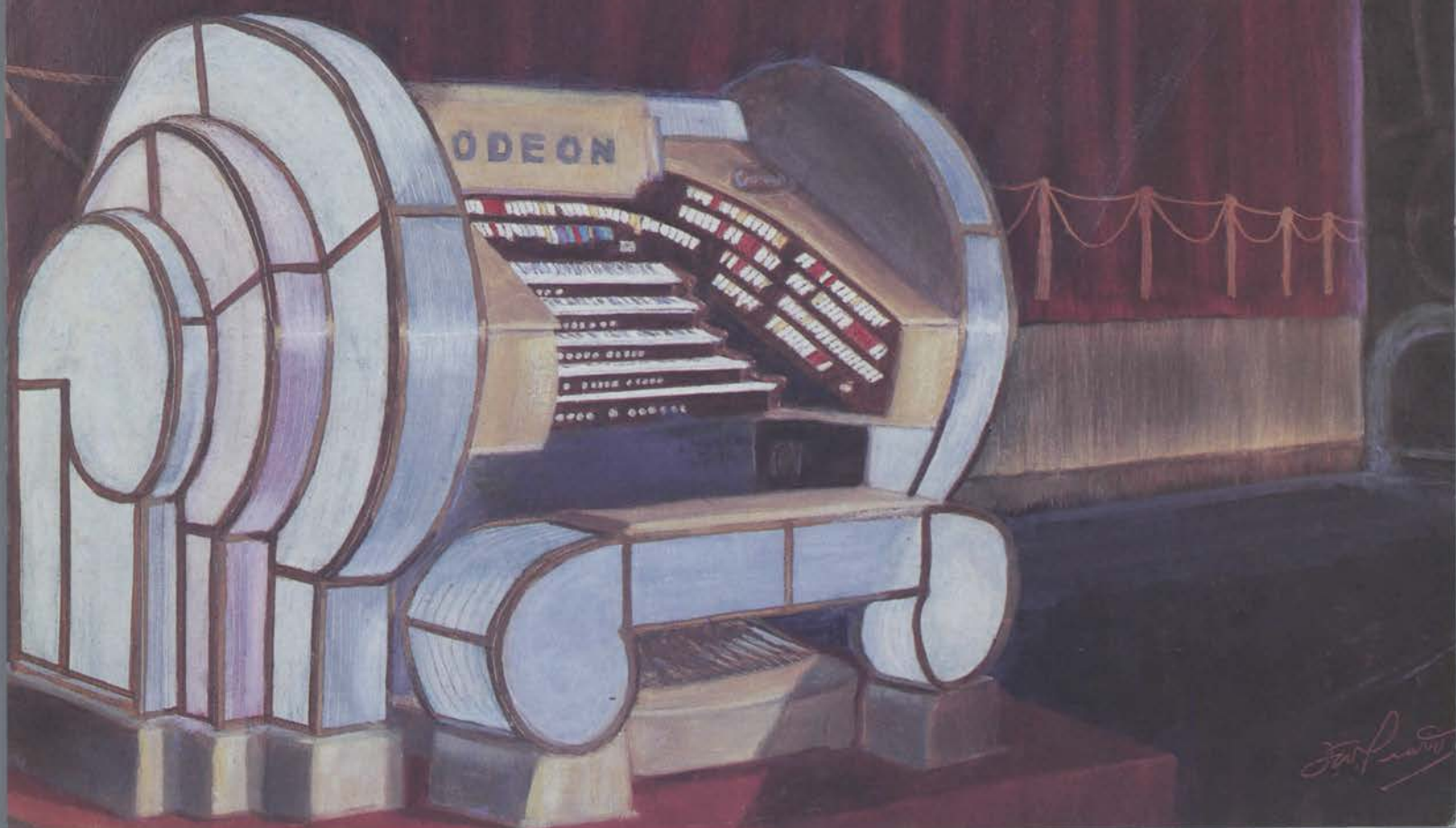


THEATRE ORGAN

November / December 1984

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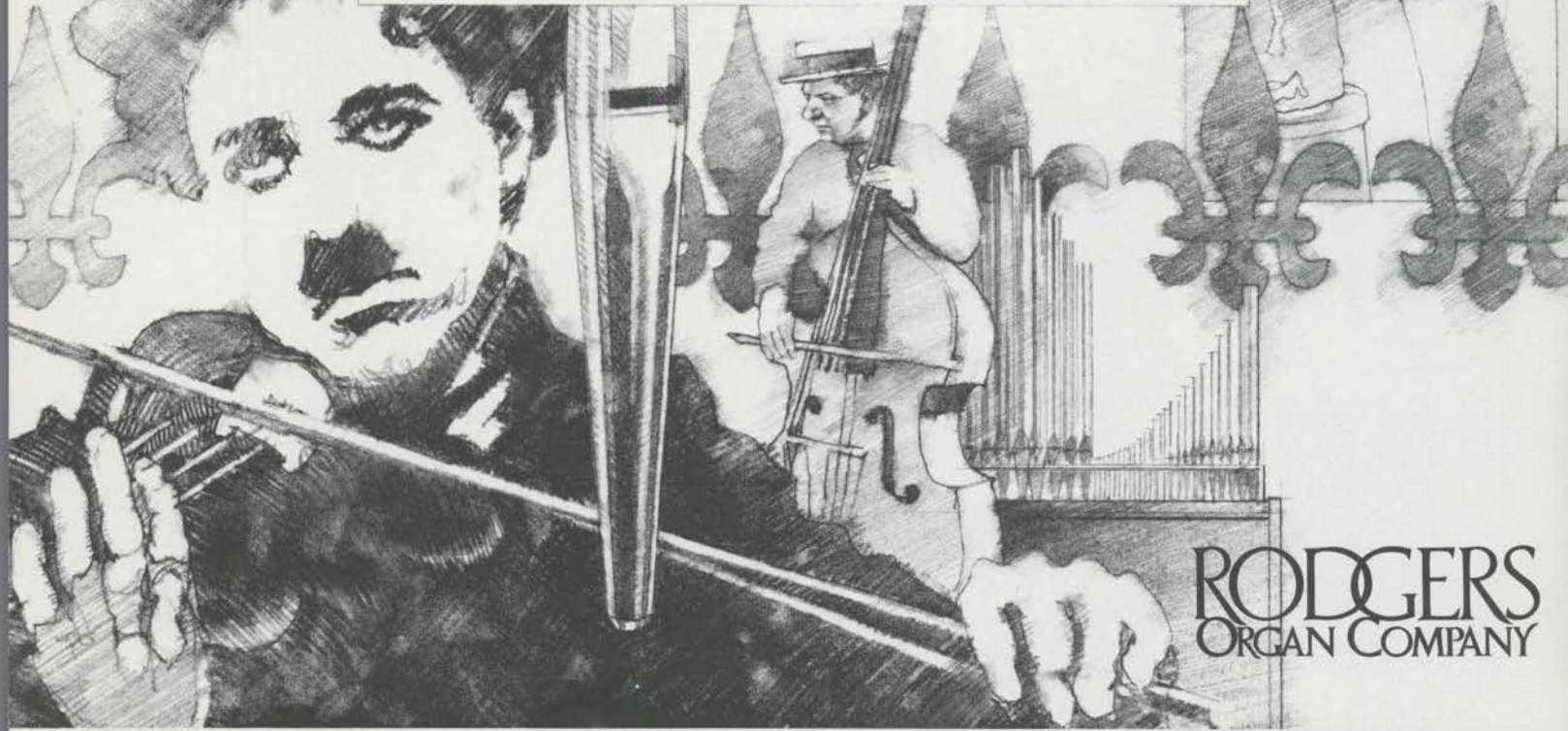


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Britain's most famous illuminated console: "The Duchess" Compton 5/18 organ in the Odeon Cinema, Leicester Square, London. See page 38.

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American Theatre Organ Society

PRESIDENT'S MESSAGE



Since the Kourys departed for Great Britain's alluring shores immediately at the conclusion of this past summer's ATOS convention, I want to take this late opportunity to once again join with the many others who have complimented the members of the Central Indiana Chapter on the excellence with which they planned, promoted and conducted one of the very best conventions ever. My hat is off to

the fine artists as well as those who worked so long and hard to make the affair such a success. Although all the figures are not yet complete, I have every confidence that this 1984 convention will also be most satisfactory financially.

It would seem that our annual conventions are getting better and better each year and the enthusiastic response of our membership is indeed gratifying. Proof of all this, I believe, lies in the fact that convention sites have already been spoken for through 1990!

If you have read the Minutes of the several annual meetings that were held in Indianapolis and published in the last issue of THEATRE ORGAN, you know that your National Board of Direc-

tors is moving ahead with plans for general expansion of membership growth, commitment to young players via the Young Artists Competition (to be a world-wide annual program), and with the engaging of Douglas Fisk of Sacramento as the Society's Executive Director to handle such matters as membership records, Society promotion, solicitation of trust-type funding and various other day-to-day duties. Doug will be working under the direction of the National Board and your President.

Fifteen different committees have been appointed! These committees are charged with the responsibilities of carrying on the various functions and activities of your Society. Although membership of these committees may change from time to time, it is the present intention that most of these groups will be on-going. For more details of the activities of the meetings held in July I urge you, if you haven't already done so, to read the aforementioned Minutes in the September/October issue of THEATRE ORGAN.

And now, with another Holiday Season fast approaching, let me wish each and every one of you the very best for a happy Yuletide and a wonderful 1985!

Sincerely,

Rex Koury

EXECUTIVE DIRECTOR'S MESSAGE



Progress is being made in meeting the goal of the officers and Board of Directors in making the Executive Director's office the headquarters for all membership information. The office is also responsible for answering the questions members have regarding the many different activities and programs that make up ATOS.

All dues statements will be mailed from this office for the coming year.

The current operating policy asks that all members pay ATOS dues directly to this office rather than through chapters as some of you did in the past. Checks will be deposited in the bank designated by the Treasurer who will continue to handle all fiscal transactions. Membership cards will also be issued by this office. It is expected all of this will be in place by the time you read this. There may be some rough spots in the transition (have you ever seen it otherwise?) but we will do everything in our power to keep them to a minimum.

Another Society goal for this office concerns increasing the services to the chapters. I have written to all chapters asking for specific suggestions regarding the kind of help you could use. The answers received have been appreciated and in some instances help could be given. As suggestions are received we can work toward developing a program to better serve chapters.

It was suggested to me that one way to learn something about chapters was to work on the development of a new one. A nearby location without a chapter was central California. With the help of volunteers familiar with the area a chapter has now been formed covering that area, with Fresno as its hub. It will mean more new members for ATOS. If you know of other similar areas let me know and maybe we can figure out a way to get a chapter started and help meet the most vital goal of the year — more members.

This office is here to help in developing programs, getting new members, answering questions and solving problems. Use it!

Douglas C. Fisk



GEORGE WRIGHT at FORT COLLINS

by Lew Williams

In the seventy-odd years that the Wurlitzer pipe organ has been on the American musical scene, relatively little time has been spent in actually training organists to play it properly. With the exception of the Eastman School of Music and a few other institutions of the 1920s which offered systematic instruction in playing styles and picture accompaniment, many players simply learned by experimentation. More recently, a California school has begun a course in theatre organ style, but it remained for Colorado State University to offer a seminar in theatre organ playing, for credit, for the first time in perhaps 54 years.

CSU has always had an active classical organ program. The school's three-manual, 34-stop Casavant tracker action organ is well known and has been featured in summer

courses by artists such as France's Marie-Claire Alain and the late Anton Heiller of Vienna. This time, however, 53 students would be gathering to learn from George Wright, surely one of the most influential of theatre organists. He would have at his disposal a newly-installed 3/19 Wurlitzer. Located in the University's Lory Student Theatre, the organ was donated by Mrs. Marian Miner Cook of Los Angeles and designed by Lyn Larsen in collaboration with Ken Crome.

George arrived in Fort Collins several days before the seminar to prepare his opening concert. Organ technician Ed Zollman was on hand to regulate the instrument to the artist's liking and perform last minute touch-up work. The reeds in particular received special attention, and by concert time the Wurlitzer was in

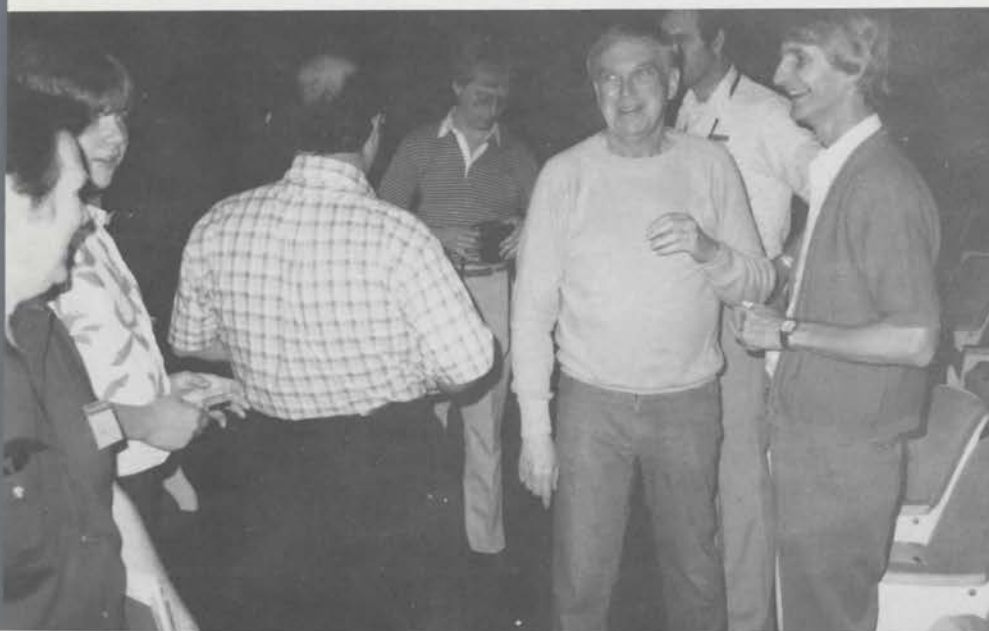
excellent voice.

At 8 p.m. on Sunday, June 10, Robert Cavarra, University Organist and Professor of Music at CSU, introduced George Wright, who brought the white console up from the orchestra pit with a lively "St. Louis Blues" and proceeded to give an excellent account of himself throughout the evening. One of Wright's strongest points has always been his wonderful spontaneity at the console and with his audiences. This was much in evidence as he bantered back and forth with his listeners so that by the second selection everyone was settled and "at home."

Variety was the hallmark of this program. A number of trademark arrangements were in evidence, such as "Edelma" and the Crawford settings of "I'm Confessin'" and "How Am I to Know?." George's celebrated sleazy side came to the fore in such numbers as "A Good Man Is Hard to Find" and the nonsensical "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" (remember *that* one?). "Secret Love" incorporated a fragment of the "Liebestod" from Wagner's *Tristan und Isolde*. The concert concluded with an extremely unusual selection — the Gregorian chant *Veni Creator Spiritus*, played first in a mellow theatre style, then in a toccata setting by the Belgian organist Flor Peeters. As an encore we had one of the raunchiest versions of "Love for Sale" ever heard, featuring bumps and grinds never heard in that fabled 1954 HiFi recording. After the concert there was a brief reception

"Professor" George enjoying some humor with his students during a break.

(Richard Webb photo)



held at the Cavarra home.

Bright and early the next morning seminar participants began gathering in Lory Auditorium. Among them were such ATOS personalities as Clealan Blakely, Canadian organ buff and historian, Lance Johnson, North Dakota organ builder, and Patti Simon who teaches and performs in Denver. The bulk of those enrolled were amateur organists, a few teachers and generally interested onlookers. At 9 a.m. George bounded to the front of the room, addressed the class, and we were underway.

Informality was the order of the 2½-day session. George made it a point to chat with each class member individually during the proceedings. Regular coffee breaks out in the lobby insured conviviality and prevented the three- and four-hour sessions from grinding on without relief.

The seminar was geared to the amateur and intermediate level of player. For those organists who had never had the opportunity of having such things as second touch, pizzicato action, registration and playing techniques explained firsthand by one of the foremost executants in the field, it was a revelation. Wright has the knack of explaining his material in an easy, uncomplicated manner so that the average listener can comprehend without any confusion. Playing styles were demonstrated in short phrases from familiar tunes, or occasionally in complete selections. Use of second touch obbligato was clearly shown as George played "The Rosary" and "None But the Lonely Heart."

Monday evening, registrants at-

tended a recital by Robert Cavarra on the Casavant organ in the Music Building. An excellent example of the North German style of organ building, it was shown to good advantage in a program of Bach, Widor and Reger. The organ is in a fairly close room, with amphitheatre-style seating facing the organ case itself. Unfortunately, it would have sounded to much greater advantage in a large building or reverberant cathedral, and the mixtures and reeds tended to be extremely severe when hitting one right between the eyes. After a thorough discussion of the German *Werkprinzip* (Baroque style of organ building), which was perhaps a bit too involved for a theatre organ crowd, Robert Cavarra made the organ available to those who wished to try it. Shortly after, he returned to the console for the Widor "Tocatta," during which George was seen to break into an animated buck-and-wing routine.

When class resumed the next morning we began with a survey of registration, the use of the crescendo pedal in "stab" accents, and chromatic *glissandi* (one of the most eagerly awaited demonstrations). Throughout the seminar George always made it clear that the bulk of his observations were to be prefaced with the phrase "In my opinion," and reiterated that there is no one way to play anything. There were, however, a number of points on which he was emphatic.

A good piano technique is the best way to good organ playing. You must "get past the notes" before anything else.



Professor Robert Cavarra and George Wright at CSU. (Ed Zollman photo)

In both phrasing and repeated notes, take your hands off the keys. Let the music "breathe."

Try to know the lyrics of each song you play, and think of them as you are playing. It will help make the song's intent clearer to the listener.

It is preferable to use the printed, published sheet music copy of a song, which has the right harmony to go with the melody. "Fake books" are quite unreliable and generally not recommended.

When registering a piece at the organ, don't be too "heavy." Use the least number of stops necessary to make a particular ensemble sound good.

Never use the Tierce 1-3/5 without the Twelfth 2-2/3 except for specific novelty effects.

If you have at your disposal an organ with two Tibias, it is generally better to use them one at a time, rather than lumped together at several different pitches, when their respective tremulants tend to "cancel out" each other.

From time to time class members were asked to play, after which George supplied comments, encouragement, correction and constructive criticisms when necessary. CSU student Kevin Utter gave a very moving account of the "Meditation" from

Channel 9 News covering CSU Workshop with George Wright. Student Patti Simon at the console of the 3/19 Wurlitzer. (Richard Webb photo)



Effective last issue, the deadlines for all THEATRE ORGAN copy (except advertising) are 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

Thais. Blind from birth, he manipulated the stopkeys deftly and surely without the use of any pistons. Dorothy Smith of Tulsa, who turned out to be the class cutup, clambered aboard the bench, tested stops one by one and launched into a rollicking "It's a Small World," after which George made a few stop changes, explaining the difference and clarity of registration he was seeking.

Halfway through the session a syllabus was distributed to participants. This contained examples of left hand and pedal patterns (ranging from the simplest fox trot to more complex Latin and jazz rhythms), open and closed chord voicings, glissandos between notes and chords, and a Wright arrangement of "Song of the Islands," which was sight-read by one of the class.

At the conclusion of the second day's session, members boarded a bus and headed to Denver for dinner. Afterward they filed into the soon-to-be-restored Paramount Theatre for a two-hour jam session on the 4/20 Wurlitzer. Patti Simon and one of her students brought the twin consoles up with a duet arrangement of "Me and My Shadow." Former house organist Joel Kramer was among those following with impromptu spots. The organ has been augmented with a Posthorn, and the Tibia wired in at additional pitches. With the chamber drapery removed, the organ sounds out with quite a punch.

The final class was held the next morning, and consisted of a number of questions for George on the order of "How did you do such-and-such?" on his many recordings. These were duly answered and demonstrated, particularly the half-speed double track segments of "Dancing Tambourine." Both George and his charges were reluctant to stop, and the session went on an hour and a half past the scheduled close of the seminar. In closing, George bade all students a fond farewell, with the ad-

monition to "Play better!"

During the entire seminar a great deal of ground was covered, but to condense all of the nuances of theatre organ playing into such a short time is understandably impossible. As noted before, the classes were very relaxed and, unfortunately, a bit too unstructured. Although a detailed plan of study had been mailed to all registrants in advance of the seminar, it was, for some reason, not shown to George until being brought to his attention during the second day of class, whereupon he remarked "I've never seen this before." This was unfortunate, for a good bit more material could have been covered. In addition, a master class session had been advertised in which more registrants could have played, and a number of students were disappointed when this wasn't possible.

This lack of format aside, the class was very well received, and plans are underway for another session with Wright next year. If the enthusiasm from this year's group is any indication of things to come, next year should be something to which to look forward. □



WANTED TREASURE HUNTERS

Located somewhere between your attic and your basement, you may have hidden "treasure"! Many of you possess materials needed to make the ATOS Archives/Library a more complete and comprehensive collection of theatre pipe organ memorabilia.

You are strongly urged to look through your "treasures" and to donate to the Archives/Library collection the materials you would like to make sure are preserved for future generations of musicians, scholars and historians. The collection needs such items as music, audio recordings, books, photographs of theatre pipe organs and the theatres in which they are/were installed, organist biographies, personal memorabilia which might include scrap books, programs, newspaper articles, cue sheets, pamphlets, etc. All items, large or small, that are representative of the era of the theatre pipe organ are being accepted for the ATOS Archives/Library collection. All donations are tax deductible.

A special "thank you" is expressed to the following people, who donated materials to the Archives/Library during 1984:

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BERNIE COWHAM

Theatre Organist and Parody Writer

by Lloyd E. Klos

In 1977, Bernie Cowham, who achieved a measure of fame in the New York area as an organist, and nationally as a parody writer for song slides, was inducted into the Theatre Organists Hall of Fame. Though not enjoying the great publicity of fellow organists such as Crawford, Murtagh, Charles or White, his musical proclivities were sufficient to gain his entrance to the Hall.

To Lawrence Birdsong, a teacher at Tyler (Texas) Junior College, and a friend of the artist, goes the credit for urging us to do a feature on Mr. Cowham, and for providing some background material and the pictures which have been used in this narrative. To organists Don Baker, Lee Er-

win and Johnny Winters also go our thanks for their contributions.

Bernie Cowham was born in Oshkosh, Wisconsin. Throughout his life, he was adverse to publicizing his age, but in 1949 he told friends he was "over 59." When 15, through the graces of Charles Winninger (later a Hollywood character actor), he got a job in a circus feeding the elephants and doing odd jobs. Then he toured with the Winninger Bros. Rep. Show, followed by several seasons of stock and vaudeville.

He became interested in the pipe organ, and studied that instrument for a while. This led to his being appointed demonstrator for the Barton Organ Co. For seven years, he dedi-

cated their instruments, including those in five theatres in Milwaukee owned by the Saxe Amusement Co. According to Mr. Birdsong, "Bernie told me that he and Al Melgard were opening new organs so fast during one period that Barton was buying pipes from Pilcher in Louisville. That firm specialized in low-pressure church organs."

In 1927, Mr. Cowham came east and secured the organist position at the 1955-seat Ridgewood Theatre in Brooklyn (three-manual Möller), followed by a year at the 2771-seat RKO Madison (3/15 Wurlitzer). On Christmas Day in 1928, he opened the 3200-seat RKO Theatre in Flushing, Long Island, a position he held until his health deteriorated in the late forties. This atmospheric house had a 3/14 Wurlitzer.

Playing three shows a day, he was affectionately known as "Professor" Cowham, the title bestowed upon him by alumni of Flushing High School. Largely responsible for his popularity was his ability to compose parodies on well-known songs. In an interview he gave to a newspaper reporter in the thirties, he stated that he never kept account of the number of parodies he had written, but estimated the total to be over a thousand.

Parody-writing was a very serious business with him, and he took great effort to achieve perfection. He certainly succeeded, as his parodies were sung in theatres all over the country — from the Tampa Theatre in Florida to Grauman's Chinese in Hollywood; from the Michigan in Detroit to the Criterion in Oklahoma City.

All his efforts in this line weren't confined to theatre work, however. In

Bernie at the console of the 3/14 Wurlitzer in the RKO Flushing Theatre. He opened the organ on Christmas Day in 1928, and played it until his death in 1949. (Birdsong coll.)



1935, Captain McHale of the 109th police precinct in Flushing, requested that Bernie write something to tie in with a school traffic safety campaign. The response was a song to the tune of "No, No, a Thousand Times No," and the verses became so popular that other cities asked to use them in their school safety programs.

Greatly responsible for the success of Bernie's parodies throughout the country was the late and beloved Harry Blair. His "Noonday Lunch Club" was well known; organists gathered daily to receive material, exchange ideas, etc. Blair and his wife, Adele, acted as a sort of clearing house in sending Bernie's parodies on song slides about the country.

Twice a year, Blair toured the circuit, checking on how the slides were being received in theatre presentations. Many a theatre organist who was fortunate to have worked in the thirties had the Blairs to thank for their efforts and dedication.

As an organist, Bernie Cowham must have been one of the better ones. The Motion Picture Herald rarely passed a month in which a review of his presentation wasn't given. In the January 23, 1932, issue appeared the following:

"Bernie Cowham (New York Flushing Keith) celebrated his third anniversary at this house by building a community-sing around this event. The audience went for it in a big way with heavy applause after every number. This chap is, without a doubt, one of the most popular organists in the east.

"His program opened as usual with the playing of 'Voice of the RKO' and an interesting talk. Then came the singing of 'Call It Madness,' 'Rest of the Crowd Goes Home,' 'Time On My Hands,' an original and very clever parody on 'Little Mary Brown,' and a final chorus of 'Anchors Aweigh.'"

Lawrence Birdsong adds his personal reminiscences of the organist:

"The part of the country in which I lived had few theatre organs, and fewer organists of calibre. Several summers when visiting my aunt in Flushing, I frequented the Keith Theatre. In 1934, through her influence, I took some lessons from Bernie.

"In 1937, I entered Baylor University to begin organ studies. Two days

after registering, I received a letter from Bernie, saying that the Duke University Theatre had need for an organist to play their 3/10 Wurlitzer. He added that the house used his slides and if I were interested, I should write and give Harry Blair's name as reference. Bernie was marketing slides through Shapiro-Bernstein, and Harry was with that firm then.

"I wrote a Mr. Upchurch at Duke and would have had an opportunity, at last, to play a theatre organ, but my parents thought it best I stay at Baylor and pursue my musical studies. However, I was indebted to Mr. Blair for a lifetime chance, though I never had the good fortune to meet him.

"Through Bernie, I met organists who were using his slides: Arlo Hults, then playing at the 86th Street Theatre; Leo Weber at the 58th Street; and Johnny Winters at Loew's Valencia in Jamaica, Long Island, to name a few.

"In 1939, I mentioned to him that I wanted to buy a Howard Seat, and asked where one could be bought. His answer was, 'I don't know where you can get one, but I'll will you mine when I decide to bump off this earthly planet.' In 1949, I received a letter from an attorney, informing me that I had been willed 'one Howard Seat from the estate of Bernie Cowham.' I still have it, and I'm hoping some day to have something besides a Hammond so that I may put it to proper use.

"During the union trouble in the early forties, the Local paid organists to stay out of the theatres, and Bernie was glad as this gave time to pursue writing of special scripts for radio which he liked better than playing in theatres. He was very adept at parody lyrics, and teamed with Lee Erwin who wrote the music.

"Bernie's theme for Keith's organologues was 'The Voice of the RKO.' During the ASCAP battle in the forties, he used a similar sounding melody: a trio of 'Sound Off' by Sousa.

"On one occasion in the middle forties, I visited New York City, and not finding him at his apartment, made inquiry and learned that he had been taken to Wickersham Hospital with a heart attack the morning of my arrival. He had not had time to leave a note. Upon my arrival at Wickersham, Lee Erwin (whom I had heard over Cincinnati's WLW, but never



Personable Bernie Cowham. This publicity photo was used for advertising his programs, and was also posted at the entrance of the RKO Flushing Theatre. (Birdsong coll.)

met), told me Bernie and he were going over some songs on which they were collaborating when he was stricken.

"I guess Bernie never really overcame his troublesome heart. To my knowledge, he was the only featured organist at Keith's Flushing. He certainly was the last regular organist there.

"Upon learning of his death, I wrote the manager of the Keith for any material about him. A clipping of his obituary and a photo which had been used for publicity were sent me.

"I was greatly surprised and pleased to have been at the ATOS banquets when Bernie's (1977) and Fred Kinsley's (1973) names were read during the induction ceremonies. Fred frequently substituted for Bernie, and I had the opportunity, through Bernie's recommendation to try the Riverside Church's Hook & Hastings (now Aeolian-Skinner) when Fred was organist there.

"Among Bernie's fellow organists who were also his friends, were Don Baker, Bob Hamilton, Arlo Hults, Johnny Winters, Leo Weber and Lee Erwin."

Johnny Winters now contributes to this narrative with some of his impressions of the organist:

"Bernie was indeed a good friend of mine and I saw him constantly for about six years. These were rather lean years for me, and he tried in his way to help me find myself in the theatre.

"He might be termed a quiet, retiring sort of person, except when he was

with people he liked. His sense of humor was sharp and his wit came across in all his writings.

"A standard feature in his organ presentations was a news report, set to the music of a current popular song. The subject material might be events in Flushing or of the world. He made this item a weekly 'must.' In this field, I believe he was ahead of his time, for I hear this type of reporting on CBS and other networks today.

Bernie was modest about his talent and when anyone spoke to him about his organ-playing, he would always say, 'I use only two combinations — loud and louder.' He preferred writing special material for other organists and tried to promote himself in this field, but the closing of organs throughout the country eventually ended this phase of his work.

"He once wrote a delightful presentation for Leo Weber and me to play at twin consoles. We tried it in the Paramount in Lynn, Massachusetts, in Boston, and at the Stapleton Paramount on Staten Island. The presentation included, in rhyme, a miniature trip through the organ, an imitation of Rudy Vallee and Bing Crosby, and a grand finale. It was well received, but we had to abandon the idea to tour the country with the baby consoles we were using. His material was good, and it was a new twist in organ presentations.

"Bernie had two vices: Gilbert and Sullivan, and the Ringling Bros. Circus. Each year, he looked forward to the return of both with the anticipation of one who had only heard, but never had seen them. They were his

means of relaxation.

"I never remember his taking a vacation. One time, he told me that he had been left some money before he came to New York. That summer, he bought a Stutz roadster and drove around the country, blowing the whole sum of \$3000 before settling down and coming east.

"He was at the console of the RKO Flushing Theatre about 20 years, and all that time was a constant favorite of the public."

Hall of Famer, Don Baker, adds a few words:

"I used to see Bernie in Harry Blair's office at Shapiro-Bernstein while he was at the RKO Theatre in Flushing. He always had a smile and a joke. We were good friends, but never had the opportunity to meet socially. The two of us were just too busy! He died at a rather early age, as I recall."

Another Hall of Famer, Lee Erwin, was asked to contribute his impressions of the organist of whom he saw a great deal:

"When I moved to New York from Cincinnati in the mid-forties, only three theatre organs were being used in the big city on a daily basis: Radio City Music Hall, played by Dick Leibert; the Paramount with Don Baker; and the RKO Flushing, where Bernie Cowham presented his daily solo organ spot.

"I met Bernie at the office of Harry Blair, which he frequented almost every day, as I recall. He, Harry and Adele Blair were very good friends, and it was in the Blair office where ideas originated for the many parodies, tongue-twisters and other special material which Bernie wrote.

"During my first year in New York, I spent a great deal of time with Harry and Adele, since I had a lot of free time on my hands. Because of union rules, a musician in a new locale had to wait six months before applying for a job.

"Thus it was my good fortune to hear Bernie play and to talk with him between shows. I had used a lot of his material in Cincinnati at the Albee and Paramount Theatres. Not a brilliant or flashy player, he was still a good musician and put on a fine show in a low-key, subtle way.

"Later when the union allowed me to play weekend jobs, Bernie wrote special song-slide material for me which I used at the RKO Madison, the Academy of Music, the Brooklyn Fox

and the RKO Theatre in Richmond Hill.

"I do not remember Bernie's saying anything about the silent film era of the twenties, but he surely played theatre organs during that period. However, his great forte was writing song-slide material for solo organ presentations.

"The entire Harry Blair collection of song slides, which included the Cowham special material, was given to 'Rosie' Rosenberg (National Song Slides) when the Blairs died. Mr. Rosenberg transferred it to 35 mm slides, and it was available until quite recently.

"The incident in the December 1978 THEATRE ORGAN which told of Bernie's release from the RKO Flushing Theatre causing the neighborhood patrons to boycott the house until his reinstatement, is certainly true. Bernie did like to say, 'I play two ways, loud and louder.' But he certainly did *not* play that way.

"I have called Miss D'Agostino, manager of Keith's Flushing Theatre, and who has been there 12 years, to see if there were any photographs or other material concerning Bernie in the files. Even though she had heard of him, the search was in vain."

Thanks to the cooperation of the gentlemen above, we have been able to learn something about a very modest theatre organist. Bernie Cowham's special talents as a writer of parodies, used by organists from coast to coast, certainly classifies him as one very deserving of his niche in the Theatre Organists Hall of Fame. □

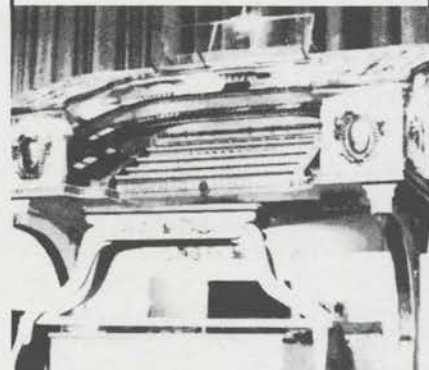
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Holiday Season*



**NORTH
TEXAS
CHAPTER**

HOLIDAY GREETINGS

from
Members of J.A.T.O.E.
and
The Rialto Theatre, Joliet, Ill.



SYLVAN KETTERMAN

Innovator and Teacher

by Grace E. McGinnis

In 1930, while the rest of the country was reeling from the effects of the Wall Street Crash, a young man in Muncie, Indiana, was busily building a two-manual theatre organ console, a copy of the one in the Rivoli Theatre. This interest led Sylvan Ketterman on the pathway to a job with Gulbransen and a lifelong career as an organ designer, builder, salesman and teacher. In 1984, Ketterman looks

back with a sense of pride at his 54 years of achievement in the world of organ music.

Sylvan Ketterman's initial experiment, in 1928, was to modify an old pump organ by attaching his mother's vacuum cleaner to the bellows. Two years later, while a senior in high school, he drew plans for and built the console replica of the Rivoli Theatre organ. This instrument required 250



Garnet and Sylvan Ketterman on the occasion of their Golden Wedding anniversary in 1982.

connections in the console alone to control the organ proper, which was housed in a soundproof room in the attic of his home. This, again, was an adaptation of a reed organ, but Ketterman completely rebuilt the action and so designed the console that a four-manual effect could be achieved by manipulation of the Accompani-

Ketterman's own Conn 580 with a seat he designed and sells.



Part of Ketterman's model train collection.





Whistle-packin' Mama — Garnet Ketterman hard at work.



Ketterman Organ No. 28, built in 1949 and still in use in a Muncie home.

ment bass and treble and the Solo bass and treble.

When he was 21, Ketterman completed his third organ project, a small console-type organ which was suitable for home use. According to the *Muncie Star* of May 6, 1934, "The finished product is more than a work of art; it is exceedingly beautiful in its all-black design, and the tonal qualities are far beyond expectation." This organ was built to AGO standards, was entirely self-contained with no pipes or bellows, was tuned for a lifetime and weighed about 1500 pounds. The pedalboard on this instrument could be folded up and secured to conserve floor space when the organ was not in use. This model utilized 18 stops, eight on the top manual, six on the lower keyboard and four on the pedals.

Sylvan Ketterman's "break" came in 1935 when he met Jesse Crawford. Dr. John Landon describes this encounter in *Jesse Crawford, Poet of the Organ*, pages 118-120: "One night he visited the Chicago Theatre to hear

Jesse Crawford himself. Thrilled by the playing of the Poet of the Organ, Ketterman made his way backstage after the performance. Surprisingly Crawford received him in his dressing room and listened with interest while Ketterman described the new electronic, pipeless organ which he had built. . . . Crawford completely surprised Ketterman by telling him that he was going to have Ketterman's organ shipped to Chicago, at his own expense, and set up in one of the meeting rooms of the Lawson YMCA. This was done, and through Crawford, Ketterman was introduced to representatives of the Gulbransen Corporation, a major piano builder in the United States. Gulbransen took a great interest in the organ, hired Ketterman, and made arrangements to manufacture what was finally labeled the Gulbransen Electric Column Organ. It was an electrified reed instrument of unusual design using electric amplification and Rockola Column loudspeakers. Gulbransen introduced the organ at the National

Music Merchants Association meeting held at the Stevens Hotel, Chicago, July 27 to 29, 1936. Here Ketterman had the pleasure of hearing organists Dean Herrick, Mildred Fitzpatrick and Phil Jorgensen demonstrate his instrument to the crowds in attendance. . . ."

In 1936, the *Muncie Sunday Star* noted that the Ketterman organ had been patented and was being manufactured by Gulbransen. The newspaper cited the introductory folder from Gulbransen: "This amazing instrument is a combination of the new and the old . . . it has all the advantages of the conventional organ — magnificent, unforgettable tone, an almost endless variety of combinations and tone colors, the majestic effect of which only full organ ensemble can produce."

A 1939 article, also in the *Muncie Star*, states that Ketterman was appointed assistant to S.E. Zach, president of Gulbransen. The organ which Ketterman designed was then called the Magnatone: "Electric through-

Student Stephanie Chesney at the Anderson Paramount Page for a teaching session.

Three students of Sylvan Ketterman, L to R: Cletus Goens, Stephanie Chesney and Jimmy Wright.



out, the organ operates with all the speed of which the player's fingers are capable, but there are no percussion or popping effects. With 158 reeds, the Magnatone employs split unified action . . . so that it may register as many as seven distinct tones under one key making possible a variety of tonal colors."

Also in 1939, Ketterman received a letter from William H. Barnes, author of *The Contemporary American Organ*, in which Barnes congratulates him for developing "so satisfactory a substitute for an organ." Barnes also mentioned that the \$600 price of the Magnatone made it especially attractive as an instrument for small churches as well as for other purposes.

The years 1945-1951 found Sylvan Ketterman back in Muncie, Indiana, operating his own organ manufacturing company. Just recently, Ketterman received a call from a Mrs. Wm. Hamilton who informed him that she owns Ketterman Organ No. 28, and she has it on her front porch. Since the lady lives only a few blocks from Ketterman, he went to see the instrument and found it to be in excellent condition for its 35 years. Other products designed and marketed by Ketterman's company include a unique organ seat, a train whistle that works with either bellows or breath and an internal unit for electrifying reed organ which he calls "Orgavac."

In 1951, Ketterman designed chambers for and installed a Skinner pipe organ at Ball State College. The organ had been installed in 1927 in the home of William H. Ball and was subsequently donated to the college. Ketterman's plan was to construct chambers large enough to accommodate 25-30 students and function as a classroom. Every piece of the organ is clearly labeled to facilitate the students' understanding of what is being demonstrated or explained.

Ketterman's entire adult life has been devoted to organ-related activities. In 1958 he installed the carillon in the High Street Methodist Church in Muncie. He and Mrs. Ketterman are co-founders of the Muncie Organ Club which was organized in 1960. In March 1969 he reopened his studio showroom as the "new home of the incomparable Conn organ and the Kurtzman piano." He also expanded his business interests to include model trains and has an exten-

sive collection of nearly every size, style and type of model train that has been made over the years.

Sylvan Ketterman has taught over 500 people to play the organ, some of whom are now professional organists. He speaks with special pride of three young musicians he is currently coaching, Stephanie Chesney, Cletus Goens and Jimmy Wright. Stephanie, he tells us, was invited to play part of the final concert on September 22 at the Cardinal Music Palace in Fort Wayne. Cletus performs in a cocktail lounge in Anderson, Indiana, and James, who lives in Chattanooga, Tennessee, is an assistant church organist. All three of these students are under 20 years old. Another of his students, Tyrone Powers, has played the Playboy Club circuit for a number of years.

Mr. Ketterman and his wife, Garnet, have been a "team" for more than 50 years. She has been his assistant in the manufacturing business and has helped to build such items as the locomotive whistle. Their son, Sylvan, lives in Pendleton, Indiana.

Ketterman is 72 years old now and is still actively promoting organs and organists. When asked which of his accomplishments has given him the most satisfaction, his reply was, "Mainly to have developed my ability to dream up new things and to get them to come to fruition, and to get other people to do things for their own good and the good of the cause. Some of them, such as Stephanie, Cletus and Jimmy, progress to that higher level." Certainly, Sylvan Ketterman can be justifiably proud of his accomplishments. □

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BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

Baker, Don

Don Baker is one of the best known of the theatre organists of the "golden era" still performing today. Born in St. Thomas, Ontario, Canada, in 1903, he began studying piano at age eight. He attended the Toronto Conservatory of Music and before he was 16 became a member of the American Federation of Musicians, Calgary, Alberta, branch. By age 20 he had moved to New York where he took a position as pianist at the Flushing Theatre, Long Island. He soon applied for and received United States citizenship.

Baker's theatre organ career began unexpectedly one evening when the organist of the Flushing Theatre didn't appear and the manager asked Baker to "fill-in." He did so and became so fascinated with the organ that he started coming in early in the morning to practice. Within two months he was named chief organist.

Don Baker, Senate Theater, Detroit, Michigan.

From 1923 to 1929, Don Baker played at the Rivoli and Rialto Theatres in New York City. When the Brooklyn Paramount opened he joined the staff there. Two years were spent at the Staten Island Paramount, after which Baker went to England for a year and a half. There he played at several London theatres, including the Granada, Tooting.

After Baker returned to the United States he became staff organist at Radio Station WOR in New York City and in 1935 he began almost 14 years as chief organist of the New York Paramount Times Square. He has done a great deal of recording, has had numbers of his musical arrangements published and has made about 50 films for Columbia Pictures.

In 1948 Baker moved west and played at such places as Lake Tahoe, Reno and Las Vegas. He toured for the Conn Organ Company for several years, played in several pipe organ-equipped pizza parlors and served on the staff of more than one music store. At present Baker lives in Caselberry, Florida, where he teaches organ. He continues to travel the concert circuit.

Baker, Eddie ("Doc") Bebko

Baker was born in 1910 in the shadow of the Brooklyn Bridge. He began piano lessons at age four and at age 13 got his first job playing piano in a neighborhood theatre at \$18 per week. Two years later he was earning \$75 a week while still attending school and learning to play the organ in his spare time. Two of his teachers were Frederick Kinsley and Don Baker. At age 20 he was playing the organ in the Harlem Opera House, a plush theatre of the period. He also played the Commodore Theatre, the Cosmo Theatre and many others, particularly in the New York City area, both as regular and a substitute organist. When sound pictures arrived he took other jobs as pianist and organist. One was as a cruise director and band leader on a cruise to South America and the West Indies. Later, in radio he was accompanist on the show *Famous Fathers*, working with personalities such as Lowell Thomas, Harry Langdon, Admiral Byrd, Morton Downey, Eddie Cantor and Lauritz Melchior. Another show was with Harry Reser's Orchestra on the *Cliquot Eskimo* program. In 1937 he enrolled in the Chiropractic Institute in New York City, believing that the chiropractic occupation offered more security than show business. February of 1941 found him broadcasting over Radio Station WHAM in New York City. In 1941 he married and moved to Olean, New York, where he set up his chiropractic practice, but where he has kept his musical hand in by playing occasional concerts and programs including a series for the Buffalo, New York, Museum of Science. He has recorded long playing records of theatre organ music and has performed for organ groups throughout New York state.

Doc Bebko (Eddie Baker), Roosevelt Theatre, Buffalo, New York.





Lew Baker

(Larry Widman photo)

Baker, Gerald F.

Played the Kansas City, Missouri, Newman Theatre in 1921.

Baker, Gladys Beaver

Played the Rourke Theatre in La Junta, Colorado, in 1926.

Baker, Jessie Sams

Organist of the Columbia Theatre in Portland, Oregon, in the middle to late 1920s.

Baker, Jimmy

Organist of the Empress Theatre (Kimball), Fairbanks, Alaska, in the 1940s.

Baker, Lew

Organist of the Empire Theatre, Syracuse, New York, in the 1920s.

Baker, W. Henry

Organist of Feeley's Theatre in Hazelton, Pennsylvania, in 1928.

Baldwin, J. Gordon

Organist of the Piccadilly Theatre in Rochester, New York, in 1928 and organist of Loew's 4000-seat Rochester Theatre in the same city, where

J. Gordon Baldwin at the console of the Kohl theatre pipe organ, Monroe Theatre, Rochester, New York. Kohl organs were built in Rochester.



he played a 5/24 Marr & Colton pipe organ. He became musical director of Radio Station WHEC in Rochester and played its studio Wurlitzer which was installed in 1934.

Baldwin was a graduate of the Eastman School of Music.

Ball, Claude B.

Theatre organist and teacher in the Chicago area in the 1920s. In early 1926 he was organist of the Iris Theatre in Chicago and was teaching organ at the Kimball Studios in Chicago. In 1928 he was on the staff of the Finchley House Studio in Chicago.

Ball, Claude V. (probably the same person as above)

In the mid-1920s demonstrator at the Cincinnati and Chicago offices of the Wurlitzer Company.

Ballou, Myron C.

Organist of the Strand Theatre in Providence, Rhode Island, in 1926.

Balogh, Charles (Charlie)

Balogh was born in Philadelphia and began organ studies privately with Albert Ludecke. He attended Trenton State College, New Jersey, where he majored in organ. He gained some practical experience while working for several pipe organ builders on the East Coast.

Balogh has performed in New Jersey supper clubs, traveled with a USO show, appeared on television in the Philadelphia area, and made some recordings. He has played intermissions at Philadelphia's Brookline Theatre, the Rahway, New Jersey, Theatre, and has made appearances at Binghamton, Wilmington and Trenton.

In 1974 Balogh moved to Phoenix, Arizona, where he was featured at the Organ Stop Pizza in Phoenix and Mesa. He helped in the rebuilding of the ex-Denver Fox Wurlitzer which was reinstalled in the pizza parlor in Mesa. In 1976 he appeared at the Trenton War Memorial's 3/16 Möller for the ATOS Convention. In 1977 he moved to Grand Rapids, Michigan, where he continues to be featured at the Roaring Twenties Pizza emporium. In 1979 he made his first recording on the 3/33 Wurlitzer there.

Balogh continues to make concert appearances across the country.

Barbaria, Sasa

Organist of Loew's Bay Ridge Theatre in New York City in 1926.

Barber, Dorothy

Theatre organist in the Cleveland,

Ohio area, Director of the Cleveland Theatre Organ Club in 1923. In 1928, organist at the Knickerbocker Theatre in Cleveland.

Barclay, William

After graduation from Baylor University, Barclay went to Fort Worth, Texas, where he played a 2/7 Wurlitzer in the Palace Theatre before the advent of sound pictures. He later became head of the Organ Department at Southwestern Seminary. Here he used the four-manual Hillgreen-Lane pipe organ for radio broadcasts from the music auditorium. His broadcasts were of popular music. The echo organ had a Tibia rank and he unified and altered it to include trick couplers and a heavy tremulant.

Barker, Harry J.

Organist of the Park Theatre in Washington, D.C., in 1925.

Barnard, James (Barney)

Born about 1900. Barnard took some lessons on the violin but was self-taught on the piano and organ except for some help from a cousin who was an organist. He started his professional career at age 15 playing piano in a nickelodeon. He later accompanied vaudeville star "Evvy" Hayes. He toured the country for the Orpheum, Pantages, and Ackerman and Harris circuits. Barnard began his organ work at the Colonial Theatre in Seattle about 1920, then played at the Rialto Theatre in Medford, Oregon, and the Liberty Theatre in Enumclaw, Washington. He played the Pantages Theatre in Seattle for about three years, starting as assistant to well-known organist Henri LeBel. He later served as organist of the D & R Theatre in Aberdeen, Washington, and the Seventh Avenue Theatre in Hoquiam, Washington. His last theatre position was at the Garrick Theatre, Winnipeg, Canada, in 1928-29. He later became pianist at Radio Station WTCN in Minneapolis. For several years thereafter he was organist at the Roller Rink in Seattle, Washington, and at the Seattle Center Arena.

Barnes, William H.

Born in Winston-Salem, North Carolina, September 11, 1906. Studied piano with local teachers and took a few organ lessons with a local organist. While still in his second year in high school there was an opportunity for him to play the pipe organ in the Strand Theatre in Ashville,



William H. Barnes was the first organist to play this instrument in the residence of Werner von Siemens in a suburb of Berlin, Germany, in 1929.

William H. Barnes at the console in the Tennessee Theatre, Knoxville.



North Carolina. After a few days he was hired at the Imperial Theatre on a two-manual Robert-Morton organ, then on to a theatre in Kinston, North Carolina, for a few months before going to the Isis Theatre in Richmond, Virginia. From there he went to the Colonial Theatre in the same city at a two-manual Robert-Morton organ, and then to what was then Richmond's finest theatre, the National with a two-manual Robert-Morton organ with an echo organ. At this time this theatre was one of the show places of the nation, with orchestra, organ and stage shows on occasion. When the Capitol Theatre opened on West Broad Street, Barnes went there as organist.

While he was still in Richmond, Barnes studied organ with the organist of St. Paul's Episcopal Church, Flaxington Harker. Harker was a composer in his own right, and had come to Richmond from England.

In 1927 Barnes went to New York City, where he was for a time one of the assistant organists at the New York Paramount Theatre. In 1928 he became organist of Loew's State Theatre on Broadway at a four-manual Möller pipe organ. He broadcast pipe organ over Radio Stations WHN and WPAP in New York. Barnes played occasionally for Mr. William K. Vanderbilt, on his residence organ at his estate, "Greenlawn," Long Island, New York. The organ was a three-manual Aeolian organ with player attachment. Vanderbilt's home is now a museum and the grounds a park, but in those days it was truly elegance personified.

In 1929 Barnes travelled to London, England, and was a guest organist at Leicester Square Empire Theatre, which had a four-manual Wurlitzer organ. He went to Paris, France, for an engagement at the Gaumont Palace, but it did not materialize because of political conditions. He went on to Berlin, Germany, where he played the studio organ in Die Kamera Litchspiel on Die Unter den Linden for Walter Pearce, Wurlitzer distributor for Europe. Barnes was the first organist to play the famous residence organ in the home of Werner von Siemens. His residence was located in Lankwitz, a suburb of Berlin. Barnes opened the two-manual Wurlitzer on a lift in the UFA Palast Am Zoo in Berlin, soloing for the shows and concertizing

with various European artists at special Sunday concerts. He went on to Hamburg, Germany, to open the Wurlitzer in the UFA Theatre, but returned to play at the UFA in Berlin. He went on to Vienna, Austria, and was soloist at Die Apollo Cinema which had a two-manual Christie pipe organ. The Johann Strauss Theatre in Austria was converted to a movie house known as "Die Scalla." The Kilgen Organ Company sent over a three-manual organ for Die Scalla which was installed under the stage. Barnes finally left Vienna in the mid-thirties when the political conditions were becoming serious which eventually led to World War II. Barnes returned to New York for a short time before accepting a position as organist of the Capitol Theatre in Winchester, Virginia (a two-manual Robert-Morton organ). After five years there, he went to Knoxville, Tennessee, to the Tennessee Theatre where he played a three-manual Wurlitzer. During his years in Virginia, he was organist and choir director of the First Presbyterian Church and held a similar position at the First Presbyterian Church in Knoxville. He dedicated various organs, both pipe and electronic, in various cities in that area. He left Knoxville in 1942 for a four-year stint in the Armed Services, during which he toured with an army show, "Three Dots with a Dash." After this he went to New York for rehearsals with Moss Hart's *Winged Victory*. After his discharge from service he returned to Knoxville for a short time and then started on tour of the Sheraton Hotel chain beginning at the Park Sheraton in New York City. He played most of the Sheraton Hotels east of Chicago and spent two years at the Chicago Sheraton Hotel.

After a two-year stint at the Sheraton Gibson Hotel in Cincinnati, he became a partner in a business venture there and played the Hotel Alms for a year. Then he went to Martinelli's Supper Club for a 12-year stay. During his years in Cincinnati he was also church organist at the Wayne Avenue Methodist Church. He also served for a time at the Friendship Methodist Church and the Clovernook Christian Church. More recently he has served as organist of the new Hyatt House Hotel in Winston-Salem playing in the Greenhouse Dining Room. He is a published composer. □

NOVEMBER/DECEMBER 1984

Jewels in Tennessee

THEATRE ORGANS IN RESIDENCES

by Sandra White

Why is it that some theatre organs in residences sound as exciting as the Wurlitzer that once graced the New York Paramount, while others apparently lose all vitality in their new locations?

Members of the Theatre Organ Society of Tennessee (TOST) had the good fortune to hear three top-notch installations in eastern Tennessee residences during a day-long 325-mile tour. And they learned that the "real theatre sound" in a residence cannot be achieved by untested, hit-or-miss methods. Nor is plenty of money the answer — some of the leading residence installations in the United States have been accomplished on very lean budgets.

The solution? Study. Research. Careful calculation. The old adage, "When all else fails, read the directions," applies dramatically in the installation of theatre organs in residences. Investigate. Inquire. The organ crew members who installed your theatre pipe organ back in 1925 at the 2000-seat Orpheum had good reasons for positioning the ranks as they did. So before you start grabbing pipes for removal, use your tape measure and your pencil.

If your organ sounded great in divided chambers at the Orpheum, it

is a safe bet that it won't sound the same in 1984 if it is installed in a single chamber, trying its best to speak through a labyrinth of tone chutes up to your 12'x15' living room from cramped quarters behind the oil burner.

In such troubled situations, adding ranks or increasing wind pressure cures nothing. The basic problem is only compounded. While not every theatre organ owner has the means to build a new home to contain the treasure he plans to install, it is often possible to budget for a modest ground-level frame addition to the residence that will permit proper placement of chambers adjacent to the auditorium area.

In alphabetical order, the Tennessee owners and organs visited by TOST members: Bert Allee, Manchester, 4/11 Estey; Roy Davis, McMinnville, 2/9 Wurlitzer (Opus 1347); Henry McKinney, Chattanooga, 2/6 Wurlitzer (Opus 1583).

Bert and Anne Allee believe firmly that if at first you don't succeed, try, try again. When the initial installation of their Estey failed to produce the tone quality they had expected, they stifled their disappointment and began immediately to draft

Bert Allee at the console of his restored and enlarged 4/11 Estey.



plans for re-installing their organ in a new ground-level annex to their home that would permit chambers and a listening area designed to yield the sounds they had expected.

The first installation employed tone chutes to carry the Estey's sounds to a rather small listening area. "It didn't measure up," Bert confesses. "We realized that we had to have larger chambers that could speak directly into a much larger listening area. We now have a 26'x18' studio with a 9' ceiling, and two chambers, each 10'x9' by 10' high, behind the shutters that are positioned at opposite ends of one of the 18' walls. Now the organ has come to life, and we are hearing the rich, clear tones we were hoping for."

Bert and Anne completed the re-installation of their Estey in December 1982. Of the total of 11 ranks, ten are original equipment. A Vox Humana rank has been added, and Tibia, Saxophone, Marimba and castanets are projected for future installation. An Ampico reproducer piano with a connection to the Estey console is being considered.

The Allee Estey spent its early years in a Union, South Carolina, Presbyterian church. It was offered for sale in 1975, and Bert, visualizing its possible transformation into a theatre organ, bought it. He soon discarded the original two-manual console and replaced it with the present four-manual Klann console from a Philadelphia Baptist church. The four expression pedals still bear their churchly labels — Choir, Swell, Solo

and Crescendo.

Hard-surface plasterboard walls line the interiors of the two chambers, providing excellent tone reverberation. The chamber floors are a full foot lower than the adjacent studio floor, permitting ample head room for the longer pipes. The 5'-high shutters, mounted vertically, extend downward from near-ceiling height.

All successful theatre organ installations have their roots not only in thoughtful planning, but also in the dedicated help supplied by friends. Bert puts Anne Allee at the top of his list. "Without her, all this would not have been possible," he says. And he is generous in his gratitude and praise for friends Joe Patton of Atlanta, Georgia; Roy Davis of McMinnville, Tennessee; Buddy Kirtland of La-Grange, Tennessee; Pat Cassady of Manchester, Tennessee; and others for their assistance during the many months required to achieve what eventually proved to be an outstanding installation.

Bert and Anne have recently completed restoration of their 1898 Aeolian Orchestrelle. Bert showed the Orchestrelle to good advantage with selections showing that every pipe is properly voiced and tuned in responding to signals from the paper rolls.

Roy Davis wears several professional hats — organist, organ and organ parts dealer, owner and operator of Cumberland Caverns (a major Tennessee tourist attraction) — but the activity closest to his heart is the musical pleasure derived from his carefully restored 2/9 Wurlitzer



Henry McKinney, proud owner of an immaculately restored Style B Special Wurlitzer.

theatre organ.

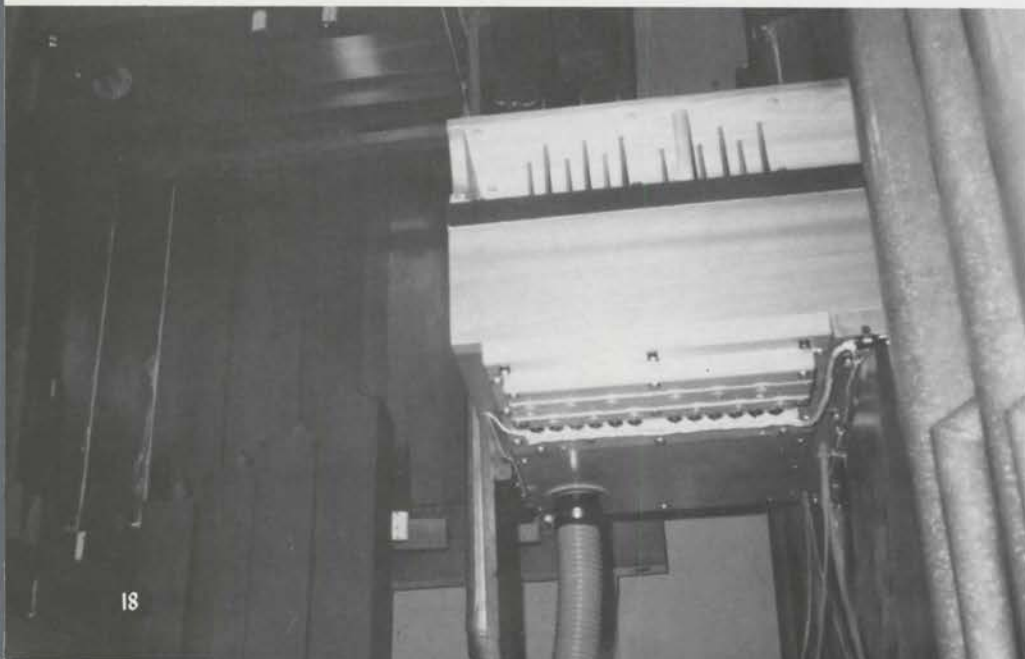
Originally installed in the Johnson City, Tennessee, Majestic Theatre in 1926 as a Style E (seven ranks), the organ served a term at Milligan College in Johnson City before its rescue and restoration by Roy in 1972. Two chambers, side by side but acoustically sealed off from one another, house the present nine ranks in the Davis farmhouse at Cumberland Caverns. The Wurlitzer console, a Steinway Duo-Art reproducer grand, a musician's library of books and records, and some comfortable chairs share the intimate surroundings of the 18'x24' studio.

The organ and piano are scheduled to be moved from the present location to a much larger studio in the substantial annex under construction at the farmhouse. A gaudy old annunciator board that once displayed placards with names of vaudeville acts, feature films and organists in a theatre long since fallen to the wreckers graces the connecting gangway to the new annex, with an ancient card still up — "Late Show Every Saturday Night." Roy's plan is to add ranks to the Wurlitzer after the move to the new studio.

TOST members found the Davis Wurlitzer in optimum playing condition. Everything works as well as, or better than, on the June night in 1926 when the 2/7 first spoke to the public at opening-night ceremonies at the then brand-new Johnson City Majestic.

Henry McKinney's elegant, high-ceiling studio at this home near Chattanooga provides a choice setting for his prized jewel — a superbly restored 2/6 Wurlitzer that originally entertained patrons at the Columbus, Ohio, Innis Theatre as a Style B

An important modification to the McKinney Wurlitzer is the small four-rank chest (between Tibia, left, and Trumpet, right) that adds top octaves to Flute, Diapason, Tibia and Salicional ranks. "The modification makes a tremendous difference in total sound," Henry says. "I would recommend it to anyone."



Special (five ranks).

After the Innis folded, the Wurlitzer languished in an Ohio warehouse for several years until it was moved to Chattanooga, where it was carefully restored for the McKinney home by Bill Brown and Bill Barger.

The six ranks, looking as clean and sharp as when they left North Tonawanda in 1927, are located in a single chamber, 12'x14' by 12' high, with shutters positioned midway along one wall of the 40' studio.

A console connection to a Steck Duo-Art reproducer grand in the studio permits the organist to add piano to the pipes. Or, the organist may accompany a roll played on the Duo-Art, as Bill Barger did for TOST members when he added *fortemente* pipes and percussion to the rousing reproducer roll recording of "Stars and Stripes Forever."

Hearing three superior theatre organ installations in residences is al-



Bill Barger at the console of the McKinney Wurlitzer.

most more than can be intelligently absorbed in one day's travels. Spreading the feast over a 12-hour period helped, and TOST members had ample opportunity during lunch-time talk in Chattanooga, and at the Cum-

berland Caverns dining tables in the evening, to review and re-live the musical treats of the day's tour. No ciphers, no blanks. And all relays, tremulants and shutters worked perfectly. □

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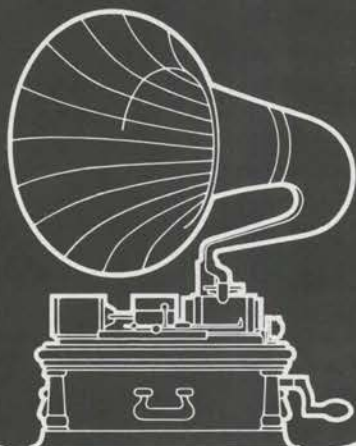
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Ashley Miller
Walter Strony □

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.

BUT BEAUTIFUL. Rex Koury playing the Wurlitzer organ in the DTOC Senate Theater, Detroit. No. KCR-10006. \$9.95 postpaid from Rex Koury Productions, 5370 Happy Pines Drive, Foresthill, California 95631.

Rex Koury is too well known to readers to require any repeats of his biography. Since retiring from the Hollywood ratrace about ten years ago and returning to his first love, the organ, he has distinguished himself through a string of recordings played on many organs and frequent concert dates all over the country. His is one of the best-known names in the T.O. hobby.

The organ also has an interesting history. Built to a special specification by Wurlitzer for the Detroit Fisher Theatre, it was rescued by the Detroit Theater Organ Club from silent oblivion. For a while it was installed in the Iris Theatre in Detroit, then, when the Senate Theater became available, it was installed in its permanent home. It occupies four chambers on the stage with some pipework in the original sidewall chambers. In the Fisher, and in its early days in the Senate, it

was a 4/34 instrument. Recently we have heard it called a 4/36, so there may have been additions. No matter; it's one of the finest recording organs available. In addition, it's one the best-maintained. Everything works, and tuning is pinpoint sharp — an organist's dream!

This time Rex Koury has come up with a program which we'll aver to be his personal favorites. It consists of current pops and standards which defy any classification — except that they all sound good on pipes. Let's examine them.

"But Beautiful." After an atmospheric fluted intro the tune is treated alternately both as a ballad (Tibias) and rhythmically (Brass) in the first chorus, which also has some winsome counter tunes. The second chorus features a waltz version with some out-of-this-world ninth-chord harmony. There is a trace of Crawford with mordents and sudden crescendos. The coda is a charmer.

"Ain't Misbehavin'." Rex gets all from this carefree tune that composer Fats Waller put into it and that's plenty. There's a chorus on the organ's excellent piano and some offbeat harmony, all served up in rhythm. There are plenty of original jazz variations, too. It's spirited.

"How Do You Keep the Music Playing?" (from *Best Friends*). This ballad provides an opportunity for many counter melodies and contrapuntal effects. Rex takes full advantage with neat registration and many changes. It has a distinctly European sound.

"One" (from *Chorus Line*). Lots of comments from the Posthorn here. It's all rhythm and Rex emphasizes it with the wood block.

"Stardust." This is easily the most atmospheric version yet of the Hoagy Carmichael perennial. Besides the lush ballad registration there is a verse and enough choruses to explore the tune thoroughly. The piano is featured, with melodic variations. As with most of Rex's arrangements, there is a fitting intro and coda.



Rex Koury

"Chinatown." In this one Rex has fun with an old chestnut. There are some "question and answer" routines between various groups of voices (with stereo separation) and didn't we catch a few measures of "Chopsticks"? The melodic changes sometimes sound like a swingband trumpeter "taking off." The Hollywood-oriental coda is played on full organ.

Side II gets off to a lively start with "Jamaican Rumba." Rex's version is a toe-tapper with plenty of counter melodies and interesting harmony to offset possible monotony from the repeated pattern melody.

"Memory" is from the current musical *Cats*. It is played as an expressive ballad. Again the counter melodies play a major part, as well as frequent registration changes. The organ's massed strings, heard briefly, are irresistible.

"Grammercy Square" is an old-fashioned waltz with great appeal in the shadings provided the attractive melody.

"You and the Night and the Music" is the Arthur Schwartz oldie which has become a standard. The tune is dressed up by Rex with some ninth-chord harmony, countertunes and tempo and rhythm changes. For a few measures it becomes a waltz. The verse is heard, too.

"Autumn Leaves" features much Glockenspiel and allied percussions. It reflects a somber season in the Koury offering.

The remainder of Side II is devoted to a loving reprise of selections from

Sigmund Romberg's *Desert Song* music. Heard are "One Alone," "Romance," the title selection and the "Riff Song." The excellence of the tonal facilities coupled with the exceptional musical skills of Rex Koury make this medley a lovely thing to hear.

Recording is excellent and the pressing glassy smooth. The jacket features a photo of Rex at the Senate console, plus a concise biog. Also the tunelist. It's a first class package and not a little credit goes to the DTOC maintenance crew for keeping the instrument in such immaculate playing shape.

IN DULCI JUBILO, Organ Music of the Christmas Season. Richard Morris, Organist. Available from Rodgers Records, 1300 NE 25th Avenue, Hillsboro, Oregon 97123. \$5.00 plus \$1.00 postage and handling (\$2.00 outside U.S.). Record No. R&R 101.

Richard Morris, the keyboard part of the organ and trumpet duo of "Toccatas & Flourishes," has put together an easy-listening "classical" Christmas recording using the Rodgers Oxford 925 Series organ and recording in the Seventh Street Theatre in Hoquiam, Washington. *Another* Christmas record, you ask? This one is a bit different.

The four settings (Bach and Dupré) of "In Dulci Jubilo," the Side I opener, are very well played and reflect the joy of the Christmas season. "Gesù Bambino" (Pietro Yon) is almost theatre-organ with Mr. Morris' use of tremolo, string chorus and harp-like accompaniment, as well as an almost Tibia-sounding flute solo. The piece is very sensitively played as Mr. Morris uses quiet and silence to their best advantage. This side also includes a chorale-prelude on "Silent Night" (Samuel Barber), a prelude on "I Wonder as I Wander" (Hebble), and the Bach/Gounod "Ave Maria."

Side II opens with "Variations on 'Adeste Fideles'" (Gaston Dethier) that makes for fun and interesting listening. The final variation calls for lots of pyrotechnic pedalling, and Mr. Morris plays it well. Bravo! This cut is followed by the Richard Purvis "Greensleeves," which, unfortunately, is played without drama, with bland registration, and too fast. Perhaps we've been spoiled by the



Richard Morris

George Wright recording of this lovely piece. This version has no heart. Side II closes with "Echo Noel" (Louis d'Aquin) which demonstrates the capabilities of the Rodgers beautifully, from the color reeds to the many flute voices to the reed chorus to full organ. The other cut on this side is "O Little Town of Bethlehem" (Fox/Hebble).

We found this recording to be something different in its selections than the usual Christmas fare, but there are too many quiet cuts in a row. Also, it was recorded so soft that, in some places, we couldn't even hear it (the end of "Silent Night," for example). Without the variety in music or registration, we don't get a full view of what this organ can do. The selections chosen, though, are all well played and provide a different, relaxing view of Christmas. If you are looking for a recording to take a break from some of the stresses of the holiday season, this one is for you. We say "Bravo" to the musicianship of Mr. Morris.

SHIRLEY HANNUM KEITER

CHRISTMAS CONCERTOS. Karl Cole plays the 4/33 Wurlitzer in the Springdale Music Palace. Record or cassette \$9.75 postpaid, from Springdale Music Palace, 400 Yorkhaven Drive, Cincinnati, Ohio 45246.

To record an album of purely seasonal music takes some degree of courage. After all, how often does one listen to Christmas music in July? This is such an album of stylings by

former New York resident, Karl Cole. The instrument heard in these grooves is the 4/33 Wurlitzer, the bulk of which first saw use in Philadelphia's Mastbaum Theatre. Through the years, the organ has been through more than its share of ups and downs, but here we find it well rebuilt and doing what was basically originally intended — entertaining the public.

A brief description of the instrument is in order. As presently installed, the instrument has voices one would expect of a large Wurlitzer, 20 ranks or over. To this such "modern" goodies as a Trompette en Chamade is installed above the balcony at the rear of the dining room. Up front, above the console is a small, low pressure Principal chorus of 4' and three-rank mixture. These classical stops are heard to good advantage in these grooves.

For the most part, the recording is divided into medleys, rather than separate title cuts. Side I opens with "Carols Majestic," consisting of such typically liturgical Christmas melodies as "Joy to the World," "Adeste Fideles" (O Come All Ye Faithful), and "Gesù Bambino." Ex-

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Karl Cole

cept for Pietro Yon's "Gesu," the carols are presented in powerful straight-organ registration. The Trompette en Chamade is heard in the melody line of "Joy to the World." Heard, adding its clear voices, is the Principal Chorus "topping off" the big theatre ensemble with brilliant but not too powerful "Upperwerk." "Gesu Bambino" is presented in a rather slushy theatrical registration in direct contrast to other carols in the medley. Throughout, the music is presented in a stylistic approach. Those who like their Christmas carols played musically straight-forward may not like Mr. Cole's approach. Personally, we were bothered by this interpretation of the liturgical carols; however, what bugs us will probably not bother anyone else. Carols are presented with a driving tempo in much the style of Gospel-organ playing. In any case, the majesty built up is totally destroyed at the end of the carol medley by a loud staccato "crash" on the traps.

The next segment is "Carols Moderato," which opens with a gorgeous String/Vox/Saxophone-registered "O Little Town of Bethlehem." This is followed by "The First Noel" with solo Tibia line accompanied by a left-hand 8' Tibia. This eventually moves into a beautiful String/Vox/Saxophone with Chime accents to close.

"Carols in Minor" includes "We Three Kings," "God Rest Ye Merry, Gentlemen" and "What Child is This?" "What Child" is played differently with the first complete measure sometimes played by raising the fourth note, other times flattening it. The Principal Chorus opens "God Rest." Toward the end of "Three

Kings" there were a few hesitating moments before dissolving into the atmospheric String/Vox/Saxophone registration. This is easily the most beautiful segment on the record. These tunes lend themselves more to arranging than did those of "Carols Majestic."

Side II opens under the heading of "Carol of the Drum," otherwise known as "Little Drummer Boy." The melody line opens on a fine Tuba with the snare drum doing the triplet pattern, ta-ta-tum. A bolero beat drives this one, gradually building to big registration.

"Christmas Bells" contains "I Heard the Bells on Christmas Day" and "Carol of the Bells."

In "Carols in Waltz" the Mueller-tune "Away in a Manger" has a Glock/Chrysoglott melody accompanied by a Horn Diapason, then melting into the alternative tune for "Away in a Manger"; less familiar but beautiful and well played on straight registration. A very theatrical "Silent Night" brings in the Tibia and Vox, with very light color reeds. A harmony change freshens the air to the end.

"Carols in Counterpoint" brings up "Good King Wenceslas" played in a French Noël style, but with a bit of hefty pedal. This is followed by "Angels from the Realms of Glory" and "Angels We Have Heard on High." For the last trek through all three tunes are counterpointed in a quasi-trio style.

Side II closes with "O Holy Night" and features an occasionally clunky chime action and Glock in the solo line, with well played Chrysoglott and Horn Diapason arpeggios. This builds to a pleasant full theatrical flue ensemble.

In review, we still feel an all-Christmas recording takes "guts" on the part of the organist. The familiar tunes do not allow the soloist much freedom to delve into new musical endeavors, tending to be limited by familiar/traditional expectations of these seasonal pieces, but Mr. Cole's stylings do come through. We will look forward to more Karl Cole recordings presenting the fine music he displayed at the 1984 Convention stint, rather than being in the constant shadow of the "Jingle Bells/Santa's Coming" syndrome. Cole has a superb console personality and ability.

T.L.D.



Hal Randall

I'VE GOTTA BE ME. Hal Randall playing the Baldwin PRO-200 electronic organ. Released as a cassette tape only. \$10.00 postpaid from the Ranlon Corporation, 6644 Medora Drive, North Highlands, California 95660.

Hal Randall has done most of his playing in the Bay Area of California for the past 38 years of his professional musical career. We first became aware of Hal's musical prowess during a long-ago Home Organ Festival, that granddaddy of all electronic organ shows held annually at Asilomar, California. Hal has appeared for various brands of electronic organs at many of the Festivals in the years since we first encountered his smooth style. He has a fine ear for harmony and the intricacies of arranging music for organ, as this recording proves.

Hal is different from most players in that he never had any music lessons. He is completely self-taught and plays entirely by ear. That doesn't mean that there is anything lacking in his musical spectrum, as is often encountered in "ear players" with limitations. Good ear players are few; there aren't many Steve Allens and Fats Wallers, while limited ones assail our ears with faultily-resolved harmonies and missing beats. But not Hal. He has all the subtle nuances in his music one could expect of a studied organist. Listening to his music, one would never suspect he isn't a schooled musician.

There is plenty of variety in his arrangements, too. The rhythm tunes offered here display interesting variations; the ballads are usually played in theatrical style with fluted open har-

mony. Hal's humor surfaces when he uses familiar musical phrases for fills, such as a fragment of "Yankee Doodle" during "St. Louis Blues."

The selections include "Laura" who is eerily haunting in Hal's treatment; "Quiet Village" with those intriguing jungle sounds heard on the long-ago Arthur Lyman record; four-to-the-bar tempo marks the jazz variations of "St. Louis Blues" which feature a torrid Clarinet against the repeated bass pattern; the PRO-200's Strings (solo Cello and Violin) are heard during that old silent movie tear-jerker, "Fascination"; "My Wonderful One" gets full theatre organ treatment including open harmony; "Lover" is a fast 4/4 version reminiscent of the Peggy Lee record; Hal slips in a reference to "Hungarian Rhapsody" as a filler.

Also heard are "Watch What Happens"; "No, Not Much"; "Sunrise Serenade"; "You Made Me Love You"; "I Will Wait for You"; "That's Life"; "Slow Boat to China"; "There'll Never Be Another You"; "I've Gotta Be Me"; "Sometimes I'm Happy"; "Spinning Wheel"; "Love Me or Leave Me"; "Night Train"; "Patricia." All are presented in individual arrangements which complement the selections.

The instrument Hal plays on, the PRO-200, is by no means Baldwin's latest, but it seems to be an instrument preferred by many professionals because of its wide range of instrumental possibilities. Besides a very complete flute chorus, it has some reeds, solo strings, percussions and even a "wah-wah" trumpet, a big advance over the "flute" organs popular at the time the PRO first came on the scene. The model was ahead of its time and compares quite favorably with more recent output.

The tapes from which the compilation was made were recorded at several locations where Hal had played, as the occasional background crowd noise and applause indicate. But extraneous noise never draws attention away from the music. It's kept at a low level. Despite the several locations there is surprisingly little difference in the acoustical perspective. Continuity is good.

Recording is on the light side with a minimum of distortion. Hal Randall's initial cassette release is a very satisfying example of its genre.

COLONIAL SHOWTIME — Don Thompson at the Colonial Theatre, Phoenixville, Pennsylvania. Available from P.O.P., Inc., P.O. Box 20704, Castro Valley, California 94546. \$8.00 plus \$1.00 postage and handling, or \$2.00 for First Class mail.

This recording is done on a fairly new installation in the East. The 3/25 Kimball made its trek from the State Theatre in Philadelphia to the Brookline Theatre in Havertown to its current home at the Colonial Theatre in Phoenixville, Pennsylvania, over a twelve-year period. Leonard MacClain broadcast over WCAU Radio from this instrument while it was in its original installation in the State. Jim Breneman and Sam LaRosa have done a marvelous job of installing and maintaining the instrument, if this record is any measure of its capabilities.

Don Thompson is known to most theatre organ fans as a concert artist as well as a pizza organist. On this record, Mr. Thompson has shown us his concert side.

The best and the worst cuts are found on Side I. "Temptation" makes good use of the organ's resources with just enough registration and rhythmic variety to make it interesting. "Kitten on the Keys," the final cut on Side I, has so many musical indiscretions that the less said about it the better.

"Colonial Rag," an original composition by the artist, is well written and cute. The remainder of Side I includes two marathon cuts of "Rose Marie — Medley" (upwards of seven minutes) and "The King Steps Out," music of Fritz Kreisler running nine minutes.

Side II, after the ten-minute "Desert Song" medley, provides a bit more variety in the selections. After listening to nine selections from *Desert Song*, it is refreshing to hear a tasteful, theatre-organ production ending. "Dill Pickles," a rag that does well on the Colonial Kimball, provides some easy listening, as the registration is well done. However, there is one annoyingly wrong chord that keeps creeping in, and again we find Mr. Thompson adding an unnecessary coda, which is often the case on this record. "Elaine, My Moving Picture Queen" is one of those obscure pieces that's nice to hear resurrected —

swing-and-sway style. It's one of the better played cuts on this record. The record ends with a quietly dramatic "Love Duet" from Act One of *Madame Butterfly*. Also included on Side II is "Gold and Silver Waltz."

From the technical standpoint, the editing is not always perfect, and the recording level in the bass could have been increased, as the pedalling isn't always audible. Also, there is a lot of white noise between cuts.

Even with its shortcomings, this recording makes for good listening if you are a Don Thompson fan and want to hear a concert by him, or if you are looking for some nostalgic music played on one of the better-maintained instruments in the country.

SHIRLEY HANNUM KEITER

THE BEST OF TIMES: Jack Gustafson. Available from P.O.P., Inc., P.O. Box 20704, Castro Valley, California 94546. \$8.00 postpaid.

For some years, Jack Gustafson has been a familiar face at San Francisco Bay Area pizza organ consoles. Earlier, he was equally well known in the Chicago area, having assembled a 3/10 Kimball/Wurlitzer hybrid. It is on this instrument that the following recording was made.

The 3/10 has been heard at various National ATOS conventions in Chicago, most recently in 1977. It was removed from its installation in Mr. Gustafson's parents' home and brought west in 1979. Perhaps of little concern at the time, the eventual home/studio for the organ sits in the southern Santa Clara Valley, directly between two very active earthquake faults. On the first day of the album's recording session, a major (6.2 Richter) temblor rocked the studio, sending organist and recording engineer fleeing. The "Earthquake" cut will be covered as the review progresses.

Before we delve into the recording, cut by cut, a few statements are in order. The 3/10 hybrid is not bad; in fact, it is very good. Percussions are very prominent. The organ contains a fine Knabe Ampico piano, as well as separate Celesta and Chrysoflott. The only percussion to which we took an immediate and total dislike is an overly sizzly sizzle cymbal. When used, the cymbal tends to cover all that Jack is trying to say musically. The tonal regulation of the organ ap-

pears superb. The pedal 16' Trumpet is a killer and in snappy tunes really "drives" the pedal line. We question its periodic use as pedal point in some parts of ballads. However, this is a matter of personal choice. What bothered us may not bother anyone else. To complete the stop highlights, the pedal 16' Violone and Diaphone are electronic.

Side I opens with Leroy Anderson's "Serenata." A very enthusiastic interpretation with lots of percussions drive this job. The overly sizzly cymbal makes its introduction and promptly smears Jack's handiwork. The next cut we find is "I Should Care." A beautiful interpretation until the cymbal obliterates the second chorus. "Makin' Whoopee" is what one would expect — low-down with the organ's color reeds. The cut of Side I must be "My Old Flame." A very sentimental offering, we hear a superbly regulated Kimball 8' Trumpet and 4' Tibia for the solo line, accompanied by 8' Flute and Chrysoglott or periodically alternating with the crisp, slow-tremmed Kimball and Wurlitzer VDOs. All is well until midway through when the sizzled cymbal and 16' reed make their attack known in the pedal. Finally, all calms back down to the serene, with phrased and registered finish. "Our Director" is undoubtedly an influence from Mr. Gustafson's earlier association with the Chicago roller rink organs. It is presented much in the style of the earlier Leon Berry recordings; i.e. prominent traps, clackers, and the driving 16' pedal reed. "Tea for Two" brings no major surprises, but is cleanly played and not at all in the Tatum/Kibbee vein. Nacio Herb Brown's "Doll Dance" is up next with an orchestration/music box/player piano atmosphere of presentation. This cut brought back fond memories of the early sixties Gus Farney version. Mr. Gustafson's version is decidedly unlike the Farney interpretation. The finale for Side I is the 1983 ATOS convention's most played song — "Memory" from *Cats*.

Side II begins with a well-played medley from *La Cage aux Folles*. These six tunes add up to a whopping 10.55-minute cut. "Never Say Good-bye" is a fine contemporary tune setting on an expressive piano. A beautiful ballad mood is built up to a big crescendo, then back down to a mel-



Jack Gustafson

low flue and light reed ensemble closing. This is a fine interpretation. "New York, New York" is what we would expect it to be; an English horn-like reed (not in the stoplist) is soloed along with 4' Tibia and Glock. Three-quarters of the way through some mildly audible burps are heard from the Tibia while manual jumping. "Poinciana/Willow Weep for Me" begins with a very different, haunting, quiet arrangement of "Poinciana." "Willow Weep . . ." is done as a light rhythmic ballad with a far less sizzly cymbal. There are also a few too-brief Buddy Cole hints. A reprise of "Poinciana" closes the cut with a more traditional Latin rhythmic style, complete with the blessed sizzle cymbal. Minor mode "Cumana" makes its two-and-a-half minutes known with its boom/tick pattern. Next is "Earthquake." Obviously, the temblor struck as a cut of "Memory" was in progress. Crank the volume up on this one for full effect. Trust us, having been inside theatre organs during five separate quakes (including a devastating 6.7 shaker), this is what one sounds like, right down to crashing chimes, slamming percussions and so on. One thing the cut cannot convey is the instinct to scam, with its resultant fear and deadly panic. After this hair-raiser, we are presented with a nose thumbed at Mother Nature in the final rendition called "Cinema Fanfare," otherwise familiar as the "Paramount on Parade" newsreel march.

The review pressing was technically very good, free from any hint of warp, pop or other glitches. It is assumed that artificial reverb has

been added to the studio recording.

This album represents a couple of "firsts" — certainly the first theatre organ recording to include all the sounds of a major earthquake, and more importantly, the maiden recording voyage of a new and generally good residence/studio installation.

T.L.D. □

ATOS Committee Reports

Nominating Committee

Last year's Nominating Committee Chairman, Mike Ohman, suggested that we could save money by printing the candidates résumés and the return ballots in THEATRE ORGAN. This has been investigated and found to be in accordance with the California Non-Profit Corporate Code and can indeed save ATOS a good deal of money.

Please read on page 38 of this issue of THEATRE ORGAN the new procedures to be used this year. These new procedures will allow you to have a permanent record in your Journal of the candidates that run each year. The ballots will be an insert in the Journal and all you have to do is remove the return envelope, mark the candidates of your choice, stamp the envelope and mail it as before.

Your National Board of Directors welcomes all suggestions that may save money. Be assured that all suggestions will be considered. The board thanks Mike Ohman for his suggestion for the Board of Director elections.

Dale Mendenhall, *Chairman*
Nominating Committee

1985 Nominating Committee: Dale Mendenhall, Chairman
Thelma Barclay, Betty Darling
and Margaret Ann Foy □

ON THE DIFFERENCE BETWEEN PIPE AND ELECTRONIC ORGANS

by Rex Koury

When, some time ago our editor asked me to write an article outlining the principle differences between pipe and electronic organs — particularly from the player's standpoint — I agreed to do so. Upon sporadic reflection over several weeks it became increasingly clear that this would not be an easy assignment. There are similarities as well as differences and it can all be quite complex. However, I'll try to give it my best shot.

To the professional organist who has probably played almost every conceivable type of instrument, be it pipe or electronic, the variances between the two are usually taken for granted without much conscious thought. For the adventurous soul who sits down at a good-sized pipe organ for the first time, the experience can often be frightening! For me, the experience was quite the opposite. At the time when I began organ studies the invention of the electric, or electronic, instrument was still several years into the future. For at least two or three years prior to my first organ lesson one could have found me in any number of movie theatres, sitting as close as possible to the organ console in a front row seat, listening to any number of organists playing various pipe organs of every size, color, shape and make! Therefore it was with a sense of excitement rather than that of fear or intimidation that I at last sat at a large console for the first time. I could hardly wait to get my fingers (and feet) on one of those great behemoths! So for me, It's when I sit down to play one of the latest model electronics that I can sometimes be jittery. A few of these

complex machines appear to me as a blend of modern computer and 747 cockpit!

I suppose it is somewhat of a paradox that I start this piece by pointing out the obvious similarities between the two types of instruments and, of course, there are several. To begin with, both have stop tabs of one sort or another and with very similar nomenclature. Even the old Hammond B-3 Series had a system somewhat resembling some of the names placed on theatre organ stop tabs. Both instruments have similar keyboards (manuals), although in the case of *spinnet* organs these keyboards are usually shorter than standard, a point well worth considering if you are in the market for a spinnet but expect to work on serious organ literature. Every modern organ, pipe or electronic, has a pedalboard consisting of anywhere from 12 to 32 notes. Most possess pre-set pistons to aid the performer. Both have expression pedals to control volume of sound and, finally, both produce musical sounds that can be strikingly similar. Here, however, is about where the similarity ends.

So let's get on to the true purpose of this article — the *differences* that exist between "Electronics" and "Pipes."

As the state of the art of organ building during the period when most theatre pipe organs were being built dictated that much large and heavy — I might even say "clumsy" — mechanical and pneumatic equipment had to be housed within the confines of the console, it's understandable why these consoles, or key-desks, had

to be so large compared with today's electronic instruments. So — the first big difference — the often overwhelming size of our pipe organ consoles.

Okay! Take time to get over your initial shock and bewilderment. Then, if you will take a word of well-intended advice, look slowly and carefully around the "horseshoe" or stop-tab rails. You will notice that all the stop-tabs are arranged on the rails by manuals, that is to say, SOLO, BOMBARDE (or possibly ORCHESTRAL), GREAT and ACCOMPANIMENT, just as they are on your electronic at home. Incidentally, I listed them in the order you would find them identified on most four-manual consoles. Once in a while we run across a FIVE-manual theatre pipe organ. Wow! If you're lucky — or unlucky — enough to bump up against one of these monsters you may find the fifth manual called just about anything. As I recall the famed Roxy Theatre (New York) Kimball console (now installed in the beautiful ballroom of the Classic Hotel in Albuquerque, New Mexico) the fifth, or top, keyboard is referred to as the "Percussion" because the make-up of that manual chiefly contains such stops as Xylophone, Chimes, Glockenspiel, Marimba, Harp, etc. Bewildering? Not really, if at first exposure you "play it cool" and carefully look things over. One fact worth remembering — just about every stop and symbol on a well-maintained pipe organ does just what it says it will!

Next point of difference. Folks who sit down to play a pipe organ for the first time often complain about "sound lag," slow response, etc. True, this is a phenomenon peculiar to many pipe organs, particularly those located in very large auditoriums, churches and concert halls. Most often this "delayed response" (to the ear of the performer) is *acoustical* rather than mechanical, and this is almost always so where pipe organs are installed in large halls. In fact, it has often been observed that "the organist has the worst seat in the house," as the pipe chambers are often actually situated *behind* the point where the console is located in the pit or on the stage. In this case, the player must wait a good fraction of a second or more for the sound to "bounce" off the rear wall. Naturally, this problem is considerably more pronounced

when fast or rapid up-tempo music is being performed. Until one gets used to this time "lag" the whole thing can be quite frustrating. Usually it has the effect of slowing down tempo as the player tends to listen and wait for response. So how do you compensate? The best advice I can offer is that instead of *listening* to what is being played, concentrate on the *mechanics*, or the physical aspect of what you are playing. If you play it *in* properly it will come *out* properly (even though delayed) and your audience will not even be aware that the problem exists! It should be noted, also, that very large pipes in the 16-foot and 32-foot registers usually are slightly slower to respond. This can cause a little misery for even experienced players on rhythm and up-tempo numbers. However, be of good cheer! With practice you will fairly quickly become accustomed to this so-called "response delay."

Most theatre pipe organs have something called "Second Touch," a facility rarely found on the electronics, although I have occasionally run across this very effective mechanical asset on custom-built electronic instruments. On a two-manual organ, Second Touch will be on the Solo (top) manual, the Accompaniment manual, and sometimes the Pedal. When there are three or more manuals Second Touch will generally be found on the Pedal and on the Accompaniment, Great and Bombarde/Orchestral manuals. With Second Touch, the player can, by applying additional pressure to the keys or pedals, sound extra stop-voices which have been drawn on this Second Touch. For example, if soft flutes and strings, let's say, represent the registration in use on the Accompaniment manual and the organist wishes to "bring out" or accentuate certain notes as a counter-melody, the addition of a Tibia or some heavier rank on Second Touch would accomplish this purpose. Originally, when first added to theatre organs, Second Touch was designed principally to enable the organist to accentuate the so-called "cello" line, that special counterpoint, or counter-melody, essential to most well-conceived music. In those days organists generally used the Crescendo pedal (usually affecting the Great/Solo and Pedal sections) for quick staccato accents by the right hand. More and more, how-

ever, many organists have come to use Second Touch almost exclusively to obtain these quick "stabs" or accents, usually with such Second Touch stops as Posthorn, Tuba and/or Brass Trumpet. Incidentally, the Second Touch stops are almost always located on the "straightboard" (under the horseshoe rails) along with the tremulants and other special-effects tabs.

I have always advised my students to begin using Second Touch very sparingly until becoming thoroughly comfortable with the technique involved and familiar, also, with the "feel" of the Second Touch adjustments of the keys and pedals on the performing instrument. The accidental sounding of a Tuba or Posthorn while playing something soft and pretty can be quite disturbing to the listener and frightfully embarrassing to the player! In my case, I have developed the habit of drawing Second Touch stops *only* at the precise places in my renditions where I want to utilize this effect and I pass on this idea to others as a habit to work toward.

There is yet another difference that should be pointed out. Manufacturers of electronic organs, with the exception of special custom instruments, produce stock models very much as do the makers of automobiles. In other words, one organ of a specific model will look, play and sound almost exactly the same as another of the same model. This is the nature of the electronic organ business. Not so with pipe organs. Basically it can be said that there are no two alike. Even in the beginning, when Wurlitzer, Robert-Morton, Barton and a few others commenced building theatre organs no two sounded or played exactly the same. This was true in spite of the fact that these companies did actually attempt to produce stock-model instruments, even with identical ranks of pipes. However, there was never any assurance that any two ranks of the same name, same material, and on the same wind pressure would sound exactly the same. In fact, it is quite amazing how different similar ranks of Vox Humanas, Kinuras, Tibias, etc., could sound even though built by the same craftsmen. There again, acoustics, auditorium size and shape, placement in the chambers, along with a few other factors, usually made

a considerable difference. The point of all this is that, even though one has played a pipe organ of almost similar size and characteristics, it's always a very good idea to spend time with such an instrument before displaying your musical wares before an audience.

Another important feature to be found on almost any theatre pipe organ is what is commonly, and somewhat affectionately, termed the "Toy Counter." This assorted collection of sound effects usually consists of such items as auto horns, train or boat whistles, bird tweets, sirens, firebells, surf sounds, door and telephone bells, etc. Normally these effects are activated by "toe studs," those shiny metal knobs set on rails just above the pedalboard. Sometimes too, they can be handled by pushbuttons set in a pull-out tray located under one side or the other of the key shelf. As the theatre pipe organ was originally developed for the principle purpose of providing accompaniment for silent movies, the "Toy Counter" was considered an indispensable part of the instrument. To date, however, and to the best of my knowledge, no manufacturer of electronic organs has exhibited the necessary sense of humor to add this fun collection to their commercial output.

Also, in reference to toe studs, I should mention that pipe organs very often use them as pre-sets for the pedal division, usually duplicating the stop combinations set on the Accompaniment (or possibly Choir) manual pistons controlling the pedals. As most of the larger electronic organs also employ this same system we cannot really regard this toe stud business as strictly a facet of the pipe organ.

Players of electronic instruments almost invariably look for a stop tab labeled "Sustain." Such an effect is not to be found on a pipe organ. Now, before I am called to task for an inaccuracy I will amend that statement and say, yes, a very few theatre pipe organs do possess such a "stop," but it really serves quite another purpose. By utilizing this device the organist can sustain a chord on a given manual, thus freeing both hands for superimposing some other tonal or harmonic effect.

In the matter of "Reverb" which is somewhat related, there are a few theatre organs of my acquaintance to

which have been added very effective "Reverb Units." These devices replace, in effect, what we commonly refer to as "acoustics" which may be lacking in the organ's location. In my opinion, they can be a considerable enhancement to any residence organ installed in a limited space where favorable acoustical properties are probably completely missing. Such units, however, while adjustable (being electronic), are not apt to be controllable from the console.

If one's playing experience has been limited to small or intermediate size electronics, the array of expression pedals — those controlling sound volume — will probably cause some bewilderment. To go from one expression pedal to the five or more that can be found on the larger pipe organs is certainly a giant step! Bear in mind, however, that the swell "shoe" (pedal) located at the extreme right, if labeled "Crescendo," is really not an expression pedal. More about that in a moment. As expression on an electronic organ is controlled electronically, one or two pedals are usually all that are required to accomplish the job. With the pipe organ this matter of volume control can be considered to be more of a mechanical function because the expression pedals control "swell shades" or "swell shutters." Because the volume of sound emanating from organ pipes and other percussion and rhythm components is of constant level, the only means of controlling the amount of sound coming from the pipe chambers is by the use of these pedal-controlled swell shades. Obviously then, each chamber will require a set of these swell shades — the more chambers, the more swell pedals. As no human foot is large enough (fortunately) to control all these several swell pedals at one time a "General" pedal is usually provided to which the other chamber pedals can be coupled by a set of small levers usually located in the very center of the top stop-rail.

The Crescendo pedal, should it be something new to you, is the extreme right pedal I mentioned earlier. It is a most clever and utilitarian device which, unfortunately, is not always properly used. Originally, it was planned to add stop by stop (rank by rank of pipes) from the very softest up to the louder ranks to achieve a good full ensemble sound. There are usually indicator lights somewhere on the

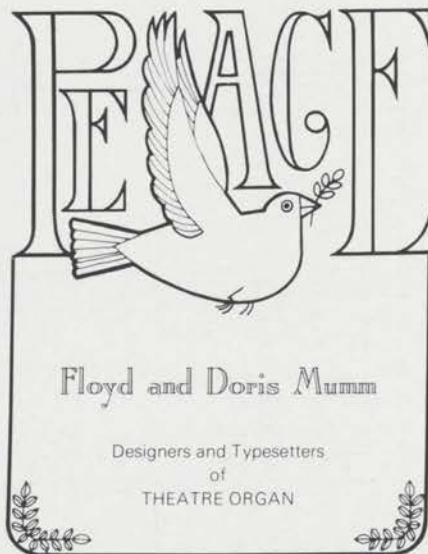
console to let the player know about how many ranks are activated at any given point. Careful and judicious use of this Crescendo pedal allows the player to add to a given combination of stops quickly and easily, resulting in what can be an effective change in registration. Some organists today prefer to have the Posthorn, or some similar brassy rank, first to speak on the Crescendo pedal setting. I personally feel this defeats the more comprehensive purpose of the device, limiting it almost totally to brass-type accents. Obviously this also creates greater dependency on manual pistons to achieve these quick changes in registration. If you are familiar with the larger electronic organs the Crescendo pedal is not new to you, as most of these are so equipped.

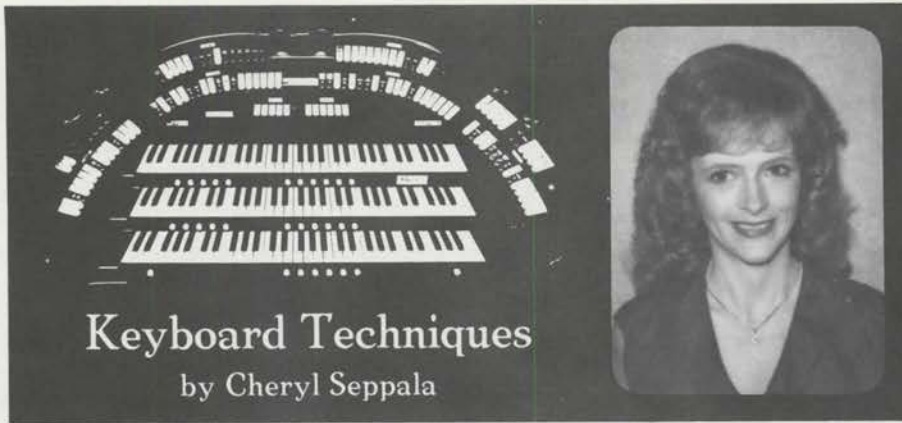
Now we come to the matter of rhythm percussion — rhythm units, "Playmates" and such. While both varieties of theatre organ possess equipment for providing orchestral-type percussion, the approach between the two is very different. Most electronic instruments today have extensive rhythm units, both playable by the performer at his "keyed" tempo, as well as with a large variety of pre-arranged configurations of dance drummer's effects, styles of rhythm, etc. Rhythm instruments — drums, cymbals, maracas, castanets and the like — can usually be found on any theatre pipe organ. However, they are the actual instruments, not imitations obtained electronically. They are activated by mechanical devices keyed by the player. As drumheads cannot be adjusted to changes of climate and

temperature, and the "snares" on snare drums cannot be controlled for the same reason — lack of accessibility — bass drums can often be "soggy" sounding and snare drums can leave a lot to be desired. Orchestral timpanists tune their instruments to specific tones as dictated by the composer or arranger. Again, because of inaccessibility, timpani on the theatre organ cannot be tuned to definite notes and usually produce nothing more than a somewhat annoying "rumble." It is for this reason that many organists use the traps — bass and snare drums, along with timpani — very sparingly. The "Latin" instruments — maracas, claves, castanets — as well as tom-toms, wood block and cymbals, on the other hand, can be quite effective when tastefully employed. Such instruments as Xylophone, Glockenspiel, Harp/Marimba, Chimes and Chrysoglott (all the real thing), can nearly always be very effective on the pipe organ. Incidentally, they are often referred to as percussion instruments as they are sounded by being struck by hammers or mallets.

Finally, we come to an item which is available on some electronic organs but, as yet, not to be found on the pipe organ. I refer to the several types of synthesizers which are daily becoming more and more a part of modern American music. While the theatre organ "purist" will probably soundly disapprove, I personally would like to see thought given to including the synthesizer sounds with pipes. It would open up a whole new horizon in the rendition of today's popular music.

I believe I have covered nearly all the basic differences between the theatre pipe organ and its electronic counterpart. If you are one who has been inclined to shy away from exposing yourself to the fearful "mysteries" of the pipe organ or, perhaps, are actually looking forward to the opportunity to sit down and play one, I trust all the above will be of some help to you. While the pipe organ may not be quite as flexible as the electronic, that slight deficiency is more than compensated for by the grandeur and the soul-satisfying, call it emotional if you will, thrill that only sounds of these magnificent instruments can evoke. If you haven't already — the pipe organ, I mean — try it, you'll like it! □





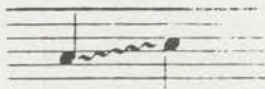
For ease of memorization, your third finger plays all the black keys, your thumb plays the white keys, except F and C in the right hand and E and B in the left hand. These are played with the second finger. You should practice this scale hands separately, then hands together a third or a sixth apart (e.g. from C and E or C and A). You should strive to make your glissandos legato and fluent.

The ultimate achievement is to be able to execute a double chromatic glissando up or down from a left hand and right hand note simultaneously.

GLISSANDOS

In our last two issues we have studied the popular theatre organ styles of blocking and open harmony. Now let's explore a very pretty way to enhance these styles — the use of the chromatic glissando.

You have probably seen organ arrangements with this symbol between two notes.



This is an indication to the organist to "slide" from one key to the next. There are several ways to slide. Some organists prefer to simply use the palm of the hand, thumb, or the back of a finger to slide up or down all the

white keys between the two selected notes. This is perhaps the easiest way. But keep in mind you are, in effect, playing a C scale. If the harmony in the measure you are playing is not related to the C scale, you should perhaps consider a different technique — the chromatic glissando, or portamento. This beautiful theatre organ style is guaranteed to melt the hearts of your listeners.

To execute the chromatic glissando, simply play every key chromatically (by half-steps) between your two printed notes. It is essential for you to perfect the standard chromatic scale fingering in both hands. The fingering is indicated in the example below.



But, sometimes the two glissandos don't travel an equal distance to their desired landing. You must compensate for this by moving one hand faster than the other or starting one hand ahead of the other. Despite all this effort, remember the perfectly executed glissando sounds effortless and unobtrusive.

Many of your favorite theatre or-

RIGHT HAND:



LEFT HAND:



ganists from Jesse Crawford to our present-day greats make frequent use of this lush, thrilling sound. Glissandos are a versatile styling tool. They can be used when playing simple one-finger melodies, in blocking, or they are especially beautiful in open harmony.

If your arrangements do not specify the areas in which to use glissandos, use your own good taste. However, be careful not to get too excited over your newly-developed technique and glissando indiscriminately between every two chords.

The technique of chromatic glis-

sando will certainly require months of practice and experimentation to perfect. But it is a beautiful, thrilling sound for those discriminating theatre organ buffs who want to emulate their idols.

For a collection of fine advanced theatre organ arrangements utilizing these techniques and many others, I highly recommend *Theatre Organ Greats*, Bradley Publications No. 24M14. Try Rex Koury's beautiful arrangement of "Here's that Rainy Day," complete with open harmony and glissandos.

Happy Practicing! □

Report on the Virginia Center Organ

by Bill Floyd, Sr.

Installation of the former Surf City Hotel Wurlitzer organ now under way at the Virginia Center for the Performing Arts in Richmond, Virginia, has been slow because of unexpected damage to the instrument, which was not realized until it was moved from the oceanfront hotel in New Jersey to its new home in the former Loew's Theatre. Water damage to the valves has necessitated complete renewal of leather.

The entire chest system has been re-leathered, as were all ten reservoirs. Valve boards are ready to go in and chests tipped back into place. We expect to turn on the wind during September but will not rack in manual pipes until after all ciphers are cleared and action wires adjusted.

We now feature a 13-foot-tall Aeolian upright piano. This particular feature piqued the curiosity of a piano tuner on stage recently when he was invited, through the swell shades, to come up and see the "sky high" Aeolian. Well, of course, what that means is the Aeolian has been made to do more than just be a piano sitting in the main chamber.

The Diapason offset is anchored into one side, the Tuba 4' offset chest is anchored on the back, the Chryso-glott (a double-decker) stands atop the piano, and then above that the Chimes and Flute intermediate offset! This took the Aeolian up to the ceiling with no space to spare. Because our chambers are small and triangular, we have to go skyward with everything. The mixture chest will be overhead between the piano and 16' Diaphone.

The console was not particularly large in scale, but has two stop rails holding 161 stop keys. Actually, the only things Wurlitzer about it are the shell, the manuals and the pedals. Syndine stop actions with Hesco tabs and the Z-Tronics solid-state relay system fill the entire keydesk with the prettiest wiring you ever saw, thanks to the men from the local telephone utility.

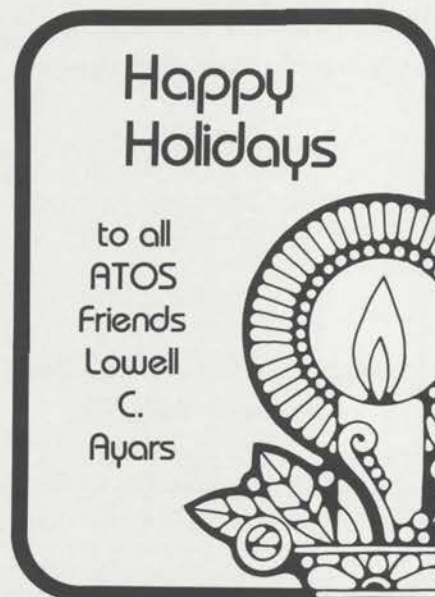
Because of stop space limitations, Celeste ranks are ganged up, as are Vox Humanas and Tibias. The Marr & Colton Tibia in the main can be cut by a stop tablet as well as the Vox Humana on that side. Intermediate stops

are lacking in both the Mosque and Byrd Wurlitzers, so here I have created a three-rank Viol Celeste (sharp and flat) in the main, a Flute Celeste in the main, and Gamba Celeste in the solo chamber. The second Diapason in the solo will be a medium Phonon voice from which the mixture will extend.

Theatre acoustics are so terrific that the metal Diaphone and 16' metal Tuba will carry quite adequately without being too ponderous. However, the 32' Vox Gravissima is the 10-2/3' Tibia from Banks Kennedy's instrument at East 85th Street, New York City. The 32' Bombarde will have to be electronic but will be 100 watts with a mitred 16' pipe, 18" in diameter, and will extend from the Wurlitzer-scale Tuba. The unit was designed by telephone engineers.

Another first for organs in this area is our transposer. There are no seconds, but pizzicatos aplenty. We wanted concert touch on the manuals and pedals for it is expected the organ will be used with the symphony orchestra and the repertory suggests an organist with at least a Masters or Doctorate. Up to now all the symphony crowd has known of organ is the Franck, which is quite nothing in reality.

What this all adds up to is the fact that the stop-list, I feel, is good theatre organ but multifaceted, and the inclusion of a Gottfried French Horn, which is delicious, and other ranks should make for a most versatile and pleasing instrument. □



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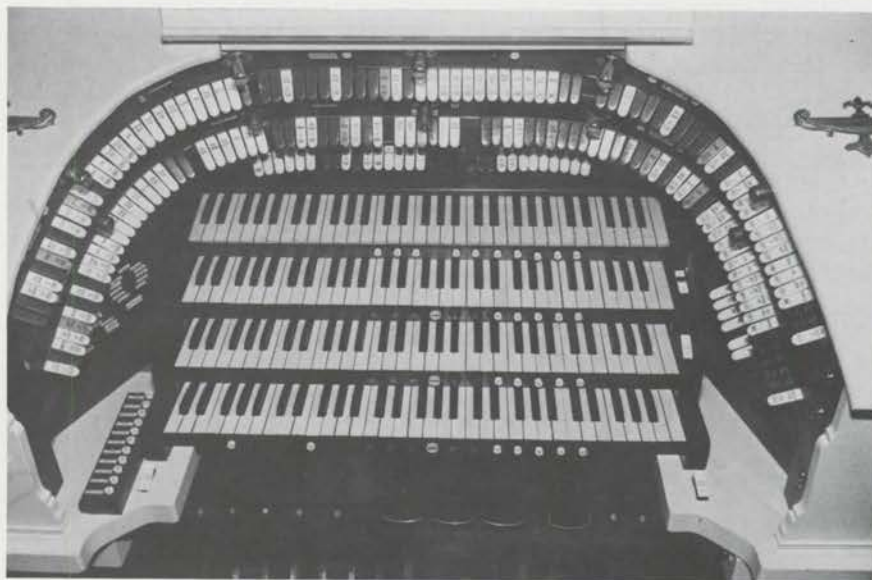
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MOTOR CITY

What Makes This Chapter a Happy Family?

by Harold J. Bellamy

At the Chapter Representatives meeting in San Francisco, then President Lois Segur requested that chapters write articles describing their organizational and activities format as examples of how theatre organ may be promoted and enjoyed by members of ATOS. She then specifically requested that I describe Motor City's success in achieving what she described as "a most happy chapter."

A voice in the room admonished the suggestion with the remark "but tell the truth." I immediately felt as though I had been placed in a somewhat difficult position; although we in Motor City feel that we have a very well adjusted, happy family, we are aware that we are also vulnerable to the same problems, pitfalls and human frailties that plague any similar group. This article will, therefore attempt to portray the ingredients that comprise our apparent success, as well as those issues which tend to thwart sound organizational strength.

The first ingredient of our well-being has been our ability to maintain a very democratic and responsive organizational framework. You don't have to be a chapter officer to have a voice in Motor City. A great deal of wisdom and sage advice emanates from the sidelines at our chapter meetings and is given more than lip service by the board. Nothing is more devastating to an organization than having a few people dominate the scene, "calling the shots" as it were, without consulting with others on the board, or those within the management structure of the organization, or for that matter, the membership.

Although time does tend to dull our retentive abilities, our chapter is now somewhat determined to not permit this type of power vesting to occur. Our experiences indicate that it is in-

deed very possible that a lack of solidarity can easily cause a chapter to slip into a situation wherein very strong-willed members will create an imbalance between normal membership needs and desires, and those exerting their personal biases and objectives. The key to avoiding this pitfall is simply one of maintaining an even keel without tilting the balance of power to any person or persons who knowingly or unknowingly jeopardize the well-being and participation of the total membership.

It is also somewhat obvious that chapter interest revolves around theatre organ. It therefore follows that interest must be fostered by interesting programming, artists and presentation format, as well as availability of the organ instrument.

It should be noted that Motor City's situation is perhaps unique in that we have an additional focal point, that of our own theatre, as a unifying force. Symbolically, the Redford Theatre has become to many

of the members, a mission — fueled by a reminder of a previous board's abuse of power. Briefly described, this incident created an issue which threatened the Redford Theatre's existence as part of Motor City Chapter. Following a vote by the membership to purchase the Redford, the chapter was busily involved in operating the theatre. After two years of ownership we had settled into an operational mode consisting of sequential film series of eight to ten movies interspersed with theatre organ concerts. Without any open discussion, the board decided to divest Motor City Chapter of the theatre. The membership was then requested to vote on how to divest, rather than on whether or not divesting should take place. A large number of members objected, and in accordance with chapter by-laws, a special chapter meeting was held to challenge the action and halted divestment by removing the directors responsible from office. The subsequent membership vigor to undertake countless hours of volunteer work necessary to operate a theatre speaks to their tenacity and will to work together for a common goal.

Although crises situations are not recommended, they do, however, provide the catalyst necessary to unify organizational strength. A great deal of chapter harmony is possible when the majority of the members work together for a common purpose. One could conclude, therefore, that every chapter would do well if it could identify mutual goals and objectives which provide interest and motivation.

Another note of admonition. The ownership of a theatre and our sponsorship of a variety of programs necessary to support the facility and pay off the mortgage caused our chapter



Bringing you every good wish
for Happiness this Christmas
and in the coming year.

Ashley Miller

to become involved in a significant level of fiscal responsibility. In a relatively short period of time, we shifted from a group which required only the funds necessary to maintain a mailing list, newsletter, and organ maintenance, to one which added a full-fledged theatre operation. We require in excess of \$50,000 to simply operate our home theatre. If our volunteers were paid, I'm sure the cost of operations would exceed a quarter-million dollars a year.

Unfortunately, this rapid transition to a much higher level of fiscal responsibility exceeded the capacity of the members to adopt the checks and balances necessary to achieve accountability. Although still an open case, we cannot to this day determine responsibility for the loss of funds which occurred as a result of this response lag. We would suggest that any group entertaining an involvement in a not-for-profit enterprise which handles significant amounts of revenues, take steps as soon as possible to organize their financial accountability system in a responsible manner. It is extremely difficult, however, to convince volunteer workers who are obviously involved as a labor of love, to adopt a very formal business-like attitude rather than the casual informal conduct which is usually the case within a small group of friends. After suffering a loss, however, more formalized methods of accountability are more readily accepted by the group and intrinsically recognized as necessary with growth.

In addition to the purchase of the Redford Theatre and its 3/10 Barton, Motor City made it clear that it had another objective to accomplish, namely that of maintaining its liaison with five other organ installations that have been a part of the identity of the Motor City Chapter. These are the Michigan Theatre in Ann Arbor (3/13 Barton), the Royal Oak (our 3/16 Barton), the Punch & Judy Theatre in Grosse Pointe (2/6 Wurlitzer), St. Clare's Church in Windsor, Ontario, Canada (2/7 Wurlitzer), and the Yack Sports Arena in Wyandotte where we hope to install our 3/10 hybrid.

As we are purchasing the Redford, the Barton is available to the membership at all times excepting when in use as part of a concert, film, or other musical presentation. During the theatre's off-use periods, we have an ex-

tensive schedule of member playing times. These sessions are assigned on the basis of one hour per week, with additional time assigned if openings are available. The scheduled afternoons, mornings, and evenings are monitored by "organ sitters." Sitters are required because these persons are key-holders who are familiar with the theatre's facilities, e.g., heating, lights and building security. The important issue, however, is the fact that it belongs to the members and is therefore constantly available, a feature that we treasure. Organ time is also available at the other installations, but is obviously limited because we are guests in the facility, not homeowners.

I am both happy and proud to announce that payments on our land contract ceased on November 1 of this year, when we burned the contract and exchanged the ashes for a warranty deed to signify our ownership. Our Social Committee presented our board with a series of options for how we might celebrate this event. As it is great fun to plan a vacation, we found considering these options also delightful.

Our Redford Theatre and our involvement with these other organ installations provide the vehicle which permits members to pitch in and work together on a multitude of activities. There are the "will you?" tasks, such as: Will you handle a committee?, take care of publicity?, mail orders?, change the marquee?, pick up film?, run the projectors?, drop off film?, run the spotlight?, handle the curtain?, handle the stage lights?, work

the concession counter?, order and pick up the candy and popcorn?, order and sell records?, handle the boutique counter?, work on show planning?, work on film selection?, sweep, vacuum or blow down (air broom) the theatre?, pick up trash?, dispose of trash?, mop the floor?, connect the pop tanks?, make the lemonade?, clean the rest and dressing rooms?, join our mailing party?, and the list goes on and on and on. Then there are the "Can you do?" tasks such as: plumbing, wiring, carpentry, carpeting, soldering, plastering, painting, stripping and re-leathering, seat repairing, tuning, and that list also goes on and on. There is something for everyone. We do, however, make our work fun, and most will agree that we succeed. Most of these activities are done to the accompaniment of our Golden Barton which has the ability to make the tasks much more enjoyable.

We schedule six to ten organ shows per year, and our biweekly film/organ series accounts for approximately 60 presentations per year. In addition, we have from 15 to 20 events featuring the organ ranging from vaudeville shows to garage sales, and a number of socials.

The most informal of these are the spontaneous gatherings at local restaurants where our after-show gatherings of five to 50 members are common. On a more organized basis we have an annual picnic, a moonlight cruise on the Detroit River, an annual bazaar (preceded by about eight weekly social/work sessions), an annual dinner, a Christmas party, a New Year's Eve party, and to top it off, at least three or four bus/organ crawl trips to Chicago, Columbus, Cincinnati, Toronto, Cleveland or wherever theatre organs grow.

In addition we have a very successful theatre organ workshop series which seems to be gaining momentum after about three years of experience. These sessions range from the technical and mechanical aspects of the organ to a variety of music presentation techniques. We have been amazed at the wide variety of quality and expertise that we have available within the membership to lead these sessions.

Organizationally, we are guided by a Board of Directors who provide policy for activities through several standing committees and a variety of special committees. One of the stand-

Season's Greetings from Detroit



ing committees is the Redford Operating Committee which oversees the operations of the theatre. It has its own set of operational committees, including its own separate financial program. The board and the operating committee meet on a regular monthly basis. The committee structures of both entities meet as required.

With activities and members in communities throughout the entire metropolitan area, the result is a very active membership. We are not a membership that only follows theatre organ activities as programmed for them — we are a membership which programs theatre organ to present theatre organ to as many others as possible. This last year we estimate we treated over 80,000 people to the wonders of the Tibias — next year we hope to reach 100,000. We feel this exposure is what will assure a future for theatre organ.

In summary, I have suggested that our overall chapter success seems to be based on a very strong sense of purpose and a strong motivation to present theatre organ to the general public. Further, our chapter seems resolved to never again permit the organization to be run in an undemocratic manner. We know the consequences of centralized power, and are now determined that we all share in our chapter's destiny. Our board is the rudder; our membership, the sails. We know that our sound organizational strength depends on our ability to steer a course which reflects a consensus of the desires of our members.

Finally, with reference to the future, we gain considerable assurance when we see the crowd gather around the console during our shows. We especially appreciate seeing the youngsters show this close-up interest, for in them lies the future. We look forward to the time when our two eight- and nine-year-old organists will be taking their turn at the console for a movie overture. That should cause an even higher level of interest than created by our current talented teen-agers. Admittedly, these youngsters will never share in the recall of memories experienced by we elders during the theatre organ era, but they can share in the historical knowledge we have documented. They can create the sounds we have enjoyed for so many years and carry this knowledge and appreciation forward for decades to come. □

PIPE ORGAN PRESENTATIONS

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Questions and Answers on the Technical Side

by Lance Johnson



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

Q. I am refinishing a three-manual console in white and gold and I would like to know if a good substitute for gold leaf is available. Also, as I cannot afford to have the case sprayed, can you suggest a good method for brushing on the white lacquer?

A. The only solution for the gold leaf substitute is gold powders which you can mix with lacquer or varnish and brush on. Only selected paint stores handle gold powder, which comes in several shades. The Sheffield Company at one time was the major supplier for this product, but I believe they may no longer carry it. Don't even *think* of brushing your finish coat of white on your console! There is no way of getting a professional-looking job with even the most expensive pure bristle brush. You can strip the console and after fine sanding it, can apply lacquer primer with a brush and sand it perfectly smooth, then take the console to a furniture refinishing shop and have them apply the finish white or ivory. Be sure to get on good terms with them from the beginning, so they can advise you precisely what has to be done before they get it. A well-tremulated negotiation with them (as Billy Nalle might

say) will be very important to the final result. Please don't skimp at this final stage.

Q. Our chapter has releathered the primaries on our Wurlitzer switches and upon assembly of the valves, finds that there is no consistency in valve stroke. What should the stroke be and how can we get all of them to have the same stroke? How much wiggle should the valves have so they will seat airtight?

A. The stroke should be 1/16". These are difficult to set all alike because of the play or lost space due to the looseness of the valve and the felt washer used on some units. The best way is to set all of them by observing the stroke and comparing it to a valve that you wish to use as an example. The wiggle should not exceed 20 degrees.

Q. I have recently acquired a three-manual Wurlitzer console in very poor condition. I want to make it into a four-manual job. I remember reading an old issue of THEATRE ORGAN in which you admonished a reader not to change a two-manual into a three-manual, as it would not look well and would require a good cabinet maker to do it right. How do you feel about going from three to four manuals?

A. My answer would be the same; forget about the enlargement. It would look badly out of balance and would not begin to resemble a product of the builder.

Q. I am now setting the wind on my Wurlitzer regulators and have been trying to get "S" hooks that will give me the proper wind. The trunk on this organ is 18" deep, which places my spring rails a considerable distance from my floor frame. This is a frustrating experience, as I have spent \$15 on "S" hooks and they are either too big or too small. I still have seven more regulators to go. Is there an easier and cheaper method?

A. I can readily understand why you are having trouble setting your pressures using "S" hooks. I have had much better luck by using 2/0 straight-line coil chain. Cut the chain to 10" lengths and then cut off as many links as you need (eight per regulator) and spread the cut portions into a trouble link. This will give you very small increments of adjustment until you have reached the desired pressure. Then you can cut off any unused portion of the chains and end up with a neat, professional-looking regulator.

Q. What is the best method for cleaning zinc and spotted metal pipes?

A. No two organ builders will agree on what is "best," but I have had excellent success with heavy steel wool and acetone on zinc pipes whether or not they have previously had a finish. Then too, if you plan to paint them, your primer will adhere to the freshly cleaned pipes. With spotted metal, we use 4/0 steel wool, but care must be taken not to get steel wool particles in the flue ways and not to damage the mouth. Commercial pipe polish is available, but I have never tried it. □





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

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BOOK REVIEW

DICTIONARY OF PIPE ORGAN STOPS (Second Edition), by Stevens Irwin. \$20.00 from Schirmer Books, 866 Third Avenue, New York, New York, 10022.

Since the first edition was published in 1962, *Dictionary of Pipe Organ Stops* has been a valuable resource for organists, organ builders, music students and church organ committees. Mr. Irwin's stated purpose for this second edition is to incorporate the questions and suggestions he has received from readers of his first book and to further explicate the diversity of dynamics, pitches and timbres which are unique to the pipe organ. For those who own the first edition of *Dictionary of Pipe Organ Stops* and may question whether to add this book to their libraries, there are a number of reasons why they may wish to do so. Those who do not own the first edition will find this book to be an excellent source of pipe organ lore.

Mr. Irwin has gone beyond a simple dictionary with this effort. He opens with a fairly comprehensive chapter of "advice" for the beginning organist. He comments on those aspects of organ playing that may cause problems for a new student; for example, the selection of stops where no printed suggestions are found on the music, which manual to use for special effects, which notes to play on the pedals when directions are not printed on the music and how to "test" a console before playing a recital on a strange organ. Although it is not the alpha and omega of pipe organ instruction, Mr. Irwin's information could be used to advantage by a neophyte organist.

There are 167 general definitions in the second chapter which cover most of the terminology needed to comprehend the stop definitions which comprise the main body of the work. From a semantic point of view, a newcomer to the field of organ study does

risk some confusion when he learns that "clang" is not a sound made by a fire bell, a "Spitz" is not a fuzzy white dog and a "transient" is not a hobo, but that these terms refer to harmonics, conical pipes and "tones of a myriad of pitches that come and go with the steady tone of a pipe . . ." (p. 33).

To the uninitiated, the nearly 300 pages of pipe descriptions may seem like a foreign language. A reader may spend hours studying the characteristics of the several hundred stops which Mr. Irwin has included, but the ideal method would probably be to have the book in hand while someone is actually playing the different stops. This would tend to reinforce the tonal descriptions in the book. Some may think that they already know a bit about organ pipes until they encounter the esoterica in this collection. Of course, a Brass Trumpet or a Clarinet will pose little or no difficulty, but what in the world does an Ophicleide sound like? or a Lieblichgedeckt? or a Zartflöte? And what is meant by "The effect on the ear of the Tibia is pliant?" (p. 271).

The second edition contains material not included in the 1962 edition which may be of interest to organologists; for example, in the section about mixtures, Mr. Irwin has added four pages of examples of a variety of manual mixtures. In the Appendices, too, there is a substantial amount of new material. Mr. Irwin has added 16 harmonic factors affecting tone quality, 20 forms of flute pipes, and has expanded and elaborated on mixtures again in Appendix D. Appendices E to K are not found in the first edition. A rather lengthy exposition (Appendix F) about the master ranks from which theatre stops are derived may elicit some challenges from knowledgeable theatre organ people. (The caption on page 106 erroneously states that the Foort touring Möller ". . . is now in a large residence in California." It has never been in a residence and is now in the Pasadena Civic Auditorium. -ed.) The last five Appendices appear to be selected for

the more experienced musician or technician as Mr. Irwin speaks to the subjects of the "Effect of Single Variables of Reed Pipe Structure on Tone," "Examples of Flue Choruses," "A List of Baroque Stops," the "Effect of Manual and Pedal Couplers" and the "Elements in Musical Sounds." From the latter, a reader may puzzle over Mr. Irwin's descriptions of these elements unless he has *a priori* knowledge of the intricacies of the components of sound. Mr. Irwin has also added several photographs and charts to this edition which contribute to its comprehensive coverage of pipe organ stops.

PAUL J. QUARINO

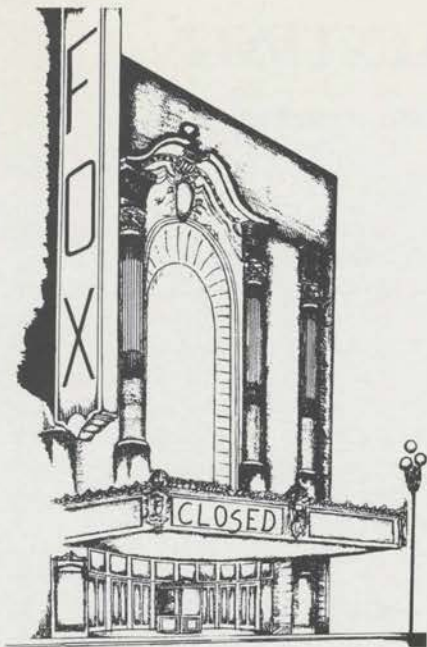
FOX, THE LAST WORD . . . story of the world's finest theatre, by Preston J. Kaufmann, \$35.00 plus \$3.95 postage and handling from Showcase Publications, Box 40165, Pasadena, California 91104.

This volume reflects a patient perseverance lasting ten years. Born too late to have attended performances at San Francisco's great theatre, the author came on the scene just in time to see the block reduced to rubble by a wrecking ball. He was seven. Later the youth started collecting documentary material, photos, programs, advertisements and interviews with anyone who had ever had anything to do with the Fox. This volume is the result. It's a rambling collection of 380 pages of detailed information about the lavish theatre, including 600 illustrations, mostly photos (some in color) plus advertisements, sketches, programs, inventories and architectural diagrams.

The author has done a good job of stringing together factual material into a cohesive whole, and detail right down to listing the mop bucket in the projection room inventory. The overall result is a glimpse of the life of a 5000-seat movie palace, the ultimate in the extravagant design which marked the 1920s conception of the vaudeville-film houses of the "golden era." In accomplishing that objective it also reflects to some extent the life and times in San Francisco during the span of the Fox years (roughly 1929 to 1960).

One of the captivating vignettes is the biographical material on movie mogul William Fox (his original Hun-

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garian name is not revealed). Like so many Hollywood film impresarios, he came from Europe as a child and soon correctly diagnosed the USA as a land of extraordinary opportunity. How he parlayed a 143-seat Broadway nickelodeon (1903) to an 800-house theatre chain (plus 300 overseas) and a Hollywood film studio by 1929 makes fascinating reading.

This volume details what is perhaps Fox's greatest triumph in theatre building. It traces the building process from its conception, Thomas Lamb's designs, ground breaking, delivery of the huge steel girders down Market Street, the two-year construction period, the start of promotion, Mrs. Fox's decoration of the interior with artifacts from Europe's royal palaces, the grandiose opening — the works. The ups and downs of the Fox fortunes are detailed and every stage show and movie shown during the life of the theatre are listed. A lot of pages are devoted to newspaper promotional boards, perhaps too many, as most are quite similar. About 224 of the volume's 373 numbered pages are devoted entirely to captioned photos, diagrams or other reproduced material. Another circa 90 pages bear both photos and some text. There are fewer than 60 pages bearing text alone, so this is largely a picture book and as such it is a delight. The photos, newspaper clippings, drawings and diagrams really stand out on the 8½"x11" thick, glossy paper. Production is first class throughout.

The only comparison that can be made is with the late Ben Hall's "The Best Remaining Seats . . ." which documented a number of movie palaces but employed more text and fewer photos in the process. Mr. Kaufmann's text is used often to tie the photos together, his photo captions are particularly effective, and the aforementioned sketch of William Fox is tops. But it's the thoroughness of the ten years of research which hits home.

The Fox's two organs, the 3/12 lobby Möller and the 4/36 Wurlitzer, are covered in much detail and stoplists included, as well as the names, and some photos, of the many organists who played at the Fox. For some reason the author refers to the 4/36 Wurlitzer as a "Crawford Special," an error made by many organ scene writers (including this one) years ago. When Judd Walton published his "Wurlitzer Installation List" in 1973 he explained that the "Crawford Special" term belonged to Wurlitzer's 4/20 Publix No. 1 model, because Crawford had designed it, and not the 4/36 model which he describes as a "Fox Special"; of the five built, four were installed in Fox flagship theatres. But that's a detail of interest only to purists, one of very few points we could find with which to argue. The pages are remarkably free of errors and typos.

Much attention is given to the

"Save the Fox" effort by San Franciscans who knew the city needed a suitable Civic auditorium. The Fox Theatre fit the bill perfectly but the city fathers, especially the mayor, were hostile to the idea. But inquiries were made and the price quoted was little more than the cost of the lot on which the Fox stood; the well-equipped and acoustically excellent theatre and building would be practically a gift to the city at \$1,050,000. But no! So the Fox came down. That was in the mid-'60s.

So San Francisco went ahead and built its Symphony Hall — from scratch. Writing in the September 28, 1980, *Los Angeles Times*, music critic Martin Bernheimer, after attending the gala opening, described the new Davies Hall as ". . . a 27.5 million dollar disappointment." Wisdom doesn't come easy.

True, \$35.00 is a stiff price for a book, but those who have had an opportunity to examine the volume before purchase usually agree that it's a book well worth owning. This reviewer will put it differently; here's a volume for any person who has ever had a love affair with a theatre, nurtured the affection with frequent visits (especially during formative years) and then have to stand by and see it steelballed to rubble. There is both ecstasy and agony here, and it is well presented.

ZOLTAN SEMBRICH

Illustration by Ron Musselman □

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NOTES ON THE COVER PAINTING

Compton Console, Odeon Cinema, Leicester Square, London.

This painting is an attempt to recall a shining memory from the dark days of World War II London.

Even without the spotlight's stabbing gleam, the radiant inner glow of this flamboyant organ console rivets the attention. It is some time before the eye wanders, to take in details of the stark art-deco vastness of the flagship cinema of the far-flung Odeon empire. In a theatre district alive with rococo palaces large and small, the enormous Odeon, Leicester Square, is as startling as the rich sound of Tibia and Trumpet that surges out from under the stage when a master organist occupies the illuminated throne. The great sweep of stained glass around the artist slowly merges from pink and mauve to a fiery orange as the music picks up tempo, with a visual harmony all its own. Then a hush falls on the subterranean

roar, the glass takes on a softer glow, and from somewhere in the dark high above, an eerily beautiful solo casts its shimmering spell. Eyes look up in vain for the invisible source of this strange sound — unknown to North American ears, it is the Melotone, an electronic embellishment unique to the cinema organs of John Compton and, for many, an acquired taste.

The organist of the day, in residence since the cinema opened in 1937, was the late James Bell. He was a real charmer, who made "I Hear a Rhapsody" sound as brassily assertive as George Wright's "Jealousy" a decade later. He privately bemoaned the management's unwillingness to let him play "real" music. Bell was followed by a truly brilliant musician, the late Gerald Shaw, who for many years added his own sparkle to the reputation of this fine instrument,

fondly known far and wide as "The Duchess."

Today, thanks to the unflagging devotion and energy of organist-cum-technician Ronald Curtis, the Duchess is still thrilling Londoners, resplendent in her original home.

(The console was designed in 1937 by theatre architect Andrew Mather with Charles Theobalds of the F.H. Pride Lighting Company, to complement the cinema's spectacular interior art deco design.)

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 in-

NOTICE: NEW ELECTION PROCEDURES

As suggested by Mike Ohman and in order to save considerable money, we are changing the election procedures for the election of the National Board of Directors. The new procedures will be in accordance with the target dates set forth in ATOS bylaws:

1. The request and instructions for candidates to submit their names to be placed on the ballot will be published in the November/December issue of THEATRE ORGAN. (No change)
2. All candidates are to have their résumés and photos mailed to the ATOS Secretary no later than March 1, in accordance with the instructions printed in the November/December issue of THEATRE ORGAN. (no change)
3. ATOS Secretary will send the names of the candidates and their résumés and photos to the Nominating Committee after the March 1 closing date. (No change)
4. The Nominating Committee will send the résumés and photos to the editor, who will prepare them for printing and forward them to the publication office. The publication office

will immediately process them and send a camera-ready copy to the Nominating Committee. The publication office will then process the election material along with the other articles for THEATRE ORGAN in the usual way and the résumé sheet will become the center pages of the March/April issue of THEATRE ORGAN. (This change allows the members to have a permanent record of the candidates who run for election each year. It also eliminates the cost of printing and mailing the résumés and ballots separately.)

5. The Nominating Committee will have ballots printed on large-flap billing-type envelopes with the return address on the envelopes and the candidates names printed on the inside of the flap. The ballots will be sent to the publication office to be inserted in the March/April issue of THEATRE ORGAN. The ballots will be inserted only in the copies mailed to members in the United States and Canada. (Overseas copies will not have a ballot included.) U.S. and Canadian members will remove the ballot, mark, seal, stamp and mail it as before.

The Nominating Committee, after receiving the camera-ready copy of the résumés, will have enough printed for the overseas members. The résumé sheet and a ballot will be airmailed to each overseas member, which will allow enough time to return the ballots by the deadline.

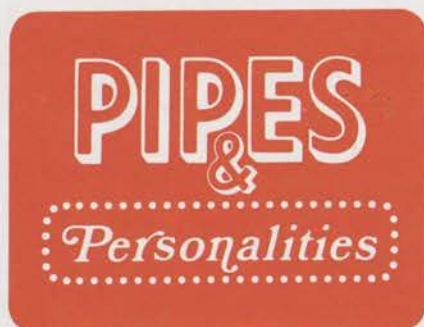
6. All ballots must be returned post-marked not later than May 15. (No change)

This new procedure has been coordinated with the Nominating Committee, ATOS Secretary, ATOS Membership Office, THEATRE ORGAN editor and the publication office in Livonia.

Be sure to look for your ballot in the center of the March/April issue of THEATRE ORGAN and review the candidates who will be running for the National Board of Directors. There will not be any ballots mailed this year to members in the United States and Canada.

If you have any questions, write or call Dale Mendenhall, 4428 Pennsylvania Avenue, Fair Oaks, California 95628. Phone 916/967-5060. □

vited to play two broadcasts on "Worker's 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. □



Canadian National Library Acquires Quentin Maclean Library and Papers

According to an article in the Canadian *National Library News*, September-October 1984, the library in Ottawa has acquired the huge personal music library and most of the compositions of Quentin Maclean, who died in 1962. The bulk of the collection was received in 1982 as a gift from Maclean's nephew in Holland, Alick Mayhew. It included about 6000 scores and pieces of sheet music, 400 books on music and other subjects, recordings, periodicals, correspondence, photos and other memorabilia.

Lew Williams, who recently visited the library while on tour, reports that "There is a vast selection of silent film music, orchestral transcriptions for organ now long out of print, as well as of the popular songs of the day . . . a notebook listing the contents of most of his broadcasts in 1933 . . . from the Trocadero Cinema and its 4/21 Wurlitzer."

Maclean's creative efforts are represented by his compositions for organ, orchestra, church service and radio. They range from settings of the



Mail to:
ATOS Secretary
 423 North Stafford Avenue
 Richmond, Virginia 23220

MUST BE POSTMARKED BY MARCH 1, 1985.

It is time to nominate candidates for the National ATOS Board of Directors for a three-year term from July 1985 through June 1988.

All regular ATOS members are eligible for nomination, and may nominate themselves or be nominated by others. Written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot. In addition, each nominee shall furnish a small black-and-white photo of him/herself, together with a statement not exceeding 100 words in length which should include personal data, work and theatre organ experience, and a short platform statement.

Mass to concertos for organ, piano, violin and electric instruments. A second group of manuscript compositions by Maclean was received by the National Library as a transfer from the Canadian Music Centre in Toronto.

* * * * *

New Catalog Available

The Organ Literature Foundation has just issued Catalog S, which lists 531 additions to its already enormous stock of books and records pertaining to classical organs, theatre organs, band organs and calliopes. Nearly 10% of this increase is in the theatre organ records category. The address of the Foundation is 45 Norfolk Road, Braintree, Massachusetts 02184

* * * * *

Mrs. Dwight D. Robinson of Athens, Ohio, president of the National Federation of Music Clubs, has announced that Billy Nalle was engaged early this year to play the national convention concert for this organization in April 1985. The convention will be in Wichita, Kansas, meeting in that city for the first time.

A concert by Nalle was chosen from several concert ideas submitted to the national president from various music clubs around the country. It

will be the first theatre organ concert for the NFMC since its founding in 1898.

For this occasion, Nalle will be playing The Wichita Wurlitzer at Century II Center on April 20 next year. This will follow his earlier public concert there on March 16 for Wichita Pops.

Gaylord Carter records new score for *Wings*.

Gaylord Carter has created and recorded a new organ score for the classic Paramount Pictures silent photoplay *Wings*, it has been announced by Film Technology, Inc., of Hollywood. The firm was commissioned by Paramount to do the re-make.

Carter played the new score on the Sargent/Stark 4/16 Wurlitzer during the latter part of July and early August. Ralph Sargent, who heads Film Technology, and is one of the owners of the Wurlitzer used in the recording session, is also president of the Los Angeles Theatre Organ Society.

It was learned Paramount will release the classic feature on Beta, VHS, Hi-Fi, Pioneer and laser later this year.

Carter's score replaces an earlier organ score that was not satisfactory to Paramount officials because it was more in the form of "noodling" and

did not effectively embrace any of the action in any scenes of the famous aviation epic.

* * * *

When Lowell Ayars was conversing with the Old Prospector in Indianapolis, the organist wondered whether he would be the undisputed champ with the most formal appearances at ATOS conventions, following his gig at the Anderson Paramount's Page. Having kept this type record for years, Lloyd Klos checked up and announces that Lowell is indeed the all-time title-holder with formal concerts at ten conventions. (Figures do not include cameos, open consoles, jam sessions, etc.) On Lowell's heels with nine appearances apiece are Don Baker and Lyn Larsen. Following are Gaylord Carter and Tom Hazleton, eight; Lee Erwin, Dennis James, Rex Koury, Ashley Miller and Jonas Nordwall, seven; Leonard MacClain, Kay McAbee, John Muri, Hector Olivera and Walt Strony, five apiece. There have been 182 organists who've played concerts in the 29 conventions to date.

* * * *

Organist Bill Wright continues to regale us with unusual stories of events and people connected with his musical life. "I must tell you about a kid with whom I went to school, back in Independence, Missouri, Clarence Nash. He is 5'2" and a year older than I, but he can imitate anything which talks, sings or whistles.

"We had a six-piece dance band in high school and Clarence played banjo, whistled and kept everyone in stitches most of the time. One night after a rehearsal at home, Dad remarked: 'Hey, you guys do pretty darn well, but I believe that the little Nash kid has a screw loose.' Clarence and his Margie were married in 1933 and took off for California. He told me they had 50 cents between them upon their arrival.

"Clarence delivered for Adohr Milk Co. Walt Disney, living on his route, happened to hear him one morning, doing some of his imitations and asked him to drop by his studio. They were looking for a voice for a duck, and Clarence replied, 'Oh, that's easy,' and proceeded to jabber away in a dialect which made history.

He became Donald Duck's voice and Mel Blanc's chief competitor."

Nash recently marked his 50th anniversary of being the voice of DD, at a White House ceremony. The program was part of a salute to 200 senior citizens who are engaged in volunteer work.

Cardinal Music Palace Sold

Emotions ran high at the Cardinal Music Palace in Fort Wayne, Indiana, on Saturday, September 22. Over 1000 people jammed the restaurant to hear the 4/30 "Mighty Wurlitzer" for what they thought would be the last time.

Organists Tom Wibbels and Buddy Nolan staged a classic farewell party second to none, and it was well after 4:00 a.m. on Sunday when the last customer left.

Appearing on the program in addition to Tom and Buddy were Don Springer, Bill Tandy, Kurt Schakel, Jack Loos, Robert Ort, Dyne Pfaffenberger and Robert Goldstein. Mahlon Houlihan, Stephanie Chesney and Neil Johnston, Jr. also contributed to the evening's festivities on the organ.

Spirits were low on Monday when everything officially went on the auction block. Just when it appeared the restaurant and organ were to be separated forever, a surprise bid was heard from the balcony. Peter Helmschrott, president of Helmschrott Management Co. of South Bend, Indiana, had saved the day with a bid of \$470,000. Within four days the



Buddy Nolan at the Cardinal Console during the closing night party.

restaurant was again open for business with Tom at the helm. A chef was hired to implement a new menu, and an interior decorating service to develop a warmer atmosphere. Tables and chairs have been put in the main dining area. It is expected that the organ will continue to be used six days a week, with ballroom dancing on Friday nights.

The idea of opening the Cardinal Music Palace originated with Vernon Schakel of Indianapolis. As the building contractor, Vernon played a prominent part in putting together the Paramount Music Palace in Indianapolis.

TRUDY HERNICZ

* * * *

Former theatre organist, Bill Wright, still keeps his hand in as a performer, and in a most admirable way. He and attractive wife, Irene, (a former ballet dancer) perform weekly

Some of the organists who participated in the closing night party at the Cardinal Music Palace, L to R: Bill Tandy, Don Springer, Tom Wibbels, Mahlon Houlihan and Jack Loos. Identity of the artist seated at the console was not revealed.



concerts for a large roomful of patients at the Santa Teresita Hospital in Duarte, California. Bill plays an hour of good old tunes while Irene dances center-floor. The wheelchair inmates are given drumsticks, gourds and other rhythm noisemakers, so everyone gets into the act.

Last year, the talented couple were given gold pins, symbolizing 500 hours which each unselfishly gave in sharing their talents. "This is a happy and rewarding experience for us and all parties concerned. And it is good practice for us," says Bill. According to ATOS member Bill Reeves of Pasadena, "Bill Wright is a brilliant and rippling pianist, as well as a top organist. He's played pipes at the ice rink in Paramount and often tickled the 88s for the Kay Rover dinner meetings, sponsored by the *Pasadena Star-News*." Sounds like a good attraction for the 1987 Los Angeles ATOS Convention.

* * * *

Of the 300 theatres which noted architect, Thomas Lamb, designed, about 25 remain. One is the 4000-seat Midland at 13th and Main Streets in Kansas City, Missouri. Though its 4/19 Robert-Morton long ago departed for California, the house is destined for big things as the Midland Center for the Performing Arts. A \$500,000 stage-one renovation is



May every happiness be yours
at this Holiday Season
and throughout the new year.

LAND OF LINCOLN

underway which will restore the theatre's glamour to what it was when opened in October 1927.

On the front wall is a three-and-one-half-story window whose original design was never followed, and the owners have left no stone unturned to resurrect blueprints of Lamb's intent. The window was to have been embellished with an elaborate cast iron design under its terracotta arch, filled in with glass and illuminated from behind. The development of this window according to original plans is one aspect of restoration. A new marquee, rehabil-

itation of street shops, and integration of the theatre's lobby and entrance with a 30- to 40-story office skyscraper in the remainder of the block, are other goals. So, as the song goes, "Everythin's Up to Date in Kansas City."

* * * *

Middleton, New Jersey's Joseph E. Martin visited Alaska early in July, and taking the Pipe Piper's advice, inquired if the Steak & Pipes Restaurant in Fairbanks was still featuring its 3/9 Robert-Morton nightly. Martin was informed that the instrument had been removed. It is in storage in a trailer truck and slated to be installed in "Alaskaland," a city park which is being expanded with state aid. No date of the Morton's rededication was available.

* * * *

The 4/28 Wurlitzer in Shea's Buffalo Theatre, which was dedicated in April, continues to be used as part of the programs, a la Radio City Music Hall. During the summer, the Niagara Follies was the stage show, and four organists alternated to provide the accompaniment: Robert E. Allen, Carlo Annibale, Vic D'Anna and Rock Wehrmann. No movies were shown. □

Wurlitzer Organ Rolls — ATOS Archives/Library

JANUARY, 1985

The Wurlitzer organ rolls are not available to the general public. ATOS authorized persons or groups may borrow an organ roll, if they obtain permission, *in writing*, from the ATOS Board of Directors. There is a \$50.00 deposit required, returnable when the roll is returned in good condition. There will also be a shipping charge to cover the cost of packaging and postage.

Send all orders, inquiries or donations to:

Vernon P. Bickel, Curator
ATOS Archives/Library
1393 Don Carlos Court
Chula Vista, California 92010

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(Pacific Time.)

TITLE	COMPOSER	ORGANIST	CAT. NO.
A Dream (R364)	Bartlett	Crawford	0179
A Kiss In the Dark (R457)	Herbert	Crawford	0260
A Little Kiss Each Morning (R336)	Woods	Goldthwaite	0271
A Little Love, A Little Kiss (R188)	Sileu	Gomph	0252
A Mighty Fortress (R272)	Luther	Dickinson	0167
A Song Of Happiness (R225)	Diekmann	Kraft	0150
Abide With Me (R3)	Monk	Gomph	0002
Absent (R475)	Metcalf	Gibson	0264
Adagio Antique (R203)	Rechlin	Rechlin	0138
Ah! Sweet Mystery of Life (R295)	Herbert	Gutow	0180
Ah! Sweet Mystery of Life (R319)	Herbert	Goldthwaite	0233
Ah! Sweet Mystery of Life (R359)	Herbert	Crawford	0218
Air For G String (R31)	Bach	Gomph	0017
Air from Rinaldo (R214)	Handel	Gomph	0142
All Through The Night (R471)		Gibson	0264
Aloha Oe (R494)	Liliuckalani	Williams	0104
Alone At Last (RP2)		Murtagh	0047
Along Miami Shore (RP35)	Hirsch	Taylor	0064
American Emblem March (R433)	Lincoln	Ball	0244
American Patrol March (R199)	Meacham	Benz	0098
Am I A Passing Fancy (RP71)		Benz	0079
Among My Souvenirs (R369)	Nicholls	Gomph	0219
Anchors Aweigh (R520)	Zimmerman	Wright	0286
Andante from Symphony			
Pathetique (R242)	Tschaikowsky	Goldthwaite	0157

TITLE	COMPOSER	ORGANIST	CAT. NO.	TITLE	COMPOSER	ORGANIST	CAT. NO.
Andante from Symphonie Pathetique (R413)	Tschaikowsky	Gomph	0236	Concert Overture in D, No. 8 (R391)	Faulkes	Gomph	0226
Andante from Violin Concerto (R324)	Mendelssohn	Maitland	0119	Coronation March (R424)	Meyerbeer	Benz	0234
Andante Cantabile (R40)	Tschaikowsky	Gomph	0021	County Derry (R164)		Gomph	0107
Andante With Variations (R266)	Beethoven	Gomph	0163	Crusaders March (R105)	Zamecnik	Grierson	0086
Andantino in D Flat (R30)	Lemare	Grierson	0093	Cuban Love Song (R423)	Stothart	Benz	0164
An Indian Legend (R175)	Baron	Larsen	0125	Czardas from Coppelia Ballet (R119)	Delibes	Forbes	0096
Anitra's Dance from 'Peer Gynt' (R13)	Grieg	Glover	0009	Dance Arabe (R205)	Tschaikowsky	Goldthwaite	0140A
Anna Magdalena's March (R260)	Bach	Dickinson	0202	Dance of the Bells (R389)	Rebikoff	Gomph	0225
Army & Navy March (R521)	Braham	Wright	0287	Dancing to Strauss Waltzes (RP74)	Strauss	Benz	0080
Artist's Life Waltzes (R442)	Strauss	Manning	0281	Danse Macabre (R101)	Saint-Saens	Grierson	0082
At Dawning (R4)	Cadman	Murtagh	0003	Deep Night (R311)	Henderson	Goldthwaite	0188
At Dawning (I Love You) (R243)	Cadman	Goldthwaite	0043	Desert Song (R298)	Romberg	A.&D. Gutow	0182
At Sundown (R312)	Maitland	Maitland	0189	Deuxieme Arabesque (R82)	Debussy	Gomph	0039
Austrian Hymn (R282)	Paine	Gomph	0172	Diane (RP45)	Rapee-Pollack	Fairbairn	0061
Ave Maria (R155)	Schubert	Gomph	0134	Did You Mean It? (RP38)		Taylor	0053
Ave Marie (16th cent.) (R278)	Arcadelt-Schubert	Russell	0169	Dinah (RP16)	Akst		0066
Ave Marie (R476)	Schubert	Gibson	0265	Divertissement and Lied (R248)	Verne	Goldthwaite	0158
Baby Face (RP17)	Davis & Akst		0052	Don't Hang Your Dreams on a Rainbow (RP66)	Johnson	Benz	0075
Baby's Birthday Party (R398)	Ronell	Crawford	0228	Down The Winding Road of Dreams (R510)	Ball	Johnson	0281
Ballet of the Flowers (R181)	Hadley	Larsen	0127	Dream Kisses (RP48)	Jerome	Fairbairn	0063
Ballet Music from Faust (R129)	Delibes	Forbes	0126	Dreams from Tristan and Isolde (R200)	Wagner	Gomph	0136
Barcarolle (R493)	Lemare	Donaldson	0275	Dreams (Traeume) (R474)	Wagner	Gibson	0223
Barcarolle from Tales of Hoffman (R33)	Offenbach	Grierson	0019	Dreams of Hawaii and You (RP63)	Vandersloot	Benz	0201
Barchetta (R464)	Wagner		0256	Drink To Me Only With Thine Eyes (R487)	Jonson	Gomph	0257
Beautiful Blue Danube (R381)	Strauss	Maitland	0224	Easter Music from Cavalleria Rusticana (R197)	Mascagni	Gomph	0135
Bells of St. Anne de Beupre (R276)	Russell	Russell	0168	Eighth Symphony, Second Movement (R76)	Schubert	Gomph	0036
Benediction in A Flat (R285)	Karg-Elert	Christian	0174	Eileen Selections (R466)	Herbert	Molloy	0261
Berceuse from Joslyn (R138)	Godard	Grierson	0106	El Capitan (R360)	Souza	Crawford	0216
Blossom Time (R148)	Romberg	Grierson	0111	El Capitan March (R236)	Souza	Goldthwaite	0045
Blossom Time Selections (R373)	Romberg	Goldthwaite	0150	Elfentanz (R160)	Johnson	Gomph	0025
Blue Danube Waltz (RP3)	Strauss	Murtagh	0056	Enchanted Forest (R482)	Spitalny	Benz	0269
Blue Danube Waltz (R252)	Strauss	Goldthwaite	0160	Entr'acte Gavotte from 'Mignon' (R193)	Thomas	Lavento	0132
Bohemian Girl Selections (R115)	Balfe	Forbes	0094	Etude in F# (R229)	Goldthwaite	Goldthwaite	0152
Boston Commander March (R190)	Carter	Benz	0086	Eugene Onegin Concert Waltz (R110)	Tschaikowsky	Grierson	0090
Breezin' Along With The Breeze (RP21)			0062	Evening Bells and Cradle Song (R34)	MacFarlane	Gomph	0033
Brown Eyes, Why Are You Blue? (RP4)		Murtagh	0048	Evening Bells and Cradle Song (R54)	MacFarlane	Gomph	0117
Burning Of Rome (R502)	Paull	Milde	0286	Evening Song (R226)	Schumann	Draft	0099
Bye Bye Blackbird (RP19)		Henderson	0208	Evensong (R96)	Martin	Gomph	0081
By The Waters of Minnetonka (RP10)		Murtagh	0052	Evensong (R480)	Schumann	Gibson	0159
By The Waters of Minnetonka (R246)	Lieurance	Goldthwaite	0154	Extase (Ectasy) (R92)	Thome	Forbes	0043
Can't Help Lovin' Dat Man (R310)	Kern	Goldthwaite	0187	Face To Face (R385)	Tullar	Gomph	0258
Cantilene In A Flat (R162)	Wolstenholme	Gomph	0119	Fanfare Militaire, Op. 40 (R444)	Ascher	Manning	0251
Cantique D'Amour, Op.47 (R112)	Lemare	Grierson	0091	Fantasia on Scotch Airs (R341)	McFarland	Maitland	0056
Canzonetta, Op. 6 (R113)	d'Ambrosio	Gomph	0092	Fantasia Sur La Boheme (R144)	Puccini	Grierson	0108
Canzonetta, Op. 35 (R405)	Godard	Gomph	0232	Faust Selections (R75)	Gounod	Forbes	0035
Canzonetta (R118)	Tschaikowsky	Forbes	0095	Faust Selections (R131)	Gounod	Forbes	0101
Caprice Viennois (R29)	Kreisler	Gomph	0016	Festival Prelude on Ein 'Fests Burge (R400)	Faulkes	Gomph	0211
Caribbean Sea (R350)	Young-McKee	Goldthwaite	0211	Fifth Symphony, Second Movement (R128)	Beethoven	Forbes	0171
Cavatina, Op. 314, No. 2 (R154)	Bohm	Gomph	0017	Finlandia, Op. 26, No. 7 (R322)	Sibelius	Maitland	0241
Cavatina (R281)	Bohm	Gomph	0171				
Cavatina, Op. 85, No. 3 (R195)			0133				
Chanson (R210)	Friml	Beebe	0140B				
Chanson Arabe (R152)	Rimsky-Korsakow	Gomph	0113				
Chanson D'Espoir (R291)	Meale	Fry	0120				
Chason Triste (Oriental) (R211)	Goldthwaite	Goldthwaite	0141				
Chante de May (R410)	Jongen	Gomph	0234				
Charmaine (R187)	Rapee-Pollack	Gomph	0283				
Charming from 'Devil May Care' (R352)	Stothart	Goldthwaite	0212				
Charming from 'Devil May Care' (R362)	Stothart	Goldthwaite	0132				
Christmas Melodies (R422)		Gomph	0240				
Christmas Pastorale (R185)	Thompson	Thompson	0130				
Christmas Selections (R170)		Gomph	0122				
Chu Chin Chow (R103)	Norton	Grierson	0083				
Communion in G (R196)	Batiste	Brown	0134				
Concerto in D (R288)	Bach	Christian	0177				
Concert Overture in A (R343)	Maitland	Maitland	0205				

(List to be continued)

□

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- 3 rank-Flute, Viol, Viol Cel. (no power
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- 5 rank-Kinura, Orch. Oboe, Quint, Tibia,
Tuba Mirabilis
- 5 rank-Oboe Horn, Quint, Horn Diapason,
Trumpet, Sax
- 5 rank-Flute, Viol, Viol Cel, Diaphonic
Diapason, Tuba
- 4 rank-Tibia, Gamba, Gamba Cel,
Diaphonic Diapason
- 5 rank-Kinura, Solo String 1, Solo String 2
Krumet, Orch. Oboe
- 9 rank-Tuba, Flute, Viol, Viol Cel, Horn
Diapason, Open Diapason Salicional,
Clarinet, Sax
- 1 rank-Diapason (Morton)

OFFSET CHESTS

- 5 12 note Top Octave
- 2 12 note 8' Flute
- 5 12 note 8' String
- 1 12 note 8' Dulciana
- 2 24 note 8' Viol & Viol Cel
- 2 10 note 8' Tibia
- 2 24 note 8' Tibia
- 5 7 note 8' Diapason
- 1 6 note 8' Diapason
- 4 8 note 16' Tibia
- 2 12 note 8' Tuba Mirabilis
- 1 12 note 16' English Post Horn
- 2 6 note 8' Tuba Mirabilis
- 2 6 note 16' Tuba Mirabilis
- 2 7 note 16' Tuba Horn
- 1 12 note 16' Diaphone (metal)
- 3 4 note 16' Diaphone
- 1 6 note 8' Diaphone
- 2 12 note 16' Diaphone
- 4 6 note 16' Bourdon
- 1 12 note 8' Flute (Morton)
- 1 6 note 8' miscellaneous

PERCUSSIONS

- 1 Sleigh Bells
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- 2 16' Tibia Clausa extensions
- 2 Oboe Horn
- 2 Tuba Horn
- 1 16' Tuba Horn extension

1 Diaphonic Diapason

- 2 16' Diaphone extensions (wood)
- 1 32' Diaphone extension (top half of low
C missing)
- 1 Trumpet (Morton)
- 1 Solo String
- 1 Solo String Celeste
- 1 Solo String (badly damaged,
parts only)
- 1 Solo String Celeste (badly damaged,
parts only)
- 1 English Post Horn (Gottfried)
- 1 French Trumpet (Gottfried or Moeller?
incomplete)
- 1 English Post Horn 15"
- 1 16' English Post Horn extension
- 1 Violin
- 1 Violin Celeste
- 2 Viol d' Orchestra
- 2 Viol Celeste
- 2 Vox Humana
- 1 Vox Humana (Kimball/Barton?)
- 2 Concert Flute
- 2 16' Bourdon extensions
- 1 French Horn (Organ Supply, extra pipes
E.M. Skinner)
- 2 Quintadena
- 1 Brass Trumpet
- 1 Brass Saxophone
- 1 Tuba Mirabilis 25"
- 1 Tuba Mirabilis 15"
- 1 16' Bombarde extension
- 1 Dulciana
- 1 Open Diapason (large scale)
- 1 16' Diaphone extension (metal)
- 1 4' Horn Diapason (Kimball?)
- 1 Horn Diapason
- 1 Echo Gamba
- 1 Krumet (damaged but repairable)
- 1 Orchestral Oboe (damaged but
repairable)
- 1 Kinura (damaged but repairable)
- 1 Kinura
- 1 16' Wood Open Diapason (Moeller)
- 1 32', 32 note Bourdon (Rodgers-
electronic)

MISCELLANEOUS

erecting lumber, floor frames and many,
many spare parts.

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



As a Christmas gift to our loyal readers, we include some material about big-name organists. References were *Local Press (LP)*, *Exhibitors Herald World (EHW)*, *Motion Picture Almanac (MPA)*, *Motion Picture Herald (MPH)* and *Variety (V)*.

August 29, 1922 (LP) Two organists have been selected for the new Eastman Theatre in Rochester, New York: DEZSO VON D'ANTALFFY and JOHN HAMMOND. The house opens on September 4.

Mr. D'Antalfy comes from the Capitol Theatre in New York where he's been since July 1921. He was born in Banat, Hungary, and at age 12 was organist in three churches in Banat. After intermediate studies, he became a pupil at the Royal Academy in Budapest. He studied composition and organ under Hans Kossler, a pupil of Brahms, and Rheinberger. Upon completion of this work, he won several state prizes and became a student of Max Reger and K. Straube. The latter was organist at Leipzig's St. Thomas Church where Bach performed.

Mr. D'Antalfy completed studies at the University of Bologne under Enrico Bossi. In 1906, he was appointed conductor at the Cologne Opera House and at 23 was made professor of organ and composition at the Hungarian University of Music at Budapest as well as head organist at St. Stephen's Basilica.

Mr. Hammond, born in Hempstead, Long Island, studied under Frank White of the AGO. He was a church organist before going to his first theatre, the Vitagraph, in New York. Then came a stint at the National in Jersey City, the Claremont, Strand and Broadway in New York, and the Strand in Brooklyn where he was 2½ years. While at the last house, he organized the Society of Theatre Organists, serving as its first president.

August 29, 1923 (LP) Rochester's WHAM is featuring a ¾-hour concert tonight from the Eastman Theatre. Organ solos by ERIC DE LAMARTER and FIRMIN SWINNEN will be played in conjunction with the annual convention of the Society of Theatre Organists, being held in the city.

January 3, 1925 (LP) KARL BONAWITZ plays an organ recital this evening over WIP, Philadelphia, starting at 11:05. OTTO F. BECK is heard ten minutes later over WRC, Washington, D.C.

November 4, 1925 (LP) WCCO of Minneapolis-St. Paul is presenting an organ concert, featuring EDDIE DUNSTEDTER at 1 a.m. tonight.

January 8, 1927 (LP) Playing daily at Rochester's Strand Theatre are HERBERT HENDERSON, formerly chief organist at New York's Warner Theatre on Broadway, and HARRY G. SULLIVAN, well known Rochester artist. Commencing January 10, they will demonstrate the new Strand organ at every performance. After months of preparation, the new 4/18 Marr & Colton, "America's Finest Organ," is complete in every detail. It will produce in

volume and variety of tone, every instrument of a huge symphony orchestra.

Circa 1928 (LP) HENRI KEATES' organ solo was titled "M.D." and revealed Keates as a "doctor of music." His "patients" were required to take part in community singing and did so with all vim and vigor. Keates still ranks as the leader in this sort of soloing. At intervals, he discontinued playing entirely and let the customers continue alone until they had lost their rhythm.

Circa 1928 (V) HENRY B. MURTAGH, solo organist, had an offering conceived by himself and named "Popular Classics." Slides flashed on a special drop, decorated with organ pipes, explained that several tunes, classic in their origin, have become highly popular with the years, while originally popular tunes have passed out in no time. He played a couple of the pop classics, varying straight music with comedy variations of how they would be played by the young girl pianist next door, on the calliope, etc.

November 23, 1928 (LP) JESSE CRAWFORD's newest Victor record no. 21713 features "Just a Nite for Meditation" and "Roses of Yesterday." A harp and vocals are featured.

December 1, 1928 (LP) The ensemble of LEW WHITE is broadcasting from WJZ in New York. (This was probably the unit which was called his "Organstra," as he played a Kimball studio organ with the group.)

March 15, 1930 (EHW) BERNIE COWHAM at the RKO Flushing (Long Island) Theatre, presented a novel and entertaining organ solo as his share toward National RKO Community Week. Opening to a tremendous reception, Cowham played "Voice of the RKO," to which he wrote special lyrics which are a boost to the community. He followed this with a photographic slide of George Harvey, president of the Borough of Queens, and orally explained that he had seen Mr. Harvey to ask what his favorite song is. Mr. Harvey chose "Oh, How I Hate to Get Up in the Morning." Mr. Halleran, Flushing's biggest real estate operator, was next, and he responded with "Killarny." Dr. James, principal of Flushing High School, followed with his school song "Red & White." Officer 1492, better known as "Columbus," responded with "Should I?" After each favorite was named, Bernie requested the audience to sing, and everyone responded with fervor and came close to tearing down the roof with applause for Cowham.

September 1930 (MPA) ADOLPH "DOLPH" GOEBEL is in his third year with the Loew's circuit in the New York area. In 1928, he was at the Avalon in Brooklyn, and Loew's Theatre in Yonkers; in 1929, the Fairmont in New York. Now in his second stint at Loew's Yonkers, featuring "mike novelties," Dolph is also demonstrator for the Robert-Morton Organ Co.

November 28, 1931 (MPH) RON & DON at the Brooklyn Fox, present another of their popular "sing-along fests." This one is composed of six numbers, the audience singing and enjoying all of them. The songs were "Pardon Me, Pretty Baby," "Without that Gal," "Through with Love," "Sweet and Lovely," special lyrics to "Roll On, Mississippi," and "Good Night, Sweetheart." Don is seated at the big pit console, Ron at the baby console on the stage, both of them leading, talking and beaming upon the audience, to the patrons' huge enjoyment.

That's it for now. See you next time with material on lady organists for Valentine's month.

JASON & THE OLD PROSPECTOR □



Letters to the Editors

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

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

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

Dear Editor:

Our hats are off to your fine review of the 1984 ATOS National Convention in Indianapolis! We are happy that things went so well and that the concerts and scheduling apparently satisfied the great majority of those who attended.

A successful convention is the result of months of dedicated effort on the part of many. Two of our finest workers, however, escaped notice — either in print or in picture — in the convention coverage, and I would like to publicly thank Jack and Olive Pollock who served as Transportation Co-Chairmen. It was because of their advance efforts that Bus Captain

Alden Stockebrand was able to do the splendid job he did in dispatching the buses. The Pollocks made the arrangements with the police departments of the various cities we visited for personal escorts, they interacted with the bus companies that we used, and they worked out the careful schedule that we followed along with Alden's cooperation. They also marshalled our fine bus captains and kept the buses loaded and moving.

It is unfortunate that their contribution was not recognized in the convention issue, but these things happen, we all recognize. Certainly those who attended the convention well remember Jack and Olive and

their efforts to insure a smooth transportation of everyone. We thank them most sincerely.

Very truly yours,
Tim Needler
General Chairman,
1984 ATOS Convention

Dear Editor:

Harry and I have attended every ATOS convention since he became a member in 1974. Some people may wonder about our enthusiasm for these conventions.

Well, we not only enjoy hearing top-notch artists in concert, but we also enjoy renewing acquaintances with other organ buffs. In this group, even a new friend can seem like an old friend after a couple of days.

And then there are the seminars. I attended two of them and was able to learn a thing or two about "Writing for THEATRE ORGAN" and "Concert Planning."

As Harry and I were checking out of the hotel in Indianapolis another convention was arriving. The entrance to the hotel was congested with station wagons and vans. They were not only unloading luggage, but cases of beer and whiskey were all around the hotel entrance. Obviously, these people were preparing for some heavy drinking and "whooping it up" in the hotel.

It was quite different from the arrival of an ATOS convention. I felt proud to be a part of a group that is well-mannered. I'm sure that every hotel that has booked an ATOS convention would welcome us back again.

Catherine Koenig
Niles, Illinois

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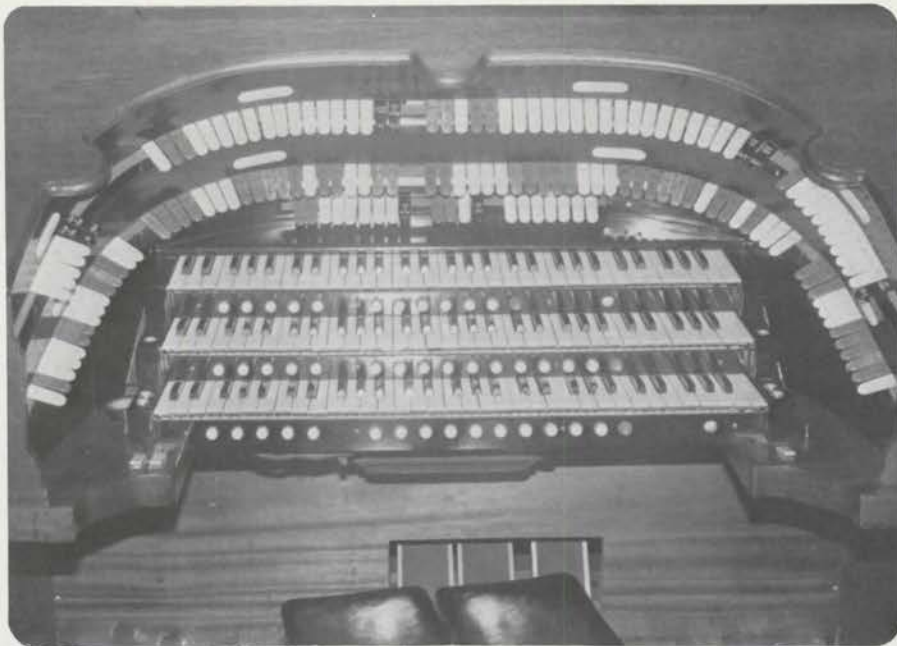
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Dear Sir:

In some past issues of THEATRE ORGAN, mention was made of the 3/11 Austin-Morton in Chaminade High School, Mineola, Long Island, New York. Here's a little update on the project.

Several additions and improvements have been made. A Morton console has replaced the Austin console. The console contains a quad-memory combination action. A Tibia Clausa, Kinura, Post Horn, Diaphone and second Vox Humana have been added, as well as a 15-hp blower to handle the increased wind demand. Morton tremulants are used through-



Console of the Austin-Morton organ in Chaminade High School, Mineola, Long Island, New York.

out the instrument. A piano is to be added at a later date. The organ is used for many school events and is ably maintained by Brother Bob Lahey, Bob Atkins, Ken Ladner and Russ Fallner.

Sincerely,
Ken Ladner
Howard Beach, New York

Dear Sir:

I have just learned of a new record album but have delayed relaying the information until I had information from the source that they would ship the record out to anyone who ordered it.

The record was made on the Wurlitzer 235 which started in the Palace Theatre in Memphis, Tennessee, in 1926. It was then purchased by a Mr. Divine, who eventually installed it in a restaurant in Oklahoma City. It was purchased from there and transported to Houston, where it was rebuilt by the Jim Sandling Organ Co. and enlarged to 19 ranks. The console was adorned with ormolu and painted ivory and gold. It is now in the Pipe Organ Pizza at Gulf Freeway and Monroe Street in Houston.

The organist is Bill Van Ornam, who started organ study at the Walt Disney Studios on a three-manual Estey. He moved to Florida, where he evidently met Don Baker. Don Baker was in charge of three pizza parlors in Houston, of which only this one remains. Don invited Bill to be one of the organists at this location. There

are now three organists rotating at this organ.

The name of the album is "We Get Requests," and consists of the following selections: Side I — Medley, Dulcinea, Impossible Dream; Come in from the Rain; Pink Panther theme; Amazing Grace; It's A Small World; Guadalajara. Side II — Music Box Dancer; Beer Barrel Polka; Medley, On the Road Again, Blue Eyes are Crying in the Rain, Cotton-Eyed Joe; The Promise; Malaguena.

Order from: Record Offer, Pipe Organ Pizza, 8539 Gulf Freeway, Houston, Texas 77017. Price \$10.00, check or money order.

Yours sincerely,
Eric M. Reeve
Minot, North Dakota

Dear Bob:

I believe I may be able to clear up two points of question in Lance Johnson's column in the July/August 1984 issue.

The question regarding tuning problems with two wood Diaphones did not state the manufacturer. If the Diaphones are Robert-Morton, and possibly some minor brands, the beaters are constructed like those used by Wurlitzer on their metal Diaphones. In this case, the beater spring is held in place by being clamped between two steel plates. Basic tuning is done by loosening the nut which holds the assembly together, and moving the two plates (keeping them together) in order to lengthen or shorten

the beater spring. This will change the pitch over a wide range, and can be adjusted so that the tuning slide at the top can be adjusted to compensate for temperature changes.

Wurlitzer, and some other manufacturers built their wood Diaphones in a completely different manner. Anyone who has worked on a Morton wood Diaphone knows that lifting the resonators to make the tedious trial-and-error adjustments on the beaters is a very tiring task. Wurlitzer made the regulation adjustable by means of a heavy screw and lock nut on the front of the beater assembly. Changing this adjustment also changes the pitch drastically.

Proper procedure is to first determine that there is nothing inside either the resonator or the beater "boot." Plaster or other debris which might have fallen inside will change the pitch by altering the volume within the pipe. Also look out for a split glue joint or crack in the resonator. If all else is normal, set the slide tuner to a midpoint, and loosen the beater locknut, adjusting the screw until the pipe comes into pitch. When the pitch is correct, you then make minor adjustments to regulate the note, and readjust the slide tuner to bring the pipe back into tune.

Watch out for wood tuning slides which are not held tightly over their full length, as they may rattle against the pipe and create extraneous noises, which you might think are coming from inside the pipe.

If a wood Diaphone is too loud after following this procedure, you may reduce the inside diameter of the resonator at its "toe" by glueing a strip of felt or heavy leather around the inside of the hole. Wurlitzer did this on some sets, and in some cases where a note is too soft, you may have to remove the felt strip if there is one.

Note that with the Diaphone construction having the sliding clamps, lengthening or shortening the "reed" will change the pitch, but has very little effect on the regulation. The loudness of a metal Diaphone can be changed by bending the beater spring slightly to position the valve closer to the pad to soften, or further away to louden. Beyond normal limits of the pipe, the speech (attack) will either become slow or fail to speak at all. All adjustments must be made with care as this is a trial and error process.

All technicians should be aware

that Wurlitzer metal Diaphones and Ophicleide resonators all have the habit of squashing down into the wood toe. This shortens the effective length of the resonator to a far greater extent than shortening a resonator at the top, and is the prime cause of such pipes going out of tune and regulation.

The wood toe must be removed and the tip of the resonator restored before doing ANYTHING else. When reassembled, the tip of the resonator should be 1/32" to 1/16" up from the bottom of the toe. Several methods can be used to insure that the resonator will not squash down inside the block again. I have found the best to be coating the repaired resonator tip with epoxy before reassembling. It is absolutely necessary to solder any cracked or broken joints in the resonator before reassembling the toe.

Another question in the same column dealt with tuning problems with a small-scale Tuba Horn. I have found nothing inherently difficult about this stop, and proper cleaning and regulation is normally very rewarding. If speech becomes slow and very soft when it is tuned, but you can find a place where the pipe sounds right but is out of tune, the length is probably wrong.

The cause depends upon where in the rank the problem occurs. The most common problem area is where the resonators are "socketed" to the block. In most cases, but not always, the resonator was leathered where it fitted into the socket. If the leather is removed, the resonator fits too far into the socket and is thus too short for the intended note. If the leather is replaced with thicker leather, the resonator becomes too long, and the pipe will get soft and "choke" before it will tune.

Although the question does not indicate whether adjustment of the scroll was attempted, if this is not correct and tuning has been done only on the wire, a simple matter of regulation may fix the problem pipes.

A question and answer column is extremely important to our organization, but in cases where the information given does not completely cover the problem, such information is of questionable value.

Most sincerely,
Allen R. Miller
Glastonbury, Connecticut □



ESTMIM —

SYRACUSE, NEW YORK

After returning from a very enjoyable and well-planned ATOS Convention in Indianapolis, we still hadn't had enough theatre organ, so on August 6, four of us went down to Proctor's Theatre in Schenectady to hear Rosa Rio play a fine program on the 3/18 Wurlitzer. The program included a sing-along and a silent Harold Lloyd movie, *The Freshman*. Rosa's husband-manager, Bill Yeoman, was also on the bill, doing "The Golden Era of Radio." It was an enjoyable evening.

Our Wurlitzer got plenty of use during the ten-day New York State Fair. House organist, Craig Stevens, played four special concerts, plus background accompaniment each day for the special 50th anniversary women's show. John Fisco was the silent movie organist, doing five shows of Laurel & Hardy's *Love and Hisses*. Tim Schram performed three concerts with sing-alongs, Don Overend played between shows and provided background for some fashion shows, and Cathie Thomas

played a concert.

Our secretary, Dave Conway, didn't play the organ much as he served as superintendent of the auditorium. Upstairs in our museum, Cathie Thomas demonstrated and played a couple of mini concerts on the two-manual Estey church organ. We also had a slide-cassette show, describing pipe organs. Most of the slides were adapted from pictures taken by Fred Vaeth, with the narration by Bruce Gentry and Dave Conway. It was a good presentation. Several faithful volunteers stood three four-hour shifts a day at the museum during the Fair's duration.

Fred Schamu has put together a nice lineup of artists for the 1984 fall concert season, starting with David Reese, September 23; Lew Williams, October 18; Robert Wolfe, November 24; and Father Jim Miller, December 15.

CHARLIE RICH □

Closing Chord

Betty Dunn, of Rockford, Illinois, wife of long-time CATOE member and LOLTOS past president, Orrill Dunn, died October 21 after a long and courageous battle against cancer.

Those who knew Betty were constantly amazed at how she managed to be Loan Officer for the Rock River Savings and Loan for 18 years, member and past treasurer and board member of the Quota Club of Rockford, member of the Rockford Business and Professional Women's Organization, and yet find time to help her husband in the pursuit they both loved most, the promotion of theatre organ. They often drove the 90-mile distance between cities to attend CATOE functions, Orrill even managing to be on the CATOE board in times past, as well as initiating the formation of LOLTOS, which received its charter in 1973. Betty even attended some convention meetings in Chicago earlier this year which, we know now, must have been difficult for her to do.

She is survived by her husband of 44 years, Orrill, her sons Raymond of Oakwood, Illinois, and Roland of Rockford, daughter Sylvia Hall of Pittsburgh, and brother Robert Boase.



Betty Dunn

Her love of theatre organ has moved the LOLTOS chapter, of which Betty Dunn was an active participant, to set up an Organ Preservation Fund so that, on the death of any of its members, those who would like to contribute something personally to his or her memory could do so by furthering the cause that person worked so hard for — the continuance of the theatre organ for all to enjoy. Anyone wishing to do so now can write to: LAND OF LINCOLN THEATRE ORGAN SOCIETY, c/o Don Milne, Chairman, 5490 Harrison Road NW, Rockford, Illinois 61103.

Those of us who were privileged to know Betty will cherish our memories of her — how much fun she was to be with, how hard she worked, and how courageous she was — a really good friend.

CHARLOTTE RIEGER

Calvin Hampton, a composer and organist best known for his weekly midnight concerts at Calvary Episcopal Church in New York City, died August fifth in Port Charlotte, Florida. He was 45 years old and had been ill for some time.

Mr. Hampton performed extensively in the United States and abroad and made several recordings. Unlike most classical organists of recent years, he often incorporated organ transcriptions of 19th-century orchestral music into his programs. Two of his recordings are currently available from The Organ Literature Foundation and two from the Musical Heritage Society.

Mr. Hampton was born in Kittann-

ing, Pennsylvania, and grew up in Ohio. He studied at the Oberlin Conservatory and at Syracuse University. For 20 years, he was organist and choirmaster at the Parish of Calvary, Holy Communion and St. George's in Manhattan; his free midnight concerts every Friday at Calvary Episcopal Church were begun in 1972 and continued for ten years.

He is survived by his parents and two sisters.



Don Lorusso

Don Lorusso, well-known Milwaukee theatre organist, died on October 11. He was 70 years old. English-born, Don began playing the organ at the age of seven. Eventually, he had established an impressive background in ultra clubs in England and the United States. He even had his own radio program on the BBC. The highlight of his career was a Command Performance in 1947 for the Royal Family. Don had also entertained diners in the Milwaukee area for a number of years. I can remember him appearing at Alioto's Nightclub on the Mayfair Road many years ago. From there, Don was the organist at the Schnitzelhaus. The Schnitzelhaus contained a 3/11 Wurlitzer that was removed from the Milwaukee Elks Building. (Don and the Schnitzelhaus were featured in an article in THEATRE ORGAN in June 1973.) Don ended his playing career at Pipe Organ Pizza in Milwaukee.

Members of Dairyland Chapter remember his last performance for them this past summer. The day after, they learned he had suffered a heart attack while playing. His talent and charming British accent will be missed.

BILL CAMPBELL



Edward G. Borgens — Warner-Charles Studio.

Edward G. Borgens, 80, a widely-known organist, owner of Borgens Music Co. stores in San Diego and Phoenix and an organizer of Organ Power Pizza, died September 11 in his home in San Diego where he had lived for 40 years.

Mr. Borgens was a native of Lincoln, Nebraska. He received a bachelor's degree in music in 1923 from the University of Nebraska, and a master's degree in music ministry from McFail Conservatory of Music in Minneapolis. He was a theatre organist during the heyday of silent films, and a radio organist heard regularly over the Midwest Network. He played the Spreckels Organ Pavilion's great outdoor Wurlitzer during the San Diego World's Fair in 1935-36.

During World War II Mr. Borgens served as personnel director of the Consolidated Vultee Aircraft Co. of San Diego. He was an avid flyer and yachtsman, a 33rd-degree Mason, a long-time Shriner and a practitioner and reader in the Church of Christ, Scientist.

Survivors include his wife, Lilian; a son, Edward, Jr. of San Diego; a brother, Ray of Pismo Beach; and two grandchildren. □

ATOS

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THEATRE PIPE ORGANS IN GERMANY, AUSTRIA, CZECHOSLOVAKIA AND SWITZERLAND

Compiled by Wolfgang Schaa, January 1983.
Retyped from original German/English by Verna Mae Wilson.



Wolfgang Schaa

Chart compiled from all available sources, showing installations prior to 1945,
with information as to current whereabouts so far as known.

	City	Place	Organist	Make	Year of installation	Number of Manuals/Ranks	Remarks
GERMANY							
1)	Aachen	Capitol (Grenz-wacht-Kino)		Welte (M. Welte & Son, Freiburg in Breisgau)			Welte organs had the unit system.
2)	Alzey (by Worms)	Haus von Herrn Kupferberg		Welte			
3)	Barmen	Odin-Lichtspiele		Welte			
4)	"	Ufa-Theater		Walcker (Osk.) E. F. Walcker & Co., Ludwigsburg, now Murrhardt/Wttbg.)	1927	1 10	
5)	Berlin	Alhambra-Theater		Wurlitzer The Rudolph Wurlitzer Co., Cincinnati/Chicago/New York	1928	2 6	Transferred to Dominion, Hounslow in 1931)
6)	"	Alhambra-Theater Kurfürstendamm		Walcker	1921	2 19	
7)	"	Alhambra-Theater Seestrass		Oskalyd (Oskalyd-Organ Bldg. GmbH., Ludwigsburg)			Model B
8)	"	Babylon-Lichtspiele		Philipps AG Frankfurt/M			
9)	"	Bavaria-Theater		Christie			Transferred to Gorlitz, see 62. The cinema organs built by Hill, Norman & Beard/England have been delivered under the name of Christie).
10)	"	Beba-Palast Atrium Charlottenburg		Oskalyd			
11)	"	Capitol/Phoebus Charlottenburg		Walcker (Oskalyd)	1925	2 10	
12)	"	Elysium-Lichtspiele		Steinmeyer (Opus 1432)	1926		Steinmeyer organs were not unified in principle.
13)	"	Germania-Palast Charlottenburg		Oskalyd	1926	2	
14)	"	Gloria-Palast (1925/26)		Steinmeyer (Opus 1418)	1926	3 27	Third manual as echo division specification is in hand.
15)	"	Hotel Esplanade		Welte			
16)	"	Kamera-Theater Unter den Linden		Wurlitzer	1929	2 5	
17)	"	Kammer-Lichtspiele Potsdamer Platz		Walcker (Osk.) Enlarged	1923 1928	2 16 21	Walcker/Oskalyd organs are not unified.
18)	"	Kristall-Palast		Wurlitzer	1928	2 6	

	City	Place	Organist	Make	Year of Installation	Number of Manuals/Ranks		Remarks
19)	"	Mercedes-Palast Neukölln Seats 2780		Oskalyd	1927/28			
20)	"	Mercedes-Palast Wedding, Utrechter Strasse Seats 2000		Oskalyd	1927	2		
21)	"	National-Filmpalast Steglitz Later: Titania- Palast, Seats 1924		Steinmeyer	1927 1926/27	3	45	Three swell works; specification in hand.
22)	"	Stella-Palast		Welte				
23)	"	Ufa-Palast am Zoo		a) Oskalyd b) Wurlitzer	1927 1930 (?)	3 2	8	Previously in the Villa of Ferd. von Siemens, see 30.
24)	"	Ufa-Palast Friedrichshain		Oskalyd	1925	1		Oskalyd organs have been built by Walcker, W. Sauer/Frankfurt/and/or P. Furtwängler & Hammer, Hannover.
25)	Berlin	Ufa-Palast Königstadt		Walcker (Oskalyd)	1925			
26)	"	Ufa-Palast Mendelsohn-Bau Kurfürstendamm		Oskalyd	1925		10	
27)	"	Ufa-Theater Weinbergsweg		Oskalyd	1927	2		
28)	"	Ufa-Theater Weinmeister- strasse		Walcker (Oskalyd)	1924	1	4	Type A.
29)	"	Ufa-Theater Turmstrasse		Walcker (Oskalyd)	1925	2	10	
30)	"	Villa von Ferd. von Siemens Berlin 45 (Lank- witz), Gärtner- strasse 25-32		Wurlitzer	1929	4	15	This organ has survived WWII and is in possession of the German Gov't. since about 1941; at this time in restoration at the firm of Walcker; reinstallation Spring 1983 in the Berlin Museum for Musical Instruments. Specification in hand - Style 250 Special).
31)	"	Taunentzien- Palast	Emil (Mile) Sagawe	Welte				
32)	"	(Mendelsohn-Bau) Kurfürstendamm/ Lehniner Platz Universum (Ufa- Palast) (1928)		Walcker	1929	2	50	Almost 1800 seats
33)	Bonn	Metropol-Theater Marktplatz Seats 1400		Welte Reproduction equipment for two rolls	1929	2	About 900 pipes	This organ has survived WWII, sold to Siegfried Wendel in 1981.
34)	Braunschweig	Schauburg-Th.		Oskalyd	1924	2		
35)	Bremerhaven	Tivoli-Theater		Oskalyd	1927			Type B
36)	Breslau	Deli-Theater (1927)		Oskalyd	1927	2		
37)	"	Capitol (1929)**		Walcker	1928		17	Seats 1200.
38)	Buer	Schauburg/Emelka		Welte				
39)	Bussum	Theater Novum		Oskalyd	1923			Type B.
40)	Chemnitz	Kammer-Licht- spiele *		Welte	1929			

City	Place	Organist	Make	Year of Installation	Number of Manuals/Ranks		Remarks
41)	"	Luxor	Welte				Organ has survived; It is planned to be reinstalled in the GDR Film Museum of Potsdam.
42)	"	Römischer Kaiser	Welte	1928/29			
43)	"	Lichtspiele Roter Turm	Walcker	1929	2	30	
44)	Darmstadt	Helia Theater	M. Weise Plattling (Bayern)		3	53	Not unified; one swell work (manuals 2 and 3).
45)	"	Union Theater	Hanns Schmitt (1936)	M. Weise	3	42	Not unified; manuals 2 & 3 in two swell work; specifications for both organs in hand.
46)	Dortmund	Assauer-Lichtspiele	Standaard (Holland)				
47)	"	Capitol (Neues Kino?)	Christie				
48)	Dresden	Capitol-Palast	Walcker	1925/29	8/22		According to a list of organ installations of about 1951; specification in hand stating opus 2107 of 1925 had one manual and 5 ranks in one swell work.
<p>* Erected 1925. ** Aste Friedrichstraße 16-18</p>							
49)	Dresden	Zentrumlichtspiele	Oskalyd	1927	1		
50)	"	Haus von Dr. Madaus	Hupfeld				
51)	Hamborn	Vereinigte Lichtspiele GmbH	Walcker (Oskalyd)	1921	2	10	First installation of a cinema (theatre) organ by Walcker.
52)	Düsseldorf	Capitol-Theater Worringer Straße	Adolf Wolff	Welte			
53)	"	Europa-Palast	Wurlitzer	1928	2	6	
54)	Erfurt	Ufa-Palast Since 1945: Panorama-Palast	Welte		2		Organ survived WW II and had been played up to 1965, at last by Mr. Siegmund; when the theatre was rebuilt from 1965 to 1967 the organ had been dismantled and stored in the Leipzig Grassi Museum, part of the University; no room for re-installation.
55)	Essen	Ufa-Lichtburg	Josef Schafgans	Wurlitzer	1928	2	8
56)	"	Schauburg (Ufa-Theater)	Walcker (Oskalyd)	1925	2	23	According to a prospectus of Oskalyd the organ had been installed in 1927.
57)	Frankfurt am Main	Roxy-Palast	Welte				
58)	"	Ufa-Palast	Philipps				
59)	"	Ufa-Theater "Im Schwan"	Oskalyd	1927	2		According to the list of installations of Walcker - about 1951 year of installation is 1930 with 16 ranks.
60)	"	Bieber-Bau-Lichtspiele Bieber-Gasse 8	Welte	1927/28			
61)	Gleiwitz	Union-Theater	Welte	1928			
62)	Görlitz	Ufa-Palast	Christie				(Ex Bavaria-Theater, Berlin, see 9).

	City	Place	Organist	Make	Year of Installation	Number of Manuals/Ranks	Remarks
63)	Heidelberg	Capitol-Palast		Walcker (Oskalyd) (Opus 2135)	1927	2 19	Being installed and played in the Capitol until 1956; then transferred to the King's Hall of Heidelberg Castle, playable since 1980.
64)	Hamburg	Lessing-Theater		Oskalyd	1923	2	
65)	"	Schauburg am Millerntor (St. Paul's)		Oskalyd	1927	2 20	No Tremulant. (Specification in hand).
66)	"	Schauburg Hammerbrook		Oskalyd		16	No Effects. (Specification in hand).
67)	(Crossed out)						
68)	Hamburg	Schauburg Wandsbek		Welte			
69)	"	Ufa-Palast Mundsburg		Philipps			
70)	"	Ufa-Palast		Wurlitzer	1929	2 9	
71)	noch:Hamburg	Funkhaus des Norddeutschen Rundfunks (NDR) (NDR Broadcasting House)		Welte	1928	3/2 16/7	Principle organ in the first swell work, stop-keys for this organ are arranged in horseshoe formation; solo organ in the 2nd swell work working from 2 of the 3 manuals, stop-keys for the solo organ being arranged above the 3rd manual. Specification in hand. At this time the organ is in unplayable condition.
72)	"	Capitol (1927)					Fig. 91 of the abovementioned book (LICHTSPIELHAUSARCHITEKTUR IN DEUTSCHLAND) of Rolf-Peter Baacke shows and mentions two grills to the left and right of the stage for the organ chambers.
73)	Hannover	Planetarium		Welte	1928		
74)	"	Weltspiele		Oskalyd	1923	2	
75)	"	Theater Am Agi		Oskalyd			
76)	Heilbronn am Neckar	Kilianshallen Later:Ufa-Palast		Walcker (Oskalyd)	1927	2 19	
77)	Kassel	Kammer-Lichtspiele		Welte			
78)	"	Capitol		Walcker	1929	2 40	
79)	Karlsruhe	Residenzlichtspiele		Oskalyd	1927		Type C
80)	"	Landesmuseum		Welte with roll-playing unit			This organ being purchased from Mr. Jan Brauers of Baden-Baden after being installed in the Musical Museum of Mr. Brauers; first installation in a cinema of St.Gallen/Switzerland.
81)	Köln	Ufa-Capitol (1927/28)	Josef Jordans	Christie			
82)	"	Kristall-Palast Kino-Variete	Karl Tusche (About '41)	Ernst Seifert Sohne, Köln/Kevelaer		3 (With upright piano)	In 1941, the 3rd manual was dead and the echo division belonging to that manual and being installed above the middle of the ceiling of the house transferred to the Kino 4 (see 83).
83)	"	Kino 4 Köln-Kalk		Seifert (wie vor)			See remark to 82.

	City	Place	Organist	Make	Year of Installation	Number of Manuals/Ranks	Remarks
84)	Königsberg	Ufa-Palast		Welte			
85)		Theater der "Ollifag"		Oskalyd	1927	2	
86)	Leipzig	Capitol Seats 1700.	Neumann and Strohmaier	Hupfeld- Zimmermann, Leipzig	1929	2	Unit system; specification in hand.
87)	Ludwigshafen am Rhein	Palast-Theater		Walcker	1928	12	
88)	"	Ufa-Theater Pfalzbau		Walcker	1928	2 15	
89)	Liegnitz (Schlesien)	Kristall- Palast		Oskalyd	1927	2	
90)	Mainz	Ufa-Palast		Walcker	1929	2 11	
91)	Magdeburg	Kammerlicht- spiele		Welte			
92)	"	Ufa-Theater		Oskalyd	1927	1	
93)	Mannheim	Scala-Theater		Walcker (Oskalyd)	1926 (1927)	2 10	
94)	"	Gloria-Palast		Walcker (Oskalyd)	1927	2 16	
95)	"	Alhambra		Walcker	1929	2 34	
96)	"	Universum ('29)		Walcker	1929	26	Seats 1432.
97)	"	Capitol ('26)					Seats 1092. See Fig. 122 on page 113 of the book of Baacke mentioned above.
98)	München	Capitol- Palast		Oskalyd (Walcker)	1926	2 7	
99)	"	Phoebus-Palast		Oskalyd (Walcker)	1927 (1926)	2 14	
100)	"	Luitpold- Lichtspiele		Walcker	1929	2 36	
101)	München- Gladbach (Rheinland) Today: Mön- chengladbach	Union Theater		Wurlitzer	1928	2 6	1932, to Lido, Hove, England. 1965, to New Beach Holiday Camp, Earnley by Sea. 1973, to Hampshire Organ Trust - see COSJ, Dec., 1974, page 20. It is planned that the organ will be purchased by the City of Frankfurt/Main for the German Film Museum.
102)	Nürnberg	Phoebus- (Ufa-) Palast		Wurlitzer (Opus 1663)	1927	2 6	First Wurlitzer in Germany; theatre opened on 8th October with George Tootell at the console.
103)	"	Luitpold-Licht- spiele		Oskalyd (Walcker)	1927	2 18	
104)	"	Apollo-Palast		Welte With roll- playing unit	'1927		Opened after reconstruction to a cinema from a stage theatre in November with Paul Mania, Köln, at the console.
105)	Pforzheim	Ufa-Theater	Hermann Happel	Welte	1927		
106)	Rostock	Kammerlicht- spiele "Haus Sonne"		Oskalyd (Walcker)	1926	2 14	
107)	Saarbrücken	Union-Film- Palast		Walcker	1922	13	
108)	"	Kammerlicht- spiele		Oskalyd	1922	2	
109)	Selb in Bayern	Lichtspiel- haus Selb		Hupfeld			

City	Place	Organist	Make	Year of installation	Number of Manuals/Ranks		Remarks
110) Stettin	Ufa-Palast Paradeplatz 60	Hanns Schmitt (about 1939) Darmstadt (now)	Welte				
111) Stuttgart	Palast-Licht- spiele		Walcker	1923/27	/3	6/22	Model C was enlarged in 1927.
112) "	Ufa-Palast (Schwäbische Urania)		Walcker (Oskalyd)	1926	3	23	Echo division above the ceiling, 15 m long channel to the lan- tern.
113) "	Hindenburg-Bau		Walcker	1928		22	
114) "	Ufa-Universum		unknown				
115) Waldshut am Oberrhein	Lichtspiele theater Al- brechtsbühne		Oskalyd				Model C
116) Wiesbaden	Walhalla- Theater	Ferdinand Delters 1931-'38 (Living at Wiesbaden); Fritz Krieger	Welte	1929	2	5 or 6	Organ is sold to the Film Museum of Düsseldorf in 1981, there in store at that time, reinstallation when the Museum has been moved to the centre of Düsseldorf.
117) "	Ufa-Palast		Oskalyd (Walcker)	1927 (1926)	1	(6)	
118) Wittenberge	Kammerlicht- spiele		Oskalyd	1924			Model B
119) Wuppertal	Thalia-Theater		Unknown				
120) Würzburg	Luitpold-Licht- spiele (Ufa-Theater)		Oskalyd (Walcker)	1927	1	7	
<u>Amendment</u>							
121) Stettin	Urania-Licht- bildbühne		Oskalyd (According to the Oskalyd list).		2		Schmitt - see p. 110 - says that Stettin has had one cinema organ only
122) Berlin	Lichtspiele Theater Neue Philharmonie Köpenicker Straße		Welte	1929			With roll-playing unit.
123) Hamm/Westf.	Ufa-Theater Bahnhof- straße 2 Seats 1100		Welte	1930	2	6	Inauguration: September 12, 1930. Specification on hand.
124) Königsberg/Pr.	Alhambra More than 1000 seats		Oskalyd				Opening: Dec. 22, 1928.
125) Krefeld	Atrium		Philipps No.5a		2	10	Unit system; specification in hand.
126) Cuxhaven	UT-Kino		Philipps (?)		2		Information by Herrn Günter Kreth, Cuxhaven, April 18, 1983.
127) Herne	Schauburg-Licht- spiele		Welte				
128) Frankfurt/M	Luna-Lichtspiele		Welte				
129) Breslau	Kosmos-Theater		Welte				
130) Görlitz	Capitol-Theater		Welte				
131) Wuppertal	Ufa-Palast, Am Clef 4-6 Seats 1100		Oskalyd				
132) Königsberg/Pr.	Capitol Vorst.Lang- gasse 35-36 Seats 1200		Oskalyd				

City	Place	Organist	Make	Year of Installation	Number of Manuals/Ranks	Remarks
133) Saarbrücken	Ufa-Palast Dudweiler- straße 2 Seats 679		Oskalyd			
134) Aachen	Ufa-Palast		Georg Stahl- huth & Co. m.b.H Aachen, Kapitel- straße 10			
135) Berlin	Capitol am Zoo Budapester- straße Seats 1300		Oskalyd			
136) "	UT Union Theater Kurfürstendamm		Oskalyd			
137) Breslau	Scale (Nicolai- straße 27) Seats 1025		Welte		3	

 REMARK to Item 33: The console of the Bonn Metropol Welte is illustrated on
 page 183 of the pocket book No. 365 of the bibliophilen Taschenbücher.

138) Chemnitz	Schauburg Augustus- burger Straße 31 Seats 1200		Hupfeld	1929		The organ chamber to the left hand of the stage.
139) Werdau Sachsen (Saxony)	Theater-Licht- spiele		Hupfeld	1929		Inauguration: Oct. 10, 1929 Performances of operettas, too.

REMARKS: Further in hand:

- a) Specifications and prices of the types of Hupfeld organs
- b) Specification and offer of Dr. Standaart, Schiedam on an organ with 5 manuals for the scoring hall of the Wien-Film, Vienna of May 4, 1944
- c) Specification of the Standaart organ in the Casino of Scheveningen/NL
- d) Specification and price offer for a unit organ from Walcker (1) for the Schauburg am Millerntor, Hamburg of January 28, 1931, 2 manuals, 12 ranks.

AUSTRIA

1) Wien	Apollo-Theater		Christie			
2) "	Scala-Theater		Kilgen (USA)			
3) "	Film Studio Rosenhügel		German Builder	1943		Specification by Horst Schimmelpfennig.
4) "	Palast-Licht- spiele		Walcker (Oskalyd)	1923	6	Model C
5) "	Lichtspiele Wien-Neustadt		Walcker	1925	6	

CZECHOSLOVAKIA

1) Prag (Prague)	Beranek Kino		Gebrüder Rieger, Jägerndorf	1928	3	10	Unit system; organ now in the church "Husuvsbor" of Náchodě, ZIP 54700. Specification in hand.
2) "	Kino Skaut		Rieger	1929	2		
3) "	P-40-Theater		Rieger				
4) "	Unitaria-Theater		Metzler				
5) "	Alhambra- Ballsaal						
6) Preßburg (Bratislava)	Metropol		Christie	1929			
7) Jägerndorf	Stadtkino		Rieger	1923/24	1		

City	Place	Organist	Make	Year of Installation	Number of Manuals/Ranks	Remarks
SWITZERLAND						
1) Zürich	Orient Cinéma		Oskalyd (Walcker)	1923	6	Model C
2) Zürich	Scala-Cinéma		Oskalyd	1927	2	
3) "	Capitol		Welte			With roll-playing unit.
4) "	Forum Cinéma (1927/29) Badenerstrasse 120		Schafer & Zimmermann, Basel	1929	2	The organ was still in situ in February, 1980, but not in playable condition; with double roll-playing unit.
5) Basel	Palace Cinéma		Welte	1927		

FINAL REMARK ON THE GERMAN ORGANS: The number of seats of some theatres is taken from the book of Rolf-Peter Baacke about the architecture of German cinemas (theatres), ISBN 3-88725-041-9, the year of construction of the cinema (theatre), too.

<u>NOCH: Basel</u>						
6) "	Alhambra		Walcker	1929	4	
7) St. Gallen	Kino unbekannt (unknown)		Welte			Sold to Mr. Jan Brauers of Baden-Baden, see 80.
8) Bern	Cinéma Splendid-Palast		Welte	1928		With double roll-playing unit.
9) "	Capitol					
10) Genf (Geneva)	Molard Cinéma					
11) Conches, Commune de Chêne-Bourg bei Genf (near Geneva)	Collège Claparède		Wurlitzer	1930	3 8	Until 1980, Granada Theatre, Clapham Junction/London, 1981/82 reinstallation at Conches, inauguration concert on 7th May, 1982 by Robin Richmond. Enlargement by clarinet and vox humana is planned or realized.
12) Zürich	Apollo Cinéma More than 2000 seats		Welte	1928		Type N 1 enlarged. With roll-playing unit.
13) "	Bellevue-Theater		Welte			
14) Basel	Palermo Cinema		Welte			
15) "	Capitol-Theater		Welte			
Lüttich (Liège)	Liège Palace	Further Cinema/Theatre organs of Welte:		1922		
Brüssel (Brussels)	Agora Palace					

REMARK to the names of "Walcker" and "Oskalyd": Both names are mentioned when the organ concerned is quoted in the lists of both firms.

New Deadlines!

Effective last issue, the deadlines for all THEATRE ORGAN copy (except advertising) are 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



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA Birmingham

205/979-8132 or 205/785-4864

We have had a very busy summer here in Alabama! Our Spring Concert was a profitable venture and got us off to a good start on our Post Horn addition. Our Post Horn Work Committee, consisting of Larry Donaldson, Gary Jones, Ola Fee, Freeman Andress and Howard Best, split up the chest work — the top in one place, the bottom in another and the pneumatics in another — and began work. We may have to have an engineer to put the mess back together again, but it is progressing!

At our June meeting, Gary Jones and Cecil Whitmire piloted the Wurlitzer console at our "very warm" Alabama Theatre. The organ was sadly out of tune, but it made the music "very interesting." After the two chapter "stars" performed, several of our other members enjoyed open console.

In July our theatre (without air-conditioning) had reached the point of being too hot for a comfortable meeting, so a picnic was scheduled at a member's lake house. The food was ready, boats and skis were prepared, but Mother Nature decided to be very disagreeable. The weather turned unbearable hot, and intense thunderstorms were predicted — so we called it off. For some reason, nobody relished the idea of skiing around the lake dodging lightning bolts. Can't imagine why!

August found us at our alternate meeting place, Southside Baptist Church and the Kimball 3/6 theatre organ. Mark Anders, another of our gifted members, presented a delightful program of Latin music and old standbys. This instrument is the former WAPI radio station studio organ and has many interesting stops.

Mark is especially good at showing off every one of these interesting sounds.

September was the much awaited "back home" meeting at the beautiful Alabama — and this time there was airconditioning! The newly repaired airconditioning was courtesy of the Association of Independent Architects who held their convention at the Alabama. Our own Alabama Chapter of ATOS helped host the convention in cooperation with the Costa-Head organization, the owners of the Alabama. They had quite an evening, a silent movie with organ ac-

companiment, sing-alongs, 25 dancing girls on stage with a Rockettes Review, buffet dinner and cocktail party, and (get this!) dancing in the Grand Lobby until 1:00 a.m.! What a night! It was wonderful to have so much life back in the beautiful Alabama again. It has been closed to the public since May of 1981, except for the Spring and Fall Concerts and special programs that the Alabama chapter puts on.



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



Participants in Alabama Chapter's YOUNG ARTIST PROGRAM — Left to right: Bryan Black, Ellen Chen.



Participants in Alabama Chapter's YOUNG ARTIST PROGRAM — Left to right: Brian Preston, Tom Bagwell, Steve Yester.

Our regular meeting in September was an unusual one — for us. The First Annual Young Artists Program was presented on the Mighty Wurlitzer at the Alabama. Five young people under the age of 15 played the piano and the Wurlitzer. It is always such a joy to see and hear rising young talent! The program was the brain-child of chapter Vice-Chairman Gary Jones, and we certainly look forward to the next one.

To make all of these concert doings even better, we have been fortunate to have a donation of 360 100-watt lamps and 360 40-watt lamps from a national manufacturer. These lamps have been placed in the four domes at the Alabama, and they are now properly lamped for the first time in nearly 20 years. When everything is properly lit, our theatre is really something — even if it is closed. We are confident that in the near future the Alabama is going to be restored and re-opened to the public as a Performing Arts house. That's the day we're all waiting for!

CECIL M. WHITMIRE

ac/atos

atlanta chapter, american theatre organ society

Atlanta

404/963-6449 or 404/457-4731

On July 14 Lee Erwin, sponsored by the Atlanta Fox Theatre management, accompanied the 1920s silent classic *Thief of Bagdad*. A Buster Keaton short comedy was also included. This was the first theatre organ concert in over three years at Atlanta's Fox and close to 1400 were in attendance. In Lee Erwin's own words, "It was the most enthusiastic

movie audience I have ever experienced!"

Work on the installation of a 3/31 mostly Wurlitzer at Atlanta's downtown Excelsior Mill Restaurant is continuing by charter members under private contract. The organ has played for lunch and dinner patrons since last May. Atlanta Chapter sponsored attorney Dolton McAlphin from Starkville, Mississippi, for our August 19 program, and more than 120 members and friends gave Dolton a warm reception on his return to Atlanta.

Our chapter co-sponsored a Laurel and Hardy silent film series with Atlanta's Rhodes Theatre on August 26, 27 and 28. An electronic organ was rented, and we procured the services of our artist friend Kurt von Schakel from Indianapolis, Indiana. After eleven shows in three days, Kurt now has five Laurel and Hardy shorts permanently burned into his memory.



Dolton McAlphin, of Starkville, Mississippi, provided an August program at Atlanta's Excelsior Mill Restaurant.



**CENTRAL
INDIANA
CHAPTER**

Indianapolis

317/255-8056 or 317/786-2160

Chapter President Tim Needler called the August meeting to order in the Unity Church in Indianapolis. Approximately 75 attended. Items of interest on the agenda included the fact that the convention was financially successful according to a preliminary summary. Tim also mentioned that plans are being completed for a Silent Film Festival at the Hedback Theatre in October and that Channel 20 will present an organ program taped at one of the jam sessions held at the Paramount Music Palace during the convention.

Virginia Rechteris, program chairman, introduced Tim Moore of the Paige Music Company. Tim explained the Yamaha Electone Festival and presented three local winners, Brian Holland, Charles Thomas and Gene Wright, each of whom played several compositions for the chapter's entertainment. Virginia Rechteris played the final song of the formal program.

The September 9 meeting was held at the Pipe Dream Restaurant in Kokomo. Bill Tandy, organist at the Pipe Dream, was the entertainer for the meeting. There were ten guests among the 85 who attended. Plans are being started for a bus trip to St. Louis in the spring.

WAYNE R. PIPHER



Guest organist Henry Garcia at COTOS' August meeting.

CENTRAL OHIO Columbus

513/652-1775 or 614/882-4085

Golden August with its dry, sunny days provided an ideal setting for our meeting in Urbana. It was our privilege and pleasure to host COTOS on this occasion. Fifty members and guests made the trek to hear and enjoy guest artist Henry Garcia, an accomplished organist who hails from Wilberforce, Ohio. The organ is a hybrid creation of long-time organ builder Ralph Charles who, unfortunately, could not be there. After frantic days of preparation and innumerable "glitches" which revealed themselves at the last minute, the organ reached a state of readiness moments before the meeting. We shall be forever indebted to member Don Reighart for his keen analysis of malfunctions.

Henry Garcia presented a program of mid-forties oldies, many of which featured Bill Erwin's arrangements. There followed open console with a parade of very capable organists from our own membership. Members were generous with their supply of delectables which were served with homemade vanilla and mango ice cream.

The organ is a 3/8 hybrid, the component parts of which derive from Wurlitzer, Casavant, Möller and X-brand instruments, but with the fabricating genius of Ralph Charles, the outcome is harmonious and listenable. Percussions include Glockenspiel, Harp and Piano.

The weekend of August 26 marked the end of Ohio Theatre's Summer Movie Series which featured Dennis James complementing each performance with a half-hour overture and intermission organ music. Certainly

the highlight of the season was Dennis' accompaniment to the silent Buster Keaton film *The Navigator*, an epic 1924 production directed by Keaton himself. The "come alive" sound effects were all there, from pathos to joy and from silent intervals to thunderstorms. Sound tracks, somehow, don't make it any more alive than Dennis.

JOHN R. POLSLEY



Chicago Area Theatre Organ Enthusiasts

312/470-0743 or 312/627-3245

The activities of CATOE continue to be varied and interesting, and we are fortunate to have Jim Shaffer as our new chairman. Jim replaced John Peters who did much to further theatre organ in our local area and chapter and is now one of our board members for which, again, we are pleased as he can and does assist in many ways.

The slogan, "Pipes Alive in '85," for our 1985 ATOS National Convention is quite accurate. Plans are solidifying and, though tentative, there are 19 locations, alive and well, being considered for the program. The Palmer House on State Street, "That Great Street," is now finalized as Convention Headquarters.

The Oriental Theatre Wurlitzer is being renovated by a CATOE work group under the direction of Greg Simanski. There is a lot of work needed on this instrument to bring it up to date as it has seen its day and has done a lot of work. Greg has the work well planned and scheduled to have the organ in top-notch condition and ready for installation when a suitable location is found.

For our July social we went to the Elm Skating Rink to hear Bill Kuczek and view the 4/27 hybrid pipe organ which almost surrounds you with its sound. Bill played many bouncy roller-skating tunes and some novelty numbers. This installation is to be one of the '85 Convention stops as it was well received in '77. Bill Kuczek will put the instrument through its paces to demonstrate its capabilities.

Former staff organist Paul Swiderski is now living in Tennessee because of a job-related move. Recently, Paul was asked by the Knoxville group to play for a social they were giving. This he did, as performing helps him to keep in trim.

In August we were invited to have a social at the Van Der Molen residence in Wheaton, Illinois, to see and hear their 3/16 Robert-Morton theatre pipe organ. This organ came from Loew's Fairmount Theatre in the Bronx, New York. David Krall from Hammond, Indiana, did a perfect installation job on this organ, and Clark Wilson did the tonal finishing. Clark was the guest soloist for our social and presented a beautiful program in his excellent style which pleased the gathering of more than 60 CATOE members and friends. Clark is performing at Pizza and Pipes in Lansing which is the restaurant that recently opened and is being well attended. Some of our southsiders are planning a monthly gathering at this pizza spot as it is well-liked and appreciated. CATOE felt it was most gracious of Jan and Paul Van Der Molen to host the CATOE August social.

News has reached us that a twist of fate has saved the Chicago Theatre through the negotiations of a private individual. Details should be known before this appears in print. We will try to keep you informed about this jewel of a theatre and organ.

CATOE extends a glorious Holiday Season to you all!

ALMER BROSTROM



Milwaukee

414/463-2365 or 414/771-8522

Our annual picnic was held on August 12 at the home of Fred Hermes. Over the past few years, this event has grown immensely. This year, DTOS hosted members from CATOE, Windy City, LOLTOS, Joliet and the Kimball Theatre Organ Club of Mil-

waukee. There were more than 100 who attended, at last count, we served some 60 pounds of bratz, several gallons of beer and soda and a delightful combination of homemade goodies. The evening portion of the picnic took place at Fred's Paramount basement where Kay McAbee presented a concert on the five-manual Wurlitzer.

The Scholarship Committee was also busy this summer taking nominations of students from Wisconsin colleges. Students nominated for these awards are selected on the basis of talent and financial need. The three winners for 1984 are Dale Niehaus, Teri Barlament and Mary Schecher.

The Riverside restoration is scheduled to be completed in November. There has been some talk of donating the organ to DTOS, but plans are not yet final. The owners of the building would like to see the organ maintained. Donating the organ to DTOS would give us sole responsibility to maintain and use this instrument. We hope to be back at the Riverside in 1985 putting on more concerts.

Several members gathered at Pipe Organ Pizza on July 29 to bid farewell to that establishment. Members Gary Hanson, Clark Wilson, Bill Campbell and Perry Petta took turns making music for the last time. Don Lorusso, featured at Pipe Organ Pizza for many years, did not perform because of a heart ailment. The 4/20 Möller is expected to be sold as parts.

DTOS would like to thank member Pete Tillema for computerizing our concert mailing list. This will surely speed up the concert mailings.

The fall concert was September 9 and featured artist Clark Wilson at the Theatre Guild in Racine. It was a pleasant afternoon enjoyed by a near-capacity crowd.

WILLIAM CAMPBELL

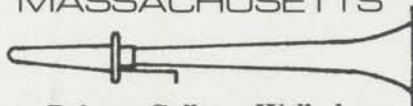
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EASTERN MASSACHUSETTS



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

Since the rebuilding of our Wurlitzer in 1981, we have known that one of our two blower motors needed new bearings, and this summer our Organ Committee accomplished this task. With two strong "lungs," it will not be for lack of wind if our pipes don't speak!

Our fall season got underway on September 23 at Babson with Elbert Drazy reading the Nominating Committee's 1985 slate of officers. Our guest artist was Don Wallin from the Groton Pizza, Pipes & Pandemonium Restaurant. "Another Opening, Another Show" opened his upbeat program, and an unexpected show it was! Steve Schlessing, his console mate at P, P & P, came along with a "crew" consisting of another gentleman and three young ladies to give us slapstick and humor — burlesque on the stage! Their skits are used on occasion at the eatery, complete with costume changes. From the musical stand-

point, perhaps the highlight was the final duet by Steve and Don. A rollicking "Beer Barrel Polka" rolled forth from the chambers and the hall certainly had the right atmosphere! It seems that some of the students had used the auditorium earlier, and rather copious quantities of the brew had been liberally "sprinkled" about. Our guests worked hard and gave us a different, interesting afternoon before the usual open console.

STANLEY C. GARNISS



**Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY**

**LOLTOS
St. Paul**

612/938-2974 or 612/771-1771

Summer is over and fall colors are already appearing on our trees. Organ concerts and activities in Minnesota were slowed almost to a halt, but on June 17 LOLTOS members were invited by Bob Benolkin to a mini-concert at the Sheldon Auditorium in Red Wing which houses their 2/8 Kilgen. Bob Benolkin and Ruth Vaes were featured, playing their favorite tunes, followed by open console.

What a memorable, fantastic experience in Indianapolis at the ATOS Convention! There will be articles in detail by the experts in THEATRE ORGAN, but I would just like to say how much I can appreciate all the work that is involved in planning the many facets of a convention. To my knowledge as an attendee, there were no "hitches" — the Hyatt Regency Hotel, as headquarters, was excellent, transportation to and from various concert locations handled beautifully, the artists themselves a joy to see and hear, greeting and meeting old and new friends — all added up to a

ashley miller

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September 2, 1984 at Indian Hills Resort in the Evelyn Schmidt Room. Top: Bobby Schmidt, owner, Mike Erie and Paul-Wesley Bowen, organists. Front: Dr. Kerry Grippe, pianist, Joanne Johnson, Harriet Bateman, Shirley Hall, Marge Shepard ('way in back) and Verna Mae Wilson.

wonderful time. Joe and Ruth Vaes, from our chapter, commented that they will never miss another (this was their first convention)! Twenty-seven LOLTOS members enjoyed the Hoosier hospitality and most of them are already planning to attend "Pipes Alive in '85" in Chicago.

August 4 found 29 members on a hot, muggy day for a get-together on a houseboat on Lake Minnetonka when we enjoyed a scenic cruise which ended in a downpour, so we had to skip open console on Hugh and Lois Brown's Wurlitzer in their home in Mound, Minnesota.

Dairyland Chapter entertained members from CATOE, Land of Lincoln, JATOE, Land O' Lakes and the Windy City Social Club at the Fred Hermes estate on Lake Michigan on August 12. The event will probably be

described in the DTOS column, I am sure. I understand there was a BIG turnout!

The Labor Day music festival at Bobby Schmidt's Indian Hills Resort at Stone Lake, Wisconsin, was enjoyed by a large group of LOLTOS members and local residents on September 1 and 2, with Bob's custom Rodgers, Bill Eden's newly-purchased custom Rodgers (a copy of the New York Paramount Wurlitzer commissioned 17 years ago) and the grand piano, and with Paul-Wesley Bowen, Bill Eden, Mike Erie (organists) and Dr. Kerry Grippe, Professor of Music at the University of Iowa, (performing Spanish and Portuguese music at the piano), all putting forth fantastic sounds. As of this writing, Bill Eden is in the process of installing his beautiful new Rodgers

in the Garden Level of Town Square in downtown St. Paul. A dedication is planned for September 26 with Mayor George Latimer officiating. Jam sessions followed each concert with piano duets by Kerry and Verna Mae Wilson and both organs going full steam with piano. A farewell champagne party was enjoyed after the Sunday night concert for Paul-Wesley who is moving to San Jose at the end of October. We shall certainly miss him!

VERNA MAE WILSON

LAND OF LINCOLN Rockford

815/965-0856 or 815/399-8536

LOLTOS began its new season August 5 with the annual meeting and election of officers and board members. After the election, a potluck supper was enjoyed. This event was held on the Bob Tuttle farm near Poplar Grove, Illinois, where the buildings house an incredible number of organs and pianos allowing anyone present to display any musical talent.

Later in the month we chartered a bus to join CATOE, JATOE and others at the Fred Hermes home in Racine, Wisconsin. Dairyland hosted the splendid affair. Bratz and sweetcorn starred on the picnic circuit, and Kay McAbee starred on the Hermes' theatre organ.

Since our "home," the Coronado Theatre, has discontinued as a movie house, LOLTOS has begun showing classic films with interludes of organ music. These have been quite popular, and the proceeds help in the ongoing rehabilitation of the beautiful Barton theatre organ. Socials are held on the second Saturday of the month at the historic landmark theatre.

September brought an audience from as far away as California and New Jersey (and points between) to

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hear genial Bill Erlandson on the grand old Barton. Bill establishes rapport with the audience immediately with his cheerful ambiance. He has played for us before, but this time he introduced the new Morton Trumpet rank recently installed by Dwane Austin and crew. The new sound was featured in "If I Had My Way" and "It Looks Like Rain in Cherry Blossom Lane," and with the hymn, "Sweet Hour of Prayer," the Trumpet was used as a pedal solo. Bill also introduced Tim Rowland, a talented newcomer to LOLTOS from Ridott, Illinois, who recently received an associate degree in music from Highland College. With Tim playing the Schumann grand piano and Bill on the Barton, the audience had a taste of this young man's artistry. We're certain to hear more of Tim Rowland!

A sing-along began the day on a lovely note.

BARBARA NICOL



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

Completing a packed tour of England and our theatre organ scene and notably including a superb Club Night recital for our chapter at Edith and Les Rawle's ever popular 3/19 Wurlitzer at Northolt, ATOS President Rex Koury also visited the Granada Tooting in South London to see

ATOS
CHICAGO
PIPES ALIVE IN 85

and hear for himself the results of our chapter's massive restoration work program on the world-famous 4/14 Wurlitzer which had been silent for a decade. His brief, but characteristically stylish, handling of this much loved instrument certainly brought a special sparkle to the eyes of Les Rawle, our chapter's technical team leader, and the other chapter members present. The happiest "Bon Voyage" wish that we could give Rex, this visit did, we believe, enable him to take back Stateside a vivid impression of our chapter's vigorous and satisfying activities, together with our chapter's greetings and good wishes to all other chapters of our fine society.

Resuming our in-theatre concert season after the summer break, our good friend and chapter member Dennis James provided a spectacular performance, including slides, at the bright 3/8 Wurlitzer at the Granada Harrow in Northwest London. Though a much smaller instrument than those to which he is normally accustomed, Dennis exploited it to the fullest in his outstandingly professional and exciting stylings.

Our highly talented young organist, Michael Wooldridge, now has his first recording to his credit, a superb cassette tape featuring the unique 4/14 "Torch" Christie organ that is still *in situ* at the Top Rank Club at Edmonton in Northwest London and is maintained by our chapter.

At the end of August, our guest was Walford James, lifelong organ musician, former theatre organist and

long-time friend of the Rawle family, from Wales. His memorable program included many of the signature tunes of the great names of British theatre organ broadcasters of yesteryear. We shall soon be meeting Walford again as he has kindly consented to be an adjudicator at our eighth Young Theatre Organist of The Year Competition to be held at the Granada Harrow in November.

Our September Club Night was a hilarious program presented by Ron Rogers and his friends — brilliant Johnny Van Deryk (violin), Len Stratfull (bass guitar) and Trevor Benham (drums) — with Ron alternating on the Wurlitzer and an electronic piano. With music ranging from classics to jazz and community singing, combined with Ron's incisive wit and happy style of entertainment, this was a marvelous compliment to his sterling work in charge of our chapter "Masterclass" sessions also held at Wurlitzer Lodge.

Complementing our highly successful "Barbeque Funday" at Wurlitzer Lodge earlier in the summer, our well-known members Beck and Terry Parsons staged an equally popular "Musical Harvest Buffet Supper" at their delightful home at Walton-on-Thames just south of London. Notably featuring their Conn electronic organ, played by Janet Dowsett and several other chapter members, together with a wide range of fun activities, this imaginative and much appreciated event raised around \$150 in support of our young organists.

Our congratulations go to member Nina Trott, daughter of Alan and Veronica Trott and the proud owner of the ex-Ritz Leeds illuminated Compton theatre organ at their family home, Compton Lodge, at Markfield in Lincolnshire, who was recently married to Graham Boys. Sev-

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Stan Kann played for LATOS during their social at the Sargent/Stark home. (Zimfoto)



Lyn Larsen stands before the console of the John Brown Cook Memorial Organ, which he dedicated in the Founders Church of Religious Science. (Zimfoto)

eral of our chapter members attended; Stan Whittington played the organ and Doug and Mavis Sharp took the photographs.

We have again been on television recently with a peak time London area news slot featuring Len Rawle playing his parents' Wurlitzer and highlighting the home-finding efforts for our chapter instrument, the ex-Granada Welling, Kent 3/8 Wurlitzer, the restoration of which is now proceeding apace.

DR. NORMAN BARFIELD



LOS ANGELES
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July saw another great Wurlitzer pipe organ debut in Los Angeles. This one is the John Brown Cook Memorial organ, donated by LATOS Honorary Lifetime Member Marian Miner Cook, installed in the Founder's Church of Religious Science. It is a 4/31 with the true voicing

of a theatre instrument. The week following the organ dedication, LATOS had the privilege of presenting its "Premiere Performance" with Lyn Larsen at the console. With the comfortable theatre seats, colorful theatrical lighting and Lyn playing a "pious" version of "St. Louis Blues," it was hard to believe you were in a church!

August found more than 50 LATOSers at a party with Stan Kann at the Sargent/Stark home with its 4/18 Wurlitzer. Our first "at home"



Candi Carley at San Gabriel Civic Auditorium. (Zimfoto)



Helene Telford and Ron Buettner dance to the accompaniment of Candi Carley at San Gabriel. (Zimfoto)

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social was a huge success with great music from Stan, a "picnic" table loaded with great food, plenty of open console artists (including Del Castillo, Fernand Martel and Jo Williams), and good fellowship. A spring '85 social at another "Wurlitzerized" home is now being planned.

August 25 LATOS presented our own Candi Carley at San Gabriel's 3/16 Wurlitzer in one of the most visually fascinating organ concerts ever presented! For "Send in The Clowns," Candi had a dozen prominent LATOS members including Past Chairmen Bob "Happy Hobo" Hill and Sam "Bubbles" Dickerson in full clown costumes. Another unusual treat was the dance team of Ron Buettner and Helene Telford in a swing-dance arrangement of "Zing, Went the Strings of My Heart." Even the audience got into the act as they had been asked to bring Kazoos and they did, all so they could serenade Candi with a timely rendition of "Happy Birthday!"

RALPH BEAUDRY



LATOS members "clown it up" during the Candi Carley show.

(Zimfoto)



Detroit
313/537-1133

George Wright appeared before a large enthusiastic crowd at the Redford Theatre on May 12. This was George's second program for our chapter at the Redford's 3/10 Barton, and he made judicious use of the organ's resources to the delight of the audience.

Our annual garage sale attracted many area residents to the Redford Theatre on June 8 and 9. While prospective buyers browsed among items in the lobby and on stage, 20 chapter members provided continuous music at the Barton pipe organ. Proceeds from the sale, chaired by Jeanette Duncan, went to the "Buy the Red-

ford Fund."

What had been disguised as a potluck dinner and Yahtzee party at the Redford Theatre, on June 24, was really a surprise going-away party for board member Allen FitzGerald who is moving to the West Coast. Allen has been a valuable asset to the technical side of our Redford operation, as well as stage manager. He will be missed.

We were proud to have members John Lauter and Tony O'Brien perform in cameo appearances at the ATOS National Convention in Indianapolis in July, and we are honored to have Fr. Jim Miller as a newly elected member of the ATOS National Board of Directors.

Our annual picnic, on July 22, was held at Murray Lake, a private preserve near Ann Arbor, made available for our use through the generosity of Norm and Gena Horning. In addition to swimming, there was plenty of food and open console at an organ provided by Dale Caplan of Organ Exchange.

The eleventh annual private charter cruise on the historic 82-year-old excursion steamer Columbia, on August 9, was an overwhelming success.

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Organ maintenance, Allen FitzGerald, stage manager, Peterson, program chairman, at the Redford's Barton
(Dorothy Van Steenkiste photo)



Motor City members kept the organ going all afternoon at the picnic at Murray Lake.
(Tom FitzGerald photo)

our largest at-
joyed a three-
Detroit River.
the boat dock
at time this year
popular that five
or the Redford
it. Two organs,
a second for
vided through
mmerman and
mpany. Dance

organists included Stan, John Lauter
and Emory Robbins. Lively music by
the Harmonica Varieties was also
popular with the dancers, while a ro-
ving barbershop quartet from the Red-
ford Harmony Club serenaded pas-
sengers throughout the boat.

Our spring series of theatre organ
workshops at the Redford Theatre
was coordinated by Gil Francis and
was directed at improving the playing
techniques of members.

Tony O'Brien, who has appeared
at a number of chapter functions, de-
lighted a good-sized audience when he
was featured at the 3/13 Barton at the
Michigan Theatre in Ann Arbor on
May 20. Occasional Sunday morning
concerts, such as this one, will replace
the long-running Second Sunday pro-
grams which became too time-
consuming to produce on a monthly
basis.

Our Fourth Sunday programs con-



An appropriate send-off for a dedicated worker.

(Tom FitzGerald photo)



Old-fashioned dancing on an old-fashioned steamer.

(Fred Page photo)

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— Rosemary Curtin-Hite, Citizen Journal, Columbus, Ohio

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Grace Joslin at the Royal Oak Theatre's Barton organ in May. (Fred Page photo)

tinue at the Royal Oak Theatre with Grace Joslin appearing at the 3/16 Barton in May. A church organist, Grace has played many organ overtures and intermissions at the Redford Theatre.

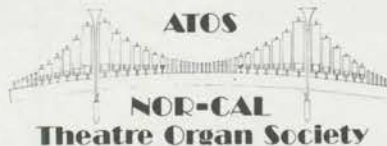
Evelyn Markey was featured at the Royal Oak Barton, with husband Chuck appearing on stage, for the Fourth Sunday concert in June. A popular organ teacher, Steve Stephani, was the guest artist at the Royal Oak in July.

One of our younger members, Mark Smith, played for our Fourth Sunday in August. Mark also played

a xylophone and an electronic organ on stage, stating that his early organ training had introduced him to the theatre pipe organ.

Upcoming programs include a young organists' concert at the Redford Theatre on March 2, Lowell Ayars at the Redford on April 13, and Eddie Weaver at the Redford on May 11. For more information, write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-1133.

DON LOCKWOOD



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

Jerry Nagano played a return engagement for Nor-Cal Chapter on Sunday morning, September 23, at San Francisco's Castro Theatre, home of the Taylor's 4/18 Wurlitzer. His console raiser was "Consider Yourself My Friend," followed by a rousing "Let's All Sing Like the Birdies Sing." Jerry did a delightful band organ and calliope effect in the second chorus.

"The Way You Look Tonight"



Jerry Nagano at the Castro Theatre Wurlitzer for Nor-Cal Chapter. (Rudy Frey photo)

was played in a beautiful ballad style with some very intricate fingering techniques, using second touch and percussion embellishments. A march "Repasz Band" preceded an up-beat rendition of "If I Only Had a Brain" with Post Horn riffs.

Switching to more serious music Jerry played "Matinata" and Edvard Grieg's "Wedding Day at Troldhaugen." He introduced each number from the console and gave some interesting data about what he was to play. He ended the first half of his concert with Richard Rodgers' "Slaughter on Tenth Avenue."

Jerry is resident organist at Pas-

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adena Civic Auditorium, where the 5/28 Foort/BBC Möller organ is located. He is a familiar face from many appearances at concerts and conventions. His programs are always well prepared and rehearsed. He rode up on the lift playing "Music, Music, Music" to open the latter half of his concert.

A novelty tune, "Turkish Towel," a misterioso-rag, was an interesting number. The Castro Wurlitzer's Brass Trumpet shone in Leroy Anderson's "Phantom Regiment."

The organ crew had requested a Japanese piece, "China Night" (or "Shina No Yoru" in Japanese). To close his concert Nagano played a very orchestral piece, Rossini's Overture to *The Barber of Seville*. His encore was Anderson's "Bugler's Holiday." He ended with Bronislaw Caper's "San Francisco," which is a Castro custom. House organists Elbert LaChelle and David Hegarty play it nightly at the conclusion of their concerts.



Nor-Cal member Dean Cook at the Robert-Morton in the Pipes & Pizza Restaurant, Billings, Montana. (Ed Mullins photo)

Dean Cook, 21-year-old member of Nor-Cal, spent the summer playing the 3/11 Robert-Morton organ at the Pipes & Pizza restaurant in Billings, Montana. He returned to San Jose and plays Friday night concerts at the 3/16 Wurlitzer at the Avenue Theatre, alternating with Warren Lubich, prior to the silent films accompanied by Bob Vaughn.

ED MULLINS



OHIO
VALLEY
CHAPTER

ATOS
EMERY THEATRE

Cincinnati

513/721-2741 or 513/721-2742

Ohio Valley Chapter is still basking in the afterglow of the Convention Afterglow at Emery Theatre in Cincinnati. We were pleased with the performance of our 3/26 Wurlitzer with Bob Ralston at the console. Many compliments were received about the concert and the instrument and we were glad to be host to the approximately 500 who attended the event.

We are still improving the Emery Wurlitzer. Whenever the organ crew catches up on maintenance, it starts work on additions or improvements to make the instrument more versatile. Bob Schopps is building our Krumet rank which will be installed in November. We have the chests and wiring ready in the Solo chamber and relay room. The console already has the new stop tabs in place. Care has been taken with these additional stops to keep everything in its proper order so that a visiting organist will not have

to search around. This requires moving other tabs to keep the new tabs in their relative place. We've had to do this many times as we enlarged our instrument from 19 to 26 ranks. Our Krumet will be playable from all three manuals. The chapter is grateful to the many ATOS members, not of the Ohio Valley chapter, who have contributed toward the cost of this new rank.

A recent gift of a rank of Harmonic Flute pipes will be placed in the Main chamber. Whenever a rank is added, we have to change wind lines and wiring. Pressure regulators and tremos have to be added or modified. Tote Pratt, our crew chief, is a stickler for keeping our organ true to Wurlitzer design and parts. He also believes that an organ crew must be kept interested by doing more than just maintenance.

Last March the chapter held its third concert at the Mt. Auburn Presbyterian Church here in Cincinnati. This church has one of the few Wurlitzers built for, installed in, and still playing in, a church. It is a 3/16, Opus 574, installed September 9, 1922. Rodney Barbour, one of our movie organists and also on the staff at the Springdale Music Palace, gave the concert. His program was devoted largely to romantic organ pieces, but he also did some Bach and modern music — no popular numbers. After all, most of the repertoire of the theatre organ during the silent movie era was of the standard classics.

In late August, Cincinnati played host to the National Railway Historical Society Convention. For that weekend we featured *The General*, a silent film with Buster Keaton about old railroad history. We also had a more recent English movie, *The Tiff-Field Thunderbolt*. When the railroad buffs were not riding steam trains in and out of Cincinnati, they came to the Emery Theatre to watch and hear



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We've been showing movies at Emery for over six years. It's not a money-making proposition, but we keep going and bringing the sound of the theatre organ to those who miss or missed the Golden Era. We will close from November 18 to January 4 as we find our patrons too busy with the holiday season, and it gives our all-volunteer staff a vacation. Emery re-opens in January with *South Pacific* on our giant screen. Though we do not have many silent films with organ accompaniment, we do provide an organ concert before, during intermission and after the screening. While the organist plays the audience out of the theatre, we open the chambers for inspection. We never fail to find someone who has never seen the interior workings of a pipe organ. We have added sing-along slides to our shows which have proven to be quite popular as have the old newsreels we run.

We invite organ buffs to visit us. If you can't make a weekend movie, we can still show you our instrument and let you play it. Just call us at either 513/721-2741 or 513/721-2742. The first number is a recorded message regarding the current movie schedule. The second number will get you a member who may be in the theatre or



Lunch on the lawn at the Gaylord's during the Oregon Chapter picnic.

(Claude Neuffer photo)

our answering service which will refer your call to the proper officer. We hope to see you at the Emery Theatre someday.

BILL AHLERT

OREGON Portland

503/639-9543 or 503/771-8098

As is customary, no Oregon Chapter meeting was scheduled during July because of the National Convention.

Our annual August picnics held at Blue Lake Park in 1982 and 1983 were marred by unseasonal rain. This year, on August 25, we determined to thwart the weatherman by going to the country home of Nickie and Jerry Gaylord where their huge organ room



Nickie and Jerry Gaylord, hosts of the Oregon Chapter's annual picnic. (Claude Neuffer photo)

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John Olsen plays the Gaylord's organ for hungry Oregonians.

(Claude Neuffer photo)



Gary Zenk blows his hunting horn to call the guests to the chow line.

(Claude Neuffer photo)

could accommodate us without any concern about rain. So, of course, there was no rain, just a perfect sunny day where we could eat outside and listen to their 2/7 Wicks.

This was a potluck affair with fried chicken provided by our board members and coffee by the club. It was an unusual treat to picnic outdoors while enjoying a live theatre pipe organ just

inside the open doors. Open console was played by members including Don Ledford, Glenn Briody, Rudy Taylor, John Olsen and pro Paul Quarino with Elva Wagner at the piano.

Thanks to our board members and to our hosts, Jerry and Nickie Gaylord, for providing such a perfect picnic location — pipe organ and all!

BUD ABEL

PUGET SOUND Seattle

206/852-2011 or 206/631-1669

We were pleasantly surprised when Brian Boston, of University of Washington PBS affiliate KUOW, broadcast an informative and moving memorial to Gunnar Anderson, long a favorite organist in area theatres. A 1980 interview in the Mt. Baker Theatre in Bellingham described a life of love and respect for theatre music and film accompaniment and was the basis of the program. Interspersed throughout was organ music, well-recorded and reproduced. Long-time chapter members have commented that this taping captured not only the best of Gunnar's music, but also the essence of his gentle and humble nature as a dedicated musician and teacher.

Another unexpected tribute to the revival of theatre organ occurred when Don Myers, crew chief and "resident organist" at the Seattle Paramount, was invited to provide organ entertainment prior to the recent Bob Hope appearance there. Although Don comments that there is much more to do on the organ, the nearly four years of planning and hard work are producing splendid results.

The annual picnic at Bert Lobbereg's was again a day for enjoying warm hospitality, good friends and an afternoon of music on the pipe organ and grand piano in the massive stone and timbered home. The chambers are in the attic, so the organ fills the house with good sounds through horizontal shutters in the ceiling. The house and a museum behind it are filled with antiques and curiosities of all types, including lovingly restored vintage cars, all things musical and a myriad of gadgets that now "run" after being tinkered with by this wizard who has inexhaustible energy.

On a day of great excitement and pride, the chapter presented Lyn Larsen in concert at the Seattle Paramount to 340 members and guests. The following perceptive program review was written by Adeline Hook, a relatively new, but very active, member who agreed to substitute for the regular correspondent:

When an artist of extraordinary musical intelligence is combined with an expertly maintained 4/20 Wurlitzer and presented in an auditorium possessing excellent acoustics, the audience is rewarded with a most memorable occasion. Opening with a spirited "I Feel a Song Coming On," Mr. Larsen treated his listeners to a varied program of technical brilliance and sensitive interpretation. The tango, "La Rosita," demonstrated the artist's uncanny ability to utilize the

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National Vice President Thelma Barclay, joined by Bernice Campbell on piano at Puget Sound Chapter picnic. (Diane Whipple photo)



Puget Sound Chapter picnic host, Bert Lobberegt and Frankie Knapp, amidst a collection of treasures. (Diane Whipple photo)



Lyn Larsen acknowledges applause at the console of the Seattle Paramount Wurlitzer. (Clyde Hook photo)



Lyn Larsen gives Jane McKee Johnson a hug after his concert at the Seattle Paramount. (Clyde Hook photo)

musical pause for dramatic effect. This technique was also observed during "The Touch of Your Hand," which he dedicated to fellow artist Andy Crow, one of the chapter's earliest members. Never permitting his mastery of finger acrobatics to overshadow the melody, Mr. Larsen dazzled the audience with "Tico Tico" and Victor Herbert's delightful "Fleurette." Particularly noteworthy was his arrangement of "On the Beautiful Blue Danube." Playing this old favorite in its entirety, he opened with a sparkling arpeggio and then swung into a light-hearted waltz rhythm which completely captured the essence of this Strauss classic.

After expressing his enjoyment in performing on the Paramount organ and complimenting Don Meyers on his excellent care of the instrument, Mr. Larsen added two numbers to his program, "Fantasy Impromptu" and "When Day Is Done." An enthusiastic standing ovation followed. After the concert a reception was held in the foyer, and everyone had a chance to meet the artist. Mr. Larsen was named Organist of the Year at the ATOS Convention in Indianapolis. After such an outstanding concert, he is truly an artist for all years.

DIANE WHIPPLE and ADELINE HOOK



218/287-2671 or 701/232-6325

Fall finds the Fargo Theatre busy with a variety of activities. In addition to the constant run of double features, various organizations have rented the theatre for their programs, each utilizing the Wurlitzer. Among the programs were a fund raiser (*Fiddler on the Roof* and organ concert) for Bethany Homes Auxiliary sponsored by Lutheran Brotherhood, an Ambassadors and Sweet Adelines concert, a fashion show sponsored by Agape Foster Home, Inc., film classes from Moorhead State University, silent movies and organ concert for the delegates of the American Lu-

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theran Church National Convention and a quintet sponsored by the Swedish Cultural Heritage Society. We want the community to realize that the theatre is not just for the use of the ATOS, but for everyone.

On the Wurlitzer rebuilding project, the Main chamber is completed, the Percussion chamber is under construction above the Solo, all percussions rebuilt and woodwork refinished. By the end of the year, the Solo chamber will get its turn. The 3/9 will be 3/15.

Our next ATOS offerings are planned for February and April.

SONIA CARLSON

ROCKY MOUNTAIN

Denver, Colorado

303/797-2232 or 303/233-4716

On September 16, approximately 75 ATOS members and friends attended a concert at the home of Joel and Jeri Kremer in Parker, Colorado. Their four-manual console sits in a large, beautifully decorated music room, and the organ is housed in two chambers behind shutters covered with decorative lattice work. The organ is a 4/24 mostly Wurlitzer-Morton hybrid and includes a Flute Celeste and six ranks of strings including church Gamba and Celeste. Recent additions of a Trivo Post Horn, Saxophone and Trumpet nearly complete the instrument.

Joel played at the Denver Paramount Theatre for seven years in the 1950s, providing music for the theatre prior to the nightly movies. The program prepared by Joel featured medleys about Rain, Love and Ladies. He played an arrangement of "All the Things You Are" that wept in its delicacy, and a rousing "Colonel Bogey" march and "76 Trombones" had all toes tapping. Joel is a fine



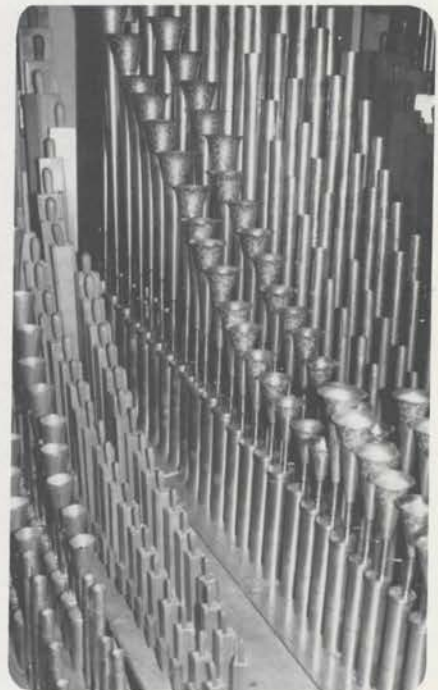
Joel Kremer's four-manual console from the Moody Bible Institute.



Joel Kremer at his 4/24 Wurlitzer-Morton hybrid.

musician who has performed professionally in the past, but now maintains and plays the pipe organ as a hobby.

PATTI SIMON



Chamber view of Joel Kremer's pipe organ.

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With the onset of summer and the extreme heat that has hit our usually cool town, the Theatre Organ Society of San Diego decided to bypass any scheduling of programs for August and September. That has not, however, slowed our chapter down as it has given us time to do some major rearrangement of our Main Chamber to accommodate an addition of five ranks. Before the rearrangement work started, one had no room even to sneeze. At present, there is room for a seven-person organ crew to have a picnic lunch.

Our committees are very busy making decisions on a computer capture system to be added to our solid-state relay as well as working on a proposal for the installation of a 2/10 Wurlitzer in the historical Granger Music Hall.

The August general membership meeting was held at the home of Robert Brooks. The 64 members attending enjoyed a late afternoon potluck on the patio. A musical report on the National Convention was presented by chapter representatives Dr. and Mrs. John Dapolito.

We are looking forward to our January visit from Dennis James. Our 1985 schedule is well-planned and will be our best yet.

We extend Seasons Greetings and Happy Holidays to all chapters from all in San Diego.

CONNIE REARDON

**SOONER STATE
Tulsa
918/742-8693 or 918/437-2146**

Sooner State Chapter held another picnic at Harvey Young's "Island"

for our August meeting. Harvey is a gracious host, and we do delight in our potluck suppers by his lake. Organ music afterward on his Conn 652 was enjoyed by those who stayed.

September found us back at Tulsa's Central Assembly of God church. We had a number of guests from the Tulsa Organ Club present. As our chairman, Lee Smith, has commented, we both enjoy the same kind of music, and only the instrument is different — theirs is electronic, ours is pipes. He would like to see more joint activities with our two groups.

This meeting was the first one with entertainment by a non-organ-playing member, and our first performer was none other than our noble (and fearless!) leader, Lee Smith! Since his aim was to illustrate the different kinds of performances possible, he presented a variety. His first act was a pantomime of a house painter; he recited poetry, "Tell Me Not in Mournful Numbers" and "High Flight;" he read the preamble to *The Constitution of the United States*; and, Lee can even sing! With Lorene Thomas at the piano, he sang his favorite hymn, "In the Garden," and "The Sweetheart of Sigma Chi." He told us a story, an actual experience he'd had as a fighter pilot in WWII. He danced to "Tea for Two." His final number was "Dark Town Strutters' Ball," played on the bass kazoo!

During open console which followed on the 4/14 Robert-Morton, John Barhydt played "For He's A Jolly Good Fellow" in Lee's honor — something we felt was well deserved! John played other organ music, as did Phil Judkins, Lorene Thomas, Lynda Burns, Luther Eulert, Gary Schaum and Dorothy Smith. Only one of our guests from the Tulsa Organ Club, Doris Wood, was brave enough to try, though several others brought

their music. We'll have to give them more encouragement.

The installation of our 3/10 Robert-Morton at the Vo-Tech High School is proceeding steadily. The Z-Tronics multiplex relay equipment for the two chambers has arrived, and Harry Rasmussen is making the boards on which it will be mounted. Hervey Barbour is preparing a list of the specifications for the console, along with alternatives, so we can order the console components next. We would still be grateful for contributions from any other ATOS member or chapter for this relay! Checks marked "for electronic relay" may be sent to our chairman, Lee Smith, 5439 South Boston, Tulsa, Oklahoma 74105.

Progress in other areas of the installation is also being made. Vic Thomas, Oz Redding, Harry Rasmussen, Phil Judkins and Lee Smith have run a ten-inch windline from the north chamber to the blower room. Next will be the one from the south chamber where a longer line is needed. A few more windline connections and the placing of the tuned percussions will complete the setting-up of the organ. Then we'll begin the wiring. We are still quite proud of our amateur crew! Our small chapter has no funds to pay for a professional installation, and this dedicated crew has donated many hours to this task.

We are sad to report the death of long-time faithful member and professional organist and teacher Joe Crutchfield. Always ready to play for us ("Between the cracks and in the key of C," he'd say.), his stylings on the organ were distinctly his own. He was equally at home on the piano, and duets with Joe on either instrument were much enjoyed. Joe was also a founding member of the Tulsa Organ Club.

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Two young Sunmans, going places.



(Fred Page photo) The "Orlicki!"; Lou made it — Herb played it.

(Fred Page photo)



Wolverine Father of the Day: Herb Head at the Redford console. (Fred Page photo)

last parade to be held there. Such perfect timing by Motor City Chapter member Lou Orlicki to have his homemade calliope on display!

Early in August, many Wolverines participated in the Motor City annual moonlight cruise on the Detroit River. On August 19 we were guests of Gary Montgomery and H.C. Scott whose beautiful home and grounds were ideal for our picnic. Pool and or-

gan (electronic) bade us to "get our feet wet." While several of the older generation did, the two young Sunman sisters jumped right in. Their abilities behind the console made some of us envious. Several of the picnickers showed their appreciation for the hospitality by adjourning to Gary and H.C.'s pizza restaurant for a real pipe organ dessert.

CHARLES AND BETTY BAAS □



WOLVERINE CHAPTER

of the American Theatre Organ Society

Central & Lower Michigan
313/284-8882 or 313/588-7118

In June the Motor City Chapter graciously allowed the Wolverine Chapter to convene their monthly gathering in the Redford Theatre. It was a proud dad who, on Fathers' Day, played a varied program on the Barton. Herb Head was in great spirits when he played his hour-long concert. He was accompanied by his two daughters, his wife Wilma and his mother. He was also happy about having been invited to participate in the big annual circus parade in Baraboo, Wisconsin, where he was to play the calliope in what may well be the

Holiday Greetings

from the
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