



THEATRE ORGAN

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“As eerie tones rolled forth from Dennis James’ virtuoso organ performance, Lon Chaney grimaced across the silver screen. The fiendish fans in the audience hissed and moaned appropriately and gave both Chaney and James a standing ovation at the end of the film. James, garbed in a flowing black cloak, made his exit Phantom-style, swooping across the stage to the demonic delight of the creepy crowd.”

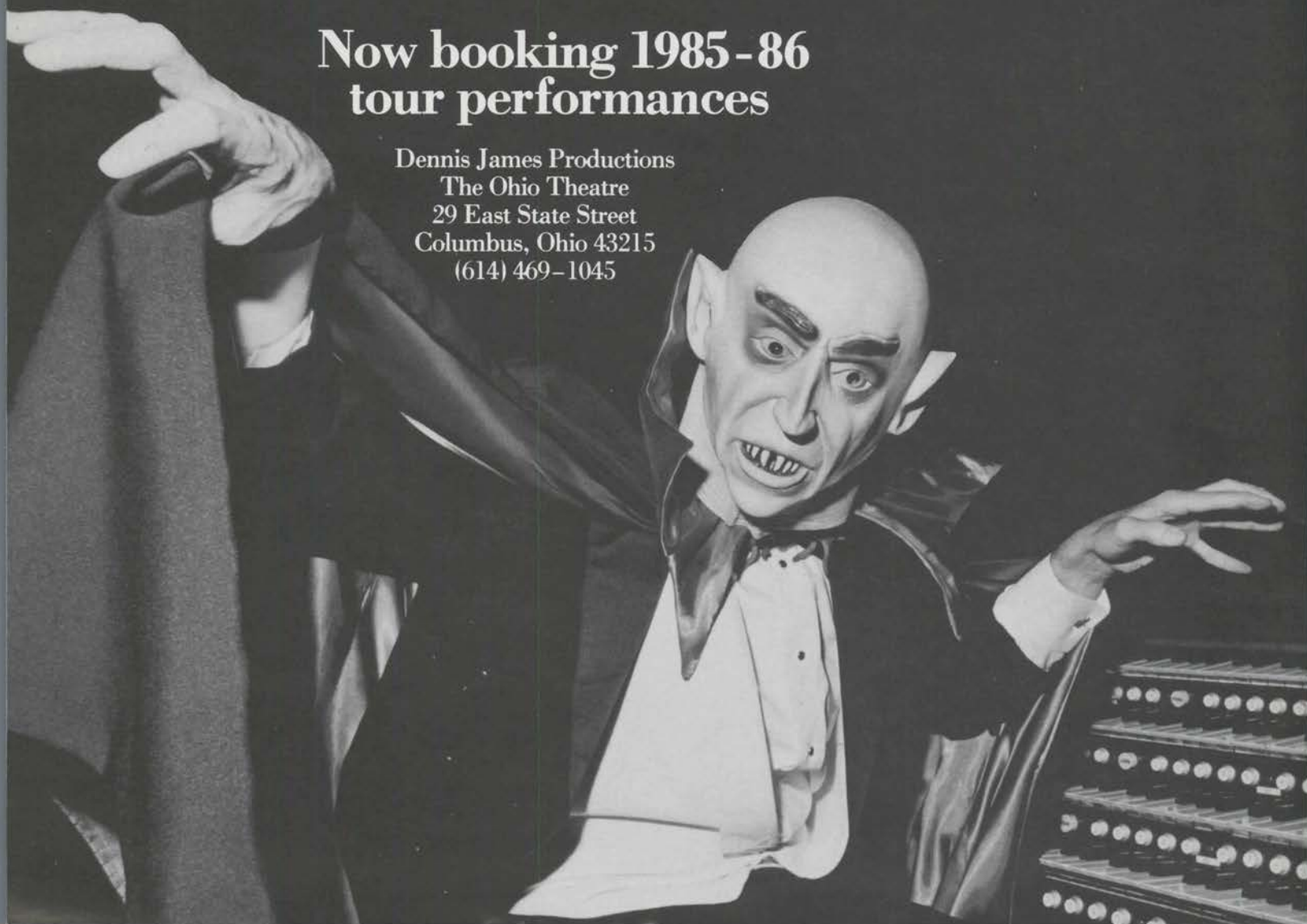
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Cover Photo

Jesse Crawford at the organ where he achieved lasting fame, the 4/36 Wurlitzer, Paramount Theatre, Times Square, New York City. See page 46.

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American Theatre Organ Society

PRESIDENT'S MESSAGE



This is being written at a little English village called Ingleton, deep in the Yorkshire Dales (All Things Bright and Beautiful), while Mary and I are continuing our vacation motoring tour of Great Britain.

After our wonderful week in Indianapolis enjoying what had to be one of the best Conventions, we stopped in New York for three days (saw "42nd Street") before flying over to Ireland. Spent a most interesting week touring the Irish Republic, then on to Heathrow, London's massive airport.

On July 27 I had the pleasure of performing a program on Les and Edith Rawle's fine 3/19 Wurlitzer. Wurlitzer Lodge was filled to the brim! My good friend, Norman Barfield, did the honors as M.C. and a good time was had by all in attendance. This was actually a "London and South of England Chapter" affair, and I am certainly intrigued with the activity and enthusiasm displayed by these good people! I should mention that this

chapter is conducting a well-organized Young Artists Competition and hope to have a fine young player entered in our National Young Artists Competition this coming season. Perhaps many of our chapters and affiliates will "borrow" a page from London Chapter's book and get started on their own youth competitions. Also impressive is the chapter organ — a 3/10 Wurlitzer presently being restored to mint condition. The members hope to have it playing in a year or so.

Two days later, on July 29, I had the opportunity of performing on a fine 3/10 Wurlitzer in Worthing's impressive Assembly Hall. This is a beautiful instrument, well installed and maintained, and certainly one of the very best theatre organs in England. Wonderful, warm audience, too.

In two weeks I will be back at my desk and once again involved with ATOS duties. I am so pleased with our National Board make-up and am particularly happy to have the opportunity to work with our new directors and with our newly appointed National Secretary, David Barnett. In my next message I will be telling you about our plans and commitments for the months ahead.

Till then, my very best wishes to each and every one of you!

Sincerely,
Rex Koury

EXECUTIVE DIRECTOR'S MESSAGE



Listening to enthusiastic ATOS members and reading reports, documents and publications of ATOS has taken much of my time since I was appointed Executive Director of the American Theatre Organ Society on July seventh. The following is an analysis of this information.

The initial observation is one of excitement for the potential and future of ATOS. And the work done by committees, officers and directors recently provides the foundation for the growth that will occur in the

next few years. One point repeatedly stressed by the Goals Committee is to make all programs and publications of ATOS professional in appearance in every way. The value of carrying out the goal of being professional is closely related to another major goal — that of securing funds from foundations, trusts, corporations, government agencies and endowments for particular projects. The importance of this is even more clear when one reviews the basic requirements funding sources examine when deciding where to put their money.

Here are five requirements common to virtually every funding source, with observations regarding ATOS for each of them.

1. **A worthwhile and visible program:** Presentation of the theatre organ in theatres where it can be shown in all its splendor meets this requirement in every way.

2. **An organization with a history of accomplishing its purpose:** With what has been done in the past, particularly through chapters, the Society has much to show.

3. **An active, influential, "up-beat" membership:** The work accomplished, all by volunteers, and the type of enthusiastic people in the Society makes this a major plus for the organization.

4. **Competent and professional leadership at the national level:** This

refers particularly to paid staff and thus the move to employ an executive director is a beginning to meet this requirement.

5. **A national budget reflecting the income necessary to accomplish goals when additional funding is supplied:** Strengthening the fifth point then becomes vital to the growth of a professional approach and thus the ability to present proposals to outside funding sources that will secure favorable results. Another point of interest here is that the gross income of all chapters combined is in the hundreds of thousands of dollars per year but the national office has no way (and should not have) of sharing this. However, income to all parts of ATOS will be of importance in approaching funding sources.

A brief comment on what would be done with increased income by the national office according to goals recommended and requests from chapters: a) Increased service and help to chapters by the national office; b) Development of a dynamic and truly national young artists program to capitalize on the programs now under way in many of the chapters; and c) Establishment of a national headquarters with space to exhibit and make available for study the extensive archives now in warehouses. Many other worthwhile goals have been established. While time and circumstance may change them there is universal agreement that much more can be done.

The key question then is where will the money come from to get this program rolling? Realistically, the major 1985 increase must come from the addition of new members, bearing in mind that present members may select from six membership categories. The renewal membership envelope you will receive lists them. They are: **Life** — \$1000 (payable over a four-year period); **Benefactor** — \$250; **Patron** — \$100; **Sustaining** — \$50; **Contributing** — \$35; and **Regular** — \$20. Select a category as high up on the list as possible for your tax-deductible 1985 dues. Then sign up at least one new member (think about it, you know a prospect) at the regular rate. Be a part of making 1985 a banner year for ATOS. Once the momentum has begun we can develop new programs and go to other sources to begin implementing our ambitious and worthwhile goals.

Douglas C. Fisk



IT ALL STARTED JUST FIFTY YEARS AGO

THE HAMMOND ORGAN COMPANY

a company that created an industry

by Len Clarke

Fifty years ago the musical world began to hear about a new, inexpensive, portable electric organ. Unbelievably compact, it was capable of filling the largest room with music. Organists were no longer working in theatres and very few were still working at their chosen vocation. This was music to their ears and to the entire music industry. Organists especially decided "we had better look at this thing."

The Hammond Organ was patented on April 24, 1934. Before production could start early in 1935, orders on hand proved they had a winner. The first advertisement appeared on March 25, 1935, in *Musical America*. The ad began: "A notable musical development." The rest is history.

Laurens Hammond, inventor of the Hammond organ, showed great promise in engineering, science and invention, even before his training at Cornell University. His first profitable invention, and one of his earliest, was a hand-held synchronous rotating shutter that brought three-dimensional movies to life in New York City in 1922. In 1926, he manufactured battery eliminators that enabled the early radios to operate from house current.

He formed Hammond Clock Company in 1928 and began manufacturing synchronous electric clocks in a great variety of sizes and styles. In those days, power companies weren't motivated to keep their alternating current at a steady 60 cycles per second. Gifts of Hammond electric clocks to electric utility executives

changed this. Soon the frequency was regulated with "time-keeping" accuracy.

A self-starting clock would resume running after a power interruption and be wrong by the unknown length of the outage. Mr. Hammond defended his non-self-starting clock by stating that if it was running, it was correct; if not running, it required resetting and restarting.

By 1932 the great depression was taking its toll. Many other clock companies ceased operating and glutted the market with their products at below-cost prices. In addition to his line of non-self-starting synchronous clocks, Hammond was also making a bichronous clock which kept running for 30 minutes after an interruption in the current. Desperate to stay in business and remain solvent, several new items were offered. One was an electric card table containing an ingenious mechanism that shuffled cards. Fourteen thousand were sold. Ten years later Hammond was still

manufacturing electric clocks.

In 1933, Laurens Hammond was busy trying to perfect and miniaturize a proven principle, utilizing his synchronous clock motor to produce musical notes. The successful perfection of the "electric flute" was the beginning of the Hammond organ. Through 1933 and early 1934, after months of experimentation, it was concluded that tone wheels of different shapes, each turning at a specific speed next to a chisel-pointed magnet, would produce pure fundamentals and harmonics for a unique "synthesized tone" keyboard musical instrument. Under each key, nine contacts closed, sending each of nine harmonics to nine drawbars where the player could mix millions of tone colors.

Mr. Hammond knew little of organs and how they were played, but he decided that the most commercial format for his new product would be that of a low cost substitute for a church pipe organ. He examined

New Deadlines!

Effective immediately, the deadlines for all THEATRE ORGAN copy (except advertising) will be as follows:

January/February issue — November 15

March/April issue — January 15

May/June issue — March 15

July/August issue — May 15

September/October issue — July 15

November/December issue — September 15



Laurens Hammond seated at the Model A Hammond Organ shortly after its debut in 1935.

church consoles and found, for example, that the top seven pedals of a standard 32-note, concave, radiating pedal board showed no sign of wear. So by selecting only 25 notes and making it flat instead of concave, his pedal manufacturing cost was cut in half. By the sheer weight of the number sold in a few years, his flat 25-note pedal board became the new standard. He also sensed the value of presets and cleverly incorporated 11 "pistons" into the left end of the manuals, using the same key and contact mechanism. The preset registrations could be changed if you had the patience and determination.

News of the new instrument leaked out and visitors from various parts of the world dropped in unannounced to listen to it while it was under development. Although still making clocks in the depressed market of January 1934, Mr. Hammond packed up his invention and took it to the U.S. Patent Office in Washington, D.C. He

received a patent on April 24 of the same year. Any patent application that could conceivably improve the unemployment situation was given preference.

On February 7, 1934, two Ford Motor Company engineers dropped in to see the new organ. It developed later that Mr. Ford had requested his engineering staff to build an electric organ "so big, by so big, by so big." Checking with the U.S. Patent Office first, they learned of the patent by Hammond. It seemed to meet the size Mr. Ford wanted and they asked to purchase one immediately. Naturally this was impossible.

On April 15, 1935, the Hammond was unveiled at the first and only "Industrial Arts Exposition" in Radio City's RCA Building. On its way to New York, it was shown to Henry Ford in Detroit. The demonstration started only after Mr. Ford was good and ready, but ended with an audience that produced unexpected or-

ders for six organs. It is reported that Mr. Ford placed the first order.

Twenty-five hundred Model A organs were built without a change. For \$1250 you received a two-manual console in a classical four-leg style, complete with cover, pedal board and bench, and a very attractive speaker.

Mr. Hammond's critics praised his product's low price, but reminded him that the tone wheel sounds were too perfect in pitch to resemble the ensemble of a multirank pipe organ. So he designed an auxiliary tone wheel system called the Chorus generator. This added a slightly sharp and flat tone to each of the original tone wheels. This required an additional console depth of seven inches, which led to the "B" style, in 1936.

About the same time, his critics also reminded Mr. Hammond that the "A" four-leg style was more suitable for home than church. So an ecclesiastical console with solid sides and back and quadrafoil trim was added to the line. If it contained the "A" Organ, it was a "C"; if the chorus generator was included, it was called a "D."

The dealers and buying public also pointed out that some churches would like their Hammonds with an AGO 32-note, concave pedal board. So the Model E was designed with enlarged lavish Gothic casework, toe pistons, a pedal coupler, enriched pedal tones, and other church-oriented features. Within a few years, there were 50,000 Hammonds in churches all over the world. Mr. Hammond didn't anticipate that it would also be successful in radio stations and with imaginative jazz and pop musicians.

From the very beginning, much of the Hammond organ's success was due to its merchandising. The company made available an endless supply of musical selections registered for the Hammond, held group demonstrations, encouraged Hammond Organ Clubs and published the *Hammond Times* magazine. One indicator of the tremendous commercial success of the Hammond organ was the meteoric rise in its common stock from pennies in the '40s to over \$47 per share in 1960.

A story often told: Mrs. Franklin D. Roosevelt, First Lady at the time, was driven to the showroom of another brand of organ. She was looking for an organ to send to Warm Springs, Georgia, as a tribute to FDR

on his birthday. The salesman proudly claimed the many ways that his product was superior to the Hammond. Next she asked her chauffeur if he knew where she could see a Hammond. He drove her to the Hammond Studio on 57th Street in New York City, where she purchased a Model C.

Pipe organs were usually heard in large halls, such as cathedrals, and the accompanying natural reverberation became part of the big sound. The advent of Hammond's electric organ brought music into the tiniest of living rooms, usually filled with sound absorbing furnishings, and the music sounded "dead." In the late '30s, Mr. Hammond adapted a mechanism of springs in oil-filled tubes that created artificial reverberation, which was incorporated in most of his tall tone cabinets. In the '50s, a superior, more compact unit was developed employing three springs hanging freely in necklace fashion. It required no oil and fitted into smaller cabinets and self-contained spinets and consoles, but was very sensitive to outside vibrations. A relatively insensitive unit called Type 4 was developed which was lower in cost and housed entirely inside a steel box about 14 inches long. The new unit was then used in most Hammond models as well as by several other organ manufacturers, and in portable guitar-type amplifiers. By 1974, over a million of this Type 4 were made.

Meanwhile, there were interesting non-organ musical instruments broadening the Hammond line. A low-cost, three-octave keyboard called the Solovox, which utilized vacuum tubes to produce imitations of hundreds of orchestral instruments, real and imaginary, was developed to augment a piano (attached to its front rail). Like such real instruments, it could play melodies only one note at a time. The Solovox was produced by the thousands over the years as Models J, K and L.

A large, single-manual instrument called the Novachord was introduced in 1939. Its tone generator, using vacuum tube frequency dividers, was originally intended to augment the tone wheel Hammond Model A with its bright harmonically enriched tones, its sustain, and its vibrato, but it reached the market only as the separate self-contained, piano-like unit. It was ahead of its time with techniques used in modern synthesizers, but was

not re-introduced after World War II.

In the Hammond laboratory, a very large electronic organ was built to evaluate other tone generating systems. At the same a 120-bass piano accordion was brought into the lab. From these two instruments, the idea developed that one could make a lot of music by playing this large organ with only one note on the upper, a block chord within a 12-note range on the lower, and only the root or the fifth of that chord on the pedals. A very small part of the generator system would be needed and this was the birth of the Chord Organ.

The Chord Organ concept brought with it the practicality of the novice with little or no musical training being able to make satisfying music. When the first prototype was ready, Mr. Hammond requested it be delivered to his home—the first instrument he personally found rewarding to play.

The first Chord Organ in 1950 was the Model S. It had a 37-note solo keyboard (using a Solovox circuit) and a 96-chord button panel, two bass pedals and a self-contained speaker.

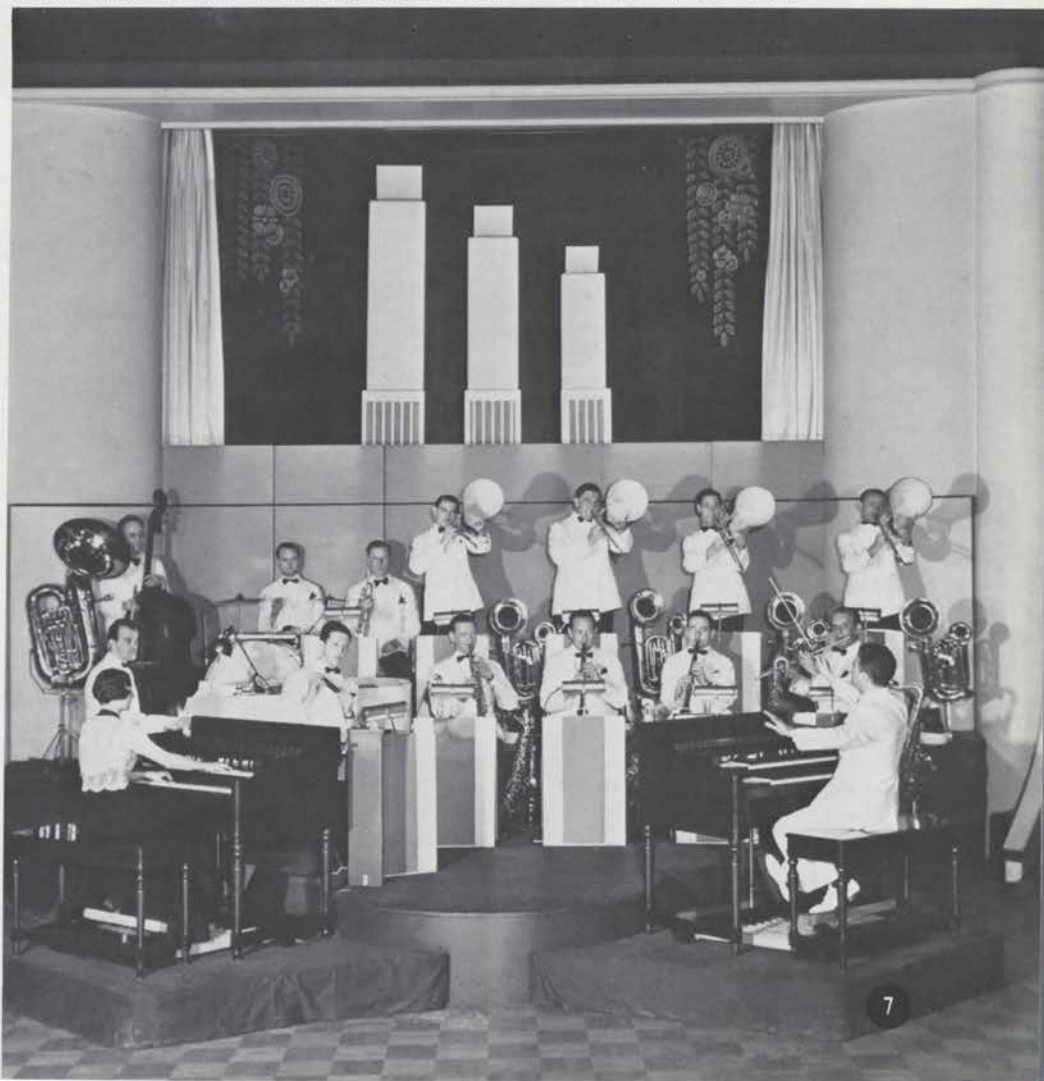
The four common accordion chords were augmented by four modern chords (12 each) to make up the 96 chords. As improvements came along, the S-2, S-4, S-6 and S-100 followed.

During World War II, production of civilian organs had to stop, but Hammond manufactured over 1400 of the then-current Model D with slight modifications to meet the specifications of the U.S. Army. It was called the Model G. It lacked the ornamental trim of the D, but sported handles at both ends (looking like towel bars) for easier portability.

During this time, Mr. Hammond directed his inventiveness and production facilities to military equipment and increased his patents to over ninety.

Also during the war, Mr. Hammond began developing a new marketing concept of "half an organ at half the price," which became the first Spinet called the Model M. It had shortened keyboards (44 instead of 61 keys), a self-contained speaker (no tone cabinet required), and only 12 bass pedals (that were built into the

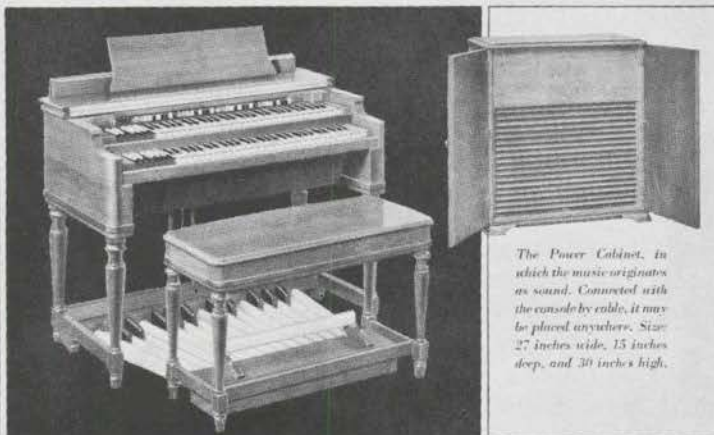
Helen and Jesse Crawford and their orchestra at the Congress Hotel Casino, Chicago, c. 1937.



ANNOUNCING THE Hammond Organ

- A NOTABLE MUSICAL DEVELOPMENT

The Hammond Organ, Concert Model. It consists of a two-manual console, detachable pedal cluster, and separate power cabinet (in inset). The console is 48 inches long, 24 inches wide, and 37½ inches high. All the mechanism is contained in the console. The price is \$1250.



The Power Cabinet, in which the music originates as sound. Connected with the console by cable, it may be placed anywhere. Size: 27 inches wide, 15 inches deep, and 30 inches high.

The Hammond Organ is a new musical instrument. Yet it is built to conform to established pipe-organ standards, requires pipe-organ technique of the musician who plays it, and produces the entire range of tone coloring necessary for the rendition, without sacrifice, of the great works of classical

organ literature. In addition, it permits many tone colors never before heard on any musical instrument. . . . It is installed by plugging into an electric light socket. It occupies less space than an upright piano. . . . The Hammond Organ constitutes a notable, even a revolutionary, musical development.

Presented at the Industrial Arts Exposition, New York City, April 15 to May 15. . . . Now being shown by leading music dealers. . . . You are cordially invited to write for descriptive material, addressing The Hammond Clock Company, 2911 N. Western Ave., Chicago.

HAMMOND ORGAN

THE ORGAN OF A MILLION TONES

The first Hammond consumer advertisement.

organ case, not detachable as with the consoles). Before design of the M spinet was completed, Mr. Hammond and his staff conducted "secret" experiments to determine how much to shorten the keyboards and pedal board, and still meet most of the player's needs. One at a time, popular Hammond organists were invited to the factory showroom and asked to play a full-console model for an hour while staff members looked on. Each staff member was assigned to watch how often the organist played above the first 12 pedals and above or below the imaginary limits of the shorter keyboards of the future spinet. The results showed that 12 pedals, 37 keys for the lower keyboard and 44 keys for the upper key-

board were satisfactory, but Mr. Hammond decided to make the lower with 44 keys also, for manufacturing convenience.

Since the spinet Model M was introduced in 1948, it brought organ music within reach of many more owners and became the pattern for over 30 other manufacturers. The Model M sold for only \$1285, or \$35 more than the original Hammond introduced more than a dozen years before.

Hammond tone wheel organs before World War II had a tremulant (a pulsation of loudness) because it was not known how to create the preferred vibrato (a variation in pitch) after the tones had been generated and mixed. The tremendous public

preference for the Leslie® tone cabinet was due, in part, to its enhancement of the "straight" Hammond sound with a rich, theatrical vibrato by spinning acoustical devices. The early Hammond DXR-20 and CXR-20 speaker cabinets did incorporate a revolving drum but the effect was minimal.

During the war, a method of electronically creating vibrato was invented at Hammond using the Doppler principle with a scanner and a delay line. The new postwar organ lineup dropped the tremulant and chorus generator in favor of the new vibrato and became the BV, CV and DV. A new RT filled the need for a 32-pedal AGO-style console. With the removal of the chorus generator, the deeper console case was no longer required; however, dealers preferred the appearance of the deeper "B" over the original "A" case. At the same time, kits were offered that could incorporate the new vibrato into the pre-war models. In 1949, the vibrato was improved to make it available on the upper or lower manual selectively. This changed the model lineup to B-2, C-2, RT-2, and the "M" became the M-2.

In 1955 a very low-cost percussion circuit was introduced that permitted either the second or third harmonic to become percussive, in contrast to the remainder of the drawbar pitches which bypassed the vibrato. This changed the lineup to B-3, C-3, RT-3 and M-3.

By 1959, several competitors had self-contained organs, but Mr. Hammond believed that an organ deserved the tonal advantage of a remote tone cabinet. However, in that year the A-100 series was introduced in a variety of home styles. The C-3 console, also equipped with the internal speaker system, was called A-105.

The M-3 was replaced with a lower priced L-100 and a higher priced M-100 in 1961. A row of stop tabs across the top replaced the fewer rocker tabs in the keyboard end-blocks. Also, the thirteenth bass pedal (second C note) was added, along with internal reverberation.

By 1962 some Hammond dealers were urging the creation of a super church organ to compete with excellent electronic offerings, but one that would maximize Hammond's exclusive tone wheel and tone synthesis. So development began, "pulling out

all the stops," drawing heavily on pipe organ technology, while expanding the tone wheel system from 96 to 141 and adding all the harmonics up to the fourteenth. Outwardly, the console was to look like, feel like, and be registered exactly like a 42-rank pipe organ. There would be no drawbars, knobs, or any type of control not found on pipe instruments. By 1967, the Grand-100 was announced, with a grand price of \$13,500, proving what tone wheels could do. At this price, only a few hundred were sold, but many internal techniques were included that could not be used in the lower cost, mass-produced organs. A unique feature of the Grand-100 not commonly realized was the voicing. No stop could be played louder than the rank of pipes it was to simulate. Most electric organs could be driven to a point of distortion. This was impossible with the Grand-100.

The A-100 series gave way to a lower cost E-100 and a higher cost H-100 series in 1965. The H-100 had more tone wheels and some of the additional harmonics (11 drawbars per set) developed in the Grand-100 to enhance the reed and string registrations, and an excellent Harp feature, produced by 49 transistor keys which sustained the tone wheel outputs. Animation included a "slow scan celester" and a dual-channel scanner vibrato, and the three-channel output system included a 15-inch woofer. The H-100 series was offered in several console designs and was expected to replace the long-popular B-3. Entertainers did not like the self-contained feature as their pedal work was blocked from view. Because of the many additional features available on newer models, the popular B-3 was considered somewhat obsolete by Hammond.

Introduced at the 1966 National Association of Music Merchants (NAMM) show, the unveiling of the X-66 fulfilled a long-standing Marketing request for a super entertainment organ. Very modern in styling, it produced the drawbar tones and bright tab-voiced tones, as well as deluxe percussions with solid-state circuitry, but the high in-tune accuracy was set by a diminutive 12-note tone wheel generator mounted in the console base; frequency divider waveshapers generated all of the other musical tones. The X-66 also offered

the additional harmonics, 11 per set for the upper manual and ten per set for the lower manual, and was the only Hammond organ designed with five drawbars for the pedal. Here, the thumb-controlled arpeggiator made its first appearance. The anticipated retail price doubled before it reached the showroom.

The Grand-100 proved the capability of the tone wheel system when extended from nine to 14 harmonics per note. It also proved to be excessively costly and required considerable bulk and weight, far greater than acceptable for home use or portability. Improving the Hammond competitive position, the H Series models featured an extended tone wheel principle incorporating some excellent new features proven by the G-100 development. However, demand for the time-proven B-3 workhorse continued.

The tone wheel principle had only economical limits. Vacuum tube oscillators were known to provide superior tones, percussions and sustain. Their scope was almost unlimited, as proved by the Novachord,

but the bulk, heat and power consumption required was unacceptable. The transistor started a whole new ball game.

The X-77 design of the H Series was introduced in 1968. It was offered in a modern chrome and black four-leg style with the speaker system located in a specially designed tone cabinet. The introduction of the X-77 represented the first Hammond-designed Leslie-made speaker offered as standard equipment for a Hammond organ. The speaker was exclusively for the X-77. With minor refinements, the X-77 GT followed. The "GT" was never added to the model nameplate. The keylock at the left of the top manual was the first thing one would notice as being different. The original Leslie tone cabinet, a six-speaker model identified as X-77L, was replaced with a seven-speaker model X-77P. The newer model offered better all-around sound, as a speaker was placed on each side rather than one facing front only.

Although the X-77 was considered one of the finest Hammond models,

Hammond's X-66 model.



production of the B-3 continued to the end of tone wheel production. Rumors persist that a B-3 is still very much in demand on the Continent and in Japan, bringing as much as \$10,000. All domestic Hammonds used a 60-cycle 1200-rpm motor. Organs for export used a 50-cycle or 1500-rpm motor. At one time a frequency converter was made by someone to fit in the empty space of the B-3 console. Without this it would be impossible to use a standard Hammond overseas.

Most of Hammond's competition sported some form of automatic rhythm, but they were monotonous because the two- or four-measure patterns repeated indefinitely. Hammond introduced a 16-pattern unit that sounded more like a live percussionist; it automatically stepped each pattern through four variations and was called Auto Vari-64. Most spinets and consoles included this or lower cost versions.

In 1970, the H-100 Series was replaced by the R-100, characterized by a rotating speaker system and automatic rhythm.

In 1973, Hammond offered an all-tab console (no drawbars) in the image of the theatre horseshoe, called the Regent. Hammond engineers gave considerable attention to the voicing and scaling of the Tibias. Also brought out that year was a new top-of-the-line, all-feature model identified as the Concorde.

The demise of the tone wheel finally came in December of 1974. Some factors were the rising cost of manufacturing steel parts, labor costs to assemble the thousands of parts required for the tone wheel generator system, the dropping cost of the solid-state system, and the difficulty of creating sustain economically.

As we review Hammond's product history, we see the pace quickening in recent years as competition increases and technology advances. Tone wheel models had remained almost unchanged for several years; then, vacuum tubes entered the picture, giving way to transistors, then integrated circuits, and then LSI (Large Scale Integration).

In 1976, the drawbar consoles using the latest LSI were the Grandee and the Monarch. Spinet versions were called the Aurora Series. By 1978, the several LSI generators required for upper, percussion

and pedal were replaced with a single LSI generator, made possible by a new "time-share" technique called "multiplexing." This latest LSI generator system simulated the tone wheel sounds for an all-drawbar B-3 replacement called B-3000. As tone wheels were replaced with electronic generators the typical keyclick disappeared. But to please the Hammond organist who liked the keyclick, it is now synthesized and reinserted by a tab control. The B-3000 has another similarity to the old B-3; it has no automatic rhythm. Almost every other model has had some form of automatic rhythm since the late '60s. In 1980, the multiplexed generator system appeared in the Commodore and Colonnade consoles.

1981 marked the introduction of the Elegante, the new top-of-the-line entertainment console replacing the Concorde. Self-contained like the Concorde, these models are considered superior to the famous X-66

because of their additional features. Both returned to the original drawbar arrangement--nine per set and two for the pedal. The costs involved for the additional harmonics were not justified. Additional features included a transposer, automatic arpeggiator, Pro Cord, Pro Foot and Rhythm break.

Also in 1981, the institutional need (32 pedals) was filled by the Model 820 using the multiplexed generator. The spinet version for small churches has 13 pedals and is called the 810.

To date, there have been over 100 series, some in several styles. Not discussed in this article is a long line of non-drawbar spinets, Pipers and other special products.

From an electric clock company that barely survived the great depression to rebound as a leader in the musical instrument field, Hammond has continued to maintain its position in the market against strong competition. □

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Porter Heaps Looks Back on His Years With the Hammond Organ Company



Porter Heaps at the Hammond Model A in 1935.

I still can't believe it—a half-century has passed since one of the greatest musical break-throughs in history occurred, the invention of the electric (pipeless) organ by, of all people, a clock manufacturer! I got to know Laurens Hammond very well. He seemed to know everything about everything, and yet he was quite possibly the most bashful person I've ever met. After having worked for the company for a few months I had a talk with him to find out what the electric organ was all about. Immediately upon leaving his office I sat down and wrote out as nearly as I could remember—and researching some of the printed material he had given me—the gist of what he'd explained. Here it is:

"At the very beginning, my main concern became one of acoustics. You see, Porter, the propagation of sound pulses of arbitrary form in acoustic wave guides cannot, in general, be described completely by any simple analysis, although some qualitative insight into the problem can be gained by considering the different types of velocities associated with the wave propagation." I nodded approval. "Wave-guide propagation is dispersive because of the dependence of the wave-guide phase velocity upon the frequency."

"I did not have to take account of retardation effects in the production of pressure fluctuations, because when the velocity fluctuation magnitudes are small compared to the velocity of sound, retardation will not have a major effect." I tried to look like "Why yes, of course."

"In the Hammond Organ, as in any source-response system, one must

know the properties of the source and from these properties and a knowledge of the system, obtain the response. The source of tone in the Hammond Organ, and consequently the response, is assumed to be a random, non-predictable function of time and space." (While I had minored in mathematics in college, I couldn't recollect that I got that far.) Mr. Hammond went on, "Procedures were devised for calculating the correlation function, a function of space and time, for a quantity which is a superposition of events which occur randomly in space and/or time." And then to clear up this matter he went on: "There are many important situations in acoustics when a source may be thought of as the random superposition of elementary events. The 'frying' of a teakettle before it boils," at last there's something I know about, "and cavitation noise," oops, I'm lost again, "are two examples."

But now let's get into the subject I'm supposed to discuss—my experiences as an employee for 35 years of the Hammond Clock (later Organ) Company. Little did I realize at the time, that within a very few years I would have given concerts in every one of the fifty states except one—New Hampshire.

It's late April, 1935, and I am living quite close to downtown Chicago, just around the corner from the Drake Hotel, and am organist and choirmaster in the prestigious New England Congregational Church situated just a few blocks away. We're having trouble with our pipe organ and realize that it needs extensive rebuilding, which all pipe organs need

about every 30 years. I read in the Chicago Tribune that our local Hammond Clock Company had exhibited at the Industrial Arts Exposition in New York an electric organ—yes, believe it or not, an organ without pipes! This simply couldn't be! It said that Henry Ford had bought the first organ, and that five other organs were sold. Hey, maybe this is an answer to my problem. At least it could tide us over at the church until the pipe organ was serviced.

The Hammond factory is not too far away, so I'm going out and take a look. I did, and was impressed with what I saw and heard. "How about putting one in my church," I said, "and we'll schedule a concert with appropriate publicity and see what happens?" So we did, and on Sunday afternoon, June 23, the church was packed with eager listeners—church organists galore including the great Middleschulte, choral conductors, instrumental players, and in the front row, Mary Garden! I scheduled a program to demonstrate the use of the organ for all types of church music. The choir sang some numbers including a chant or two, solos by a tenor and a soprano, a couple of congregational hymns, and, of course, Porter Heaps playing examples of classical, romantic and contemporary organ music. As Leo Sowerby was also present, I did one of his compositions.

This was a landmark program, for this was the first Hammond church installation in the United States. As a postscript, it's too bad that the church no longer exists; the building burned down a year or so later.

Anyway, the program had gone

over with a bang; people couldn't believe it to be possible, yet here it was. The phone calls started to come in to Hammond, and of course they had to have someone to do the demonstrating to prospective customers, so why not Porter Heaps? He's well known throughout the area, so let's go. The job was half-time, five afternoons a week at the factory showroom, and two evenings a week for in-church demonstrations.

At these factory demonstrations it was up to me to prove beyond doubt that the Hammond was an organ, could be played with the same finger and pedal techniques as a pipe organ, and could duplicate with astonishing accuracy the four families of organ tone—Diapason, Reed, Flute and String. There was no one around to tell me how to work the drawbars to obtain these sounds, so I got busy. I even found, eventually, the Clarinet—certainly an odd drawbar combination.

But the strings—what to do? The sound was all right, but not like organ strings. However, if played high on the keyboard with vibrato the sound was more convincing. I finally discovered what to do. I'd leave the string for the last and say, "Now as for the strings, listen to this and see how close to a violin it sounds, the violin being, as you know, the principle string instrument." Then I'd play a snatch of Schumann's "Traumerei" with the melody on the upper part of the keyboard. Never did I get any reaction except a satisfied smile—it did sound violinish.

As for the in-church demonstrations, at first they were scheduled throughout the greater Chicago area, extending up to Milwaukee. I would play and demonstrate music suitable for use in a worship service, both classical and contemporary, pretty tunes and fast toccatas, arrangements of familiar hymns and dainty scherzos.

By April 1936, I had to start traveling, playing concerts not only in churches but mostly in music halls, city auditoriums, high schools, colleges, and even in an occasional residence. You see, it had become apparent that the church and church music was only one aspect of organ appreciation. From talking to people I found out they were interested in the organ as a vehicle for the playing of all kinds of familiar classical music. The public was appreciating *music* on

the organ, not just *church music* on the organ, so my programs began to include non-church music like Tchaikovsky's "March Slav," MacDowell's "To A Wild Rose," Chopin's "Grand Waltz Brilliance," Kreisler's "Caprice Viennois" and Elgar's "Pomp and Circumstance."

These concerts were being advertised as "The Music of Today on the Instrument of Tomorrow." For a Boston appearance in 1936 the publicity had been phenomenal, sponsored by M. Steinert & Sons. Large posters with my picture were everywhere. Result? The hall seated 3000 people and there were no empty seats! At a Detroit appearance, I played a concerto with the symphony orchestra. And everywhere I gave a talk and short demonstration of the organ's capabilities, often programed "*Intermission—a brief explanation of the organ.*" In 1938 I toured Colorado in a WPA music project playing the Guilmant *Concerto for Organ and Orchestra* with the Colorado Symphony Orchestra.

It was in 1937 that the pipe organ manufacturers as well as the dyed-in-the-wool pipe organists got together and asked the Federal Trade Commission to forbid Hammond to call its instrument an *organ*. I appeared at two day-long court investigations where it was decided that it was the sound that differentiated an organ from other keyboard instruments, not the method which produced the sound. So, a test was held at the University of Chicago Chapel where I had been recital organist from 1929 to 1932, playing four vesper concerts a week. The organ was probably the largest and best in Chicago at the time, a four-manual Skinner with 120 stops. The console was placed so that it could not be seen by the audience, and a B-2 Hammond was installed with the console hidden, and with the speakers placed in the pipe chambers. An impartial jury of musicians was present—organists, choral directors, orchestral conductors including Frederick Stock—who were to listen to some thirty excerpts from organ literature and determine which was being played, the \$100,000 Skinner or



the \$2600 Hammond (cost of console and speakers).

I played the Skinner, and a chap named John Hammond, no relation to Laurens Hammond, played the Hammond. My registrations were figured out ahead of time and submitted to the chief of the panel to prove that I was not cheating, but was using the full resources of the instrument. Several of the pieces even featured the strings on the Skinner, and to also prove that we were fair in our selection of music for the two instruments, the "Toccatà" from Widor's *Symphony No. 5* was played on the Hammond! This toccata has the melody in the pedals, and calls for the higher pedal notes which were not on the Hammond. They were played an octave lower. Of course, the organists all knew that it couldn't be played on the Hammond, so you can imagine what the vote was in that case.

The ballot was checked wrong one-third of the time, so Hammond was allowed to use the name ORGAN. However, the Hammond had been advertised as being able to produce an unlimited number of tones. The commission forbade the advertising of "unlimited;" it could only be claimed to produce 253,000,000 different tones, the mathematics of nine drawbars at eight stages of intensity!

I was accused of deliberately figuring out combinations on the big organ to make it sound like a Hammond. This I did not do, as my list of combinations proved. However, if the big organ did at times sound like a Hammond, couldn't that possibly be interpreted as a plus in favor of the Hammond?

We're getting into the early '40s now, by which time the Model E had been developed to fill the church need for a 32-note concave pedalboard with a pedal coupler. This model was added to my programs which meant, of course, add some pieces to feature these upper pedals. The Widor "Toccatà" was a natural, along with Mulet's "Thou Art the Rock." And, of course, organists like to show off and play a piece on pedals alone. I made an arrangement of "In the Evening by the Moonlight" playing three-note chords with my feet, then segued to "Turkey in the Straw" and added full organ on the manuals for a climax ending.

At the same time the Novachord was introduced, a piano-like, one-

keyboard, no-pedals instrument in which the tones were produced by 93 vacuum tubes. It was a gorgeous instrument, providing sounds of piano, harpsichord, violin and dozens of orchestral instruments. I was intrigued even though it wasn't an organ—the sounds were so captivating. One of our young talented Chicago pianists, Harold Graham, was likewise impressed, and together we worked out a program of Novachord-organ duets which we presented on and off for a couple of years until the outbreak of the war. This program was billed as "The Music of Today on the Instruments of Tomorrow."

Now it's time for the second World War, which meant forget building organs and playing organ concerts. Hammond did keep building a few for use in Army chapels, but that's all. Incidentally, during the war one of my relatives who was in the service got married in a Navy chapel, and I was asked to play the organ. Our Navy thinks of everything, I guess, for when I arrived there was a cadet waiting to show me how to turn on the organ. You all remember the two switches—START and RUN—hold the start switch and count to five, then, still holding it in, press the run switch and hold it in while you count another five, then release them both. I demonstrated to the cadet that I knew

how, thanks just the same!

As Hammond could no longer use me, I took a warplant job with Douglas Aircraft for a while, then changed to production manager at Precise Developments Company, which manufactured chips for the Army and Navy walkie-talkies. The factory was situated right next to downtown Chicago. Many of you remember that at this time Chicago was the center for national radio broadcasts. And maybe you also remember that organs were used for most of the shows. Hammond organs were being installed in every Chicago radio station, so opportunities for organists were increasing rapidly.

Hardly had I got started at Precise than I had a request to provide music for *Clair, Lou 'n Em*. They went on the air at 1:00 p.m., so what could I do? Thank God for as nice a company president-owner as Frank Lund! I could have two hours off for lunch if I'd come to work a half-hour earlier and stay a half-hour after closing.

So I got started on radio. Pretty soon I was playing several evening shows and on Saturdays. Right after the war, when the plant closed, I was working full time on radio, playing, of course, the Hammond organ. At one time I was working 21 shows a week, three five-a-weekers and six singles. Maybe some of you can re-

member the names: *Man on the Farm, Tena and Tim, Curtain Time, Crime Files of Flamond* starring Mike Wallace as Flamond, *Mystery House*, the Hartz Mountain Canary program, *Country Sheriff, Ladies Be Seated* starring Tom Moore, etc.

Let me digress for a moment. At the beginning the Hammond Organ was considered by the Hammond executives as solely a church instrument, and all sales promotion was directed to that market. Here at last was an organ that any church could afford, so here's where we should concentrate our efforts. Imagine the consternation at Hammond when Milt Herth began featuring the Hammond on the radio station in Gary, Indiana, playing jazzy pop music! The company politely requested that the station eliminate the playing of pop music on the Hammond. I went out and had a short talk with the powers-that-be, saying that maybe there are other markets for the organ, let's reconsider. The station did not eliminate the organ. Then along came the war and the subsequent accelerated use of organ on radio.

At some time during this period, one of the radio stations put on a Christmas program which would be broadcast from an airplane while flying over the busy Chicago Loop, filled with shoppers. The broadcast would feature none other than Porter Heaps at the Hammond Organ! I don't know to this day how they could provide dependable 60-cycle current to power the organ, but they did, and the music was broadcast from the plane itself! That was a fun assignment.

During the summer of 1947 I took some time off from playing radio and let Hammond schedule me for a tour of Colombia, South America. I played concerts in a half-dozen cities including, of course, the capital Bogota, where I did the *Guilmant Symphony for Organ and Orchestra* with the Bogota Symphony. The organ and I went from town to town together by plane, and as it was new to them I supervised the installation. The lifestyle of Colombians was different from ours in the United States. All business took a rest in the early afternoon, with the concerts scheduled for 6:00 or 6:30 p.m. immediately after work. Then dinner came after the concert, around 9:00.

1952 was a big year for me, and for



Hammond as well. With its ever enlarging number of dealers, Hammond felt the need of some sort of instruction to include salesmen, teachers and students, besides a more formal sort of concert aimed at the home organist. So this we did, adding to the concert schedule seminars and master classes.

Let's take a look at the six-page printed folder that was given to salesmen, teachers and students at the seminar presented on February 8, 1952, by the San Antonio Music Company. It announced that "Mr. Heaps will conduct the class from the organ bench, discussing and demonstrating all phases of organ playing," and it outlined the seven subjects to be covered—Drawbars, the Console, Organ Technique with suggested instruction methods, Registration, the Church Service (hymns, etc.), Special Services (weddings, funerals, Christmas, Easter), ending with a question period. The music I was to discuss was announced ahead of time so they could bring the music if they wished. Four pages of drawbar combinations were given, including bell tones and chimes, and a drawbar stop-list of a medium-size pipe organ. Also, how to add stops using draw-bars, with a long list of solos and accompaniments.

My hat is off to the Hammond executives for being willing to schedule my travel so that I could get back to Evanston for the Friday choir rehearsal, and church on Sundays. Sometimes I had to skip choir rehearsal, especially when far away from home. The Florida, California and East Coast schedules were usually for two-week periods. I surely learned how to live out of a suitcase, and I became well acquainted with air travel.

During the summer of 1952 I spent a couple of weeks in England, Scotland and Ireland presenting workshops for teachers and salesmen, sponsored by Boosey and Hawkes, Hammond's agent in the British Isles.

The Master Classes finally settled down to a full one-day schedule—morning, afternoon and evening session. I bought three suits exactly alike except the color. I wore gray for the morning, then changed to brown for the afternoon, and blue for the evening concert with, of course, my reversible vest which was turned at the intermission.

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Organist program was started in 1955 and ran through 1959. It presented music of all kinds for the home organist. Mainly I had to prove how easy it was to learn to play the organ, much easier than the piano, and I'd show and demonstrate why and how. There'd be several organs on the stage (I'll never forget the newspaper headline: "Man with five organs to play concert"), maybe the B-3, RT-3, a Spinet and the Chord Organ. The idea of these concerts was, of course, to sell organs. Definite instructions were forwarded to the dealers on how to advertise and whom to invite. I found that half the time the public address systems were impossible for my use while sitting quite a bit of the time at the organ, then walking back and forth on the stage. So I bought a PA system of my own, battery operated, which could easily fill an auditorium seating a thousand people. This became part of my baggage. I also arranged with the dealer to provide for a change of air so the place wouldn't get stuffy. I had found that a three-hour program would work out if the air remained fresh. I'd suggest which doors or windows to keep open in order to provide cross-ventilation. At times there was only the entrance door and a door backstage. In such cases I'd warn the dealer that someone seated in the rear of the auditorium would complain about a draft, and to politely suggest that she change her seat. All of these suggestions did pay off, which many dealers didn't appreciate until after the program.

As the purpose of these concerts was to *sell* organs, not just to entertain present organ owners, the dealer would invite to the presentation all those who had shown an interest, had probably been given a demonstration, but hadn't bought. Usually it was because they couldn't decide which model. That's why I'd show off a variety of models demonstrating how easy it was to learn to play, recommending that they buy the largest model they could afford. It's like cooking a dinner — it's easier to cook on a four-burner stove than on a one-burner! One place where I gave the program, the dealer in the following week sold 13 organs! He'd already done his work, of course, and I simply helped the customer to make the final decision.

From here on through the '60s I played *Showcase Programs* for the

general public and *Teacher Workshops* for the teacher and salesman. I was stressing that teaching was the backbone of organ selling and that a Hammond organ could only be sold where a desire and need existed. We were able to get the dealers to appreciate the functions of the teacher, and to devote space and money to this enterprise. It was suggested that the teacher could possibly persuade a piano student to switch to the organ, which is more fun to play anyway, and that the teacher would thus be financially rewarded for the sale.

In the later '60s we switched to *Teacher Development Programs*, realizing the increasing importance of teaching. If my records are correct, I gave 192 of these programs throughout the country. We at Hammond were realizing the importance of teachers in the selling of organs, so we were ready to consider the teacher as just as important, or more so, than the salesman. We urged the dealer to advertise that "We have the best teachers in the area," a reason for contacting us. This image would spread throughout the community.

I stayed with Hammond long enough to help get the Grand-100 and the X-66 going, even put a Grand-100 in my church and an X-66 in my home. I'd been at this traveling around long enough, and it was high time that the dealers saw a new face for a change. Likewise, I had been organist and choir director at St. Matthew's for 27 years and they were getting tired of me (I think). So in the fall of 1970 Mrs. Heaps and I closed up our Evanston residence and moved out to Palo Alto, California, to be close to our two married daughters and the five grandchildren.

When I arrived in Palo Alto you can imagine how thrilled I was to find that there was a Pacific Council for Organ Clubs which sponsored 40 organ clubs in the Bay Area. It also conducts a five-day Home Organ Festival every September at the Asilomar Conference Grounds near Monterey, which is attended by over a thousand organ buffs from all over the country. And it publishes a monthly magazine called *Tabs and Drawbars* which is sent to all the members of the 40 clubs.

Let's not forget that it was Hammond who first conceived this idea of an organ club for home owners. In my travels I bumped into a club in al-

most every place I visited. Two of these clubs I found especially interesting — a large one in Wheeling, West Virginia, which consisted only of doctors, and one in Los Angeles of American Airlines pilots and employees. It, too, was large.

I can't tell you how great it was working for Hammond all those years, no words can express the joy. We made a great team together. I'll always remember the many executives who so ably cooperated with me, and the many managers who had charge of my scheduling. Many fond memories returned while I was attending the Hammond 50th Anniversary celebration at the 1984 NAMM convention at Anaheim, where I also met the new Hammond management — President Don Sauvey and John Felice. Hammond is still in capable hands, take my word. At least they allowed me to play for the assembled crowd of dealers my "Nocturne to the Orange," the music which probably has sold more organs than any other.

In all my years of travel, 40 weeks a year with from four to six appearances a week, each in a different city, I missed only two assignments — one on account of health, and the other due to weather.

Porter Heaps began playing at the age of 11, and he says he never once had to be urged to practice. (Probably true; he made his church organist debut at 12!) He was graduated from Northwestern University, earning Bachelor of Music, Bachelor of Science and Master of Arts degrees. He also met his wife, Dorothy, there.

While still an undergraduate he won the \$500 first prize in a national contest for student organists, which financed the first of three summers' study with world-famed Marcel Dupré in Paris. He later won first place for "the best anthem of 1935" in a competition sponsored by the American Guild of Organists and the H. W. Gray Company.

In addition to his work for Hammond, his radio work, and his several church positions, Porter was substitute professor of organ and theory at the University of Redlands, California, during the academic year 1932-1933, and was organist for the Chicagoland Music Festival for over 25 years. In his "spare" time he has owned and operated a music publishing company, Porter Heaps Music. □



THE ATOS INDY 500

by Grace E. McGinnis

Photographers . . .

BL — Bob Lodder

RF — Rudy Frey

CN — Claude Neuffer

GW — Gene Ward

(See next page for Photo Captions)





Three of the registration desk crew ready for business. (CN)



The sales crew in the record and merchandise shop. (CW)



Alden Stockebrand (second from the left) and three of his bus captains. Alden and his staff did a great job of handling transportation. (GW)



Activity at the Registration headquarters. (CN)

Photos on page 17: Left side from the top down: 1-CN, Cruising down (or up!) the river during the Afterglow. 2-CN, Brisk business in the Record Shop. 3-GW, Dinner at the Marriott in Fort Wayne. 4-CN, In the lobby of the Hyatt Regency for cocktails. Top Right down: 1-GW, Jean Scholer and Joan Johnson check out an Indy 500 race car. 2-GW, Carlton Smith beside the Indiana Theatre Barton console which he restored for installation in the Indiana State Museum. 3-CN, ATOSers boarding one of the chartered municipal buses at the side entrance to the Hyatt Regency for a local trip.

THEATRE ORGAN staff meeting, L to R: Len Clarke, Floyd Mumm, Doris Mumm, Lloyd Klos, Bob Gilbert, Grace McGinnis. Grant Whitcomb and Verna Mae Wilson. (CN)



Convention Chairman Tim Needler with Registrars Tess and Les Moses. (GW)



Virginia Rechteris, Clarence Juday and Ann Giezendanner of the Central Indiana Chapter. (GW)



Toni Tucker, Walt Strony, Thelma Douglas and John Lauter. (GW)



CIC Committee members Tim Needler, Bob MacNeur, Dorothy and Russ Hollenbeck. (GW)

The management of the famous Indianapolis Speedway might have acquired some valuable ideas if they had attended the ATOS National Convention. For five music-filled days in July, Tim Needler and the Central Indiana Chapter demonstrated how the Indy 500 *should* be run. Our "race" covered over 500 miles, used busses instead of high-powered cars, took 776 people five days to complete and provided enough thrills and excitement to carry all of them for another year.

For some of us there was even a Warm-up Lap before the convention began. On Friday afternoon we drove 130 miles from Indianapolis to Mishawaka, outside of South Bend, to a fascinating restaurant called "Tweedy Brown's" where we heard five hours of wild and wonderful organ and organ/piano improvisations by Lyn Larsen and Kurt Schakel. Owners Dick and Carol Peterson were our hosts, and Dick explained some of the electronic wizardry that he has incorporated into the Mighty Wurlitzer; for example, there is a digital recording device on the organ which enables the organist to play back his own music and hear himself while taking his break. A similar device plays the Yamaha grand piano, and we were amused to note children watching the piano play by itself while wondering aloud about the "invisible" pianist. The title "Magical Musical Showplace" certainly is appropriate for Tweedy Brown's.

Saturday: the First 100

Saturday morning was "Lobby Time" for many of us as we relaxed in the coolness of the 20-story Atrium-Lobby and watched the conventioners arrive. An aura of anticipation prevailed as old friends from all across the country greeted each other while others oh'd and ah'd at the sight of the beautiful ornate gold Barton console which stood majestically at the foot of the escalators. The console, which was restored by Carlton Smith, is from the Indiana Theatre and is headed for a new home in the Indiana State Museum.

Saturday afternoon we attended the Chapter Representatives Meeting where we met Doug Fisk, the new Executive Director of ATOS, who promises to be a great help to all of us as he will provide a continuity of management for our organization.

We also were excited to learn what other chapters are doing to preserve and promote theatre organs, and we collected many good ideas for our own chapters.

Saturday evening, after a no-host cocktail party in the hotel ballroom, we boarded city busses for the opening concert at Manual High School. This is just an ordinary high school on the outside, but when we entered the auditorium the feeling changed instantly to a theatre mode. We were greeted by Ken Double, local sportscaster and organist, who introduced the school officials who welcomed the ATOS to Manual High School. Ken then presented Convention Chairman Tim Needler whose warm welcome put the audience in a perfect frame of mind for the opening concert by Dennis James. Dennis and tenor Thom Gaul from Columbus, Ohio, set the pace for our 500 with mellow music and a Charlie Chaplin silent film.

After the concert the conventioners were divided into two groups; some returned to the hotel, but another 200 or so hardy listeners opted for a late-night open console session at the Paramount Music Palace where they heard a number of spontaneous mini-performances by visiting and local amateur and professional organists. Some even ate pizza.

Sunday: the Second 100

Sunday morning's schedule allowed for the late nighters who needed an extra hour of sleep. The busses did not load until 10:30, and the early risers had time for a leisurely breakfast in the open balcony coffee shop.

The ride to Lafayette was unhurried and scenic. The Convention Committee excelled at weather production and Sunday was one of their best. A cottonball-cloud-studded sky, temperatures in the comfortable range, green fields of corn and picturesque farmhouses made the ride thoroughly delightful. The town of Lafayette was consistent with the quiet, peaceful atmosphere as the caravan of busses rolled through the nearly empty streets to the old Mars Theatre, now known as the Long Center for the Performing Arts. The cool interior of the theatre and the timeless music of Tom Hazleton continued the mood set the night before. Lafayette's police force turned out to escort the busses through the town, even allowing them to go the wrong

way on a one-way street to get to Purdue University.

Lunch was served in the Purdue cafeteria after which we strolled across the campus to the Hall of Music for a lively afternoon of musical mayhem with Jonas Nordwall, Dwight Beacham and Tom Hazleton on electronic organs. Their light banter and organ exchanges generated a feeling of camaraderie that encompassed the entire audience. The 70-mile return trip to Indianapolis offered many a chance to catch a short nap and "recharge their batteries" before the evening activities.

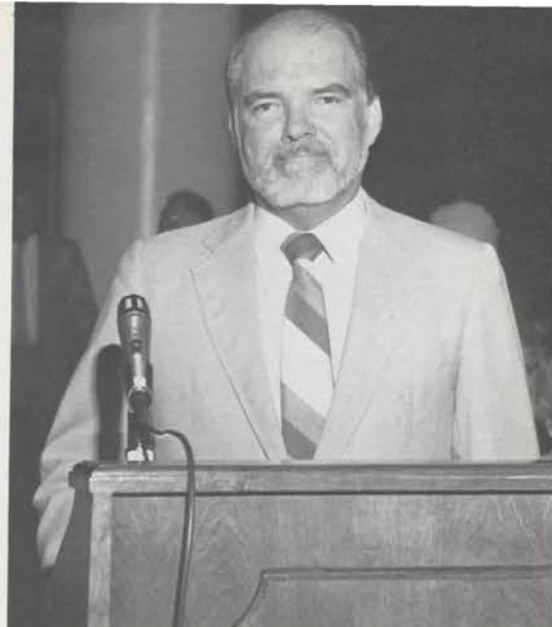
Sunday evening's schedule began with a fascinating multi-media seminar, presented by Dr. John Landon, on the "History of Theatre Organ." The room was filled with more than 200 avid amateur historians whose response to the program was most enthusiastic. Two additional seminars were available at 9:00; "Writing for THEATRE ORGAN" was led by Bob Gilbert and Grace McGinnis and "Electronic Accessories for Theatre Pipe Organs" was presented by Dick Peterson. Many conventioners took advantage of these learning opportunities which seemed to add a positive dimension to the concept of a convention.

Afterward there were busses waiting to take those who had signed up for the late-night show to the Paramount Music Palace where another group of organists entertained until the wee hours.

Monday: the Third 100

On Monday morning we assembled in the hotel ballroom for brunch and the annual Membership Meeting.

THEATRE ORGAN Staff members Bob Gilbert and Grace McGinnis offered tips on "Writing for THEATRE ORGAN."



Dr. John Landon presents his "History of Theatre Pipe Organ" slide and talk show. (CN)



Dr. John Landon (back to camera), Lloyd Klos and Grace McGinnis discuss very weighty matters following Landon's seminar. (CN)



Here the entire group was introduced to Executive Director Doug Fisk and to the new officers and board members for the year ahead. This annual meeting always seems to renew and reaffirm our dedication to the ATOS, and we return to our local chapters with ideas and enthusiasm for the continued growth and development of our organization. Of particular interest was President Rex Koury's announcement that we are now ready to establish the Young Artist Competition which will take place between now and next year's convention. The meeting ended with a slide presentation preview of the 1985 ATOS Convention which will be headquartered at the Palmer House in Chicago next August 3-8 — something for all to anticipate.

Noon found us back on the busses, this time in three separate groups, for an afternoon of concerts. Our group went first to the Paramount Music Palace where staff organists Donna Parker and Bill Vlasak, having retrieved their instrument from the open-consolers, combined organ and piano duets with solo numbers on both instruments for a pleasant hour of pizza-less entertainment.

At our second stop, the Hedback Theatre, we heard the music of a personable young artist from Arizona, Ron Rhode, on the Page organ. The Hedback is a small neighborhood theatre which is run by a local group called Footlite Musicals and the organ is played by CIC members before each performance, a nice melding of live theatre and music for which Central Indiana member Phil Hedback is



Part of the audience at the Scottish Rite Cathedral waiting to hear Richard Purvis.

(GW)

responsible.

The third stop for our group was the Zion Evangelical Church of Christ where we shifted gears for a classical concert by Jonas Nordwall. The Tiffany stained-glass windows in this auditorium were exceptionally beautiful in the afternoon sunlight, and the combined effect of visual and audio aesthetics made this a most appreciated interlude.

Evening brought a phenomenon to the area that many of us had never experienced. 68,000 basketball fans gathered in the Hoosier Dome across the street from our hotel for a pre-Olympics basketball game, and it was a bit of genius on the part of Tim Needler and his committee that the ATOS busses managed to transport us without a hitch to the Scottish Rite Cathedral, some ten blocks away,

while the 68,000 gave new depth and breadth to the meaning of the word "traffic."

The Scottish Rite Cathedral is a magnificent structure with an auditorium that seats 1100 and is paneled in richly carved curly Russian oak. The console of the 5/88 E.M. Skinner organ is located on the second balcony so the audience had a better view of Lyn Larsen turning pages for Richard Purvis than of the artist himself. This, however, did not detract from the gentle elegance of the music we heard.

Busses for the after-hours session at the Paramount left from the Cathedral rather than the hotel as we did not want to compete with the crowd at the Hoosier Dome. The warm Indiana night made the wait for the shuttle busses quite tolerable and

Facade of the Indiana Theatre, across the street from the Hyatt Regency hotel. (CN)



Jonas Nordwall chats with some organ buffs in the Rodgers display room in the Hyatt Regency. (CN)



contributed to the notable increase in ice cream consumption at the Music Palace.

Tuesday: the Fourth 100

We had to rise and shine a bit earlier on Tuesday as we needed to depart at 8:30 for Anderson and a morning concert by Lowell Ayars at the Anderson Paramount. Another special weather day made this ride, too, one of scenic beauty. Indiana has a rural charm which is especially notable in mid-summer when the fields are green and the skies are blue and the pace of life seems less hectic than usual. The Paramount Theatre is one of the few remaining atmospheric theatres, and we were surprised at the contrast of the starlit "sky" to such a bright day outside.

After the concert, a short ride to Fort Wayne brought our group to the Marriott Hotel for what may be the fastest "pit stop" on record — in less than thirty minutes over 300 people had been served, eaten and departed from a delicious lunch of fried chicken, salad, rolls and dessert, and with no sense of being hurried.

Our first afternoon program was at the Embassy Theatre where we were musically entertained by Walt Strony at the Page organ. This instrument is an original installation (1928) that has been restored and maintained by a dedicated group of technicians. Walt and the organ seemed to be old friends, and we found ourselves caught up in their congenial interaction.

Our second stop found us at the Cardinal Music Palace, also in Fort Wayne, where a striking blue console, originally from Grauman's Egyptian Theatre in Hollywood, awaited only the presence of young Chris Elliott to bring it to life. It seemed that this hour ended almost as soon as it started, and we were off again on the omnipresent busses.

This time the entire contingent of conventioners gathered at the Marriott for cocktails and a baked ham dinner which was as well served as lunch had been and allowed ample time for coffee and conversation before we had to return to the Embassy Theatre for the evening show.

Lyn Larsen and the Jack Bethards Orchestra were featured in an Embassy Organ Series performance that night. Their music of the Big Band Era was authenticated by the temper-



While waiting for the banquet to begin, these folks kept a watchful eye on the cocktail party going on in the lobby below. (CN)



A happy group on the way to Lafayette. (GW)

ature in the theatre. (Remember the good old days before air conditioning?) We learned that the technicians who had been replacing the obsolete air conditioning system had gone on strike in June and left the job half done. We found it impossible *not* to relax and simply experience the music. One highlight of this show was the impromptu addition of two outstanding musicians to the orchestra; Walt Strony and Dennis James sat-in as percussionists for a couple of energetically applauded numbers. We were especially gratified to find that our bus drivers had set out before the concert was over to start their engines and have the interiors cool for the return trip to the city.

No busses went to the Paramount this night as all of the conventioners appeared to be ready for a good night's rest. As the more than 700 headed for their rooms we realized that we must have learned our "elevator lesson" well in San Francisco as none of the four high-speed lifts in the Hyatt Regency gave us any trouble. The game here was to push the button and stand back and guess which of the four doors would open, then hurry to get in before the door closed.



Four happy Nor-Cal members, Doris Taylor, Ray Taylor, Jack O'Neill and Dick Taylor, wait to be served at "The Porch" coffee shop in the Hyatt Regency. (CN)

Phil Maloof explains about The Classic Hotel organ to Dennis James. (CN)



Wednesday: the Fifth 100

Wednesday morning's options allowed us to attend seminars, shop, sleep late, visit the electronic organ exhibits or sit in the coffee shop and review our first 400. Four seminars were presented — two pairs. At 9:30 Ashley Miller offered "Tips for Home Organists" in the Rodgers

Display Room while Bill Zabel explained "Electronic Scanning Relays" in another room. Then at 10:30 one could learn about concert planning from Rex Koury or participate in a "Technical Questions & Answers" session with Allen Miller and a panel of experts.

At noon several busloads left for

Kokomo and the Pipe Dream Restaurant where owner Dr. Jack Elleman and his wife, Carrie, graciously hosted the full house. The Pipe Dream is smaller than the usual pipe organ restaurant and the organ has a mellow quality that provides a pleasant accompaniment to a meal. Bill Tandy was the artist, and his



Bill Zabel discusses "Electronic Scanning Relays." (CN)



Ben Favre playing; Gary Zenk watching. (CN)



Dwight Beacham at the Allen in the Allen display room. (GW)



Dick Peterson presented a seminar on "Electronic Accessories for Theatre Pipe Organs." (CN)

President Rex Koury leads a seminar on "Concert Planning." (CN)



Allen Miller leading the discussion at the "Technical Questions & Answers" seminar. (CN)

Ashley Miller offers "Tips for Home Organists." (CN)



genial personality was evident in both his music and his banter. He shared the stage for several numbers with Kurt Schakel at the grand piano, a combination which brought enthusiastic applause from the ATOSers.

Other conventioners attended a concert at Manual High School where four young performers each presented a short program. John Lauter, Tony O'Brien, Phil Silberhorn and young John Cook each gave their audience the kind of program that keeps alive our belief in the theatre organ's future.

The third option, for those who wanted a break from organ music, was a tour of the Indianapolis Speedway and the Children's Museum, both famous landmarks in that city.

By 6:30 that night, however, the Atrium-Lobby was again full of relaxed, happy, music-filled ATOSers who wanted to be sure that they saw and visited with anyone they might have missed during the 500. There we saw the young man from England, the charming couples from Australia,



Estey parlor organ exhibit — Children's Museum. (RF)



Dick Linhardt and Ben Dean with friends at an airplane exhibit. (RF)



Mr. & Mrs. Donald Cooney (CATOE) at the toy train exhibit in the Children's Museum. (RF)



Entrance to the Children's Museum. (GW)



Frances and Frank May beside a 1904 four-cylinder Packard. (GW)



Indianapolis Motor Speedway Hall of Fame building. (GW)



ATOS group visiting the Natatorium (GW)



An exhibit at the Speedway Hall of Fame. (RF)

Boarding one of the buses for a ride around the brick track. (GW)





Scenes from the Cocktail Party. (GW)



More scenes from the Cocktail Party. (CN)

the gentleman from South Africa, the lively 90-year-old lady from Southern California and so many others who meet only once a year and who help make the ATOS National Convention such a special event.

Following the cocktail party, the ballroom doors were opened and the tables began to be filled by the now-hungry attendees. Each table had an attractive centerpiece of red roses on a high stand so the diners could converse with each other across the table. Nice. We were served an elegant (and hot) prime rib dinner which, when 530 people dined at the same time, was a masterful achievement. After the dishes had been quietly and quickly cleared away, the guests were greeted by Bill Tandy, the master of ceremonies, who then turned the podium over to Rex Koury for the annual presentation of ATOS awards. Buffalo Area Chapter, our newest group, was given its Charter which was accepted by Maureen Wilke. Les Rawle of England and Brant Duddy of Cedar, Pennsylvania, were each given an Award for Technical Achievement. Rosa Rio and Millie Alexander were elected to the Hall of Fame. Lyn Larsen was cited as Organist of the Year, and Wm. P. (Bill) Brown was named Honorary Member.



Motor City Chapter members caught by the camera at the banquet.

(Van Steenkiste photo)

A happy group at the cocktail party preceding the banquet. L to R: Ruth and Ken Hunt of Clearwater, Florida; Len Clarke, Mildred and Leon Berry of Park Ridge, Illinois. (CN)



William P. Brown, Honorary Member of the Year for 1984, receives the certificate from Director Lowell Ayars. (CN)

Some of those enjoying dancing after the banquet.

(CN)



Dinner music on the grand piano was provided by Bill Vlasak. At one point Ashley Miller took over to give Bill a break and, much to his credit, played so like Bill's style that only those sitting close to the piano knew that there had been a change.

When the banquet was over, there was more music for dancing and many ATOS couples found this to be a lovely way to end the evening. Others strolled back down to the Lobby for a last wistful look at the beautiful Barton console while some sought the rocking chairs on the third balcony and relaxed with quiet conversation. There always seems to be a sense of poignant sadness when a truly wonderful party comes to an end and our 500 was no exception, but the anticipation of next year's event countered that feeling and we were eagerly making plans to do it again.

Thursday: the Victory Lap

The last regular day of the convention was filed away in the memory bank, but 465 hardy music-lovers weren't finished yet. At ten o'clock on Thursday morning these intrepid organ enthusiasts again boarded busses for the Afterglow to Springdale and Cincinnati, Ohio. Lunch was served at the Springdale Music Palace where the organ has an outstanding Art Deco console and two equally impressive organists to make it work. Karl Cole brought his friend, Miss Anna Chovy, whose rendition of "A Good Man is Hard to Find" was unforgettable. Dave Weingartner was the second staff organist to play for us and his obvious pleasure at what he was doing enhanced our own appreciation of his talent.

Another bus ride brought us to the banks of the Beautiful Ohio where we boarded riverboats for a cruise and dinner. Not enough. When we



Bill Vlasak provided background music during the banquet. (CN)



Anna Olive and Bill Beam take a turn on the dance floor after the banquet. Right: Olive Pollock dressed for the banquet shows where her interest lies. (GW)



Lowell Ayars congratulates Lyn Larsen on being chosen as Organist of the Year. (CN)



Riverboat "Jubilee" loading at Cincinnati's Public Landing, with the Riverfront Stadium in the background. (BL)



The "Becky Thatcher," one of the two boats used for the ATOS river cruise. (CN)

Tim Needler, Thelma Barclay and Dave Barnett receive their Tibia plaques for past service from the hands of President Rex Koury; Tim as secretary, and Thelma and Dave as directors. (CN)

Tim Needler

Thelma Barclay

Dave Barnett





AT THE BANQUET . . .

Photos by Claude Neuffer and Gene Ward.





docked, the busses were waiting to transport us to the Emery Theatre for an evening with Bob Ralston.

Tired, contented, full of music and memories, we heard very little talking on the ride back to the hotel. The Afterglow was just that, and we were basking in its warmth.

Epilogue

Leaving Indianapolis and our version of the Indy 500, we felt that the great lesson the Speedway management might learn from the ATOS is that 500 miles in five days, with music, can result in a much more

memorable experience than covering that same distance in less than five hours. We also feel that they might do well to study Alden Stockebrand's technique and style as this distinguished gentleman from CATOE managed to organize and coordinate *all* the bus activity for the entire convention. It was always reassuring to see him standing with his clipboard in his hand at the head of the convoy

directing the drivers and the riders with equal poise and efficiency.

Not enough can be said about the brilliant production of Tim Needler and his Central Indiana Chapter — now we know the definitive meaning of Hoosier Hospitality. Ohio Valley Chapter, too, deserves kudos for their participation and contribution to another "best ever" ATOS National Convention. □



Dave Weingartner at the console during the Afterglow visit to the Springdale Music Palace. (BL)



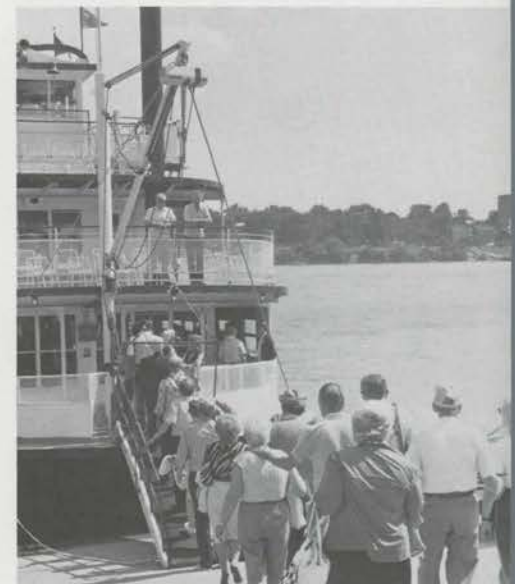
Dinner on board one of the river boats. (BL)



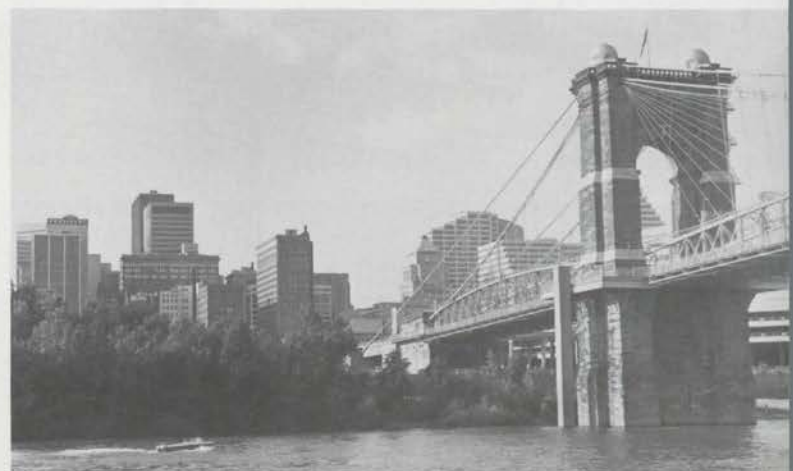
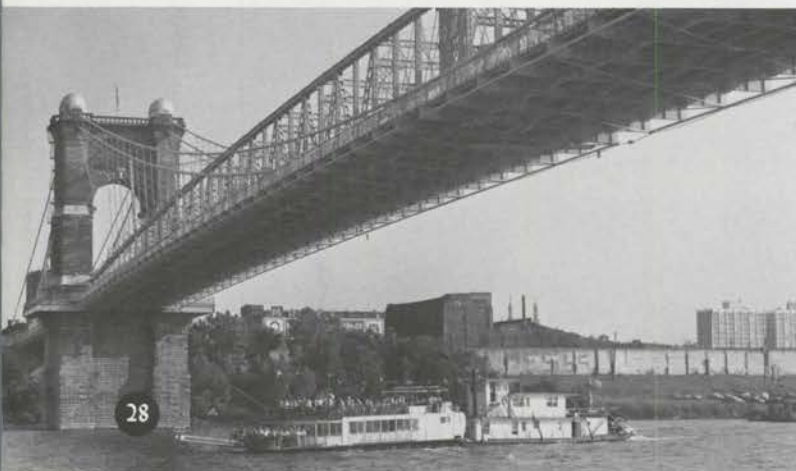
On board one of the river boats, L to R: Grant and Dottie Whitcomb, Joan Strader, Sean Darragh, 14, the Strader's grandson, and Jack Strader. (BL)



Boarding one of the river boats for the Afterglow cruise and dinner. (CN)



Cruising Down (or up!) the River. (CN)





Looking north from Central Parkway down Walnut Street, with the Emery vertical sign just visible above the rear of the first bus on the right. (BL)



(BL)



End of the river cruise. (BL)

Imogene Combs of Nor-Cal catches a little rest on husband Jim's shoulder. (CN)



Kokomo

Pipe Dream Restaurant

reviewed by Grace E. McGinnis

Conventioneers who opted for the ride to Kokomo heard Bill Tandy at the 3/12 Wurlitzer in the Pipe Dream Restaurant. Bill was also one of the masters of ceremonies for the Convention, so we were familiar with his whimsical personality and were not too surprised that this translated to the organ in a presentation of light and lively melodies from the first third of the century.

The Pipe Dream's Wurlitzer (Opus 23) was first heard in the Claremont Theatre in New York in 1913. In 1929 it was completely rebuilt at the factory, and in 1981 was installed in the Pipe Dream Restaurant.

Bill Tandy, originally from Milwaukee, Wisconsin, and recently from Chicago, presides at the console of this Mighty Wurlitzer as a regular staff organist so he is well acquainted with its potential, and his music reflected this familiarity. Bill's "Let's Misbehave" and "Let's Do It" were straight theatre style, and his interpretation of Fats Waller's "Handful of Keys" could have pleased Mr.

Waller himself. For lovers of ragtime, his playing of "Temptation Rag" was only surpassed by his "Maple Leaf Rag."

Bill invited Kurt Schakel, from Indianapolis, to the grand piano to join him for a few numbers, and the audience was unusually responsive to their versions of "Stumbling" and "Misty." Bill then asked Kurt to do a solo spot on the piano, and Kurt responded with Gershwin's "Sweet and Low-down" and Rachmaninoff's "Polka," which sparked a spirited reaction from the ATOSers.

Tandy then returned to the console to conclude his program and bring the crowd back to 1984. These two artists were as much fun to watch as they were to hear, and the conventioneers caught the essence of camaraderie that was projected from the stage. Talent and humor combined with showmanship to create a unique mood which was reflected in the smiles of the attendees as they left the Pipe Dream for the return trip to Indianapolis. □

Kurt Schakel at the piano and Bill Tandy at the organ during the ATOS visit to the Pipe Dream Restaurant in Kokomo. (CN)





Tony O'Brien



John Cook



Phil Silberthorn



John Lauter

YOUNG ARTISTS' PERFORMANCES

reviewed by Lowell Ayars

On Wednesday, July 11, conventioners had three options for that afternoon. Option 2 was "Young Artists' Performances" at Manual High School. As the ATOS "Young Artists Awards Competition" had not materialized during the past year, this was an opportunity to hear four young men in a cameo format. At this point it should be emphasized that the performers varied in age from 14 to the mid-twenties; consequently there was a more than considerable difference in experience. Each, therefore had to be appreciated in that context. The performers were Phil Silberthorn, Tony O'Brien, John Lauter and John Cook. Each played several selections in varied style with almost no evidence of attempting to be carbon copies or clones of presently popular organists. They were all warmly greeted by the audience which included a goodly number of "name" organists, members of the Board of Directors of ATOS and a number of members who were truly anxious to hear what may well be stars of future conventions.

While conceding that Convention

'84 was truly outstanding, it must be said that Option 2 should not have been placed in a competitive position and better "showcasing" of the young participants should have been arranged. There is nothing more dismal than a bare high school auditorium on a warm afternoon with only a spotlighted console to indicate that something is to occur. Although the artists were announced, there was little else to suggest an in-theatre event. At the very least there could have been a "meet the performer" session after

the concert, with perhaps a punch bowl and cookies in the lobby and a personable "hostess" would have helped to break the bleak atmosphere of the auditorium. It probably would have cheered the young men to have had a chance to talk briefly with we "oldsters." If the future is in the hands of the younger generation — and it is — then they should have been given the courtesy of having their names appear somewhere in the convention material and the registration desk should have promoted Option 2. □

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HOOSSIER

HOLIDAY

by Grant I. Whitcomb

It was a short and efficient trip by Indianapolis municipal buses from the Hyatt Regency Hotel to the Manual High School Auditorium, the site of the first concert of this convention. Our master of ceremonies for this signal event was local TV personality Ken Double, who welcomed the capacity audience of enthusiasts and paid tribute to several individuals responsible for the presence in this fine auditorium of a 3/16 Louisville Uniphone theatre pipe organ — a rare survivor of this breed.

To followers of the concert circuit, Dennis James really required no introduction. In the now darkened auditorium, glorious full-color slides of the meticulously restored Ohio Theatre in downtown Columbus were projected on the screen to the appropriate accompaniment of "Beautiful Ohio," featuring the Uniphone's well-voiced Tibias. This theatre is the home of the Columbus Association for the Performing Arts where Dennis James has been house organist since 1975. Thus began an evening of music programed in the tradition of the theatre organ, along with pictorial

Two MCs relax for a moment — Ken Double on the left and Bill Tandy. (GW)



"visions of what used to be."

In a tribute to Richard Liebert, who presided for so many years at the console of the world's largest theatre organ, Dennis launched a Liebert medley with the "Radio City Music Hall March" featuring the Uniphone's English Post Horn, Trumpet and Percussions, which somehow did not seem to be getting out in sufficient volume. It was during Liebert's novelty tune "Little Clock Shop" that we discovered tightly closed shutters on the Solo chamber, causing faint "tic-tocs" and muffled chimes, in spite of Dennis James' best right-footed efforts. Nevertheless, he continued — in a most professional manner — while the gremlin-chasers did their thing behind the scenes. By the time we had enjoyed "English Lavendar," and Liebert's romantic "Rosemaria," Murphy's Law had been dealt with and the shutters were responding properly.

Honoring his organ teacher, Leonard (Melody Mac) MacClain, Dennis played Leonard's beautiful love song "Where You Are Concerned" written for his beloved wife, Dottie. This was presented with just the right amount of retard, and was essentially in the style and registration used by Leonard in his recording of this number.

Changing pace and location, Dennis played some Dutch tunes uncovered during a tour of the Netherlands.

Notable among these was a novelty tune entitled "Mice on the Keys." It was obvious from the outset that these rodents had been pursued by Confrey's kitten. Swinging back to the USA, Dennis dedicated a Bill Thomson boogie original to the memory of this talented organist, who had written the tune honoring a waitress. The song title is not likely to ever become the subject of copyright litigation — "The Gladys P. Meulbach Boogie" — which exhibited some fast-paced manual switching in the style of twenties jazz organist, Pearl White.

During the early decades of this century no musical stage presentation would have been complete without the appearance of a lyric tenor, and this concert was to be no exception. With Dennis James performing appropriate accompaniment, and nostalgic scenes projected on the screen, Thom Gaul transported the audience back to another era with a rendition of "Take Your Girl to the Movies (If You Can't Make Love at Home)," sung in the clear, bell-like tones of what used to be called an "Irish

Dennis James and Thom Gaul pose for a photo after their opening show at Manual High School. (CN)



Photo
Credits . . .

BL	— Bob Lodder
RF	— Rudy Frey
CN	— Claude Neuffer
GW	— Gene Ward

THEATRE ORGAN



Tom Hazleton at the Barton console in the Long Center for the Performing Arts. (GW)

tenor." This bit of nostalgia continued with Dennis playing some authentic "Movie Music" scored for the original *Robin Hood* with Douglas Fairbanks, Sr. This included a love song with lyrics by none other than Sid Grauman, and a march for the Merrie Men of Sherwood Forest. Our tenor then continued with an interpretation of "Charmaine" which included the seldom heard verse, and "Jeanine, I Dream of Lilac Time." This authentic vocal and organ interlude concluded with a repeat of Thom Gaul's signature tune, "Take Your Girl to the Movies."

Dennis James now took us on a musical excursion to Vienna, where he had participated in an "Orgel Total" program involving a five-manual behemoth. Truly representative of this locale was a concluding Strauss waltz, "Voices of Spring," a natural for theatre organ. This played in the grand manner, typical of the style and registration one would have heard in the movie palaces of sixty-odd years ago. This concluded the first portion of the concert.

Following a brief intermission, Dennis James recaptured the attention of his audience with a rousing march which was followed by another journey to the Silent Era featuring

Thom Gaul appropriately costumed for "Laugh, Clown, Laugh." This was written for the film so titled which starred a 14-year-old Norma Shearer and Lon Chaney. The program concluded with a Charlie Chaplin classic, *A Dog's Life*, scored and accompanied on the organ by Dennis James.

In commenting on the art of silent film accompaniment, it should be pointed out that a proper performance involves much more than "chase" music, prat-fall sound effects, or "hamming it up" by introducing familiar song title interludes designed to extract titters from the audience. Considerable hard work is involved in terms of research, scoring, practice and timing in order to create a musical accompaniment which is both appropriate and unobtrusive while enhancing both the action and mood of what is taking place on the screen. Almost any Chaplin film is a challenge to the organist because of the continuous interplay of comic antics and pathos, the unique standard for this comic genius. At the conclusion of this film a sophisticated audience loudly proclaimed that Dennis James had done his homework well, resulting in a truly excellent job of silent film accompaniment.

The programing for this first concert was obviously well-planned and therefore produced the desired effect, a nostalgic trip to another era. There was a sufficient amount of familiar music, plus the variety of tunes which were momentarily rescued from utter obscurity. The organist's performance was most effective in terms of technique, registration and appropriate harmony, being truly representative of what was heard from theatre organs in the 1920s. If Dennis James were to be given a title descriptive of his programing and performance, it should be "Mr. Authenticity." In short, he played it like

it was.

The second concert being scheduled for a Sunday reflected some wise and merciful planning in that we were permitted some additional sleeping time before boarding buses for the trip to Lafayette. The Mars Theatre in this city, now known as "The Long Center for the Performing Arts," originated in 1922, although the present theatre organ is a hybrid 3/16 controlled by a Barton console. Tom Hazleton commenced his program with Gershwin's "Strike Up the Band," providing an opportunity to really awaken us with some brass which included English Post Horn, Trumpet and Tuba Horn. Switching to waltz time, Tom introduced some lush registrations including this organ's two Tibias. "Lady Be Good" — another Gershwin standard — received a jazzy Hazleton treatment with some Chrysoglott interpolations and smooth key changes.

Since 1922 was the year theatre organ was first heard in the old Mars Theatre, Tom played a medley of tunes from that year. 1922 was also a very good year for Walter Donaldson and Gus Kahn, who had written most of the tunes in this medley which included "Nothing Could Be Finer than to Be in Carolina in the Morning," "Chicago" and "My Buddy" — all very well presented. The novelty tune "Stumbling" was a natural for some of Tom's razzle-dazzle with alternating manuals. The medley closed with Irving Berlin's "Say It With Music" from the show *Music Box Review* (actually 1921), a very romantic arrangement with some modern harmonies.

As the Fourth of July had only recently passed, something patriotic was appropriate. Tom played a very grandiose version of Richard Purvis' arrangement of "America the Beautiful" which was positively inspirational. With part of the pedal division of this organ exposed (a 44-note on-stage Tibia), the emphasis on bass built into this arrangement was most effective. A formally played waltz came next, with just exactly right retards and romantic registration for Franz Lehar's "Gold and Silver Waltz" — in honor of Mrs. Hazleton's birthday! Returning to up-tempo, the Hazleton interpretation of "Get Happy" was a real swinger featuring Bells, Trumpet and some fantastic pedal work. Changing to a

Facade of the Long Center for the Performing Arts (Mars Theatre), Lafayette. (GW)



love ballad — the last published song George Gershwin wrote — Tom dedicated “Our Love Is Here to Stay” to his wife. This piece began with a slow-paced off-tremulant introduction which gradually evolved into a very lush and melodic arrangement with rhythm introduced in the second chorus. The concert concluded with a transcription of the closing movement of Moussorgsky’s *Pictures at an Exhibition*. Tom Hazleton’s registration was effectively orchestral in a stately and dignified interpretation.

Tom managed to provide a great deal of music in his relatively short one-hour concert. While much of it was quite familiar (at least to anyone over 40), the performance was varied by many changes in registration, rhythm, and appropriate use of modern harmony. The Hazleton style is essentially modern and entirely his own, with the faculty of being able to dress up old tunes with new twists. In addition, Tom is very much at home with the tremulants off or on, which adds to the interest factor in his programming.

Following the concert, we re-boarded the buses for a short trip to Purdue University for lunch. The Purdue Cafeteria provided a variety of foods seldom encountered at one location. A recent newspaper item noted that the average college student gains about nine pounds during his first year. It is probable that the Freshman class at Purdue helped to swell this statistic. Possibly this is why they had us walk a considerable distance across campus to the Hall of Music for the next event, but it was worthwhile exercise.

The Purdue Hall of Music turned out to be a magnificent theatre with seating capacity rivaling Radio City Music Hall. On stage were three electronic organs — the custom-built Baldwin installed in the Hall of Music in the '60s, a Rodgers Asilomar 780 and an Allen ADC 6500 — to be played by “The Electronic Giants,” Jonas Nordwall, Dwight Beacham and Tom Hazleton. Jonas began the program on the Rodgers organ with an interpretation of “Love Is a Many Splendored Thing,” showing off the Tibias and many other authentic stops on this well-voiced instrument. “Piano Roll Blues” exhibited a genuine piano sound, which was followed by a touch of straight organ (Bach) gradually building up to — would you



On the stage of the Purdue Hall of Music Dwight Beacham is preparing to sit down at the Rodgers Asilomar 780, while Tom Hazleton tells us what is to come and Jonas Nordwall is about to take control of the Allen ADC 6500. (GW)

believe — “Hindustan.” Now all three organists mounted their respective benches to form a trio playing Wagner’s “Pilgrim Chorus.” This had also been presented on opening night on three consoles at New York City’s fabulous Roxy Theatre in 1927, with C.A.J. Parmentier, Dezso Von D’Antalffy and Emil Velazco. The well-coordinated efforts of our modern artists were sufficiently impressive to at least equal that original performance. One would think these fellows had been playing together for years.

Now it was Dwight Beacham’s turn to solo on the Allen organ with a medley of popular tunes programed to utilize the many voices and features of this fine instrument. “Tijuana Taxi,” in particular, provided an opportunity to hear some percussions and “Toy Counter” effects which were amazingly realistic. The improvement in electronic reproduction of percussive sounds in recent years has been astounding, considering that a decade ago the crash cymbal on some of the electronic instruments sounded very much like an amplified Alka-Seltzer.

The trio again returned to their assigned stations to do justice to Sir Arthur Sullivan’s “The Lost Chord,” and it was a “Great Amen” — but, nothing had we heard yet! The concluding effort was Robert Elmore’s arrangement of John Phillip Sousa’s

“The Stars and Stripes Forever.” This rendition was crisp, clean and right on beat — with a beautifully coordinated retard at the concluding brass-dominated octaves. The audience was truly impressed, and our talented console artists were suitably rewarded with an enthusiastic ovation.



Photographer Gene Ward is caught during the pursuit of his duties by another photographer, Claude Neuffer. (CN)

Charter buses waiting at Purdue University.

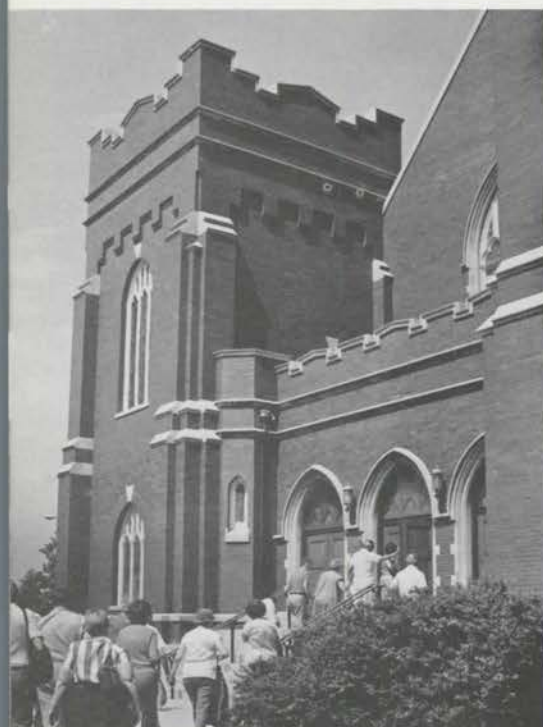




Jonas Nordwall at the 4/68 Kimball in the Zion Evangelical United Church of Christ. (CN)

Following the Annual Membership Meeting and Brunch on Monday morning, buses were loaded just before noon departing for three different concerts at various locations in the greater Indianapolis area. The first stop on the tour was the Zion Evangelical United Church of Christ, where the organ is a 4/68 Kimball with Trompette en Chamade. Jonas Nordwall was the organist for this event, and he announced that he had chosen a program composed entirely of transcriptions of works written for orchestra — or instruments other than the organ — an interesting format. Jonas began with Bach's *Concerto in G Major*, and it was immediately noted that this organ was romantically voiced and capable of very smooth crescendo. Rachmaninoff's "Prelude in C# Minor" was very well played, but this piece does not come off well on an organ. There is really no way an organ can duplicate the effect of a piano sustain pedal on those double octaves, it just seems to drag somewhat.

Highlighting the balance of this short concert, we had samples of Elgar and Debussy which were well-suited to an organ capable of orchestral interpretation resulting from Jonas' selective registrations. Without departing from the romantic, Jonas did deviate slightly from his transcription format in his final selection, which was Widor's "Toccata" from his *Organ Symphony No. 5*. This was played with excellent balance and a smooth transition to full organ for a stunning finish. Jonas Nordwall's program was well-planned and was therefore interesting and informative in addition to being very well played. So-called "serious" music at an ATOS Convention has often been questioned by some, but it would be a shame to pass up the opportunity to hear some of the magnificent romantic instruments that still survive. In addition, many of our theatre organists, like Jonas Nordwall, are capable of good performances on either side of the street.



Zion Evangelical United Church of Christ, Indianapolis. (GW)



Patti Simon tries her hand at the Paramount Music Palace. (CN)

The next stop on the triple concert tour was the Paramount Music Palace, a local pizza palace which contains the Oakland (California) Publix No. 1 Wurlitzer, now enlarged to 42 ranks. Situated in front of three chambers with transparent shutters, the gleaming ebony Art Deco console shared its platform with an equally shiny grand piano. We were to hear from these instruments ensemble with organist Donna Parker and pianist/organist Bill Vlasak, who commenced their program with a duet — Jerome Kern's "I Won't Dance." This standard from *Roberta* was perfectly paced so that we could enjoy some inventive improvisations from both Donna at the organ and Bill on the grand piano.

Part of the audience listening to Jonas Nordwall at Zion Evangelical United Church of Christ. (GW)

The first group of organ solo performances featured Donna's interpretation of "Cry Me A River" demonstrating some unique registrations for the melody line. This contrasted in the extreme with a cacophonous item entitled "Dinner Music for A Pack of Hungry Cannibals." Bill then took over the organ bench with another Kern classic, "My Bill," which was well presented except for an over-Voxed registration in the first chorus. This short set concluded with "Jolly Coppersmith," a novelty number inviting use of the many items in this pizza-type installation. Another duet followed with Bill back at the piano



demonstrating arpeggios unlimited in a well-arranged version of Cole Porter's "So in Love." This game of musical benches continued with Donna back at the Wurlitzer belting out an awesome interpretation of "Ritual Fire Dance" demonstrating the full power of the instrument, including a Trumpet Imperial rank blasting from the balcony. This set concluded with a Fats Waller original novelty, "Grandpa's Spells."

Now Bill returned to the organ playing "Sooner or Later" from *Song of the South* followed by a demonstration of the classic division of this installation, and another opportunity for the Imperial Trumpets to announce "Rule Britannia." In a final duet, Donna and Bill once again demonstrated much musical compatibility in a rhythmically precise version of "Varsity Drag," concluding this session on the up-beat. This was a fast-paced program offering considerable variety, and was made much more interesting with the duets.

The final organ stop on this afternoon tour was the beautiful Hedback Community Theatre — an old neighborhood theatre impressively refurbished and blessed with a 2/11 Page theatre organ increased in size from its original five ranks. Ron Rhode, our concert artist for that afternoon, commenced with a rousing arrangement of "Yes Sir, That's My Baby," which instantly demonstrated a wealth of sound from the limited resources of this instrument. Speaking from shallow chambers, the sound was impressive. Ron continued with a precise execution of "Black and White Rag," and a romantic arrangement of "Sleepy Time Gal." He continued in this romantic atmosphere with Cole Porter's "I Love You," and a salute to Meredith Willson with a neatly phrased and well-registrated interpretation of "Lida Rose," utilizing the Page's well-voiced Tibia Clausa. Ron's version of "Ritual Fire Dance" demonstrated the straight organ capabilities of the instrument, including an impressive English Post Horn. Fats Waller's "I'm Keepin' Out of Mischief Now" was a nostalgic change followed by the 1927 hit "I Can't Believe That You're in Love with Me" which produced some interesting improvisations.

He concluded his program with Richard Rodger's "Slaughter on Tenth Avenue," a stalwart undertak-

ing on a two-manual instrument. Thanks to a reliable combination action and considerable skill on the part of Ron, the many changes required to present this piece came off quite well. The program was well balanced and somewhat relaxing, a desirable circumstance when one is attending three concerts in one afternoon.

Following a bit of relaxation and dinner, municipal buses brought us the short distance to the Scottish Rite Cathedral. Even if this architectural landmark had not contained Indiana's largest pipe organ (a 5/88 Skinner), and even if Richard Purvis had not been scheduled to play, an inspection of this magnificent structure would have been worthwhile. One is first impressed by the beautiful interior woodwork of massive proportion, which we were told was all solid Russian white oak. Those who left on the early buses had sufficient time before the concert to tour the building a bit, and observe some of its wonders, such as a huge ballroom with a parquet floor supported on giant springs



Dr. Mallory Bransford, Master Organist for the Scottish Rite Cathedral. (GW)



Donna Parker and Bill Vlasak on the bench of the Wurlitzer at the Paramount Music Palace. (CN)



Ron Rhode acknowledges the audience's enthusiasm during his program at the Hedback Theatre. (GW)



Jim Shaffer, Bill Tandy and Gerry Muethel. (CN)

Donna Parker at the Wurlitzer and Bill Vlasak at the grand piano during their concert at the Paramount Music Palace.





Richard Purvis at the Scottish Rite organ, with Lyn Larsen standing by to turn pages.

(GW)

so that a thousand people could dance without causing vibration throughout the structure. Opposite the ballroom, the amphitheatre which contains the organ descends from the second to the first floor with most of its eight divisions of pipework installed in chambers located above the ceiling.

The organ console is recessed among the seats toward the upper portion of the amphitheatre, so that the organist's back is to a majority of the audience. Having been introduced to his attentive audience, Richard Purvis immediately endeared himself to all by announcing that San Franciscans were not acclimatized to mid-western summer temperatures, and removed his jacket. The program commenced with a request — Bach's *Tocatta and Fugue in D Minor*. As the stately descending octaves spoke forth from the beautiful E.M. Skinner pipes, there seemed to be something lacking, and it was reverberation. Because of carpeting throughout the auditorium, plus numerous drapes and a large curtain across the stage, much of the glorious sound was

being depleted before it had the chance to bounce off the woodwork. Nevertheless, it was a magnificent sound and a stunning performance of this familiar work.

The program continued with a lighter Bach Symphonette, a Minuet by Handel, and a Chorale by Cesar Franck, the latter being well-suited to this romantically voiced instrument. Following a brief intermission, Richard Purvis returned to play many of his own compositions. Exhibiting some dry wit, he noted that it may be the height of conceit to perform your own works, but your students insist because they want to find out if: 1) You play it as it was written; 2) You play it like *they* play it; and 3) You can play it at all! Highlighting this portion, we heard "Thanksgiving," "Scottish Aire," and the more familiar "Fanfare" which provided the opportunity to use the Stentorphone, Tuba Mirabilis and the 32' Bombarde, displaying the ultimate power and volume which this organ is capable of producing.

In evaluating such a concert what

can one say other than that Richard Purvis' performance was awesome, the musical fare well selected, and the organ impressive — with or without adequate reverberation. So the majority of the audience departed knowing that they had heard the biggest played by the best in the most palatial environment — a fitting conclusion to the third day of the Convention.

The fourth day began with an early bus trip to the Anderson Paramount — one of those rare theatres which still contains its original theatre organ. Although the Page 3/8 in this theatre was the smallest in number of ranks to be heard at this Convention, the Gottfried pipework provided a unique sound, much enhanced by the talents of Lowell Ayars, our a.m. organist. Lowell's opening number was



Lowell Ayars after his concert at the Anderson Paramount Theatre.

(CN)

The ATOS crowd entering the Anderson Paramount on Tuesday morning to hear Lowell Ayars.

(GW)



"Stairway to the Stars," a ballad derived from the second theme of "Park Avenue Fantasy," and was played in honor of the starlit ceiling of this fine atmospheric house. The program continued with a medley from *My Fair Lady*, for which there is no need to list title because they have all become standards. These were all performed in proper tempo, key signature and harmony, with the impeccable registration one has come to expect at a Lowell Ayars concert. We also anticipated a vocal which was appropriately forthcoming in "Back Home Again in Indiana," delivered in Lowell's smooth baritone.

From the 1930 musical *Simple Si-*

mon Lowell next played "He Dances on My Ceiling" (Dancing on the Ceiling) — a Rodgers and Hart ballad, which we were advised was once nearly banned from the airwaves (radio) because it was thought "suggestive." To highlight the remainder of this short concert, "When You Wish Upon A Star" was a very sweet interpretation, with the 4' Tibia imitating Jimminy Cricket's boy-like soprano. Returning momentarily to 1919, the musical *Irene* provided Lowell with the standard waltz "Alice Blue Gown," and the lesser-known "Castle of Dreams," derived from the "bridge" in Chopin's "Minute Waltz." Another vocal was a welcome inclusion as Lowell sang Hoagy Carmichael's "I Get Along Without You Very Well (Except Sometimes)." Lowell also honored the memory of the late Jimmy Boyce (who was organist at the Alexandria, Virginia, skating rink) by playing one of his short compositions, "On Broadway."

The concert was familiar in content as well as style, and was therefore comfortable. One does not expect to be surprised with strange arrangements or startled with weird harmonies at a Lowell Ayars concert. Rather, the registration and phrasing reflect the sound and interpretation of the pre-modern era in theatre pipe organ. This was the type of music for listening and relaxing, with an admonition to restrain the temptation to "sing-along" during the most melodic passages.

Following departure from Anderson and lunch, the itinerary brought us to Fort Wayne, Indiana, where the first stop was the Cardinal Music Palace. This was another elaborate pizza palace housing the Wurlitzer which was once located in Grauman's Egyptian Theatre. The original pipework had been enhanced by the addition of five classical ranks and the multiplexed console from the Brooklyn Fox. Our concert artist, Chris Elliott, began his program with "Accent on Youth," followed by "Nocturne" by Gaylord Carter. Both the volume of sound and the amount of exposed percussive effects available were impressive, as illustrated in Chris' interpretation of "I Found A Million Dollar Baby in the Five and Ten Cent Store." Turning slightly in a classical direction, Chris Elliott demonstrated this organ's capabilities in the unretreated field with "Trumpet Vol-

untary," which made good use of the Trumpe (Trompette) en Chamade on the rear wall. A well-registered interpretation of "In the Garden" was dedicated to the memory of Mildred Alexander and Bill Thomson, both recently deceased.

Other tunes and moods presented in this one-hour concert were a modern "I Love You Just the Way You are," Zez Confrey's piano novelty "Jack in the Box," and a smooth interpretation of Rodgers and Hart's 1932 ballad "Isn't It Romantic?" Something from the "swing" era was provided by a rhythmic version of "Stompin' at the Savoy," contrasting with an old radio broadcast theme, "In My Garden," which used to introduce the *Firestone Hour*. Every concert needs a march and Chris' rendition of the *Ben Hur* "Chariot Race March" was right out of the circus. On the quiet side, the Elliott arrangement of the Duke's "Sophisticated Lady" showed off some nice modern harmonies and a few improvisations on the original melody line. The program concluded with a transcription of Tchaikovsky's "Waltz of the Flowers." This was well orchestrated, thanks to all the imitative sounds available from this large 30-plus-rank Wurlitzer.

Chris Elliott's program contained a sufficient variety to satisfy most tastes and was well-paced. Chris plays with great accuracy and his classical training was evident in the concluding piece

The Embassy Theatre in downtown Fort Wayne is another lucky theatre that has its original organ intact. It is also a Page, one of the largest built, a 4/15 organ with much unification as



Chris Elliott seems rather serious at the Cardinal Music Palace. (CN)

illustrated by 240 stop tabs! It was a pleasure to walk through the spotless lobby of this well maintained house, and we anticipated some good theatre organ sounds from the Page. Walter Strony's opener was Gershwin's "Swanee," which instantly demonstrated both the effectiveness of the sound and Walter's command of the console. Sticking with Gershwin, we next heard "Summertime," with a special introduction somewhat reminiscent of the overture and containing snatches of other melodies from *Porgy and Bess*. Walter now played more operetta tunes with a medley of Sigmund Romberg favorites including "Stout Hearted Men," "Lover, Come Back to Me," and the haunting "Softly, As in A Morning Sunrise," all from *The New Moon*. The Romberg medley also included "Serenade from *Student Prince*. These were all very romantically introduced with a touch of "Tico-Tico," which featured the Page's on-stage grand piano.

Walter Strony now returned to the

Chris Elliott entertains at the Cardinal Music Palace.

(GW)





Lobby of the Embassy Theatre, Fort Wayne. (GW)



Walt Strony at the Embassy console. (CN)



Lyn Larsen and Jack Bethards at the Embassy Theatre. (CN)

Jack Bethards takes a bow as Lyn Larsen joins the applause after one of their numbers. (CN)

operetta era with some Victor Herbert melodies including "Just A Kiss in the Dark." Departing completely from this mood, Walter presented a fast-paced version of "Twelfth Street Rag." This short concert was ended with a medley of tunes from the score of *Man of La Mancha*. Walter almost reached one of those illusive "stars" at the conclusion of the medley with a production number type of ending which must have been at least ten bars.

One had the feeling that Walt's one-hour concert was only a warm-up, and had he been given more time at the Page console, we would have had more variety, as the program was heavy on operetta and show tunes. The performance was precise and the registrations excellent. The only thing lacking was more time, both for playing and listening.

Following dinner at Fort Wayne's Marriott Hotel, the group returned to the Embassy Theatre for the evening event featuring Lyn Larsen and the Jack Bethards Embassy Orchestra. Lyn commenced the program at the Page console with an English novelty entitled "Midnight at Mayfair," and an interpretation of "Londonderry Air" played in the crisp and clean style for which Larsen is noted. Jack Bethards and the orchestra now joined with the organ in an up-beat "Wake Up and Live" and "Please," with the blending of orchestra and organ perfectly balanced. Indicating that this sort of musical marriage had happened before, the group continued with a tune that Jesse Crawford had recorded with orchestra, "I'd Love to Call You My Sweetheart." From the musical *Sunny Side Up* we heard "I'm A Dreamer, Aren't We All?" and the title song. "Russian Rag," based on Rachmaninoff's "Prelude in C# Minor," provided something in ragtime.

Lyn Larsen then returned to solo performance continuing in the same rhythmic pattern with a fast-paced "Tiger Rag." This was flawlessly executed. This tiger was really "held," and never had a chance to run off with the organist, which has been known to happen. Following the playing of a tango, providing a bit of Latin rhythm, Lyn dedicated "Liebesfreud" to Buddy Nolan, a name long associated with the Embassy Theatre organ. Then Jack Bethards and the orchestra returned to play a group of arrangements which Jack advised were the most recent in his library of popular music (reportedly among the world's largest collections). These were relatively "new," having been written in 1948, and included such standards as "I Love You," "Then I'll Be Happy," "Stumbling," "You Are My Lucky Star" and "Hallelujah." These arrangements made use of some harmonies and arrangement devices which were not used in the heyday of Paul Whiteman, George Olson, et al. Speaking of Whiteman, the orchestra with Lyn at the organ then played an arrangement of "Whispering" written for Jesse Crawford and the Whiteman Orchestra which possibly had never been performed.

In commenting about the orchestra, it is important to note that the musicians were local talents specifically engaged to play Jack Bethards' arrangements along with Lyn Larsen on the theatre organ with only brief rehearsal time. Their performance was impressive enough that one would have thought they were continuously under Bethards' baton, which is a compliment to both their musicianship and his leadership. Highlighting the balance of this event, Lyn and Jack now presented a medley of Ray Noble songs which were all of very romantic nature. "The Very Thought of You," and most famous of all among theatre organ people, "Goodnight Sweetheart," were all written and popularized during the 1930s. Listening to these great arrangements being played by live musicians backed by theatre organ was a magnificent experience for a majority of the audience.

The final number on the program, Vincent Youman's "Carioca" from the 1933 movie *Flying Down to Rio*, required the services of some



additional percussionists, so Walter Strony and Dennis James were brought on the stage to join Jack Bethards' musicians playing the maracas and claves. They did a great job, too! Following an enthusiastic reaction by the audience to this Latin finale, orchestra and organ joined forces in a double encore, a rousing arrangement of "Is It True What They Say About Dixie?" followed by an appropriate "Back Home Again in Indiana." This was a most interesting idea, presenting theatre organ in conjunction with other live musicians in an essentially nostalgic program. The enthusiasm with which this program was greeted was sufficient proof of its acceptance. Lyn Larsen and Jack Bethards deserve much praise for finding a new and entertaining approach to the presentation of popular music.

The Afterglow in Cincinnati, with logistics beautifully arranged by the Ohio Valley Chapter, began with a lengthy but comfortable bus trip with the first stop at the Springdale Music Palace, another pizza palace just outside of Cincinnati. Another large Wurlitzer has found a home here, the 4/28 from the Mastbaum Theatre in Philadelphia. The organ has been increased to 33 ranks, with four ranks of classical pipework including the inevitable Trumpet in the balcony. The console, completely redesigned since the Mastbaum days, rises from its specially constructed pit and revolves. The organists for this affair were Karl Cole, Musical Director, and Dave Weingartner.

As we took our seats on the balcony, preparatory to being served lunch, Dave Weingartner entertained with background music for *Raiders of the Lost Ark*, "Hawaiian Wedding Song" and "Flash Dance," providing considerable contrast in registration and style. Ravel's "Bolero" was played with a perfect bolero beat, but this was with the help of some automatic rhythm-makers. Shortly after starting "New York, New York," featuring the piano, the organ console descended and came up again with Karl Cole seated at the console. In a more romantic mood, Karl continued with a well-played interpretation of Hoagy Carmichael's ballad "One Morning in May." The Karl Cole version of "Tea for Two" included a smooth introduction with some manual changing in the chorus.

In the second chorus it became "Tea for Four" as Karl went into double-time. Karl continued with a considerable variety of pieces including such diverse items as "It Had to Be You," which was sung in a smooth baritone by Karl, some Beethoven (from the *Ninth Symphony*) featuring the Trumpet en Chamade, and an item rescued from an old piano roll entitled "Just Another Day, Wasting Away, Thinking of You." Also included in this group was some modern movie music written for *Chariots of Fire*, a swinging version of "Josephine," and concluding the set with "Washington Post March," which displayed most of the percussions not already heard from as the console descended.

The console remained down just long enough for Dave Weingartner to assume the bench, and rose to Cole Porter's "Begin the Beguine," which was well-paced. Glen Miller's theme "Moonlight Serenade" was reasonably imitative of a swing-era orchestra. Dave's version of "Quiet Village" was somewhat noisier, because of the inclusion of tuned Sleigh Bells toward the end. Taking a stab at straight organ, "Trumpet Voluntary" was designed to make use of the Trumpet en Chamade, but some of the notes did not sound. Either the magnets or digits were not totally operational. A special arrangement of "Bring in the Clowns" featured an off-tremulant carousel effect, and the set concluded with a potpourri of musical fare — themes from all kinds of classics, light classics, etc. — a sort of musical hash.

Soon the console rose again with Karl Cole as a complete singing ventriloquist act featuring a definitely female doll, Miss Anna Chovy, who sang such items as "Let Me Entertain You" and "A Good Man Is Hard to Find." The entertainment continued with another switch of console artists as Dave arose with his version of the recently resurrected "Puttin' on the Ritz," followed by a romantic "I'll Always Be in Love with You," and then we had a brief sing-along session with enthusiastic audience participation.

The program continued with more musical offerings which can best be critiqued by embellishment of title: "Love Walked in with Tchaikovsky" and "A Mighty Fast Fortress Is Our God." In commenting on the program it is extremely important to point out that this was a *show*, not a concert. As a show it was most entertaining, and enough musical fare was offered to cover any taste — in fact, this was nearly accomplished in one number!

After the Riverboat Cruise, the group was bused to the Emery Theatre which has a 3/27 Wurlitzer, originally a 260 Special installed in Cincinnati's Albee Theatre in 1927. The concert artist for this final Afterglow event was Bob Ralston, who began his program on an appropriately nautical theme involving "Cruising Down the River," "The Sea" and "When My Dreamboat Comes Home." In addition to an engaging console personality, Bob Ralston has an amazing repertoire of popular music which this concert would

Karl Cole and his friend Miss Anna Chovy belting one out at the Springdale Music Palace.

(CN)



demonstrate. Honoring the recently deceased Count Basie, the Ralston interpretation of "April in Paris" featured interesting reed vs. piano work in the second chorus. Meredith Willson's "Seventy-Six Trombones" provided a great opportunity to show off the brass in this fine installation. This was followed by a theatrical but dignified rendition of the hymn "Old Rugged Cross." Illustrating his fantastic musical memory, Bob next played an extensive medley of 14 popular tunes from the 1940s. Just to mention a few that were exceptionally well performed, the set began with "Zip-A-Dee-Doo-Dah" which moved right along with a sprightly registration. "It Might As Well Be Spring" and "It's A Grand Night for Singing," both from the musical *State Fair* made a contrast. "Blues in the Night" had a hard driving beat, and registrations and pace were appropriate for two railroad items, "Chattanooga Choo-Choo" and "Atcheson, Topeka & Santa Fe." The set concluded with "It's Almost Like Being in Love," which built up gradually with effective use of retard. Bob also demonstrated his prowess as

a choral director in a brief but enthusiastic sing-along session with some of the old-time standards.

Following intermission, the mood and atmosphere of the old "Moon River" radio broadcasts featuring theatre organ were re-created with a reading by MC Bill Meyer and Bob Ralston providing a softly romantic organ background. This program, which used to be broadcast from WLW, Cincinnati, helped to advance the careers of many organists. In a further demonstration of his musical adaptability, Bob interpreted some can-can music followed by a salute to Freddie Martin, "Tonight We Love," which was developed from a piano concerto.

Bob Ralston now invited the audience to request their favorite songs. Having secured a sizeable number of requests, these were given the Wuritzer treatment. The requests covered a period of over 60 years of music, from "Rhapsody in Blue" to "Memory" (from *Cats*). Some of the other numbers requested were "You Light Up My Life," "My Way," "Beyond the Blue Horizon," "Stardust," "Spanish Eyes," "Canadian



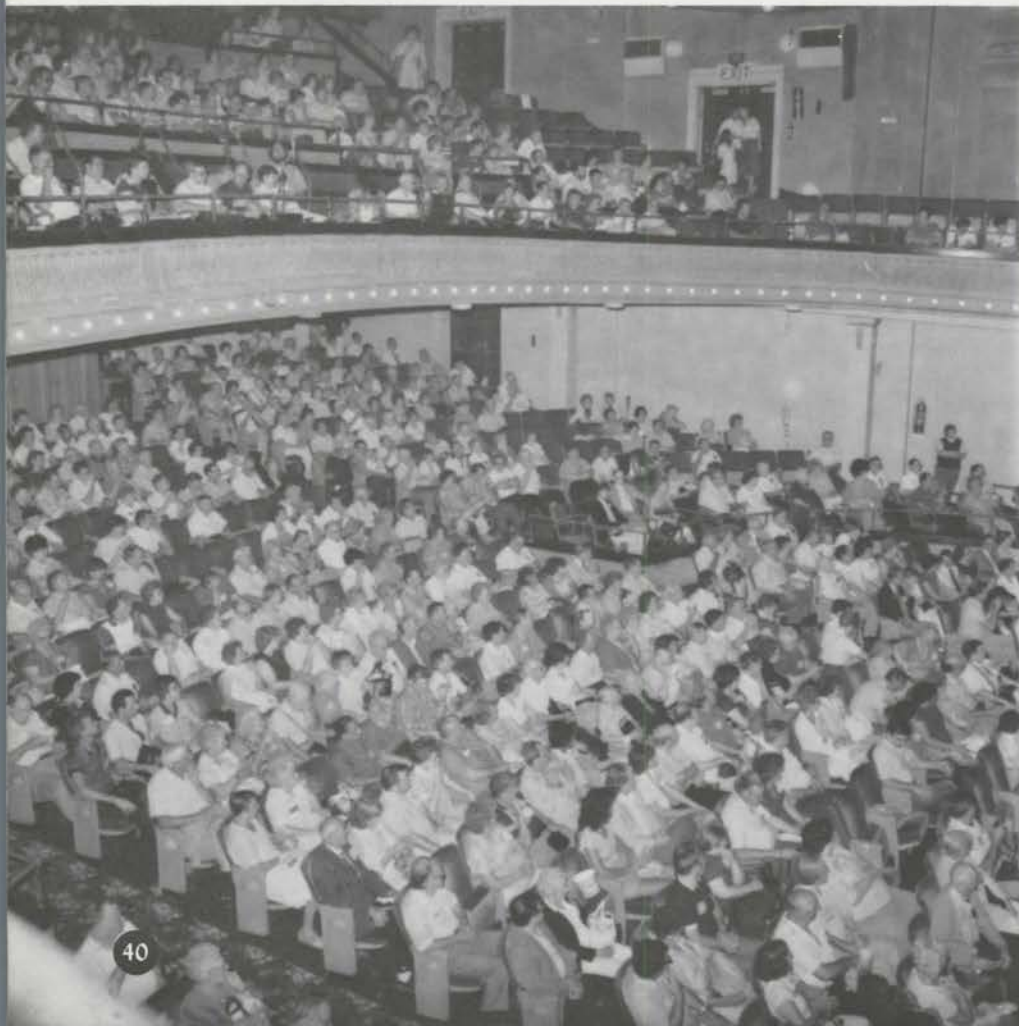
Bob Ralston at the Emery Theatre. (CN)

Sunset," "New York, New York" and on and on. All of these were extremely well played with excellent registration. Ending the concert on a patriotic note, Bob played an inspiring rendition of "The Stars and Stripes Forever." Following an enthusiastic ovation, the program and the Afterglow ended with the singing of "God Bless America" to the accompaniment of this great theatre organ.

This was by far the most exciting program of the Convention and thus was a fitting conclusion. This theatre organ, while not nearly as impressive or as large as some we had visited, was probably the best theatre organ, from a standpoint of installation, acoustics, voicing, rate of tremulation, etc. Bob Ralston's performance was most memorable and entertaining. The entire Afterglow was a big success and left all of us in a very positive frame of mind — looking forward to 1985! □

Part of the audience at the Emery Theatre for Bob Ralston's concert.

(BL)



The Reviewer . . .



Grant I. Whitcomb



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."

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NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Let us go back to the early twenties and see which organists were in the broadcasting picture then. Reference was *Local Press (LP)*.

August 7, 1922 KDKA, Pittsburgh (the pioneer station), presented an hour-long organ recital, and two days later, WOC in Davenport, Iowa, presented a special musical program, dedicating a new pipe organ.

November 11, 1922 Over WOC, Davenport, ERWIN SWINDELL presented an organ concert; a week later, E. JOHN RICHARDS was featured, and Mrs. S. J. BURICH gave an organ recital on November 29.

November 26, 1922 EARLE MITCHELL of the Shady Avenue Presbyterian Church in Pittsburgh, gave an organ recital over KDKA.

December 16, 1922 WJZ, New York, presented an organ recital from the Estey Auditorium.

December 18, 1922 HYDE CONRAD played a 15-minute recital on the Alamo Theatre's 2/7 Wurlitzer over WHAS, Louisville. The organ was installed in 1915.

January 5, 1923 The Eastman Theatre's 4/155 Austin organ is being played three times daily over Rochester's WHAM. Organists are DEZSO VON D'ANTALFFY and JOHN HAMMOND. On January 24, JOSEPH BONNET, billed as "The World's Greatest Organist," presented a recital at the Eastman. A half-hour segment of his program was broadcast over WHAM. Theatre ticket prices ranged from 75 cents to \$1.25.

January 19, 1923 WJZ, Newark, has been broadcasting organ concerts from the Estey Organ Auditorium in New York City. Several weeks ago, the program was heard in England, the first time that WJZ has been heard there.

January 22, 1923 EDWARD MEIKEL presented an organ program over WOL, Davenport, Iowa. Two singers and a pianist also took part. (Meikel later was a theatre organist in Chicago, and a leading light in that city's Society of Theatre Organists.)

February 5, 1923 KYW, Chicago, presented an hour program, played partly from Kimball Hall, featuring selections on the Kimball pipe organ. Isham Jones and his orchestra also played several selections from the College Inn of the Hotel Sherman.

February 6, 1923 KDKA, Pittsburgh, has been broadcasting a one-hour evening program from the Cameo Theatre, located on Fifth Avenue. Organist is HOWARD H. WEBB "at the giant Wurlitzer." (The "giant" organ was a 2/6 instrument!)

March 13, 1923 Through an arrangement between the Statler Hotel Corp. and the Federal Telephone Co., WGR in Buffalo will be moved to a new studio on the 18th floor of the Statler. Two large pipe organs (one in the ballroom) and the orchestra, directed by New York's Vincent Lopez, will be broadcast.

August 18, 1923 WEA, New York, is broadcasting an

hour-long organ recital by ARTHUR HUDSON, direct from the studio of the Skinner Organ Co., tonight.

November 26, 1923 WBZ, Springfield, Massachusetts, is featuring an organ recital by ARTHUR H. TURNER, direct from the Springfield Auditorium.

February 11, 1924 KSD, St. Louis, this evening is presenting a program of vocal and instrumental specialties, plus organ music from the Grand Central Theatre.

February 16, 1924 WMAQ, Chicago, presents a Balaban & Katz revue from the Chicago Theatre, tonight, starting at nine.

February 28, 1924 CKAC, Montreal, tonight is presenting a special program with Rex Batete and his Royal Hotel Orchestra. HERBERT SPENCER will be at the organ.

April 24, 1924 WJAK, Cleveland, at 11 p.m. tonight will present VINCENT H. PERCY at the Cleveland Municipal Auditorium organ.

July 3, 1924 WBAP, Fort Worth, is presenting an organ recital this evening by WILL FOSTER.

August 25, 1924 HARRIETTE G. RIDLEY is presenting a half-hour organ concert this evening over WOO, Philadelphia; WMAQ in Chicago presents a half-hour organlude from the Chicago Theatre; and over KPO, San Francisco, THEODORE IRWIN plays an organ recital from 8 to 9 p.m.

August 26, 1924 ALBERT F. TAYLOR is presenting an hour-long organ recital this evening over KDKA, Pittsburgh; WCAE, Pittsburgh, is presenting a program from Loew's Aldine Theatre. WGY in Schenectady, New York, is presenting STEPHEN BOISCLAIR at the console at 10:15 p.m.

August 28, 1924 HAROLD OSBORN SMITH is broadcasting a half-hour organ program this evening over Rochester's WHAM.

August 30, 1924 WCAP, Washington, is presenting a program from the Capitol Theatre at 6:30 p.m. and a recital on the Skinner organ at 8:25 p.m. In Los Angeles, ARTHUR BLAKELY will broadcast an hour organ program over KHJ.

GOLD DUST: 1/23 DEZSO VON D'ANTALFFY over WHAM, Rochester...*3/23* WALTER C. STEELEY, WOC, Davenport...*9/24* CLEMENT BARKER, KLX, Oakland; VINCENT H. PERRY, WJAX, Cleveland; PAUL F. LEEGER, KDKA, Pittsburgh...*10/24* Dr. CHARLES SHELDON, WSB, Atlanta; HARRY C. NICHOLS & ERNEST F. HAWKE, WMC, Memphis; REMINGTON WELCH, KYW, Chicago; LEO RIGGS, WJZ, New York; JACK HANLEY, WBZ, Springfield; RALPH WALDO EMERSON, WLS, Chicago...*11/24* DWIGHT BROWN, WFAA, Dallas; LLOYD DEL CASTILLO, WEEI, Boston; SAMUEL ELLOTSON, KDKA; EDWIN ARTHUR KRAFT, WJAX, Cleveland; KARL BONAWITZ, WIP, Philadelphia; EUGENE PERAZZO, WSAL, Cincinnati; KURT HENKEL, WMH, Cincinnati . . . *12/24* OTTO F. BECK, WRC, Washington...*1/25* MARY VOGT, WOO, Philadelphia; ARTHUR HAYES, WOAW, Omaha; LAWTON REED, KTHS, Hot Springs; GEORGE LATIMER, WHAS, Louisville...*4/25* CLIFFORD HIGGIN, CFAC, Calgary, Alberta...*6/25* ARTHUR S. BROOKS, WPG, Atlantic City; AL CARNEY, WHT, Chicago.

That should do it for now. So long, sourdoughs!
Jason & The Old Prospector □

Allen Miller Receives Award

Maureen Wilke, Administrative Assistant at Shea's Buffalo Theater and Secretary of the Buffalo Area Chapter, presented an award to Allen Miller recognizing his contributions as Consultant and Tonal Finisher in the restoration of the 4/28 Wurlitzer in the theatre. The award was a silver plaque etched with a view of the facade of the theatre showing its original marquee and vertical sign, and carrying the legend:

The Spotlight Committee
Shea's Buffalo Theater
presents the Silver Marquee Award
to

Allen R. Miller
who, through his talent and expertise
gave voice to the
Mighty Wurlitzer organ
Welcome Back Wurlitzer
Re-dedication Concert
4-27-84.

Miller was in charge from the start of the project in 1978, and was responsible for revising specifications,



Maureen Wilke, Secretary of the Buffalo Area Chapter, and President Rex Koury display the plaque which the Buffalo group presented to Allen Miller in appreciation of his work in the restoration of the Shea's Buffalo Wurlitzer. (CN)

materials selection, coordination of subcontractors, advising and training volunteers, console and multiplex relay wiring, rewinding, replacement of missing and damaged pipes, and the final voicing and re-regulation of the instrument.

Over 50 volunteers worked on the project, and over \$100,000 was spent on materials, new parts and profes-

sional restoration of the console, regulators and pipework. Some of the volunteers spent full 40-hour weeks on the project for many months. Miller spent the last eight months supervising and working on site.

The 3187-seat theatre has incredible acoustics and the organ is a perfect match for the building. The final results are absolutely spectacular.

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In addition to all academics, all types of music, styles, rhythms, registrations, arranging, etc. **Mildred Alexander**, the only woman to be on the Organ Staff at **Radio City Music Hall**, teaches Theatre Pipe Organ Styles such as **Question and Answer**, **Chicago Style**, **Running Left Hand**, **REAL Counter Melody**, **Eddie Dunstetter's Piano Left Hand**, **Jesse Crawford's** pretty single-note melody, in addition to her **new**, unbelievably simple and more interesting **Open Harmony**, followed by four-part voicing, that she considers an extension of Open Harmony.

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Sacramento, California 95842
Phone: 916/481-7084



ATOS Officers and Board, 1984-1985. L to R, front row: Allen Miller, Thelma Barclay, Rex Koury, Lois Segur, Walt Strony, Tom B'hend; back row - Dale Mendenhall, David Barnett, Lowell Ayars, Richard Sklenar, Bob McGillivray, Ashley Miller, Not present when photo was taken - Fr. Jim Miller and Jack Moelmann.



Fr. Jim Miller, newly-elected director.

FLORENCE DE JONG

The National Board of Directors of the American Theatre Organ Society in convention at Indianapolis, Indiana, July 7-12, 1984, unanimously voted to extend to Florence De Jong their appreciation for many years of dedicated service in the field of theatre organ, especially in her continuous career of accompaniment of the silent motion picture.

The Board on behalf of all members of our society sincerely wishes her many more years of activity in her chosen work and that she may continue to inspire younger musicians to follow her example in such an admirable way.

For the American Theatre Organ Society,

Rex Koury, President □

HALL OF FAME

Mildred Alexander
 Lowell C. Ayars
 Donald H. Baker
 Stuart Barrie
 Dessa Byrd
 Paul Carson
 Gaylord B. Carter
 Milton Charles
 Edwin L. "Buddy" Cole
 Bernie Cowham
 Helen A. Crawford
 Jesse J. Crawford
 Francis J. Cronin
 William R. Dalton
 Lloyd G. del Castillo
 Reginald Dixon
 Edward J. Dunstedter
 Lee O. Erwin, Jr.

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

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

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

HALL OF FAME ORGANISTS — 1984

The Hall of Fame Committee has elected one of the truly outstanding women organists as their first choice to join the ranks of those whose contributions to the art of the theatre organ entitles them to a lasting spot in our list of luminaries. **Rosa Rio**, as she is professionally known, began her musical instruction at the famed Eastman School of Music, Rochester, New York. Her instructor was John Hammond (elected to the Hall of Fame in 1975) whom she later married. After playing in Loew's houses in the New York area she moved to the Saenger chain of theatres in the South and was prominently featured in the Saenger Theatre in New Orleans. As organists were phased out

due to the popularity of "talkies" and the arrival of the great depression of the '30s, Rosa was in the depressing position of being the last regular organist in a number of theatres in the Northeast. By accepting a position with the National Broadcasting Company network she became nationally famous as a radio organist. With the arrival of television there was less need for live organ music and Rosa moved to Connecticut where she and her husband, Bill Yeoman, still reside. Rosa frequently tours the pipe organ concert locations and has developed a most successful teaching career.

The Hall of Fame Committee has also voted to include the name of

Mildred Alexander, recently deceased. She had an early, though short, career as a solo theatre organist beginning with regular broadcasts over WDNC, the CBS network outlet in Durham, North Carolina, all before she was 15 years old. After moving to New York she became the first woman organist at Radio City Music Hall. Mildred devoted most of her career to teaching would-be organists "theatre style" on electric and electronic organs. While most of her concertizing was done on non-pipe instruments, she has certainly not been alone in teaching pipe organ technique for home-type instruments, for both the famed Jesse Crawford and Fred Feibel performed on, and wrote teaching manuals for, these instruments. □

ATOS HONORARY MEMBERS

1959 — Jesse Crawford	1972 — Stu Green
1960 — Fanny Wurlitzer	1973 — Al and Betty Mason
1961 — Mel Doner	1974 — Lloyd E. Klos
1962 — Leonard MacClain	1975 — Joe Patten
1963 — Eddie Dunstedter	1976 — Floyd and Doris Mumm
1964 — Reginald Foort	1977 — Les and Edith Rawle
1965 — Dan Barton	1978 — Len Clarke
1966 — W. "Tiny" James	1979 — J. B. Nethercutt
1967 — Erwin A. Young	1980 — Sidney Torch
1968 — Richard C. Simonton	1981 — No selection made
1969 — Judd Walton	1982 — Lloyd G. del Castillo
1970 — Bill Lamb	1983 — Marian Miner Cook
1971 — George & Vi Thompson	1984 — William P. Brown

ATOS PAST PRESIDENTS

Richard Simonton	February 1955-October 1958
Judd Walton	October 1958-July 1961
Tiny James	July 1961-July 1964
Carl Norvell	July 1964-July 1966
Dick Schrum	July 1966-July 1968
Al Mason	July 1968-July 1970
Stillman Rice	July 1970-July 1972
Erwin A. Young	July 1972-July 1974
Paul M. Abernethy	July 1974-July 1976
Ray F. Snitil	July 1976-July 1978
Preston M. Fleet	July 1978-November 1978
Tommy Landrum	November 1978-July 1980
Richard R. Haight	July 1980-June 1981
Lois F. Segur	July 1981-July 1983

ORGANIST OF THE YEAR — 1984

The "Organist of the Year for 1984" was selected by the National Board of Directors of The American Theatre Organ Society under the revised regulations enacted last year.

The organist, who will proudly hold this title until the next Annual Meeting, was born in Long Beach, California, in 1945. By the time he had reached his fifteenth birthday he was playing the organ in a restaurant on a regular basis. His first theatre organ concert, presented under the

auspices of the Los Angeles Chapter of the ATOS, was at the large Kimball organ in the Wiltern Theatre. Since then he has gone on entertaining theatre organ enthusiasts, not only in America but in other countries as well. His innovative concert appearances are the epitome of good taste, showmanship and technique. He has made a formidable number of successful organ recordings. It is a pleasure to announce that **Lyn Larsen** is the Organist of the Year for 1984. □

HONORARY MEMBER OF THE YEAR — 1984

Our Honorary Member of the Year was raised in Ohio and first exposed to the theatre organ when he heard Roger Garrett at the Ohio Theatre in Columbus. He moved with his parents to the Southwest long before the "sunbelt" was popular. He became a student at the New Mexico Military Institute, and incidentally was a classmate of Phil Maloof, known to many through his installation of the New York Roxy console in his theatre organ at The Classic Hotel in Albuquerque. This gentleman worked his way through college as a professional musician playing Hammond organ in a nightclub.

He returned to Phoenix, Arizona, and organized his own building and construction company. In September of 1972, he opened the first of three Organ Stop Pizza restaurants, thereby beginning a new chapter in the saga of the theatre organ. He admirably fulfills our Society's foremost goal, *professionalism*, fostering the careers of theatre organists by providing them with that all-important commodity that we call "employment," at one time or another promoting such familiar artists as Charlie Balogh, Jim Connors, Dennis James, Lyn Larsen, Donna Parker, Ron Rhode, Jim Riggs, Walt Strony, Bill Vlasak and Lew Williams.

In addition to encouraging organists, he also has promoted professional organ building by demanding the highest standards of workmanship in the three organ installations in his restaurants, and in his home installation. This gentleman has encouraged the continued *public* use of theatre organs where they fulfill their

original purpose of *entertaining people*, in this case, tens of thousands of them every year.

Our Honorary Member also has worked actively for theatre organ as a volunteer and benefactor, permitting fund-raising benefits at his restaurants for the Valley of the Sun Chapter; by donating his time, equipment and resources to organ projects at the Phoenix Paramount Theatre, Phoenix College, the First Christian Church of Phoenix; and as principal donor of the 3/16 organ recently completed at Pearson Auditorium at the New Mexico Military Institute, which institution recognized him by naming a new music building in his honor. All in all, eight theatre organs have been reborn to professional standards through the efforts of this generous entrepreneur.

This Honorary Membership is conferred in recognition and gratitude to a dedicated hobbyist and volunteer, one who has helped all theatre organ enthusiasts, and in particular the American Theatre Organ Society toward achieving our goals. Our Honorary Member for 1984 is Mr. **William Pierce Brown**. □

Notes On the Cover Painting

This painting was undertaken in an attempt to recapture and preserve some of the excitement of a splendid occasion: the awesome heights of a darkened, palatial theatre; the small, confident figure at the peak of his virtuosity, enjoying an easy familiarity with that glamorous console, dazzling in a brilliant beam; above all, the rich, vibrant music pouring out of the colorfully illuminated organ grilles.

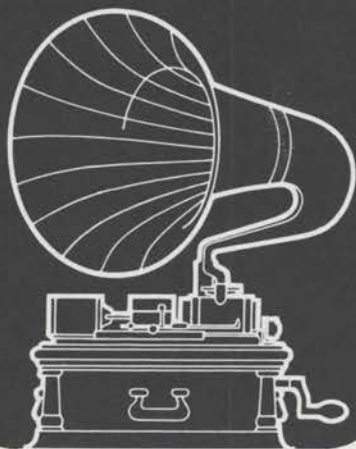
The fame of the New York Paramount Theatre, its Wurlitzer (now, thankfully, re-incarnated in Kansas with a replica console) and its most celebrated organist are, of course, well-known throughout the theatre organ world. Sadly, many of today's aficionados were born too late, or too far away, to know this unforgettable experience at first hand. Perhaps this painting will help.

ABOUT THE ARTIST

ATOS-er Frank Pratt was a theatre and radio organist in Toronto when Canada was brought into World War II. While in England with the army signal corps, he was introduced to the London cinema organ fraternity by organist Molly Forbes, and was invited to play two broadcasts on "Workers' Playtime" over the BBC, and played in dance bands while off-duty. A 30-year full-time military career followed the war, but his two hobbies of music and painting were never far out of sight, and they returned to the fore after retirement. He is now a busy free-lance artist and musician in Kingston, Ontario, where he was one of the original trio responsible for the Kingston Theatre Organ Society's acquisition and installation of Canada's largest theatre pipe organ, the 3/21 Kimball in the Church of the Redeemer. □



For The Records



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 3448 Cowper Court, Palo Alto, California 94306.** Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.

WHAT I DID FOR LOVE, Bill Taber Plays the Hammond Elegante. Available from Bill Taber, 3911 Oakes Road, Brecksville, Ohio 44141. \$7.00 postpaid.

Bill Taber, originally from the suburbs of Philadelphia, is currently organist at the Akron (Ohio) Civic Theatre and has accompanied many silent films. He also teaches a full



Bill Taber.

schedule of organ students. Before moving to Ohio, Bill was an organist at the Brookline Theatre, which once housed the three-manual Kimball now installed in the Colonial Theatre in Phoenixville, Pennsylvania.

This recording of all contemporary music (except one) is representative of the new wave of younger artists who attempt new music on theatre organ, sometimes with mixed results. Thanks to the wonders of electronics, Bill does quite well on this recording with the music he has selected. His styling is theatre organ, making excellent use of the Elegante's variety of registration, and using a variety of keys and key changes, all of which adds up to an interesting recording.


Although Bill uses the fade-out ending a bit too often, we enjoyed the more energetic cuts. "New York, New York" is a real theatre organ production number, and "Nine to Five" makes excellent use of the Elegante's variable automatic rhythm unit. The Side II opener, "Can't Stop the Music," also shows the Elegante's resources. In this cut, Bill's registration makes the instrument sound as if it has three keyboards. The ballads on this recording, though most are done without automatic rhythm, lack emotion—there is little, if any, volume change, and no *rubato*. Bill seems more involved with the mechanics of playing notes than with the artistic goal of making music.

All in all, however, Bill Taber has produced a recording that is tasteful, relaxing and enjoyable for easy listening.


Side I includes: "What I Did for

Love," "Ready to Take a Chance Again," theme from "New York, New York," "I Just Fall in Love Again," "Nine to Five" and "After the Lovin'." Side II features: "Can't Stop the Music," "Do You Know What it Means to Miss New Orleans?," theme from "Love Boat," "Fame," theme from "Ice Castles," "Misty" and "You and Me Against the World." Recording surface is very quiet.


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This directory is published through the courtesy of *The International Theatre Organ Concert Bureau*. Information and questions should be directed to Ralph Beaudry, Coordinator, at 12931 Haynes Street, North Hollywood, California 91606. He may be reached by phone at 213/980-7544 between 4:00 and 5:30 p.m. or 7:00 and 9:00 p.m. (Pacific Time). In the event you must leave a message, be sure to give your area code with your phone number, and the best time to return your call.

Meaning of code:

- R** Artist has recordings available.
T Audition tape available (to be returned).
S Experience playing silent movies.
E Will play electronic organ (some artists only on specific brand).
P Photograph (8x10 or 5x7) available.
PR Press promotional material available.
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Rob York

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 Oregon City, OR 97045
S E P PR — Anywhere

SUPPLEMENT NO. 2 TO DIRECTORY OF CONCERT PRODUCING ORGANIZATIONS

This is a continuation of the list published in the March/April and July/August issues. It has been compiled with the available information and it is NOT complete for all the organizations and locations which produce "open to the public" concerts. We earnestly request your assistance in providing information on organizations which are not listed . . . we need a contact address, name and phone number.

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

NORTH EAST

Bethesda Cinema 'n Draft House (formerly KB Bethesda Theatre)

Address: 7719 Wisconsin, Bethesda, Maryland 20814
 301/652-5914

Program Director: Robert Oberlander
 3505 East West Highway, Chevy Chase, MD 20815
 Six concerts a year

Cinnaminson — Carter Arts Council of Cin.

Address: Riverton Road, Cinnaminson, NJ 08077
 Program Director: Shirley Keiter, 628 Louise Road
 Glenside, PA 19038

HS Auditorium — 3/16 Wurlitzer — 875 seats
 Two to four concerts per year

Pizza, Pipes & Pandemonium

Address: Groton Shoppers Mart, US Rte. No. 1
 Groton, CT 06340, 203/446-1510

Program Director: Steve Schlesing c/o P & P,
 Box 1309 Groton, CT 06340
 3/19 Wurlitzer — 500 seats, four concerts yearly

CENTRAL STATES

Central Indiana ATOS

Program Director: Tim Needler, 5440 N. Meridian
 Indianapolis, IN 46208, 317/255-8056
 Hedback Comm. Theatre, 1847 N. Alabama, 2/11 Page/Wurlitzer
 325 seats — three to four concerts yearly
 Manual High School, 3/16 Uniphone — 1200 seats
 Two to three concerts yearly

Detroit Theater Organ Club

Address: 6424 Michigan Ave., Detroit, MI 48210
313/894-0850

Program Director: Mac McLaughlin, 22936 Marlboro
Dearborn, MI 48128, 313/278-4572
Senate Theatre — 4/34 Wurlitzer — 883 seats
Private monthly concerts for members and
guests only

Flint Theatre Organ Club

Address: 1025 E. Kearsley, Flint, MI 48503
Program Director: Harold Dingel, 10336 Coolidge Rd.
Goodrich, MI 48438 — 313/636-2980
Flint Institute of Music-Recital Hall — 3/11 Barton
271 seats — May and October concerts

Great Escape Organ Adventure Club

Address: 5212 Monroe St., Toledo, OH 43623
419/882-1851
Program Director: Bill Yaney
Electronic organs (various brands) — 150-200 seats
depending on location — 12 concerts — one each
month

Motor City ATOS

Address: c/o Redford Theatre, 17360 Lahser Rd.,
Detroit, MI 48219, 313/537-2560
Program Director: Jim Casterson, 955 Bridge Ave.
Windsor, Ontario, N9B 2M9 Canada
Redford Theatre — 3/10 Barton — 1600 seats
Royal Oak Theatre — 3/17 Barton — 1600 seats
Michigan Theatre (Ann Arbor) — 3/13 Barton — 1500 seats
Punch & Judy Theatre — 2/6 Wurlitzer — 600 seats
five to seven concerts a year (Spring and Fall)

Nu-Tones Organ Club

Program Director: Beverly Barton, 703 E. 194th St.
Glenwood, IL 60425
Electronic organ

Quad Cities ATOS

Address: P.O. Box 245, Central Station,
Davenport, IA 52805
Program Director: Arthur Felts, 1126 Mark Street,
Colona, IL 61241, 309/949-2847
Capitol Theatre — 3/12 Wicks — 1600 seats
Two concerts a year in May and October

Red River ATOS

Address: P.O. Box 1228, Fargo, ND 58107
701/237-0477 (days), 218/287-2671
Program Director: Lance Johnson
Fargo Theatre — 3/9 Wurlitzer — 925 seats
Two concerts yearly in April and November

Toronto Theatre Organ Society

Program Director: Ed Lidkie, 136 W. Deane Park Dr.
Islington, Ontario, M9B 2S7, Canada, 416/622-5893
Casa Loma — 4/19 Wurlitzer — 225 seats
Six concerts — October through May (usually the 3rd
Monday except December)

Changes In Listings In the Directories . . .

Please make the following changes in the Artist Directory as
it appeared in the March/April and July/August issues:

Dan Bellomy . . . new address — 111 S.W. Harrison
Suite No. 7-C, Portland, OR 97201

Lyn Larsen . . . the telephone number for Musical Con-
trasts Inc. is 313/547-3446

Billy Nalle . . . correct the listing to read — Billy Nalle —
Billy Nalle Music, 400 W. Central Ave. 2205, Wichita, KS
67203, Office: M-F, 11-4, 316/264-2080

Jonas Nordwall . . . delete telephone number and
substitute 503/648-4181 (please note this is a business
phone and calls should be placed during normal office
hours — Pacific Time)

Mike Ohman . . . delete previous contact information
and substitute — 1038-560 North E, Provo, Utah 84601,
801/377-0008

Hector Olivera . . . delete previous management infor-
mation and substitute KMI (Keyboard Mgt., Inc.) 3505 East
West Highway, Chevy Chase, MD 20815, 301/986-5546

Robert Vaughn . . . change travel to "Anywhere"

Ty Woodward . . . delete previous contact information
and substitute P.O. Box 66, Hermosa Beach, CA 90254

Bill Worrall . . . delete previous contact information and
substitute 73-363 Goldflower St., Palm Desert, CA 92260,
619/340-3133

Please make the following changes in the Concert pro-
ducers Directory as it appeared in the March/April and
July/August issues:

Columbus Association for the Performing Arts
. . . delete Program Director Robert Freedman

Eastern Massachusetts ATOS . . . change the address
to Babson College, Richard Knight Auditorium, Wellesley
Hills, MA 02157. Add Program Director — Erle Renwick,
267 Mossman Road, Sudbury, MA 01776, 617/443-3119

**Empire State Theatre & Musical Instrument
Museum** . . . change the organization's contact phone
(not the Program Director's phone) to 315/487-7711

Keyboard Concert Club (Laguna Hills, CA) . . . delete
previous Program Director and substitute as Program
Director — Lindy Wellhouse, 589A Avenida Majorca,
Laguna Hills, CA 92653

Rochester Theater Organ Society . . . new contact in-
formation for Auditorium Theatre's Program Director —
Dr. Paul Hoffman, 243 Dartmouth St., Rochester, NY
14607, 716/352-5425

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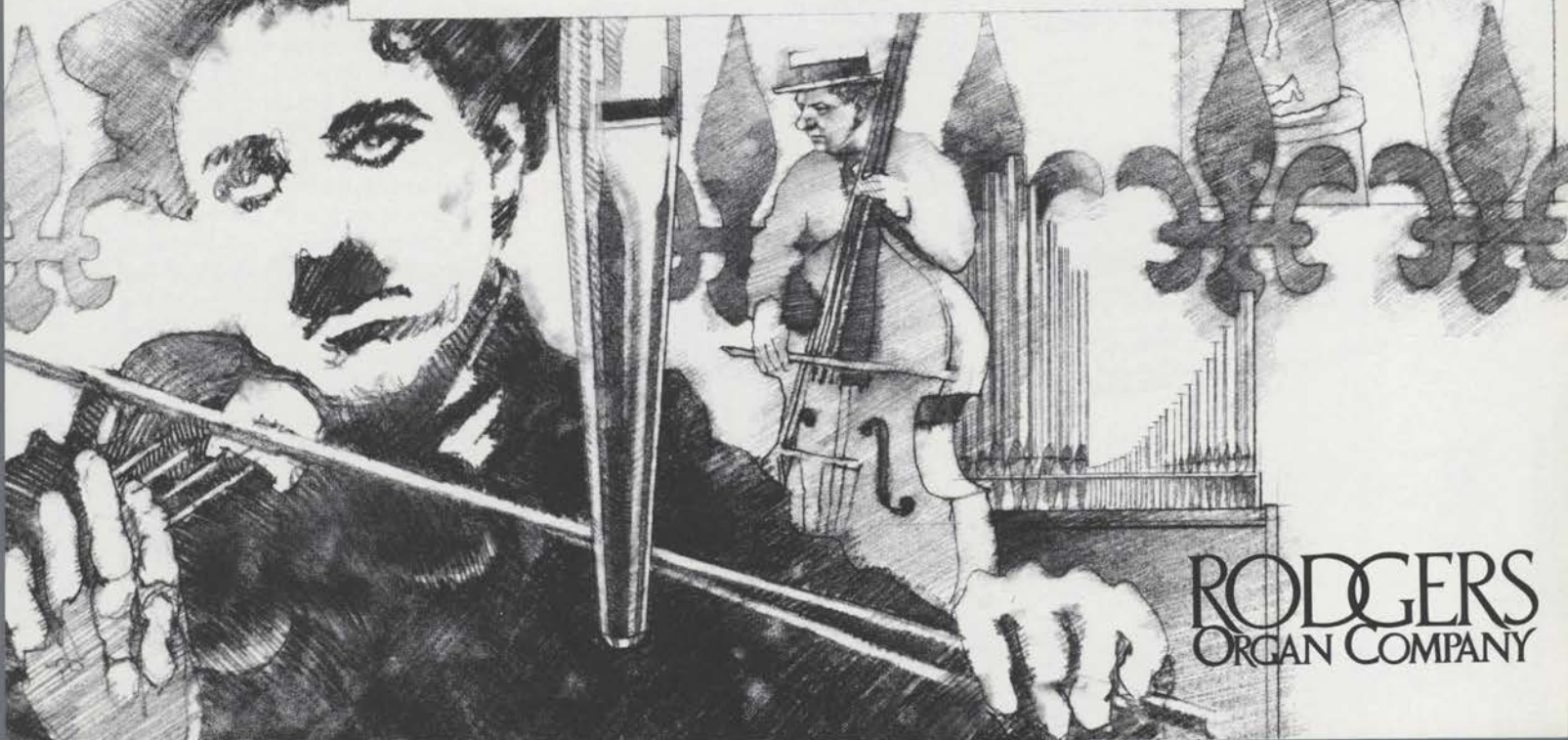


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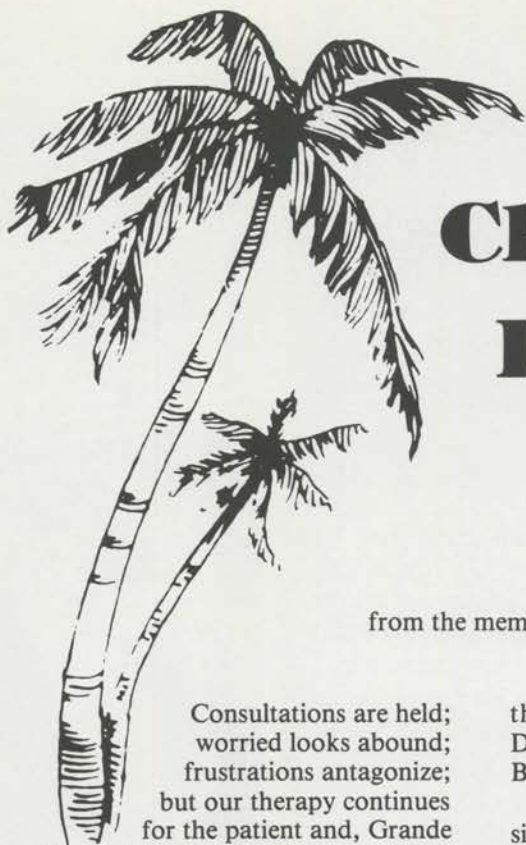
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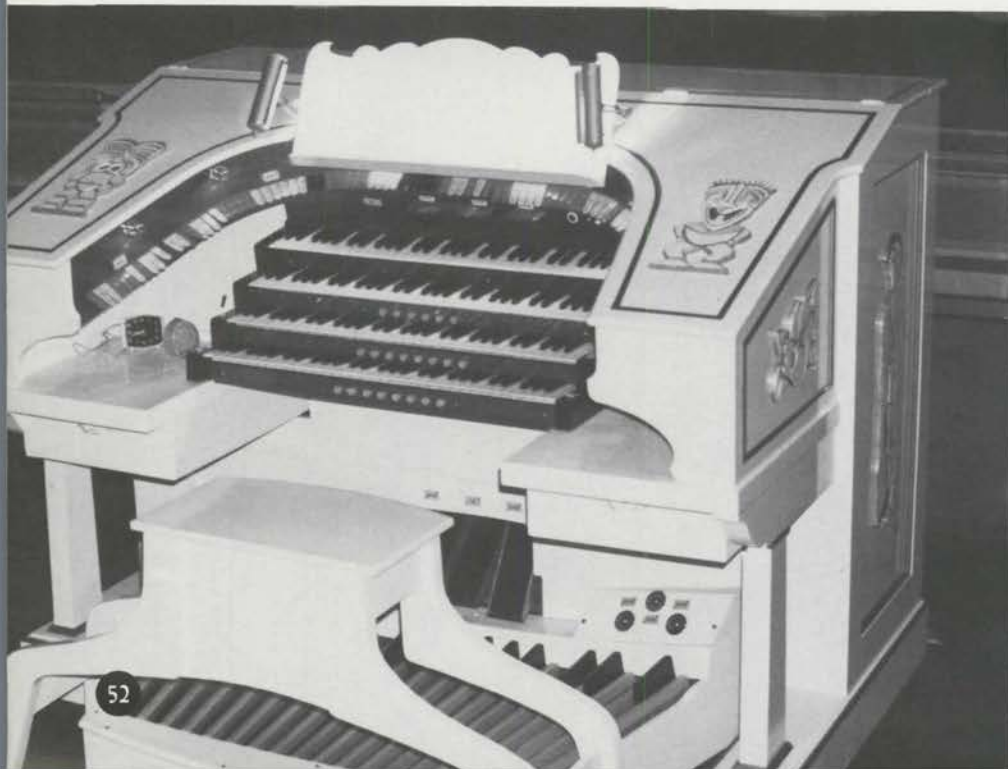
from the members of the Aloha Chapter

Consultations are held;
worried looks abound;
frustrations antagonize;
but our therapy continues
for the patient and, Grande
Dame that she is, she still lives!
The patient is the Hawaii Theatre.
Her 62 years have taken their toll,
leaving her physically worn and shabby
but still basically sound. A few
remember her like the jewel that she
was in her heyday when she echoed
the sounds of Hawaiian entertainers
and music of Hawaiian composers;
orchestral and vocal music of ballet,
opera and musical comedy, first run
movies and theatrical productions,

the exciting cadenzas of John
DeMello and the regal stroll of Alice
Blue to the console.

The New Hawaii Theatre was designed in the 1920s for both live and motion picture performances. A double cantilever system was employed by the architects for the balcony, the first time this feature was used in Hawaii. The Hawaii was completed on September 2, 1922, at a cost of \$500,000, and opened officially on September 6 of that year. It was a glamorous event attended by the Governor, members of the Territorial Government and representatives of various social and ethnic circles.

The console after TLC by Aloha Chapter members.



More than 1700 persons could be seated in this air-conditioned theatre which was equipped with indirect lighting and an emergency fire exit system. The balcony was furnished with wicker chairs and this, plus the exotic architecture and interior, most impressed the theatre's patrons.

The design reflected contemporary attitudes toward art and culture, a mixture of Beaux Arts and classical traditions. Greco-Roman columns with ornate Corinthian capitals graced both the building's facade and interior, and a large mural, "The Glorification of Diana" (some contend "The Glorification of the Drama"), was painted above the proscenium. Classical statues adorned many of the walls and a large mosaic dome arched above the main ceiling. An unusual double outer wall screened out street noise and was buttressed out four feet to support and house the fire escape from the balcony and to conceal large clerestory ventilation louvres which permitted natural ventilation of the building between performances.

The theatre was the home of a 4/16 Robert-Morton pipe organ that enhanced featured attractions, silent movies, intermissions and special events. This organ was later removed and placed in the New Waikiki Theatre, built in 1936. The Hawaii Theatre had no pipe organ from that time until the Princess Theatre, also housing a 4/16 Robert-Morton, was abandoned by Consolidated Amusement Company and was slated for demolishing, organ and all, in 1969.

The Hawaii Theatre Organ Club had been formed in 1965, later to become the Aloha Chapter of the American Theatre Organ Society. John DeMello, staff organist for Consolidated Amusement Company, came in panic to ask the club to help salvage the organ before the wrecking ball annihilated it with the building. The members rallied to Johnny's plea, wrapping pipes, lowering chests and relays through trap doors in the stage hallways and carting it three blocks for storage backstage in the Hawaii Theatre. Relays were not separated but were fitted with casters and rolled down the street to the Hawaii.

After a year of storage with no apparent interest on the part of Consolidated to finance installation of the organ, and when some of our members mentioned that a home should be found for it in a pizza parlor, Alice

Blue, retired Hawaii organist, confronted Consolidated like a buzz saw and obtained \$550 from them to hire a mainland installer. The organ was hastily installed in the chambers with little consideration other than to get it playing. It was playable on July 4, 1971.

A year or so later the console was disconnected and moved backstage where the mahogany varnish was stripped, damaged areas repaired and stop rails and internal parts overhauled. Keys were recovered and a skilled member made carvings of Hawaiian motif to be applied after which it was enameled white with gold accents. While the console was disconnected, some of the chests, regulators and tremulants were re-leathered and the relays were lined with metal tubes to stop leaks caused by termite damage.

Continual maintenance by the Aloha Chapter organ crew kept the organ playable, and fund-raising events were scheduled. By 1979, it became apparent that the re-leathering had not held up because of the synthetic material used, so it became necessary to do the job again using better materials. Club members rallied to the cause, filling the club room with chest parts, swell-shade motors and dust. During 1983, the chapter purchased and installed a Post Horn and installed a donated Diaphone.

In March 1984, dark clouds gathered on the organ's future as Consolidated Amusement Company announced that their lease on the property would soon expire and they did not plan to renew it. This news stunned the Aloha Chapter members because it was likely the owner-estate would allow the building to be demolished for a more profitable high-rise building. A glimmer of hope was that the building had been recorded as an historical monument on the State and National Registers. Surely, this could be a deterrent to demolition of the building.

On March 28, 1984, the Aloha Chapter presented a fund-raising special evening of entertainment including an opening organ concert by member Frank Loney, followed by a local barbershop quartet, Sugar Cane Express, and a silent movie, *Flesh and the Devil*, accompanied by member Bob Alder at the console.

On April 25 another presentation was given, including a short introduc-



The Hawaii Theatre.

tory concert by Frank Loney plus a local Kapakahi Jug Band, followed by soloist Karen Keawehawaii singing favorite Hawaiian songs accompanied by Bob Alder at the Robert-Morton. After intermission, the silent movie, *The Circus*, featuring Charlie Chaplin was cued by Bob Alder at the organ. During these events the plight of the Robert-Morton was announced, resulting in a few new members and some monetary donations.

Because the Robert-Morton was in jeopardy, the membership appealed to Consolidated Amusement Company to donate the organ to our chapter, citing the years and the amount of money the club had spent on it. After weeks of suspense the company verbally responded positively, providing the unit was removed from the theatre by June 30. With six weeks to go, removal was begun and a newsletter

was sent to the members appealing for their help, physically and financially, for removal and storage of the organ.

Because real estate in Hawaii is limited, suitable storage facilities are also limited and expensive. An area was found that would accommodate most of the organ but none of the chapter's furniture or belongings. The chapter was concerned lest a new home for the organ could not be found in a reasonable time as chapter funds could be severely depleted, probably limiting reinstallation when a new home could be found. Delays, rumors, indecision and frustration caused chapter members much anxiety.

After meetings and phone calls to the owners, Consolidated Amusement Company and Historical Society personnel, another 60 days for removal was agreed upon. At this time,

Auditorium of the Hawaii Theatre.





Bob Alder entertains at the Robert-Morton console.

a non-profit corporation was formed by some of the chapter members and influential and interested community persons for the purpose of preserving and operating the building as an Arts Center.

By this time the Main chamber was nearly emptied by the members, directed by maintenance chairman Scott Bosch. Pipes were wrapped and packed, reservoirs, chests and tremulants removed and the club room dismantled and made ready for storage.

A week or so later, news came to the chapter that an "angel" had been found who would purchase the theatre for the purpose of creating a Performing Arts Center. This report buoyed the chapter's hope that the organ could remain in the theatre. These hopes were shortly doused by a report that the estate of the "angel" would not be settled in time to participate. Further removal was slowed to a snail's pace. Consolidated continued to remove their equipment to meet their June 30 deadline, and they agreed to permit the chapter to meet Sunday mornings at the Waikiki Theatre III, which also has a Robert-Morton.

John DeMello and Alice Blue, in

their celestial environment, must have lobbied successfully, for a week or so later news came to the chapter that another "angel" had been found who was interested in the same purpose and wished the organ to remain. The owner accepted the offer, and the "angel" stipulated that the Hawaii Theatre Center would be given 16 months to prove to be financially operable.

At this time, work is proceeding on the remodeling of the Main chamber. The swell shades had been hastily installed after removal from the Princess Theatre in 1969 and were illfitting. Chimes will be relocated closer to the swell shades, a donated Tibia installed, the Oboe relocated from the Solo chamber, and we plan the eventual addition of a Trumpet and chest. An additional tremulant has been ordered for the Main chamber and, we hope, one day a Brass Saxophone can be added, bringing the organ to a 20-rank instrument.

The chapter has authorized reconstruction of the organ in four phases, Phase I consisting of the above. The other phases will consist of reconstruction of the Solo chamber, remodeling the console and installing a multiplex system to replace

the termite-eaten relays.

The Hawaii Theatre Center is anxious for us to return the organ to a playable condition to aid in their fund-raising efforts to restore the building, the immediate need being replacement of the termite-infested stage floor. Members of both groups have worked diligently to get stage lighting and curtains operable, debris removed and dressing rooms painted. Termite eradication and a new roof are mandatory. Members of both organizations are working hard to get this neglected theatre presentable for patrons.

After preliminary clean-up and restoration, the Hawaii Theatre and its Robert-Morton will be welcomed by local performing arts groups and by ethnic, musical and civic organizations that cannot afford more pretentious auditoriums. The Honolulu Symphony has also indicated an interest because they are delighted with the acoustics of the auditorium.

Consolidated Amusement Company has been a most gracious host during the 16 years of its association with the chapter. Without their goodwill, the chapter could not have preserved the organ. It appears that the Hawaii Theatre Robert-Morton has been rescued again and, if all goes as planned, will be a more magnificent instrument than ever before and will have a permanent home. □

View of the Main Chamber in the Hawaii Theatre.



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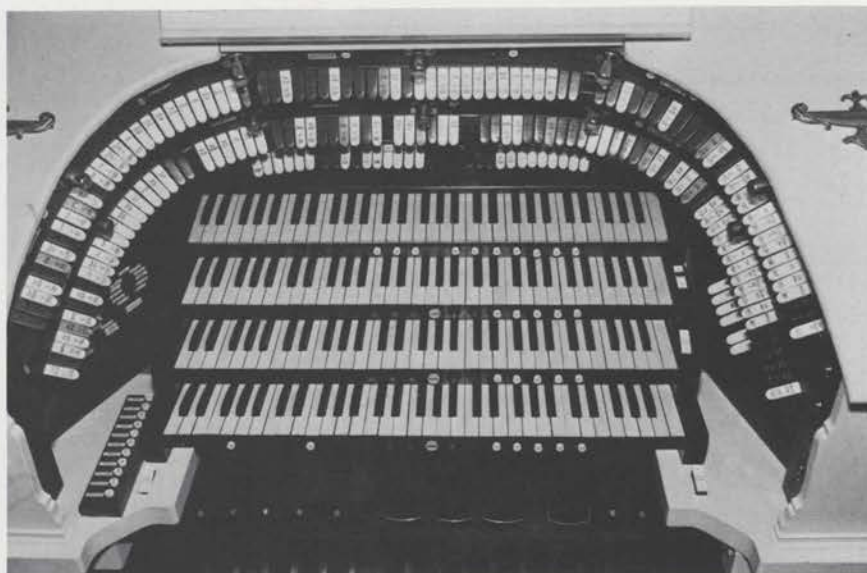
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Troubleshooting Guide

for Unit Windchests

by Lance E. Johnson

Many times the questions I receive deal with chest malfunctions, so I have prepared this guide for those who are trying to correct ciphers and dead notes caused by malfunctions in chests. At the end of my *Questions and Answers* column in each issue of THEATRE ORGAN will appear a test question pertaining to this guide, and somewhere near the back of the same issue the answer will be given.

Basic Trouble Areas

The five basic trouble areas in chests which cause ciphers and dead notes are:

1. Magnet
 - a. Armature
 - b. Coil
 - c. Mounting
2. Primary
 - a. Valves (2)
 - b. Pneumatic
3. Secondary
 - a. Large pneumatic
 - b. Pallet (Wurlitzer)
4. Gaskets on bungs
5. Pipes
 - a. Reeds
 - b. Flues

Causes of Malfunctions

1. Magnets

Ciphers

 - a. Debris under armature
 - b. Coil energized by jammed contact in console or relay
 - c. Loose magnet cap

Dead notes

 - a. Dead coil
 - b. Debris on top of armature
 - c. Sticky substance under armature
2. Primaries

Ciphers

 - a. Debris under bottom valve
 - b. Nut stripped on top of bottom valve
 - c. Valve wire driven in too far
 - d. Water-damaged pneumatic

- Dead notes*
- a. Debris on top of top valve
 - b. Pneumatic leaking
 - c. Valve wire bent under guide
 - d. Water-damaged pneumatic
3. Secondaries

Ciphers

 - a. Debris between pallet and top board
 - b. Pallet leather working loose
 - c. Pallet caught in secondary pneumatic
 - d. Water damage to pallet causing leather to shrink and harden

- e. Water damage to top board causing warping
 - f. Water damage to pneumatic causing leather to shrink
 - g. Pneumatic or pallet spring gone
- Dead notes*
- a. Pneumatic leaking
 - b. Pneumatic worked loose
 - c. Pallet or valve stuck to top board, possibly due to water
4. Gaskets

Ciphers

 - a. Gasket damaged so exhaust channels leak to atmosphere
 - b. Bung screws not sufficiently torqued and/or stripped ferrules
 5. Pipes

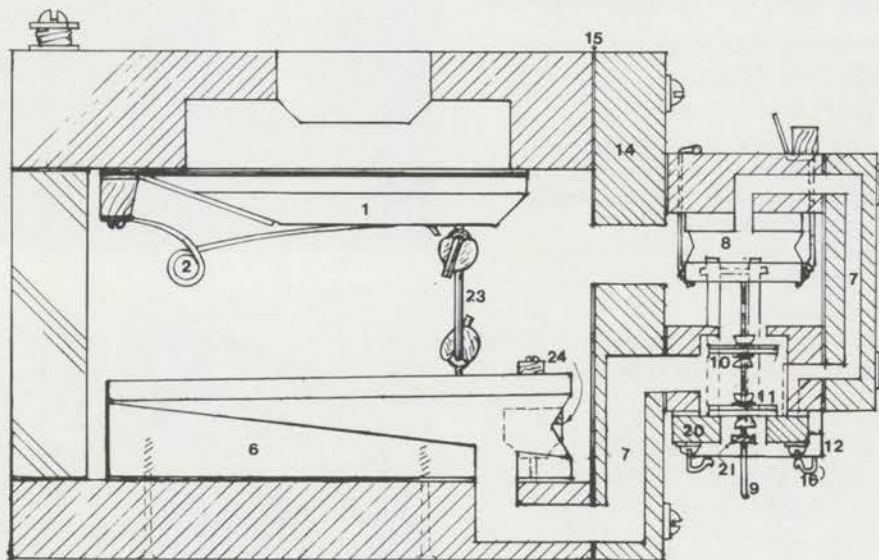
Ciphers

Not caused by pipes

Dead notes

 - a. Reeds
 1. Debris in tongue or shallot
 2. Plugged resonator
 3. Water sediment between tongue and shallot

WURLITZER OFFSET CHEST (16')



LEGEND

1	PALLET	13	ARMATURE
2	PALLET SPRING	14	BUNG
3	SPOON	15	BUNG GASKET
4	SPRING RAIL	16	DAGS
5	STRIKER	17	MAGNET BRIDGE
6	SECONDARY PNEUMATIC	18	FERRULE (INSERT)
7	EXHAUST CHANNELS	19	NO. 12 COURSE BUNG SCREWS
8	PRIMARY PNEUMATIC	20	VALVE RETAINER
9	VALVE WIRE	21	VALVE WIRE GUIDE
10	UPPER VALVE	22	TUBE SCREW (LEAD CAP ONLY)
11	LOWER VALVE	23	PALLET PULLDOWN
12	MAGNET	24	BUMPER

4. Tongue curvature incorrect because of tampering
 5. Tongue loose or fallen out because of loose wedge
 6. Toe hole plugged
- b. Flues
1. Debris in flueway
 2. Debris in toe
 3. Mouth damaged
 4. Pipe body damaged

Symptoms of Malfunctions

1. Magnets

Ciphers

- a. Loud rushing of air at exhaust port, indicating dirty armature.
- b. Magnet found to be energized when shorting magnet terminal to ground. Magnet then will de-energize while short is

in process. Another method would be to use a nail and try to push the armature up to exhaust primary. If armature will not go up, magnet is energized.

Dead notes

- a. Using ohmmeter, touch leads to terminal and ground and look for a reading. If meter reads infinity magnet is dead.
- b. Using test wire, touch magnet terminal and listen for click.

2. Primaries

Ciphers

- a. Push valve wire up to see if there is any travel. If there is not, primary is exhausted and note is playing.
- b. If by covering magnet ex-

haust hole with your finger, the primary does not go off, test for damaged pneumatic or if valve is driven in too far.

Dead notes

- a. If by pushing valve wire up note does not play, leather nut on bottom of lower valve may have slipped so exhaust channel will not open.

3. Secondaries

Ciphers

- a. If repeated up and down motion of valve wire does not stop cipher, there is a good chance that secondary is jammed on.

Dead notes

- a. Listen for loud rushing of air at primary exhaust hole, which indicates leaking secondary pneumatic.
- b. If no air noise is heard at primary exhaust port, pallet may be stuck to top board.

4. Gaskets

Ciphers

- a. Gasket is leaking if cipher stops when bung screws are tightened.

Dead notes

Generally not caused by gasket problem.

5. Pipes

Dead notes

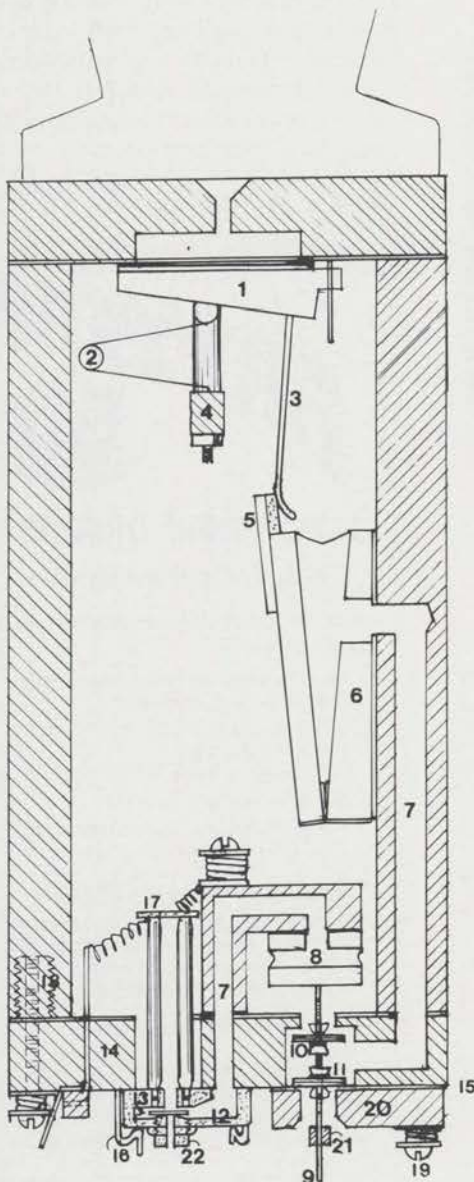
a. Reeds

1. Remove socket (boot) and look for debris under tongue by holding generator toward the light. Run a dollar bill between shallot and tongue, press down tongue and pull out dollar bill. Place pipe back in chest and attempt to play it.

2. Remove generator and look through resonator to make sure you can see light. If it is partially or completely black, resonator has debris causing air column to cease resonating.

3. Check tongue and shallot for sticky substance indicating water damage. After water has dried, residue will form this sticky substance.

4. Too much curvature will cause pipe to be slow or dead. Professional voicers *only* should work with



WURLITZER MANUAL CHEST

LEGEND

- 1 PALLET
- 2 PALLET SPRING
- 3 SPOON
- 4 SPRING RAIL
- 5 STRIKER
- 6 SECONDARY PNEUMATIC
- 7 EXHAUST CHANNELS
- 8 PRIMARY PNEUMATIC
- 9 VALVE WIRE
- 10 UPPER VALVE
- 11 LOWER VALVE
- 12 MAGNET
- 13 ARMATURE
- 14 BUNG
- 15 BUNG GASKET
- 16 DAGS
- 17 MAGNET BRIDGE
- 18 FERRULE (INSERT)
- 19 NO. 12 COURSE BUNG SCREWS
- 20 VALVE RETAINER
- 21 VALVE WIRE GUIDE
- 22 TUBE SCREW (LEAD CAP ONLY)
- 23 PALLET PULLDOWN
- 24 BUMPER

tongue curvature problems.

5. If tongue is loose, replace by lining up tip of tongue with end of shallot and tighten wedge by PUSHING it in, not hammering it.
 6. Make certain toe hole is open.
- b. Flues
1. Check for dirt in flue by placing mouth of pipe to lips and, with top of pipe plugged with finger or hand, blow through the flue to dislodge debris.
 2. Check for collapsed foot preventing air from reaching mouth.
 3. Check for plugged toe hole by visual inspection.
 4. Look at flue to make sure

it has about the same slot size as neighboring pipes.

5. Look down pipe body for debris. If organ is new, resonator may still contain packing material.
6. Check languid position with neighboring pipes. If languid is low, pipe will tend to speak the octave. If too high, pipe will be slow or dead.

Troubleshooting Guide Quiz Question

While playing the organ, you get a cipher on the 16' Bourdon. After making your way to the chest, you hear loud air rushing from the magnet exhaust port. Explain what has happened and outline procedure for correcting the cipher.

Answer is on page 87. □

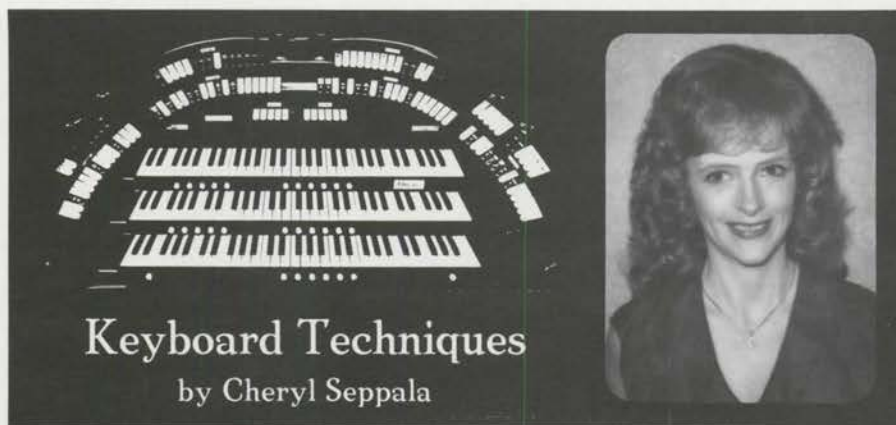
(such as 7ths) in open harmony, you may omit the root (unless it is the melody). If the melody is the root, omit the fifth instead.

As in blocking, the technique of finger substitution is essential for executing the legato (smooth and connected) open harmony sound. Review your substitution exercise, converting the chords to open harmony as you practice.

Open harmony is normally used on slow tunes. For ease of playing, select an eight-measure phrase where the melody has no large skips and where most of the melody notes are members of the corresponding chord.

When you are looking for that pretty, lush, sweet theatre sound — try open harmony. But do not expect to be able to convert a simple melody and chord to open harmony at sight. Like all organ styles, it takes time and diligent practice. Write out the open harmony passage on staff paper. If you can write it down, you can play it!

For further study of open harmony and arrangements, one useful publication is *Organ-izing Open Harmony* by Al Hermanns, published by Big 3 Music Corp./Columbia #TAH0006. □



Keyboard Techniques
by Cheryl Seppala

THEATRE ORGAN STYLES PART II — OPEN HARMONY


We began our study of theatre organ styles with the full, rich sound of block chords. As you may recall, this very popular style is achieved by playing the melody in both hands with the harmony notes of the chord in between. The melody is reinforced by playing it in octaves.

Now let's explore the beautiful effect of open harmony — so essential in achieving the typical lush theatre organ sound. The registration most commonly used for open harmony is Tibia or Flute 8 & 2. Both hands are played on the upper manual. You may, of course, use Tibia or Flute 16 & 4 and play 8va (one octave higher than written).

To play a chord in open harmony, you must first visualize the triad (three-note) chord in your right hand with the melody as the highest note. Then play this chord, omitting the middle note. Play that omitted middle note with your left hand one octave below your right hand on the same manual. Play the root of the chord in the pedal.

Remember in blocking, the distance between the left hand note and the top note in the right hand is exactly one octave. But in open harmony, you have opened up the chord by distributing the notes over a wider range.

When playing four-note chords



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FROM THE WORKBENCH

by Allen Miller



TECHNICAL TIPS

We are going to examine a simple way of re-winding a Wurlitzer chest for additional tremulants. As the method shown utilizes the original chest-end manifold box, it is also applicable to other manifold-winded chests, such as Marr & Colton, etc.

It is widely known that increasing the number of individual tremulants on any organ, pipe or electronic, will greatly enhance the overall ensemble, increase the registrational versatility of the organ, and enable tremulant settings more appropriate to individual ranks. Assuming that we can find room for the additional regulators, wind lines and tremulants, let's first look at dividing up the organ. We can group the ranks into categories: 1) Flues; 2) Strings; 3) Solo Reeds; 4) Color Reeds; 5) Tibias; and 6) Vox Humanas. At minimum, I would suggest a tremulant for each of these groups. In many cases, there will already be individual tremulants because of separate chamber locations or different pressure requirements (such as a Wurlitzer 15" Tuba Horn).

Working with a chart of the ranks by chamber, omit those ranks already having individual tremulants. You will probably wind up with a "main" chest of four to six ranks and a "solo" chest of one to five ranks. Take each chest individually and sort it out by groups and pressures. Strings and reeds require a light tremulant while flues require a heavier tremulant. Keep strings on separate tremulants if possible. Make sure you do not combine ranks of different pressures. A typical organ might have separate tremulants for: Diapason and Concert Flute; Viols and Celeste; Gamba Celeste and Quintadena;

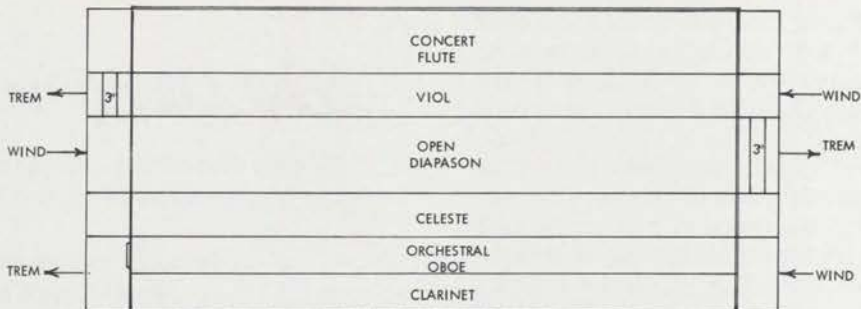


FIGURE 1

Oboe Horn and Quintadena; Saxophone, Kinura and Orchestral Oboe. When possible, it is a good idea to wind the Saxophone separately.

Once you decide which ranks will be together, you must diagram the separation of the winding systems. It is most unlikely that the ranks you want to wind together will be on adjacent chest sections. While I have seen numerous ways of separating chest winding, one method stands out above the others as it is easy to implement and takes no additional space. This method requires using the original chest-end manifolds. In some cases where only one manifold was

used originally, it may be necessary to fabricate a new manifold for the other end. The solution is to fit the inside of the manifold with dividers and run a conductor between sections as needed.

Note in Figure 1 that manifolds are needed at both ends in this situation. Always feed the rank with the largest pipes and take the trem off the opposite end of the chest from the rank which requires the deeper tremulant. When dividing up a large chest, it is best to eliminate the original wood feed duct and replace it with 4" or 5" conductor of similar length. This will make the wind easier to tremulate.

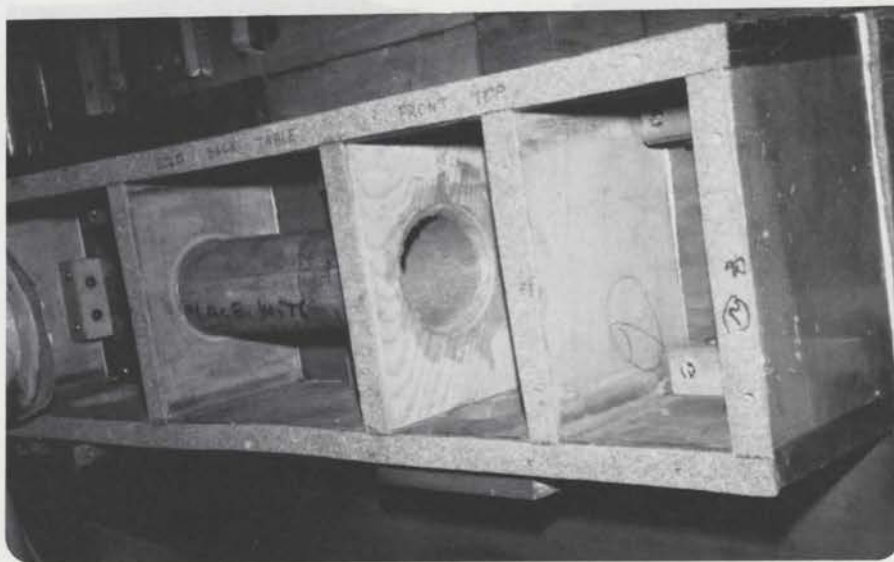
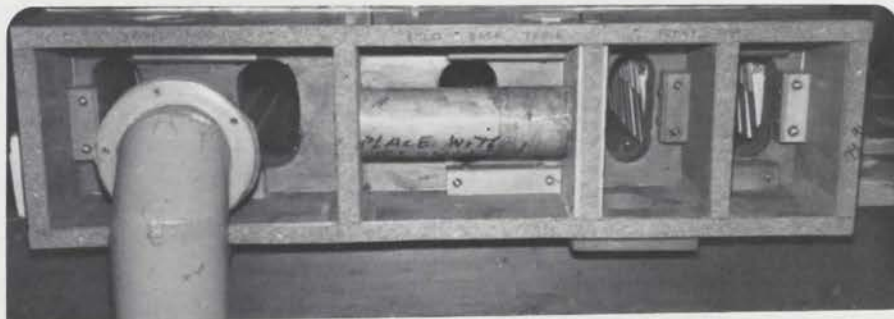
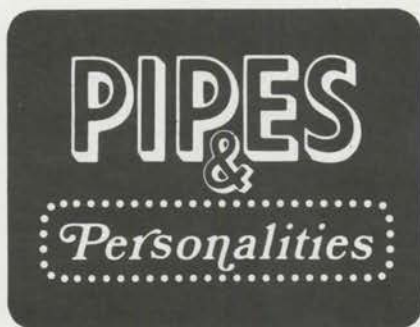


FIGURE 2 Two views of a wind distribution manifold showing internal 3" conduit. Courtesy of Shea's Buffalo Theater. (Allen R. Miller photos)

Figure 2 shows a divided manifold with a 3" conductor fitted between sections. The new wood dividers were closely fitted, sealed with silicone rubber, and fastened in place with cleats. The 3" conductor is sealed and held in place with silicone rubber. This system was devised by L. Curt Mangel III for the Shea's Buffalo 4/28 Wurlitzer rebuild in which the complement of tremulants was increased from 11 to 15. The additional winding systems were added easily to the original system and have worked flawlessly.

In any case where winding changes are considered, it should be considered standard operating procedure to remove all bass extensions from tremmed wind if possible, especially all Tibia offset pipes below 4' pitch. String and reed offsets may be wound directly from the regulator. In such cases, it may be necessary to add weight to the regulator to provide a smooth tremulant on the offsets as well as an improvement in this same direction on the main chest. □



Dave Teeter reports that the rehabilitation of Elmira, New York's 4/22 Marr & Colton in the Clemens Performing Arts Center is progressing well. Lauren and Dave Peckham have done the bulk of the work thus far, working one or two days a week since early March. Damage to the left chamber, caused by released water in a stopped water pipe, has been repaired. Chests and pipes are being installed, swell shades rearranged to enable the organist to hear the sound better, the piano was moved to a location which sounds better in the auditorium and percussions have been reworked, refinished and reinstalled. According to Dave, "I must say that the thing is really eye-catching — everything clean, everywhere. Too bad nobody will be able to see it."

Before the console was refurbished, it was moved to the lobby, at

New Deadlines!

Effective immediately, the deadlines for all THEATRE ORGAN copy (except advertising) will be as follows:

January/February issue — November 15
 March/April issue — January 15
 May/June issue — March 15
 July/August issue — May 15
 September/October issue — July 15
 November/December issue — September 15

management's suggestion, to create interest. It certainly did. With added ranks, stop keys were rearranged, necessitating a new combination action. Keys are being refaced with plastic; the old ivories popping off in winter. The console case is to be refinished completely. A new solid-state relay will be installed.

The crew is hopeful of the organ's being ready for the fall concert season. This in spite of the multitude of jobs Lauren Peckham has contracted for, a wedding in the family and a search for and installation of an organ in Lauren's church to replace one set afire by kids. But, "when you need a job done, give it to a busy man," reads the age-old saying.

* * * *

Early this year, things got so bad, financially, for the 1129-seat Capitol Theatre in Newark, New York, that movie-goers sat through shows in their winter attire because of a heatless auditorium. On June 16, there was plenty of heat, so much, in fact, that the 58-year-old building was completely destroyed by fire. A landmark in downtown Newark, it was condemned and razed the day after the spectacular fire.

The Capitol once had a pipe organ, a 2/7 Wurlitzer, Opus 1226, shipped in 1925. Live vaudeville was featured in the theatre's early years. A fireman found an old sign in a storage room and set it outside. It read: "Capitol Theatre, Newark. Wayne County's finest and largest theatre. Always four shows daily at 2, 4, 7, 9 p.m."

* * * *

Doc Bebko's major hobby these days is traveling. An offshoot is play-

ing good theatre pipe organs. While attending the annual conclave of the Theatre Historical Society in St. Louis, he had the opportunity of hearing, then playing the 4/36 Wurlitzer in the Fox. After a two-hour recital by house organist, Jack Jenkins, Doc just had to get his hands on the manuals of the beast. Through the graciousness of Mary Strauss, the Savior of the Fox (helped by her husband's money), and Marlin Mackley, who restored and maintains the 4/36, time was arranged for Doc to perform.

"Playing that great organ created one of the two biggest thrills of my musical lifetime. (Performing on Radio City Music Hall's Wurlitzer in 1939-41 was the other.) Everything works, a credit to Marlin's skill in organ maintenance. I played about two hours, stopping only when tours started coming in as the guides had difficulty making themselves heard. This Wurlitzer sounded as if it has 70 ranks instead of 36, and the acoustics in this beautifully restored Palace of Entertainment are superb. It was like savoring the Nectar of the Gods."

The future of the house is bright, to say the least. Major attractions have been booked: Bob Hope, Perry Como, Frank Sinatra and other headliners. Silent films with organ accompaniment, classic talking pictures and stage plays all have contributed revenue which insiders say has amortized the costs of the two million-dollar renovation in a short time.

* * * *

"Few people knew I played the New York Paramount because I was never programmed," says veteran organist Jack Skelly. "Anyone listening to the 'Paramount on Parade' radio

program would know about me, however. "His broadcast was from 12 noon to 12:30, Monday, Wednesday and Friday, originating from the Paramount's organ studio on the sixth floor. Ted "Between the Bookends" Malone was the announcer.

"This was the routine: Fred Feibel played the opening theme as Malone made the intitial announcement. Then Fred played an organ solo before dashing downstairs to the theatre to do the overture with the house orchestra. I played after that, accompanying a singer on organ or piano. The stars of the concert stage were part of the broadcast. Johnny Green, the famous composer-pianist, was on the show several times. Boris Morros was musical director, but never played. He later went to Paramount's Hollywood studios.

"One announcement I shall always remember was: 'Joe Penner now sings 'Wanna Buy a Duck?' with Jack Skelly at the piano.' At the end, I played the show's theme on the organ. Great days, those!"

Long Center Announces Organ/Film Series

Carroll Copeland has sent us the schedule for the 1984-85 Organ and Film series at the Long Center for the Performing Arts (formerly Mars Theatre) in Lafayette, Indiana.

October 14, 3:00 p.m. — Lyn Larsen and Tony Fenelon, organ/piano duo. Lyn is the ATOS Organist of the Year for 1984, and Tony is Australia's Organist of the Year.

November 17, 8:00 p.m. — *Taming of the Shrew*, with Richard Burton and Elizabeth Taylor. Organ in concert before the film.

January 12, 8:00 p.m. — *The Jolson Story*, with Larry Parks and Barbara Hale. Organ in concert preceding film.

February 9, 8:00 p.m. — Tom Hazleton in concert.

March 9, 8:00 p.m. — *Pal Joey*, with Frank Sinatra.

April 13, 8:00 p.m. — Dwight Thomas in concert.

May 11, 8:00 p.m. — *It Happened One Night*, with Clark Gable and Claudette Colbert. Organ in concert before the film.

June 8, 8:00 p.m. — The Ken Double Variety Show, with guest performers, vintage news reel and Mack



Rob Calcaterra and his troupe on the SS Veendam.

Sennett comedy.

Carroll reports that the restoration of the theatre is progressing quite well and is beautiful. A recent contribution made it possible to carpet the entire theatre except the top third of the balcony (which is seldom used anyway). The theatre continues to be in use during restoration. They have bookings for approximately 50 events for the '84-'85 season.

* * * *

The Virginia Center for the Performing Arts is fast becoming one of the leading establishments of its kind in the country, having drawn 65,000 attendees in its first, but shortened, season. The coming 1984-85 schedule will have double the number of events — stage shows, Mantovani's Orchestra, Preservation Hall Jazz Band, ballet and Cab Calloway to mention a few.

Organ installation work continues, according to Bill Floyd. And what a place in which to work! "We have sunburst lighting over the stage which varies to ambers and blues. Organ screens are of gold fishnet. Fire curtain shows a well-restored art work and the front curtain is a beautiful red velour, operating as a traveler or up-downer. Stars twinkle overhead. The acoustics are nothing short of fantastic — perfect is the word, even with a full house. The stage is totally computer-operated. Infra-red transmitters on either side of the proscenium enable the hearing-impaired to enjoy

the programs without earphones. The console of the Wurlitzer is at the right, painted white."

This will indeed be something to see when "The ATOS Takes Richmond" in 1986!

Calcaterra Tours on SS Veendam

Rob Calcaterra served as music director on the cruise ship SS Veendam (Holland-America Lines) from November until March. He worked with a group of six singers and dancers, conducting the ship's orchestra each night, entertaining at the piano, and arranging music for other nightclub acts aboard ship. The ship called at Cozumel, Mexico; Montego Bay, Jamaica; Grand Cayman Islands; San Blas Islands; the Panama Canal; Aruba and Cartagena, Colombia.

Following his return in March he performed some theatre organ concerts in the United States, then left again for a three-month concert tour of England. During the tour he played twelve concerts, plus a program at the BBC Broadcasting House in London, and was filmed for a BBC television special using a theatre organ in North Wales.

* * * *

Did you ever realize that walking through pipe chambers can be very relaxing? At least one's ears aren't assaulted by "wallpaper music" so universally present today. In June, Neil Diamond was appearing at the new Harrah's Trump Plaza in Atlan-

tic City. Prior to his opening, he was a bit stressed about new songs and special effects which were to be a part of his new show. Deciding to unwind, he took a stroll, following the sounds his ears picked up. They were emanating from the 7/455 Midmer-Losh in the Convention Hall. He had the opportunity to walk through the forest of pipes in the chambers, returned to the hotel totally refreshed, and gave one of his best performances.

The Future of ATOS Is With the Young

The name of the game is Theatre Pipe Organs, and the future of our organization depends greatly on the younger generation. CATOE's spring show was slanted in that direction with Northwestern University as the catalyst. This show was a joint venture, with CATOE providing the experience and NWU providing the performers. These young people were from the Phi Mu Alpha Sinfonia, a music fraternity of more than 200 chapters. ATOS chapters, take note! If there is a university in your area with one of these chapters, contact them, as they could be very helpful.

The show was presented at the Pickwick Theatre in Park Ridge, Illinois. It was first proposed to our chapter about a year ago and, in spite of dubious feelings from some of us, we consented to try this venture. The fraternity supplied a 21-piece

Jeffery Weiler, NWU student organist for CATOE's spring show.



orchestra, a conductor and two excellent soloists, mezzo-soprano Rosemaria Martinelli and tenor John Daniecki. To our amazement, both young performers possessed quality voices and had had some operatic experience although they are still students. Student conductor Clark Rundell did a superb job of leading the orchestra through familiar tunes of the '20s and '30s. A plus was six dancing girls from NWU's dance department, who provided a touch of humor with their carefree routines as chorus girls of the '20s.

AND, the theatre's Wurlitzer was ably handled by Jeffery Weiler, a NWU student who showed his talent as both solo and accompanying artist. Mr. Weiler had composed a theme melody for a Valentino silent film, *The Eagle*, which he blended nicely into his excellent organ accompaniment. Jeff has studied organ with Lee Erwin in addition to his NWU musical studies. His professional experience encompasses vocal solo work in opera and choral presentations and a European tour. Jeffrey Weiler is a name to remember.

The efforts and faith of student producer D. J. W. Featherstone, associate producer Stephen Parker and music director Clark Rundell resulted in a great evening of entertainment. Publicity director Peter Nowlen must have put forth great effort as we had an almost full house. CATOS extends its gratitude to the many students and others who made this evening possible.

To many in the audience, especially those of the younger generation, this was a first exposure to theatre organ. The impact could be far-reaching. We took a chance, and the results were exceedingly gratifying. Think about it. It could work for you.

ALMER N. BROSTROM

* * * *

Old-time theatre-goers in Idaho and Utah may recall an organist, Grant Williams, who played in the 1926-29 era. Grant is alive and well in his home in Farr West, Utah. Interviewed recently, he told of some of his experiences in the silent movie days. "When Western movies were shown, five men hid behind the curtain and shot blank cartridges to create the true mood of a western shootout.

When the fight was over, exit doors were opened to emit the smoke and allow me to see the score again.

"Usually, the theatre had the necessary cue sheets," said the former assistant organist of the 1900-seat Paramount in Ogden, Utah. "Occasionally, a new film would have its run without a cue sheet, so I improvised. I'd place a stack of types of music on the bench, and when the occasion called for murder music, love music or storm music, I'd grab the appropriate score.

"Once in a while, I'd sit in the pit when the regular organist was working and observe the action of the gum-chewers. It was hilarious! When the slow love scenes were on, they'd barely chew. But when fights or chases occurred, they really got going!"

Williams hated W.C. Fields movies because there wasn't a slow moment in the score: slapstick comedy with no break for the organist. "I was tired and sweating afterwards. But a lot of people were moved to tears during love scenes. Get a film with Rudolph Valentino or Clara Bow, and you'd pack the house."

A Popular Organist

Imagine yourself seated before a mighty organ. All is darkness around you, except for the lights over the keyboard. Above your head squeaks the last words of the "talkie." Suddenly, a small red light glimmers at your right hand. You touch the keys, and the silence is broken by the beautiful tones issuing from the organ loft. Gradually, as you play, the organ rises higher and higher from the world of darkness into the world of people, color, and lights. Reaching its highest point the organ stops before the eyes of thousands who either sit enthralled at the beauty of your music, or happily sing as your fingers play over the keys. What could be more pleasing than to sit there, master of such a wonderful instrument? Though your back is turned, you know that everyone is watching you. You carefully play through your selection, appearing as nonchalant as possible. Then, with a final rush of music, the silence reigns supreme again for but a moment. Turning, you bow to the applause of those who have appreciated your efforts. Then, having again seated yourself, you play while slowly the organ and you disappear once more into the gloom of the orchestra

pit, until the notes of the stage show orchestra gradually drown out the final tones of the mighty instrument. Then, left alone to think it over, could you think of anything more wonderful than those minutes in that world of beauty, color and song?

(This piece was written by ATOS member Bob Longfield at the age of 17 for a high school class. It refers to the many times he spent at the Minnesota Theatre hanging over the orchestra pit to watch Eddie Dunstedter play.)

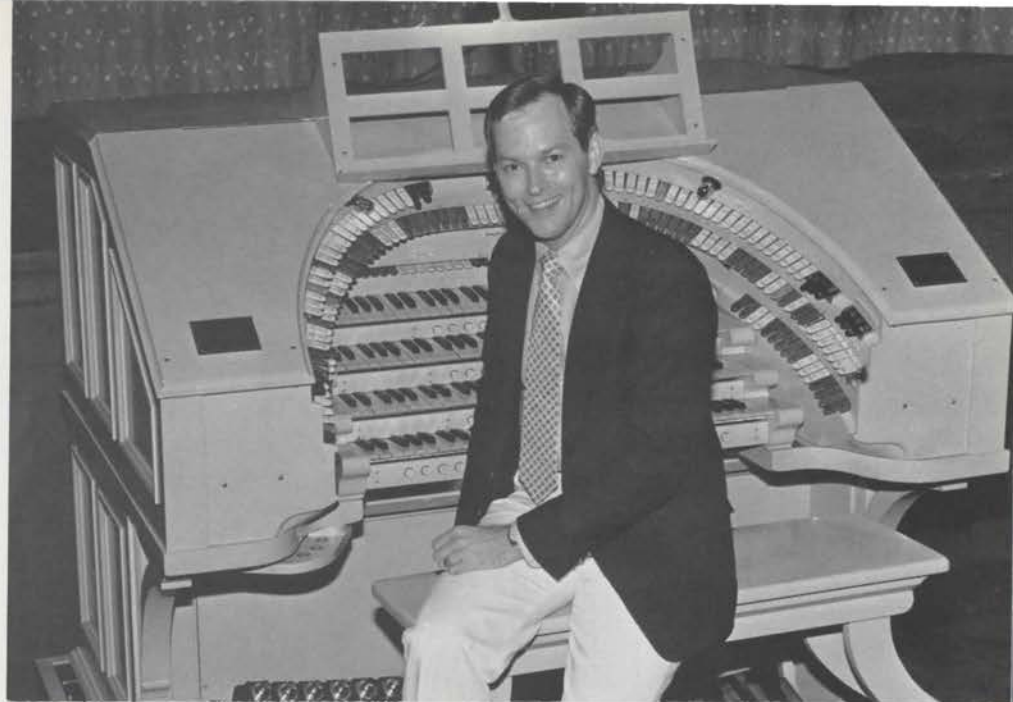
* * * *

The "Old Prospector," Lloyd Klos, is always beholden to those who express their favorable thoughts concerning his "Nuggets" column which appears in this journal. "A number of fans expressed themselves accordingly at the Indianapolis convention, some desiring to shake my hand, so sincere were they," says Lloyd. "Others have encouraged me through the mails. One of these was organist Bill Wright.

"I want you to know that I read all your fine contributions to THEATRE ORGAN, including 'Nuggets' which I especially enjoy," says Bill. "Many times I see the names of old friends in there. One was Ken Wright to whom I gave a few pointers when he was starting out. He walked into the Midland Theatre in Hutchinson, Kansas, when he was 18 and bald. I learned that scarlet fever was the cause of this malady, but it certainly didn't affect his ambition to play the organ. He had a lot of piano instruction, and the organ was duck-soup for him. He turned out to be one of the best."

AGO Convention In San Francisco Features Midnight Theatre Organ Concert

The American Guild of Organists 1984 Convention was held June 25-29 in San Francisco. Eighteen pipe organ concerts by as many organists on 14 organs were presented at six churches, one theatre, UC Berkeley, Stanford University and at San Francisco's Davies Symphony Hall on the 5/141 Ruffatti concert instrument installed this year. The convention was attended by 2020 people who paid \$175 per



Lyn Larsen at the Castro Theatre Wurlitzer, where he played for the AGO convention.

(Rudy Frey photo)

member and \$125 per spouse for registration, plus \$40 for bus transportation. The resulting registration revenue of something less than a half-million dollars was sufficient after paying for organists, insurance and building rentals, etc., to include an orchestra in one program and a large brass band in another (not to mention several choirs), and provide for the commissioning of 11 new compositions for organ and/or orchestra, which were premiered at the convention! How many organs could ATOS restore and how many scholarships could be endowed, if a half-million

dollars could be raised at each annual convention!

The only theatre organ concert at the AGO convention was presented by Lyn Larsen at the Castro Theatre Wurlitzer, exhibiting its fifth and sixth strings, a VDO and Celeste, installed in time to bring the instrument to 18 ranks for the concert. The concert was warmly received by the AGO. Lyn's variations on the Mickey Mouse theme, improvised as a waltz, gypsy dance, ballad, fugue and march, was a big hit with the church organists, who rolled in mirth.

RUDY FREY □



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News from the
Unaffiliated
Groups
 Lloyd E. Klos



That master of rhythm, popular organist-entertainer from England, Arnold Loxam, returned for his third annual concert on May 11. He gave us his usual great musical evening and we had another good house, which was helped by a bus load of pipe organ music lovers from Auburn, New York.

The evening following the Loxam concert, four of us went to Schenectady for the dedication concert of the newly installed 3/18 Wurlitzer in Proctor's Theatre, played by Dennis James. It is a great-sounding instrument in a really nice house. The theatre reminds one of Syracuse's late-lamented RKO Keith's, which was the original home of our 3/11 Wurlitzer. At Proctor's we saw more of our out-of-town members, including Ken Evans, president of RTOS, and others from Rochester. The house was full.

This past spring, John Mazzae did a concert with silent movie on the 3/13 Wurlitzer in Proctor High School, Utica. This organ was originally in the Stanley Theatre there. These Utica programs are few and far

between; there should be more of them.

On June 11, Stanley King from Toronto played his first program for us. A former British theatre organist who moved to Canada about six years ago, he's a fine musician and humorist. He gave us a really enjoyable evening, his big-band medley and a group of Italian numbers being especially good. This was our last program until fall, but the organ was scheduled for use during the ten-day New York State Fair.

We welcome back Bruce Gentry, who was on our organ maintenance staff several years ago. He has rejoined the crew, helping Ray Linnertz and Dave Conway.

CHARLIE RICH

**CAPITAL DISTRICT
 THEATRE ORGAN SOCIETY
 (CDTOS)**

Albany-Schenectady, New York, Area

Following the dedication of the 3/18 Wurlitzer in Schenectady's Proctor's Theatre on May 12, this club of dedicated organ buffs has come into being. At the close of June, the roster had climbed to 40 members. A newsletter, edited by the club's first president, Sandy Murdoch, has come off the press. A number of open-console sessions have been held.

But, most importantly, Proctor's has programmed some great silent films as well as classics of the talking picture era. Silents are scheduled for Thursday evenings with live organ accompaniment. Among those who've been booked are Dennis James, Lee Erwin and local organist, Harry Wach. Others being contacted for future engagements are Ashley Miller, Hector Olivera and Bob Ralston. One can state with absolute honesty that the theatre pipe organ is alive and well in the Albany-Schenectady area of the Empire State.

LLOYD E. KLOS



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

What could be classed as an old-time homecoming turned into a very

*Lockport
 Theatre
 Organ
 Society*

enjoyable concert on June 13 as former Lockport resident, Lon Hanagan, entertained a capacity audience at the Senior Citizens Center. Colleagues from Lon's 1929 high school graduating class, relatives and friends were on hand to share in a well-received program.

Lon, once house organist at Lockport's Palace Theatre, and for a time at the Rialto, was also organist and choir director at the Plymouth Congregational Church. His organ teacher was the renowned Lloyd Del Castillo. Now a teacher in his own New York studio, Lon numbers Robert Maidhoff, one of Radio City Music Hall's organists, as one of his students.

Lon's Lockport program on the 2/8 Wurlitzer had a wide range. "Red Wing" was played in memory of his parents. Old-time favorites such as "My Blue Heaven" were part of a sing-along. Numbers which were most appreciated included "Stardust," "Liebestraum" and the hauntingly beautiful "Clair de Lune." The artist was presented with an out-of-print copy of his "Don't Be Blue," written in Lon's senior year at LHS for a student show. Walter Cramer had found the piece in a collection of sheet music he acquired in a country auction.

LLOYD E. KLOS

RTOS



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

**Rochester Theater Organ Society
 (RTOS) — Rochester, New York
 716/544-6595**

Though RTOS ends its concert season in May to take a four-month summer hiatus, it was not idle prior to June 9. Rochester observed its 150th birthday as a city in 1984, and a major event was a two-and-a-half-hour downtown parade. In cooperation with Channel 31, RTOS co-sponsored a float which depicted the salient features of a silent movie theatre: a bank of pipes, a two-manual Marr & Colton console, four theatre



Rex Koury at the Worthing Wurlitzer, Sussex.

chairs with occupants, and a box office with admission price at five cents. Three gals dressed in period costumes depicted a dancer, Charlie Chaplin and Mae West. The last, dressed in a strapless, form-fitting, bright red gown with feathery boa, was accorded rounds of whistles and catcalls during the float's 45-minute run down East Avenue and Main Street. Tom Lockwood coordinated the RTOS effort and Barb Conti was chairman of Channel 31's work.

THE SUSSEX THEATRE ORGAN TRUST Worthing, England

On Sunday July 29 Rex Koury, National President of the ATOS, gave his first public concert in England to an enthusiastic and attentive audience on the Worthing Wurlitzer in the Worthing Assembly Hall in Sussex.


His selection of music, manner of presentation and style were obviously the result of a long highly professional career. The audience, which was principally from the local population of Worthing with a few members of the Cinema Organ Society from London and the southeast of England, so enjoyed the concert that they refused to let him go until he had given them an encore.

The Sussex Theatre Organ Trust presents a theatre organ concert in each month of the year and during the course of the season usually introduces a number of organists from the USA in addition to the many British artists. In 1984 the visiting artists from the USA are Rob Calcaterra, Hector Olivera, Rex Koury, Dennis James and Warren Lubich. In addition to the regular program of theatre organ concerts, we are heavily

involved in the classical music of Worthing and the organ is frequently featured with the Worthing Symphony Orchestra. On October 21 the international classical organ virtuoso Jane Parker-Smith will be appearing with the symphony orchestra to play the Jongen organ concerto.

The opportunity to promote a concert given by the President of the American Theatre Organ Society must be unique in England, and both The Sussex Theatre Organ Trust and the public of Worthing were delighted with the music of Rex Koury and the chance to meet his charming wife Mary.

E.C. BUCKLAND □



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.

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 Sir:

As the author of the original query regarding the speed of operation of the modern electro-pneumatic pallet mechanism, may I say a big "Thank you" to Judd Walton and Roy Emison for having made the tests as reported in THEATRE ORGAN, March/April 1984.

It would seem that the test results confirm that the action is more than fast enough to respond to the fastest playing ever likely to be encountered.

Sincerely,
Cyril Gott
Southall, England

Dear Sir:

Although I am not a member of ATOS, I do receive copies of your magazine from time to time courtesy of a member who is a friend.

I would like to publicly state what an exciting evening I had on May 16, 1984, at the Riviera Theatre in North Tonawanda, New York, at one of Niagara Frontier's monthly concerts.

The program was by Mr. Arnold Loxam, a British organist from the Tower Ballroom, Blackpool, and it was superb. His use of varied tempo, registration and expression showed a subtle master at work. The fact that Mr. Loxam regularly plays for dancing was apparent in his excellent arrangements. The organ is beautifully voiced, and very responsive. I was surprised by its bright, full sound. Although I do not play, I know when the instrument is played correctly and well. Mr. Loxam "blew the cobwebs out." His program was tasteful and included Gershwin; DeSylva, Brown and Henderson; Coates; Strauss and a wide variety of tunes that brought back many fond memories. Niagara Frontier is to be commended for their promptness in beginning the program, and for keeping the introductory remarks to a tolerable length. Niagara Frontier runs a program that could serve as a model to others in keeping with the primary aim of the organization of preserving the sound,

and promoting the use of the theatre organ. The "Mighty Wurlitzer" strikes again! I would definitely go back.

Sincerely,
William F. Charles
Elmwood Park, New Jersey

Dear Mr. Gilbert:

As former acoustical consultant for THEATRE ORGAN, I would like to comment on the article on the Hub Rink organ by Leon Berry which appeared in the March/April issue.

In this article Mr. Berry mentions experimenting with low pressure pipe-work to modify it for operation at much higher pressures and outputs. In one example, he sawed in half a rank of Wangerin Doppel Flutes voiced at 6" pressure and replaced the stoppers. Predictably, this resulted in a much louder rank of Tibia-like tonal quality which he revoiced on 20" pressure.

Actually, this modified rank would have worked well on 24" pressure without the need of enlarging the toe holes. He used the descriptive phrase "...power enough to send a dinosaur into hiding." Such a modification would have increased the modified rank's output by 12 dB, or an increase in acoustical power of 16 to 1. A typical pipe in such a rank would produce about 114 dB at 3 feet.

Mr. Berry mentioned that the original Tibia Clausa was of too small a scale to give sufficient output, and that was why he made this new rank. Assuming that the original Tibias were of the scale normally voiced on 10" pressure, he could have increased their output by 6 dB, or a 4 to 1 increase in acoustical power by raising the cut ups by $\sqrt{2}$ (approximately 40%) for proper operation on 20" pressure. With great care in doing so, there would have been little change from their original tonal quality. If these Tibias were originally voiced on 20" pressure he also would have had to correspondingly enlarge the toe holes. The same treatment could have been given to the String and String Celeste ranks with a corresponding increase in the diameters of their harmonic bridges (provided that such a change would not result in the mouth heights being greater than their widths). Thus the string ranks could have been made prominent rather than replacing them with a dull Principal.



As far as languids buckling under higher pressure, they should have been properly reinforced from underneath. Of course, these modifications were made prior to my Acoustical Consultant column which appeared in THEATRE ORGAN between 1978 and 1982.

Mr. Berry was fortunate that his modifications worked out acceptably. I am still available as an acoustical consultant should anyone else be thinking along these lines, since amateur organ techs usually end up ruining a good organ. State of the art information on pipe acoustics could be put to even better use by organ builders themselves.

Sincerely,
Richard J. Weisenberger
Florence, Kentucky

Leon Berry replies:

Regarding the comments by Mr. Weisenberger concerning my article on the Hub Rink organ: the intent of the article seems to have escaped his comprehension. I merely tried to relate my experience with the Hub and its pipe organ in what I hoped was an entertaining fashion, not to establish guidelines for hordes of people who might have large skating rinks with problem pipe organs to deal with. If what I did there fails to meet his approval, let me just say that "The proof of the pudding lies in the eating thereof," and that what I did resulted in the Hub having an instrument which attracted wide and favorable comment from the patrons as well as from those who bought the high-fidelity recordings which were distributed on a world-wide basis. Besides, I ran no risk whatsoever in experimenting as I did; the pipes in question were being discarded from a Wangerin church organ and were headed for a dumpster at the curb when I rescued them and paid someone ten dollars to haul them to the rink. The Tibia which this Doppel Flute replaced was stored in a cubbyhole up in the rafters and is probably still there. Perhaps the present

owners of the rink will read Mr. Weisenberger's letter and realize what a dreadful mistake was made and restore it to its rightful place.

While on the subject of this Tibia, Mr. Weisenberger states that it could have been made to do the job just as well by cutting the mouths 40% higher and opening the toes. He said this without knowing they were already voiced on 20" wind and with the toes wide open. Besides, if they could have been voiced louder, they would still have been of narrow scale. By stepping the Doppel Flute up one octave, the scale became relatively broad. I will challenge anyone who claims a small-scaled flute will perform the same function as a large-scaled one (in the same acoustical environment). Why else would there be need for different scales? Concerning the comment about the "dull" Principal I used in place of one of the strings; I did not describe it as "dull" in the first place. Mr. Weisenberger's trusty slide rule must have given him that information. These pipes were installed as an independent mutation; a 12th. Used along with the Diapason and other combinations, it created much richness in the tone. When all the other voices in an organ are so powerful, strings are as valuable as a violin would be in a brass band. As for the advice about reinforcing languids from underneath; we were certainly not equipped at that time to dismantle delicate metal pipes and put them together again.

Certainly, I conducted many experiments which I am loath to mention. However, I was careful to destroy all evidence. I still do this with my beautiful instrument here at home, but with entirely different aims and ideals as opposed to the requirements of the Hub Rink. Perhaps I'm living in a fool's paradise and would best call in an acoustical consultant to save me from myself. First, though, I would insist upon seeing a tangible example of one of the instruments he has built himself comparable to what I have in mind.

Leon Berry
Park Ridge, Illinois

Dear Friend:

Not too long ago, I became a member of the ATOS, and I really like being a member. But, I am also a member of the AGO. To me, there seems to be friction between the two groups. I say this because when I

played at an "open console," I played a classical piece, and a light classical piece.

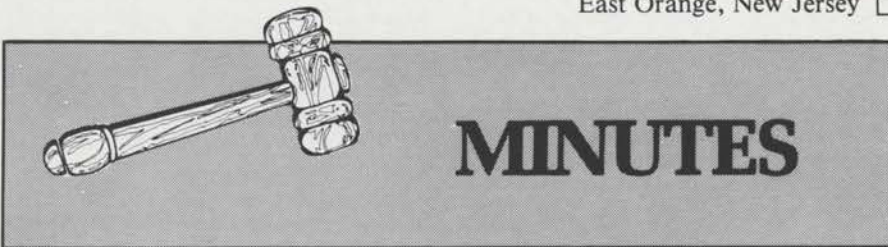
The way I perceived it was that the audience liked the light classical piece better than the classical piece. Personally, I thought that the group was quite prejudiced against classical music. But please don't get me wrong; I love theatre music, but I love classical music, also.

I go to school at Westminster Choir College, where the only music you will hear is classical. As I'm the only ATOS member at my school, so far, I do play theatre organ. Believe it or-

not, people at my school love it! The thing that I love, though, is that none of the other organists can play it because they refuse to get off their "hobby horse" to come down to earth! The teachers at my school accept theatre organ, but not the students. Strange, isn't it?

Well, I had to say something about this because to an organist who is in both groups, like me, this is a reality. I hope that these two groups will really try to develop some type of dialogue. Thank you very much.

Sincerely,
Ronald Baltimore
East Orange, New Jersey □



(Not official until approved at a subsequent meeting.)

**MINUTES — NATIONAL ATOS
MEMBERSHIP MEETING
July 9, 1984 — Hyatt Regency Hotel
Indianapolis, Indiana**

1. The 1984 annual National Membership Meeting was convened at 10:21 a.m. by President Rex Koury. The meeting followed a Membership Brunch, both of which events took place in the Ballroom of the Hyatt Regency Hotel.

2. President Koury extended thanks and congratulations to Tim Needler, Chairman, and the Central Indiana Chapter for doing a fine job in organizing the Indianapolis convention.

3. Marjorie Muethel moved, seconded by Margaret Ann Foy, that the minutes of the 1983 National Membership Meeting be approved as published in THEATRE ORGAN. Carried.

4. Treasurer Robert McGillivray reported that the Society is "... healthy, somewhat wealthy, and alive," and reported that ATOS has approximately \$45,000 available for general expenditures, close to \$15,000 in funds marked for special projects, and projected a year-end surplus. He encouraged members to become active in recruiting new members in order to keep the financial picture healthy as well as to accomplish the goals of the Society. He reported that the ATOS's share of profits from the 1983 San Francisco Convention was approximately \$19,000, and that almost \$7000 had been given ATOS by the former Tucson chapter upon their dissolution.

5. THEATRE ORGAN Editor Bob Gilbert introduced the journal's staff: Floyd and Doris Mumm, production and mailing; Grace E. McGinnis, Associate Editor; Lloyd Klos, Associate Editor; Len Clarke, Advertising Manager; Verna Mae Wilson, Associate Editor; and Claude Neuffer, Photographer.

Editor Gilbert asked for a volunteer to do pen and ink drawings from time to time, and Russell Hollenbeck of the Central Indiana Chapter volunteered.

6. President Koury expressed his thanks to the Board of Directors, and expressed his pleasure in working with them, then thanked Lois Segur, his "right hand" and Past President, and his wife, Mary.

7. President Koury introduced newly-elected Directors Walter Strony, Fr. Jim Miller, and Richard Sklenar, elected for three-year terms, and Thelma Barclay, elected for a one-year term. He then announced that upon the resignation of David Barnett and Thelma Barclay from their elected seats on the Board, having accepted the appointments of Secretary and Vice President, respectively, the Board had appointed the next two highest vote-getters in the previous election, Allen Miller and Tom B'hend, to fill the vacancies.

8. President Koury announced that Tom B'hend plans to cease publication of *The Console Magazine* after the August, 1984, issue. He recognized the magazine as a tradition that should be continued, and offered the Society's encouragement.

9. President Koury then recognized Vern Bickel, Curator of the ATOS Archives, for his excellent work in cataloging the Archives. Vern Bickel has asked that chapters send one copy of newsletters, announcements, etc., for filing in the Archives. He announced that Bickel is filling requests for THEATRE ORGAN back issues within 24 - 48 hours, and that all items in his care are being stored in metal file cabinets or on metal shelves. Bickel intends to publish a catalog of the Archives in THEATRE ORGAN with help from Editor Bob Gilbert. The Archives is soliciting sheet music, old cue sheets, movie music, records and tapes. President Koury said that he has visited the Archives and is very impressed with

Vern Bickel's work, and encourages members to visit also. He also reminded members that contributions to the Archives are tax-deductible, and that Vern Bickel can assist with valuation of items donated.

10. President Koury related that the search is still in progress for a national headquarters for the Society, but that several options are being considered.

11. President Koury welcomed two new Chapters, the Egyptian Chapter serving the Boise, Idaho, area, whose charter will be mailed to them, and the Buffalo Area Theatre Organ Society who had been presented their charter at one of the organ dedication concerts at Shea's Theatre in Buffalo.

12. President Koury reported that housekeeping matters had taken much time and that he had not had much committee activity during the past year. He announced that seventeen committees had been set up for the coming year, specifically mentioning the Young Artists Awards Competition which now has been funded by \$8000 of the profits from the San Francisco convention added to an existing approximately \$2000, with a proposed annual award of \$1000 derived from interest on the funds. He announced that Los Angeles Chairman Ralph Sargent has a competition guideline which may be of interest to other chapters who are planning competitions, and that guidelines are being devised by committee Chairman, Thelma Barclay. He encouraged chapters to make the Young Artists Awards Competition a very valuable affair. Also mentioned was the Membership Committee, and the idea Sandy Fleet had suggested, that every member bring in a least one new member. Koury suggested that members invite prospects to local events, show them the journal, and invite them to join. He stated he believed increasing membership should be an on-going project, and set the 1985 membership goal at 10,000. He encouraged members to join and work with those two committees, as well as the 15 others that had been set up, the names of which would be published in THEATRE ORGAN. Those interested should contact himself, or the National Secretary.

13. Mr. Douglas Fisk was introduced as Executive Director Designate, to be charged with "putting ATOS on the map" and coordinating the activities of the Society. Mr. Fisk spoke to the group, saying that he had been overwhelmed by member participation and enthusiasm at the convention, and that he had talked with many members since arriving at the convention. He said that one of his first undertakings would be a membership brochure, which of itself would not bring in many new members without recruiting by enthusiastic members. He expressed pleasure at having been entrusted with the position, and said that he looks forward to working with ATOS.

14. President Koury announced that several future convention bids had been considered or accepted: 1985, Chicago, August 24 - 28; 1986, two bids being considered; 1987 believed taken care of; 1988 hoped to be the second of the two 1986 bids; and 1989, Motor City Chapter.

15. Gifts, Funds, Solicitations. A gift of nearly \$7000 from the Southern Arizona Chapter, now dissolved, which has been put into the

treasury for special uses. It was announced that the money contributed during the 1983 National Membership Meeting had been earmarked for the Young Artists Awards Competition fund, and that including the \$1000 challenge grant from the Fleet Foundation, the fund now totals \$10,180. He enumerated the existing categories of membership, encouraging members to consider renewing at one of the higher amounts. He also suggested that members wishing to make special contributions this year see treasurer Bob McGillivray.

16. Members were encouraged by Koury to attend the Young Artists Concert at this year's convention, and to show their enthusiastic support for the young artists as well as to enjoy their fine playing.

17. Tim Needler was called upon to make announcements he wished to make and to answer any questions concerning the Indianapolis convention. He talked about several transportation- and meal-related items, announced that a seven-piece band had been hired to play for dancing after the Banquet, and that tickets were available. Chairman Needler then thanked his convention leadership for their big part in making the convention possible. He said a total of 775 members were registered for the convention. President Koury thanked Needler, former National Secretary, for all of his fine work.

18. Chicago Convention 1985. CATOE Chairman Jim Shaffer introduced Convention Vice-Chairman Bill Rieger who presented a slide show on "Pipes Alive in '85" which is the theme for the Chicago convention scheduled for August 24 - 28, 1985.

19. There being no further business, Jack Moelmann moved, seconded by Richard Sklenar, that the meeting be adjourned. The motion was carried, and the meeting adjourned at 11:27 a.m.

Respectfully submitted,
David M. Barnett, Secretary □

CHAPTER REPRESENTATIVES MEETING

July 7, 1984 — Hyatt Regency Hotel
Indianapolis, Indiana

1. President Rex Koury called the meeting to order at 3:05 p.m. on July 7, 1984, in Celebration Hall at the Hyatt Regency Hotel, Indianapolis, Indiana, welcoming all Chapter Representatives on behalf of the Convention, the Board, and himself, adding his best wishes to all for a happy visit and a wonderful Convention. He then introduced the Board of Directors.

2. Thirty-three chapter representatives reported on widely-varied and exciting activities which had occurred in their areas during the past year.

3. Reps brought good news regarding theatre and theatre organ restorations and dedications. David Tuck, Atlanta Chapter, said the Atlanta Fox organ is being played regularly to enthusiastic audiences, and that an organ-equipped restaurant is being built in the Atlanta area. Maureen Wilke of the newly-char-

tered Buffalo Area Chapter reported on the rededication of the Wurlitzer 4/28 in Shea's Buffalo, and that the Niagara Falls organ is in regular use. George Baldwin, Cedar Rapids, reported three organs currently playing. Earl Wilson, Central Florida, told us of the Tampa Theatre organ which is now playing. Dr. John Polesy, Central Ohio, was pleased to tell the group of their 3/16 Wurlitzer which is now playing. Jim Shaffer, Chicago Area Chairman, advised that the Oriental Theatre Wurlitzer is in storage with preparations being made for reinstallation, possible in the Paramount Theatre in Aurora; he related that the Chicago Theatre continues to be "on the brink," but that there is still a good chance the theatre can be saved; he also advised that the DeKalb Wurlitzer is for sale. Harry Lynn, Delaware Valley, said the chapter is looking for a home for their 17-rank Möller, now crated, and that the chapter is working on the Philadelphia Convention Hall organ. Dick Johnson, Eastern Massachusetts, reported that concerts are being given regularly at Babson College and Stoneham Town Hall. Bob Balfour, Garden State, was pleased to announce the saving of the Rahway Theatre, to become a performing arts center, but sad to report the theatre had been "quintaplexed." Jan Challender, Joliet Area, announced a new computerized combination action for the Rialto Square Barton. John Robson, Kingston, was proud to relate that successful concerts have been given for three years now on their 3/21 Kimball, and that the chapter also uses the 3/12 Hillgreen-Lane organ from the CBC studios. Ralph Sargent, Los Angeles, told of the many activities of that large chapter, including plans to install the 3/27 Wurlitzer formerly in Lansing; 24-hour access to the organ is planned. The San Gabriel Wurlitzer is still being played regularly as is the Orpheum organ. The chapter has been given the huge 4/37-43 Kimball, formerly of the Wiltern Theatre. Jack Moelmann, Magnolia, advised that their 3/8 Robert-Morton was damaged recently, but is currently being rebuilt; the 3/8 Robert-Morton in the Saenger Theatre, Hattiesburg, Mississippi, is now playing. Dorothy Van Steenkiste, Motor City, brought greetings and the good news that the chapter is running a successful bi-weekly series at the Redford Theatre, as well as workshops and family playing sessions; there is also much use of the 2/7 Wurlitzer in Windsor, Ontario, as well as concerts at the Royal Oak. The note on the Redford will be paid off in November. Woodrow Coffey, North Texas, announced that the 3/11 from the Old Mill Theatre, Dallas, in storage for 25 years, will be installed in the restored Lakewood Theatre, and that the Robert-Morton formerly in Loew's Jersey City will be placed in the State Fairgrounds auditorium. Bob Legon, Pinetree, said that over ten events have been held on their 3/13 at Old Orchard High School, and that they are attempting to install an organ at the Trolley Museum; he said members were pleased to report that 60 eighth- and ninth-grade students at the Berlin High School had beautifully restored the organ there. Thelma Barclay, Puget Sound, said the chapter's biggest project is the 4/24 Wurlitzer in Seattle's Paramount Theatre. Ivan Duff, Rocky Mountain, said that the Denver Paramount Theatre is closed for renovation, and that the chapter had donated a new Post Horn for the Wurlitzer there. Coulter Cunningham, San Diego, re-

lated that the Chapter has initiated a program of neighborhood concerts; their 2/7 Wurlitzer has grown to 15 ranks, and plans are in the works to install their 2/7 Robert-Morton in a San Diego suburb. Sandy Fleet, also from San Diego, said that the Fox organ is in good shape, but is not playable because the console cable is disconnected, but plans are to revitalize the organ; the Balboa Park Austin has been restored and is played weekly. Ron Kemper, S.W. Michigan, said the chapter's primary effort is at the State Theatre, Kalamazoo. Paul Coates, St. Louis, was pleased to announce that the Fox Theatre has been completely restored, including the organ, and that the club is installing a 2/7 + 2 Wurlitzer in original chambers in the lobby. Bill Ballinger, Tri-Counties, said that new chapter is working on the California Theatre, San Bernardino, as well as the organ at Anaheim High School. Madeline Livolsi, Valley of the Sun, said the chapter is working on a 2/9 Wurlitzer at Phoenix College and has a 4/24 Marr & Colton in storage. Al Boenlein, Western Reserve, reported that the chapter has installed a nine-rank Kimball in a hotel.

4. President Koury extended his thanks and gratitude to retiring National Secretary, Tim Needler, 1984 Convention Chairman as well as Chairman of the host Central Indiana Chapter. Tim reported that the chapter is growing rapidly, and partially credited an excellent membership brochure. He suggested that other chapters utilize a brochure, and offered copies of CIC's brochure to anyone interested in using it to develop their own brochure.

5. Jim Shaffer, Chicago Area, said that CATOE is in the process of getting ready for the 1985 Convention; he cited the problem of too many program possibilities making decisions difficult, but that he expects the chapter to present a great Convention. He announced that the Palmer House Hotel would be the convention's base, and that the convention would run from August 24 to 28.

6. Patrick Shotton, London and South of England, related a simple but effective fund-raising project: Place a container near the exit for member donations at chapter functions, suggesting members give their loose change. Their chapter collects about \$40 per meeting.

7. Ralph Sargent, Los Angeles, told the group of their ambitious scholarship program which pays up to \$3000 to students as well as their teachers. He also told of the chapter's attempts to broaden their geographical area of service. In a follow-up report, he said that the chapter no longer surveys their audiences because the results were so consistent they felt surveying to be no longer helpful; they knew their audience quite well. He was pleased to report that LA receives considerable corporate underwriting; therefore, concert proceeds can go toward organ maintenance.

8. John Gogle, Ohio Valley, encouraged reps to encourage their members to attend the Afterglow in Cincinnati.

9. Grace E. McGinnis suggested that other chapters make an effort to invite retirement home residents to concerts; she said the Oregon Chapter has had 100 new concert-goers at each of their last two concerts as a result of doing so.

10. President Koury announced that the year had been a good one with much effort going toward implementing the goals set forth by the 1981 Goals Committee, but that projects were taking more time than had been expected. He was particularly pleased that money had been found to fund the Young Artists Awards Competition. Thelma Barclay will head this project.

11. President Koury thanked Beth Gray for her help in setting down guidelines for hiring an Executive Director, and announced that the Board has hired an Executive Director, Mr. Douglas Fisk of the Sacramento area. He introduced Mr. Fisk, who spoke briefly to the group giving an outline of his previous experience in association management.

12. Treasurer Bob McGillivray explained revised membership procedures, and made several suggestions for expediting the process from the chapter's standpoint. Marjorie Muethel, Motor City, related problems she has encountered with the Postal Service, including non-delivery of THEATRE ORGAN to two major ZIP codes in the Detroit area, and Dorothy Van Steenkiste spoke against revolving memberships.

13. THEATRE ORGAN Editor Bob Gilbert suggested that chapters contact Vern Bickel about obtaining copies of overrun issues of THEATRE ORGAN for use in recruiting new members. Richard Sklenar advised that promotional posters are still available and may be found in the record shop.

14. Richard Sklenar thanked Vern Bickel for his work in cataloging and storing the Archives, and asked that chapters send one copy of newsletters and promotional materials to Vern for filing. He reminded reps that donations to the Archives are tax-deductible.

15. In response to a question by Harry Heth, President Koury explained that an effort is being made to locate a suitable National Headquarters. Several locations are being explored. In the meantime, the new Executive Director's address will serve as the organization's primary address for correspondence.

16. Treasurer McGillivray was glad to report that the Society's finances are in the best shape in many years, allowing for funding to the Executive Director position as well as the Young Artists Awards Competition, and many other projects which are in the development stages.

17. Lowell Ayars suggested members consider giving gift memberships in ATOS as a way of rapidly increasing Society membership.

18. There being no further business, the meeting was adjourned at 4:56 p.m.

Respectfully submitted,
David M. Barnett, *Secretary*

**BOARD OF DIRECTORS
ANNUAL MEETING**

**July 6-11, 1984 — Hyatt Regency Hotel
Indianapolis, Indiana**

1. President Rex Koury called the meeting to order at 9:18 a.m. EST on July 6, 1984, with the announcement that *Roberts' Rules of Order* would govern the meeting.

2. Officers and Directors present: President Rex Koury, Vice President Mike Ohman, Treasurer Bob McGillivray, Secretary Tim Needler, Directors Richard Sklenar, Allen Miller, Ashley Miller, Lowell Ayars, Jack Moelmann, Walter Strony, Fr. Jim Miller, Thelma Barclay, David Barnett, Dale Mendenhall, and Past President Lois Segur. Also present was THEATRE ORGAN Editor Bob Gilbert.

3. Secretary Pro Tem. Due to Secretary Tim Needler's duties as chairman of the Indianapolis convention, President Koury asked David Barnett to serve as Secretary Pro Tem.

4. Minutes of June 30-July 5, 1983, Directors' meeting held in San Francisco were read by Secretary Needler. Motion Barnett, seconded by Lowell Ayars, that the minutes be accepted as read. Unanimous.

5. Welcome to New Directors. President Koury welcomed new Directors Fr. Jim Miller and Walter Strony and congratulated re-elected Directors Richard Sklenar and Thelma Barclay.

6. Treasurer's Report. The Treasurer's Report was read and discussed. On a motion by Lowell Ayars, seconded by Ashley Miller, the report was accepted unanimously.

7. Hall of Fame. Lowell Ayars reported for the Hall of Fame Committee. Recommendations: Organist of the Year, Lyn Larsen; Hall of Fame, Mildred Alexander and Rosa Rio. Motion to accept recommendations and commend the committee for its work by Richard Sklenar, seconded by Dale Mendenhall. Unanimous.

8. Honorary Member of the Year. After a report by Lowell Ayars, Bob McGillivray moved, seconded by Fr. Miller and Walt Strony, that William P. Brown be named Honorary Member of the Year. Unanimous.

9. Technical Awards Committee. Allen Miller reported for the Technical Awards Committee. Richard Sklenar moved, seconded by Ashley Miller, that the Board commend the committee for its work and accept its recommendation that Leslie Rawle and Brant Duddy receive this year's technical awards. Unanimous.

10. Convention Planning Committee. President Koury reported for the Convention Planning Committee saying there had been little activity due to lack of time on the part of committee members.

11. Promotion Committee. Richard Sklenar reported that the Promotion Committee had been basically inactive because it was not constituted at the 1983 Directors' meeting.

12. Appointment of Executive Director. There was lengthy discussion concerning the new Executive Director position, including possible job specification, expectations, and salary. Treasurer McGillivray reported that we can fund the position for one year; he does not expect other expenses to increase because we would not be adding new functions, only moving existing ones. The Board informally agreed that we use a \$10,000 annual contract fee as a figure for discussing with candidates. Lois Segur strongly recommended that we

check references of the candidates. The Board interviewed Mr. Douglas C. Fisk, Mr. William T. Van Pelt III, and Mr. Harrison Heth for the position of Executive Director. Moved by Richard Sklenar, seconded by Bob McGillivray, that the Board of Directors offer a contract to Mr. Fisk to serve as Executive Director for a one-year period on a part-time basis for not more than \$10,000 plus reasonable expenses. Unanimous.

13. Executive Committee Minutes. Tim Needler read the minutes of the January 9-10, 1984, Executive Committee meeting held in San Francisco. Richard Sklenar noted that there were minor discrepancies between minutes distributed and minutes published and questioned which are "official." He suggested adding to the published minutes a notice that they had not yet been accepted as official. It was also noted that Executive Committee actions must be approved by the Directors as a whole.

14. Election of Officers. Tim Needler nominated Rex Koury for President; Bob McGillivray moved, seconded by Ashley Miller, that the nominations be closed and the Secretary instructed to cast a unanimous ballot. Unanimous. Tim Needler nominated Thelma Barclay for Vice President; Lowell Ayars moved that the nominations be closed and that the Secretary be instructed to cast a unanimous ballot; seconded by Bob McGillivray. Unanimous. Bob McGillivray nominated David Barnett for Secretary; motion by Tim Needler that nominations be closed and the Secretary be instructed to cast a unanimous ballot; seconded by Fr. Jim Miller. Unanimous. Fr. Jim Miller nominated Bob McGillivray for Treasurer and moved that the nominations be closed and the Secretary be instructed to cast a unanimous ballot; seconded by Lowell Ayars. Unanimous.

15. Director Resignations and Appointments. President Koury accepted resignations from their elected Director positions by the new Vice President Thelma Barclay and Secretary David Barnett (their resignation letters are on file with the Secretary). Dale Mendenhall moved, seconded by Ashley Miller, that Allen Miller and Tom B'hend, the next two highest vote-getting Director nominees on the latest ballot, be named as replacements for Barclay and Barnett. Unanimous.

16. Commendation of Retiring Secretary. Ashley Miller moved that the Board highly commend and thank Tim Needler for his outstanding job for three years as National Secretary; seconded by Bob McGillivray. Unanimous.

17. Thanks to Retiring Vice President. Richard Sklenar moved that the Board thank Mike Ohman for serving as Society Vice President and chairman of the Nominating Committee; Bob McGillivray seconded the motion. Unanimous.

18. Future Conventions. Convention presentations for 1986 were made by David Barnett who spoke for the Virginia Theatre Organ Society of the Richmond, Virginia, area, and by Rex Koury who read a presentation from the new Buffalo Area Chapter submitted by Maureen Wilke of the chapter. Lowell Ayars moved, seconded by Richard Sklenar, that the

Board of Directors accept Richmond as site for the 1986 convention. Unanimous. President Koury will write to the Buffalo Area Chapter thanking them for their bid, and asking them to consider bidding on the 1988 convention. Richard Sklenar presented a draft of a standard convention contract which he recommended we use.

19. Convention Planning Coordinator. Richard Sklenar moved, seconded by Bob McGillivray, that Tim Needler be named Convention Planning Coordinator, and that John Ledwon be thanked for his efforts as C.P.C. Unanimous.

20. Bank Resolution. Treasurer McGillivray moved, seconded by Richard Sklenar, that the Beaumont National Bank, Beaumont, Texas, be named as the only depository for ATOS funds; unanimous (resolution attached to file minutes).

21. Membership Drive. President Koury introduced Marjorie Muethel who has agreed to head a membership drive. She reported on possible committee members and other items relative to the drive, such as the need for a membership brochure, and asked for the Board's help in developing a membership advertisement, gift memberships, audio-visual aids, and cooperative shows with other groups similar to ours, such as Sons of the Desert; she also recommended that we make an effort to assuage any existing membership problems between the chapters and the National ATOS. President Koury is to work with Marjorie Muethel in organizing a drive.

22. Technical Awards. There was discussion concerning whether candidates for the Technical Award should be drawn only from ATOS members; there was no motion; therefore, award recipients need not be members.

23. Commendation to Florence de Jong. Fr. Jim Miller moved, seconded by Ashley Miller, that Lowell Ayars be asked to write to Florence de Jong on behalf of the Board, commending her for her many years of playing silent films. Unanimous. (Copy attached to file copy of minutes.)

24. Chapter Territories. Lowell Ayars moved, seconded by Ashley Miller, that we accept the Executive Committee's recommendations as recorded in their meeting minutes of January 9-10, 1984 (Item No. 21) that the Garden State Chapter be awarded on an exclusive basis the area of New Jersey assigned to the New York Chapter. Unanimous. President Koury said he would have the Chapter Charters redrawn accordingly without legal consultation.

25. Territory Designations. After a lengthy discussion regarding the method by which the Board of Directors may more clearly geographically define chapter territories, Rex Koury asked Allen Miller's opinion, as Chapter Territories Committee chairman. Allen Miller suggested the following resolution, moved by Jack Moelmann and seconded by Bob McGillivray, that "chapter territory" is to be the operational area where the main activities of the chapter are centered. The territory shall be assigned on the basis of geographical limits, ease of travel, location of instruments, and proximity to adjoining chapters. Chapter territory does not limit or restrict

membership to residents within the assigned area. In most cases, the territory will be the area in which the chapter maintains and utilizes playable theatre organs. Unanimous.

26. Artists Fees. President Koury summarized the sequence of events leading up to our discussion, beginning with a letter addressed to the Board of Directors and signed by many theatre organists requesting a review of artist fees for conventions. Koury polled all Directors that he could reach by telephone to solicit their ideas. He then appointed a committee, Bob Balfour, Marge Muethel, and Orrill Dunn, to study the issue. After their three separate approaches were presented to the Board, Richard Sklenar stated that he had been under the impression that the Compensation Committee had made the recommendation that had been accepted for the 1984 convention, but it was clarified that the decision was the Executive Committee's, and that the Compensation Committee had made no report until this Board meeting. There was a very lengthy discussion during which many concerns were brought up concerning the artists' total compensation packages for conventions. Allen Miller then moved, seconded by Bob McGillivray, that the conventions will pay convention artists an honorarium of \$500 per artist as recommended by the Executive Committee. The convention will also pay for convention registration, housing, banquet, and transportation. Voting yes were Moelmann, Barclay, Allen Miller, Barnett, B'hend, Fr. Miller, McGillivray, Ashley Miller, and Mendenhall; voting no, Lowell Ayars; abstaining, Strony and Sklenar. Motion carried by a vote of 9 yes, 1 no, 2 abstain.

27. Convention Recording Fees. There was a lengthy discussion regarding whether a convention such as ours can charge a recording fee to registrants. Bob McGillivray moved, seconded by Lowell Ayars, that the ATOS National Board not accept the Executive Committee's recommendation (Item No. 17, Executive Committee minutes, January 9-10, 1984) that conventions charge a recording fee to be divided among artists performing. Unanimous.

28. Convention Profits. Bob McGillivray moved, seconded by Tom B'hend, that the Board encourage a reasonable profit from future conventions so that they may serve as a profit center helping to keep Society dues low. Unanimous.

29. Lowell Ayars moved that a meeting of the entire Board of Directors be called for January, 1985. After discussion, including an estimate from Treasurer McGillivray that the cost would be approximately \$2000 over and above the cost of a meeting of the Executive Committee alone, the motion carried by a unanimous vote.

30. Election Procedures. Mike Ohman suggested changes in the balloting procedure for election of Directors that would save postage and printing. Upon recommendation from Lowell Ayars, President Koury appointed a committee to study the matter. Appointed to the committee were Bob Gilbert, Mike Ohman, Dale Mendenhall, and Bob McGillivray.

31. President Koury read to the Board a letter from John Peters of the Chicago Area Theatre Organ Enthusiasts Chapter advising the

Board that Jim Shaffer had been appointed 1985 Convention Chairman, and that Shaffer will also be CATOE Chairman at the time of the convention.

32. President Koury read a letter from Lee Sundstrom suggesting that ATOS recognize extraordinary achievements in the technical aspects of electronic theatre organs.

33. Ben Hall Organ. Allen Miller read his written report regarding the condition of the Ben Hall Wurlitzer, owned by ATOS National, which currently is installed in the Carnegie Hall Cinema in New York City. After much discussion, Lowell Ayars moved, seconded by Lois Segur, that the Board of Directors attempt to keep the Ben Hall Wurlitzer theatre organ at the Carnegie Hall Cinema and take steps to restore the organ in a professional manner and to maintain the organ in top playing condition. Unanimous. Walt Strony then suggested that ATOS make a project of restoring the Ben Hall organ, and solicit funds and parts for the restoration. Bob McGillivray then moved, seconded by Mendenhall, that the Board request that our legal staff investigate all of the ramifications of any existing contracts which may relate to the Ben Hall organ in the Carnegie Hall Cinema, and to take whatever steps are appropriate to terminate these contracts, and to negotiate a new contract between National ATOS and the Carnegie Hall Cinema. Unanimous. President Koury said that he would call Sid Geffen, holder of the lease on Carnegie Hall Cinema, to ask him to secure the Ben Hall organ, and appointed Allen Miller and Ashley Miller to handle on-going local contact with Mr. Geffen and the Carnegie Hall Cinema. President Koury later reported he had talked with Mr. Geffen, who has promised to lock up the organ. Geffen said he is interested in keeping the organ in place. Koury advised Geffen that he had appointed Allen Miller and Ashley Miller as the only ATOS contacts to deal with the Ben Hall Organ.

34. Young Artists Awards Competition. Bob McGillivray moved, seconded by Walt Strony, that the Board approve the deposit of \$8000 of the profit from the 1983 National Convention in San Francisco, the proceeds of which are to provide funding for the Young Artists Awards Competition. Unanimous.

35. Education Committee. Richard Sklenar moved, seconded by Ashley Miller, that the Board establish an Education Committee. Unanimous. President Koury appointed Thelma Barclay as Chairman, Walt Strony, Fr. Jim Miller, Lois Segur, and Allen Miller.

36. The Console Magazine. President Koury asked Tom B'hend to detail his intentions regarding publishing of the paper. B'hend related that after 22 years of publishing *The Console* he now has insufficient volunteer help to continue, considering his other commitments. The area of most concern is circulation, editorial not being a problem. The current plan is for the August, 1984, issue to be the last. President Koury said he felt sure he was speaking for the entire Board of Directors in saying that *The Console* should be kept viable, and that ATOS would like to be of help in keeping it viable.

37. THEATRE ORGAN. President Koury passed out copies of a letter from Dairyland

Chairman, Fred Wolfgram, and an accompanying proposal to typeset and print THEATRE ORGAN from FORMat Typesetters and Sells Printing, both of Milwaukee. Bob Gilbert, Editor, stated that he was unhappy about receiving criticism without accompanying suggestions and contributions which might improve the area of the journal being criticized. He also expressed concern that he was not kept informed of actions of the Board and the Executive Committee. Lowell Ayars moved, seconded by Walt Strony, that the journal editor automatically be included in any meeting of the Board he wishes to attend. Unanimous. President Koury personally apologized for his oversight in not inviting Gilbert to the July, 1984, Executive Committee meeting and for not sending him a copy of an unsolicited proposal regarding publishing the journal. Lois Segur moved, seconded by Allen Miller, that Bob Gilbert be thanked and commended for his efforts as THEATRE ORGAN editor. Unanimous. After discussion of the Wolfgram proposal, including examination of recent costs for publishing the journal, Lowell Ayars moved, seconded by Tom B'hend, that the Board reject the FORMat and Sells proposals. Unanimous.

38. Outside Help for THEATRE ORGAN Editor. Dale Mendenhall moved, seconded by Allen Miller, that we accept the Executive Committee's recommendation (Executive Committee January 9-10, 1984, meeting minutes, Item No. 8) that Bob Gilbert be authorized to acquire outside clerical help when needed at a fee commensurate with market conditions. Unanimous.

39. Dues Refunds. Dale Mendenhall moved, seconded by Walt Strony, that the Board accept the recommendation of the Executive Committee (Executive Committee January 9-10, 1984, meeting minutes, Item No. 7) to allow pro rata refunds of the dues of deceased members upon request of next-of-kin at the discretion of the Treasurer. Unanimous.

40. Convention Seminar Honorarium. Jack Moelmann moved, seconded by Bob McGillivray, that we accept the Executive Committee's recommendation (Executive Committee January 9-10, 1984, meeting minutes, Item No. 16) to establish a \$200 honorarium to be paid for each Convention seminar which is to be divided equally among seminar presenters. Unanimous.

41. Archives/Library. Allen Miller moved, seconded by Tom B'hend, that the Board accept the Executive Committee's recommendation (Executive Committee January 9-10, 1984, meeting minutes, Item No. 22) that Vern Bickel be highly congratulated and deeply thanked for his hard work on the cataloging and organizing of the ATOS Library/Archives, and that charges for copying of any materials be instituted with fees to be at Vern Bickel's discretion, and that no book, roll, record, or any other Library/Archive item be allowed to circulate at this time. Unanimous.

42. John Landon Book. Allen Miller moved, seconded by Dale Mendenhall, that we accept the Executive Committee's recommendation (Executive Committee January 9-10, 1984, meeting minutes, Item No. 24) that Bob Gilbert return the plates to Dr. Landon of his book *Jesse Crawford Poet of the Organ*, as soon as possible. Unanimous.

43. Board Established Committees. Richard Sklenar moved, seconded by Bob McGillivray, that the Board continue the following committees: By Laws, Chapter Territories, Convention Planning, Gifts and Funding, Goals, Hall of Fame, Library and Archives, Membership, Nominating, Organ Clearing House, Program Planning, Promotion, Technical, and Education, and to establish the Ben Hall Organ Committee. Unanimous. President Koury appointed the following committee members (the chairman's name is listed first): By Laws — Richard Sklenar, Dale Mendenhall; Chapter Territories — Allen Miller, Lowell Ayars; Convention Planning — Tim Needler, Lois Segur, Tom B'hend; Membership — Marjorie Muethel, Tom B'hend, Fr. Jim Miller, Bob McGillivray; Gifts and Funding — Lois Segur, Tom B'hend; Goals — Richard Sklenar, Dale Mendenhall, David Barnett; Hall of Fame — Lowell Ayars, Ashley Miller; Honorary Member — Lowell Ayars, Ashley Miller; Library and Archives — Jack Moelmann, Richard Sklenar; Nominations — Dale Mendenhall, Thelma Barclay; Organ Clearing House — Allen Miller, Walt Strony; Program Planning — Rex Koury, Ashley Miller, Walt Strony; Promotion — Jack Moelmann, Richard Sklenar; Ben Hall Organ — Allen Miller, Ashley Miller; Technical — Allen Miller, Walt Strony; Education — Thelma Barclay, Fr. Jim Miller, Walt Strony.

44. Richard Sklenar moved, seconded by Ashley Miller, that the Board establish annual dues categories as follows: Regular \$20, Contributing \$35, Sustaining \$50, Patron \$100, Benefactor \$250, all of which are annual dues amounts, and a category of Life Membership with dues of a one-time payment of \$1000. Unanimous. After additional discussion, Bob McGillivray moved, seconded by Allen Miller, that Life Membership dues of \$1000 be payable over a period of four years, with any partial payments being credited against dues at the Regular rate. Unanimous.

45. Executive Committee. Richard Sklenar moved, seconded by Lois Segur, that the President, Secretary, Treasurer, and Board members Allen Miller and Dale Mendenhall, be appointed as the Executive Committee and that they be empowered to conduct the regular day-to-day business of the Society. Unanimous.

46. Artist Honorariums for Afterglows. There was much discussion as to whether the Board has any authority over setting such fees. No action was taken.

47. Chicago 1985 Convention. Members of the convention committee were invited to meet with the Board. Attending were Jim Shaffer, CATOE Chairman, Bill Rieger, Convention Committee Vice Chairman, and Charlotte Rieger, Convention Committee Secretary. The 1985 Convention Committee discussed general questions with the Board, asking the Board's advice on perhaps adding more convention days. The general thrust of suggestions from the Directors was that Chicago should show the best they can offer and not to crowd the schedule. There was discussion as to whether the convention guidelines affect "Pre-glow" and "Afterglow" activities; the consensus was that the Board has no control

over that type of event. President Koury authorized Vice President Thelma Barclay to sign the convention agreement with CATOE for the 1985 convention in his absence. Lowell Ayars questioned the appropriateness of the scheduled dates which occur after many schools have reconvened after the summer recess; President Koury is to ask for a show of hands at the banquet to see if it appears that we have a real problem. Marge Muethel suggested that the Membership Brunch be expanded, and the Banquet possibly eliminated. The consensus was that so doing would make the brunch too lengthy, and many members have expressed a desire to continue the more formal Banquet. President Koury suggested that future conventions consider not scheduling busied events after the Banquet.

48. Len Clarke addressed the Board bringing up a problem he has had with advertising checks not quickly clearing our advertisers' banks. He also asked for the Board's feelings concerning aspects of the Chicago convention.

49. President Koury announced that he had spoken with Maureen Wilke of the Buffalo Area Chapter about bidding on the 1988 Convention considering that the Board had accepted the Richmond bid for 1986.

50. Richard Sklenar moved, seconded by Allen Miller, that the Board appoint one of its members to organize an independent audit of the books. Unanimous.

51. President Koury appointed Lowell Ayars to be in charge of making a recommendation for 1985 Organist of the Year.

52. Copying Machine. Lowell Ayars moved, seconded by Ashley Miller, that the Executive Committee be delegated the responsibility of securing a copying machine and up-to-date computer for the journal editor. Unanimous.

53. Dale Mendenhall moved, seconded by Tom B'hend, that because Editor Bob Gilbert was present to coordinate convention coverage for THEATRE ORGAN, his entire convention room expense be borne by ATOS. Unanimous.

54. Discography. Dale Mendenhall moved, seconded by Tom B'hend, that the Board should organize a discography of theatre organ recordings to be reported to the Board and placed in the ATOS Archives. Unanimous.

55. Roster. Richard Sklenar suggested that the Secretary issue a roster of the Board, Officers and Committees, including telephone numbers.

56. Required Reporting. In response to a question by Richard Sklenar, Treasurer McGillivray reported that all Federal and State tax forms have been reported, as well as our corporate address, as required.

57. Transfer of Membership Records. Treasurer McGillivray reported that he and Executive Director Designate Fisk are currently taking steps to effect the transfer.

58. Motion Richard Sklenar, seconded by Allen Miller, that the meeting be adjourned sine die at 10:20 p.m., July 11, 1984. Unanimous.

Respectfully submitted,
David M. Barnett, Secretary □

Closing Chord

Composer, pianist, conductor and arranger **Gordon Jenkins** died on May 1. Mr. Jenkins, who won a Grammy award for his arrangement of the Frank Sinatra recording, "It Was a Very Good Year," was 73 years old.

Mr. Jenkins was ten when he began his career as an organist at a Chicago movie theatre where his father worked. Later he dropped out of high school to play piano in a St. Louis speakeasy, but soon he was working at a St. Louis radio station, singing and playing the organ, piano and accordion.

In the early 1930s he was hired as a pianist and arranger by bandleader Isham Jones. While working in that band he met Woody Herman. When Herman decided to form his own band, Mr. Jenkins contributed many of his arrangements and even wrote the early Woody Herman theme, "Blue Prelude." Mr. Jenkins also wrote Benny Goodman's closing theme, "Goodbye," and he wrote for Paul Whiteman, Vincent Lopez and André Kostelanetz.

He began conducting in 1937 with the Broadway musical, *The Show Is On*. A year later he moved to California and became a musical director for NBC. During the 1940s he conducted the Dick Haymes radio show.

Mr. Jenkins joined Decca Records in 1945 as a conductor and musical director. He also accompanied many vocalists, including Louis Armstrong, Martha Tilton, Peggy Lee and the Weavers and became famous for his one-finger piano solos. During this period he also conducted and arranged for Frank Sinatra, Nat King Cole and others.

As a composer he wrote many popular songs, "P.S. I Love You," "When a Woman Loves a Man" and "This Is All I Ask," among them. He also composed a four-section tribute to New York entitled, "Manhattan Tower."

In the early hours of August 6 **Herbert G. Frank, Jr.** died peacefully in his sleep. He suffered from a congenital heart ailment.

Herbert was a long-time member of NYTOS and had served on the Board

of Directors. He was an expert photographer and, in conjunction with the late Ben Hall, had pictorially documented most of the major theatres in the New York area. It is hoped that this collection will be preserved for the enjoyment of other theatre buffs.

Like many theatre organ enthusiasts, Herbert's interests also included trolley cars, steam trains and steamships. An avid collector, he had accumulated a vast library of information on all these subjects. At the time of his death he was a board member of the New York chapter of the "Ship Society."

Though not a player himself, Herbert loved the sound of the theatre organ and he regularly attended organ concerts. He will be very much missed by all of his friends in NYTOS.

The real tragedy is that he was such a young man. Herbert was 46 years old. He is survived by his parents.

JEFF BARKER

Tony Gstalder, 89, of Toledo, Ohio, passed away on July 9. He had

been choir director and organist at St. Francis DeSales Church for 34 years, had also played at many Toledo theatres and had taught organ all of his adult life.

Mr. Gstalder was the organist at the Princess Theatre during the 1920s, performed at the Paramount in the 1930s and 1940s, and was a pianist in the Paramount orchestra pit. In addition to his theatre performances, Tony played for operettas at the Toledo Zoo during the 1940s and was the organist at the Sports Arena during the 1950s.

He was an army veteran of World War I and played in a troupe of entertainers in Germany, performing for American troops. He earned the distinction in Heinbach of being the only American doughboy to play a Christmas Mass in Germany at the close of the war. During the post-armistice days, he appeared with Elsie Janis, a famous musical comedy star of the era.

Surviving are his wife, Frances, and sister, Mrs. Dele Osborn.

REV. JAMES C. SOUTHARD □



CHAPTER NOTES

Edited by Grace E. McGinnis

CEDAR RAPIDS AREA

Iowa

319/362-9815 or 319/363-9769

Despite competition from the upcoming Memorial Day weekend, our Spring Silent Movie Night Spectacular on May 26 was a resounding success. The featured artist was Rex Koury, who was making his fifth appearance at the console of the 3/11 Style 230 Wurlitzer in the Paramount Theatre in Cedar Rapids. His performance produced a rave notice by the reviewer the next day. Rex also took time to visit our chapter chairman, Al Erickson, who was too ill to attend the concert and give one of his en-

thusiastic introductions. Our thanks to Rex for his thoughtfulness.

June 2 was the day of blessed release for Elwyn H. (Al) Erickson, age 73. He had been a popular chairman of CRATOS, an energetic performer at the console, and had quite a following as a teacher of organ and piano. Your reporter used to enjoy noon-hour visits to his studio to play his Steinway grand, regale one another with dance band experiences from the '30s, and wind up talking about railroads as they used to be in the days of steam. Our friend, Al, you will be missed.

Our new chapter chairman is Leonard Santon, and it is so typical of



Frank Osmanski at the console of the Paramount 3/11 Wurlitzer in Cedar Rapids entertaining a Life Investors' meeting.

him that he was the one who took Rex to visit Al. The chapter is in good hands.

The April chapter meeting featured Frank Osmanski at the console. This was an encore performance for him as he played for us a year ago. Frank is well known in Cedar Rapids as a three-letter musician: accordion, piano and organ. Now, if you will permit this corner a slight critique, Frank is the best performer we have had in the 15 years I've belonged to the chapter, aside from the nationally-ranked artists we feature in our Spectaculars. Although he plays two nights each weekend at a local watering hole (on top of a heavy teaching schedule) on piano and electronic, he needed only several days' acquaintance with the 3/11 Wurlitzer and he sounded as if he owned it. Tremendous performer! It should also be noted that Frank has been a chapter member since the first of the year.

LOREN H. FRINK



**CENTRAL
INDIANA
CHAPTER**

Indianapolis

317/255-8056 or 317/786-2160

Central Indiana Chapter met at Wilkins Music Company showroom in Indianapolis on June 10. The main business at hand was the club's pre-

parations for the forthcoming ATOS Convention. The club decided not to take a bus trip in September in view of the great amount of work being expended on the convention. Also, it was agreed that no local club meeting

would be held in July because of the overlap with the convention.

Tim Needler, club president, introduced Bill Ryder of the Kimball Organ Company. Bill, in turn, introduced the latest Kimball console with a lively and well-received program.

Brian Holland, 12-year-old organist from Speedway, placed first in the Yamaha Annual Organ regional contest in Rockford, Illinois. In July, Brian finished second in the national



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

November 15 for January/February
January 15 for March/April
March 15 for May/June

May 15 for July/August
July 15 for September/October
September 15 for November/December

contest in Los Angeles. Congratulations to Brian!

WAYNE R. PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

At our June meeting, held at Worthington High School, 51 members and guests enjoyed what was unquestionably regarded as the best event of the year. First, we were treated to the lilting tunes of member Harry Connett who presented a mini-concert on our Wurlitzer. Harry played a mixture of selections from the '30s, '40s and '50s that spanned the favorites of most of those present. The Wurlitzer received, in preparation for this Sunday spectacular, a little fine tuning and adjustment of some reluctant pipes, both of which enhanced its authoritative auditorium voice. This seemed to please many because, for three hours, there followed a constant procession of members and guests to the keydesk at open console.

Meanwhile, backstage, we feasted on sandwiches, strawberries and ice cream, and a decorated cake provided by Harry Connett and Joan Ebner to celebrate the birthday of longtime member and organ-crew-prime-mover Willard Ebner. No member of COTOS has worked more hours or

paid more attention to detail than Willard, and we are indebted to him for our fine mechanical organ layout.

Late June marked the deliberate disabling of the Wurlitzer's relays and switch stacks which will be replaced with Morton action — the net effect of which will enable us to better realize the capability of our modified console. If all goes well, the Wurlitzer will be playable by September for both school and organizational events.

June also marked the opening of



Willard Ebner makes the first cut of his birthday cake at COTOS June meeting.

the Ohio Theatre Summer Movie Series, an entertainment bargain which featured a half hour of organ music before the featured attraction as well as during the 15-minute intermission all provided by our favorite organist, Dennis James. The movies were selected by the preceding year's audiences and were largely epic films of yesteryear that enjoyed outstanding popularity. It's somewhat a phenomenon of the '80s to see an audience of mixed and varied backgrounds embrace the traditional values exemplified by these films and to come alive to hiss at the villains, cheer and clap for the heroes, roar approval at the rescuers and shed a tear in scenes of tragedy and sadness. Some things never change.



Harry Connett at the console of the COTOS Wurlitzer June 10.

ashley miller

a.a.g.o

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By this time we felt that the fate of the Chicago Theatre would be determined. Alas! Not so. Another round of court proceedings is pending. The State Lake Theatre, across the street from the Chicago, closed its doors the first of July. Its organ departed long ago for San Francisco's Avenue Theatre where it is used at least once a week. Thus, the Chicago Theatre is the only theatre left on the State Street Mall. The theatre must stay! With all the effort and interest by so many individuals and groups, it should — but?

A correction: the new organ installation at the Quigley Preparatory School is a Kilgen, not a Kimball as reported. Sorry for the error.

The Gateway Theatre on Lawrence and Milwaukee Avenues in Chicago is getting a pipe organ, the first occasion in the city of a theatre organ going back in instead of out. The Gateway is the last remaining Rapp & Rapp atmospheric theatre. Dennis Wolkowicz is the activator of this endeavor to install two consoles with 13 ranks of pipes. This installation will be on the '85 Convention program.

Often our socials are presented in unusual places; for example, the election of board members in May took place at Cary D'Amico's Elmwood School of Dance. Yes, Cary has a pipe organ in the school which was ably played by Dennis Wolkowicz and Bill Kucek for this occasion.

Our June social was at St. Mary of the Lake Seminary in Mundelein,

with Dave Wickerham at the console. Dave is from the Tuscon area and now presides at the Lansing Pipes and Pizza, which is a new and very interesting pizza/organ spot. Dave's program at the Seminary was a great event. His orchestral arrangement of "The Blue Danube" was a terrific and inspiring offering, and his entire program showed his able musicianship and will long be remembered.

Many CATOE members enjoyed a great evening at the new Pipes and Pizza in Lansing, seeing the Grande Barton and hearing Dave Wickerham on "home ground" doing the keyboard honors. As Dave had done at Mundelein, he continued at Lansing with his great command of the instrument. Of course, the atmosphere was different, but appreciated just as much. It was a great opportunity to hear the same artist on different instruments in so short a time span.

The Elm Skating Rink was our July gathering spot with Jerry Glen at the Wurlitzer (plus) console. This was all organ with no skating — truly an evening for organ buffs. Jerry's style and programs are excellent and varied, and all present were satisfied.

Stanley Lechowicz's organ was almost sold, but a financial hitch interfered; thus, this great instrument is still available. Many notables have played this organ, Pearl White, Byron Melcher, Leon Berry and Walt Strony, to name a few. This 4/20 Barton is quite an instrument and was maintained by the late Bob Coe of Whitewater, Wisconsin, who also played it for Open House Night the first Saturday of each month.

Leon Berry, longtime popular Chicago area theatre organist, was chosen, for the second year, by the Park Ridge Chamber of Commerce to play the Pickwick Theatre's magnificent Wurlitzer for their annual

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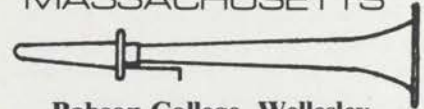
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show. Our Town in Revue was the theme this year and included the 1933 movie, *42nd Street*, which stars Ruby Keeler, Dick Powell and many other well-known stars. The program also included a vaudeville show of local talent consisting of dancers, a magician, a barbershop quartet and a grade school dance group of second graders which was almost the hit of the show. Leon Berry did a grand finale of "There's No Business Like Show Business" resulting in another terrific presentation of theatre pipe organ.

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Before the summer hiatus our chapter had three events within eight days, kicking off with an open house at Tim and Kaarina Bjareby's Ipswich home on June 17. Prior to continuous open console on the 2/9 Robert-Morton, open mouths were bounteously filled with an array of goodies. This

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was a last opportunity to hear the colorful instrument in its present home as Tim is relocating it to more spacious quarters in his new organ factory. The white and gold bench had constant occupancy for over three hours with many a good tune emitting from the ex-garage chamber. A small contingent then drove across town for a tour of the factory to close the happy day's events.

Richard Knight Auditorium, Babson College, was the site of our final season meeting on June 23. Applause and cheering greeted the announcement that our member, John Cook, had been selected to play during the National Convention young artist's segment — a real honor!

For the past several years, member Cheryl Linder has been our June artist, and 1984 was no exception. This attractive young woman handled her diverse program with an air of confidence from her rousing opener, "His Honor March" to a contrasting classical piece, "Second Meditation," by Alexandre Guilmant. An ill member and well-known organist, George Faxon, and his wife, Nancy, were remembered with Mrs. Faxon's "Intermezzo." Cheryl responded to long applause with a satisfying "Maple Leaf Rag" as her encore.

Before a busy open console and refreshment exodus, long-absent member Mark Renwick was encouraged to the console for a brief four-number "program," including encore. Despite his lack of access to a theatre organ in the area where he lives near Jacksonville, Florida, Mark has kept in practice on a new 3/62 Austin church organ.

The next day was EMCATOS' third event with the Waltham home of Rosalie and Pat Fucci as our venue. This picnic gathering has become nearly an annual affair with the relax-

ing setting on the slope overlooking their home offering much in the way of good food and fellowship. A tour of their "crystal palace" addition, wherein resides one 4/20 Robert-Morton being installed, concluded the day. The club owes a big vote of thanks to both the Bjarebys and to the Fuccis for their generosity.

STANLEY C. GARNISS

LAND OF LINCOLN Rockford

815/965-0856 or 815/399-8536

At the July social, the Land of Lincoln Chapter was entertained by Dave Bruszkowski on the Barton organ at the Coronado Theatre in Rockford, Illinois, Dave, who hails from Milwaukee, Wisconsin, is a member of our chapter and of Dairyland Chapter. His business is building and maintaining pipe organs so he is extremely knowledgeable about registration. He provided us with a varied program of music that included both pop and classical selections, marches, and show tunes, but the applause was more sustained when he played "Valencia," "Lover, Come Back To Me," and "So Beats My Heart for



Dave Bruszkowski at the Coronado Barton.

You" in the style of Jesse Crawford. After the social, there was open console and refreshments plus a tour of the theatre for the guests.

ORRILL DUNN



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Normally a relatively quiet period for summer vacations and the enjoyment of the various holiday locations and shows, the middle two months of the year, nevertheless, continued to be both busy and exciting for our chapter.

Although far fewer chapter members than usual were able to attend the Indianapolis Convention this year because of the currently very adverse Sterling/Dollar exchange rate, were all thrilled and delighted to learn that our beloved member, Les Rawle, had been awarded the ATOS 1984 Award for Technical Excellence "In recognition of exemplary contributions toward restoration and maintenance of the theatre organ as a contemporary art form." Characteristically, Les prefers to regard it as having been made not to an individual but for the collective efforts of our widely accomplished chapter technical team which now has several substantial achievements to its credit and our ultimate enjoyment.

Having basically completed the massive restoration of the famous Granada Tooting 4/14 Wurlitzer in

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Brian Sharp at the Royal Edmonton.
(John Sharp photo)

recent months, and pending further progress with the theatre management in bringing it back into public view and concert presentation, the team has now turned its attention to the 1931 vintage Compton 2/5 in the former Regal Uxbridge in the Northwest of Greater London, recently reopened as The Regals Nightclub, seven years after showing the last film there. A unique venture, combining beautiful "preservation listed" decor and sophisticated lighting within what was, in its cinema days, a stadium-type seating arrangement, the theatre has a fixed (but at present disconnected) organ console which is happily to be incorporated in the imaginative new entertainment scheme and to be singing again before too long. Thus, another in-theatre installation in the London area will be saved for our future enjoyment.

The happy team is concurrently engaged in the extensive refurbishment of our chapter's own Wurlitzer 3/8 (ex-Granada Welling) pending



Rob Calcaterra, Gene Roberson and Ashley Miller at the Rawle's Wurlitzer Lodge. "This is a lovely way to spend an evening."

the finding of a new permanent home for it. The chapter has also been asked to maintain the exquisitely-voiced Wurlitzer 3/12 in the Musical Museum at Brentford in West London (ex-Regal Kingston-upon-Thames). Several other potential restoration tasks are also on the agenda, thus portending a most enjoyable and constructive long-term program "inside the works."

In pursuit of our primary objective of encouraging young people, we have now taken the significant step of co-opting our highly talented 21-year-old member, Janet Dowsett, to our chapter committee to represent the younger element — which she is already doing most energetically. An early innovation which she has proposed is the induction to the elements of organ maintenance and tuning at what she has labeled "Old Clothes Nights." She has also begun to contribute "Janet's Corner" to our monthly newsletter, now is in the very capable editorial hands of well-

known member Beck Parsons with the typescript being provided by member Jean Swift.

Meanwhile, several of our advanced young playing members, having developed their own distinctive individual styles, have recently fulfilled prestigious concert dates in various parts of the country, and our forthcoming Young Theatre Organist of the Year competition has already elicited numerous promising entrants, at least two of them encouraging their parents to buy them special outfits for the occasion. All of this we rate as a most satisfying and rewarding part of our chapter activities.

Resuming our highly popular Chapter Club Night series at Edith and Les Rawle's delightful 3/19 home Wurlitzer after a two-month break, we brought ATOS National President Rex Koury to this world-renowned theatre organ venue. Born in the Streatham area of South London, but moving with his parents to the United States when he was only one-




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and-a-half years old, Rex had only been back to England once before when he was about 15.

In a widely contrasting program of his own special renditions ranging from a mock steel-band version of "Jamaican Rhumba" to an enthralling arrangement of Liszt's "Second Hungarian Rhapsody," Rex displayed a kind of console artistry that only comes from a lifelong dedication to his craft. He also provided us with his first "public" performance of his new, and as yet untitled, composition inspired by a trip through the Sussex and Kent countrysides of Southern England. All too soon he was playing his final encore, "Till We Meet Again," to which we echoed, "And make it soon!"

With most of our chapter members having only known Rex from his superb recordings, his Club Night performance carried the hallmark of a superb professional and all-around

musician of quite exceptional quality to make it a truly memorable event. Moreover, it was both a joy and a privilege to meet such a good friend of the theatre organ and his lovely wife, Mary, on our home ground. Thank you, Rex, for visiting the "Proud Fiftieth" of the ATOS chapter flock.

Two days later, a truly delightful theatre-organ weekend was completed with an Open Console and Barbecue Funday at Wurlitzer Lodge to aid our Chapter Organ Fund. A splendid effort by members and friends raised the magnificent sum of \$360 in what proved to be a great way to further our cause and relax at the same time. As always, our sincere thanks to Edith and Les Rawle for allowing us to again enjoy their ever-hospitable home and what they have, for over 20 years, so generously described simply as "Our Wurlitzer" for everyone to share.

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Something for everyone! A 3/6 Wurlitzer pipe organ, rides behind a live-steam model locomotive, loads of delicious food, and, best of all, a wonderful fellowship among friends were all evident on June 9 at the beautiful home of Ed and Ruth Maas in Eugene. This central Oregon location enabled some members to attend who we do not often get to see; Laurence Grimshaw drove from Florence, Bud and June Nachand from Bend and Paul Potter from Grants Pass.

Ed's Wurlitzer started life with two manuals at the Blue Mouse Theatre in Portland. Ed has added a third manual so skillfully that it appears to be a factory product. He has placed the Solo manual tabs on the back rail with the Tremulants and Second Touches. Open console was fully occupied by



Roy Fritz and Jack Coxen directing "engineer" Ed Maas. (Claude Neuffer photo)



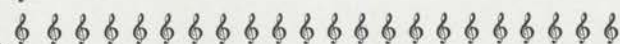
Ed Maas serving lunch to Oregon Chapter guests at his home in Eugene. (Claude Neuffer photo)



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many members including Portland pros Paul Quarino and Jack Coxen and Marti Lynch from Puyallup, Washington.

Ed has also built several scale-model, live-steam and electric locomotives. One, an Atlantic-type 4-4-2, was busy pulling riders on flat cars around a long track in the backyard.

It was very evident by the elaborate buffet lunch that Mr. and Mrs. Maas went to a great deal of planning and labor for this event. Our chapter is most grateful to them and to the other members who were so helpful.

Yes, something for everyone!

BUD ABEL



PINE TREE

Old Orchard Beach, Maine
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Lots of activity this year in Maine and northern New England. Because

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of good communications, we've had many meetings at Old Orchard Beach Junior High School. On March 3, several theatre-organ lovers from EMCATOS, SENETOS, Connecticut Valley and Pine Tree converged on the Old Orchard school to have open console on the 3/13 (ex-Proctor Theatre, New York) Wurlitzer. Afterward, we all headed to Portland for an organ crawl in several churches, courtesy of Mr. Gerald McGee, municipal organist at Portland City Hall. A wonderful time it was! After sup-

per, we all went to Portland City Hall to hear Dennis James accompany *The Phantom of the Opera* on the great Kotzschmar Memorial Austin, 4/88 plus, with a theatrical percussion division. It was truly a great performance and a credit to the great crew, which includes Allen Miller, that is restoring this historical giant.

April 14 found us at Old Orchard again with a new area organist, Clint Tibbetts of Portland, trying the 3/13 Wurlitzer for the first time. Again, on May 12, we heard Clif Lind play, and much discussion was heard about the Berlin, New Hampshire, Wurlitzer — more on this later.

June 9 saw us at John Anslow's home in Kennebunk where he has a new Allen computer theatre model. Chairman Bob Johnson played as did Clif Lind, Dick Frank and many others.

On April 20 and 21, in Berlin, New Hampshire, Bob Legon played overture and scene music for a production of *Peter Pan* by the Berlin High School Players. The organ is the 2/10 (ex-Albert Theatre) Wurlitzer.

On June 4, Bob Legon again played the 2/10 Wurlitzer in its first solo concert with a sing-along and silent comedy, *At The Show*, starring Charlie Chaplin. This was presented for Community Concerts, Inc., of the

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Bob Legon at the Berlin High School Wurlitzer for production of Peter Pan.



Jim Roseveare at the Seattle Paramount console.

(Glenn Briody photo)

north country area of New Hampshire. About 400 people were given a "Musical History of Theatre Pipe Organ," and they loved every minute of it.

Several more students will undertake console releathering and re-finishing this summer under Jim Martin's wonderful direction. All power to them.

Finally, movement on a new potential installation by Pine Tree Chapter is now beginning, so keep your fingers crossed on this one. So, theatre organ is alive and well in northern New England.

ROBERT LEGON

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Jim Roseveare, resident organist at the Oakland Paramount, was the most recent artist presented by Puget Sound Chapter at the Seattle Paramount. Members and guests enjoyed an afternoon of carefully chosen vintage theatre music, each number presented with obvious dedication and pleasure. Jim's program reflected superior musicianship and good taste in

his arrangements and registrations. His programs are musically very satisfying, revealing great love and respect for the theatre pipe organ. This young man is quite a serious musician, deriving his satisfaction from the pursuit of excellence. Especially enjoyable were his arrangements of "Dancing in the Dark," "The Trolley Song" and "I Get A Kick Out of You." In a delightful rendition of "Masquerade," he recreated the duet performance of Helen and Jesse Crawford with painstaking care, obviously enjoying playing this as much as we did hearing it.

At a short open console session following the program, Lin Lunde made a surprise appearance playing several spirited numbers with great poise and pleasure, much to the delight of the audience. Another unexpected surprise was being entertained by Marti Lynch, longtime member of the Oregon chapter, now residing near Seattle. Marti, well known in electronic circles throughout the country, will be doing a workshop for chapter members in the near future.

The Bremerton Community Theatre recently celebrated its 40th Anniversary, having presented plays continuously these many years. The

organ, owned by the Bremerton Pipe Organ Society, was played during the festivities by John Nafis, Al Kluth and Margaret Hill. The organ, originally installed in Pasco, Washington, is used for practice as well as public performances.


DIANE WHIPPLE



218/287-2671 or 701/232-6325

Our last meeting before summer "recess" was held at the home of Mark Dahlberg in Moorhead, Minnesota. Following dinner, we had a demonstration of various types of organ pipes, including some built for Mark by member Gerald Schjeldrup

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Mark Dahlberg and his "creation."

(Sonia Carlson photo)

(Artisan Builders). We also saw and heard a portable one-rank organ built by Mark this spring.

Summer entertainment finds some of us at Weld Hall, Moorhead State University, to hear our 2/6 chapter organ. The Monday evening movie series has placed more emphasis on the instrument this season as half of the ten movie nights have silent features, and the other movies have organ prologues.

In order to assist us with our numerous projects at the Fargo Theatre, we decided a new organization should be established. This group formed in June, elected officers, and is known as Friends of the Fargo. Members will engage in three kinds of activities: fund raising to help defray the theatre's operating expenses and needed capital improvements, pro-

motion of movies and special events, and maintenance of the building. They, in turn, receive reduced admission rates, a newsletter and the satisfaction of helping the Fargo Theatre remain one of Fargo-Moorhead's most valuable assets.

The organ rebuilding project proceeds on schedule. The Main chamber was emptied in July to renovate the room and many organ parts. Audiences expecting to hear the organ during movie intermissions got an explanation as the curtains were parted to reveal organ paraphernalia all over the stage floor. The percussion chamber is next, then the Solo. All should be completed early next year.

SONIA CARLSON

ROCKY MOUNTAIN

Denver, Colorado

303/797-2232 or 303/233-4716

The annual concert of the RM-CATOS featured Walt Strony at the Denver Paramount Theatre on



Walt Strony at the Denver Paramount Theatre 4/20 Wulitzer.

(Ed Zollman photo)

Lew Williams

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June 9 for an audience of approximately 1200 enthusiastic fans who came to hear Walt and to hear the organ prior to the Paramount being closed for restoration. Considerable wiring has been done recently for additions to the organ, such as more unification on the Tibias, Post Horn available on all keyboards (including pedal), and the addition of a 32' Resultant.

Walt had prepared a varied and exciting program which displayed both his technical facility and creative musicianship as well as the beautiful sounds of the 4/20 Wurlitzer. He thrilled his audience with his use of the entire organ and with his versions of the "1812 Overture" and the Third Movement of Jongen's *Symphonie Concertante for Organ and Orchestra*, which had the audience standing in the aisles and cheering for more! In contrast, his arrangement of "A Kiss in the Dark" almost wept in its delicacy. Realizing the audience's appreciation of, and curiosity about, the twin consoles on this organ, Walt invited Denver organist Patti Simon to do some duets, thereby utilizing both consoles, and the audience appreciated their numbers which included a rousing "Under the Double Eagle." Walt presented a concert featuring styles ranging from pops to classics, lush to jazzy, and melancholy to thrilling, and it is sincerely hoped that he will return to play for us again.

PATTI SIMON

ST. LOUIS Missouri

314/968-1940 or 314/631-1495

The Theatre Historical Society held its annual convention in St. Louis in June. They toured many old and new theatres in the St. Louis area, and when they toured the Fox Theatre they were treated to a concert by Jack

Jenkins on the 4/36 Wurlitzer.

The June meeting of SLTOS was held at the home of Alice Ziener in Highland, Illinois. Jack Jenkins was the artist who played Alice's 2/7 Wicks for the program. Alice served a lovely buffet supper.

Mary Strauss is again presenting "Monday Night at the Movies" at the Fox during the summer. Gerry Marian is playing a concert on the Mighty Wurlitzer each Monday night preceding the movie, with the exception of the one-night showing of the silent film, *It*, with Clara Bow. Jack Jenkins will be the artist for that feature.

Marlin Mackley has produced a recording of the Mighty Wurlitzer, played by Jack and Gerry, which can be purchased through Mackley Organ Service, 617 Fair Oaks, Webster Groves, Missouri 63119.

ALICE BAUER

SAN DIEGO California

619/561-2269 or 619/336-0532

The San Diego chapter has had a very busy and productive summer season. Although we took the month of June off from programming, the members of the organ crew began the overwhelming task of enlarging our Mighty Wurlitzer to its future size of 3/20. This has entailed many hours of blueprinting the chambers and re-arranging them on paper before the physical efforts were needed, and only a few items could be accomplished before our two programs in July.

Our first July program featured the artistry of Stan Kann. As a combined effort with the United Church of Religious Science, this evening of laughter and merriment was enjoyed by all who attended. Along with his exceptional music, Stan accompanied



Stan Kann demonstrating one of his antique vacuum cleaners. (Connie Reardon photo)

a Rudolph Valentino feature, *The Eagle*, and presented a comedy segment demonstrating the antique vacuum cleaners and various gadgets that he has collected. The audience was elated over many of these novel antiques. This program was a benefit to help send kids to summer camp and to increase our scholarship fund.

Our second program for July featured the one and only Gaylord Carter. We were hosts to the conventioners of the Model T Ford Clubs of America, who were dressed in their costumes of the day (circa 1913), and we provided the climax of their convention by bringing back memories of those years. From the moment Gaylord walked on stage and played his famous Amos & Andy theme, "The Perfect Song," the evening was magical. Gaylord took his audience on a "Trip Through the Organ" dem-

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onstrating all the sounds available, including the toy counter, whistles, sirens, etc., and then accompanied a film clip of W.C. Fields on a wild ride. Just for the conventioners, Gaylord cued Harold Lloyd's film, *Harold's New Car*, featuring the incident-by-incident destruction of a newly purchased (now vintage) automobile. Then, to horrify the old-car buffs even more, Gaylord presented Laurel and Hardy's *Big Business* in which a Model T Ford truck is destroyed right before their eyes. The audience, of course, gasped and moaned while saying a few words that can't be printed. To conclude this evening, during the playing of the "Battle Hymn of the Republic," a 20x30-foot American flag was lowered, complete with cannon flashes and booms. The audience would not let Gaylord off the stage at the end of the number and insisted on three encores which he graciously acknowledged. Gaylord then mounted a Model T Ford that was placed in the lobby for the audience to view and had a royal send-off.

We are excited to think that we may have a second pipe organ installation in our chapter. The board of directors of the Granger Music Hall Historical Society has expressed an interest in placing a pipe organ in their facility. After a brief presentation by our chapter, the society's response was very enthusiastic for the installation of a 2/7 Style D Wurlitzer. A second meeting between the two organizations is forthcoming for a discussion of the cost analysis of the installation, the upkeep of the organ and community participation in the fund raising and use of the instrument. Our chapter is delighted to grow and reach more people with the sights and sounds of the theatre pipe organ.

During August and September, the



Gaylord mounts the Model T Ford for a royal sendoff of his audience.

(Connie Reardon photo)



Gaylord at the console of the San Diego Chapter Wurlitzer with the huge stage flag in the background.

(Connie Reardon photo)

enlarging of our 3/15 Wurlitzer has been in full force. Our fall concert season will start in October with Ashley Miller and conclude in November with Dan Semer.

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Sooner State Chapter got the summer off to a good start with our annual picnic at Harvey Young's "Island," built along the side of the man-made lake located on the grounds of his privately owned airport. The food was good (as always), the company congenial, and the music was "piped" in. Afterwards, those who wished adjourned to Harvey's house to hear Dennis Minear (home to visit his parents) play Harvey's Conn 652 and his newest "toy," a Wurlitzer Omni 6000 synthesizer.

With Dennis in town, plans were made for him to play another program the following Sunday on Harvey Barbour's 2/11 Kimball in Pryor.



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BILL FLOYD, C/O AMART

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Those who made the trip were treated to some excellent music. "I didn't know my organ could sound that good!" Hervey said.

July found us back at Tulsa's Central Assembly of God Church. Harvey Young and Phil Judkins gave us a report on the ATOS Convention held in Indianapolis. Phil told us that one of the primary concerns of our organization is to attract younger people and mentioned how encouraged he was by hearing so many young organists.

Vic Thomas and Dorothy Smith then told about the George Wright Organ Workshop they attended in June at Colorado State University in Fort Collins, Colorado. The workshop was truly fabulous. George is perfectly wonderful, an outstanding performer, a marvelous teacher and a tremendous person! There should be lots of pipe organ "crickets" and "frogs" all over the world before long, though it may take a little longer to master the technique of *glissandi*.

Open console on the 4/14 Robert-Morton followed. We heard music from Phil Judkins, Gary Schaum, Joellen Brown, Lynda Burns, Harvey Young, Bill Schimpff, Luther Eulert and Dorothy Smith.

Lee Smith, our fearless leader (he must be!), has announced that,

henceforth, everyone will be expected to provide some of the entertainment in some way. "Be prepared," he said. And he won't announce *who* beforehand because then he'd be the only one to show up at the meetings! If we can't play the organ (or piano), we can recite a poem, do a skit or sing a song (no strip tease allowed). If bass kazoo is the instrument of choice, he suggested we practice! One precious lady, young in spirit though no longer young in body, has already told us she's going to need lots of room.

We are well on our way to purchasing the dreamed-of electronic relay for our club-owned 3/10 Robert-Morton. A number of our members have made generous donations for it, and we have decided to step out in faith — the relay is ordered, and we'll find the rest of the money somehow.

DOROTHY SMITH

**WESTERN RESERVE
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Western Reserve Chapter's June business meeting centered around a

wine and cheese social held at the Cleveland Grays Armory. Entertainment was provided by Pete Schneider, house organist at the Lorain Palace Theatre, at the console of our 3/15 Wurlitzer. Open console followed to round out the afternoon's activities.

Ten of our members attended the National Convention in Indianapolis and spent a delightful time sharing their views and participating in the various festivities.

For our July gathering, we were privileged to hear the 5/167 Skinner organ installed in Cleveland's Public Hall Auditorium. The instrument's 10,500 pipes are installed on four separate stories, and the Skinner reproduction of the original console is truly a work of art. Dan Dembrick of Dearborn Heights, Michigan entertained us with his blend of pop and classical musical styles which included Mendelssohn's "Wedding March," "Exodus," as well as the Minuet from Boëllmann's "Suite Gothique." Dan also presented Ching Wa Yu, his 11-year-old student who has played the organ since the age of five and has been proficient in the classics since the age of eight. His selections for the afternoon included "Amazing Grace" and Bach's "Little Fugue in G Minor," expertly played.

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Concert Artists' Playing Schedule

(as of June 30, 1984)

Here is the third installment of The International Theatre Organ Concert Bureau directory. This list of artists and their scheduled concerts is as complete as available information would allow. Supplementary lists will be published when compiled.

Artists and concert producers are invited to contribute information to The International Theatre Organ Concert Bureau, 12931 Haynes Street, North Hollywood, California 91606. The Bureau may be reached by phone at 213/980-7544 between 4:00 and 5:30 p.m. or 7:00 and 9:00 p.m. (Pacific Time). In the event you must leave a message be sure to give your area code with your phone number, and the best time to return your call.

DAN BELLOMY

October 5, 6 & 7 — Fresno, California, Organ Bash. November 3 & 4 — Thomaston, Connecticut, Opera House.

JIM BENZMILLER

October 20 — Michigan Theatre, Ann Arbor.

REV. BILL BIEBEL

October 27 — Grays Armory, Cleveland.

JOHN BROWN

October 5, 6 & 7 — Fresno, California, Organ Bash.

ROB CALCATERRA

September 2 — Bobby Schmidt's Resort, Stone Lake, Wisconsin. September 5 — ATOS New York Chapter, Baldwin Organ Studios, Manhattan. September 17 through 20 — Baldwin Organ Concerts, Queens, White Plains, Manhattan, Brooklyn, New York. September 27 — Senate Theater, Detroit, Michigan. October 6 — Quad Cities, Capitol Theatre, Davenport, Iowa. October 27 — Hershey Cultural Center, Hershey, Pennsylvania. November 4 (tentative) — San Gabriel Auditorium, California. November 10 — New York Military Academy, Cornwall-on-Hudson, New York. December 9 — Cinema 'n Draft House, Bethesda, Maryland.

CANDI CARLEY

Spring '85 — Australia.

GAYLORD CARTER

October 7 — Detroit Fox Theatre. November 1 — Sun City, Arizona, Recreation Center. — November 3 — Phoenix, Arizona, Academy of Arts.

CARLO CURLEY

November 3 — Ohio Theatre, Columbus.

TONY FENELON

See Lyn Larsen listing with (*).

LARRY FERRARI

January 26 & 27 — Thomaston, Connecticut, Opera House.

LEE IRWIN

March 2, 1985 — Oakland, California, Paramount Theatre.

DENNIS JAMES

October 12, 13 — Hedback Theatre, Indianapolis, Indiana. October 19 — Michigan Theatre, Ann Arbor, Michigan. October 20 — City Hall Auditorium, Portland, Maine. October 27 — Ohio Theatre, Columbus, Ohio. October 28 — Livingston United Methodist, Columbus, Ohio. October 31 — I.U. Auditorium, Bloomington, Indiana. November 3, 4 — Pelzel Residence, Charleston, West Virginia. November 9 — Church of the Redeemer, Kingston, Ontario. November 10 — Saratoga, New York. November 17 — Auditorium Theatre, Rochester, New York. December 2 — South United Methodist, Columbus, Ohio. January 4, 1985 — Keyboard Concerts, Laguna Hills, California. January 5 — California Theatre, San Diego, California. January 15 — Paramount Theatre, Seattle, Washington. January 19 — I.U. Auditorium, Bloomington, Indiana. January 29 — Paramount Theatre, Seattle, Washington. February 8, 9 — University of Missouri, Kansas City. February 14 — Symphony Hall, El Paso, Texas. February 19 — Paramount Theatre, Seattle, Washington. February 22 — Kentucky Center for the Arts, Louisville. February 23 — I.U. Auditorium, Bloomington, Indiana. March 16 — Ohio Theatre, Columbus, Ohio. March 24 — Embassy Theatre, Fort Wayne, Indiana. March 26 through April 23 — SOUTH AFRICA CONCERT TOUR. April 27 — Grays Armory,

Cleveland, Ohio. May 5 — Colonial Theatre, Phoenixville, Pennsylvania. May 11 — Century II Auditorium, Wichita, Kansas. May 18 — Ohio Theatre, Columbus, Ohio. June 8 — Phipps Center, Hudson, Wisconsin. June 16, 17, and 18 — AMERICAN GUILD OF ORGANISTS, Charleston, West Virginia. July 14 — Renaissance Theatre, Mansfield, Ohio.

NEIL JENSEN

April 20, 1985 — Dickinson TOS, Wilmington, Delaware.

STAN KANN

April 20, 1985 — RTOS, Rochester, New York.

DAVID KELSEY

December 14 — RTOS, Rochester, New York.

LYN LARSEN

September 14 — Asilomar, California. September 16 — Seattle, Washington, Paramount Theatre. *September 30 — Pasadena, California, Civic Auditorium. *October 2 — Keyboard Club, Laguna Hills, California. *October 9 — Sun City, Arizona. *October 13 — DTOC, Detroit, Michigan. *October 20 & 21 — Allen Organs, Macungie, Pennsylvania. *October 26 — Roswell, New Mexico, Military Academy. *October 28 — Valley of Sun, Phoenix, Arizona. *November 2 — Classic Hotel, Albuquerque, New Mexico. December 8 — Ohio Theatre, Columbus.

ANN LEAF

September 22 — DTOC, Detroit Michigan.

ARNOLD LOXAM

May 1985 — Syracuse, New York, ESTMIM. May 1985 — North Tonawanda, New York, NFTOS.

WARREN LUBICH

October — England.

LIN LUNDE

January 18, 1985 — RTOS, Rochester, New York.

ROBERT MacDONALD

October 27 — Stoneham, Massachusetts. October 28 — Babson, Wellesly, Massachusetts.

FATHER JIM MILLER

December 15 — Syracuse, New York, ESTMIM.

JERRY NAGANO

Fall 1984 — Australia. □

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3/13 Robert-Morton Pipe Organ now playing in the Roseway Theatre, Portland, Oregon. Has chests for 15 ranks. \$6000 or best offer. Buyer remove. Call Terry Robson, 503/654-5823.

Allen Theatre Organ. 465 digital computer, still under warranty, four walnut speaker cabinets, \$18,000/offer. Pete Sweeney, 2309 E. Goshen Ave., Visalia, California 93291, 209/734-5234.

Wurlitzer 2/7 Opus 1861. Complete with all pipes and toy counter. Console restored. Now in private residence. \$18,000. Jim Sheridan, 2 Kingwood Park, Poughkeepsie, New York 12601. 914/462-5807.

Barton 4-manual, 22 ranks, 210 stops with Wurlitzer Brass Sax and Orch Oboe, Gottfried French Horn, Post Horn, four sets of Strings, five 16' extensions, five tuned percussions plus Ampico Chickering Grand. \$23,000 or serious offer. Stan Lechowicz, 3380 Deerfield Road, Riverwoods, Illinois 60015, 312/945-3710.

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Wurlitzer Theatre Organ Parts. Send self-addressed stamped envelope for list. Harold Morch, 127 Belmill Road, Bellmore, Long Island, New York.

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Wurlitzer parts, No tremors or regs. Just about everything else. For list and prices, SASE to Organ Parts, Box 521, Hobart, Washington 98025.

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Jukebox Collector Newsletter. Sample \$1. Subscription is \$20 yearly. RR#5-ATOS, Des Moines, Iowa 50317-5099. 515/265-8324.

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Restored early Prince melodeon. Information, photo; best offer. Dave Whitmore, R. D. 2, Box 626, Underhill, Vermont 05489.



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Wurlitzer Kinura F# 19, G# 21 any condition. J. Fuhrmann, 41 Pawlett Way, Karrinyup, West Australia, 6018, 616/447-9837

Accessories for Artisan E3 organ, vacuum tube type. Russ Kuhn, 109 Tesiny Circle, Bridgeport, Connecticut 06606.

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From the question on page 57.
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Magnet armature is fouled so it will not seat and close the primary. Attach test wire to magnet lead, remove cap, blow out debris and replace cap.

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