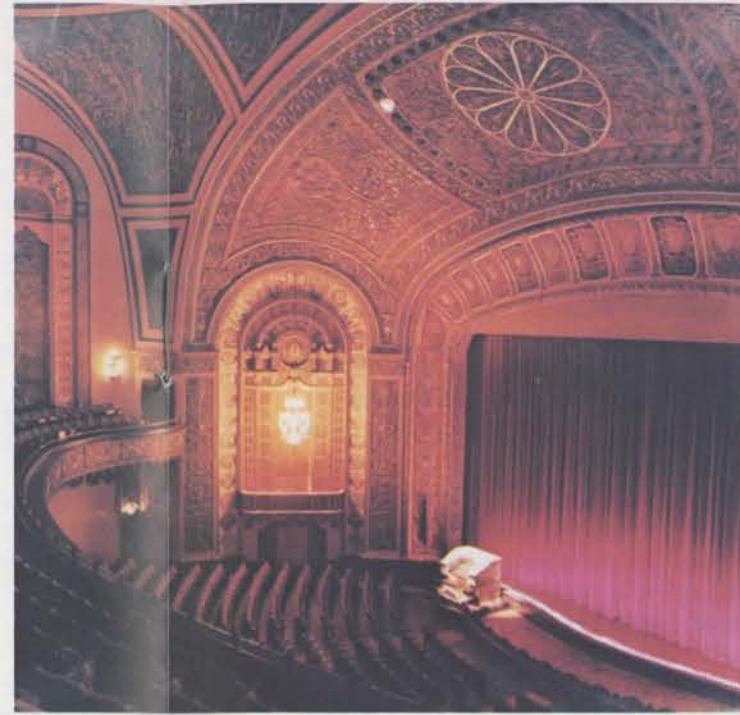
# ATOS '84 INDIANAPOLIS



Scottish Rite Cathedral



Paramount Theatre



Embassy Theatre



Scottish Rite Cathedral



Hyatt Regency — 20-story atrium



Manual High School



Hedback Theatre



Springdale Music Palace



Hyatt Regency — Lobby



Hyatt Regency — Lobby



Pipe Dream Restaurant



Long Center for the Performing Arts (Mars Theatre)



Paramount Music Palace

Cardinal Music Palace

Hyatt Ballroom — Site of Annual Membership Brunch and Banquet



Hall of Music — Purdue University



Emery Theatre





# ATOS '84

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 **Ron Rhode** 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

# INDIANAPOLIS



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. 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
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



RON  
RHODE



DWIGHT  
BEACHAM



JONAS  
NORDWALL



BILL  
VLASAK



RICHARD  
PURVIS



LOWELL  
AYARS



CHRIS  
ELLIOTT



KARL  
COLE



JACK  
BETHARDS



LYN  
LARSEN



WALT  
STRONGY



DAVE  
WEINGARTNER



BOB  
RALSTON

# 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.

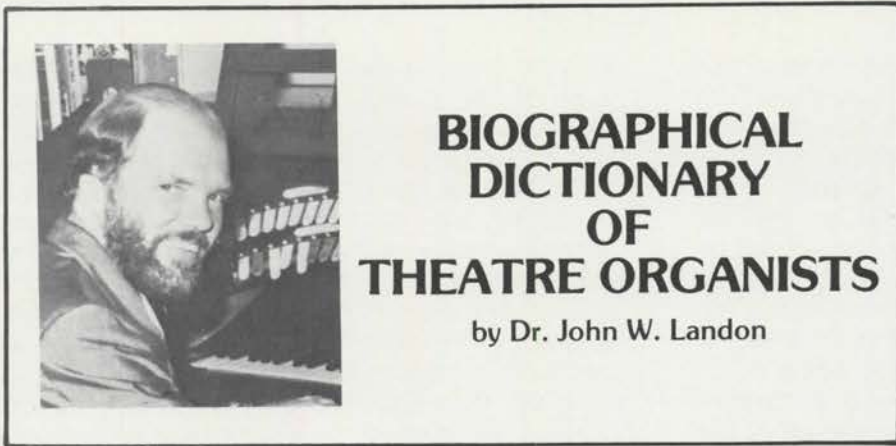
2. Each person taping must sign the disclaimer on the Registration Form stating that he/she is taping only for personal use and will not duplicate or use the tapes for commercial or broadcast purposes. C-90 or C-120 audio tapes only, please.

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.

# INDIANAPOLIS





## BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

### ALEXANDER, W. H.

Assistant organist at the Hippodrome Theatre in Fort Worth, Texas (Robert-Morton pipe organ). Assistant to Robert Lentz.

### ALLEN, ELEANOR KATHRYN

Organist of Loew's Theatre on Broadway, New York City.

In the early 1930's Allen moved to San Francisco and appeared on radio for a number of years over Station KFRC with the Meredith Willson Studio Orchestra.

Allen had the honor of playing for

Don Andersen at San Francisco Fox 4/36 Wurlitzer.  
(Photo by John Landon)



the opening of *The Big Parade*, an important silent film. She later toured various theatres. She claimed to be the first female organist to appear on Broadway (NYC).

Allen died in Phoenix, Arizona in 1968. She is survived by her sister, Miss Theodora Allen, professor (retired) at Indiana University, Bloomington, Indiana.

### ALLISON, CHARLES

Played the Hippodrome Theatre in Buffalo, New York, in early 1926. Later joined the staff at Shea's Buffalo Theatre (in April 1926) where he served with Maurice B. Nicholson and Lloyd del Castillo.

### ANDERSEN, DON

Born December 8, 1925, in San Francisco, California. Studied accordion for five years before going into military service. After military service studied harmony for one year and began studying organ under Floyd Wright. Played San Francisco Orpheum Theatre from 1948 to 1950 (4/21 Robert-Morton). Was house organist for the San Francisco Fox Theatre from 1950 to 1956. Played occasionally at El Capitan's 3/13 Wurlitzer, Warfield's 3/11 Wurlitzer, Marina's 2/6 Robert-Morton and San Francisco Civic Auditorium's 4/125 Austin. Andersen is still an active organist playing for baseball games at Candlestick Park and for ice hockey and baseball games at the Oakland, California, Coliseum.

### ANDERSON, FRANK

Began his theatre organ career at the Cort Theatre, Atlantic City, 1917-18. Moved to Philadelphia where he served as organist of the Leader Theatre. In 1920 he moved to

California where he toured for the West Coast Theatres chain. He appeared at the Long Beach Theatre, Long Beach (1923), the Liberty Theatre, Long Beach (1924) and the Egyptian Theatre (1925). He remained for several years throughout the middle to late 1920's as organist of the Iris Theatre, Los Angeles.

Anderson published several compositions during his years as an organist, including a waltz entitled "California," selected by screen star Alberta Vaughn to be used in the score of one of her films.

### ANDERSON, GUNNAR

Born February 23, 1908, in Bellingham, Washington. Studied piano and organ in Bellingham, in Los Angeles and in Seattle, and was a scholarship student at the Cincinnati Conservatory of Music. Played professionally at the Grand Theatre, the Egyptian Theatre, the American Theatre, the Avalon Theatre, and the Mt. Baker Theatre in Bellingham, Washington. Later played at the Roxy and Music Box Theatres in Tacoma, Washington.

Served as pianist at Radio Station KNX and for Fox Movietone Studios in Hollywood. Also became a recording organist at Universal Motion Picture Studios. Became musical coach and accompanist for numerous movie stars. Later acted as resident organist and program director at the famous Beverly Hills Hotel.

During World War II, Anderson served as organist and accompanist for the Naval Training Center in San Diego. More recently he was organist for Station KPUG and for the Mt. Baker Theatre in Bellingham, Washington.

### ANDERSON, HAROLD M.

In 1924 Anderson played the Chatham Theatre in Chicago. In 1926 he was on the staff of the State Theatre in Chicago, specializing in jazz arrangements, playing the four-manual Möller organ.

### ANDREWS, DAVID

Made several long playing recordings on the Kearns' residence organ (3/18 Wurlitzer) in Hollywood, California, in 1957. Recorded on the Era label.

### ANDREWS, WILLIAM H.

Born in Bristol, Rhode Island, July



16, 1895. Studied piano at Combs Conservatory in Philadelphia, Pennsylvania.

Andrews took three organ lessons from a professional organist and was told not to come back because he would never be able to learn organ music. In 1914 he became the first silent picture organist at the Regent Theatre in Philadelphia. The following years were spent in the Philadelphia area until 1917, when he enlisted in military service (World War I) and became musical director for an overseas Naval orchestra in the British Isles.

At the end of World War I Andrews resumed playing silent films in the Philadelphia area until 1928. The Tower Theatre in West Philadelphia was one of the first to introduce sound pictures and the 21-piece orchestra and organist (Andrews) were discharged.

After the invention of the Hammond organ, Andrews entertained on that instrument at nightclubs and restaurants in the Philadelphia area.

#### **ANGELO, TONY**

Played the National Theatre in Boston in 1927.

#### **ANKNER, HELEN**

Born in Montour Falls, New York. Graduated from Southside High School, Elmira, New York, in 1925. Took additional instruction in organ and piano the same year at the School of Music, Elmira College. After a year or two as a church organist, Ankner took her first theatre position at the Majestic (2/4 Wurlitzer) in Elmira. She went on to study at the Eastman School of Music in Rochester and earned extra spending money as an assistant organist of the Regent Theatre, Rochester.

In 1928 Ankner was hired by Rochester radio station WHAM as staff pianist and organist. She was to be associated with this station through much of the balance of her professional life. In the early 1930's she did a few engagements at the Palace Theatre and later the Century Theatre, both in Rochester.

A move to Philadelphia for four years followed her marriage in the early 1930's. She played the organ at KKY and taught piano, but soon it was back to Rochester where she played many engagements on organ



Helen Ankner, with daughter Connie, at 4/21 Wurlitzer, RKO Palace, Rochester, 1941.

(Photo supplied by Lloyd Klos)

and piano in addition to her radio work.

Ankner died in March 1982 at Fairport, New York.

#### **ANSTETT, STANLEY**

Played the Butterfly Theatre in Menosha, Wisconsin, in early 1924. Played the Wausau Theatre in Wausau, Wisconsin, in late 1924. In 1927 played at the Parthenon Theatre in Hammond, Indiana.

#### **ANZALONE, ALFREDO**

Played the National Theatre in Boston, Massachusetts, in the late 1920's. (This organ was inaugurated by Arthur Martel.)

#### **APOLLO, SEBASTIAN**

Opened the 2/8 Geneva organ in the Roseville Theatre in Roseville, California, on May 19, 1926.

#### **ARANDS, HENRY V.**

Played Loew's State Theatre in Newark in 1927.

#### **ARMSTRONG, (JOHN B.) BERNIE**

Born in Weston, West Virginia, July 28, 1907. Parents were Mollie and Willie Armstrong. Armstrong was educated in the Weston High School, and West Virginia Wesleyan College. He was involved in local stage shows and amateur theatricals before becoming a theatre organist.

He mastered the banjo at the age of six and played the violin professionally at the age of 13. He worked as a ticket taker in a Weston, West Virginia, theatre and later became house organist for silent films. He moved to

Pittsburgh in 1925 to be organist at the Liberty Theatre. There he played the Grand Theatre (Pittsburgh) in 1926 and in the late '20s the Stanley Theatre, Pittsburgh. In 1934 he moved to the Alvin Theatre where he became organist of their new Wurlitzer. He was consultant for the purchase of this organ. After the 1936 flood which destroyed most of Pittsburgh's downtown organs, Armstrong joined the radio staff of Station KDKA and by 1940 was named director of the KDKA staff orchestra. He died at the age of 55 in 1960.

#### **ARRIN, MR. (First name unknown)**

Played the Ambassador Theatre in Washington, D.C., in 1925.

#### **ASTOR, VINCENT C.**

Curator and engineer of the newly refurbished Orpheum Theatre, Beale Street, Memphis, Tennessee. Resident organist for 14 years of the Orpheum's 3/13 Wurlitzer. Astor was deeply involved in the restoration of the theatre and played for its *second* Grand Opening, January 7-8, 1984.

Assistant organist of St. Michael's Catholic Church, Memphis. □

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## Closing Chord

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On March 6, RMCATOS lost one of its most dedicated members with the passing of **Bill Arthur** who died at the age of 56. Several years ago, through his friendship with the owner of the Denver Paramount Theatre property, Bill arranged for RMCATOS to enter the theatre and do some repair and restoration on the 4/20 Wurlitzer. These efforts by Bill helped save the Wurlitzer in the Paramount Theatre, and members of the Rocky Mountain Chapter will be forever grateful.

Bill installed a 2/5 Marr & Colton pipe organ in his home several years ago. He later sold this instrument and purchased the 2/10 Wurlitzer from the Denver Orpheum Theatre, which he was installing in his home. It promised to be a lovely installation, as Bill had a real dedication to a project being done properly without shortcuts.



Bill truly loved the theatre pipe organ and always had a kind word and encouragement for those he believed were doing their best in the presentation of the instrument. He was a good, kind, soft-spoken gentleman who brought much pleasure to his many friends. He is survived by his wife of 35 years, Priscilla, and two sons and three grandchildren. We shall miss him.

PATTI SIMON

**Donald F. "Don" Rouse**, of Holiday, Florida, died March 10, 1984. He had just turned 80. Originally from Ganges, Michigan, Don and his wife, Lee, had moved to Florida some 12 years ago. They were charter members of the Central Florida TOS Chapter. Don was also a member of AOAI. While health permitted, he helped in the on-going work on the 3/12 Wurlitzer being installed in the Tampa Theatre. He greatly loved theatre organ and attended many of the performances at the Kirk of Dunedin. His personal warmth earned him many friends.

Besides his wife, Don leaves a son and three daughters, a sister, also of Holiday and a member of CFTOS, 15 grandchildren and six great-grandchildren.

JOHN OTTERSON

**Tony Tahlman** of Minneapolis, Minnesota, died on March 23, 1984, after a long illness. He was pre-organization chairman of CATOE, who, with others of the 13 founding members, did so much to get CATOE organized. He was the club's first elected vice-chairman, authored its newsletter several times, served on its board, and together with his wife helped make the first ATOE convention in Chicago in 1965 a huge success.

Born in 1930, Tony started playing organ professionally at 18. He was playing in restaurants and lounges around Chicago when the owner of the Elm Skating Club discovered him and offered him a job playing a pipe organ, a job that lasted 18 years. He played the Elm's hybrid Geneva for both the 1965 and 1969 ATOE conventions, and played many shows both in the Chicago area and in many other parts of the country.

Tony moved to Minneapolis in



Tony Tahlman.

1976 where he played at Cicero's Piz-za Parlor until its closing in 1980. Though in poor health in recent years, he managed to keep busy and cheerful.

He is survived by his wife, Kathy, two daughters, Valerie Navarre and Debbie, a son, Carl, and two grandchildren.

CHARLOTTE RIEGER

**Wolfgang Schaa**, of Munich, West Germany, died of cancer December 17, 1983. He was 58. He is survived by



Wolfgang Schaa.

his wife, Grete; two daughters, Sabine and Ursula; and a son, Eberhard. Mr. Schaa was an engineer dealing with patents for a mechanical engineering firm in Munich.

His interest in theatre organs began about 1940 when he heard them on the radio. A little later he was able to play the organs in the Cologne Kristall-Palast and the Heilbronn Ufa-Palast at times when the theatres were not open.

Mr. Schaa has compiled a list of all known theatre organs in Germany, Austria, Switzerland and Czechoslovakia, showing where installed and when, make, size, special features and present status. This list will be published in THEATRE ORGAN later this year. □

One of the most loyal workers in Rochester Theater Organ Society history, **Kenneth E. Wundes**, died February 12, 1984.

A Navy veteran of World War II, Ken served on the battleship "Missouri" and witnessed the surrender ceremony. He held several offices in his American Legion Post, including Commander.

Joining RTOS in 1971, he and his wife, Marion, participated in such fields of endeavor as mailing, membership, social affairs and field trips. Ken was a person on whom one could always depend. Once committed to a task, he saw it through with dispatch and perfection. He'll be greatly missed, both as a friend and as a worker in the RTOS organization.

Besides his wife, he is survived by a daughter, Lisa, and his mother.

LLOYD E. KLOS

The English theatre organ fraternity suffered a grievous loss with the death on March 30, 1984, of **Keith C. Phillipson**, one of the workers for the cause in the North of England for many years. He had been admitted to Withington Hospital, Manchester, about ten days previously, and a brain tumour diagnosed. But it was too far advanced for surgical treatment. The funeral was held in Altrincham Crematorium on April 5, when about a hundred mourners gathered to pay their last respects.

Like many organ buffs, Keith became drawn to the theatre organ at an early age, when still a teenager at school. It may be said that, as far as



British theatre organ lore was concerned, he became a veritable walking encyclopaedia. He became identified with the British T.O.C. (Theatre Organ Club) in particular, becoming North-Western Representative, which office he still held at the time of his passing. He became associated with ATOE in its early days. He visited the United States (mainly the greater New York City, Philadelphia, Richmond and Washington, D.C., areas), three times, in company with other British buffs, in 1962, 1963 and 1964. An account of the 1963 trip was published, under Keith's name, in the Fall 1963 issue of THEATRE ORGAN.

He was a member also of the Cinema Organ Society and the Lancastrian Theatre Organ Trust. The

LTOT organised the initial (North of England) segment of the ATOS Safari '76 and Keith was one of the Northern 'bus couriers. So members reading this who were on that trip will perhaps remember him. He also made a day-trip to London during the 1980 ATOS Convention, attending at two of the concert locations that day. His passing leaves a large hole in British T.O. organisation in the North of England. But enthusiasts in all parts of the country will extend their sincere condolence to his widow and step-daughter, Mavis and Laura, in their untimely bereavement of Keith Colwell Phillipson, at the comparatively early age of 48 years, theatre organ enthusiast par excellence.

MICHAEL CANDY □

*News from the*

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***Unaffiliated***

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*Groups*

**Lloyd E. Klos**

**D** T O S **DICKINSON THEATRE ORGAN SOCIETY**

(DTOS) — Wilmington, Delaware  
302/995-2603

Neil Jensen opened Dickinson's fourteenth concert season on October 1. Rave reviews followed the performance.

The Australian's orchestral arrangements drew from the 3/28 Kimball sounds rarely heard here. Neil has a solid musical background, as well as in other related arts. He can literally paint pictures with a clarity which is exhilarating — finger paints, if you will. Inflections are his specialty, along with a superb keyboard diction

which gives his delivery a unique absence of muddy sound.

The local reviewer opened his critique with the following: "When a reviewer rushes into the lobby at intermission and purchases a recording, bet your boots he's at a humdinger theatre organ concert. And when he makes a beeline to the post-concert reception and joins the star-struck que for a handshake and autograph, something downright remarkable had been transpiring for the past two hours and 15 minutes." Yes, Neil can be assured of future booking at Dickinson.

On October 29, more than 40 DTOS members toured the Möller Co. and Trivo pipe factory in Hagerstown, Maryland, and Dick Kline's home in Thurmont. Though the plant is not working on Saturday, the Möller tour was fact-filled and exciting, thanks to our host, Mr. Möller, who graciously answered our many questions and allowed us to browse through every inch of the premises. Following a Burger King lunch, we witnessed several ranks of pipes being fabricated at the Trivo factory, from the casting tables to the voicing rooms.

After a short ride, the Kline Wurlitzer's full resources were demonstrated by Shirley Hannum Keiter. It is a pleasure to see an instrument preserved with the TLC which this one has had from Dick Kline. The sounds of the Wurlitzer and the beautiful autumn foliage provided a crowning touch for an excellent bus trip.

Hector Olivera made his ninth con-

cert trip to us on November 19. Playing to a capacity house, he demonstrated why he has been one of the most requested of artists here. His concerts are always exciting and dramatic. He introduced Dickinson's second three-manual console, a Möller, rebuilt as a slave. This will be used entirely in 1984 as the original Kimball keydesk undergoes a thorough rebuilding.

Following his on-stage reception, Hector returned to the console for his "third half." Meanwhile, his wife, Alison, directed the stage crew in setting up his custom nine-manual electronic organ/synthesizer system, dubbed "Oh-One." Built as a touring organ, it was used at Dickinson for production of a recording to be released this year.

Hector has to be seen at this instrument to be believed! His "Flight of the Bumble Bee" looked like "Chopsticks" when compared with his work on nine manuals. His final number, "Superman," was done as an informal duet with Sean McHugh on pipes, Hector on Oh-One. Nearly half his audience was still present at the end (1:30 a.m.) to hear the combination, too overwhelming for words.

ROBERT E. WILHELM, JR.



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

The young British organist, Robert Wolfe, returned on November 17 to play his second concert for us this year, and had the place bouncing. Wolfe's programs are practically continuous music. After his opener, "American Medley," he announced that he would play through to intermission, which was 44 minutes of playing 24 numbers. Several more





Catherine Thomas, ESTMIM's January 1984 artist.

bouncy selections in the second half contributed to a really enjoyable evening.

The following Monday, we had the pleasure of hearing another gentleman from England, Desmond Jenkins, a member of the London Chapter, ATOS. He enjoyed playing our 3/11 Wurlitzer for a couple of hours and we appreciated his stopping to visit us.

On December 10, our secretary and member of our organ crew, 19-year-old David Conway, played his first program for ESTMIM. Dave has played for two NYS fairs and his church, but this was the first time before an auditorium of theatre organ buffs. He had the audience with him from the first number, had good, entertaining music on his program, no-

tably Christmas sing-alongs, and "Whispering," an enjoyable "whistle-along." He did a nice accompaniment to the silent comedy *Big Business*. Forgetting to bring the music to "Pacific Electric Trolley Waltz," he played part of it from memory and improvised the rest while trolley slides were shown. Perhaps Dave will join the circuit and get to be as well known as other Syracuse and ESTMIM organists: Stu Green, Paul H. Forster, Bart Wright, Carleton James, Luella Wickham, Karl Cole and Craig Stevens.

The people at our downtown Landmark Theatre (ex-Loew's State) have accomplished much since August 1977 with tasks unseen by the public. During 1983, things happened which the public can see, including restoration of the main lobby and new carpeting of the original weave in the lobby, grand promenade, and on the grand staircase. There is still much to be done, with, we hope, a pipe organ replacement somewhere down the line. The console elevator sits in anticipation.

CHARLIE RICH

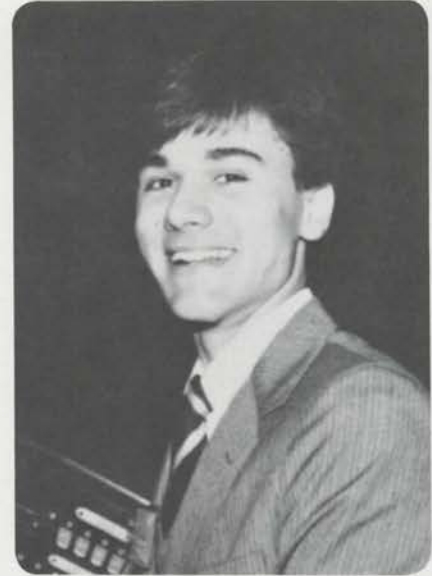
*The above items should have appeared in the March/April issue, and for their omission we apologize.*

\* \* \*

On January 15, Catherine Thomas played her first program for ESTMIM, although she played our 3/11 Wurlitzer for two State Fairs. Cathie, 14, a member of our organization and a ninth grade student, is the youngest organist who has performed for us in concert. She has made several TV appearances, including the nationally syndicated "Kidstuff" show. She played a program of nice variety and one of her features was a medley of oldtime radio themes.

Our Craig Stevens has resigned from Toronto's Organ Grinder and returned home to finish college. Before beginning school, he played at the Riviera Theatre in North Tonawanda, New York, on January 18. Six of us from ESTMIM traveled to hear Craig's program. It was an evening of good entertainment.

The former Syracusan and popular theatre organist, Karl Cole, returned on February 12 to do a concert for us, his first time back since 1979. He did many programs for us during the early years of our operation, was a



Dave Conway, ESTMIM artist.

member of our board for a while, and booked organists for about a year. His concert gave us a full house. He did two or three vocals, and during the sing-along, did "Margie" as a two-part song with the audience's singing from slides and Karl's doing the countermelody. It sounded great. He brought along some slides showing the Springdale Music Palace near Cincinnati where he is the organist. Miss Anna Chovie appeared and sang two numbers. The puppet went over very well. It was a great program with something for everyone, Karl receiving a standing ovation.

Mike Conway is planning a charter bus trip to Rochester for the April program. We hope we'll be successful in filling a bus, as this is the first we've tried in several years. Bea and Carl Shea organized a two-day trip to Toronto's Organ Grinder in 1978 which was a lot of fun. Since then, we have had requests to run another trip.

CHARLIE RICH

## Moving?

Send your change of address to . . .

**ATOS  
Membership  
Secretary  
P.O. Box 1651  
Huntsville, Texas  
77340**



**Macomb Theatre  
Organ Society (MTOS)  
Mt. Clemens, Michigan  
313/775-4454**

The Macomb Theatre Organ Society is restoring a 3/9 Kilgen, located in the Macomb Theatre in Mt. Clemens, Michigan. This organ was one of the earliest theatre organs built by the Kilgen Co. Originally installed in the Palace Theatre in Gary, Indiana, in 1925, it had several organists associated with it: Arthur Utt, Fred Mariott and Max Kennedy.

John Muri purchased it in 1967 and



transported it to the Detroit area where it eventually became the property of Bill Nelem. Bill worked many hours, and with much help succeeded in installing it in the Macomb Theatre. In 1981, the Kilgen was purchased by the MTOS. Since then, the renovation of the organ has been a continuous project. The most recent accomplishment was the total rewiring of the instrument, requiring 65 miles of wire.

Our club sponsors a concert every month. Lowell Ayars, Karl Cole, Lee Erwin, Lance Luce, John Muri, Fr. Jim Miller and Ken Saliba have been featured artists.

Our February concert featured Herb Head, whose performance was marked by an impressive mixture of popular tunes and calliope music. Herb is regarded as one of the finest calliope players in the Detroit area. After playing many selections on the organ, he moved to the piano to accompany his lovely daughter, Jeanine, who amazed us with her fabulous voice. It was another enjoyable concert for everyone who attended.

RICK CUCCHI

#### North Tonawanda, New York (NFTOS)

Frank Olsen, whose Closing Chord appeared in the September/October issue, was the subject of a four-organist tribute at the Riviera Theatre on December 14. Leading off was Harvey Elsasser, a local artist, who played some British marches, and appropriately, some Scottish numbers in creditable fashion. Roy Simon, a postman by day, followed with some selections on piano and organ and was well received.

Leading off the second half, the one and only Eddie Baker (Doc Bebko) played some "Tunes of Glory," a couple show songs and another medley of Scottish airs which went over very well as evinced by prolonged applause. Doc's forte is accompaniment of silent comedies, and this was proved by his work with Laurel & Hardy's *Big Business*. The final organist was Kevin Saky, a newcomer on the Riviera organ crew, who accompanied a talented singer and then aroused the audience with a spirited "Chitty Chitty Bang Bang." The show ran three and a quarter hours but many attendees remained, hopeful of more.

LLOYD E. KLOS

## RTOS



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

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

Once in about 25 or 30 years, an organist bursts upon the scene who has no peers — in musicianship, technique and all-around qualities which make him the superior of his contemporaries. This was made abundantly clear to the 1361 who witnessed Robert Wolfe's concert in the Auditorium Theatre on November 18. Frankly, there is no American theatre organist who comes close to him.

Had this reviewer been blindfolded and led into the auditorium, he would have sworn he was hearing Hall of Famer Reginald Dixon, house organist at England's Tower Ballroom in Blackpool for 40 years. Bob Wolfe's registration and interpretations of many of the 50 numbers not only were carbon copies of Dixon's, but his finger dexterity, pedalling and method of attack were far superior to "Mr. Blackpool's."

From the opening medley of sprightly airs with names of cities and states in their titles, the Englishman held his listeners in a state of utter amazement. Applause was frequent throughout the program. Most competent in playing ballads, Bob's forte is execution of marches and spirited pieces: "Chinatown," "12th Street Rag," "Happy Days Are Here Again," "Stars & Stripes," "National Emblem," "Col. Bogey" and "Tiger Rag," to mention the more prominent.

It is impossible to see how this 21-year-old artist can improve. In fact, he should be giving his American counterparts a lesson or two. For example, Bob is not prone to making with silly talk to soak up time, or trying to make his audiences laugh at everything he says. His game is playing the theatre organ and that he does, with the poise of a veteran. His American tour was his second, and we sur-

mise it will probably become an annual event.

After too long an absence from the Auditorium Theatre's 4/22 Wurlitzer, Lowell Ayars returned on December 16 to delight 1127 concertgoers. The artist specializes in beautiful ballads in which he extracts the artistic voices of the organ: Harp, Chrysoglott, Strings, Tibias, etc. He is not of the flamboyant school, but he assumes the added role of a musicologist in which he tells of the origin and era of most of the numbers played. Added to that is his firm, vibrant baritone voice for such numbers as "I Wish You Love" and "Have You Met Miss Jones?," and you have a complete musician.

Highlights of Lowell's well-rounded program included several numbers from *My Fair Lady*, three by Edvard Grieg, and a scintillating "Alice Blue Gown" which had been composed with Theodore Roosevelt's daughter, Alice, in mind. A visit from Santa and Mrs. Claus, played by Mr. and Mrs. Derek Van Houten, highlighted a Christmas medley.

LLOYD E. KLOS

\* \* \*

On January 20, RTOS achieved a noteworthy milestone. By sponsoring the initial appearance of Dwight Beacham, the organist-comedian became the hundredth performer to appear in a formal program since the Society was founded in 1964. Beacham's forte seems to be in the ballad field as his program was considerably laden with quiet pieces. As he admitted, Sousa's "King Cotton" is something with which he has difficulty and the rendition proved it. Also, Tchaikovsky's "Sleeping Beauty Waltz" gave him some rough moments. The audience of 1113 came into the chilly Auditorium Theatre from zero temperatures outside, and that may be the reason Beacham was trying to make the concertgoers laugh at everything he said. And, as he admitted for almost every piece played, "I like this number; it is a lot of fun." Unfortunately, much of the program wasn't "fun" for this reviewer; it was lost in the playing. An overly long cipher didn't help.

LLOYD E. KLOS





Sacred Hall of the Shinji-Shumei-kai, Kyoto, Japan.

# Rodgers' Royal 5 Finds a Home

by Michael Tevlin

One of the most impressive and unusual organ installations ever completed by Rodgers is found on an isolated mountain near Kyoto, Japan.

The organ, a five-manual, all-electronic known as the Royal 5, ranks as one of the world's largest electronic organs. The setting for the organ is a beautiful new architectural masterpiece that is a sacred shrine for a Japanese religious group. The Shinji-Shumei-kai, as the group is known, has spared no expense on its \$100 million Sacred Founders Hall. The building is a tribute to the understated beauty that characterizes Japanese style.

The Sacred Hall and organ were dedicated in a week-long celebration the first week of May 1983. Berj Zamkochian, renowned organist with the Boston Symphony, impressed the approximately 10,000 people with his keyboard virtuosity in the opening recital and later in concert with the

Osaka Philharmonic. The dedication week capped more than a year of activity that involved dozens of Rodgers personnel and spanned the world. The occasion gave cause for celebration both to the Shinji-Shumei-kai and the people of Rodgers Organ Company.

With the installation of the organ in Japan, the Royal 5 finally found a home. Work on the custom instrument began more than ten years ago at the Rodgers factory in Hillsboro, Oregon.

The organ was designed as a twin to the famous five-manual Rodgers in Carnegie Hall, New York. Built then as a touring model, the Royal 5 actually traveled only occasionally. For a while, it found a temporary home in the Crystal Cathedral, Garden Grove, California, while that church's famous pipe organ was under construction.

The Shinji-Shumei-kai purchased

the organ through Rodgers' Tokyo dealer, The Orient Corporation. The organ was returned to Hillsboro for checking, refinishing and refurbishing with the latest Rodgers micro-processor controls. The instrument then was carefully packed at the plant and shipped from Portland to Japan.

Curiously, the Shinji-Shumei-kai do not need an organ for their musical services. But the Sacred Hall serves a dual role. Public celebrations and events are also held at the site, and Western music is often used. On those occasions, the group felt nothing short of the Royal 5 would do.

Approaching on the winding two-lane highway built especially for the shrine, the hall appears suddenly, its white, flat-topped tent shape contrasting with the green mountains of pine around it. Four corner buttresses support the entire structure. They curve skyward, giving a feeling of flight to the building. Designed by Detroit-based Japanese-American architect Minoru Yamazaki, the Sacred Hall is a massive building that at the same time has an air of lightness and spaciousness.

Similarly, the vast interior radiates with a warmth and intimacy uncommon for such a grand structure. The interior measures 15 stories high and seats 5670, with a total capacity of 7500. Art and embellishments are used tastefully and sparingly. American metal fabricator Lee Dussell created a rich gold-hued screen that serves as a backdrop to the front stage. In the center of the front wall, a gold-plated door and diamond-fitted lintel stand sentinel, guarding a camphor wood statue of the Sacred Founder. Connected to the back of the building, an octagonal structure, off-limits to all but a chosen few, holds the group's sacred scrolls and is believed to be the residence of the founder's spirit.

Musically speaking, the acoustics of the Sacred Hall are extraordinary. According to Ken List, Rodgers tonal director, a small nail dropped at the front of the hall could be heard striking the floor and bouncing again at the back of the building.

List and Gary Czapski, field services technician, worked at the Sacred Hall for 24 days prior to the building dedication, assembling and connecting the tone-generation equipment and completing the tonal regulation of the Royal 5.



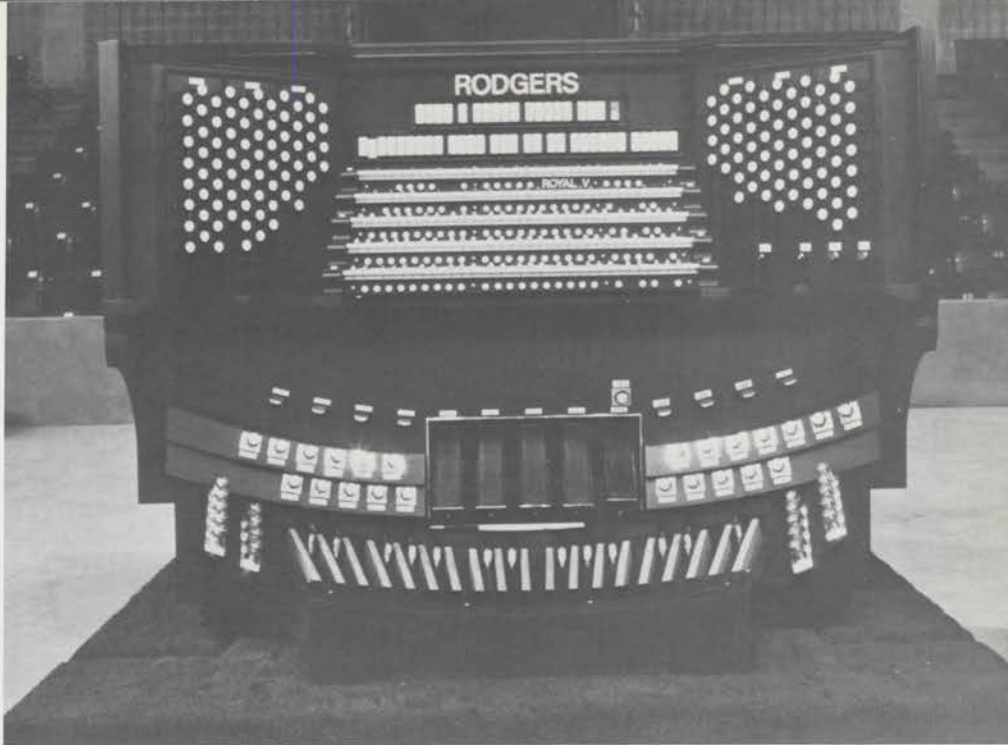
The Sacred Hall has a reverberation period of 6½ seconds. Musically, this means that the Royal 5, played at moderate volume, can be heard clearly at all frequencies and in all parts of the hall. The combination of immense space, intelligent acoustical design and hard reflective surfaces, makes the hall an audio treasure. The acoustics are so good, the organ can be played at one-fourth power to a full house without altering the sound. "The Sacred Hall ranks among the best acoustical designs in the world — no question about that," List said.

The console is equipped with a comprehensive combination action, a wealth of reversibles and unique registration aids. It features the exclusive Rodgers Solo and Continuo, plus a special single-piston transposer. With Rodgers' unique microprocessor system, the console can be connected to a power source and the tone generators in any of several locations without the need for bulky and unsightly cables. A single coaxial cable links the console and the tone generators. With its seven divisions and acoustical environment, the Japanese Royal 5 performs in a league with the world's finest organs.

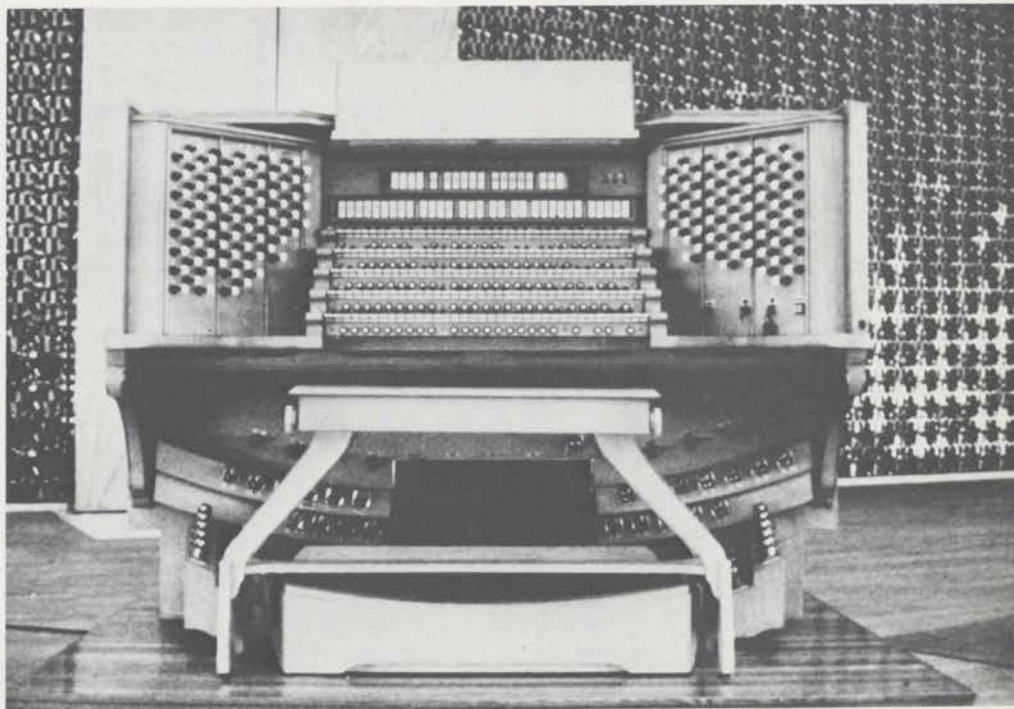
The Great division, normally unexpressed, comprises a major principle chorus, major and minor ensemble choruses, 16' and 8' chorus reeds and struck-bar chimes. By special couplers, the Great and Pedal divisions can be made expressive, with the expression coupled to whichever expression pedal the organist desires.

The Swell division fulfills all the stylistic requirements of the various

The Royal 5 and the Osaka Philharmonic during the dedication.



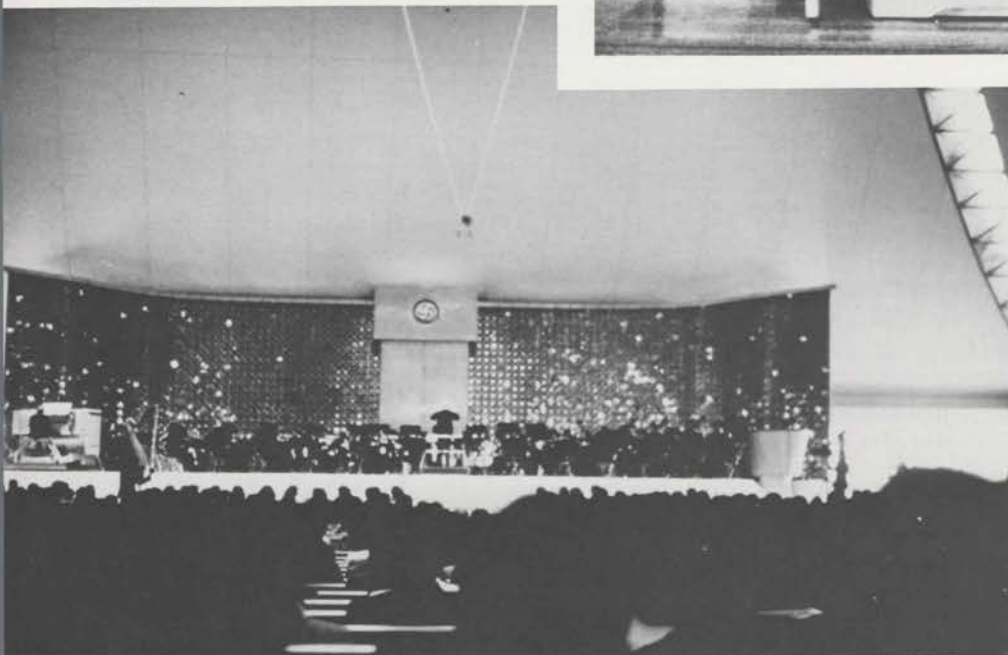
The Rodgers Royal 5 as it looked originally.



The Rodgers Royal 5, as installed in the Japanese temple.

national musical characteristics with its complete principle and Flute choruses, two Reed choruses, three Celestes, two Solo Reeds and Vox Humana.

The Choir division, with its principle, Flute and Reed choruses, three Celestes and minor Trompette de fete, serves as a subsidiary Great/Swell division. A unique feature of the Choir is the Dulcett III, a three-rank Celeste with unison, sharp and flat ranks.







Entrance to the Sacred Hall of the Shinji-Shumei-kai.

In the Solo division, all the solo and orchestral stops associated with the grand tradition of solo division design are present. The division features a French Horn, Flauto Mirabilis and Tuba Mirabilis. The Solo also has a Gamba and Gamba Celeste, the major strings in an organ, and a highly successful electronic Harpsichord.

The Echo division encompasses two minor Celestes, a Vox Humana of silkier proportions than its Swell counterpart, and a 4' Fern Flute, considered a luxury in a pipe organ. The Echo's speakers are located at the highest point in the hall.

The Bombarde division broadcasts the "big guns" of the instrument. These are the Posthorn at 4', 8' and 16' pitches; the major Trompette de fete at 4' and 8' pitches; and a six-rank Grand Jeu, including tierce. These stops unite to form a crowning ensemble of fiery brilliance that can solo against the entire ensemble of the remaining divisions. Or, through its own expression control, the Bombarde can combine with the full organ to create a brilliant display seldom equalled. The Bombarde and Echo divisions share the fifth manual and couple together via a number of useful coupler controls.

Versatility is the hallmark of the Pedal division. Five 32' stops (two Reed and three Flute), eleven 16'

stops and a full complement of upper pitches make possible a suitable pedal line for any conceivable registration possibility.

The sympathetic acoustics of the hall permit the production of enormous low-frequency response without any hint of the forced quality so

often found in large electronic organs. This unforced sound, coupled with the unique speech characteristics of Rodgers' tone circuits, permits a natural pipe-like sound. Even the familiar "death rattle" of the 32' Contra Bombarde is faithfully reproduced. □



## CHAPTER NOTES

Edited by Grace E. McGinnis

### ALABAMA Birmingham

205/979-8132 or 205/785-4864

The Alabama chapter is on the move (literally!) with a February bus trip to Chattanooga, Tennessee, and a March bus trip to Atlanta.

On February 11 at an early, early 7:30 (before breakfast for most), 32 members boarded a big yellow church bus and headed for the Tivoli Theatre in downtown Chattanooga. This was our first trip outside the city of Birmingham, as a group, to not only see a Mighty Wurlitzer, but also to tour another beautiful movie palace. We arrived at noon at the Chattanooga Choo Choo, a restored train station, for lunch in the Garden Terrace. Exactly at 2:00 p.m. we unloaded at the Tivoli. This 1921 movie palace, now owned by the city of Chattanooga, was built by Signal Entertainment Company and later became a Pablix movie palace. It now serves as home for the Chattanooga Symphony and Ballet, and twice a month it becomes a showcase for the famous Frost Classic Film Festivals. We spent a short hour touring the Tivoli before house organist Jon Robere was introduced. The next hour was spent listening to good theatre music. Their 3/12 Wurlitzer has been enhanced by two Austin stops, and it is our hope that it will soon be "unenhanced." The installation is quite different; the chambers are over the proscenium and the sound floats down over the whole au-

dience. The Strings on this instrument are really something else. We all thoroughly enjoyed the afternoon and the bus trip back to Birmingham (with deluxe snacks served on board) was the best.

On March 17 we again boarded a bus, this time a chartered Greyhound, and headed for the city of Atlanta. On tap was a visit to Walt Winn's famous "warehouse" with its beautiful 4/17 Page organ and a sneak preview of the installation of the Excelsior Mill Wurlitzer. To start the day, we ate at an out-of-the-way place called (get this!) the Mellow Mushroom. No further comment needed! Then on to the warehouse for an afternoon long to be remembered. We were treated to 45 minutes of the legendary Bob Van Camp, the maestro of the Mighty Mo at the fabulous Fox Theatre, an absolute pleasure to hear, and after Bob, the incomparable Walt Winn. The sound is great — warehouse, organ and Walt — put them all together and you have an unbeatable combination. Walt is a real favorite of the Alabama chapter. He is the annual artist for our December meeting and Christmas party, and the event is looked forward to all year. After Walt came a young man named Rick McGhee, and we predict a good future in theatre organ music for this young man.

We went from the warehouse to the Excelsior Mill restaurant where Walt Winn, Don Weiss, Rick McGhee and others are busy installing the former



Showboat Pizza Wurlitzer. The organ is not completed yet, but we are looking forward to a return trip to spend a day with the new Mill Wurlitzer. The rest of the day was uneventful, with the exception of the bus breaking down and having to get a new one, but that's a story for the history books. Again, we enjoyed a delightful deluxe snack on the trip back to Birmingham and arrived weary, but happy.

After being out of our "cold" Alabama Theatre for three months, we are looking forward to our April meeting and once again enjoying the sound of our own Big Bertha in the surroundings of our own home, the beautiful Alabama.

CECIL WHITMIRE

### CEDAR RAPIDS AREA

Iowa

319/362-9815 or 319/363-9769

Although it is too late to be of interest, other than academic, we should set the record straight. Because of a scheduling conflict, we had to postpone our Spring Spectacular, featuring Rex Koury, to May 26.

The appearance of Hector Olivera with the Cedar Rapids Symphony on February 18 and 20 produced full houses on both evenings. Rave notices came from all attendees except acquaintances of Hector who missed his usual chatter from the console. In a forum such as this, he said not a word. We feel that conductor Christian Tiemeyer should be congratulated for making use of the Paramount Wurlitzer, a resource that has been available to previous symphony directors. The organ performed flawlessly.

The February chapter meeting was held in the Community Theatre (remodeled last year from the Iowa Theatre, from 1500 to 550 seats) with guest performer Joe Roost from Keokuk. His bouncy style made it difficult to determine whether organ scale had been affected by the reduction in auditorium size, but the program was well-received and over half-a-dozen members partook of open console following the program.

We hope readers are filing in their memory banks the progress reports we have made regarding Jeff Weiler. His latest talent display was the April 5 showing of *The Eagle* at the Park

Ridge Theatre in Evanston which Jeff accompanied on the organ. Look what this did for Lee Erwin, or was it the other way around? The event was a 1920's-style stage show put on by members of the music fraternity of Northwestern University where Jeff is completing his doctorate. What a waste of talent and personality if we do not hear much more from this man in the future. I would prefer organ, but how can I ignore such a fine voice?

LOREN H. FRINK



**CENTRAL  
INDIANA  
CHAPTER**

Indianapolis

317/255-8056 or 317/786-2160

The February meeting of the Central Indiana chapter was convened at

the Wilking Music Company in Indianapolis. Tim Needler presided over the business meeting and gave a brief rundown of the National Executive Committee meeting in San Francisco. He also reviewed the state of preparation by CIC for the National Convention in July.

Bill Ryder, senior instrumentalist of the Conn/Kimball Company of



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



Jasper, Indiana, provided a delightful program for the 95 members and guests. After this, open console was enjoyed along with refreshments.

Chapter member and featured organist at the Paramount Music Palace Donna Parker has been on a concert tour. She reported that her three-concert series in Dunedin, Florida, was a sell-out and the people were wonderful. Donna also reported that the newly refurbished and enlarged Wurlitzer at the New Mexico Military Institute in Roswell is a very nice instrument. Her husband, Bob MacNeur, who is a graduate of the Institute, participated in the build-up of this instrument. Ken Double acted as master of ceremonies for Donna's concert at the Long Center in Lafayette. This was a first anniversary celebration for the Wurlitzer installed there.

March 11 was the meeting day for the chapter at Arsenal Technical High School in Indianapolis. Despite a snowy day, 102 members and guests were in attendance. Chapter President Tim Needler did his usual fine job of taking care of old and new business as well as bringing the chapter up to date on convention preparations. After the business meeting, Tim introduced Ned Siebert, long time member of CIC, as the performing artist. The high school instrument is a three-manual orchestral Pilcher organ, not a theatre organ. It was purchased in 1929 through the efforts of the students. Open console followed the program.

WAYNE R. PIPHER

## CENTRAL OHIO

### Columbus

513/652-1775 or 614/882-4085

On March 17 the Ohio Theatre celebrated its fifty-sixth anniversary with the silent film *Orphans of the Storm* which starred Lillian Gish and her sister, Dorothy. This epoch of yesteryear was accompanied by the Columbus Symphony Orchestra and the Ohio's resident organist, Dennis James who, incidentally, collaborated in the updated arrangement of the musical score written especially for this film.

It struck us that the directors of yesteryear had true genius in getting their stars to communicate to the audience over the silent barrier so we were never left with any doubt about the



Guest artist Earl Reisodorf at the console of COTOS Wurlitzer, March 18.

content and continuity of the story. The second realization came in recognizing that the theatre organ complements a symphony orchestra in a unique way, neither upstaging the other but each swelling at the appropriate time to dramatize a sequence in the story. There is truly a future for the theatre organ in productions of this type, either as solo instrument or accompanying other musical groups.

March 18 will ever remain a banner day, for on this day the auditorium of Worthington High School resounded with the glorious tones of our Wurlitzer and its 11 functioning ranks. At the keyboard, from Cincinnati's Emery Theatre, organist Earl Reisodorf presented a mini-concert which demonstrated the true potential of this instrument as well as his great talent for theatre organ improvisation. In a word, our March meeting was a glorious success for 83 COTOS members and their guests. School faculty members heard convincing evidence that our 3/16 Wurlitzer is a voice to be heard and for all time, a wondrous possession of their high school to be enjoyed by old and young alike.

The organ crew spent weeks in preparation for this event. They met such challenges as lowering the voltage to our blower, replacing magnet armatures and gaskets, adjusting windlines, swell shades and tremolos, to say nothing of hours of tuning. Finally, at the appointed time the console was pushed to center stage and the performance began. Following the mini-concert by Earl (who is, incidentally, completing his senior year at the University of Cincinnati's Medical School), open console prevailed, and

we heard a number of our own talented artists including Betsy Richards, Ruth Shaw, Stanley Jay and President Mark Williams. COTOS guest James Salvador, organist at Columbus's St. John Baptist Catholic Church, demonstrated that he was no stranger to the theatre organ.

President Williams announced the acquisition of used relays and switch stacks from the Bunn-Minnich Company which, when installed, will greatly reduce response time and enable us to use our expanded number of stop tabs. The organ crew will, with renewed enthusiasm, continue in the coming weeks to modify these relays to accommodate our terminal wiring with the eventual installation of these relays early this summer.

JOHN POLSLEY

## CHICAGO AREA

### Chicago, Illinois

312/470-0743 or 312/627-3245

Occasionally, CATOE's agenda seems empty, but not for long. The events are varied and interesting and, at present, the Oriental Theatre organ is a priority item. We had a banquet on February 26 at Quigley Preparatory School as a fund raiser for this organ, and a raffle of donated items afterward augmented the total. It was a great success, and we recommend the idea to other chapters. Prior to the banquet, Devon Hollingsworth presented a concert on the Kimball organ which was recently installed in the school's chapel to replace their Wangerin organ. Jim Gruber joined Devon for a few duets using an Allen liturgical organ which was loaned to the school by Beautiful Sound Music Company. The program was terrific, and the two musicians ended the hour with an excellent rendition of Bach's "Tocatta and Fugue." It was thunderous, but the walls are still intact.

Another activity was a trip to northern Indiana for a full weekend during which the busload of enthusiasts heard Walt Strony in concert at the Hedback Theatre. Walt's program was superb — he never disappoints his audience. Other attractions were included, ending with a stop in Kokomo to hear Bill Tandy give forth with his excellent talent. Jim Shaffer arranged the entire trip, and all were greatly appreciative of his efforts.

Our winters do slow activity a bit,



but the many music lovers continue to attend the presentations. Socials occurred at the newly renovated Music Box Theatre, thanks to Bob Chaney, Chris Carlo and Stan Hightower. At a recent showing of *Wings* at this theatre, Barbara Sellers accompanied this silent doing a wonderful job. Her manager, Richard Sklenar, procured the cue sheets for this film which Barbara followed, plus her own improvising. It was well received.

Sally's Stage, on Western Avenue, has reopened with a Barton from a pizza parlor in Minneapolis. The new management hosted a CATOE social with Don Springer at the console. It was a fun evening providing good organ music, a few acts and open console time. Don is a very entertaining musician and a likeable person.

The Chicago Theatre's future will soon be decided as it goes to court for a settlement. City Hall and several interested groups are all working to save the theatre as is, and the outcome of the court proceedings is anxiously awaited.

The '85 Convention Committee is busy at regular meetings getting all in order — it will be a dandy!

ALMER BROSTROM



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

**Thomaston**

**203/378-9192 or 203/583-8334**

On December 3 and 4 that delightful twosome, Rosa Rio and Ted Malone, appeared at the Thomaston Opera House. Most unfortunately, this reporter was not able to use his ticket so, with permission, he is using excerpts from June Garen's account of the performance in *Diaphone '84*, Volume 1. Rosa and Ted give you dozens of reasons to succumb to the spirit of the Christmas season and just enjoy. Our first lady of theatre organ radiated the warm and joyous spirit that is hers, not only at Christmas but also all year long. Her program included appropriate seasonal selections, a lovely version of "Skaters' Waltz" and "The Waltz of the Flowers" from *The Nutcracker Suite*.

One of Rosa's students, 11-year-

old Bernard Bernedetto, was brought on stage to sing three carols, accompanied by Rosa, which he did with surprising talent and poise. Later in the program Rosa, herself, burst forth in song with her own lyrics to the tune of "On A Wonderful Day Like Today."

Making his entrance with his usual endearing I-don't-know-what-I'm-doing-here manner, Ted Malone, our favorite storyteller, joined the party confiding that his wife had instructed him to keep the "KISS Principle" in mind when telling his stories — Keep It Short and Simple. He began with comical comments on the *Farmers' Almanac* and continued with "Alex's Story" about a boy who went into the woods to shoot a bear. Ted's priceless fashion of little-boy-making-it-up-as-he-goes-along narration had everyone smiling. During all of this, Rosa provides a subtle, unobtrusive organ accompaniment that lends just the proper shading to the words. It all has to be seen and heard to be fully appreciated.

On January 28 and 29 Bob Ralston held forth at the Opera House. After opening with a "yesterdays" medley, Bob left the console and seated himself at the grand piano to play the theme of the "Warsaw Concerto" — very good, indeed. In later parts of the program, he gave us additional piano selections. The overall well-rounded program included a number of audience requests. Especially pleasing were "The Waltz You Saved for Me," "New York, New York" and "Granada." The audience gave Bob Ralston rousing applause of appreciation for his concert, and we will expect him again at the Opera House.

On February 11 at the Opera House we observed the twenty-third birthday of the Connecticut Valley chapter. Following business matters, there was open console at the organ and appropriate partying in the auditorium until four o'clock when Program Chairman Bob Bailey's promised "surprise" was revealed — as guest artist, none other than Chapter Chairman Allen Miller himself. Al was one of the chapter founders, so it was significantly appropriate that we should hear him play for us. Al has many talents, not the least of which is his ability at the console. He is always willing to play when asked, and that is fortunate for those listening. After the dinner hour the organ console at

the Opera House was open to all until 9:00. It was a most rewarding observance of our birthday.

On February 15 organist Andy Kasparian appeared in concert at Pizza, Pipes & Pandemonium in Grotton. The organ there is a very large Wurlitzer, still not entirely finished but in very good playing condition. Andy played a generous program of stimulating music ranging from "Valencia" to "Tambaritos" and other pieces that he learned while in Panama. His arrangements are exotic and require full use of a large organ and of the artist's capabilities. The resulting music is great! Some members of the very appreciative audience were just this evening introduced to theatre pipe organ music. We hope to hear more concert music at Pizza, Pipes & Pandemonium!

W.F. POWERS

## DELAWARE VALLEY

**Philadelphia**

**215/566-1764**

On March 4 Delaware Valley held a mini-concert and open console meeting at an unusual organ installation. The instrument, the Curtis Memorial Organ, is installed in Irvine Auditorium on the campus of the University of Pennsylvania in Philadelphia. It is named for Cyrus H. K. Curtis who purchased it after the 1926 Sesquicentennial Exhibition and donated it to the university.

The organ is an Austin with 162 ranks and a four-manual console on rollers for portability. While it is a concert organ, it has a sufficient variety of stops to produce a quite theatrical sound.

Kevin Chun, of the Curtis Organ Restoration Society, presented a short concert showing off the classical capabilities of the organ. Our own Bernie McGorrey then took over the console and presented a mix of theatre organ and classical music to further demonstrate the wide range of music playable on this most versatile instrument.

Kevin and Bernie stayed at the console to help with registration while our members had a try at this massive instrument. While the voicing on this type of organ tends to be more subtle than the average theatre instrument, it has very beautiful strings and an almost overpowering bass register which our members used to produce a



variety of theatrical stylings.

We had a better than usual turnout because of a clear, sunny day and a chance to hear an installation we hadn't tried before. It was an enjoyable experience for all concerned.

Our thanks go to the Curtis Organ Restoration Society for the chance to play this very large (the world's tenth largest) and extremely well-maintained organ, and we look forward to further cooperation with them in the future, possibly a major concert or a silent movie presentation.

PHILIP P. EARNEST



**Babson College, Wellesley  
617/662-7055**

With more than 100 members and guests present in Richard Knight Auditorium at Babson College on February 26, President Dick Johnson quickly disposed of business and introduced our guest organist, Steve Schlesing. Steve, along with Don Wallin, is a staff organist at Pizza, Pipes & Pandemonium, a large family restaurant in Groton, Connecticut. There resides a 3/30 (still growing) mostly Wurlitzer theatre organ to add spice to the fare.

Steve, equally at home with a theatre organ, concert or classical instrument, was no stranger to many of us as he has been heard in public concerts on the small Wurlitzer in the Columbus Theatre in Providence and informally at Babson. Before moving to Connecticut, he resided in Texas where he played various restaurants and was, to his credit, winner of the First Annual Liberace Talent Contest.

A vigorous "Cabaret" opened his fine program and clued us in on what was to follow — old and new ballads, Big Band compositions, novelties and seasonal selections. Steve's strong "A Mighty Fortress Is Our God" made our organ sound like a noble cathedral counterpart. His final piece was a quiet, smooth "What I Did for Love" from *Chorus Line*, but energetic applause and a standing "O" demanded more. Our reward — real pizza music with all kinds of extras, the "Mickey

Mouse March." Mr. Schlesing is a hard act to follow, but many did elicit more good sounds from our Wurlitzer during open console before "power off" and another fine meeting drew to a close.

St. Patrick's Day at Babson saw our console bedecked with a bright green drape and Irish top hat of the same hue and gold lettering, "Erin Go Bragh." Decorated refreshment tables also marked the day as did some of the program. President Johnson announced that our entertainment would be two in-house organists, Bob Legon and young John Cook. Bob opened with "A Wonderful Day Like Today," and remembered the Emerald Isle with "Tura, Lura, Lura" and "McNamara's Band." His closer was the popular "Memory" from *Cats*. John Cook began his brief stint with the ambitious "In A Persian Market" and incorporated "Glocca Morra" and "Johnny Doughboy Found A Rose in Ireland" for the holiday connection. Both displayed some of the talent we have right within our ranks as did others during the usual open console.

STANLEY C. GARNISS



**KINGSTON  
Kingston, Ontario  
613/544-1991 or 613/542-2638**

We are in the midst of a most active season, with our poor blower rarely getting time to cool off. With our opening fall concert still fresh in mind we had another packed house for our annual Christmas Concert, again this season with the Parr Christie Singers, a popular local fun-choir. At the organ was a new face to us, Dean Robinson, who drove up from Elmira, New York. For the finale he was disguised in a red suit and flowing beard.

On January 20 Lee Erwin paid us a return visit, this time to enhance Douglas Fairbanks' spectacular exploits in *The Mark of Zorro*. This annual film event exposes an entirely different audience to our mighty Kimball — fortunately for the future of the movement, many of them are quite young. Our tuning for that con-



Dave Peckham gave a smashing impromptu concert to the Kingston Theatre Organ Society, showing great promise for the future. (Frank Pratt photo)

cert was done on the preceding weekend by a newcomer to us, Lauren Peckham from Breesport, New York, who also conducted a hands-on workshop on organ maintenance which was most appreciated by our technical members. Later his talented son, David, treated us to a free evening concert. We were all deeply impressed by his skill and his showmanship — surely his name will be on the concert circuit before long. Speaking of the concert circuit, we are pleased to now be part of a mutual-benefit loop including such organ centres as Toronto, Pittsburgh and Syracuse, enabling us to book some well-known West Coast artists for the first time, for the '84-'85 season.

Our Kimball was seen and heard twice in February on a Canadian TV network (Global News) with several of our members participating, and even the network reporter from Toronto played a few bars (of music, that is) at the end.

Our annual Valentine dinner and open-console night will be followed by yet another return to Kingston by Lee Erwin. This will be at the end of March when we will show Cecil B. de Mille's silent classic *The King of Kings* to a primarily religious-oriented audience. Our current season will be climaxed by Andy Kasparian on April 27-28.

In the meantime no less than two other theatre organs (or near-theatre-organs) have been in the news in Kingston. Installation of the 3/19 Hillgreen-Lane from Toronto's Odeon Carlton Theatre has just been completed in the hockey rink at Queen's



University (its donation to the University was arranged by some of our members) and work has started on the renovation by the David Burke Organ Company of Toronto of the 3/13 Franklin-Legge semi-theatre organ originally installed in Casa Loma in Toronto and later used as a nationwide broadcasting organ for over 50 years. This interesting instrument was acquired by one of our members who, having despaired of making a residence installation before 1998, has donated it to a large local church. Estimated completion date is late May 1984, and will include such refinements as new solid-state combination action and relay system. We hope to have more to report on this project later.

FRANK PRATT



Land O' Lakes Chapter  
AMERICAN THEATRE  
ORGAN SOCIETY

**LOLTOS**  
St. Paul

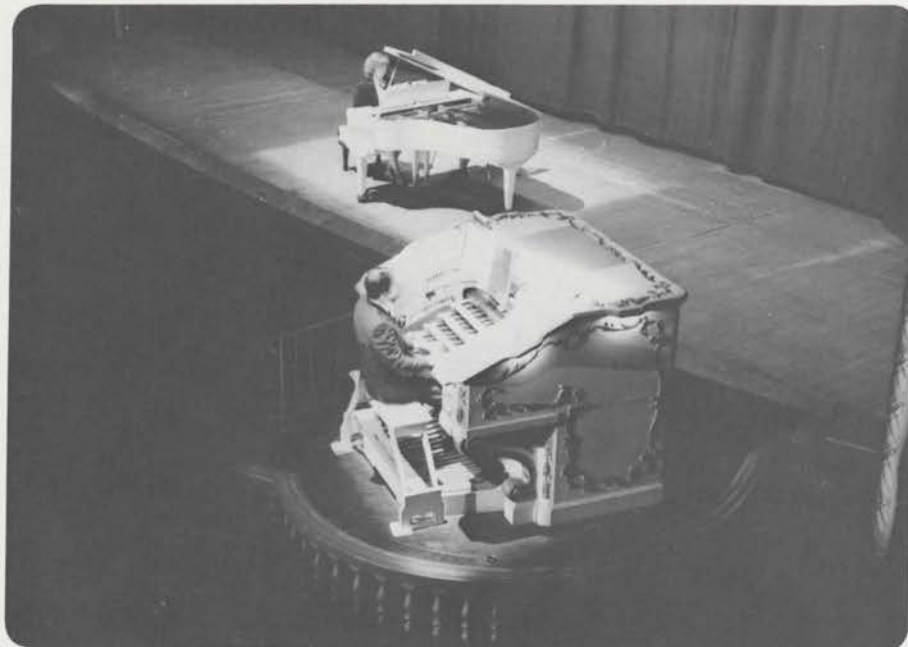
612/938-2974 or 612/771-1771

Between scheduled concerts, Bill Eden, popular pianist/organist in the Twin Cities area, played for the shoppers in Town Square Park in downtown St. Paul during January. Bob Schmidt, from Indian Hills Resort, Stone Lake, Wisconsin, had transported his custom Rodgers for use in the Garden Level. The organ and Christmas music attracted many people who were not familiar with theatre organ music. We even snared a few new members!

February 26, LOLTOS members were invited to the home of Sedonia Newman for a bountiful buffet followed by a brief concert on the Rodgers 33E theatre organ by our own Mike Erie and by spur-of-the-moment piano and organ duets with Mike at the organ and Tom Needle at the piano. Open console followed. All in all, a delightful social evening hosted by gracious Sedonia and her family.

It has been a long, snowy winter in Minnesota, but still the Organaires' small home organ group meets every month for an evening of sociability and trying our skill at the various instruments, and for becoming better acquainted with fellow members.

On vacation in Honolulu the first week in March, board member Shir-



Karin and Mark Edwards appeared as a piano and organ duo at the Coronado Theatre in Rockford.

ley Hall and this writer tried unsuccessfully to gain access to the Hawaii Theatre where some of the Aloha chapter members have open console on Sunday mornings. We wished we had had a telephone number to make contact. There was no listing for the chapter and theatre personnel were not very helpful. We were disappointed, to say the least. In the January issue of *The Console* it was noted that the 4/16 Robert-Morton must be removed by June. We would like to hear more about this from the Aloha chapter.

VERNA MAE WILSON

### LAND OF LINCOLN Rockford

815/965-0856 or 815/399-8536

The Land of Lincoln chapter started the new year with Mark and Karen Edwards as duo social artists at the Coronado Theatre in January. Mark played the Coronado's 4/17 Barton, and Karen initiated the 57-year-old Schumann grand piano which was one of three Schumann grands that graced the Coronado Theatre when it opened in 1927. The Schumann piano was a Rockford product, and LOLTOS had the piano completely restored. The duo from Milwaukee played a varied program of classical music including Bach's "Prelude in C" and Gershwin's "Rhapsody in Blue." Karen Edwards is a faculty member of the Wisconsin Conservatory of Music in Milwaukee,

and Mark Edwards is on the faculty of Milwaukee Area Technical College and maintains a private teaching studio in Milwaukee. The Edwards' appearance at the Coronado was arranged by Duane Austin, crew chief for LOLTOS.

Our February Social featured Ken Double, a personable young artist who is a sportscaster for WRTV in Indianapolis. Ken has an extensive organ background, having played organ for the Tommy Bartlett Show at the Wisconsin Dells during summers while he was a student at Butler University. He has also played the Paramount Music Palace Wurlitzer in Indianapolis. In addition to a varied program that included "Doin' the Raccoon" and "Begin the Beguine," Ken gave a slide presentation on the upcoming National Convention in Indianapolis where he will be master of ceremonies.

On March 10 Bill Tandy was our Social artist who entertained us with a variety of nostalgic tunes that ranged from "I Had the Craziest Dream" to a medley from *No, No, Nanette*. Bill was right at home on our Barton having played a Barton at Sally's Stage in Chicago. After a stint with Wurlitzer, he is now with Pipe Dreams Restaurant in Kokomo, Indiana. Bill will be a featured artist at the 1984 Convention. He grew up on the northwest side of Chicago and, like Ken Double, he cut his teeth on the Pickwick Theatre organ which is maintained by CATOE.





Bill Tandy was right at home at the Coronado's Barton.

President Don Milne stated that 1500 school children toured the Coronado in 1983, and he told how the organ is presented to the children and demonstrated some of the sound effects that are used to accompany a silent movie.

BARBARA NICHOL  
ORRILL DUNN



**LONDON & SOUTH  
OF ENGLAND**  
8956-32369 or 1-788-8791

Our 1984 season began in fine style at the end of January with good friend and chapter member Byron Jones coming up from his home in Wales to provide a sparkling Club Night at the ever-popular 3/19 Wurlitzer at Edith and Les Rawle's Northolt home. As usual, Edith emptied the ATOS (All That Odd Small-change) organ pipe which realized about \$30 for chapter funds — yet another of her imaginative ideas.

Our first public presentations of 1984 were staged in late February and were outstandingly successful. These featured ace British keyboard exponent Brian Sharp on a Yamaha elec-

tronic on a Saturday evening at the Compass Theatre, Ickenham in Northwest London, and on the 4/15 Torch Christie theatre pipe organ at the Top Rank Club at Edmonton the following morning.

Known mainly for his unique prowess with the most sophisticated orchestral electronic organs and associated keyboards and synthesizers, Brian is rarely heard on pipes these days. However, having initiated his interest in organ music through seeing an illuminated "mighty" when on a family holiday in the west of England as a young lad, his quite outstanding ability on any kind of organ certainly showed through on the Yamaha, and especially in his initial performance at Edmonton which he obviously enjoyed as much as did his highly appreciative audiences.

Tastefully adding a small electronic "knocker box" to some of his most modern arrangements, especially his "jazzed up" classics, Brian also played Torch Style as well as making plentiful use of the powerful Christie percussions and providing some exquisite pure tone ballad renderings.

Our Annual General Meeting at the end of February was both crisp and constructive. Mike Clemence, our energetic chapter chairman for the past three years and a real "ale" man, was presented with an engraved glass tankard in recognition of his quite exceptional efforts as our second chapter chairman, following the late George Harrison. With a healthy Balance Sheet presented, notwithstand-

ing the purchase of our own Wurlitzer during 1983, a newly constructed Constitution was also approved which will enable us to seek charitable status and corresponding benefits if we so choose.

As always, Edith and Les Rawle then kindly enabled the rest of the evening to be devoted to chapter members "having a go" at their magnificent 3/19 Wurlitzer — in our book, the finest "home plug-in" in the world!

Our young artists continue to do well with 14-year-old Toni Cooper, our "First Young Lady Theatre Organist of the Year," showing quite exceptional progress in a recent practice session at the snappy 3/8 Wurlitzer in the Granada Slough, an organ recently restored by chapter members.

DR. NORMAN BARFIELD



**Detroit**  
313/537-1133

John Muri delighted an enthusiastic audience with his program entitled "A Concert in Comedy" at the Royal Oak Theatre on February 17. John accompanied a parade of silent film comedies at the console of the 3/16 Barton beginning with three innovative comedies, utilizing time-lapse photography, made by French filmmaker George Melies in 1903. Other films covered the period from 1915 to 1928 and included works by silent film comedians Fatty Arbuckle, Larry Semon, Buster Keaton and Laurel & Hardy.

Bill Taber received a warm welcome at his first program at the Redford Theatre on March 3. Bill's carefully chosen selections had wide audience appeal and included an especially haunting rendition of the seldom heard Gus Kahn and Neil Moret song, "Chloe." Also on the program were the Harmonic Varieties, a five-piece local group that included percussion and vocalist.

Paul Kline was the featured artist





Motor City presented ATOS Hall of Famer John Muri at the Royal Oak Theatre in February. (Fred Page photo)



Greg Smith was featured at the 3/16 Barton at the Royal Oak Theatre in February. (Fred Page photo)



Paul Kline was the Fourth Sunday artist at the Royal Oak Theatre in January. (Fred Page photo)

for our Fourth Sunday program at the Royal Oak Theatre in January. Paul is currently playing at the Rochester Skating Center and at the Skatin' Station in Canton.

Our February Fourth Sunday artist at the Royal Oak's 3/16 Barton was Greg Smith. Greg has played at both Theater Organ Pizza & Pipes and Pied Piper Pizza Peddler. These free monthly programs are well attended

and serve to introduce new people to theatre organ as well as to showcase local talent.

Chapter artists will provide music for dancing, on an electronic organ, for our eleventh annual private charter moonlight cruise on the 82-year-old excursion steamer Columbia on Thursday, August 9. Other upcoming events include Donna Parker at the Redford Theatre on September 15,

Jim Benzmiller at the Michigan Theatre in Ann Arbor on October 20, Hector Olivera at the Royal Oak Theatre on November 9 and John Steele and the Ford Chorus at the Redford Theatre on December 8. For more information, write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219. Phone (313) 537-1133.

DON LOCKWOOD



Bill Taber appeared in concert at the Redford Theatre's 3/10 Barton on March 3. (Bo Hanley photo)



Lew Williams accompanied the Fairlane Ballet Company when they performed excerpts from *Sleeping Beauty* during Motor City's Christmas Show at the Redford Theatre in December. (Ray Van Steenkiste photo)

**ashley miller**  
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Todd Collins and John Ledwon were the artists for NorCal's March concert at Redwood City Pizza & Pipes.  
(Rudy Frey photo)



**San Francisco Bay Area**  
415/846-3496 or 415/524-7452

March 18 John Ledwon played for us at Capn's Galley Pizza & Pipes in Redwood City. John has been a National ATOS Director since 1979. As a surprise, he brought Todd Collins, a 20-year-old lyric baritone from Los Angeles where he is a student at California Lutheran College. Todd sang three songs during the concert.

The program opened with "Man of La Mancha" followed by "Hawaiian Wedding Song" and Collins' first solo, "Heart." Among Ledwon's many gifts is the ability to accompany. Todd's voice received the proper amount of musical support during his second solo, "Memory," and never at any time did the organ overshadow the soloist. "Serenade," from Sigmund Romberg's *The Student Prince*, featured some tricky fingering. During intermission Gary

Miller conducted a raffle for a set of Ledwon's recordings, "Organist at Play" and "Theatre Organ Overtures at the Plaza."

Ledwon opened the second half of his concert with "There's No Business Like Show Business." High points were "Granada" and a medley

of "soap opera" (sic) ballads. Ledwon's playing seemed hurried in many places during his recital, but he excelled at accompaniment. Todd's final solo of the afternoon was "Climb Every Mountain," and John closed the program with music from *Star Wars*. His encore piece was "I Could Have Danced All Night" with counter-melodies of "Wouldn't It Be Lovely" and "Get Me to the Church" played effectively.

ED MULLINS

**OREGON**  
**Portland**

503/244-2141 or 503/253-6874

On February 25 we heard staff organist Bob Hansen playing Portland's only organ in a theatre, the Robert-Morton in the Roseway. A vigorous publicity effort paid off with a very good attendance.

The three-manual Robert-Morton has 14 ranks playing including a Posthorn. This organ has great possibilities; a chamber has been opened on



Bob Hansen at the Roseway Theatre 3/14 Robert-Morton.



**KARL  
COLE**

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the right side of the auditorium which houses six of the 14 ranks.

We usually hear Bob Hansen playing pre-show music and, occasionally, silent pictures, so this was the first time many of us have heard him in concert. His fine program included "Cry Me A River" and the rarely heard "When Sonny Gets Blue," with exquisite solo registration.

Thanks to Bob Hansen and the Roseway Theatre. Much credit is due the members who worked so long and hard on the publicity which made this event so successful.

BUD ABEL

## PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Those who attended the Seattle Paramount during the '81 National Convention will no doubt share our pleasure and pride in the renewed interest in the use of the theatre and the Publix #1 still housed there. Since a late 1981 \$500,000 restoration project, the house is no longer used exclusively for groups performing rock and pop music. Numerous touring companies doing Broadway and Las Vegas-type shows, well-known performers and occasional local productions have appeared there.

Since early 1981, Don Myers and a crew of chapter volunteers have been methodically repairing and improving the organ. Originally a 4/20, it has been sweetened considerably by the addition and/or relocation of several ranks, percussions and other parts, most of which are on loan by Don and other lovers of the organ. Plans are underway to engage Jim Roseveare and Lyn Larsen for chapter concerts in 1984.

Nationally-known acoustician Chris Jaffe has created a portable acoustical shell to be used by the Seat-

tle Symphony, especially in the Fifth Avenue and Paramount theatres. According to recent quotes in the *Seattle Times/P.I.*, it is anticipated that the orchestral acoustics, particularly in the Paramount, will be superior to those at the Opera House, present location of most concerts.

Symphony promoters have scheduled a 1985 silent film festival featuring organist Dennis James with the orchestra. The schedule is as follows: January 15, Douglas Fairbanks in *Robin Hood*; January 29, Lillian and Dorothy Gish in *Orphans of the Storm*; and, February 19, Lillian Gish and Richard Barthelmess in *Broken Blossoms*. Ticket information is available from Seattle Symphony, Fourth Floor Center House, 305 Harrison, Seattle, Washington 98109. Telephone (206) 447-4747.

For our February homes tour, we were hosted by three proud and happy organ owners, each of whom has a gracious and supportive wife. There the similarities end, however, as each

location and installation present quite a unique contrast.

At the home of Jack and Mary Lou Becvar, Brian Ingoldsby, of Bellevue Pizza & Pipes and Balcom & Vaughan Pipe Organs, played short programs of popular and show tunes in a terrific lively and lyrical style. Especially enjoyable was the rolling theatrical effect obtained in "The Best Things in Life Are Free," despite the now more humble surroundings. The 2/9 Wurlitzer, Opus 362, has been restored by the Becvars and installed in their basement. It is voiced to produce sounds that can be typically dynamic and "punchy" or sweet and mellow. Amid numerous mementoes and treasures of silent movie days surrounding the organ, is a player piano which can also operate the organ. An unexpected surprise was the opportunity to meet Bob and Mary Hansen, who removed the organ in 1957 from the Seattle Blue Mouse Theatre and placed it in storage until the Becvars purchased it in 1973.



Brian Ingoldsby at the console of Jack and Mary Lou Becvar's Wurlitzer.

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Organist Roger McNair demonstrating his Rodgers Marquee.



Organist Don Myers and builder Walt Cook at the 3/11 organ recently completed by Walt.

Nearby, Roger and Pamela McNair opened their newly acquired home, located on the fairway at the Meridian Valley Country Club, to exhibit their Rodgers Marquee. After sharing ideas and experiences related to placement of speakers and voicing of the organ, Roger played a variety of musical selections. His outstanding interpretation of the complete "Rhapsody in Blue" was well orchestrated and contained the tensions and nuances written into the score but sometimes lost in the less intimate setting of the concert hall. Although he is still experimenting with the voicing in the new surroundings, the effect of the organ is quite pleasing. The tasteful blend of the ensembles seems to create an aural extension of the understated elegant and restful atmosphere created by the decor of the room.

When Walt Cook retired as a Boeing design engineer, he installed a drafting table in a large upstairs hall and proceeded to design and build his own pipe organ. This day the organ was ready for its public showing by the Cooks who are quite modest about their seven-year accomplishment. However, quiet pride was evi-

dent in their eyes as the organ produced glorious sound for five continuous hours without a single problem. Walt built the entire organ himself, except for the pipework which he did refinish. Everything, from the layout of the chambers to the neatness and detail of the woodwork and wiring to the authenticity of the beautiful console, has been done with a sense of painstaking perfection. The organ is presently a 3/10½ with two additional ranks and a Xylophone (temporarily stored under a bed) to be added soon.

The console is located in the upstairs living area with the organ speaking from basement chambers through shutters in a side wall next to the stairwell. Voicing was done by Ray Whelpley and Greg Smith, and the organ has a great deal of presence without being overwhelming. Don Myers, also of Balcom & Vaughan Pipe Organ Builders, demonstrated the instrument throughout the afternoon, playing entertaining ballads and rhythmic tunes suited to the occasion. Many members also had the opportunity to play, and the organ has generated considerable excitement

among players and would-be builders.

A business meeting was held at the end of the day at Bellevue Pizza & Pipes following which we had the opportunity to enjoy music by staff organists Thelma Barclay and Andy Crow.

DIANE WHIPPLE



218/287-2671 or 701/232-6325

Our organ renovation project is well underway with almost all of the pneumatics releathered. The two-manual Wurlitzer console has been

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disconnected and its relay and Chry-soglott removed from the main chamber to make room for additional ranks. Much of the wiring on the three-manual console has been done for the six new ranks, for a total of 15. Pizzicato and sostenuto have been added this winter. The chambers will be cleaned and painted and the ceilings repaired. A third chamber will be built just for percussions. Spring of 1985 should see completion of the whole project.

A logo for our chapter notes and meeting notices has been designed by our secretary, Mark Dahlberg, utilizing the marquee of the Fargo Theatre, our home base.

We are in line for a \$24,000 grant from the city of Fargo to repair the theatre roof this summer. Other types of grants will be sought for our many needs. We are looking for an experienced grant writer to help us.

Restoration to the streamlined moderne decor of 1937 is in progress in the auditorium. The two architects who are working with us, Steve Johnson and Mark Vetter of Foss Associates in Fargo, have researched the theatre blueprints and have obtained copies from the University of Minnesota Northwest Architectural Archives for our use. They became so interested in the theatre that they joined our chapter. Doing a lot of careful scraping, they have uncovered the various shades of paint used in the 1930's. All the paint is being donated by Diamond Vogel of Fargo, and the use of scaffolding by T.F. Powers Construction Company of Fargo. This project came about quite unexpectedly when two young men, Grant Norman and Jay Kleinjan, came forward and asked if they could paint the place for us. Some ATOS members are also helping them on weekends. The movie schedule will not be interrupted for the painting, just closing

### Get A Move On . . .

Time is running out, but . . . it may not be too late to register for our great convention in Indianapolis! See back page of mailing cover for registration forms and hotel reservation forms.

some sections as necessary. The goal is to have the walls and ceiling done by April 27. There were neon fountains of light in front of the organ grilles, and there may be a possibility of recreating them since we have detailed drawings and might find a donation for this, also.

SONIA CARLSON

### ROCKY MOUNTAIN Denver, Colorado 303/797-2232 or 303/233-4716

Members of RMCATOS have experienced some delightful functions these past few months, starting with a visit in January to the Organ Grinder Restaurant to hear member Keith Kendall entertain on the 4/37 Wurlitzer. Keith had prepared several lovely numbers, including "Diane" and "Chloe," which were done beautifully. Members also had the opportunity to hear this entertaining performer talk, which is not a normal part of the Organ Grinder program. Keith presented a fine program with well-prepared music and good humor.

In February RMCATOS attended a program presented on Baldwin organs by Bob Holmes, Kevin Cain and David Harris. Mr. Holmes and Mr. Cain played pop style, demonstrating the wizardry of the Baldwin organ,

and Mr. Harris played a Baldwin classical instrument with such fine offerings as Richard Purvis' arrangement of "Greensleeves."

In March the club attended a program by one of our members, Dorothy Retallack, on the Denver Paramount Theatre's 4/20 Wurlitzer. Dorothy, a student of Patti Simon, is currently studying theatre organ after receiving her degree in classical organ from Colorado Women's College. She returned to college when she was 44 years old, having raised her children, achieved her degree and written a book on the effect of music on plants which is currently in its fifth printing. She prepared a program of fine theatre stylings and classical numbers including "Stout-Hearted Men" and "Meditation" from *Thais*. A Wurlitzer-style theatre organ bench was presented to the Paramount Theatre by Dr. and Mrs. Retallack, which will be greatly appreciated by those who play this instrument and do not wish to use the 54-year-old Howard seat.

Following Dorothy's program, in recognition of her hard work and dedication to the Paramount Theatre and the fact that she plays for afternoon functions occasionally, Curt Mangel, manager of the Paramount, made Dorothy a member of the house organist staff which is shared by Bob Castle, Patti Simon and Ed Benoit. It was fun to share this dream-come-true with Dorothy.

PATTI SIMON

### SAN DIEGO California 619/279-2867 or 619/561-2269

For the Theatre Organ Society of San Diego, February 5 proved to be a very enlightening evening. With Dennis James at the console of San Diego's 3/15 Wurlitzer, music of many dimensions was released. From the

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Rex Koury at San Diego's Mighty Wurlitzer.  
*(Connie Reardon photo)*



Leslie Wolf, artist for San Diego Chapter's Mini-concert.  
*(Connie Reardon photo)*



Dennis James at the San Diego Wurlitzer console.  
*(Connie Reardon photo)*

“Radio City March” to “Napoleon’s Last Charge” (complete with slides), the audience was aware of the precision with which Dennis James conducted the Unit Orchestra. Along with the concert segment, Dennis accompanied two shorts, Laurel & Hardy’s *Second Hundred Years* and the unusual French film *Auselours*. Dennis again demonstrated why he is in such great demand.

On February 25 the first of our 1984 general membership meetings was held in the California Theatre, the home of San Diego’s Mighty 3/15 Wurlitzer. As a special treat, a bag lunch of hot dogs (our buns were warmed), chips, homemade cookies and a soft drink — all for \$2 — was offered by our refreshment committee. Forty-six members eagerly devoured this feast from the Snack Bar


in the theatre lobby. At the conclusion of the meeting, the stage was set for our Matinee-Mini-concert presenting Miss Leslie Wolf at the great Wurlitzer. Leslie presented a well-rounded and extremely precise program which exemplified her talent. San Diego is pleased to be able to showcase new, young and upcoming talent such as Leslie. These mini-concerts showcasing local-member talent have been very successful in increasing membership and, at the same time, offering something special for just members and their guests.

The month of March treated San Diego to an evening concert with National President Rex Koury. San Diego enjoyed the honor that this evening brought as Rex presented his very special show through his unique styling and his special sense of musi-

cal arranging. To polish off this magical evening, Rex accompanied the hilarious short silent of Laurel & Hardy entitled *The Finishing Touch*. The following day a potluck reception was held in Rex’s honor in the home of Program Chairman Coulter Cunningham. The group of board members and concert workers was treated to a mini-concert on the Rodgers hybrid pipe organ, and then club members turned the tables and treated Rex to local talent on organ, piano, trumpet and with voice.

San Diego continues to work on the enlargement of its 3/15 Wurlitzer to a 3/20 and the installation of a computer capture system. This ongoing project still allows us to present concerts and special events with minimal down time.

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Rex Koury faking his way through his reception concert in the home of Coulter Cunningham.

(Connie Reardon photo)

certs" are a great drawing card, San Diego, combined with the Model T Convention, will be treated to an evening of special surprises under the direction of Mr. Gaylord Carter. With the showing of Laurel & Hardy's *Big Business*, San Diego's stage will dawn a forest of Christmas trees complete with a snowstorm on July 12 at the California Theatre. This should be a very cool event in the midst of a warm summer.

CONNIE REARDON

## SIERRA

Sacramento

916/726-5132 or 916/332-2837

November 6 brought Sacramento Hammond dealer, Alta Piano and Organ Company, to the Fair Oaks Community Clubhouse in a pairing of the Hammond Elegante with Sierra's 2/11 Wurlitzer. Alta supplied southern Californian Gene Roberson to alternate between consoles for an afternoon of both pipe and electronic fare. An overflow crowd really appreciated Gene's big, soaring arrangements that were loaded with key changes and massive chords. Gene has played many small theatre organs, but he was particularly impressed by the new Lucas combination action with its twenty double-touch pistons and ability to store ten different sets of combinations.

On December 18, again at Sierra's home, the Fair Oaks Clubhouse, was the Christmas party featuring a potluck feast and open console on the Wurlitzer.

Sierra Chapter marks 1984 as the twentieth year since its founding as the "Theatre Organ Enthusiasts of Sacramento." The impetus to the formation of this group was the 1963 installation of the 4/16 Robert-Morton in the Carl Greer Inn (since removed



Jerry Nagano at the Allen ADC 3500, with Sierra Chapter 2/11 Wurlitzer in background.

(May Reed photo)

and last known still in storage in southern California). Chapter affiliation with ATOS did not come until 1967.

The first event of our twentieth year was a concert at the Fair Oaks Community Clubhouse by a young man who was probably not yet started in school in 1964, John Wyatt of Modesto. John has quite a background playing brass in jazz bands as well as organs in the former Pizza

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Machine parlours in Modesto and Stockton. His jazz band influence flavored this fine concert even to the selection of his duetist, Vasille Znaco, an extraordinary trumpet player who has been in this country only ten years from his native Romania. Our thanks to John Wyatt for making the January 7 opener a wonderful display of entertainment and comradeship.

On February 5 long-time Sacramento favorite Hal Randall treated Sierra to his unique, lively theatre organ style. His career with various electronic organ manufacturers has had him concertizing all over the U.S. so, even though he's been a "local" for nearly twenty years, it's been a long time since we have heard him on the chapter's pipes. Hal played a wide variety of traditional as well as more current standards on our 2/11 Wurlitzer. His fresh, flowing playing, plus easy audience rapport, made for a very enjoyable afternoon. Many thanks to Hal Randall.

March 4, Sierra teamed up with Allen dealer John Nelson to present Jerry Nagano on a new "Wurlitzer-like" Allen ADC 3500 as well as our chapter Wurlitzer. A crowd of close to 400 packed into the Fair Oaks Community Clubhouse where Jerry displayed his very fine arrangements, registration and incredibly clean, precise technique. Kudos to Jerry and many thanks to John Nelson.

RANDY WARWICK

## SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

The most exciting news from Tulsa these days is the progress on our 3/10 Robert-Morton installation at the Vo-Tech high school. The chambers aren't big enough for many to work at a time, so the crew has been generally



A full house for Jerry Nagano, playing for Sierra Chapter. Kitchen facility at left rear has proved to be a money maker for chapter events. Refreshments and lunches are served through two countertop openings.

(May Reed photo)

small. Phil Judkins, Harry Rasmussen, Lee Smith, Oz Redding, Elmer Schmall, Darwin Kirkman, Hervey Barbour, Gary Schaum and Larry Jones have been, at various times, its principal members. We are quite proud of our non-professional crew. Phil and Harry are our crew chiefs; Hervey and Larry are experienced, and most of the others are "learning-as-they-go."

Since it seemed high time to show the chapter how much had been done on the installation, our February meeting began with dinner at Shotgun Sam's Pizza Parlor (we did this once before and found it quite successful). We then journeyed the several miles to the Vo-Tech campus to see our "beast." We are eagerly awaiting the happy day when the work is completed and we can hear music from it once again.

At this writing the blower is assembled, both sets of swell shades are installed and the movable console is in place for easy access to the stage. Work has been concentrated in the south chamber with most of the floor framing down and the chests set up.

Nearly all of the Tuba pipes on the main chest and the offsets are in place, as well as some Vox Humana and Oboe pipes. Work has begun on the north chamber with the main chests set up. The biggest Bourdon pipes are in place in their offset chests along the north wall. Nothing has been hooked up as yet, however — soldering is still to come.

We did a tremendous spur-of-the-moment concert at the end of January at Central Assembly of God Church. Larry Jones was in town and suggested an "informal jam session" on the 4/14 Robert-Morton which materialized (after much telephoning, mostly by Lee Smith and Harry Rasmussen) in two days. Larry's selections included "You Needed Me" and "There's No Business Like Show Business." There isn't any kind of music he can't play, and it's all by ear. We truly enjoyed Dick Van Dera while he explored his way around the console treating us to "Twinkle, Twinkle, Little Star," "Mary Had a Little Lamb" and "Chopsticks" on the mighty theatre pipe organ like we'd never heard before! Gary

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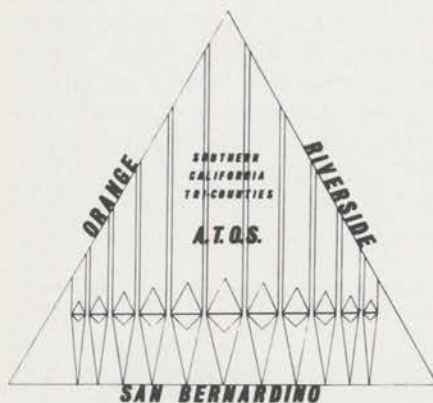


Schaum, after much coaxing, entertained us with some beautifully played hymns. Joe Crutchfield and Larry played several organ and piano duets, still sounding like they practiced together all the time, and we even heard from Bill Schimpff. Dorothy Smith played a bit, and Phil Judkins' rendition of "What I Did For Love" was lovely. Larry closed with "Brazil," and he danced all over the bench to play it!

For our March meeting, we were back at Central Assembly for open console.

We are saddened by the death of our secretary, Jack Beindorf, on February 17. Although he had been in failing health for some time, he was a loyal member of our chapter, faithfully attending nearly all meetings and serving willingly as our chapter secretary. His quiet pleasantness and cheerfulness will be sorely missed.

DOROTHY SMITH



**SOUTHERN CALIFORNIA  
TRI-COUNTIES**  
714/656-2777

Tri-Counties Chapter elected a new slate of officers for 1984 at our board meeting on January 10. Chairman John Brown has informed the board that the 3/10 Robert-Morton theatre

pipe organ installed in the Anaheim High School auditorium has been added to our roster of organs. Our contract was approved, and we now have the right to two free concerts in the facility per year and access to the organ for practice time and maintenance. We are planning a July 22 concert there featuring our chairman, John Brown, as the artist.

We are also in the process of restoring the 2/10 Wurlitzer located in San Bernadino's California Theatre. This project is under the direction of our technical director, Tom Ziech. At this time we are attempting to raise the necessary funds to continue the restoration process as well as to finance the replacement of the missing Posthorn rank and Tubular Chimes which have either been sold, borrowed or stolen over the years.

Treasurer/Membership Chairman Don Cooke reported that we now have 50 members. We are proud of this membership, especially considering that our chapter was organized only a few months ago.

GREGORY PETTY

**SOUTHWEST MICHIGAN  
THEATRE ORGAN CLUB**  
Southwest Michigan  
616/649-2742 or 616/388-4605

Southwest Michigan Theatre Organ Club proudly concluded 1983 by co-sponsoring a Christmas program at the State Theatre in Kalamazoo with the State Theatre Vaudeville Committee. Despite winter's blast of cold air and snow, people swarmed into the 1500-seat theatre for a near sell-out performance on December 18.

Charlie Balogh, from Roaring 20's restaurant in Grand Rapids, was the featured artist at the 3/12 Barton. His repertoire during the first half of the program ranged from a dreamy "Toy-

land" to a lively "Sleigh Ride." A medley of childhood "nonsense" songs was presented in honor of Rudolph, Frosty, and two children, one who wanted two front teeth and the other who was gettin' nothin' for Christmas. The audience was pleasantly surprised when Charlie was joined by a co-worker, Hilary Thomas, for organ-vocal renditions of "The Christmas Song" and "Jingle Bell Rock." The first part of the program was concluded on a Latin beat with Charlie's arrangement of "Brazilian Sleighbells."

One of the area's most talented young singing and dancing groups, Sing Out Kalamazoo, appeared next on the program. Their lively on-stage act featured old familiar Christmas songs as well as some Christmas and non-Christmas soft rock compositions. During a novel performance of "Jingle Bells," the audience was divided and involved in a contest to see who could sing the loudest. The coordination of the audience was also tested by having the two sides alternately sing "Jingle" and "Bells." The program by Sing Out Kalamazoo

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Charlie Balogh at the Barton Organ of the State Theatre in Kalamazoo, Michigan.



The lobby crowd at the Christmas program presented by the Southwest Michigan Theatre Organ Club at the State Theatre in Kalamazoo.

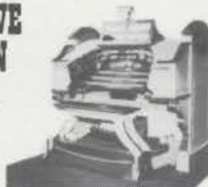
ended with their theme song, "Up With People."

Charlie was nowhere to be found after intermission, so Santa came forward to continue the program by providing organ accompaniment for the Laurel & Hardy silent *Big Business*. Santa had to continue on his rounds, but in a few minutes Charlie reappeared for the audience sing-along of old favorite Christmas carols. A wrap-up of the organ program included "Santa Claus Is Coming to Town" followed by Hilary Thomas and Charlie in a heart-warming performance of "White Christmas." As a final reminder of the true spirit of Christmas, Charlie played a moving rendition of "O Holy Night."

LORRAINE E. PENA

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Members of WRTOS joined the Cleveland Grays in presenting Karl Cole at the console of the Grays Armory Wurlitzer on February 25. Known for his mastery of registration and counterpoint, Karl opened the concert with a bouncy "Puttin' on the Ritz." The program continued with a Roaring Twenties medley and a performance by a puppet in a grey fright wig and purple satin gown "singing" "All of Me" and "A Good Man Is

Hard to Find" while perched on Karl's shoulder. To the delight of all, Karl made the hall jump with his closing selection, "There's No Business Like Show Business."

Chapter members met at Lukas Music Store for a concert and demonstration on February 19. Members Bill Taber and Jim Timko illustrated both the classical and pop sides of the Rodgers organ with their selections, "What'll I Do?" and the Virgil Fox arrangement of Bach's "Now Thank We All Our God." Bill also demonstrated the Hammond Elegante's versatility with "Puttin' on the Ritz" and Donna Summer's hit, "She Works Hard for the Money."

March 18 Dr. Robert Bray presided

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Brewer demonstrates the Marr and Barlitzer.



New guard at the Wolverines: L to r, Charles Baas, Secretary; Lucille Mitchell, Treasurer; Homer Warren, Vice Chairman; Fred Page, Chairman.

at the recently restored 2/9 Kimball for the residents of Wade Park Manor and Judson Park. The appreciative audience was treated to a program of romantic music starting with the "Blue Danube Waltz" and ending with von Suppé's "Poet and Peasant Overture." Meanwhile, WRTOS members met at the Lorain Palace Theatre for an afternoon of socializing featuring open console time at the 3/10 Wurlitzer organ.

JIM SHEPHERD

ever need to squeeze more into less space, see Dave.

In March Bob and Pat Burk were our hosts on the day after St. Patrick's. The reminders were still pinned up and the meeting started off with a sing-along of Irish songs. A second sing-along erupted toward the end of the afternoon when Lou Behm played some favorite oldies. As in the past, Pat and Bob were congenial

hosts. Bob's dad, a longtime organ buff who could tell many a tale about organ transplants, was also present.

The bad news for March was the passing away of Leroy Perrell, a dedicated member of both Motor City and Wolverine Chapters. Leroy spent many hours helping to restore and maintain Motor City's Redford Theatre.

CHARLES AND BETTY BAAS □



### WOLVERINE CHAPTER

of the American Theatre Organ Society

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February was "Brewer's Month" for the Wolverines. About forty of them visited with Dave and his mother on February 19 and gave the "Marr and Barlitzer" a workout. The organ was in fine voice, the organists in good spirits (non-potable) and the refreshments in good taste. A tour of Dave's installation is a study of "compactization" — 16 ranks in an estimated 14 x 20 chamber. If you



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