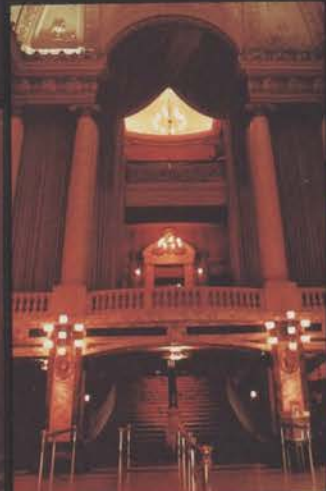
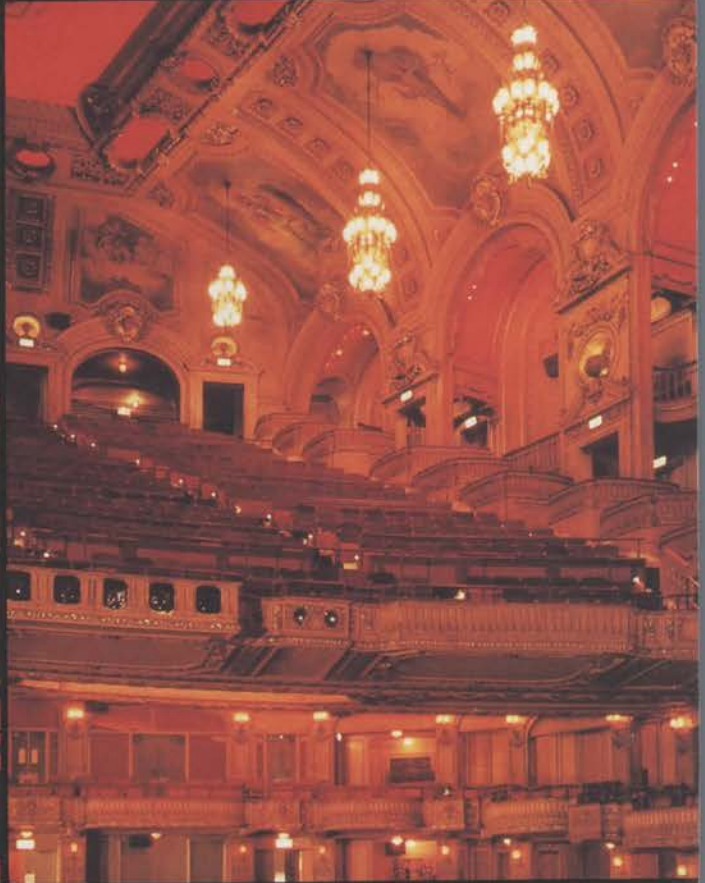
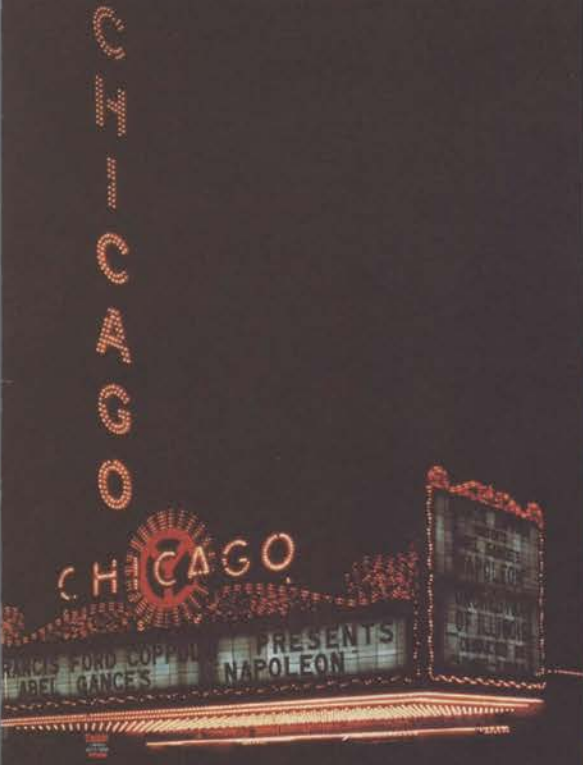


THEATRE ORGAN

January / February 1985

ISSN 0040-5531



GEORGE WRIGHT RETURNS

Colorado State University
1985
Summer Theatre Organ Workshop
JUNE 9-12
Robert Cavarra, Coordinator

write: Conferences and Institutes
Rockwell Hall
Colorado State University
Fort Collins, Colorado 80523

Editorial

Robert M. Gilbert
3448 Cowper Court
Palo Alto, California 94306
Phone: 415/494-1870

Advertising

Len Clarke
1839 Weeg Way
Park Ridge, Illinois 60068
Phone: 312/692-9399

Back Issues & Binders

Vernon P. Bickel
1393 Don Carlos Court
Chula Vista, California 92010
Phone: 619/421-9629

President

Rex Koury
5370 Happy Pines Drive
Foresthill, California 95631
Phone: 916/367-3345

Vice President

Thelma Barclay
10228 NE 24th Street
Bellevue, Washington 98004
Phone: 206/454-5729

Secretary

David M. Barnett
423 North Stafford Avenue
Richmond, Virginia 23220
Phone: 804/359-6318

Treasurer

Warren D. "Dale" Mendenhall
4428 Pennsylvania Avenue
Fair Oaks, California 95628
Phone: 916/967-5060

Executive Director

Douglas C. Fisk
P.O. Box 420490
Sacramento, California 95842
Phone: 916/481-7084

Board of Directors

Lowell C. Ayars
Tom B'hend
Warren D. "Dale" Mendenhall
Allen R. Miller
Ashley Miller
Fr. James Miller
Lt. Col. John Moelmann
Richard J. Sklenar
Walter Strony
Lois F. Segur, Past President

Corporate Office

American Theatre Organ Society, Inc.
1393 Don Carlos Court
Chula Vista, California 92010

Curator - Archive/Library

Vernon P. Bickel
1393 Don Carlos Court
Chula Vista, California 92010
Phone: 619/421-9629

Journal Staff

Editor - Robert M. Gilbert
Editor Emeritus - W. Stu Green
Associate Editors
Lloyd E. Klos
Grace E. McGinnis
Peg Nielsen
Geoffrey Paterson
Verna Mae Wilson
Photographer - Claude V. Neuffer
Art Director - Floyd Mumm
Advertising - Len Clarke
Publisher - Warren D. "Dale"
Mendenhall

Design & Typesetting

Pica Studio
Livonia, Michigan

Printing & Mailing

Scott Publications
Livonia, Michigan

THEATRE ORGAN

(ISSN 0040-5531)



JOURNAL OF THE
AMERICAN
THEATRE ORGAN
SOCIETY

Library of Congress
Catalog Number - ML1 T 334

VOLUME 27, NUMBER 1
JANUARY/FEBRUARY 1985

features . . .

- 5 The Saving of the Chicago Theatre Bob Boin
- 13 Portrait of Con Maffie Lloyd Klos
- 16 Pipes Alive in '85
- 17 Reduced Air Fares on American Airlines
- 35 May We Introduce . . . Frank Perko III
- 42 Write It Right
- 65 Concert Artists' Playing Schedule Ralph Beaudry

departments . . .

- 4 Executive Messages
- 15 Keyboard Techniques
- 18 For the Records
- 24 Unaffiliated Groups
- 25 Letters to the Editors
- 26 Pipes and Personalities
- 36 Nuggets from the Golden Days
- 38 Cinema Organ News
- 40 Biographical Dictionary
- 41 Questions and Answers
- 42 Closing Chord
- 44 Chapter Notes
- 66 Classified Ads

Cover Photo

Scenes of the Chicago Theatre and its Wurlitzer console.
See story starting on page 5.

ATOS National Membership is \$20.00 per year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$2.50. Make check or money order payable to ATOS, and mail to ATOS Membership Office, P.O. Box 420490, Sacramento, Calif. 95842.

profit organization. Rex Koury, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1985. Office of publication is 4428 Pennsylvania Avenue, Fair Oaks, California 95628.

THEATRE ORGAN (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a non-

POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Membership Office, P.O. Box 420490 Sacramento, Calif. 95842.

American Theatre Organ Society

PRESIDENT'S MESSAGE



Happy New Year! I firmly believe that 1985 will be a GREAT year for our American Theatre Organ Society.

All signs seem to point in that direction and it is my pleasure to welcome THREE more new chapters into our Society — two located in Tennessee, the Chattanooga Theatre Organ Society (CHATOS) and a brand new group in Knoxville. Then the latest to join up, the new Foothills Theatre Organ Society,

whose activities are centered around a Style F Wurlitzer installed in the Capitol Theatre in Charleston, West Virginia. Add to all that the good news that National ATOS Director Jack Moelmann has organized a good-sized new group of theatre organ devotees in the Omaha, Nebraska, area! At the risk of appearing redundant, I must again stress the need for recruiting new members for our Society if we are to continue to grow and to meet the goals to which we are dedicated. This is where each of you can help not only National, but your chapter as well. Very soon you will be receiving in the mail a colorful new brochure which is designed as an aid toward interesting new people in the purposes and activities of our Society. I think our Membership Committee has done a very good job of putting this new piece of informative and appealing promotional material together and I urge each of you to put it to the best possible use.

The Young Artists Awards competition is moving along quite well. Several chapters have already announced their local contests are under way. This annual contest is one wonderful way to interest young people in theatre organ, as well as in joining ATOS and becoming involved with your chapter activities. I sincerely hope your chapter or group is one that is planning to participate.

Several of you have been inquiring about the condition of the Ben Hall Organ and the whereabouts of this celebrated instru-

ment. As you undoubtedly already know, the organ is the property of ATOS National and is presently installed in the Carnegie Cinema Theatre in New York City, where the management plans to utilize it for concerts of various types as well as silent film accompaniment. Your National Board has pledged support toward making the necessary repairs, updating of the preset system, etc., to bring this fine little 2/7 Wurlitzer to tip-top condition. The project is under the direction of two of our current National Directors — Allen Miller and Ashley Miller. It is estimated that something in excess of \$5000 will be needed to complete the projected work. This is an undertaking that certainly merits your support, particularly on the part of those of you who remember Ben Hall and the "Little Mother" Wurlitzer with fondness. Donations to this project are tax deductible and will be most gratefully received.

It is with regret that I announce the resignation of Dr. Robert McGillivray as our National Treasurer. Bob's responsibilities, activities and tremendous workload all combined to influence his decision. I want to personally thank Bob McGillivray for the considerable time and energy he devoted to the Society and express the hope that he will sometime again make his expertise and experience available to us. In the meantime, ATOS Director Dale Mendenhall, who is currently treasurer of the Sierra Chapter, has graciously agreed to act as interim treasurer beginning February 1.

PLEASE! If you have not yet sent in your membership renewal, please do it at once. We want you to continue receiving your THEATRE ORGAN journal on schedule. Send your check or money orders to our Executive Director, Douglas Fisk, at P.O. Box 420490, Sacramento, California 95842.

That's it for now, friends. I look forward to seeing you in Chicago in August! Best wishes to you and yours.

Sincerely,

Rex Koury

EXECUTIVE DIRECTOR'S MESSAGE



During the past few weeks I have had opportunities to visit with many members and the leadership of several ATOS chapters. The enthusiasm and dedication members have for what is being done in their chapters makes a very positive impression on any observer. And I'm sure the result spreads and infects others with a similar attitude. It says there is lots of life in the theatre organ. GREAT!

Part of learning about activities of chapters has also been to ask questions regarding members' views of the services and activities of ATOS headquarters. Some very positive statements are heard regarding THEATRE ORGAN. It is appreciated, enjoyed and widely read. Another event about which members get enthusiastic is the annual convention. Congratulations to the chapters which have made the convention the highlight of the year for so many members.

Questions about other headquarters services make it clear that

improved communications are important to a more productive relationship with chapters and individual members in the future. And working TOGETHER, understanding the "why" of what is done, listening to the reasons for a change, and then figuring out the best way to help in the change will lead to a strong Society better able to accomplish its preservation purpose. These points apply to individual and chapter efforts, chapter/headquarters relations and to dealing with outside groups that may be able to help us accomplish our big goal.

Thus I see a major responsibility of my job as Executive Director is to ask questions, listen to the answers, check on similar situations and analyze it all carefully. Then the conclusion to use a particular approach should come closest to meeting everyone's needs.

In summary, ATOS is *one* organization with *one* goal. Within ATOS there are members who are also members of chapters, members who do not belong to chapters and members of one Board of Directors responsible for the operation of a headquarters office which shall work with *all* of the Society.

Sincerely,

Douglas C. Fisk

The Saving of the CHICAGO THEATRE

by Bob Boin

It was with great joy and relief that CATOE greeted the November 2 press release from the Mayor's office that the Chicago Theatre had been saved. No group had fought harder or longer to save this 3380-seat palace and its magnificent Wurlitzer theatre organ. It is with a sense of pride that the CATOE membership can look to its part in saving this theatre, not once but twice in their 14-year association.

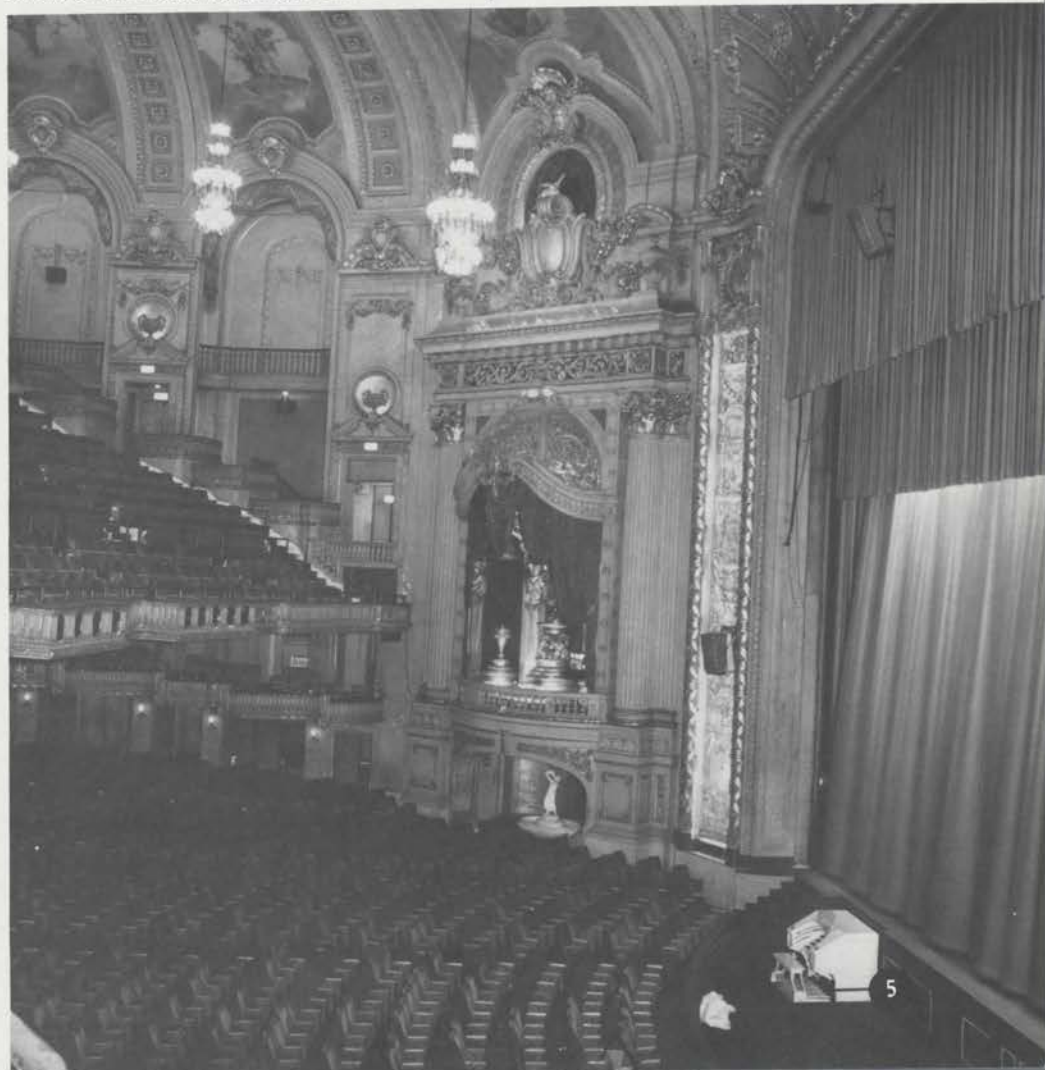
The new owners, the Chicago Theater Preservation Group, headed by prominent local attorney Marshall Holleb and consultant Margery al Chalabi, plan to renovate the 63-year-old theatre and adjoining 1870 office building, known as the Page Brothers Building, into a new entertainment center for the downtown area. The Page Building is the city's last remaining building with a cast iron facade.

The theatre with its 4/29 theatre pipe organ will be used for both live and film presentations. Plitt Theatres, the previous owners, will run three movie theatres on the lower level of the Page Building and book the larger Chicago auditorium for exclusive showings and world premieres.

Besides the lower level theatres, the entertainment complex will contain commercial space on the first floor of

Left side of the auditorium, showing present location of the organ console.

(Preston J. Kaufmann photo)



the Page Building, but the second floor will become a restaurant/bar complex accessible to the Chicago Theatre at two points on the mezzanine level. It is expected that the theatre will require at least three months for cleaning and restoration but will remain closed until the Page Brothers complex can be finished. Target date is November of 1985.

Theatre renovation plans call for all new carpeting and seats, a complete washing of the auditorium, including murals, and touch-up painting. The lobbies, stage, backstage and washroom facilities will receive the most attention. New light fixtures will be created to replace those lost in the 1950s remodelling, and the removal of a suspended plaster ceiling in the cross lobby will expose the original high relief barrel vaulted ceiling.

Although the theatre will not be officially open, the new owners have assured CATOE that the convention program will go on as scheduled, even if they have to rent folding chairs. They are very interested in the type of entertainment that CATOE provides and have agreed to provide for new separate organ and orchestra lifts when the stage area and pit are enlarged.

So much for the details of what will happen. What follows is a brief, though it may not seem so, description of how CATOE played its role in the theatre's fate. Although chance played no small part in the final outcome, it was CATOE members who were in the right place or knew the right people at the right time which brought the whole thing together.

Back in 1971, CATOE member Bill Reiger, who was working on the Oriental organ crew, paid a visit to the Chicago Theatre with the hope of resurrecting its long-silent organ. At first the district manager of ABC Great States Theatres, successors to the Balaban & Katz/Paramount-Publix theatre chain (a book within itself) told Bill that the organ was no longer in the theatre. Bill had closely followed the sale of all Chicago movie house organs when B & K announced its \$1000-per-keyboard policy and could not remember the Chicago's organ being among them. The district manager, Ray Thompson, had jealously guarded the organ since it had last been used. He was managing director at that time and when he was promoted to general manager con-

tinued to rebuff all offers to purchase or view it. Bill later returned to the theatre with Hal Pearl, organist for many years at the Aragon Ballroom. Hal was a friend of Mr. Thompson. This was the key that was needed. Bill found five large chambers which had been securely padlocked for some 20 years. The entire organ and relay sat there just as they had been left. Only dust covered the area. Although the organ had been abandoned, the theatre was still a flagship theatre and maintenance had not allowed the roof to leak into the chambers, as was generally the case in other recently uncovered organs. Bill and crew of Val Escobar, Tad Ducee, Frank Pokorny and George Smith eagerly began the task of restoring one of Wurlitzer's most renowned instruments.

Where the chambers had fared well, the console was not so lucky. As part of the Ice Shows presented in the '50s, a permanent stage extension was built out over the orchestra lift. Although the carpenters made sure that the organ console was not damaged by the platform, the continual freezing and melting of the ice allowed highly corrosive brine solution to run freely all over the console. After cutting a hole in the extension floor for closer investigation, the console was judged salvageable. With all parts now fully inspected, it was decided to turn on the organ. It just might work!

If there were any ciphers, they were drowned out by the sound of air rushing out of almost all of the regulators. Leather dry rot had taken its toll. Thus began a four-year odyssey which culminated in the re-premiere of Opus 434 in 1975. With a full house and Lyn Larsen and Hal Pearl at the console, the public heard once again what Jesse Crawford always called his favorite organ.

CATOE's relationship with the theatre continued to grow after the re-premiere. CATOE member Pete Miller was now theatre manager and with his encouragement, work began on uncovering much of the decoration hidden by the 1950s remodelling. Club members Joe Duci Bella, Bill Benedict and John Peters made great strides in lobby restoration, while Charlie Habschmidt and Dave Schultz joined the crew. Greg Simanski and John Peters fixed the orchestra lift and all cast a gleeful eye toward the long-darkened stage. Luckily, the Chicago had stage shows well

Exterior of the Chicago Theatre. Page Brothers Building at the left of the theatre.

into the '50s and the stage was in fairly good shape. The screen, largest picture sheet in continuous use in the United States, and its six huge "Voice of the Theatre" speakers was still capable of being flown off the stage (with the help of four strong stage hands). So in 1978, CATOE was ready to present the largest stage show in a downtown house in 20 years. With Sally Rand and her famous fan dance as the headliner (the same dance on the same stage for which she was arrested during the 1933 World's Fair), CATOE sold out the house, turned away many at the door and proved that good entertainment could draw and that the Chicago Theatre could still put on a show.

1978 was a very active year for CATOE and the theatre. Paper work was prepared by Don Lampert to have the building put on the National Historic Register and considered for city landmark status. To continue the fight for landmark status, which was sure to anger the owners, a separate support group was founded by CATOE members Bill Berry and Doug Christenson. Chicago Landmarks, now known as Chicago Theatre Trust, CCT, allowed CATOE to continue work on the organ and theatre without direct involvement in saving the building.

1978 also saw the theatre nearly slip through the cracks and reemerge as a new ABC studio and office building. A chance look at an overexposed photograph by CATOE member Paul Jannusch, who noticed that a new office building appeared to be on the sight of the Chicago Theatre, and the discussion that followed later that evening at the Oriental crew session, lead to an investigation by CATOE friend and theatre critic Richard Christenson. Mr. Christenson, who writes for the *Chicago Tribune*, was able to confirm ABC's plans to tear down the theatre and erect a new studio/office building. His subsequent article created such a public outcry that ABC publicly dropped plans for the site.

The next three years were relatively uneventful, with CATOE doing an annual show at the Chicago each October. Pete Miller left Plitt Theatre management to become a projection-



ist and Stan Hightower became the new theatre manager. Times were changing for downtown theatres. They were becoming a financial drain on their owners. Because he did not want the home office to think he had the organ's interest above the company's, Stan chose not to renew his CATOE membership. This actually worked very well for both the organ and the company. Stan was an avid theatre organ nut and a pretty good organist. Many nights after closing the books, he would retire to the console and play for several hours. The continuous use of the organ helped to keep it in better repair. And as a dedicated employee, Stan made sure the theatre stayed as clean as his budget allowed.

1981 marked another key year in the theatre saga. The 1927 classic silent film *Napoleon* had opened with live orchestra and organ accompaniment to rave reviews in New York's Radio City Music Hall. The studio was considering a national tour with Dennis James as the organist. When a Chicago date was considered, Dennis immediately called CATOE Chairman John Peters to advise him of the studio's plans to use the Arie Crown Theatre and a rental electronic organ. John began a nonstop telephone campaign to move the performance to the Chicago Theatre, at one point referring to the modern Arie Crown as a "dirigible hangar with dreadful acoustics" (true). John even helped work out an arrangement between Zoetrope Studios and Pat Burns, the district manager, which made everyone happy, especially CATOE.

The theatre was, however, a little dirtier than the public had remembered and so it was decided to close one week before the scheduled performances. In its 60-year history, this was the first time the Chicago Theatre had been "dark." (The house had been completely redecorated without closing in the '30s. At that time all new murals, eight huge auditorium chandeliers and all new seats were installed.) CATOE took advantage of this opportunity to help spruce up the theatre. Vice Chairman Bob Boin, along with members Bob Chaney, Chris Carlo and Bill Benedict, arranged to take days off from their regular jobs and spent the week completely repainting the rear colonnade and wall of the auditorium, including brushed gold accents. With

the exception of a blown wind sock, quickly repaired by CATOE members Grant Meyers and Bob Boin by wrapping seating material around the hole, the performances all went well. The marriage of organ and orchestra set in a magnificent movie palace with its thousands of hidden colored lights was an experience which will be long remembered. The movie that was only scheduled for four shows was able to sell twelve. Some 20,000 people paraded through the Chicago in those weeks, many for the first time. They were awestruck by what they saw. For those who had been there before, it was like running into an old and dear friend who looked as good as ever.

The crowds generated by *Napoleon* brought a new life to the downtown, a point which was noticed by the city administration. Shortly thereafter a winter festival, called "Loop Alive," was scheduled for the following February. The idea was to use the downtown movie houses, all of which had stages, for various forms of live and special film entertainment. People staying downtown generated excitement and tax revenue. The city soon learned that of the seven movie houses (excluding the Auditorium theatre and the Civic Opera House complex), only the Chicago's stage was still usable. The Chicago became the focus for the big name acts. Liza Minelli, whose father Vincent once worked in the building for Balaban & Katz, and Bob Hope headed the bill that year.

At first, the promoters hired by the city were reluctant to accept CATOE's suggestion to use the organ for "seating music." They finally agreed to 30 minutes before each performance. However, the reaction was so favorable that they asked the organist to begin when the doors opened and continue until performance time.

The second "Loop Alive," billed as bigger and better than the first, saw the Douglas Fairbanks feature *Robin Hood* with Dennis James at the organ and a 36-piece orchestra as a regular scheduled event. CATOE would have had a hard time paying for that show on its own, but its only cost was postage to mail flyers to the membership.

The performance was spectacular. Those ATOS members who had seen the same performance given at the Detroit convention, all agreed that the Chicago show had been just as good, if not better, for the Chicago's

audience really participated. They booed and hissed the villains and oohed and aahed at the love scenes.

Because of all the favorable publicity, CATOE decided that it was time to use the organ for intermissions on the weekends. Club members Bob Chaney, Dennis Wolkowicz and Cary d'Amico shared the honors on a regular basis. With a series of good film bookings, the audience was very appreciative.

In the fall of 1982, the question of city landmark status for the theatre had finally reached the public testimony stage. After much debate, the CATOE board reluctantly concluded that it should limit itself solely to the significance of the organ. Plitt Theatres had become increasingly unhappy with the landmark process. Vice Chairman Bob Boin and board member Bob Chaney presented the official club testimony as to the use of the organ for the first electronically recorded phonograph records and to the significant part that Jesse Crawford and Opus 434 played in the marketing of Wurlitzer's Unit Orchestra. The remainder of the testimony saw a number of CATOE members giving supporting statements while "wearing different hats." Over 40 percent of those presenting statements were CATOE members. After all testimony, the Commission unanimously recommended landmark status for both the theatre and its organ. In January of 1983 the full City Council voted to adopt the Commission's recommendations. Chicago had its first movie palace landmark, its second landmark theatre and its first musical landmark.

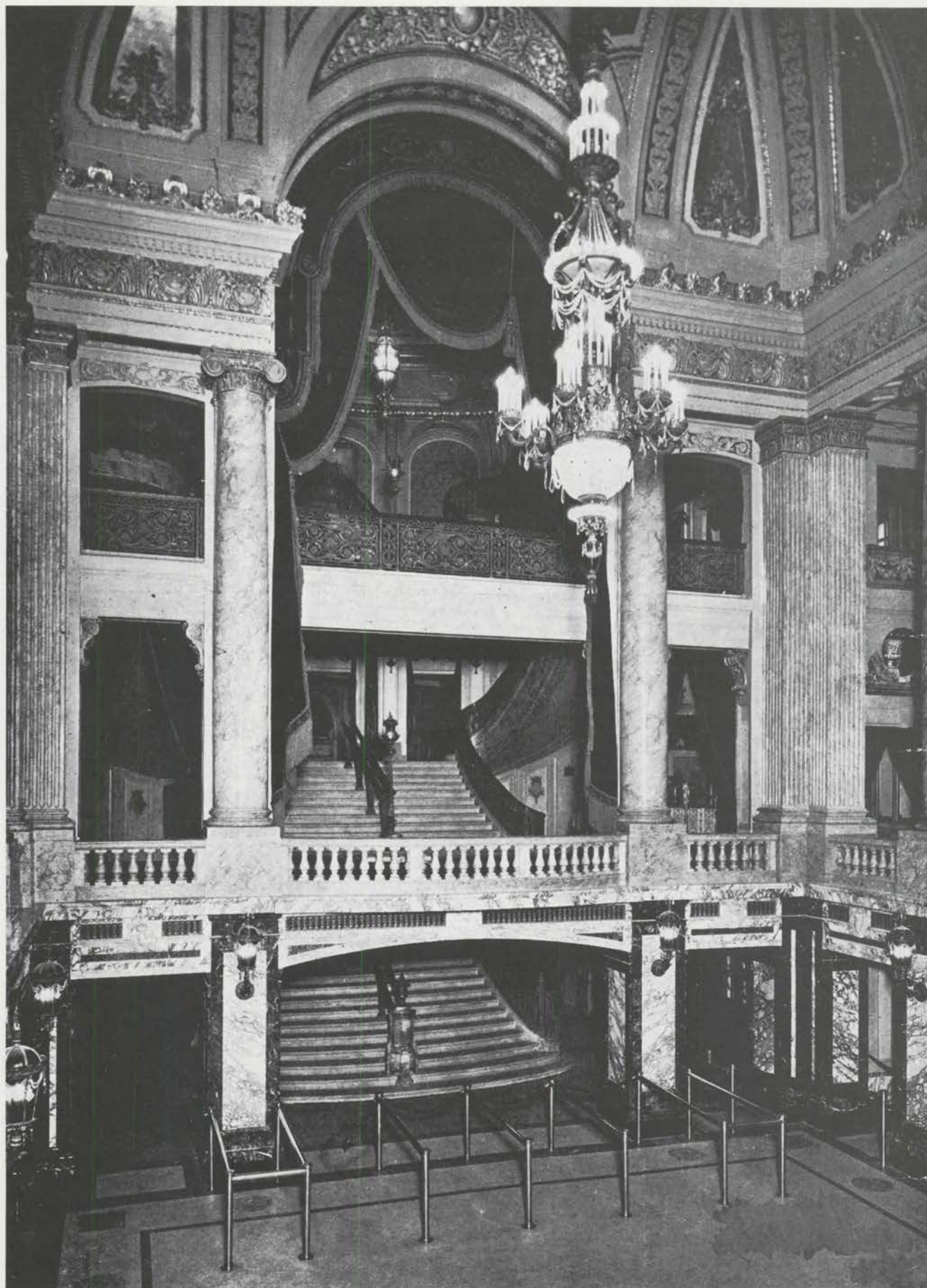
Not unexpectedly, Plitt Theatres filed for a demolition permit. When the permit was refused, a lawsuit followed. The suit dragged on for months with no resolution. As each day passed, it became increasingly clear that the theatre was in real danger. The only ideas put forth, so far, for the theatre's reuse were the "Theatre Row concept" (much like Cleveland's Playhouse Square) and the Chicago Theatre Trust's proposal for live performances. CCT's proposal was based on a 1980 study by the Shlaes Company jointly funded by CCT and CATOE. CCT's proposal was very sound but lacked the political backing necessary for anything to get accomplished in Chicago.

Just as things were moving from



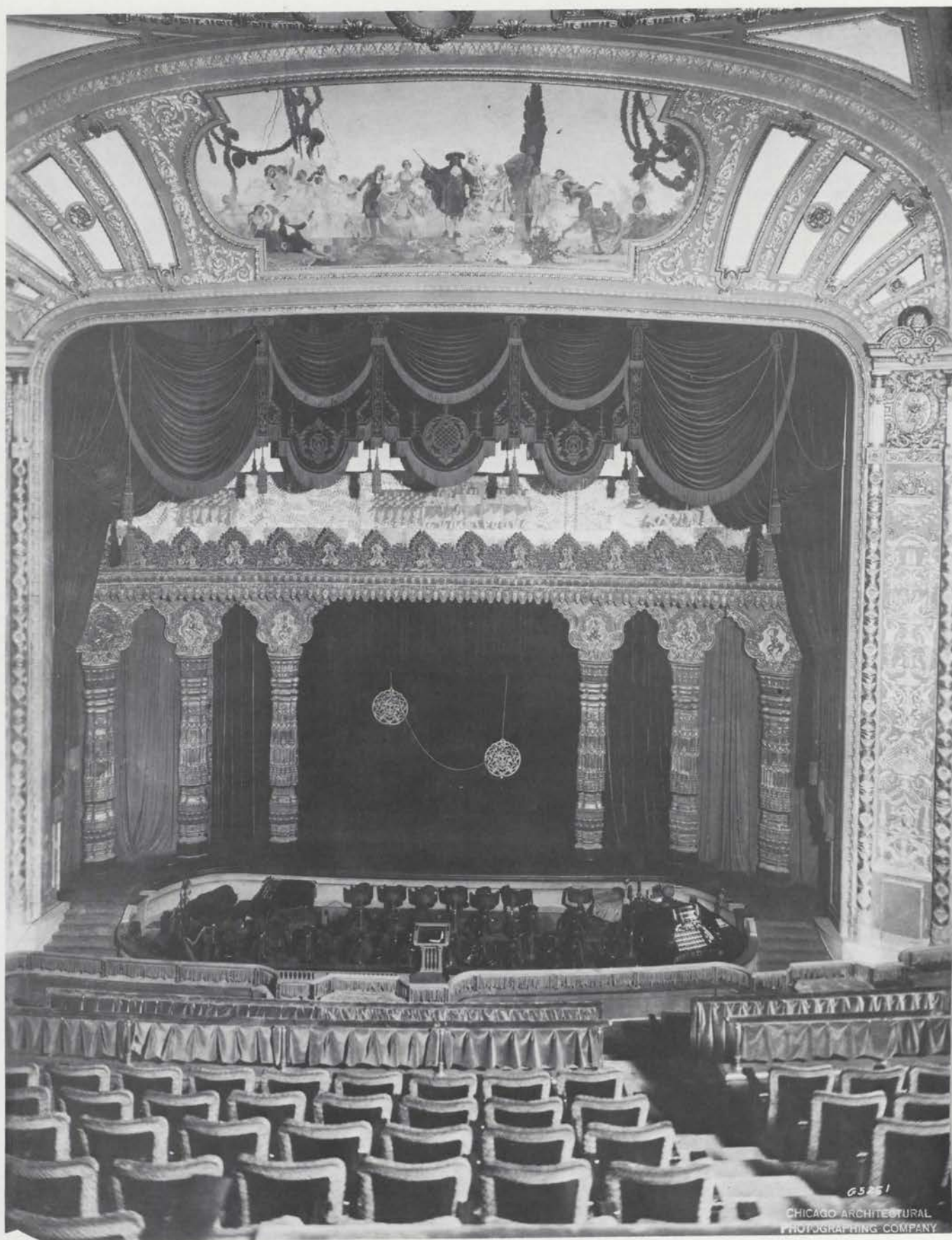
Grand lobby, looking toward main entrance on State Street.

(B'hend and Kaufmann Archives from the Helgesen collection)



Grand lobby and grand staircase.

(B'hend and Kaufmann Archives from the Helgesen collection)



65251

CHICAGO ARCHITECTURAL
PHOTOGRAPHING COMPANY

View of the stage, proscenium and orchestra pit when the theatre opened on October 26, 1921.

(B'hend and Kaufmann Archives from the Helgesen collection)

bad to worse, the prestigious City Club announced that it had adopted the saving of the Chicago Theatre as its project of the year. Through its director, Larry Horst, a specialist in publicity, the theatre's fate became front page news. The City Club's proposal was a mixture of movie museum with a return to the good old days of movie premieres and stage presentations. Unfortunately, both CCT and the City Club plans suffered from the same drawback — both required large amounts of city money. The new administration had discovered, however, that they could not afford to fund the project.

At some point in this soap opera, the al Chalabi group formed and put together a package of tax shelters and credits such that the city need not participate. The city was all for this idea but the court case between Plitt and the city had become so bitter that it was impossible to get all the parties to sit down together. Add to this a city council at odds with the Mayor and numerous land swap deals and counter law suits and you have the makings of a great movie.

Meanwhile, CATOE had continued to meet with all the new participants as they came and went. Tuesday crew night became Tuesday tour and arm twisting night. Once the talks between the al Chalabi group and its backer settled down to concrete proposals, all that was necessary was to get the buyer and the seller together. In the delicate, and sometimes not so delicate, negotiations which followed, two CATOE names stand out. The Very Reverend Thomas Franzman, "Father Tom," rector of Quigley Seminary, a high school for men wishing to enter the priesthood, and now-former CATOE chairman John Peters. Father Tom, an avid theatre organ nut, also collects full-size fire engines and provided CATOE with the space to store the Oriental Wurlitzer in his "garage." It was a lucky coincidence that a number of leading aldermen and other city officials are also Quigley alumni. With the help of Father Tom, John Peters representing CATOE was able to shuttle within the city administration and the al Chalabi group relaying information, often suggesting, cajoling and arm twisting compromises to the numerous problems which would pop up.

Planning Commissioner Elizabeth

Hollender actually looked forward to her daily phone calls and barrages from John as much as she enjoyed the theatre tours and arm twisting. At least twice the deal was just about to be announced, only to fall through. Then the ceiling fell in. On advice of its legal counsel, to prevent possible catastrophic losses should it lose in the lawsuit with Plitt Theatres, the city announced it would issue the demolition permit. A court injunction granted a 30-day reprieve, but it appeared that all was lost.

About this time the Mayor's office announced the appointment of Thomas Coffey, a Quigley alumnus, as Director of Intergovernmental Affairs for the City of Chicago. Before he even had time to settle in his new office, he was met by Father Tom and John Peters for lunch. That evening he had a three-hour tour and jawboning session at the theatre. Mr. Coffey agreed that it would be a good idea for the city to meet with the theatre owners and settle this affair once and for all. After a scheduling mixup, a meeting did take place on Tuesday, October 30. All that anyone would say about the meeting was that the theatre owners went away smiling. It appeared that a deal might go through. The only point remaining on the al Chalabi group's list of problems was the question of a UDAG grant.

"Would the city support them in this effort?"

The chief administrative officer for the finance committee, which handles UDAG grants, Dan Kubasiek, was a personal friend of Father Tom's. With that information, John and Father Tom descended on his office. Mr. Kubasiek stated that had "anyone asked him the question earlier, the answer would have been the same, YES. The city would do everything it could to assist in processing the grant application."

The Mayor's office announced the sale of the theatre three days later.

There still are a few minor details to iron out, but all sides are happy. No one is happier than the CATOE membership. It was their determination to keep the magnificent Wurlitzer in its original setting. The work needed to put on the big public show to keep the theatre in the public eye often made little profit, but they did it anyway.

To those CATOE members who dragged friends and family to these shows, to the crew members who kept the organ always playable, to those who helped paint and repaint the lobbies so the theatre always looked its best, and to those other ATOS members who supported CATOE in its letter writing campaigns, the Board of Directors says "thank you." We all did it and we are proud. □



**HOTEL
AND
CONVENTION CENTER**
Albuquerque, New Mexico



**HOME OF THE FORMER NEW YORK ROXY
KIMBALL ORGAN CONSOLE**
Organ restoration by Hockmuth-Stankey Organs, Inc., New Lenox, Illinois

THE CLASSIC
6815 Menaul NE
Albuquerque, New Mexico 87110
(505) 881-0000 Reservations: 1-800-528-1234

Five Manual Kimball Roxy Theatre Console with 28 ranks now owned by Phil Maloof.

PORTRAIT OF CON MAFFIE

by Lloyd E. Klos

"One of the greatest ballad organists," is the accolade once conferred on Con Maffie by the one who was probably the greatest of them all, Jesse Crawford. The man had to be something special to receive such words of praise from the master.

Cornelius Michael Maffie was born in St. Louis on September 9, 1903. He came from a family with a very extensive musical background. His mother, Anne Sarli Maffie, was a harpist. An uncle, Antonio P. Sarli, played clarinet in the St. Louis Symphony Orchestra, and later was in charge of music for Warner Bros. Louis Sarli was a violinist for the Minneapolis Symphony Orchestra and later MGM Studios. Four other uncles were symphony artists. Cousin Joe Carione played for the St. Louis Symphony, and Al Sarli was a pianist.

With such a musical family, it is not surprising that Cornelius began lessons at five, and was a soloist with the St. Louis, Boston and Minneapolis symphonies when a teenager.

Upon moving to Chicago, he became a concert pianist at the Chicago Theatre, and began the study of organ under Arthur Dunham and Jesse Crawford. At this time, he dropped his given name, Cornelius, and adopted the professional, "Con."

His organ career began at small neighborhood theatres on Chicago's south side, and progressed into Indiana Harbor in 1927. From there, he moved to the Admiral, Roosevelt and Riviera theatres in Chicago. Then came travel on the Publix Circuit: Houston, Denver, Los Angeles and Omaha. He also served at the Paramount and Paradise theatres in New York City.

Con traveled the East Coast Loew's Circuit, including a stint as a singing

organist for several months at Loew's Rochester Theatre in 1937, playing a 5/24 Marr & Colton. According to Mrs. Maffie, "He was also doing radio work and making records. I have none of his recordings, but a few years ago, Con heard from a man in South Dakota who had a collection of his discs."

It was in 1938 that Con moved to California with his parents and son. His Hammond was sent by ship from New York to Los Angeles, via the Panama Canal. This electronic was his preference, and he played at all the radio studios. Among his shows were "The Life of Riley" with William Bendix, "Mayor of the Town" with Lionel Barrymore, "Passing Parade" with John Nesbitt, "Cresta Blanca" with Orson Welles, and "Michael Shayne, Private Detective" with Jeff

Chandler, to name a few.

Hall of Fame organist, John Muri, contributes his recollections of Mr. Maffie, who was a much-traveled organist as the foregoing attests.

"I met him in early 1927, when the manager of the Indiana Theatre in Indiana Harbor, introduced him. He was engaged to play solos and films in the evenings. I had played matinees there, beginning shortly after the theatre opened in 1925. Evenings, I played at the Hoosier Theatre in Whiting, Indiana, which was about four miles away. Maffie succeeded Ambrose Larsen at the Indiana.

"The two of us got along fairly well. Con was a good player and he made a very good appearance at the console. Both of us were about 20. Occasionally, we'd go out to dinner after I finished my session and before he began his. I remember how puzzled he was one evening when the waitress asked if he wanted a dessert of apple pie with rhubarb. Con couldn't understand why such a combination made sense. Anyway, we ate it and survived.

"One day, the Indiana's manager called me in and asked if I were interested in playing the evening sessions, rather than the matinees. He was very angry with Maffie who, as I learned later, was resigning to play the organ in Chicago's Admiral Theatre which was about to open. Con played his last shows at the Indiana on March 19, 1927. I took his shift the next day

Con at the console of the 4/23 Robert-Morton "Wonder Organ" in Loew's Paradise Theatre, New York. (Maffie collection)





Con goes over the score with noted actor, Lionel Barrymore, for a "Mayor of the Town" radio show. (Maffie collection)

and never saw him again. Following his departure, he played a long series of good jobs throughout the country.

"Incidentally, I played matinees during the few months that Ambrose Larsen (a big name in those days) drove out from Chicago to play the evening shows. Those were the days when we didn't call ourselves 'resident organists.' We didn't need to; we were on the job day in and day out, year in and year out. You almost had to live in the theatre. When I was evening soloist at the Indiana, I had an apartment in the theatre building. Many a time have I slept in theatre balconies on stormy nights!"

A musician who knew Con quite well is Eugene LePique. "Like Con, I, too, was born in St. Louis. The first time we met was when we were piano students of the great Ottmar A. Moll, who was a pupil of Theodore Leschetizky in Europe.

"I was a few years older than Con, and was playing professional piano in theatres while he was still a student at Soldan High School. He used to hang around St. Louis' Grand Central Theatre where I was pianist.

"A couple years later, he became an organ student of Charles Galloway, the dean of St. Louis organists, and who had been an outstanding student of Guilman in Paris. Con and I lost track of each other when I took off for New York City, and he went to Chicago for Balaban & Katz.

"Many years later, when I was es-

tablished in Hollywood as a radio pianist and organist, Connie showed up. His theatre organ days were over, and he got into the radio field. An aggressive guy, he got in with Art Linkletter and the job on the General Electric "House Party" show, whose theme he had written.

"He asked me to work with him and we formed a two-piano team with occasional use of a Hammond. Con did the writing, including accompaniments for vocalists. While doing this show, he worked diligently in real estate. His mother was already estab-

Con at home, seated at his Hammond. At this time, he was working several notable radio and TV shows.

(Maffie collection)



lished in that field and they built several apartments in North Hollywood.

"While returning to Los Angeles on the Santa Fe's 'Chief' from Chicago and a 12-week tour of the larger eastern cities, Con met Elaine (now his widow) on the train. She was enroute to her sister and brother-in-law in Santa Monica. Con and Elaine were married in January 1947 and had two sons. He had a son, Con, Jr., by his first wife, Eleanor, who was his high school sweetheart.

"After the Linkletter show terminated (for us), he eventually went to San Diego, where he built a large and quite elaborate house in the Torrey Pines area.

"For some peculiar reason, Con would never turn in his address for the Local 47 Directory, so he was always difficult to reach. I truly regret my inability to supply any more information than the foregoing, and I have no pictures of him."

In 1951, Con retired from music in order to better manage family investments which were gathered under "Cornelius Maffie Properties." After his mother's death, the family moved to Palm Springs, and Con began to play publicly again.

He became a church organist for Catholic and Religious Science services, was a teacher of organ, and had an evening radio program for DeBellis Music Store in San Bernardino. The broadcast was carried over the Palm Springs station, taped directly in his living room.

In 1969, the family moved again, this time to Phoenix, Arizona, for a three-year stay, and he played church services there. From Phoenix the Maffie family returned to California, this time to La Jolla, where he continued playing for a local church.

Mrs. Maffie says that for 15 years, they spent several months a year in Honolulu. "He gave concerts at the Thayer Music Co. for the Organ Club of Honolulu, and for the Religious Science Church. In 1974, while in charge of music at the church conference in Asilomar, California, he suffered his first heart attack. With his

health deteriorating, he was unable to continue his professional career. However, he was playing and taping the day before his final attack, which occurred on July 22, 1977 at La Jolla. Ours was a whirlwind romance which lasted over 30 years."

Con Maffie was survived by his wife, Elaine, two sons, Michael and James, and a son by a previous marriage, Cornelius, Jr.

(Editor's Note: We thank Mrs. Elaine Maffie, John Muri and Eugene LePique for the information they supplied. Without it, there would have been no feature.) □

on which your chord is built. There are exceptions, but that basic pattern is essential.) When attempting any new rhythm, always rehearse the left hand and pedal together until fluent before adding the melody.

Now let us begin our study of rhythms with the waltz — 3/4 time signature. The basic waltz rhythm requires you to play the root of the chord as the pedal on count 1 of each measure. Strike the chord crisply on counts 2 and 3. Repeat this pattern every measure, alternating pedals. By the time you perfect this simple waltz rhythm, you will most likely be bored with it. Here are some easy useful variations. In the examples, p = Pedal, c = Chord, --- indicates Hold and . = Staccato.

| | | | | | |
|---|---|------|---|---|---|
| 1 | 2 | 3 | 1 | 2 | 3 |
| | | C--- | | | C |
| P | | | P | P | |

| | | | | | |
|---|---|------|---|---|--------|
| 1 | 2 | 3 | 1 | 2 | 3 |
| | | C--- | | | C----- |
| P | P | | P | P | |

The following variations are a bit more challenging to fit against a melody:

| | | | | | |
|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & |
| C | C | C | | C | |
| P | | | | | |

(Viennese Waltz)

| | | | | | |
|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & |
| | | C | | C | |
| P | | | | | |

(Spanish Waltz)

| | | | | | |
|---|---|------|---|---|---|
| 1 | & | 2 | & | 3 | & |
| | | C--- | | C | C |
| P | | | | P | |

(Easy Jazz Waltz)

| | | | | | |
|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & |
| | | C | | C | |
| P | | | | P | |

(Jazz Waltz)

| | | | | | |
|---|---|---|---|------|---|
| 1 | & | 2 | & | 3 | & |
| | | C | | C--- | |
| P | | | | P | |

As you can see, there are many variations of a simple waltz pattern at your disposal. There is no reason to think of waltzes only as beginner's material. Experiment with these ideas to enhance your favorite waltz. In the next issue, we will continue our study of rhythm with 4/4 and Latin variations. □

KEYBOARD TECHNIQUES



by Cheryl Seppala



RHYTHMS

We began our study of theatre organ styles with great emphasis on the importance of developing a smooth, legato technique. The styles of blocking, open harmony and chromatic glissandos rely heavily on your commitment to improving your technique through constant awareness and practice of good fingering and finger substitution.

It was recommended that you use these abilities on slow, melodic selections. But, let's be practical! Not every tune is meant to be played as a dreamy ballad. To be versatile in your interpretations you must learn to play a variety of rhythmic accompaniments. Although nearly all electronic organs now come complete with sophisticated rhythm units and automatic accompaniment patterns, we will assume your approach is the old-fashioned way — do it yourself!

Let's define a rhythmic organ accompaniment as any combination or alternation of pedals and chords

which count out to the given number of beats per measure. This may seem like over-simplification. But, how easy it is to fall into the rut of seeing the 3/4 time signature, saying to ourselves pedal-chord-chord, and proceeding to chop our way through the entire selection with that monotonous drone.

Before we analyze specific rhythms and variations, let's lay some ground rules on general rhythm technique. First of all, rhythms cannot be accomplished with legato chords and pedals. Now is your chance to loosen up that left hand and foot. Learn to tap your pedals and chords lightly and staccato. Realize that it will take practice to be able to play your left hand and pedal staccato and keep your right hand melody legato. Strive to find your pedals only by feel — you don't have time to look down. Memorize all your alternating pedals. (To find the alternate pedal to go with the root of any chord, use the fifth of that scale

CHICAGO

PIPES ALIVE IN 85

"Pipes Alive in '85" is our motto! In the summer of 1985 CATOE will proudly host the 30th annual American Theatre Organ Society Convention, to be held in the well-known "Windy City" of Chicago, Illinois.

We are going to present to you

"The Greatest Show on Earth," with 19 of the finest organs in the Chicago area. Playing these instruments will be 21 great organ artists. There will also be other entertainment included. There will be two seminars to sharpen your wits.

The world-famous lobby of Hilton's Palmer House in Chicago. "Enjoy it, friends, because they are never going to build them this way again."



The featured hotel will be the Palmer House, recently remodeled at a cost of \$35 million. The lobby is magnificent. You won't believe your eyes when you walk into the larger expanded rooms. All the rooms have been doubled or tripled in size. These large spacious rooms will give you a very comfortable feeling. In addition, they all have individual heating and air conditioning controls.

Just for a teaser, you will see and hear the largest theatre organ built, located in the Chicago Stadium. One of the finest instruments you will see and hear will be the 4/29 Wurlitzer in the Chicago Theatre. The Chicago Theatre and organ is the only site and instrument recognized as an historical landmark on the *city, state, and national* landmark registers.

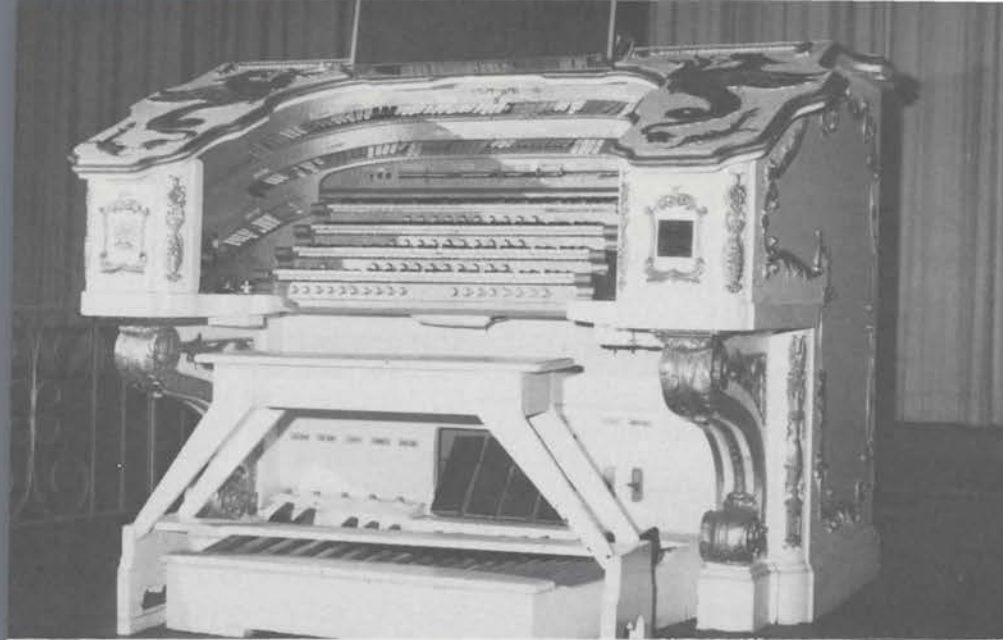
A few luxury motor coach trips are in store for you. One will take you to Rockford, to see and hear the 4/17 Grande Barton theatre organ in the beautiful Coronado Theatre. Another trip will take you to the beautifully restored Rialto Theatre in Joliet, Illinois. There you will see and hear the 4/21 Grande Barton organ. This theatre is a fine example of a performing arts center which is an historical landmark. Neither hell nor high water should keep you from this one. We will also go to Mundelein to hear the 4/22 Wurlitzer/Gottfried with an 8' Doghouse stop.

Hold on to your hats for this one! A great banquet to be held in the Grand Ballroom at the Palmer House. Entertainment! A huge cocktail party with hors d'oeuvres in the Red Lacquer Room of the Palmer House!

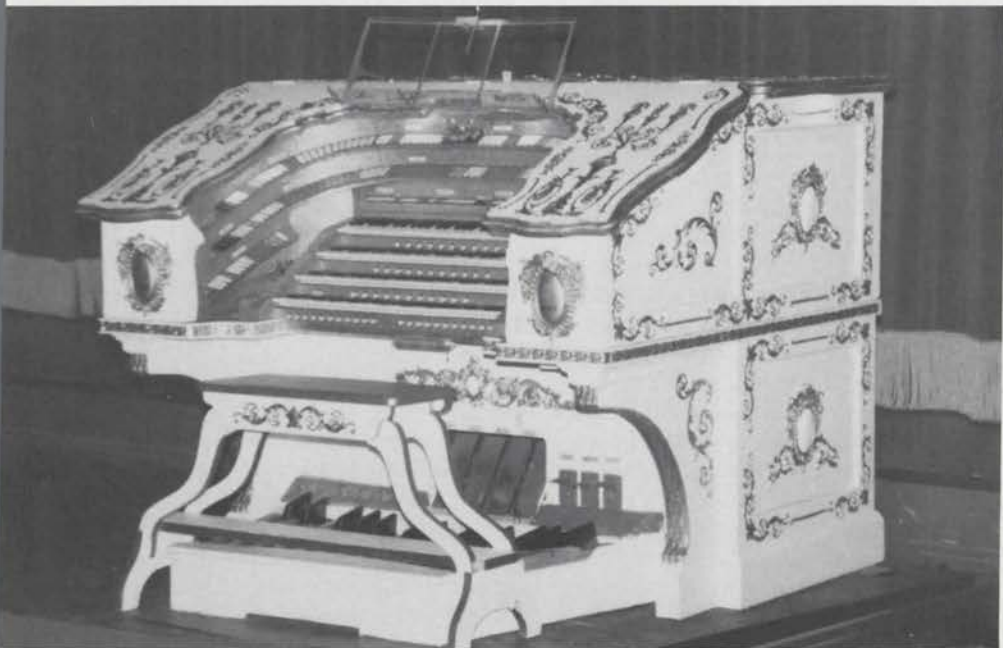
This is one convention you won't want to miss. So plan ahead and save your pennies. See you at "Pipes Alive in '85"!

LeROY PETRY □

JANUARY/FEBRUARY 1985



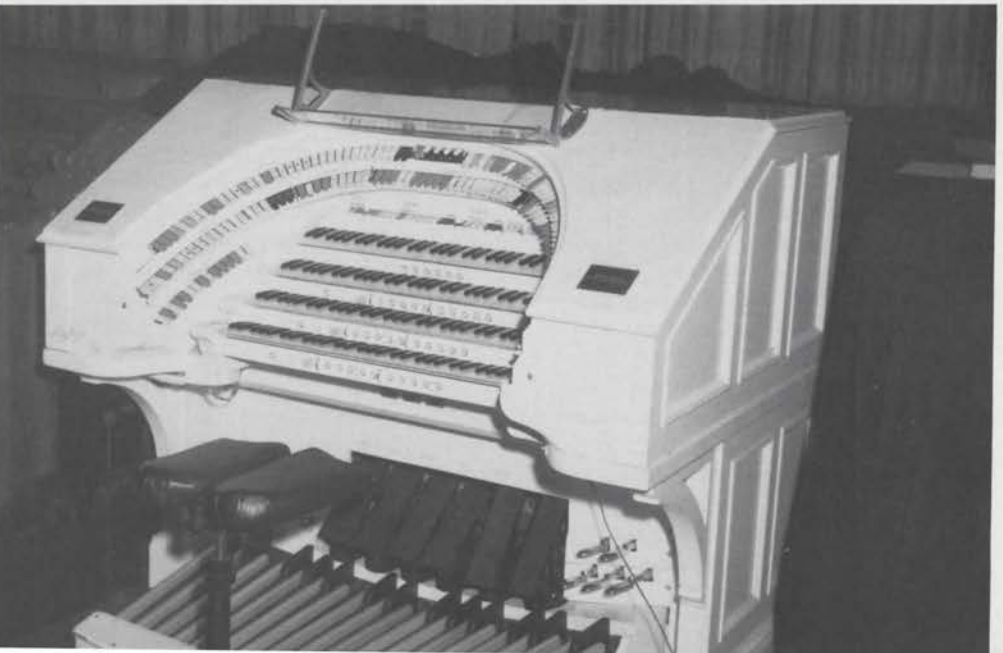
4/17 Grande Barton organ in the beautiful Coronado Theatre, Rockford, Illinois.



The original 1926 console of the 4/21 Grande Barton organ in the Rialto Theatre, Joliet, Illinois.

4/29 Wurlitzer in the Chicago Theatre, which is soon to become a performing arts center.

(Bill Lamb photo)



REDUCED AIR FARES ON AMERICAN AIRLINES to the

1985 ATOS Convention

You, or your travel agent, may obtain through American Airlines reduced air fares to the 1985 American Theatre Organ Society Convention which will be held in Chicago, August 3-8, 1985. Through American Airlines our Society has obtained a 40% discount off the regular coach fares to Chicago (Canadian residents will be permitted at 25% savings).

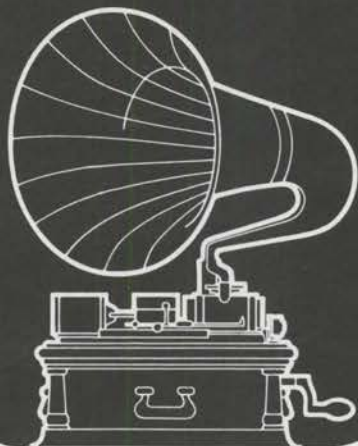
In order to take advantage of this special discount, you or your travel agent must:

- Place your reservations through American's **Meeting Services Desk** by calling toll free 1/800/433-1790 within the Continental United States (1/800/792-1160 in Texas). In Canada, call the local American Airlines telephone number and request to be connected to the Meeting Services Desk.
- Refer to our special identification number **S6782**.
- Purchase your tickets at least 14 days prior to departure, but no later than ten days after making your reservations.

These special air fares are available on all American Airlines flights to and from Chicago between August 1-9, 1985. All those attending the 1985 Convention are encouraged to take advantage of this special promotion.

To make this program even more attractive, American is offering a special drawing for two free round trip tickets on American Airlines to any city on their system within the United States. This drawing will be held two weeks prior to the Convention in Chicago. To be eligible for this drawing, please call American's toll free numbers listed above and make your reservations today!

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.

THE ART OF EDWIN H. LEMARE, WPO 102 (Dolby System stereo cassette only). Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$12.00 plus \$1.50 postage per order.

When we remember that Edwin H. Lemare was acclaimed the greatest English organist in 1897 and that the organ selections heard on this cassette were performed in 1913 (when Lemare was 48 years old), it's logical to assume that some interesting technology was involved in producing the recording. Here's a brief history. As early as 1865 (the year Lemare was born on the Isle of Wight) M. Welte and Sons of Freiburg, Germany, had established a New York studio to market their mechanical barrel organs. By 1910 the Welte Philharmonic Organ with a roll player was being manufactured in Poughkeepsie, New York. The actual recording organ for mastering the paper rolls for the player mechanism was located in New York City. Luckily for posterity, Mr. Lemare "cut his sides" before the American government confiscated Welte company holdings in 1914.

The Welte company resumed limited operations after World War I, and during the company's final economic collapse the last Welte-Tripp pipe organ was installed in Boston's Church of the Covenant. Opus 287 was dedicated on May 16, 1929. The church organ remains compatible with the original Welte player mechanism in spite of minor changes through the intervening years. Ken Clark of the Boston area gets credit for restoring a Welte Roll Player to perfect working condition. With rolls, player mechanism and organ compatible, all systems were "go" for recreating performances by the legendary master. So much history and loving care supports this whole project that the tape would be well worth hearing even if it were terrible! In this reviewer's opinion it is excellent in every respect.

It is hard to tell from the literature available how many of the 62 ranks were accessible to the playing mechanism. A few ranks had to be added along with a Harp to complete the specs of the original Welte Philharmonic Organ upon which the rolls were recorded in 1913. In any event, the playable ranks were in mint condition for the taping. The church acoustics give the organ presence without the smear of too much reverb time. Over all, the sound is that of a fine romantic church/concert instrument, reminiscent of the Portland (Maine) Municipal Austin or the 4/44 Austin-Möller at the University of Rhode Island.

The tape producers have skillfully programmed Lemare's selections. Whereas this performance of the Bach "Tocatta and Fugue in D Minor" was done in 1913, no one can accuse Lemare of the current over-kill! Most of us have been brain-washed by the very romantic Stokowski interpretation for orchestra, so Lemare's very fast tempos and strict rhythms are refreshing. What breathtaking virtuosity! Every note is precise and clean. Bach's "G Major Fugue (Jig)" is next. The Tromba and Violes dance up a storm in this wonderfully joyous treatment. The rather heavy registration doesn't hold back the proceedings at all. Shades of a much later Virgil Fox! The Bach "B Minor Prelude" surprises with its modern feel. There's a great dialogue between Oboe and Strings during the two-part-invention stretches. No tremos to this point.

Then Lemare wheels out that wonderful war-horse "Salute D'Amour" by Edward Elgar. No tremos while the strings and reeds work with the Harp. The flute solo ushers in the very fast tremolo. During the final chorus there is considerable racket in the church (somebody shuffling equipment near the mikes?). Lemare treats us to his own "Bell Scherzo" to end Side I. It is haunting and lovely with an oriental, modern flavor. A saucy Harp and untremmed Flute play above the Dulciana and Melodia.

On Side II we are tickled to hear Alfred Hitchcock's theme music, "Funeral March of a Marionette" by Gounod. The Harp gives us the clicking of the wooden joints. Lemare makes it all mock-serious with his ponderous tempo, but it's good fun. Then the composer plays his own *Summer Sketches*. "Dawn" is very French Modern with close harmonies and lots of tremos. The big finish assures us that the swell shades are working just fine. "The Bee" buzzes convincingly while the melodic line reminds this reviewer of somebody's Alma Mater. Short but sweet. "Cuckoo" is a gay little waltz with Flutes and Tibias untremmed. Both "Twilight" and "Evening" could have been — and probably were — used extensively for silent movie mood music. "Twilight" would be perfect for a spine-chilling mystery. The last Lemare composition for organ, "Capriccio," is a light and joyous tune which shows his unerring melodic sense. If memory serves correctly, it was Edwin Lemare who wrote the beautiful "Andantino" which after his death became the hit song "Moonlight and Roses." He also wrote "Marche Triumphale" in 1911 which this amateur organist murdered a few times along the way. Neither of these are on the tape. A pity!

But Lemare's grand finale "Dance Macabre" more than makes up for the oversight. The Saint-Saëns classic is brilliantly played at a breath-taking clip. Registrations are fine, and the organ dynamics, from a whisper to crashing full organ chords, are perfectly captured on tape. This one will separate the hi-fi's from the low-fi's in short order. Only Anne Leaf, among the theatre organists in recent memory, has a better performance on record than this one by Edwin Lemare.

For its historical interest, for its technology, and for just plain listening to a great organist, *The Art of Edwin H. Lemare* is well worth the premium tab. Highly recommended.

WALTER J. BEAUPRE

RED HOT AND BLUE. George Wright debuting his 4/32 orchestral studio organ. Digital stereo recording No. 12315. \$12.00 postpaid from Banda Records, Box 392, Oxnard, California 93032.

This disc is indeed a milestone; it's the long anticipated debut of Wright's second studio organ. Many readers will recall George's previous instrument in the Don Leslie (yes, the twirling speaker man) studio in South Pasadena. It was destroyed by fire several years ago.

Wright has made numerous recordings on a variety of good instruments in the years since the fire, but in the back of his mind was a desire to own an instrument, one on which he could carry out, for example, tonal developments and experiments which would be in harmony with his perfectionist mindset. One example would be the use of whole ranks of pipes which do nothing but "mutate" such as his Tibia Tierce, 73 pipes which are heard only at 3-1/5-foot pitch. Why not borrow that mutation from one of the three other Tibias (not to mention an independent Pedal Tibia)? There are ample borrowed Tibia mutations available, but George's ear can pick up the beats on the borrowed mutations (they are not quite "in tune" with the basic pitches) and he feels that the "tuned-in" Tibia Tierce makes good use of the pipework. While on the subject of pedal voices, can you imagine an independent 8' Pedal Kinura? George does!

The organ has all the expected goodies such as Brass Trumpet, Posthorn, Musette, Brass Saxophone, Krumet, two Voxes and a pedal Cor Anglais. Among the more exotic voices are that long-time Wright favorite, a Style D Trumpet, and Quintadena, Lieblich Flute, a Skinner pedal Wood Violone, a 9-foot Steinway Grand Piano, a 49-pipe Calliope, and — are you ready for this? — tuned Songbirds (22 of them)!

And that's only a sampling. Of the 32 ranks, 21 are Wurlitzer. The rest are various makes which come up to George's standards. He started with



George Wright at his new orchestral organ.

five basic Wurlitzer ranks from the Los Angeles Westlake Theatre plus the Main Chamber voices from the Omaha Elks' Temple Wurlitzer. From there "Like Topsy, it 'grewed'" says George, as friends donated various priceless parts over the years. Listing the lineage of only the ranks, for example, would expand this review into a novel.

About five years ago it was decided that enough parts had accumulated to start construction. Assisted by Ken Kukuk, George has been at it ever since. So has Ken. He was fortunate in locating a site with a music room designed by a musician; it has no parallel walls, thus reducing the chance of "standing waves" distortion.

Then there's the custom electronic action designed by Bob Trousdale which replaces the original mechanical switches. This makes possible many additional subtleties. And then there is the noise-free digital recording. So many goodies!

Readers will no doubt wonder whether the results justify the time-consuming perfectionism and extended construction time. Our jaded ears generate a loud "yes." To us, both organ and the musical program offered add up to one of George Wright's finest efforts. Let's examine the music.

Side I opens appropriately, with a medley from the title show, including a peppy "Delovely," a slightly Crawford-style intro to a beguined "Ours," a spirited "Ridin' High"

with enough gags and sound effects to please the late Ethel Merman who played in the Broadway show. A sexy "Down in the Depths" in beguine rhythm completes the set. Many tempo, style and registration changes here. The opening selection is re-pressed.

In one of the James Bond 007 movies was a tune called "Nobody Does it Better," probably played against a visual panorama of feminine pulchritude with the accent on skin. It's played here in slow ballad tempo with a sensuous sway and we meet that gorgeous nine-foot Steinway grand.

Next, a dirty, lowdown "St. Louis Blues." George probably decided to offer an arrangement to end all further experimentation. He makes both broad and detailed references to a Gershwin piano prelude (with a brief allusion as to what they do in the southern part of France), a modulation lifted from "Rhapsody in Blue" which leads into the "Habanera" from Bizet's *Carmen* with interjections of the "St. Louis Blues" breaking through. Then a swingband version which one might associate with styles reminiscent of Count Basie and Billy Strayhorn's arrangements for Duke Ellington, with instrumental riffs and ensemble work to quicken the pulse of any jazz or swing enthusiast. The "St. Louis Blues" presented here is easily the best work of three Georges.

At least once, on recent recordings, George allows himself a few silly mo-

ments. One recent lapse was "Let's All Sing Like the Birdies Sing" with its plethora of affronts to the styles which made the name George Wright a household word in many organ-minded households. This time George has unleashed his searing sense of humor on an even lesser title — "Itsy Bitsy Teenie Weenie Polka Dot Bikini." George strips the wearer bare of all cover and dignity (if any) with his gag effects — siren, tom-tom, calliope, out-of-tune-sounding registration and, worst of all, a "talking Vox," not to mention that rank of 22 tuned canaries! Gad!

But we'll admit it requires an unusual skill to make even a Vox "talk" and it's all in fun anyway. Those points plus what George does with the final selection balances.

"El Condor Pasa" is an old French melody which was brought to prominence in this country by Simon and Garfunkel. George plays it in the aura of mystery the offbeat melody suggests on both theatrical and straight combinations, the latter as a majestic fugue. There are hints of Crawford-style Tibia embellishment early in this cut. In all, it's somber music.

"The Rock and Roll Waltz" hit high spots in the 1955 charts due chiefly to a Kay Starr recording. But George's treatment is his own, which he describes as "trashy, vulgar and full of fun." He lets his imagination in the registration field run wild, with sequences on Tibia mutations (remember that Tibia Tierce!) with and without tremos, plus the Pizzicato coupler. Get those chromatic downward "sneers"!

George has always admired the distinctive compositions of his friend David Rose (currently scoring the TV fantasy *Highway to Heaven*) and has long desired to record Rose's "Holiday for Strings." It's a pre-World War II tune, so why the delay? Simply because George now has the organ he feels can do the complex composition full justice. Whatever his reservations, this one was worth waiting for. The rhythmic vigor is all there and the smooth middle part is played on the most gorgeous set of Tibias on records.

For his closer George allows his imagination to soar. How the Doris Day hit, "Secret Love," ever became enmeshed with the most heart-rending theme from Wagner's romantic opera *Tristan und Isolde*, remains George

Wright's secret — but the themes, as arranged by George, complement one another beautifully. We heard that one of the technicians who worked on the recording was moved to tears on hearing it. We can believe it; so was this reviewer! That bit of "Liebestod" (Love death) elevates an old pop to new levels of emotional value. It's a closer which may leave some psyches temporarily frazzled, but it's also a very appropriate closer — because it will be remembered.

No artificial reverb has been added; George feels that the wood and plaster construction of the music room is "live" enough. Hearing the grooved result would bear him out. There is plenty of acoustical brightness here.

It's interesting to note the ways in which the perfectionist in George Wright manifests itself; when he had finished recording and with test pressings ready, George decided that he could do it better (with different microphone placement, for example), so he junked the first take and recorded the whole program over again, a task made simpler through the digital process. So, purchasers will buy the second take. No, there is no multiple track recording in the old sense.

On the subject of recording, for those who prefer a laser beam to a stylus, and are equipped to play compact discs, a "CD" expanded to circa 59 minutes will soon be available. George claims that hearing the CD is a "totally different experience."

But back to the digital present.

Three writers, including George, prepared the jacket notes. Organist Dan Bellomy offers a few pertinent paragraphs about George. Notes about the organ, and its genealogy, are done by Wright and a retired journalist, Kathryn Manners, wrote the notes about the music. We have reservations about Miss Manners' work, probably because of the rather uncomfortable notes she wrote for the initial Wright recording made on the Oakland Paramount Wurlitzer wherein she seemed to be looking down her nose at George, the theatre organ and its music. Well, cheer up — this time she comes through with well-written notes about the music, so we can assume that some wise soul put her wise to the values of a positive outlook.

The album-style jacket is reflective of the current concern with patriotic sentiment in its flag-colored design

and artwork. The review pressing was as flawless as the Banda label guarantees. It's a first class package.

DENNIS JAMES CLASSIC THEATRE ORGAN. Dennis James Productions No. DJP 107. \$8.75 postpaid. The Ohio Theatre, 29 East State Street, Columbus, Ohio 43215.

Every so often, a combination of organist, organ and music selection "click" to give forth a rare, extraordinary album. Such is the case with "Dennis James Classic Theatre Organ." Two beautiful Robert-Morton in-theatre instruments are heard with a fabulous presentation of organ or orchestral transcriptions and true classical organ literature. If this serious musical nature causes one to shy away, rest assured, there *is* something here for all. Best of all, these Morton instruments in James' capable hands should forever put to rest the pure garbage ". . . you can't play classical organ on the theatre organ." Actually, when one gets down to the meat of the matter, the theatre organ has probably *always* been suited to this style of performance. Most large theatre organs had a superb supply of brilliance and color (when in the right hands), something which was lacking in some of the period straight "romantic" organs. Mr. James obviously has the "right hands."

By now, readers should be well aware of Mr. James and his fine organ schooling over the years. We should also be well aware of the two organs heard. The Columbus Ohio Theatre 4/20 Morton of 1928, and the early 1922 vintage 4/24 Morton of the Forum Theatre, Binghamton, New York, are quite different tonally. Thus for Morton nuts, this album allows comparison of the two instruments. The Ohio Morton is typical of the later style of voicing. Let's call it "spotlight" voicing. The organ was designed with solo presentations in mind rather than silent film work. The major purpose of the Forum organ when installed previously in Denver's American Theatre, *was* the accompaniment of silent pictures. Thus, we have two outstanding tonal periods of Morton voicing — both equally good and refined.

Mr. James chooses the Ohio 4/20 for Side I, which consists entirely of orchestral, vocal and piano transcriptions. He has been at this console for

most of the last ten years. In each cut, phrasing, registration and music are superbly matched.

Dennis opens with Tchaikovsky's "Marche Slav." It is virtually impossible to describe what is going on here, but feebly we shall try. The work begins in its somber, mournful mood. From this point, it is obvious James and the organ are the orchestra. Mood builds to moderately full organ. A fine Morton Clarinet is heard leading to a happier mood. We note James' subtle use of the crash cymbal licks where the score calls for them. The majestic "Russian Hymn" makes its periodic appearance in mighty fashion. Nice use of the 32' Resultant at this time. A sonic adventure in this one!

Gounod's "Funeral March of a Marionette" is probably better known now as the theme of the late Alfred Hitchcock hour. Great fun with light tongue-in-cheek humor. One can "see" the deceased puppet being carried about some dark theatre stage by his grieving cohorts, loose-limbed of course. Note the fine expressiveness; never idle swell shoe pumping. "None But the Lonely Heart" presents Tchaikovsky in a much different frame of mind. Gorgeous solo lines on the right Tibia with just the right amount of house ambience. It seems to soar from above. It builds to a huge crescendo, then drops back to a more distant Tibia, countered by a soulful Oboe Horn, both accompanied by a delicate Flute. Ethereal Voxes close the cut. Durand's "Waltz in E Flat" is the familiar old piano students' nightmare, rarely heard on pipes. String generated arpeggios. The "wood-pile" percussions ask questions and give answers to each other in a novel pattern.

Side II opens at the Forum Theatre to totally dynamite the small-mindedness of some who say one cannot "properly" play classical organ literature on the theatre organ. Perhaps those making such accusations cannot play such literature on such an organ, but Mr. James most certainly does and uses 24 ranks to counterfeit perhaps 100 straight ranks. We played this side for a very respected organ builder, who said it sounded like a large E.M. Skinner concert organ. We rest our case.

The French romantic organ is represented by Guilment's "Marche Re-

ligieuse." A subtle, slow march tempo opens the work which builds gradually, then winds down to a reverent aire. At this point all h--- breaks loose with a fugue to rival anything of Bach. All lines of the fugue are clearly heard and followed to their collective end. The opening march recaps in a mighty form to close the work. In the opening march, note James' careful use of the swell shoes. They are used in a most artistic fashion to build the intensity of individual phrases.

Bach's "Sleepers, Wake" is a fa-

miliar trio heard on many previous recordings, yet none like this. Mr. James registers again very clearly with a right hand Quintadena and Harp(!), pedal Flute and the Tuba in the left hand tenor line. This cut presents a number of chances for comparison. The lightly-tremmed 8' Tuba is a good example of a 1922 Morton Tuba. They are distinctly different from tubas of 1926 vintage and later. They are not at all bad, just very different. Second is the Quintadena and Harp. Together, they counterfeit a North

KINO PRESENTS

THE LARGEST CATALOG OF
SILENT FILMS IN THE U.S.!
AVAILABLE IN 16mm and 35mm

THE KINO COLLECTIONS

THE WORKS OF HAROLD LLOYD —
Nine Features and Four Shorts

CHAPLIN: LOST AND FOUND —
Ten Features and Eight Shorts
Compilations

THE FILMS OF ERICH VON
STROHEIM — Four Features

EXCLUSIVE THEATRICAL
DISTRIBUTION OF THE KILLIAM
COLLECTION!

THE KINO RESTORATIONS

QUEEN KELLY (1929).

Erich von Stroheim.
Starring Gloria Swanson.

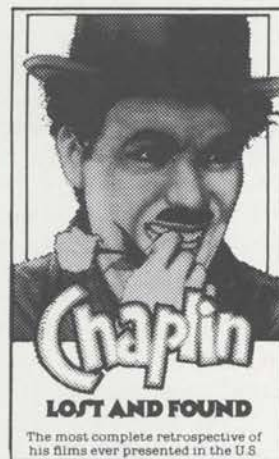
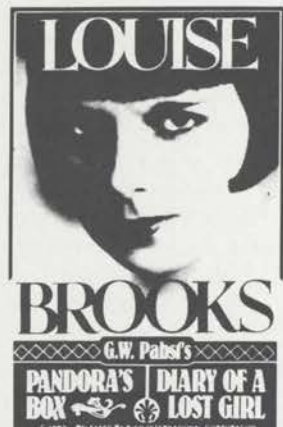
PANDORA'S BOX (1928). G.W. Pabst.
Starring Louise Brooks.

DIARY OF A LOST GIRL (1929).
G.W. Pabst. Starring Louise Brooks.

NANOOK OF THE NORTH (1922).
Robert Flaherty.

FOR A COPY OF OUR CURRENT
CATALOG, SEND ONE DOLLAR TO:

KINO INTERNATIONAL
CORPORATION
250 West 57th Street, Suite 314
New York, New York 10019
(212) 586-8720





Magazine Problems?

If you are not receiving your magazines, write to:

Douglas C. Fisk
P.O. Box 420490
Sacramento, California 95842

For back issues and binders, write to:

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

German Pommer with the Harp acting as a delicate bit of chiff. It's all up in "them thar" chambers; it takes someone well versed in registration to bring it out.

Buxtehude's "Fugue in C Major" immediately develops its patterns in one. As in the Guillemant, all fugue parts are clearly heard and followed. Note the big English Horn ending, doubling as a reed chorus with mixture.

Daquin's "Noel Grand Jeu et Duo" could easily be coming from one of the great Silbermann organs of Alsace. Variation one brings forth the Orchestral Oboe, sounding like a French Cromorne. Variation two sends the solo Tibia Plena in one slightly powerful direction, with crisp Diapasons in the other. Number three is on a reed-dominated ensemble. Next up is a variation using the "Cromorne" and Flute 8'-2'. Number five pits the French Trompette (excuse us, the English Horn) against cleanly registered Flutes. The last variation closes with a full organ version, occasionally with questions and answers amongst contrasting registrations on other manual divisions.

Ever since we heard Dennis James in a 1971 concert on the long-gone Indianapolis Rivoli Theatre 3/17 Uniphone, it was obvious he was destined to be an organist with both classical and pop talents. He need never take a musical backseat to any organist — at either the drawknobs or stopkeys.

This is truly an historic recording that all organ aficionados should have. Side I gives forth with music one might have heard in any of the large early-day movie palaces. Side II could have been heard in any of the great Continental cathedrals. Enough cannot be said of the quality of musicianship heard on this album. Great thanks must also go to the organ crews for both instruments in present-

ing a clean, well-tempered job of tuning and regulation. It has taken a talent like Dennis James to pull off a musical triumph as heard here. No one need kibitz because we do not find Jeanine, Charmaine and Diane. They are nice gals, but so is the music of these major works in the classical and romantic vein. Sometime it would be fun to hear an all-Bach recording on theatre pipes. As is clearly evidenced in this excellent album, the theatre organ can more than handle the job — particularly when piloted by a Dennis James.

TOM DeLAY

JOLLY GOOD COMPANY: Mike Slater recorded live at Blackpool Tower, Grosvenor Records, Birmingham, England. No. 1372 available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

Forewarned is forearmed: the reviewer is a hopeless pushover for anything connected with the Tower Ballroom in Blackpool, England. Where else on earth do grandchildren happily dance with grandpa and teenagers unselfconsciously twirl their breathless mothers around the floor? This gaudy palace of the dance (complete with Wurlitzer) is a pulsating Brigadoon, frozen in a time of gutsy innocence: the late '30s and early '40s. Personally, this reviewer would gladly swap two EPCOTs (with Atlantic City thrown in for good measure) for one place like Blackpool in the U.S. The trade couldn't possibly work, of course, because the secret Blackpool ingredient is the unique "readiness of spirit" of the families who come there on holiday. Blackpool is a place where cotton candy couldn't possibly induce a diabetic coma, and no one is

too prim and proper for a donkey ride. So when Mike Slater takes us inside Brigadoon with his *Jolly Good Company* album, it's got to be a trip!

Mike plays the "Blackpool sound" which is hard to describe and equally difficult to appreciate if you've never been there. What he does is to take an ordinary tune (48 of them), clear away anything which might get in the way of humming and dancing such as subtle harmonies and counter melodies, rev up the tempo to take-off speed, and add quick little three-or-four-note glissandos to an accented melody note about once every two measures. The effect is not unlike a musical hiccup or polite burp. Organist Reginald Dixon is credited with raising the "Blackpool sound" to standards toward which all others strive. Mike Slater comes close enough to please this listener.

"Here We Are Again" is Mike's theme song on the Wurlitzer. As he plays a lush, full registered "Around the World" we sense the vastness of the Ballroom. Talking and laughing in the background of these "live" performances aren't at all distracting; you feel "there"!

After the first dance set you realize that all is well — but not Wurlitzer — at the Tower. Mike alternates on the electronic Technics U90. The transistorized rhumba beat is hypnotic and implacable all the way through "Cherry Pink," "Pennies from Heaven," and "I Told Every Little Star." About one third of the 48 tunes on this record are courtesy of the U90, but plastic music at the Tower can be fun too!

If we had to pick Wurlitzer highlights, these would include the march "Blaze Away," a lush, full registered "Deep Purple," and "Sing," which proves that Mike Slater can really play jazz when he feels like it. The low spot for this reviewer were "O Donna Clara" (a Tango played on a bulldozer?), and "Somewhere, My Love" (the "oom pah pahs" reach the noise level of sledgehammers). During "Play to Me Gypsy" there is a cry of anguish from the dance floor. Perhaps it's a George Wright fan self-destructing. The slow waltz set which includes "Can't Help Falling in Love" is particularly lovely.

Even though Mike Slater's variety of registrations and treatments is limited by the requirements of Tower dancers, there are tunes galore to

please every age, taste, and persuasion. You'll find everything from "Blue Moon," "When Irish Eyes Are Smiling," "Sweet Georgia Brown," "Gay Gordons March," to "Laughing Samba" and "Let Me Go, Lover." That's what the Tower Ballroom is all about.

The Wurlitzer is in good shape except for an out-of-tune (flat) piano, Mike Slater is in top form at both consoles, and we're happy to report that good, clean, honest sentimentality is alive and well and living in Blackpool. Highly recommended for hard-core Tower Ballroom fans.

WALTER J. BEAUPRE

IN CONCERT with Glyn Madden, Grosvenor Records, Birmingham, England. No. 1153 available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

If the primary purpose of the theatre pipe organ was to put a "unit orchestra" at the fingertips of one musician, it's probably fair to say that Hope-Jones and his followers didn't quite achieve their goal. The sounds we have come to revere are both *more* than an orchestra (think of Tibias, Kinuras, Posthorns, etc.) and *less* than a true orchestra with its ensembles of strings, woodwinds, solo reeds and brasses. No mighty Wurlitzer would be mistaken for — let's say — the Boston Pops.

There was also a time when electronic organs tried to approximate the theatre pipes sound with less than total success. But, and this is the point, what the Yamaha wizards have apparently done this time with their FX1 is to by-pass the theatre pipe organ sound completely and head straight for a unit orchestra. Don't expect to hear Glyn Madden playing the "organ" at all. What you'll hear on this superb record are some perfectly stunning orchestras.

The opening cut of Side I, "Overture — The Marriage of Figaro" launches the FX1's knock-out weapon, the best string section ever to come out of transistors. Madden's use of them is absolutely brilliant. In all registers the strings are true and lush. Oh yes, and the trumpet is great in mid range, if a tad synthetic for the high notes. Madden's clarinet technique can't be faulted, although some

CHICAGO PIPES ALIVE IN 85

may question the timbre of the instrument. The stirring climax of the "Overture" is flawless with rich cellos under the fiddles.

If there are too many choruses of "A Comme Amour," the pleasant tune showcases a fine piano line backed by those magnificent strings again. Block chords on electronic pianos often klunk; the chords Madden uses on the FX1 hold up very well. Only in the upper octaves does the piano lack the brilliance of an acoustic instrument. Very tasty rhythm section throughout.

Glyn features a swinging piano in "Food, Glorious Food," but the best surprise is a marvelous trombone solo. Of course one must credit the artist with his improvisations and unerring technique. Piano riffs are reminiscent of André Previn, funky and fun.

Madden is no slouch on guitar and demonstrates his skill in a bosa nova treatment of "Tomorrow" from *Annie*. The trumpet ensemble big finish is very impressive. Another show tune, "Climb Every Mountain" completes Side I, but not before Madden unveils the lovely French horn and the "vox" — which one would swear is truly a woman's choral group. At the very end the artist flirts with a synthesized "diapason-bombarde" flourish, but he wisely doesn't push his luck with the FX1.

"Can't Buy Me Love" swings short and sweet with piano and trumpet ensemble. This reviewer picks "Michelle" (a Beatles ballad) as Glyn Madden's best on the LP. One could be listening to the Robert Farnon orchestra strings with an unforgettable trombone solo (so real you could reach out and touch it!) and a funky jazz trumpet line. No person at a single keyboard instrument has ever played "Michelle" better! Another Beatles hit, "Eleanor Rigby," is mostly routine synthesizer except for the "male vox" chorus at the end.

"Desafinado" sports both a solo guitar and guitar accompaniment. Madden takes a second chorus on flute (not much chuff) and a human sounding whistle. No electronic goodies go unexploited. The program

includes a nod to the British mini-series "To Serve Them All My Days," which is pleasant Muzak stuff. Madden gives us a brief glimpse of the FX1 "oboe" — not enough to let us be critical of the sound. Then the strings are back along with what is supposed to be a "chrysoglott," I think. The record side ends with the "Star Wars Theme." The trumpets are good but the big sounds are mostly synthesizer. We've all probably heard better "Star Wars" renditions over the munching of pizza.

Glyn Madden is a first class musician and arranger. The record jacket assures us "No studio gimmicks, no dubbing, just sheer talent!" Recording dynamics and record surfaces are fine. *In Concert* is a must for those who can enjoy gorgeous instrumental music — even if the artist isn't playing pipes. One is tempted to wonder what might have happened to the theatre organ if those pioneer seekers of a "unit orchestra" had heard a Yamaha FX1 demonstrated by the likes of Glyn Madden. Well, fans, they didn't, so we can all breathe a 15" sigh of relief!

WALTER J. BEAUPRE □



ELECTRONIC ORGANS

Kit, or Custom Built

Kits for electronic or pipe organ renovation.

- Microprocessor-controlled, modular circuitry for ease of construction
- Authentic pipe organ voicing using active filter circuitry.
- Built-in capture system.
- Self-financing purchase plans.
- 7 basic models: 3 Church, 4 Theater, in 2-, 3-, and 4-manual sizes.

Attn: PIPE ORGAN BUILDERS

Incorporate, or replace, your stacks of switching relays with μ P-controlled latches. System will control up to 16,000 pipes and/or oscillators.

Write for quotation.

ARTISAN INSTRUMENTS, INC.

6450 N.E. 183

Seattle, WA 98155

PH: (206) 486-6555

TLX: 4998676 ARTSN

News from the
Unaffiliated
Groups
 Lloyd E. Klos

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

Albany-Schenectady, New York, Area

Sandy Murdoch sends us word that organist Allen Mills has been named artist-in-residence at the rededicated Proctor's Theatre in Schenectady. Proctor's executive director, Dennis Madden, in announcing the appointment in October, said that Mills "will be in charge of developing the greatest possible use of the 3/18 Wurlitzer. The organ will not be a pretty museum piece, but a functioning part of the theatre." Besides performing some concerts, Mills will oversee maintenance of the instrument, and will advise the programming committee in setting artistic policies and standards regarding presentation of the organ to the public. Also, there will be educational demonstrations for schools and organizations, recording sessions, shows of organ with orchestra, and guest artists' appearances.

The management wants to feature the organ in 19 annual performances. These will include a ten-program silent film series in the summer, three concerts with guest artists, and three special events such as an old-fashioned Christmas program. Ticket prices will average \$5.00, to appeal to the family trade.

Mills spent 12 years on the theatre organ circuit before becoming organist and director of music at Westminster Presbyterian Church in Albany. He was introduced to the theatre pipe organ when he worked at the House of Harmony Music Store in Schenectady. The ex-Loew's Rochester 5/24 Marr & Colton was a feature there before it went west in the early sixties,

becoming the property of Bill Blunk in Oregon.

LLOYDE E. KLOS



*Lockport
 Theatre
 Organ
 Society*

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

Tom Wibbels returned to the Senior Citizens Center on September 12 to open our new season and the resulting program, according to local reviewer, Wally Soderholm, "was an utter delight. His accompaniment for the Harry Langdon silent classic *The Sea Squawk*, was perfection itself. His youthful exuberance and humor complemented his artistry as he performed an outstanding program of solid favorites and sing-along goodies." Highlight was a great rendition of "Twelfth Street Rag," and on the final chorus, he was traveling about 50 miles an hour on the keys. His closer was a great rendition of "How Great Thou Art."

On September 9, a number of our members carpoled to the Riviera Theatre in North Tonawanda to take in the Open House there. A youth vs. age program featured Kevin Saky (23) and the old pro, Doc Bebko (73) on the 3/19 Wurlitzer. Doc accompanied a side-splitting Buster Keaton fare, *The Taming of the Snood*. Doc's son, Edward, manages the Riviera and presents monthly theatre organ concerts every third Wednesday, aided and abetted by Randy Piazza.

On October 10, Western New York's "Mr. Theatre Organ," Doc Bebko, performed his first LTOS show. The sizeable audience, some coming from Rochester, was given a few flashbacks of Doc's early days as a silent film artist in his native New York area. Tunes of the twenties and a demonstration of the Wurlitzer's resources preceded the showing of a silent comedy short, *The Blacksmith* with Buster Keaton. The second half was devoted to the film classic *The Phantom of the Opera*, starring Lon Chaney. Here is where the accompanist has to withstand the true test, providing changes of volume, pace and atmosphere, and the 73-year-old

organist proved more than equal to the task. His audience thought he did, and rewarded him with a standing ovation at the end. It was film accompaniment at its best, and it is hoped that Doc will appear before LTOS again, soon.

LLOYDE E. KLOS



We started our fall program on September 23 with David Reese at our 3/11 Wurlitzer, his second appearance here. Dave played a very enjoyable program, and at intermission so many requests were sent backstage that he cancelled his planned second half and played all requests instead. Heard lots of good comments about his concert.

Lew Williams was the artist on October 18. He played a real nice program with lots of variety and great registrations. His program included a sing-along and other audience-participation fun numbers which were enjoyed by all. We hope Lew will return when he is playing in the East again.

In the January/February 1983 issue, I mentioned our Syracuse-built W.J. Staub 2/9 tracker organ which we gave to the Korean Presbyterian Church. We are happy to announce that a church group has it reinstalled and playing. The church was the original home of the tracker, when it was known as the Geddes United Church of Christ. It was reported to Carl Shea that the organ would be dedicated in November.

We are happy to have Craig Stevens back on our organ crew. Though very busy with his studies, he comes in with the Wednesday night gang, whenever he can find the time.

CHARLIE RICH

RTOS



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

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

The club kicked off its twenty-first concert season on September 22 at the Auditorium Theatre, with David Reese at the 4/22 Wurlitzer. The 1456 concertgoers saw a pizza parlor organist who specializes in rhythmic numbers to get the crowd tapping its feet. Among those of noteworthy interest were "Puttin' on the Ritz,"

"Hot Dog" and "Hot Peppers," the last a novelty number which was popular in the accordion era of the thirties. To accentuate the piano, the artist performed sprightly numbers led by "Sweet Georgia Brown," "Chloe," "It All Depends on You," and the famous "I Wanna Be Loved by You," immortalized by Helen 'Boop-a-Doop' Kane, were interspersed. Three California numbers wound up the regular program, with "In the Mood" given as an encore.

On October 20, pizza parlor organist, Dan Bellomy, made his first appearance before 1247 at the Auditorium. The program was larded with "progressive jazz" treatments of numbers from the forties and later. Highlights were "Cosi-Cosa" which is remembered from the Marx Brothers' film *A Night at the Opera*, the Eddie Dunstetter signature tune, "Open Your Eyes," and a cute limerick on Billy Rose and Sally Rand.

LLOYD E. KLOS □

play and look past our faults is not the easiest thing to do.

"There was a tendency to get wrapped up in the Posthorn, but at the console you couldn't hear what we heard in the back of the auditorium (I played it myself at John Cook's request). The balance of their programs were well presented and it got better toward the end.

"Certainly the next areas to improve on are orchestration, combination piston timing, tonal identification, song authenticity and other areas that will come in time.

"Most important is getting to an instrument and listening. That is where our concerts, chapter meetings and organs to play on and recordings and practice become a must, not a privilege.

"Theatre organ **cannot** be preserved in a museum mentality and it is therefore the foresight of the national officers, and those of us at the local level, who saw to it that an event like this took place, that need to be applauded in this case.

"My only suggestion is that from here on in, it become a MAJOR EVENT, NOT an option.

"That feeling of truly being supported is so necessary, against the chemical (drug) world our young people are being sold. When you don't feel that inside it makes the job we organists do that much harder."

I know from my own experience that being supported by a tremendous organization and my folks gave me much more determination to play well and live an honest life on top of it all.

I agree that there could have been many things that would have made the young artists concert better. But, for the first time, at least they got a good instrument to help them, one that didn't quit on anyone, and a real chance to show what they could do. We owe the theatre organ a bright future.

I'm sure future young artists concerts will improve as suggestions like this are given. It would be nice to have a "lesser-known artists" concert at the conventions, too. There are many of us who would choose to play a short program who are not as well known as others. Yet we do our work unsung on theatre organs all across the country.

The theatre pipe organ was a hundred years ahead of its time. The full potential of the instrument has yet to



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 Sir:

I fully agree with Lowell Ayars in his comments about the young artists concert at Indy '84. Here was a good opportunity to change the all-historic image of the theatre pipe organ into an instrument dealing with the present and the future, as with other musical instruments.

But it was an option and thus the bulk of the members never got a chance to hear the new artistry that awaits their ears.

Of course, the artists also lost out on possibly being heard by chapters looking for new talent to bring to their instruments.

I am not putting down the history. It has given us much talent and know-how to those who carry on. But we must teach new people to carry on theatre pipe organ as an everyday instrument, not one of just the past. If we make the same mistake as some of our classical people do, we will send theatre organ the same way as the movie palaces we threw away.

I'd like to repeat a report I gave for the *Eastern Pipes* of Eastern Massachusetts Chapter, September 1984. This is a portion of what I wrote: "It would be very unfair to say that one of the players was better than the others. To have the courage to get up and



Magazine Problems?

If you are not receiving your magazines, write to:

Douglas C. Fisk
P.O. Box 420490
Sacramento, California 95842

For back issues and binders, write to:

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

be realized. By bringing new people to the instrument and bringing the instrument to young people (via electronics when necessary) we will be truly living up to our motto "To preserve the theatre pipe organ through exchange of information" and teaching (if the media would let us) a whole new generation how to play and care for our theatre organs. That's what we're doing in Berlin, New Hampshire. We are teaching a new generation how to restore and preserve the theatre organ. Next we are going to teach them to play it. It's as simple as that.

In the meantime, we applaud the national officers and others of the local level who took this small yet giant step forward for our favorite instrument. Theatre pipe organs forever.

Sincerely,
Robert K. Legon
Malden, Massachusetts

Dear Bob:

We who like to record at convention concerts wish to express our appreciation for the privilege. However, this is the first convention where we were compelled to pay for the privilege. No one seemed to be checking who was recording, nor were we given any special attention. At the final concert "Wanda" surprised us by having a special space reserved for us. Our special thanks to Wanda.

Much of the same equipment was visible, but more and more of the Sony WMD6 Walkman series appeared. We still have with us those who only change a tape after one side comes to an end and quickly reverse the tape to continue, all with excess noise. Too bad they don't take the time to learn how to do a good job and obtain a good recording. We had a few more of the "Boom boxes," the

most out-of-place recorder one could use.

Best regards,
Len Clarke
Park Ridge, Illinois

To all the members and staff of ATOS:

We had a concert in our ORPHEUM THEATRE on Sunday, October 14. We had Lillian Gish up here for her 88th birthday and had a silent movie of her on a screen and used our theatre organ. I wish to thank all of you for your support of this event, which I will never forget. We had a full house and Frank Mankin played the organ. It was a great job. We intend to have more of these concerts with organ. At any time anyone wants to see our beautiful theatre all are welcome. Being a ATOS member for some time, I am really proud of all members. Your support is always welcomed.

Yours truly,
Gordon MacDonald
Vancouver, B.C. □

Organists Bob Vaughn and Jonas Nordwall at the Avenue Theatre Wurlitzer, April 8, 1984. Vaughn cued silent films on this instrument for 16 years. (Ed Mullins photo)



PIPES & Personalities

Final Curtain for Avenue Silents

The 3/16 Wurlitzer in San Francisco's Avenue Theatre was silenced December 31, 1984, when the theatre ceased operating as a silent film repertory house. Operator Geoffrey Hansen notified the late Ben Levin's family that because of current downturns in the small theatre business, operation would not continue after the end of the year.

Inability to come to agreeable terms with the new owners, unsuccessful efforts to purchase the building, high operating costs, competition from cable television and video tapes, and a recession and instability in motion picture exhibition were several of the reasons for closing down. The organ has been put into storage until another suitable location can be found.

Nor-Cal Chapter ATOS held a final concert meeting there on November 18, with Jim Riggs as concert artist. Riggs recently recorded his new album, "Top Hat," on the Avenue Wurlitzer. The record album is destined to become a collector's item.

The house was originally equipped

with a Style D, 2/6 Wurlitzer, Opus 1626. Vern Gregory removed the Style 240, 3/13 Wurlitzer, Opus 1773, from Chicago's State-Lake Theatre in 1962, and it was installed in the Avenue in 1966. It opened October 7, 1966, with Tom Hazleton accompanying *The Lost World*.

Lyn Larsen was staff organist in 1967 and 1968. Bob Vaughn, "The Silver-Haired Daddy of the Silents," began accompanying silent movies there in 1968. Vaughn continued playing the pictures up to the end.

The Avenue was one of the first theatres to put an organ back in at a time when most of them were coming out (see "The Avenue Theatre, THE-ATRE ORGAN, May/June 1983). Jonas Nordwall played a concert there April 8, 1984, and most recently Tom Hazleton played on September 30.

The Avenue will be fondly recalled by ATOS members when it was featured at the 1975 and 1983 National Conventions. The organ may be gone for a while, but it will not be forgotten.

DR. EDWARD J. MULLINS

* * * *

Bill Wright was at the 3/16 Wurlitzer in the San Gabriel Auditorium on October 6 as the local chapter of SPEBSQSA presented matinee and evening concerts. Five quartets entertained a total of 1654, and according to all accounts, it was a most successful show. Comment cards were distributed, and according to the chairman, the pipe organ music was as favorably mentioned as the barber-shop quartets. Theatre organ music is alive and well in California, even with the closing of a number of pizza-with-pipes establishments during the past couple of years.

* * * *

The much-traveled organist, Doc Bebko, was recently in Erie, Pennsylvania, and visited the refurbished 2585-seat Warner Theatre, now known as the Erie Civic Center Auditorium. Its former Wurlitzer is in Grays Armory in Cleveland, but according to Doc, "a 3/15 or larger organ definitely will be installed in the

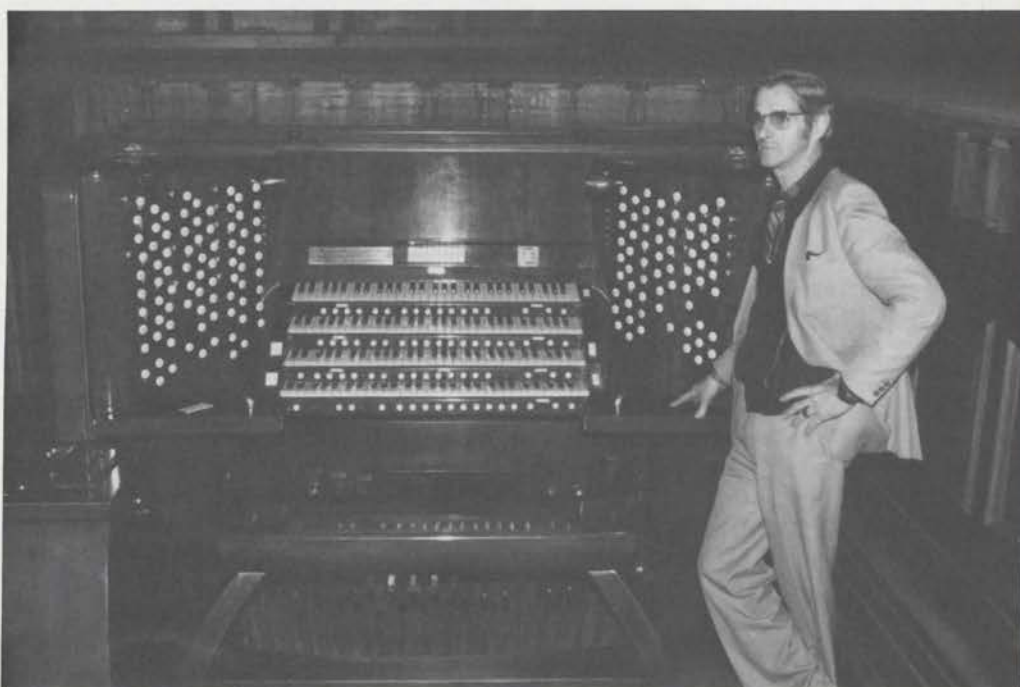
Warner. This is so important because here is where a theatre organ really belongs — in a theatre designed for one. The Civic Center Authority is doing a complete restoration, not a gloss-over. Rapp & Rapp-designed, it has a beautiful lobby, facilities for major stage productions, and an enormous screen for the films shown weekly on Tuesday and Wednesday. Jean F. Eisert is the assistant superintendent of maintenance, a true theatre buff who eats and sleeps theatre in most devoted fashion."

Organ Crawl in South Africa

On a trip to Africa in July 1984, ATOS member Bert Atwood and his

family enjoyed visits with several theatre organ buffs in Pretoria and Capetown. Bert says, "... the really fantastic part of the trip was the South African hospitality.

"ATOS member Dr. Albert Hovis had arranged with Pietre Delen, curator of the organ in the Pretoria Town Hall, for the hall and its 4/128 Kimball to be open for us. The organ is normally covered by an extension of the stage. Pietre had to get special permission from the town council to remove the heavy boards which cover the organ. The organ, which is one of the largest in the Southern Hemisphere, really fills the hall with a magnificent sound. Theatre organ buff Marius Roberts also accom-



Pietre Delen, who arranged the visit to Pretoria Town Hall organ.

(Bert Atwood photo)

Dr. Albert Hovis (left) and Marius Roberts, shown at the console of the 4/128 Kimball in the Pretoria Town Hall.

(Bert Atwood photo)





Pietre Delen's 2/5 home-built practice organ.

(Bert Atwood photo)

panied us. After we all took turns at the console, Pietre had us over to his house where his wife, Henna, served refreshments and we all took turns playing Pietre's very nice home-built 2/5 practice organ.

"A few days later we flew to Capetown. Through Marius Roberts' efforts, we were contacted in Capetown by Dave Cochrane, Chairman of the South African Theatre Organ Society. Dave was a host extraordinaire. He actually picked us up three successive nights. The first night he gave a quick tour of the city, plus a visit to his home and the home of SATOS members Eric and Renée Kieswetter. The second night was the monthly meeting of the Society held at Dave's home and attended by John Turrey, Colin Davenport, Bob Edwards, Robin Kidwell, Vera Wells, Joan Bond, Hillary Emerson, John Dales, and Eric and Renée Kieswetter. The first four played and I was called into action, also. Dave, incidentally, is a real Conn man — he has three of them. The third night Dave and his wife, Ilene, had us over for a South African braai (barbeque). We also got to hear the Cochrane daughters, Hazel and Laura, play a couple of duets on piano."

* * * *

Since 1972, Bert Buhman has been doing annual organ concerts for the benefit of the School of the Ozarks' scholarship fund. All have been SRO affairs, and the one on October 14

was no exception. "It was simply unbelievable, the response we had," says Bert. "The auditorium (which houses a 3/15 Wurlitzer) was sold out a week in advance. We opened a section of the balcony whose sight lines to the console are poor, and used closed-circuit TV for those patrons. That section filled also, and we had to turn people away.

"An hour before showtime, I talked to our parrot, Charlie, asking her to wish me luck. Rather than hold hands, she gave me a bite on my right index finger which bled like a stabbed pig. I explained the situation to the audience, mentioning we always say 'break a leg' before a show, but I had a bitten and bloody finger for good luck this time. It brought down the house!

"In preparation for the show, one of the TV stations did a two-part interview on theatre organs, getting their camera into the chambers. A lot of younger people showed up with kids, so maybe there's a future for the theatre organ outside of the pizza parlors. The program included a six-tune sentimental song medley; a five-tune autumn medley; 'Fifth of Beethoven,' which featured my 'twin, John'; some Gershwin; a silent film comedy, *Teddy at the Throttle*; and with election near, a sing-along of patriotic numbers, ending with the colors descending as I did the National Anthem. The entire house jumped to its feet when the flag began to descend."

Ex-Paramount Organist "Father" of Quiz Shows

Organist Bill Floyd, Sr., now a resident of Richmond, Virginia, spent most of his life at the consoles of the world's great theatre organs in the Broadway sector of New York City.

During depression years, while at the Beacon Theatre, when Bingo and food basket give-aways were the implements which brought hopeful patrons into the movie houses, Bill suggested to boss Monty Salmon, "Let's do something more entertaining than lucky drawings and give-aways — let's start a quiz show with music." This was the birth of the program "Musiquiz featuring Bill Floyd at the Mighty Wurlitzer." It was the first instance of a quiz show in the field of entertainment, and it was a solid success.

Years later, Bill had the opportunity to aid the ailing Wurlitzer organization by engineering a contract with Sylvania and Sears for TV cabinetry.

Still years later, Bill spelled out the idea of "Sing-along" television recording which doubtless earned millions for all involved except Bill. "That has been the story of my life," says Bill, "but at least my ideas were good and that is a great source of satisfaction to me."

"A friend of mine, who owned a theatre in Newark, had complained that after a sizeable investment in stereo equipment for his house, none of the films were coming in with stereo sound tracks, even though film credits made the claim. I had wanted to bring the magnificence of our Paramount organ to the average movie theatre via stereo sound in the form of our Paramount community sings.

"A call to Harry Rubin at our related ABC-Paramount Records was answered, "Gee, Bill, we're just too busy with rock and roll now." Next, I called the 'other' company and spelled out commercial possibilities from the motion picture, recording and even television angles. Here again the A & R man said, "Bill, we've too many organists on our roster now." The conversation ended at that point. A month later the "Sing-along" recordings and many seasons of TV shows were launched. However, the flavor of the community sing was never there because highly rehearsed

studio orchestras, singers and dancers flashed across TV tubes and certainly the luxurious sounds of the organ never happened."

At age 70, Bill is still climbing ladders, walking cat-walks along with other volunteers in the assembling of the largest theatre pipe organ ever in Virginia. It is the Wurlitzer installation now underway in the Virginia Center for the Performing Arts (formerly Loew's Theatre) in Richmond. Restoration of the theatre structure and installation of the organ is an \$8 million project. So many men from C & P Telephone Company have been involved that Bill calls the instrument not the "Mighty W" but the "Mighty C & P Organ." "In reality," he adds, "we have many fine volunteers from the surrounding communities, from every walk of life and we're a real family!"

After a lifetime on Broadway, not only as organist but also in scenics and lighting with the organ productions — productions so demanding of projectionists and stage men that at one point there was a momentary "strike" in protest, his career was interrupted for five years when he served as a surgical technician in a field hospital unit in World War II. "Almost as crazy as *Mash*," Bill recalls. "We had to be insane to survive — we saw the real hell of war."

Asked how he likes life in Virginia, Bill replied, "I loved the New York that was, but after my 17 or more years here, I am most content and truly feel at home, grateful for my children and grandchildren and all my friends. Yes, I'm happy just keeping myself involved."

R.C.

The BBC's "Pedals, Percussion and Pipes" Comes to Central New York

Alan Ashton, host and producer of the highly successful radio broadcast in England over the BBC in Manchester, "Pedals, Percussion and Pipes," produced and was host for a special one-hour documentary on the "Theatre Organ Scene in England." The program was especially prepared for ATOS member Don Robinson's "Organ Loft" program heard in the Utica-Rome and Mohawk Valley areas of central New York, and now in its 22nd year. The program traced the

formative years of the "Cinema Organ" and its early stars, the golden years on through the current rising stars. The documentary was highly praised by listeners, marking the first in a series of special features to be aired from the BBC's "Pedals, Percussion and Pipes."

Mr. Ashton is to be commended for his constant interest in the theatre organ activities of America, as well as the fine hospitality shown to visiting American theatre organists performing in England.

The "Organ Loft" recently reciprocated with a special feature for Ashton and his BBC listeners.

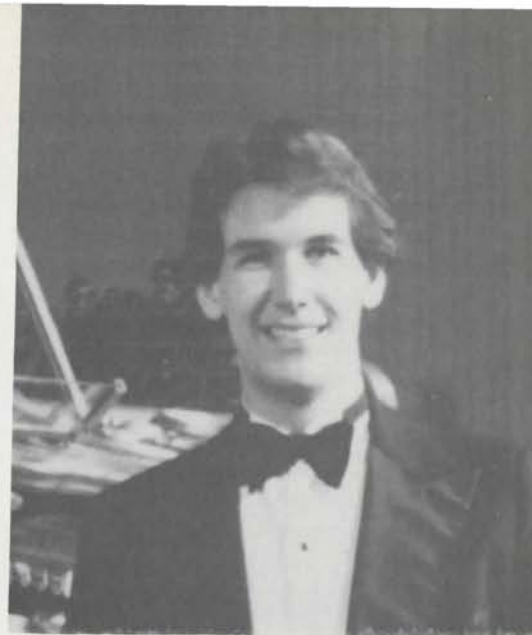
DONALD P. ROBINSON

Waukegan Theatre Organ Spectaculars

The Genesee Theatre in Waukegan, Illinois, home of Jack Benny and Jean Harlow, is rapidly reclaiming its rightful place on the big-time circuit. Jeff Weiler, a rising young star in the theatre organ world, has been featured in two recent shows at the Genesee. The theatre, built in 1927 as the premier showplace of Lake County, seats 1800 and is equipped with a 3/10 Barton, one of the finest installations of its type.

Weiler, a doctoral candidate at Northwestern University who has studied extensively with Lee Erwin, concluded his *Phantom of the Opera* tour at the Genesee Theatre on Halloween night. After having played to enthralled audiences at Georgetown University in Washington, D.C., the Windy City Organ Club, and the Music Box Theatre in Chicago, Weiler brought his considerable talents to Waukegan for what turned out to be the event among this North Shore community's younger crowd. Over 50 semi-finalists were selected for the costume contest which kicked off the Halloween extravaganza. Weiler's keyboard mastery was the highlight of the evening.

On October 12, the Genesee Theatre presented "Lose It at the Movies," a vaudeville/silent film show produced by Dennis Featherstone, the theatre's production manager. A frolicking stage show, including singing, dancing, and a 20-piece orchestra was followed by Rudolph Valentino's silent screen classic *The Eagle*, accompanied by Mr. Weiler at the golden-voiced Bar-



Jeff Weiler

ton. Producer Featherstone was heard to say that Weiler's performance was the driving force behind the wildly enthusiastic response of the audience.

"Lose It at the Movies," which has been presented at Northwestern University and at the Pickwick Theatre in Park Ridge, Illinois, to nearly sold-out houses, will be "going on the road" in the near future under the auspices of Deco Productions, Ltd. Inquiries regarding Mr. Weiler and "Lose It at the Movies" should be directed to Mr. Featherstone at 312/336-0428.

SAM APFEL

* * * * *

A letter to the editor in the September/October 1984 issue from Ronald Baltimore bemoaned alleged friction between ATOS and AGO members. This certainly was the case during the first era of the theatre pipe organ, when cinema organists were earning much more than their church contemporaries and enjoying their lot much more. However, in recent years, the animosity has been noticeably reduced and we quote from reviews of two writers who attended the San Francisco AGO Convention last June. Two thousand members attended.

"One official musical event was purely recreational: theatre organist Lyn Larsen played a midnight recital to a capacity crowd. More adventurous night owls found delight in the impressive talent of jazz organist David Kelsey who held forth nightly on electric organ, piano and syn-

thesizer (simultaneously) at the New Bell Saloon, just around the corner from convention headquarters. More than just a campy entertainer (which he certainly is), he impressed the crush of organists with his imagination and technique."

"It was astounding how many people survived the week and stayed to attend Lyn Larsen's midnight theatre organ concert at the Castro Theatre. By the end of the convention, however, everyone needed desperately to be entertained again, and entertained they were. After enjoying rhythm, colorful registration and familiar repertoire, not a few probably wished they had pursued theatre organ as a career. Maybe the next convention can include a workshop in performance practices of the theatre organ?"

* * * *

Vestal Offers New Catalog

Catalog No. 21 has just been issued by The Vestal Press, well-known supplier of books, recordings and memorabilia to buffs of many interests.

The new catalog is in the familiar Vestal 8-1/2 x 11 format, with 52 pages containing illustrations and detailed descriptions of the extensive line. Among the items offered are books and technical reprints on pianos and player pianos, orchestrions and other mechanical musical instruments, theatre and classical pipe organs, reed organs, music boxes, pho-

nographs and jukeboxes, carousels, band organs, amusement rides, antique radios, theatres and movie palaces. Vestal also offers piano and organ sheet music and scores, disc and cassette recordings, player piano rolls, posters, signs, decals and nameplates.

The catalog is available for \$2.00 from The Vestal Press Ltd., P.O. Box 97, Vestal 15, New York 13850. A \$2.00 merchandise certificate to apply on an order is included.

* * * *

We are happy to relate that another of the five "Wonder Mortons" is finding a new home. The 4/23 instrument, once installed in Loew's Paradise Theatre in the Bronx, New York, is to become the pride of Kansas City's Music Hall.

The Robert-Morton was built in 1929 and saw service in the theatre for only five years. From 1934 to the mid-1960s, the console was surrounded by slabs of concrete. The instrument was bought by a Nova Scotia man whose death precluded its restoration. Marian Miner Cook, who has saved many theatre organs, bought it and shipped it to a Detroit warehouse. Last January, the organ was moved to storage in Kansas City, and in October it was trucked to its final location, the Music Hall.

The structure was designed and built to have a pipe organ, with chambers on either side of the orchestra pit. The city is contributing \$25,000 for electrical work and a ramp to accommodate the organ console. The remainder, from \$75,000 to \$100,000, will be raised by gifts, grants and donations. Prime enthusiasts in the project are David Weaver, a retired metallurgist; Bill Wilson, a photographer; Dr. Marvin Faulwell, a dentist; and Bob Maes, a partner in a trucking firm. They are shooting for a completion date in 1986, and hoping to sponsor at least four concerts a year, plus silent movie programs. Also, it is hoped the quartet of buffs will form the nucleus of a chapter of ATOS. We wish them complete success in their magnificent endeavors.

* * * *

The latest report from Bill Floyd says that even with a rough neighborhood surrounding the Virginia

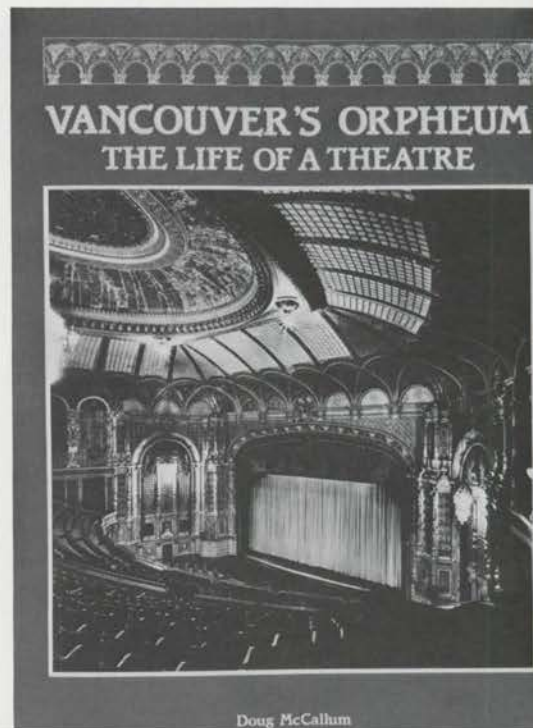
Center for the Performing Arts, which precludes his going there alone at night, progress on the Wurlitzer within continues. "The combination system is 100% in operation and works like a charm. There are two channels, one for theatre organ playing, the other for the 'straight' idiom. One of the most versatile of instruments was the two-console Möller in New York's Waldorf-Astoria Hotel, a three-manual horseshoe, and a four-manual drawknob. It was great in either category, and that's what we're aiming for in the center. The Tibias are 'straight' Gross Flutes, except for pressures, of course.

"The gingerbread on the console is being finished by Nick Pitt. Fred Berger handles the electric work in the console, while Tommy Landrum specializes in valves, springs, etc. Between the middle of October 1984 and May 25, 1985, there are 63 stage productions scheduled, plus those which may be booked later. We really have to bear down when clear dates permit. In this situation, we've decided to wind the main chamber first, so we can clear out 'bugs' while working the solo side."

* * * *

Bill Hale, Vancouver, B.C., writes: "On October 14 there was a showing of the Lillian Gish classic, *The Wind*. She appeared in person and was presented on stage with a huge cake in honor of her 88th birthday.

"The organ prologue and accompaniment was played by a local organist, Frank Mankin, who did an ex-





Ornate crystal chandelier, made in Italy, which hangs in new entrance portion of Vancouver, B.C. Orpheum. (Bill Hale photo)

cellent job of improvising, as there was no musical score for the film.

"A 20' portable screen was placed on stage, and a projector temporarily installed in what was originally the projection booth; it is now used as a sound and light control booth.

"A Tuba pipe developed a cipher less than ten minutes after the program started, so I had to make a hasty exit from the balcony, rush downstairs and backstage, climb a 26' ladder, undo a padlock on a chain on the trap door, while trying to hold a flashlight. Erskine MacPherson, who was in the balcony too, saw my hasty exit and followed me to lend a hand.

"I couldn't turn on the light in the chamber, as I did not have a special key to operate the switch; I have since acquired two of them.

"It took a few minutes to locate the offending pipe. There was a short break after the slide presentation, before the feature film started, while the Mayor, Mike Harcourt, made a speech on stage. I was standing with my back against the shutters, afraid that they would throw me off balance onto the whole chest of pipes! I was able to stuff a handkerchief in the pipe hole and stick the pipe on top of it. What a panic.

"There were about 2000 in attendance, the event sponsored by the City of Vancouver Social Planning Department. We had some prior pro-

motion on local TV."

Bill sent a copy of a beautiful book giving the history of Vancouver's Orpheum Theatre. It is filled with pictures and very interesting text. The book is available for \$5.00 (Canadian), presumably plus shipping, from the Social Planning Department, City Hall, 453 West 12th Avenue, Vancouver, B.C., Canada V5Y 1V4. For further information, call Alice Niwinski, Cultural Planner, at 604/873-7135.

Fresno Organ "Bash" 1984

October 5-7, 1984, was the weekend of another successful joint meeting of four of California's five ATOS chapters. About 200 avid theatre organ enthusiasts were in for a treat of three pipe organs played by nine organists.

The weekend began with a varied program by Jerry Nagano at the 1928 4/14 Robert-Morton in the Warnors Theatre in downtown Fresno. After Mr. Nagano's program, enthusiasts adjourned to Pizza and Pipes for the nightly jam session at the 3/23 Wurplitzer. LATOS member and "Bash" organist, Candi Carley, gave a superb sampling of what was to be heard at her upcoming Sunday morning program. San Francisco Avenue Theatre's Bob Vaughn accompanied the Laurel and Hardy film, *Two Tars*. All left around 1 a.m., ready (but sleepy-eyed) to reconvene at the Warnors Theatre for a 9 a.m. program.

The first organist to play the Warnors organ Saturday morning was Tri-Counties Chapter organist John Brown. He treated the audience to some fine Buddy Cole-style arrangements. Sierra Chapter organist,

New facade and main entrance, Vancouver, B.C., Orpheum.

(Bill Hale photo)



Gary Konas, rode the much slower console elevator with a rousing opener. His musical standards were kept high throughout his program, presenting the score to Strauss' "Blue Danube." At noon, all left for Pizza and Pipes for a luncheon program presented by staffer Beverly Lloyd and Sacramento guest organist Jim Brown.

Ample time was allowed this year for resting, eating and, above all, visiting. Theatre organ folks from all over the west were able to attend, coming from as far away as Seattle, Portland and Reno to this central California city.

The afternoon continued with a classical/pops program by local organist Richard Cencibaugh. The organ was a 3/45 Möller/Casavant with loads of orchestral organ goodies (Vox, French Horn, Tuba, Clarinet, Celestes), as well as a new Great and Positiv with bright Principals and mixtures, unenclosed, in front of the enclosed romantic voices. An "en Chamade" human trumpeter played from the back of the sanctuary.

The evening performances were played at the Warnors Theatre by Bob Vaughn and Nor-Cal's Larry Vannucci. Mr. Vannucci presented a fabulous program under the most trying of circumstances. The car due to pick him up at the Fresno airport had a mechanical failure enroute, causing the organist to lose valuable hours of practice time. With precious little time to work out on the vividly-voiced Morton, Mr. Vannucci tore into the instrument and ultimately presented a fine concert with only two hours practice time. He was really "turned on" by this "dirty"-sounding Morton, producing jazz and blues that dripped with feeling. The silent picture was very well accompanied by Bob Vaughn. Harold Lloyd's *Girl Shy* was a bit long at the late hour (10 p.m.), but was well worth the screening. Again, after the evening's programs, the hearty die-hards left for more Vannucci-generated "jam" music at Pizza and Pipes.

Sunday morning opened with a stunning concert by Candi Carley. Ranging from jazz and blues to sweet ballads, she dedicated a number to ATOS charter member and "Candi booster," fellow organist Bud Taylor. Candi obviously enjoyed the organ and audience. Anyone who has not yet heard Candi should do so.



Fröhliche
Weihnachten
und
alles Gute
im
neuen Jahr

Munich, December 12 1984

Merry Christmas
and a
Happy New Year
to you and the total ATOS'
wish
your German member

Werner Scheppach
Gabriele Muensterstr. 15
D 8000 München 71
West-Germany

Werner Scheppach

A well-presented brunch was served at Pizza and Pipes and the attendees had a chance to meet new Pizza and Pipes owner, Bob Hogan. Bob and his father, Frank, are to be complimented on their allowing of the restaurant to be used at this year's "Bash."

The Grand Finale concert was played by Bash-veteran, Dan Bellomy. Bellomy, now organist at Portland's Organ Grinder, presented his always polished and well-played pieces on the Warnors Morton. Dan is known as a superb jazz organist and drove the 4/14 beyond belief. He opened the second half with an Organ Grinder "guest organist." After bringing up the huge Morton console, Dan dismounted and sent it down in the pit for the guest. A very Wright-like "There's No Business Like Show Business" roared out of the under-stage chambers with the console slowly coming into view with the organ's digital player and Organ Grinder monkey playing. Dan closed his program with Billy Nalle's composition "Showbusiness." The combination

of Nalle, Bellomy and Morton proved a fine, well-received ending for the Bash.

Never willing to say die, Bash-ers headed for an afternoon jam session at Pizza and Pipes. Once again, all were treated to the music of Candi Carley and Larry Vannucci, with an all-too-brief number by Sierra member and Bash promoter, Dave Moreno.

Fresno had a very hot summer and it took its toll on the Warnors Morton, with the early October weekend continuing the hot stretch. The chambers, we understand, were in the 90-degree range during the weekend events. It was a tough battle for organists, and organ crew members Tom DeLay and Dave Moreno. Fortunately, the 4/14 pulled through, and it is hoped that by "Bash-time" next year a new static regulator will have been installed at the blower. The organ, thanks to owner Frank Caglia, had received major work since last year. All reed pipes had shallots and reeds returned to their original condition. The over-blown, trumpet-like

strings had been restored and placed into correct balance with the rest of the organ. The English Horn also was placed on its own separate regulator, off tremulant.

With the Bash officially over, many buffs still would not let festivities end. Many groups split off to hear some of the local residence installations. One group was treated to Larry Vannucci and Candi Carley playing Tom and Jane DeLay's 2/3 piano-console Wurlitzer. Those who heard the music pour from the tiny organ will never forget it.

A sincere "thank-you" goes to the Sierra Chapter for again overseeing the affair. Events could not have taken place were it not for the tough, behind-the-scenes work by LATOS' Ralph Beaudry and Sierra's Dave Moreno. Organ preparation was carried out by Moreno, Lee Smith and Tom DeLay. All organists and attendees deserve the biggest thanks — without them none of it would have happened!

* * * *

Organist Bill Wright contributes another of his experiences. He calls it "The Night the Organ Bench Collapsed," or "My Most Horrendously Embarrassing Moment."

"It happened at the 1358-seat Jayhawk Theatre in Topeka, Kansas, about 1925. The house had a beautiful 2/10 Kilgen with the greatest-sounding Tibias I have ever heard. But it also had a rickety, creaky old organ bench which didn't seem to belong to the organ at all. I'd played other Kilgens, but they never had benches like this, and I kept promising myself to repair it to make it more sturdy. Procrastination was my downfall.

"One evening after the orchestra finished cueing the newsreel and cartoon, yours truly came bounding from the music room to play my solo, complete with pink spotlight. I slid onto the bench from the right side (as my teacher always instructed), hit the crescendo pedal, and then it happened. The bench collapsed under me! There I sat on 32 pedal notes, all sounding at once! What a noise!

"In California, they would have thought it an earthquake. The guys in the orchestra sat there, laughing like idiots, and the audience cracked up. I'm sure they thought it part of the act. I climbed from the debris toward

the pit, the projectionist keeping the pink spot on me until I disappeared. (Musicians and projectionists always took a dim view of organists anyway.) However, the stage manager nailed the bench together and I was back in business in an hour."

New Organization at John Landon's Church

During this past year Dr. Landon made an informal survey of his church congregation and discovered a sizeable number of persons over 65 years of age who had lost a spouse and were living alone. The result was a meeting November 3 and the formation of a new group called "Silver Saints."

Various social activities are planned. The first was a visit to the Paramount Theatre, Anderson, Indiana, for a special mid-morning concert on December 8. "A very high percentage of these people love theatre organ music," reports Dr. Landon.

Joan Strader Injured in Fall

In a recent letter from Jack Strader, we learned that his wife, Joan, suffered serious injuries in a fall while visiting a boat show at the Cincinnati Convention Center.

She had climbed some steps to board a boat on display. At the top,

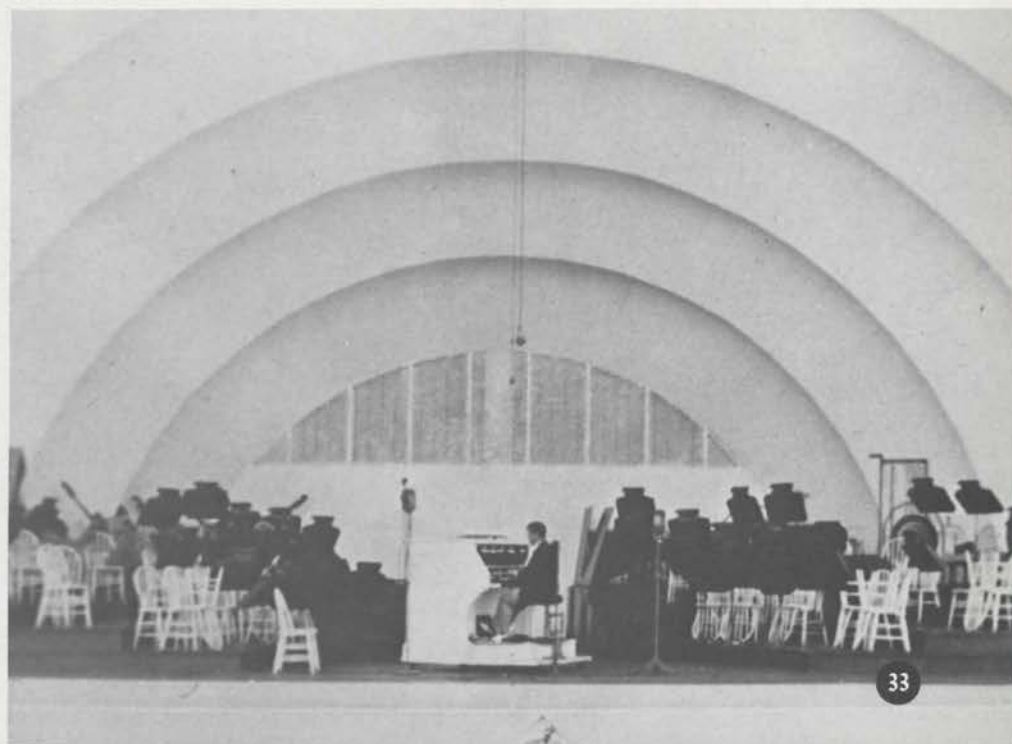
she lost her balance and fell backward to the concrete floor, striking her head against the bow of another boat on the way down. She suffered a crushed third vertebra, three additional broken vertebrae, a chipped shoulder blade and some cracked ribs.

Her condition is slowly improving, helped considerably by her very positive spirit, but she is unable to do many of the everyday things which one does without thinking. Our very best wishes for a complete recovery go out to Joan.

* * * *

The accompanying photo shows Jesse Crawford at Swift's Bridge of Service during the Century of Progress World's Fair in Chicago in 1934. It appeared in Dr. John Landon's excellent biography of Crawford and was a copy of the original. Dr. Mel Doner supplied it to John. However, until recently, it was unknown who took the picture. It was snapped by none other than Charter Member and former ATOS president, Judd Walton, using a Kodak 127 Boy Scout Special folding camera. The picture is 50 years old, but sharp enough to show Crawford's profile and black-and-white shoes as he played the three-manual Kilgen in the outdoor setting. The organ is now in St. Thomas Aquinas Church in Chicago. □

Jesse Crawford playing the three-manual Kilgen organ at the Swift's Bridge of Service during the Century of Progress World's Fair in 1934. (Judd Walton photo)



Brings out the best!

"One of the 1984 highlights in Boise, Idaho was the Bob Ralston Show. Our Robert Morton Theatre Pipe Organ is relatively small, but Mr. Ralston's performance made it sound ten times larger. It was a pleasure to have Bob in Boise. The 'fans' want him to return."

**Douglas Lemmon, Chairman,
Egyptian Theatre Organ Society.**

A repeat performer!

"Our organ program got off to a great start with Bob as our first guest of the new season (Sept. 30, 1984). I was also impressed with the long, long line of people waiting to shake Bob Ralston's hand and thank him for a wonderful afternoon at Proctor's. Bob's a real showman and it will be our pleasure to have him back at Proctor's in the near future."

**Dennis Madden, Executive Director,
Proctor's, Schenectady, New York.**

A real money-maker!

"The size of the audiences at the Thomaston Opera House for Bob Ralston's 4th year here (on Dec. 1 & 2, 1984) showed us that Bob maintains his following from his Lawrence Welk TV fame and continues to please his fans. This year — as always — The Bob Ralston Show was a real money-maker!"

**Allen Miller, President,
Connecticut Valley Theatre Organ Society.**



Boosts attendance!

"Having Bob Ralston heading our 1984 Christmas program helped our attendance immeasurably. Our entire congregation was joyous with Bob's outstanding talent and professionalism. We've already booked him for our 1985 Easter program."

**Rev. John Hjellum, Pastor, Whittwood
Baptist Church, Whittier, California.**

The very best!

"Bob Ralston's performance was most memorable and entertaining . . . excellent registration . . . by far the most exciting program of the (1984 ATOS) Convention and thus a fitting conclusion."

**Grant I. Whitcomb,
Theatre Organ Magazine, Sep/Oct '84**

A winner!

"We are eagerly looking forward to the 10th Annual Bob Ralston Show on Feb. 9 & 10, 1985. I announced this to our audiences in December of 1984 and received a good number of 'Oohs and Ahs' as well as a round of applause each time."

**E.O. Matlock, President,
Organ Club of Central Florida.**

BOB RALSTON

... better than ever

... and still packin' 'em in!

Discover the magic of Bob Ralston at your next Theatre Pipe Organ Concert in 1985. His phenomenal performances are always guaranteed big crowd pleasers. Bob is ready to put on a money-making concert for your club as he has done for so many other delighted clients.

Enjoy the taste of a successful Bob Ralston Concert

Call Bob personally and he'll explain how you can have the largest crowd in the history of your club. His percent-of-the-house plan will show you how it will cost you nothing (not even his plane fare) if he cannot make money for your club. Bob profits only if you profit.

RALSTON
Concerts

17027 Tennyson Place, Granada Hills, CA 91344
Phone (818) 366-3637

May we introduce . . . FRANK PERKO III

Theatre organ devotees are always pleased to present new talent, and this past year a young man, 13-year-old Frank Perko of Pueblo, Colorado, has been performing for enthusiastic audiences in his home town and in Denver. Last summer he proposed, planned and, in October, presented a concert which raised funds to help save the 65-year-old 4/58 Austin pipe organ in Pueblo's Memorial Hall. As a result, \$1225 was donated to start the "Save Pueblo's Pipe Organ" fund.

Frank's October concert, for an audience of over 450, was played on a Hammond Elegante in the Scottish Rite Temple in Pueblo, and his selections ranged from "I Love to Hear You Singing" to Bach's "Prelude in C" to "How Great Thou Art." His encore, following a standing ovation, was a patriotic medley which ended with the "Battle Hymn of the Republic." His performance was commended by Conductor Gerhard Track of the Pueblo Symphony, who noted that "Frank is really a great talent. He gave a truly professional performance."

Frank Perko's devotion to theatre organ began when he received a Conn spinet organ for his ninth birthday. His first teacher was Wynn Wood of Pueblo. Although his parents weren't sure, Frank says, that he would "stay with it," he did, and today plays a Hammond Colonnade at home. He has also, under the tutelage of Ed Benoit of Denver, learned to play the Mighty Wurlitzer in the Denver Organ Grinder where he was presented in concert last May.



Frank Perko at the console of the Denver Organ Grinder Wurlitzer where he was an occasional performer last year.



Frank with his good friend, Elmer Wells at the Denver Organ Grinder. Wells was the late Glenn Miller's teacher.

Benoit, who is quite proud of his young protege, says that Frank would often ride the bus from Pueblo to Denver on Friday nights and spend weekends with the Benoit family while studying, practicing and occasionally performing publicly on the Organ Grinder Wurlitzer. Last January, Frank was presented with his own key to the Organ Grinder organ by Jerry Forchuck and, according to the Perkos, this was "like giving a 16-year-old the key to his first car. Frank was ecstatic."

Young Perko participated in a program at the Denver Paramount Theatre last May to benefit a restoration project for that theatre, and Frank says it was that performance which inspired his October concert in Pueblo. A second benefit performance in December by Frank at the Scottish Rite Temple in Pueblo, this time for the Animal Welfare Society, emphasized Christmas music but included some Big Band favorites and the modern "Flashdance."

Frank Perko attends Pitts Junior High in Pueblo where he plays trumpet in the concert band. He is quick to assert, however, that theatre organ is his first choice, and his dream is to play the Wurlitzer in Radio City Music Hall. From all that has been happening in Colorado this past year, and from the initiative and imagination shown by this young man, it would seem that his is not an impossible dream.

Frank E. Perko III can be reached at: 94 Radcliff Lane, Pueblo, Colorado 81005, 303/566-0037.

GRACE E. MCGINNIS □

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



February means checking out the activities of the lady organists. References were *Melody (M)*, *Variety (V)*, *Local Press (LP)*, *Exhibitors Herald (EH)*, *Motion Picture Herald (MPH)* and *Broadcast Engineers' Journal (BEJ)*.

April 1925 (M) We introduce you to GRANT E. and RUTH LINN, who may be the only family of duo organists in eastern United States. Ruth, we believe, is the smallest organist in captivity, and is also a talented pianist. She has studied since childhood, was for some time pianist with the Mary Halliday Orchestra and was well known in the Middle West as a pianist of ability.

Mr. Linn, whose unflinching good nature and winning personality are among his chief assets, has had experience in dance orchestras, theatre orchestras, all sorts of photoplay performances, and as featured organist. Although Mr. & Mrs. Linn were born in Columbus, Ohio, their work took them away from the city before they became acquainted, and it was not until each was well advanced in the profession that they met during a joint engagement at the Southern Theatre in Columbus.

When Mr. Linn accepted a position in Charleston, West Virginia, he decided to take Ruth Culp along as Ruth Linn. The plan met with Miss Culp's approval, and they were both engaged by Musical Director Roy Shellaberger at the Kearsse Theatre, Mrs. Linn as orchestra pianist and Mr. Linn as featured organist. After a successful engagement there, they started for New York on a long-delayed honeymoon. While driving through Washington, Mr. Linn met an acquaintance who promptly took him to the head of the Crandall Circuit. The next day found them again at the organ, and they have been residents of Washington ever since.

Mr. & Mrs. Linn have played most of the houses on the Crandall Circuit, and for the past year, have been featured at the Hoffman Brothers' New Park Theatre. One interesting feature of their always well-arranged programs are the organ and piano duets with Mr. Linn at the Wurlitzer and Mrs. Linn at the piano.

Recently, the couple journeyed to Salisbury, North Carolina, to open the splendid Capitol Theatre.

Circa 1928 (V) At the New York Paramount, the JESSE CRAWFORDS'-evolved novelty is repeated for their weekly rendition. It should be good enough to repeat at will. It's the masking of human voices into the organ pipes so that they swell or diminish in volume at the will of Crawford at the console.

Used for a pop ballad, it was a weird effect and had the patrons looking around until they realized where it was coming from. The rest of the time the audience spent listening and wondering how it was done. "The Voice of the Organ" it was first called, with Mr. Crawford letting it go as a puzzle.

With Mrs. Crawford at her stage console and Mr. Crawford at his usual post, each emphasized by spotlights, no

mention or special attention was called to the innovation. Song slides accompanied the melody as the hidden voices of a man and woman, evidently on opposite sides of the auditorium, sang the lyrics.

No doubt concerning the tonal qualities of this Paramount instrument or the manner in which the Crawfords manipulate it. Both have become popular weekly features, initially welcomed by applause. The voice thing had them guessing and pleased. A corking idea, well executed.

January 1930 (LP) JANE WEINER broadcasts over WPG, Atlantic City, while ANNE LEAF presents "Midnight Melodies" at the organ over WABC, New York. ALMA LISSOW broadcasts from the Eastman School's organ studio over WHEC, Rochester.

February 1930 (LP) BEATRICE RYAN, Eastman School graduate and pupil of the renowned Marcel Dupré of Paris, is playing the Eastman Theatre's Grande Organ over Rochester's WHAM.

February 1930 (EH) BASEL CRISTOL at Chicago's Tower Theatre, presents her usual entertaining solo this week by offering several request numbers of which three are the featured songs of the talkie hit, *Sunny Side Up*. She opens with "Turn on the Heat," and follows with "Dreamers, Aren't We All," "Ah, Sweet Mystery of Life" and "Singing in the Bathtub." Miss Cristol closed her program with the popular "Sunny Side Up," and was greeted with the usual applause.

January 1931 (LP) ANNE LEAF is broadcasting over WABC, New York, while HELEN ANKNER at Rochester's WHAM is doing organ requests.

January 23, 1932 (MPH) EDNA LYMAN at the Los Angeles Western Theatre, is in her third week here. She succeeded Albert Hay Malotte in what is considered the "plum" of the Pacific Coast theatre jobs. It is unfortunate that Miss Lyman lacks the musical ability and that quality of assurance so essential to a job of this proportion. She possesses one of the sweetest voices ever heard, perfect for this type of work, and when she forgets fear of the audience and improves her registration, she will have a popularity of which she will be well proud. At the performance caught, Miss Lyman offered "Kiss Me Goodnight, but not Good-bye." Her singing is evidently the reason for her engagement, and the matinee audience was generous in its applause. To one who recalls that the organ in this house is the largest and finest in the city, it is difficult to forget the desire to hear something besides flutes, strings and vox humanas. We sincerely hope that Miss Lyman will feel more freedom as time goes by; meanwhile, those who appreciate a splendid, soothing voice, will get much enjoyment from her work.

January 1945 (BEJ) Season's Greetings from network staff organists ROSA RIO, BETTY MENDENHALL, DOLPH GOEBEL and ARLO HULTS of the Blue Network, and GEORGE CROOK and JACK WARD of NBC.

GOLD DUST: 2/24 LUCILE HALE broadcasts from the Cameo Theatre over KDKA, Pittsburgh . . . 10/24 BEATRICE CHAPMAN, CPAC, Calgary; MARY E. VOGT, WOO, Philadelphia from the Wanamaker Store.

The gals were busy in those days, achieving much popularity over radio as well as in theatres. So long, sourdoughs!

Jason & The Old Prospector □

From Boogie to Bach. Or Rags to Ravel. The Asilomar 780 does it all.

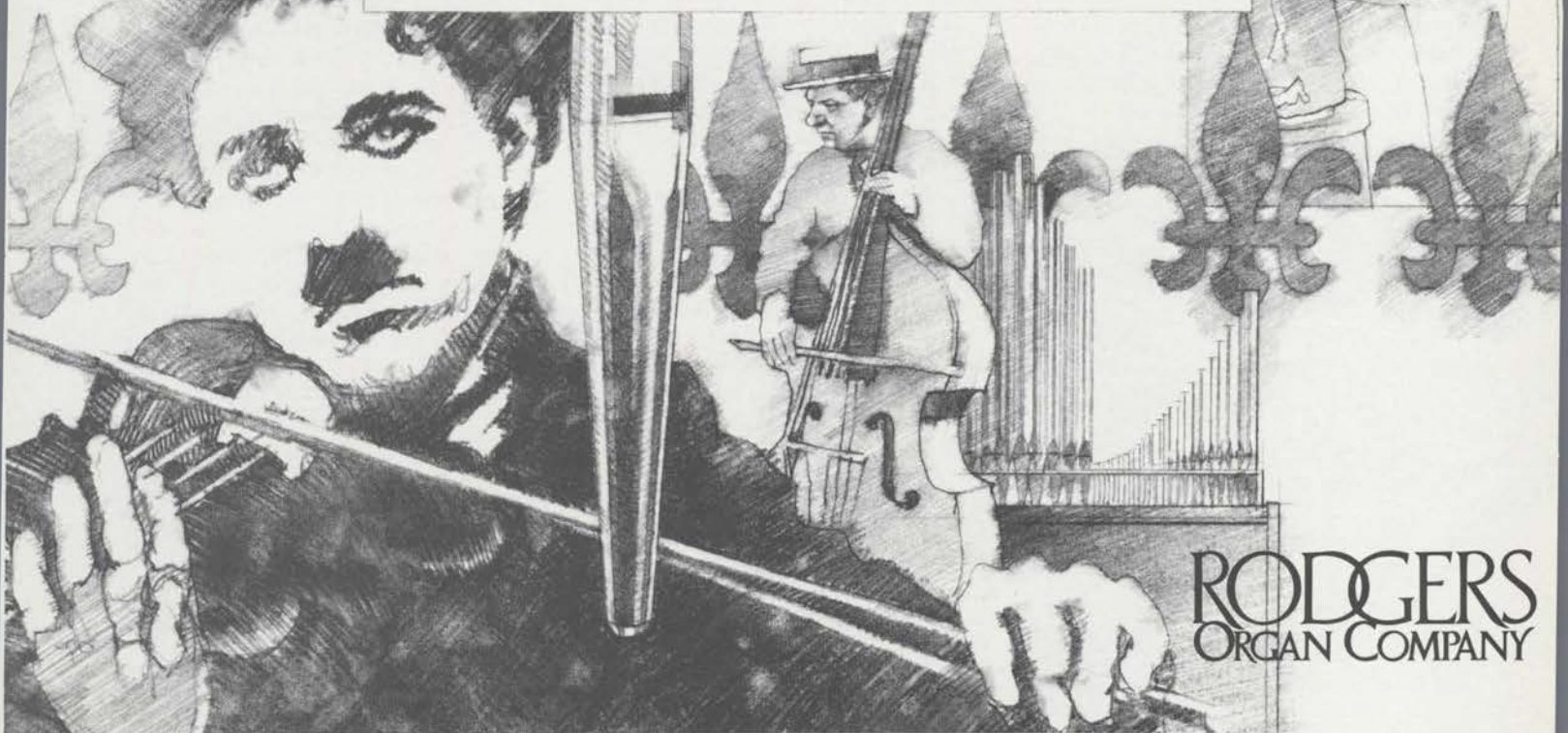


At last, a real-honest-to-goodness *versatile* organ for your home which runs the gamut from very *theatrical* —to very *classical*—and everything in between. Never before has any organ manufacturer designed an instrument like this exciting Asilomar 780 which affords a registration range for your every mood. Bach one minute, including a full range of authentic mixtures; Theatre melodies and Show Tunes the next, including an impressive array of *lush Tibias, Vox Humanas, String Celestes, and Post Horns!*

You owe it to yourself to try the one organ you can grow into, not out of. THE NEW ASILOMAR 780 by RODGERS. Write for a free Asilomar 780 stoplist. We'll give you something to really dream about.

Rodgers Organ Company
Marketing Services
1300 N.E. 25th Avenue
Hillsboro, Oregon 97124

Beautiful, handcrafted *pipes* can be added to the Asilomar 780 at any time, if desired.



RODGERS
ORGAN COMPANY

CINEMA ORGAN NEWS FROM BRITAIN



by
Ian
Dalglish



A great Hello! to all my USA theatre organ friends and to the readers of THEATRE ORGAN. Firstly, I would like to say how honoured and indeed flattered I am to be asked to join the other fine contributors to THEATRE ORGAN, rather than just "take it easy" as I had intended. Mr. Gilbert and Mr. Koury won me over, as have many friends like John Landon who, like me, have been reading THEATRE ORGAN since it was "The Tibia." Remember that name? I do, and looked forward to learning more each issue about the USA scene. Like your country, we have the largest theatre or cinema organ scene in Europe, as you will all realise. Many organists attained nationwide fame in the Golden Era from 1928 till 1948 when the two major circuits over here, ABC and Odeon, started to drop the use of the organ from hundreds of cinemas. Finally, by 1960 there were hardly any cinemas featuring the organ solo. Now about four cinemas feature the organ in their regular programme, and that's not daily either now.

Hector Olivera at the Publix No. 1, 4/20 Wurlitzer in the Free Trade Hall at Manchester. (LTOT photo)



We are all very saddened by the news of the death of David Hamilton, a very popular organist who was well known in your country, too. He was a leading sales executive for many years in Chicago and London with the world famous Conn Organ Company as many of you know. He survived a brain tumor operation in 1969 in Chicago, and a couple of years ago decided he should take things easier so came back and set up his own Conn organ store in Huddersfield in Yorkshire. I stayed with him for a few days in early September. Later in the month he went for a few days holiday to Portugal with friends and came back, became unwell, and died on 23rd October. He was about to make another recording of the beautiful Compton organ at The Plough Pub in Hertfordshire north of London. Also, there had been in the pipeline another recording made at the celebrated 5/19 Compton of the Odeon Cinema Leicester Square, London, Britain's most famous in-theatre organ. A charming, friendly and gentlemanly person who was never heard "knocking" fellow organists. We shall miss him greatly.

This year has seen the biggest invasion of American organists since "Ike" sent over all those gum-chewing servicemen to help get rid of Adolf Hitler — Dennis James, Rob Calcaterra, Walt Strony, Hector Olivera, Warren Lubich, Bob Vaughn, Lowell Ayars and making his debut here Rex Koury. And what a debut. I saw him play a brilliant concert at the Assembly Hall at Worthing in Sussex. The organ, a 3/10 Wurlitzer in a most marvellous installation — one of the best in the U.K. — was the perfect vehicle for his smooth and impeccable styling. From Lizst's Hungarian

Rhapsody to showtune medleys, it was about the most enjoyable performance I had witnessed for years. This organ was formerly in the Buckingham Town Hall and prior to this most of it was in the Metropole Cinema in Victoria, London. Also among the American visitors was organ enthusiast/writer Dr. Ed Mullins.

In the summer the Cinema Organ Society, known as COS throughout Europe, hosted a unique double event in the Moorish Granada Cinema in Walthamstow in east London. On the Christie 3/12 we saw Rob Calcaterra play a brilliant concert, the best I have ever seen him play, and then, after a box lunch and a break, on came Walt Strony to play a superb concert. Both mastered the Christie with its overhead chambers, which are not uncommon over here. The organ also sports a pit console now hidden away under the orchestra pit and derelict. It was the Granada circuit's first giant super cinema seating just over 3000, and the organ was always one of the finest Christies we ever had. A unique idea this double event, and a great success it was.

Londoners are rather blasé where theatre organ concerts are concerned, I am afraid. We are very spoiled here, as there isn't far to go or too long to wait for theatre organ concerts in the U.K., and possibly there often are too many concerts chasing not quite enough customers. Cost of travel and petrol (gasoline to you) is very high here and that makes people very choosy these days.

Some of your organists are getting quite at home here now, and more are playing concerts on the most common brand of all makes, the ubiquitous Compton. Rob Calcaterra, Lowell Ayars and Warren Lubich have all played concerts on Comptons. One of your greatest and much admired over here is Ashley Miller, who played a great concert earlier this year at the Regal Edmonton in north London. He is another organist not frightened to tackle the native brands, including electronics.

The truly legendary Reginald Dixon, who was 80 years old in October and lives in quiet retirement just outside Blackpool, wasn't well enough to attend a special concert to honour his birthday at the place where it all happened, the Tower Ballroom Blackpool. Held on the 24th November, the concert featured Phil Kelsall, the very

popular chief organist of the team that plays on the celebrated 3/14 Wurlitzer designed by Reg Dixon for the ballroom in 1934. It replaced the 1929-built 2/10 Wurlitzer now installed in the Manchester studios of the BBC Radio. The BBC ran a special programme in its weekly radio slot for us theatre organ fans called "The Organist Entertains," hosted by organist Nigel Ogden, which included a short interview with Reg. The BBC Radio Manchester programme hosted by Alan Ashton each week as well devoted 60 minutes to Mr. Dixon's illustrious career, with comment by other well known organists and was a more worthy effort.

Our ATOS London Chapter has had to refute statements about the placing of its Wurlitzer 3/8 from the Granada Cinema Welling in Kent. It seems someone "jumped the gun," not uncommon in matters like this. ATOS hasn't as yet settled on a new home for this perky late-style (1938 vintage) organ.

One organ in the news here is that in the Regal Cinema Henley-on-Thames. The 3/7 Compton has been filmed for an upcoming movie called *A Private Function*. One of its stars, Maggie Smith, is seen coming up seated at the illuminated console playing "Ciribiribin" (actually dubbed in by organist William Davies). The console lighting was set to red, white and blue in keeping with the period of the film. At least they didn't dub a Hammond or other electronic into the sound track. Manchester's Free Trade Hall and its Publix 4/20 was the centre of two weeks in September for the Manchester Festival. Hector Olivera excelled himself, a simply brilliant concert on the organ he knows well and has recorded.

With news of all these splendid organists from your country coming here, I can tell you we are sending over one of our newest young stars of the console, Nicholas Martin, who is to play three concerts on that splendid four-manual in the Kirk of Dunedin in Florida. Nick played two highly successful seasons at the Tower Ballroom Blackpool before going to Turner's Musical-Merry-Go-Round, a superb organ-oriented emporium in Northampton, England, where he resides as resident organist at the magnificent 3/19 BAL4-style Wurlitzer which was formerly in a motor show-room at Diss in Norfolkshire and pri-



Rob Calcaterra and Walt Strony played a "double bill" concert on the 3/12 Christie at the Granada Walthamstow in east London. (John Sharp photo)

or to that in the Paramount (later Odeon) Cinema in Newcastle-on-Tyne, England. Nicholas has two LP recordings out which are available through Organ Literature Foundation, who are doing their best to help us theatre organ lovers by supplying so many recordings these days.

It's not often that a famous organist can go back after many years and play a concert on an in-theatre organ where he made his national name, but the great George Blackmore can. Up in the oil-rich city of Aberdeen in Scotland (the Dallas of the U.K.) the proud Capitol Cinema still stands, the last of the big supers complete with a most delightful Compton 3/8. George played it as resident in about 1950 for a few years and broadcast it nationwide. He became a household name here on radio and returned on 7th November to the city that boasts the only theatre organ in that northerly part of our country. A sister organ in the suburban Astoria Cinema was transplanted to a school hall and destroyed in a fire a year or so ago.

It's always nice to hear about a new cinema organ installation. An organ that started life in 1938 at the Grand Cinema Southport, a northwestern seaside resort in England, then went into a church, to then be moved again to Ron Curtis' organ studio in Bolton, and then to another organ studio at Hyde in Cheshire, has now found yet a new and, it is hoped, permanent

home in the Town Hall at Chorley, in Lancashire, England. A 3/6 Compton, which Ron Curtis nicknamed "The Concrete Shifter," should sound well I'm told. It was the standard late-style highly popular and successful money spinner for Compton's (Metal Tibia, Diapason, Flute, Viola and Muted Trumpet and Tuba, and usually equipped with a Melotone Unit, the prewar electronic division found on virtually all Comptons from 1935 onwards). This organ — a corker — lost its 'Mel' along the way like many others. Its glass console surround was last seen draped around a Hammond on the bandstage of the Tower Ballroom Blackpool; the Hammond now replaced by a large Technics. It is used to give the Wurlitzer blower a rest for 30 minutes at dance sessions. The fancy glasswork, very much part of our theatre organ scene over here of course, looked totally out of place in that fantastic ornate "High Temple of Terpsichore."

That's all for now. Keep those Tibias sobbing.

IAN DALGLIESH

Ian Dalgliesh began writing on the British cinema organ scene for The Console in 1964. He started this column, also for The Console, in 1969. Interested in theatre organs since early youth, Ian has been very active in the Cinema Organ Society over the years, as well as being a member of ATOE and ATOS since the early days. □

All inquiries regarding membership matters should be addressed to . . .

Douglas C. Fisk
Executive Director of ATOS
P.O. Box 420490
Sacramento, California 95842



BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

BARRIE, EUGENE STUART

Born October 26, 1899, in Louis-berg, Nova Scotia, Canada. Barrie was educated in Paris, Berlin, London and Berkeley, California. He attended the Royal Academy of Music in London, England, and was an honor student at the Beyer-Royal Conservatory at Kassel, Germany. Later he studied under Dr. Max Reger in Leipzig. Barrie earned the following degrees: Graduate Doctor of Music and Bachelor of Science in Musicology at the Berlin High School of Music; Ph.D. in Comparative Philosophy at the College of Higher Technology, Berlin. He emigrated to the United States and spent seven years as a theatre organist with the Paramount-Publix chain, followed by five years as organist for Warner Brothers. In the late 1930s Barrie moved to England and toured for the Granada Theatre chain, broadcasting and recording. He left the console to lecture in philosophy and musical science but returned briefly to record a long playing disc and at least two 78 rpm discs at the Granada, Tooting, England. His signature tune was "La Paloma."

BARRY, EMMA L.

Organist of the Royal Theatre, Seattle, Washington, in 1927.

BARRETT, RUTH

Organist in the New York City area in the 1920s. Among the other positions held, she played at the Colony Theatre in New York in 1926 on a four-manual Skinner organ (the Colony Theatre was located at 53rd Street and Broadway, and John Priest was chief organist there). Two years later in 1928, Barrett went on to the Cameo Theatre in New York which also had a smaller Skinner theatre organ, one of

the first theatre instruments built by Skinner. The building itself was considerably smaller than the Colony Theatre. The Cameo Theatre had also been served by John Priest as chief organist. Ruth Barrett also gave some concerts of classical organ music in Aeolian Hall in New York City and in later years went on to become organist of the Mother Church of Christian Science at Boston, Massachusetts. There she played the Aeolian Skinner church organ, broadcast from it, and made recordings from it, all under the name of Ruth Barrett Phelps.

BARTLETT, FREDERICK J.

Organist of the Isis Theatre in Boulder, Colorado, in 1925.

BATH, LEO

Organist of the Grand Theatre in Fairbault, Minnesota, in 1922.

BAUCOM, MISS

Miss Baucom was a native of the Cincinnati area and received her musical education at the Cincinnati College of Music. She started playing the piano in a small neighborhood theatre when she was just out of high school to help earn college money. She played there about two years. At that time, Wurlitzer was beginning to install organs in theatres and she practiced theatre organ music at the Wurlitzer store in Cincinnati. One day Wurlitzer called her and asked her to fill in immediately at the Orpheum Theatre where the organist had suddenly become ill. He was subsequently unable to return to the job so it was given to Baucom, who remained there for five years playing four shows a day, seven days a week. These years were approximately 1916 to 1921. In 1921 when the new Capitol Theatre opened, she moved there and stayed

for seven years until the advent of sound pictures when live music was discontinued at the Capitol. She then went to the Albee Theatre, Cincinnati's largest and finest picture palace. She was at the Albee Theatre from 1929 until 1932 when live music was discontinued there also. For seven years during the Depression, she was in charge of the Federal Music Project for the area. When that project ended she became secretary to Ike Lisbon, a Cincinnati theatre owner. In 1943 she became Assistant Registrar at the Ohio College of Applied Science.

Her theatre organ career spanned about 14 years, the prime years of the first theatre organ era.

BAXTER, EDDIE

Theatre organist who recorded a long playing record of theatre organ music at the Lorin Whitney Studio (4/24 Robert-Morton) in Glendale, California, in 1958. Believed to be a pseudonym.

BEASLEY, BESSIE

Organist of the Bijou Theatre in Boston, Massachusetts, in 1928.

BAYLOR, GEORGE W.

A graduate of Cincinnati Conservatory of Music, Baylor also studied at the American Conservatory of Music and Northwestern University at Evanston, Illinois. He played piano and organ including the accompaniment of silent movies, comedy shows, and for hotel audiences in the Indianapolis, Indiana, area for many years. He moved to Chicago, Illinois, and became organist of the Hollywood Roller Rink and at the North Avenue Rollaway for 18 years. He

Stuart Barrie



taught music privately, served as the organist of several churches and wrote a number of organ compositions.

BEAUCLAIR, STEVEN

Opened 3/28 Kimball pipe organ in the Warner Theatre in Milwaukee, Wisconsin, in May of 1931.

BEAZLEY, KATHERINE

Theatre organist in the Seattle, Washington, area in the 1920s. Played the Grey Goose Theatre in Seattle in 1926 and the Liberty Theatre in Seattle in 1927.

BEAVER, PAUL

Born in Ohio of musically skilled parents. He received his first instruction in music at home, beginning with piano. At the age of ten he began to play the organ and to compose his own music. By the time he was 13 he was holding a position as church organist. Moving to California he became a student at the University of California at Los Angeles, where his studies concentrated in psychology, physics and mathematics. During this time he held the post of organist at the First Unitarian Church.

He served as an Entertainment Specialist in the Army and upon his release from service he started a successful career as featured soloist in hotels and nightclubs. He played the organ and percussion with various jazz groups. In addition to composing and publishing arrangements for organ, he was active in recording, television and motion picture studio work. Special musical instruments of his own invention and construction have been featured in films such as *Dr. Zhivago*, *The Slender Thread*, *Our Man Flint*, *Around the World under the Sea*, *Hawaii*, *Walk Don't Run*, *In Harm's Way*, *An American Dream* and *The Professionals*.

He created special effects for such television shows as *The Munsters*, *Bewitched*, *My Favorite Martian* and *Run for Your Life*.

Beaver won acclaim as an organist of concert caliber and made a number of appearances, particularly in the Los Angeles area, including appearances at the four-manual Kimball organ in the Wiltern Theatre.

Beaver died January 16, 1975. He is remembered for his one theatre organ album, "Perchance to Dream," recorded on the Carson/Kearns Wurlit-

zer in Hollywood.

BEACHAM, DWIGHT

Born in California, Beacham began his musical studies on the piano at the age of seven. Four years later he took his first organ lessons. He completed his bachelor's degree in music at Chapman College in California, where he studied under Norman Thompson. Beacham did additional study with Lloyd Del Castillo on the theatre organ technique.

Beacham's first theatre organ appearance was in June of 1968 when he played for the Los Angeles Chapter of ATOS on the Wiltern Kimball. In July of the same year he was a featured artist at the National ATOS Convention. He has been featured at other ATOS conventions since that time.

Beacham has installed a two-manual Wurlitzer theatre pipe organ in his home in Huntington Beach, California. He has toured and demonstrated organs for several electronic firms. □

Questions and Answers on the Technical Side

by Lance Johnson



Do you have any questions?

Send them direct to:

**QUIZMASTER
and Organbuilder**

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

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

Q. I recently replaced the leather on the primaries and secondaries on my Wurlitzer Tibia offset. After about two months of playing, the notes in this chest began to go dead. I now have four out of 12 that refuse to play, even though the primary works fine. I have tightened up the bung and loosened the pallet spring, all to no avail. I also reviewed your troubleshooting guide but could not find this symptom. Any suggestions?

A. It sounds to me like you got hold of some porous leather. With a high pressure system, it is vital that the leather be air tight in order to overcome the tremendous air pressure holding the pallet closed. I would suggest applying some vaseline to the leather to make it air tight. Some old

Wurlitzer men used egg white, which apparently did the trick, too. It should not be necessary to remove the secondaries to perform this procedure.

Q. I have a switch bar in my Wurlitzer switch board which refuses to come down far enough to depress the contact wires. As a result, I have intermittent dead notes. I have tried shortening the pulldown wire but it doesn't help. What can I do next?

A. The cause of your problem is the arm which protrudes from the bar, which likely is hitting the switch board wall. You will have to take out the entire switch bar, unscrew the arm and bend it slightly inward. This will allow the bar to deflect farther downward when the pneumatic is exhausted, thereby depressing the contact wires. With your bar out of the switch board, check to see that none of the contact wires are binding on the switch bar. If the organ was once in a sooty chamber, the wire may become coated with a sticky soot which will eventually increase the wire size and cause it to bind in the groove.

Q. Recently I have noticed a lot of side slop in my manual keys. I don't understand why these keys should have worn so much, as I bought my

organ only a few years ago. What could cause this and what should I do?

A. The guide pin bushings may be falling out of your keys one by one. If you remove your key slip, you will see nickel-plated pins going up into the keys which hold the keys in alignment and prevent side movement. Inside the key is a double bushing of felt into which the guide pin fits. In order to repair this, it would be necessary to remove all the keys from the bed and have new felt installed. However, it is also possible that the guide bushings have become worn or compacted. If this is the case, it is possible to rotate the guide pin *slightly* (they are oval in

cross section) and eliminate the side play. This is done with needle-nose pliers after the key slip has been removed. If more than very slight rotation is required, the chances are that the bushings will have to be replaced.

Q. I contacted Deagan and found they want \$20.00 per head for chime hammers. I would have to buy the whole hammer in order to replace my missing tips. I also had great difficulty in removing the tip from the hammer head even after trying WD-40, tapping it with a wooden mallet and verbally expressing my thoughts. It looks like I will have to put up with my clinking chimes forever.

A. We can replace your tips with specially-shaped rosewood tips that we make in our shop. If you can send me the entire hammers, I will replace the tips for you. We have found that the rosewood tip is identical in characteristics to the original fiber tips.

Troubleshooting Guide Quiz Question

You are under the chests looking for dead notes. While listening to the pipes with the wind on, you find a dead note with your test wire. You have arcing at the terminal but see that the valve wire does not move. Explain what could have happened. □

Answer on page 67.

WRITE IT RIGHT

Because THEATRE ORGAN is the official journal of ATOS, we welcome articles of historical, biographical or technical interest. However, because the entire editorial staff works on a voluntary basis and time is of the essence when deadlines must be met, there are a few requirements which *must* be met if material is to be considered for publication:

1. All copy must be typewritten on 8-1/2 x 11 white paper (not erasable, please), double-spaced in caps and lower-case — NOT ALL CAPS — with a 1-1/4-inch margin on top, bottom and both sides. If computer paper is used, it must be trimmed to the acceptable 8-1/2 x 11 and meet the above standards.
2. The name, address and phone number of the writer must be on the first page, and subsequent pages must be numbered.

3. Send the original copy; keep a carbon or photocopy.
4. If photographs accompany a manuscript, it is essential that the captions be typed double-space on **3M Post-it Note** sheets and attached to the *back* of the photos. Include photo credit and identify by article title, please. Photographs attached to sheets of paper or written on with ink cannot be used. All photographs should be placed in an envelope and attached to the article. Photos will be returned if requested.

Both time and staff are limited and we can more effectively serve our membership if we adhere conscientiously to these few standards. We will, therefore, return manuscripts which do not meet the minimum requirements.

For anyone interested in submitting

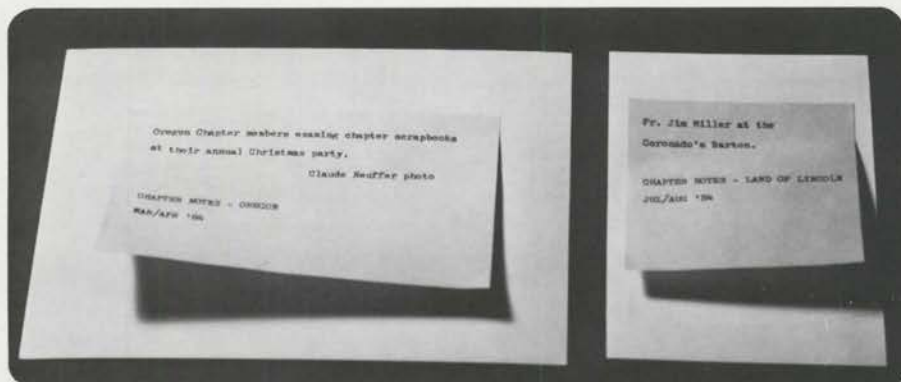
articles to THEATRE ORGAN, a "Writer's Guide" is available and offers more explicit suggestions for manuscript preparation. This may be obtained by writing to Bob Gilbert, Editor, 3448 Cowper Court, Palo Alto, California 94306. □

Closing Chord

David Hamilton died October 23, 1984, in Pinderfields Hospital, Wakefield, England, age 42. He had undergone major surgery about five years earlier and never fully regained his health.

Born in Scotland, David Hamilton was raised in an orphanage near Leeds in England. He first learned hotel management and catering before deciding to become a professional musician. (He began piano lessons at the age of eight and started playing a church organ when he was 12.) His interest in theatre organs was awakened after he started college at Huddersfield and heard for the first time a theatre organ at the Gaumont Cinema in Bradford. It was not long before he was allowed to practice on the instrument, and during his college years played there on weekends.

In the next several years David appeared in all the major cities of Great



Illustrating the proper way to caption photographs.

(Claude Neuffer photo)



David Hamilton
(Photo by Spalding Public Relations, London)

Britain and on the Continent, playing on both pipe and electronic organs, and spent nine months as organist on a luxury cruise ship in the Caribbean.

He was appointed Director of Marketing (Europe) for the Conn Organ Company in 1975, and in June 1977 was named Organ Promotion Manager, International Sales, for C.G. Conn, based in Chicago. In this position he toured extensively throughout Europe, North America and Australia. In 1982 he was named Export Sales Manager for Conn Keyboards, Inc.

David made fifteen recordings, on both electronic and pipe organs. His first was made on the Wurlitzer at the Gaumont, Bradford, just before the organ was removed. One of his last recordings was of the 3/15 Wurlitzer in San Gabriel Civic Auditorium.

In addition to demonstration and concert tours, he loved to accompany good artists and he appeared on both radio and TV programs.

He was a true gentleman, always courteous, a loving person and a good friend to those who had the privilege of knowing him.

Don Gomez, theatre organist during the big era, and a performer later in hotels and restaurants, died on October 3 in his native Bogota, Colombia. He was 80.

Coming to the United States in the early twenties, he studied under Lew

White, and for a period played the Roxy Kimball with White and Emil Velazco. He performed at the Rialto and Loew's State theatres and on the pipe organ in the Hotel Taft in New York, among numerous places in that area and in New England.

In World War II, Gomez played a Hammond in hotels and restaurants in the Northeast. After the war, he joined the Sheraton Hotel circuit, playing organ, piano and Solovox in Chicago, Detroit, Buffalo, Pittsburgh, New York and New England. He appeared on radio during most of those engagements. The last 20 years of his professional life were spent in Biloxi, Mississippi, playing engagements there and along the Gulf Coast. His repertoire contained over 2000 tunes.

He is survived by a nephew and a niece, the latter the wife of Ferde Grofe, Jr.

Paul Jerome Miller, 78, an organist and choral director, died October 25 in Gowanda, New York.

Mr. Miller, a New York City native who moved to the Gowanda area as a child, got his start as an organist in local theatres where he accompanied silent movies.

A graduate of the Trinity College of Music in London, England, who also studied at the Union Seminary in New York City, Mr. Miller was a member of the American Guild of Organists and the Choral Conductors Guild.

In addition to playing the organ and conducting choral groups, Mr. Miller was a music educator and author. He also worked on local radio stations throughout his career. He led a drive to purchase an organ for the Gowanda school system.

Surviving are his wife, Chrystene; a son, Paul Jerome Miller, Jr.; a brother, five sisters and five grandchildren.

Helen Hellyer, 81, died December 9 in a nursing home where she had resided for four weeks. She and her husband, William, who had been married for 56 years, were long-time residents of Pottstown, Pennsylvania.

Mrs. Hellyer played her first movie at the age of seven in 1910, and she became a church organist at 13. Her active career as a theatre and church organist spanned 72 years.

Helen was instrumental in arrang-



Helen Hellyer

ing for the owners of the Sunnybrook Ballroom to acquire and install the United States pipe organ owned by Roger and Dorothy Bloom (THEATRE ORGAN, January/February 1982).

A biography of Helen Hellyer was published in THEATRE ORGAN in the September/October 1982 issue.

Organist **George A. Johnson** died October 23 in Warren, Pennsylvania, at the age of 80.

Mr. Johnson began his career as an organist in a small church in South Carolina, later becoming an accompanist for silent films. He played in Chicago and moved to Omaha to open the Riviera Theatre (now the Astro) in 1926. At that theatre he played four solo concerts a day. While in Omaha he was also organist for the First Baptist Church and a staff member of radio station KOWH (which no longer exists). He moved to Warren in 1928. In 1955 he returned to Omaha to dedicate the new organ at the City Auditorium Music Hall.

Survivors, in addition to his wife, include his son, George A. Johnson, Jr., four grandchildren and one great-grandchild. Mrs. Johnson now lives with her son in Burnet, Texas. □



CHAPTER NOTES

Edited by Grace E. McGinnis

ac/atos

atlanta chapter, american theatre organ society

Atlanta

404/963-6449 or 404/457-4731

Atlanta Chapter has enjoyed a busy Fall. Our September and October meetings were held at the Excelsior Mill Restaurant where a 3/24 Wurlitzer installation is continuing. Member Rick McGee presented the September program, and member Greg Colson was the artist for October. Both concerts were followed by open console which added much fun for all those trying their turns. The Mill added the organ in 1984; it has been a successful restaurant for several years. If you visit Atlanta, remember the Mill is located near the Atlanta Fox, and the organ is played nightly.

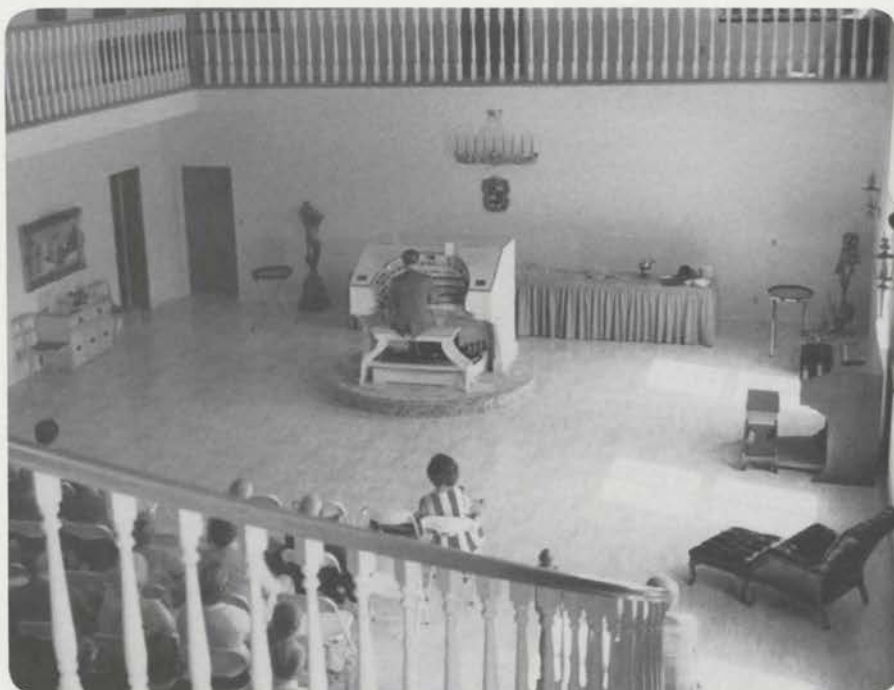
Fourteen members enjoyed our annual Cave Crawl to Cumberland Cav-

erns and the home of friend Roy Davis on October 27. The tour started at the Tivoli Theatre in Chattanooga, included two home installations and ended with a banquet 500 feet below ground in beautiful Cumberland Caverns at McMinnville, Tennessee. Those who attend each year always enjoy bringing others to share the fun the next time.

Our veteran theatre organist, Ned Marshall, entertained us with old favorites and requests on the four-manual Page organ at Winn-Sound Warehouse for our November meeting.

Also in November, we sponsored fellow Georgian Hector Olivera at the Shrine of The Immaculate Conception (Atlanta's oldest church) on their new 54-rank Möller. The church was fully restored this year after a fire two years ago. The brilliance of the room particularly impressed Mr. Olivera.

DAVID TUCK



Don Baker playing for the Central Florida Chapter on the 4/17 Wurlitzer in the home of Ken and Ruth Hunt.

CENTRAL FLORIDA THEATRE ORGAN SOCIETY

Tampa

813/685-8707 or 813/734-5721

October 14 was a day to be remembered for Central Florida Chapter and for members Ken and Ruth Hunt. On that day, the Hunts were able to formally introduce their 260 Special 4/17 Wurlitzer which is installed in their 8000-square foot residence, built for the purpose of properly housing both the organ and themselves. The living area, which houses the console, is 70 feet in length and 36 feet wide with a 32-foot vaulted ceiling. It is a most handsome room with a sweeping stairway and a balcony around three walls. The chambers speak directly into the living area and face the console as in most theatre installations. The console has 200 stops and second touch on the Pedal division, Accompaniment, Great and Bombard manuals. Originally installed in 1926 in the Terminal Theatre in Chicago, Mr. Hunt moved it, in 1963, to his Dayton, Ohio, home where it remained for 20 years. The Clearwater house was completed over a year ago, and the installation of the organ began shortly after. This is undoubtedly one of the finest residence organ installations in the United States, and it sounds as good as it looks.

For this dedication, theatre organ veteran Don Baker was the artist. Baker, who is fondly remembered for his long association with the 4/36 Wurlitzer at the New York Paramount — the greatest of them all, now lives in the Orlando area and is an honorary member of this chapter. Interestingly, the Hunt organ and the New York Paramount Wurlitzer were both installed in their respective theatres in the same year, 1926, and Hunt's Wurlitzer has been compared favorably to the sound of the Paramount's. Baker was in excellent form and amply demonstrated what the organ could do under the touch of a master like himself. His selections included "Autumn in New York," and a most moving and heart-tugging

"God Bless America" that had the audience singing along on the final chorus. Following the Baker program, refreshments were served and members and guests had the opportunity of either renewing old friendships with Mr. Baker or meeting and chatting with him for the first time. It was a meeting and program worth remembering.

The November meeting was held at the home of Eleanor Bassett in Ridge Manor. Her lovely sounding 2/4 Robert-Morton was enjoyed once again by the membership. With the passing away two years ago of Ev Bassett, who was a very fine ear-player, Eleanor, who doesn't play, has sold the organ and it is shortly scheduled to be moved out of the state. All who wanted to play the organ for the last time had ample opportunity. It was a very pleasant afternoon. The organ will be missed, as is Ev Bassett.

Work has been very slow on the 3/12 Wurlitzer at the Tampa Theatre. Lack of availability of the theatre and of ourselves at the same time has made meaningful progress quite difficult. While the organ will be finished one day, we cannot say when. We do our best to keep up our morale.

JOHN OTTERSON



CENTRAL INDIANA CHAPTER

Indianapolis

317/255-8056 or 317/786-2160

We held our second annual Silent Film Festival at the Hedback Theatre on October 12 and 13. This took the place of our monthly meeting. Dennis James presented two different programs. Saturday's program was Harold Lloyd in *For Heaven's Sake*, a full-length comic feature. Dennis' fine job of accompaniment was highly appreciated by all. We were happy to welcome a busload of CATOE members Saturday night. A reception was held both Friday and Saturday nights after the performance.

On November 4 our meeting was held at the Hedback Theatre. Chapter President Tim Needler conducted the meeting, which included planning the coming election of officers and a bus tour for next spring. A fine program

was presented by Virginia Rechteris. Tim Moore, representative of Paiges Music Company, was featured tenor. His songs included an aria from *Pagliacci*, "Alone" and "Indian Love Call."

WAYNE R. PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

Once in a blue moon you get to see a truly magnificent home theatre organ installation. Such was our pleasure on October 21 when we visited John Gogle in Dayton, Ohio. John told us about his organ acquisition. It seems that, after a long search and careful sleuthing, he came upon a 3/8 Kimball, originally installed in the Capitol Theatre in Hazleton, Pennsylvania. He undertook the Herculean task of moving the entire organ in one trip and ultimately deposited all pipes, chest and console in his Kettering home in 1973. Four years later, with the acquisition of three ranks from Gray Chapel at Ohio State Wes-

leyan University (Clarinet, English and French Horns), he had the ultimate organ — a beautifully voiced instrument in the basement of his home. Completely solid state and winded by a 5-hp Spencer Orgoblow, it's every bit the realization of an organ buff's dreams. Add to this the playing skills of Gene Stanley and Jack Doll and a silent movie cleverly accompanied by host John, and you have one spectacular afternoon.

It was a festive occasion, October



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 1¼" 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 | May 15 for July/August |
| January 15 for March/April | July 15 for September/October |
| March 15 for May/June | September 15 for November/December |



Member artist Ted Gyson tells Central Ohio members about his own compositions.



John Gogle's 3/8 Kimball console.

29, when COTOS convened at Alice Lombard's. Here, in Amish country, was a restful estate housing a Baldwin Cinema II organ. At the keyboard was member Ted Gyson. His opening mini-concert included some superb renditions of familiar music and two of his own compositions which, he informed us, will accompany a silent movie in Elgin, Illinois, where he will play in concert with an orchestra on one occasion and will be the solo artist on another. It was a distinct privilege to hear again, not only an accomplished organist, but a composer as well. But the festivities didn't stop there — our group of 30 guests and friends stepped up to the keyboard at open console for continuous entertainment, and next to the studio was the most enticing array of goodies ever to confront our membership. Hostess Alice Lombard (Mrs. Golden Kernel Queen of 1984) truly outdid herself in arranging this event for which we are all truly grateful.

November 3 marked the beginning of the Ohio Theatre's Organ Concert Series with the appearance of Carlo Curley. If there was ever to be a successor to Virgil Fox, Carlo fits the bill. His command of classical organ was ably demonstrated in his varied program which featured selections by Mozart, Schubert, Schumann and Bach. His ultimate selection was a very difficult and intricate piece entitled "Christmas" by Gaston Dethéis. Mr. Curley's commentary and humorous remarks made him a real candidate for a repeat performance.

JOHN R. POLSLEY



**Chicago Area Theatre
Organ Enthusiasts
312/470-0743 or 312/627-3245**

At last! The Chicago Theatre has been spared the infamous wrecking ball! The news has been publicly broadcast that the city of Chicago, Plitt Theatre Group and the Chicago Theatre Preservation Group have agreed on the sale of the theatre and the adjoining Page Building. No doubt, details will be known to you by the time you read this. We are all delighted about this good news! CATOE will be working with the Chicago Theatre Preservation Group to form a trust fund for the preservation of the Wurlitzer pipe organ. Contributions are welcome and may be sent to: CATOE c/o Beverly Barton, 703 East 194th Street, Glenwood, Illinois 60625. Please note "For Chicago Theatre Organ Fund." Thank you. The Chicago Theatre will close the end of January, 1985, for refurbishing and will reopen November 1, 1985. Conventioneers will get a preview of accomplishments up to convention time.

For former Chicagoans: The McVickers is gone, and the State Lake is closed. The Vic Theatre on Sheffield at Belmont Avenue is alive and well; it has been completely refurbished and

is referred to as the Concert Center and will present a variety of shows. It does have organ chambers; thus, there is hope for a future organ installation. The Stan and Vi Lechowicz monthly open house is gone, as is the organ.

The Rialto Theatre in Joliet is presenting many big names to full houses which makes it a very active theatre. A fall social was given for several area chapters of ATOS and some local organ clubs. Taylor Trimby was the soloist at the 4/21 Barton Grande organ and did an excellent job on that great instrument which was truly appreciated by the about 200 organ buffs who attended.

Don Springer was soloist for our Christmas party at Sally's Stage. The organ is a 3/14 Barton which is in excellent condition. The new management replaced the former Barton when they took over. Don presented a program of wide variety done in excellent style.

Tom Wibbels was soloist for our fall show at Mundelein. Tom presented a super program plus excellent accompaniment to the silent film, *Tillie's Punctured Romance*, starring Charlie Chaplin. Tom will be appearing on the 1985 Convention program.

One interesting event this past fall was a bus trip which evolved when Virginia Ferroli and Beverly Barton noted that there were three events in Indiana that coincided and could be included in a weekend. There wasn't much time for planning so phones rang and one issue of our newsletter

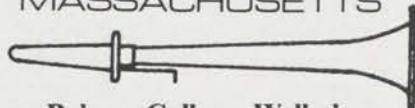
(VOX) got out the word. The 27 who attended this event were greatly pleased. The tour consisted of Dennis James at the Hedback Theatre in Indianapolis for Saturday evening with silent films and program followed by a champagne reception, then on to the Paramount Music Palace to hear Donna Parker until a bit after midnight. Sunday morning was brunch in Kokomo at Pipe Dreams Pizza to hear Bill Tandy's music, which was excellent. We then went to the Long Center in Lafayette for a three o'clock concert with Lyn Larsen and Tony Fenelon, who presented a terrific program on piano and pipes. It was a spine-tingling performance which ended a superb weekend of fun and music, plus games and taped music on the return bus trip. Quick plans can be good, also!

The last issue of THEATRE ORGAN stated that our July social at the Elm Skating Rink had Jerry Glenn as soloist. This was an error as Bill Kucek, staff organist for the Elm Rink, was our soloist. Jerry did a few numbers. Sorry for the mistake. Bill will present a full program at the Elm Rink for the 1985 Convention.

February 10 is the date for Don Springer and a variety show at the Pickwick Theatre in Park Ridge. February 17 is our fund-raising banquet for the Oriental Theatre organ — this will be at Quigley North in Chicago.

ALMER BROSTROM

EASTERN MASSACHUSETTS



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

The date, October 21; the place, Babson; the occasion, EMCATOS' regular meeting; the artist, Dick Kenney. This gentleman from Fitchburg, Massachusetts, and a sizeable following from the Monachusets Organ Club (electronic), enjoyed playing and hearing the "real thing." Kenney was at ease with our Wurlitzer as he presented tunes of the twenties and thirties when theatre organ was regular fare in the theatres. He played music from some of the movies of that era, such as "Precious Little Thing Called Love" from *Shopworn Angels*, waltzes and a catchy untitled ditty of his own. A Ray Noble composi-



Robert MacDonald, RCMH organist, at the Eastern Massachusetts Chapter Wurlitzer at Babson College.

(Paul Callahan photo)

tion, "Love Locked Out," was particularly attractive. All present expressed their approval vehemently which resulted in a rather unusual encore, "Yes, We Have No Bananas." Dick had fun, and his pleasant style transmitted enthusiasm to his listeners. Come back, again!

The party is over, but the melody lingers on from our Robert MacDonald weekend of October 27 at Stoneham Town Hall and 28 at Babson. Bob, who is again playing an arduous Christmas schedule of shows at Radio City Music Hall, was introduced by Chairman Royal Schweiger of the Stoneham Organ Committee. A spirited, 1932 "King Kong March" opened his first program. Two musical favorites of Mr. MacDonald's, "Strange Music" and "Say It With Music," were included in his fine program. "Variations on A Christmas Carol," a classical piece with much double pedaling, was a real crowd pleaser. Bob played a superb accompaniment to the hilarious 1929 Laurel and Hardy silent, *Liberty*. His sing-along opened with "Happy Birthday, Dear Alice" in honor of his mother who was in the audience. Several excellent colored slides of RCMH and the Cathedral of The Sacred Heart in Newark, New Jersey, were shown. After several requests were performed, one of the highlights of the evening, Eric Coates' "Dambusters"

March," closed his program. With long applause and cheers, an encore was in order and was "Without a Song."

Sunday afternoon at Babson began with "Parade of the Wooden Soldiers." Bob's diverse program had a long Victor Herbert medley and an intricate novelty number, "Samam," included. Veterans' Day being imminent, patriotic songs were included with spontaneous singing by the audience. Numerous requests were enjoyed and Coates' "Knightsbridge March" completed the musical fare. It was late, and many had to depart, so no encores were possible despite protracted, appreciative applause. Bob MacDonald has that smooth RCMH style, but much more selective registration was possible on this pair of Wurlitzers than on the BIG ONE. It was a treat to hear the Stoneham organ again after several years absence, and contrasting programs made for a busy, interesting weekend. Bob's registrations, phrasing and interpretation left a satisfied, warm glow — a complete musical feast not unlike a gourmet meal. A "touch of class," to characterize our artist's playing, summarized the writer's scribbled notes as well as many overheard comments. Robert MacDonald wears two hats and, whether seated on a Howard seat at RCMH or on the bench at the big Schantz in the Cathe-

dral of The Sacred Heart, he produces great music!

STANLEY C. GARNISS

JOLIET AREA

Illinois

312/393-9201 or 815/726-7665

After resting from the wonderful convention, we ventured to Pipes and Pizza in Lansing to hear the 3/17 Golden Voiced Barton. Originally the Lans Theatre, local weatherman Roger Triemstra has converted this atmospheric house into a restaurant. Organist Dave Wickerman played the Barton for our group and the other patrons. We enjoyed ourselves and hope to return again soon.

Our September gathering was at St. Anthony's Church near the Rialto Theatre in downtown Joliet. The church dates back to 1858. After a delicious spaghetti dinner, we listened to Tony Brandolino play the newly installed 2/6 Möller pipe organ. Tony toured with the group, Up With People. He demonstrated the wonderful sounds of this organ and its new Deagan Chimes by playing some classical and some popular tunes. After his performance, several JATOE members entertained at open console.

These are the ingredients for a great day: one warm, sunny fall afternoon, one beautiful theatre, one Grande Barton pipe organ. Sprinkle with organ enthusiasts from CATOE, LOLTOS, Cedar Rapids, Dairyland, Central Indiana, Windy City Organ Club, Hammond Nutones Organ Club and the West Suburban Organ Society. This was the recipe used on November 4 at the Rialto Theatre when we hosted a "regional" social with people from the above in attendance. Before the program began, Lynn Lichtenauer, Rialto sales coordinator, gave a mini-tour and told some of the history of the theatre to the group. Then JATOE's Taylor Trimby played a nice program on the 4/21 Barton, showing off all the new additions in pipework. After his performance, Barbara Meisner presented a slide show of the organs and theatres being used for the convention in 1985 in Chicago. JATOE Chairman Lee Rajala urged the group to eat, drink and be merry, but keep it off the carpeted areas. About 20 people took turns during open console, and everyone had a chance to play without being rushed. The organ crew gave the organ a complete paint job, which

made it look really beautiful under the changing spotlights. Work on the second touch and other areas has helped to get the Barton closer to 100%. Missing pipes and computerized combination action are ready to be installed, and the organ should sound great for Pipes Alive in '85!! Thanks to the Rialto Theatre management, staff and especially the Rialto volunteers for serving, ushering and helping to clean up.

From all the directors, members and friends of JATOE, we wish you a safe and happy 1985!



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

LOLTOS

St. Paul

612/938-2974 or 612/771-1771

Gaylord Carter played to full houses on September 21 and 22 at the Phipps Center for the Performing Arts in Hudson, Wisconsin. Gaylord is a charming, happy artist, and the funny silent films shown to his accompaniment were enjoyed by all.

Ron Rhode, organist extraordinary from Mesa, Arizona, was in concert on November 10 at the Phipps Center. The Wurlitzer theatre pipe organ, a Style D Special, Opus 1404, was formerly situated in the KSTP-TV studios, and was given to the Phipps Center in 1983 to be used as a concert instrument. Ron demonstrated what an accomplished arranger can do with a simple, old-time favorite rendition of "Down by the Old Mill Stream." His whole tune list was thoughtfully planned and executed.

The Organaires, a small home organ group, has resumed their monthly sessions at the various members' homes. Ted and Marguerite Espe's home at Bald Eagle Lake was the site of the September meeting. October found us at Bob and Jean Duwe's home in Stillwater where Bob is putting the final touches on his home installation of a Wicks 2/11 pipe organ in his "barn." Fred and Thelma Nagel were hosts for the November meeting.

By the time this is published, Christmas and New Year's Day will be over, and we hope everyone enjoyed a happy Holiday Season filled with music and friendly folks!

VERNA MAE WILSON



**LONDON & SOUTH
OF ENGLAND**

8956-32369 or 1-788-8791

When we declare that our chapter "aims primarily to promote a greater interchange of Anglo-American theatre organ music and fellowship in full complement to the well-established and numerate British theatre organ enthusiasts fraternity," and thereby to bring a whole extra dimension to the enjoyment of our favorite instrument, we certainly try to practice what we preach. This was clearly demonstrated at our third visit to the Granada, Slough, in mid-September. Indeed, our new series of presentations at this delightful theatre, begun in 1982 after 11 years silence and much restoration, must be unique in the theatre organ world. The reason for this is that the extensive structural alterations to the auditorium in the early 1970s, which converted the building into a triple cinema, required that the console of the snappy, late-model 3/8 Wurlitzer be moved from its center-pit lift and relocated behind the film screen, completely obscured from public view. We have circumvented this problem by deploying a closed-circuit television system with three large screens mounted on top of the front part of the roof of the two mini-cinemas. Highly professional backstage camera work is provided by our good friend, Dave Ross, and his own array of equipment in a veritable "TV studio" atmosphere resulting in what many describe as a better-than-real appreciation of the artist's performance through the ability of the camera to focus clearly on the keydesk and pedalboard.

After a "live" introduction and chat with our large and appreciative audience, our featured artist for the first half of this most recent show at Slough, the ever-popular Douglas Reeve, produced the same kind of majestic performance on eight ranks of pipes that we are accustomed to hearing him produce at the distinctive 4/40 Christie in the Dome complex at



Ronald Rogers and his merry band entertained the London Chapter with laughter, music and sing-alongs for the September Club Night.



Miss Nina Trott, young member of the London Chapter, poses with two members of the wedding party before her Compton console, just before leaving for the church for her wedding on September 8. (John Sharp photo)

his native Brighton on the South Coast. In similar fashion, yet contrasting style, yet contrasting style, our own chapter chairman, Len Rawle, met the audience before going backstage to "have a ball" at the Slough Wurlitzer, an instrument with which he has long had a special affinity. To complete this exciting and novel presentation, we added another unique feature for a British in-theatre organ concert — this was to go American-style with Lobby Organ interludes. These were provided by three of our promising youngsters, Geoffrey Solman, Dena Cooper and Christopher Theobald, playing a Yamaha electronic organ. They, too, were exceptionally well received.

Happy was the day in early November when nearly 100 chapter members met at an informal gathering at the world-famous Granada Tooting in South London to hear the first fruits of the monumental restoration program undertaken by our technical team on the distinctive 4/14 Wurlitzer — albeit only to be heard over the house sound-amplification system and seen on the house Bingo video screens (again through the diligence of our cameraman extraordinary, Dave Ross).

Our next major chapter event furthered our self-styled objective of encouraging new young keyboard exponents in theatre organ music. This was our eighth "Young Theatre Organist of the Year" competition, held again this year at the Granada Harrow in Northwest London and featuring the 3/8 Wurlitzer which is still in full audience view albeit in a tripled cinema auditorium. With 13 bright young contestants ranging from nine to 16

years of age, well-known Statesider and good friend Lowell Ayars as one of our adjudicators and a multitude of prizes, a characteristically enjoyable day provided another memorable and worthwhile contribution to our beloved interest — especially in view of the coming National competition for which we fervently hope to provide an entrant.

Together with British theatre organists Walford James of Wales and Louis Mordish of nearby Wembley as his fellow adjudicators, and Len Rawle as chairman of the panel, Lowell enjoyed another happy experience with us which he will doubtless "play-back" into the thinking of the National.

Our 1984 winner was 15-year-old Paul Sheffield from the East London suburb of East Ham. Immaculately dressed in a "Granada-style" white suit, specially provided by his parents

for the occasion, Paul well reflected both his view of the Wurlitzer — FANTASTIC — and the superb style of his tutor, Stephen Vincent, who was our competition winner in 1980. Runner-up was the hard-working Chris Theobald. In third place was Dena (formerly Toni) Cooper, retaining the title of "First Young Lady Theatre Organist of the Year," bestowed upon her last year when she was just pipped in a tie-breaker play-off by winner David Redfern. As is customary, David played an outstanding 20-minute interlude at the Wurlitzer while our panel deliberated and before he handed over the silver inscribed "Chain-of-Office" to Paul for the coming year. Monetary prizes, including three special commemorative awards incorporated by member Desmond Jenkins to augment the first three positions, were complemented by inscribed plaques, LP records



London Chapter members relax on Barbeque Day, July 24.



The London Chapter Wurlitzer safely home with the gang.



Ashley Miller with the London Chapter removal team. He made it into the drive!

from well-known members John and Noreen Foskett and record tokens from another chapter member for each of the 13 fine young musicians, almost completed the proceedings.

After 16-year-old David Redfern had been presented with the handsome Dean Herrick Trophy by last year's winner, Geoffrey Solman, an anonymous prize was presented to our youngest entrant, dapper nine-year-old Edward Perkins, the youngest of the trio of entrants from Audrey Williams' Academy in South Wales (who had also brought a busload of their own supporters). Commemorating the great expatriate American theatre organist who made such a massive contribution to theatre organ in South Africa, the Dean Herrick Trophy is awarded to the young organist who, in the opinion of our chapter committee, has made the greatest all-round contribution to the theatre organ during the past year.

Our monthly Club Night series at Edith and Les Rawle's 3/19 home Wurlitzer continues to be a highlight of our chapter's activities. Good friend Warren Lubich from San Francisco was the welcome guest at our October function, providing a characteristically happy and "full-

house" evening.

On a sad note, we regret to report the untimely passing of international organist David Hamilton at the age of only 43. David had major surgery some years ago when he was based in Chicago with the Conn Organ Company, for which he was a great international ambassador. On his return to England, David's will to be "just as he was" was uppermost in his mind. He continued to appear widely and to make superb recordings for which we shall long be grateful as a fine memorial to a great keyboard artist on both sides of the Atlantic.

The other sad note is that the huge Regal Edmonton in Northeast London, home for just 50 years of the world-famous Torch 4/14 Christie theatre organ, is to close in December. However, to end with good news, our chapter is to be entrusted with this very special instrument and to find a deserving new home for it. In the meantime, we are hurriedly devising a spectacular "Farewell to the Regal" concert to see it out in style.

DR. NORMAN BARFIELD



LOS ANGELES
THEATRE ORGAN
SOCIETY

California
213/792-7084

Forty-four LATOSers joined with our neighbors from Nor-Cal, Sierra and Tri-Counties Chapters for a wonderful weekend at the Fresno Organ Bash on October 5, 6 and 7. Each chapter supplied an artist and Candi Carley, playing the Wurlitzer in Pizza & Pipes, did LATOS proud! Our thanks to Dave Moreno of Sierra for



Rob Calcaterra playing for Los Angeles Chapter at San Gabriel Civic Auditorium.

(Zimfoto)



Jim Benzmiller at the Michigan Theatre, Ann Arbor.



Jeanette Duncan with Hector Olivera at the Royal Oak Theatre. (Bill Vogel photo)

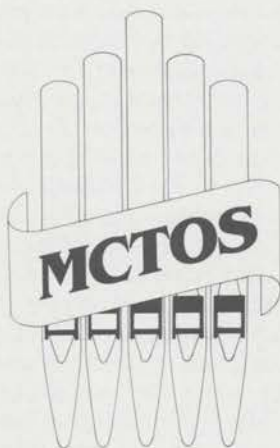
again coordinating a wonderful weekend and to Tom DeLay and his crew in Fresno who had the organs in top-notch condition.

Sunday, October 28, saw 58 LATOS and Valley Organ Society (a Los Angeles electronic club) members at the Orpheum Theatre for an open console session on the 3/13 Wurlitzer. Sixteen played while the rest enjoyed listening to their near-professional efforts at the console. A special surprise was a visit by Tim Needler from Indianapolis who closed the session with some of his beautiful arrangements.

For the first time ever, LATOS sponsored a playing technique workshop on November 4 and had 53 members show up for a professional presentation of ways to create an arrangement. Rob Calcaterra held the workshop in the morning and then, after a break for lunch, presented a thrilling concert in the afternoon. All this took place at San Gabriel's Civic Auditorium with its 3/16 Wurlitzer. Thanks to Crew Chief Carl Nebe and his dedicated helpers, the San Gabriel instrument sounds better each time it's played.

LATOS is already gearing up to host the 1987 ATOS Convention. Our planning committee has held two meetings and expects to complete its preliminary plans for instruments and artists by the end of 1984! Our chapter-owned Barton was presented in a gala dedication program at the Wilshire-Ebell Theatre on November 24, and we'll cover the festivities in our next Chapter Notes.

RALPH BEAUDRY



Detroit
313/537-1133

We started off our Fall Season with Donna Parker in concert at the Redford Theatre on September 15, a concert well received and thoroughly enjoyed by all. Our biweekly film series continued with Lou Behm and Stan Zimmerman playing overtures and



Donna Parker at the Redford Theatre. (Bill Vogel photo)

intermissions during September; Norm Keating and Grace Joslin playing in October; and John Lauter, Tony O'Brien and Don Haller playing in November. Bazaar Craft Classes started meeting in September with Irene Fitzgerald teaching our members how to make the many items for our annual MCTOS Holiday Craft Sale. Our Youth Film Forums in October and November were entertained by Bab Zilke and Jennifer Candea at the console of the organ.

Open console daily practice times continue under the direction of Wayne Lathrup, and the hours are completely filled by members enjoying our 3/10 Barton. An annual Navy Day program in October featured Stan Zimmerman at the organ this year. Several organ workshops arranged by Gil Francis, theatre rentals and a regular Thursday dedicated work crew fill the remaining hours available at the theatre.

October 20 found us at the Michigan Theatre in Ann Arbor with Jim Benzmiller at the console of the 3/13 Barton in a program with Chet Bogan's Wolverine Jazz Band. It was an up-beat show with everyone tapping their feet, and we are looking forward to a return trip by Jim.

Fourth Sundays at the Royal Oak Theatre continue. Our audiences are large and, from a survey we are conducting, we find these free Sunday concerts have added a lot of new members to our organization. Stan Zimmerman was our artist in September. Following his concert, the audience returned to the lobby where they



The special cake for the mortgage burning party.
(Bill Vogel photo)

sang "Happy Birthday" to Stan and presented him with a lovely cake for the occasion. In October Norm Keating was our guest for the Fourth Sunday. A professional artist since his high school days, Norm has played for many of our events. In November it was Larry Peck at the console.

November 9 Hector Olivera played to a very large, enthusiastic audience at the Royal Oak Music Theatre. His concert was outstanding, as usual, with everyone leaving overwhelmed by his arrangements and techniques.

November 4 we had our TWENTIETH Annual Meeting. Following the general business we had the election of new board members, after which

members returned to the inner lobby where we served a beautiful cake decorated for our twentieth anniversary.

November 11 we watched as our mortgage went up in a puff of smoke. What a celebration! Many old, former and new members joined us for dinner at the Redford Presbyterian Church and the champagne reception afterwards at the Redford Theatre. One guest, Allen FitzGerald, came all the way from California for the event. Father James Miller gave us his blessing and congratulations, wished us continued success and asked that we continue working together with love and understanding for one another. Harold Bellamy, our Chairman, proposed a toast to all members for making it all possible. Many letters of congratulations that had been received by the chapter were read. A program followed with Harold Bellamy as emcee. Jerry Skelly sang, with Fr. Jim Miller accompanying him at the organ. We then had a progression of young artists at the organ ranging in age from nine years to 22: Claudette Sunman, Faith Sunman, Jennifer Candea, Nick Tapler and Tony O'Brien. It was interesting to see how, with years of training, our young people develop into terrific young artists. The guests then returned to the inner and outer lobbies where our committee chairmen, Marge Muethel and Irene Fitzgerald, had set up a beautiful reception table with assorted desserts and a beautiful four-tiered cake decorated with a musical theme for the occasion. After the social hour, we returned to the theatre where we were entertained at the organ by John Lauter, another young man we have



There it goes! Chairman Harold Bellamy applied the flame, while Cornell Candea held the document and Bob Duerr, Dorothy Van Steenkiste and Janice Fields watched.
(Bill Vogel photo)

watched through the years. Jim Casterson then presented a show of pictures he had taken down through the years. It was certainly nice looking back. The whole afternoon and evening was very enjoyable, and the happy feeling of the occasion rubbed off on everyone.

Our regular correspondent, Don Lockwood, has himself terribly involved this month and was unable to write our article for the Journal. This gives us a chance to tell you just how great he is. In addition to handling our annual Bob-Lo boat trip, Don writes our column regularly for the ATOS Journal and is our emcee for all of our movies and most of our concerts. His vast knowledge of tidbits about all the films and the stars makes our programs quite interesting and keeps our patrons coming back. He also keeps up a mailing list of over 10,000 for our organization and, together with Virginia Duerr, sees that our flyers are sent out regularly. We do appreciate your work, Don, and we all love you very much. See you back at the typewriter for the next issue.

Coming programs include Lowell Ayars at the Redford Theatre on April 13 and Eddie Weaver at the Redford Theatre on May 11. For more information write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219. Phone 313/537-1133.

DOROTHY VAN STEENKISTE



Motor City Chapter Board preparing for the mortgage burning, L to R: Bob Duerr, Fred Page, Dorothy Van Steenkiste, Janice Fields, Harold Bellamy (Chairman), Cornell Candea, Ray Nicholls and Jim Casterson. (Bill Vogel photo)



Crew member Bob Welch helps to raise the NYTOS Wurlitzer at the Middletown Paramount the hard way.

**NEW YORK
THEATRE ORGAN SOCIETY
New York**
212/679-7762 or 914/343-1756

Autumn in New York has been busy for the New York Chapter, beginning with a board meeting and concert on September 5 at the Baldwin piano and organ studio in Manhattan. Dr. Claude Miller, NYTOS Chairman, presided over the business meeting at which plans were discussed for future programs and committee assignments were made. Following the meeting, members and guests were treated to a marvelous concert by Rob Calcaterra who put two of Baldwin's best instruments through their paces in a most enjoyable and varied program.

We sponsored two programs in October. Organist Dave Kopp, who generally performs at the Meadowlands Sports Arena in New Jersey as well as at Madison Square Garden, was very much at home in concert at Long Is-

land University's 4/26 Wurlitzer (formerly the Brooklyn Paramount). Dave's program appropriately in-

cluded a New York medley, selections by Duke Ellington and, to show that the theatre pipe organ has the versatility to appeal to the young as well, the contemporary sound of Michael Jackson's "Thriller." The Brooklyn Paramount Wurlitzer was in top form, thanks to the tender loving care it receives from Bob Walker, and the hardwood basketball court where once were plush seats and carpets makes the word "Mighty" truly apply here. Dave Kopp was completely in command of the instrument, and the audience appreciated his excellent performance.

The October business meeting was again held at the Baldwin studio, and Chairman Miller expressed the appreciation of the NYTOS members to the Baldwin management for so generously providing a regular and central location for our business meetings. Following the meeting, Lee Erwin performed in concert and accompa-



Organist Dave Kopp at the Long Island University (Brooklyn Paramount) Wurlitzer, where he performed for NYTOS in October.

ashley miller
a.a.g.o.

PERSONAL REPRESENTATIVE

East Coast:
Milco Music Co.
P.O. Box 32
Closter, N.J. 07624
(201) 768-4450

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



IT'S OUT!

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

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

nied a rare silent film, *Lost City*, a silent precursor to Hollywood's famous *King Kong*. As always, Lee's performance was excellent.

Meanwhile, work is progressing well on our own Style H 2/10 Wurlitzer installation at the Paramount Theatre in Middletown, New York. Under the leadership of crew chief Bob Seeley, re-leathering of the chests has been completed, swell shade engines have been re-covered, the original lift at center stage has been resurrected and work is underway to prepare the chambers. The Paramount is owned by the Arts Council of Orange County and is undergoing renovation for use as a performing arts center to serve the Hudson Valley and Catskill regions to the north and west of New York City. The theatre has recently been painted, and the refurbished and re-upholstered seats are now back in place. Designed by Rapp & Rapp in 1930, the theatre originally housed a 3/11 Wurlitzer which moved to the West Coast many years ago. The "new" Wurlitzer was donated to NYTOS by the management of the Clairidge Theatre in Montclair, New Jersey, in the fall of 1982 when that theatre was being split into mini-cinemas. The Arts Council hopes to re-open the Paramount in the spring of 1985, and it is hoped that the Wurlitzer will be ready by fall.

TOM STEHLE


ATOS
NOR-CAL
Theatre Organ Society
San Francisco Bay Area
415/846-3496 or 415/524-7452

We are anxiously awaiting the approval of our tax exempt status by the Federal Government. The forms were


THEATRE
PIPE ORGAN
CONCERTS
KARL WARNER MANAGEMENT
6842 E. VIRGINIA AVENUE
SCOTTSDALE, ARIZONA 85257
(602) 946-6892
 Featured at Organ Stop Pizza - 2250 W. Southern, Mesa, Arizona



Jim Riggs at the console of the 3/15 Wurlitzer in the Avenue Theatre for the last public concert. (Rudy Frey photo)

submitted in September and additional information provided at their request. We are looking for this as a Christmas present! Maybe by the time this journal reaches you we will have it in our hands.

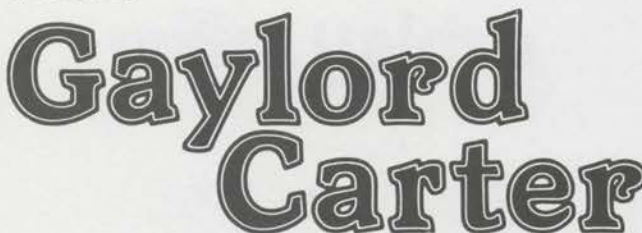
September's meeting was a smashing concert by Jerry Nagano at the Castro Theatre. Jerry played selections of Grieg, Gershwin, E.T. Paul, Berlin and many others. Jerry's "Consider Yourself at Home" to "San Francisco" were sterling examples of his ability and of particular note was "My Romance" and "Bugler's Holiday" showing off his fine technique and the excellent installation and voicing of the now-4/18 Wurlitzer.

October found us at Ye Olde Pizza Joynt, where the pipes and pizza event(s) started more than 25 years ago. Jack Gustafson was our artist for that day. Jack played at another food emporium and is now 'retired' to player piano restoration and maintenance. His program entertained us

with a variety of show tunes of Broadway heydays as well as more current presentations such as "Le Cage aux Folles." He kept the audience wanting more!

November ended in a sad note, as our meeting at the Avenue Theatre was billed as the CLOSING CONCERT, which at the time was not totally correct, but it actually was the final concert for the public. Jim Riggs' performance kept the entire spectrum of concert goers enthralled. His upbeat and swing arrangements, as well as his excellent renditions of thirties pop tunes of Fats Waller and Sidney Torch, make any concert Jim presents lively and very high on the "must hear" list. Back to the organ, the 3/15 Wurlitzer is being removed and placed in secure storage, with the owners scouting the Bay Area for a suitable theatre location to keep up the tradition of silent films with theatre organ and the classic movie presentations available in the San Francisco area.

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


Gaylord
Carter

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



**NORTH
TEXAS
CHAPTER**

**Dallas-Fort Worth
214/256-2743 or 214/233-7108**

Summer months in North Texas are HOT! Too hot, we find, to use the pipe organs in home installations for meetings, just too big a strain on normal home air-conditioning facilities. Therefore, we were doubly delighted to receive offers to host our June and August meetings from organ dealers, for the opportunity to hear the latest in electronic organ sounds and to enjoy the comfort of air-conditioned studios.

In June, Chris Climer, manager of the Baldwin Family Music Center in Dallas, was our gracious host. In ad-

dition, staff organist Don Lewis joined our own Lloyd Hess to present an unusually varied and exciting program. Both Don and Lloyd are not only fine organists but are also exceptionally talented pianists. As you would guess, this led to great duets. The program opener was a piano/organ duet of a gospel-inspired arrangement of "Sweet Hour of Prayer." Don's organ solos ranged from gospel to the novelty "Take Five" (with some sambas somewhere in between). One of the surprises was Lloyd's appearance in Lederhosen, a Greek fisherman's hat and with a piano accordion. This attire, he explained, was to celebrate his two ethnic heritages, German and Greek (both in tune with accordion music). The accordion selections he played emphasized the two cultures: "Lili Marlene," a sing-along of "Du Du Liegst Mir Im Herten" and the Greek-inspired "Never On Sunday." Thanks to Don Lewis and Lloyd Hess and their abundant talent, it was a most wonderful Sunday afternoon.

In August, brothers Art and Steve

Tannel opened their Oak Cliff Music Store to our Sunday afternoon meeting, providing the beauty of the latest three-manual Conn theatre organ (and the luxurious comfort of air-conditioning) for our pleasure. Dallas organist Jack Riley, a long-time friend of ATOS, made the beautiful music. Jack's long association with theatre pipe organs and the Conn organs gives him knowledge of the sound of pipes and how to achieve those sounds on the electronic instrument. His choice of selections and his playing style were especially pleasing to this ATOS audience who kept Jack on the bench for a long time playing many request encores.

Many of us had the opportunity to hear Jack again a week later when he teamed with Past-Chairman Gene Powell at the Dallas Scottish Rite Auditorium. Gene and Jack alternated playing the Temple's Wicks theatre pipe organ and a Conn 635 brought in for the occasion. The afternoon was filled with beautiful organ music, both duets and solos. As a side note, Jack Riley has been lavishing loving



Organist Jack Riley played the program for the NTC-ATOS at Oak Cliff music store, August 1984. (Light photo)



A SRO audience of NTC-ATOS and guests to hear Jack Riley at Oak Cliff Music Co., August 1984. (Light photo)

MAGIC ORCHESTRAL SOUNDS OF DAN SEMER

Detroit Theatre Organ Club — 4/34 Wurlitzer Pipe Organ
VRDS 10012 — STEREO

"Congratulations and bravo on your record." — LIBERACE, pianist

LUCIANO PAVAROTTI, tenor

"You created an artistic masterpiece that permeates with ingenious imagination." — RICHARD PURVIS, organist

A Grieg Fantasia • Piano Concerto in A Minor • Anitra's Dance
Wedding Day • Peer Gynt • Tea for Two • Evergreen
Hawaii • Miami Beach Rumba • You • And More

\$10.00 postpaid — \$12.00 outside USA

VILLAGE RECORDS • P.O. BOX 633 • LA VERNE, CA 91750

Dan Semer

ORGANIST-PIANIST

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

LUCIANO PAVAROTTI
The World's Favorite Tenor

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

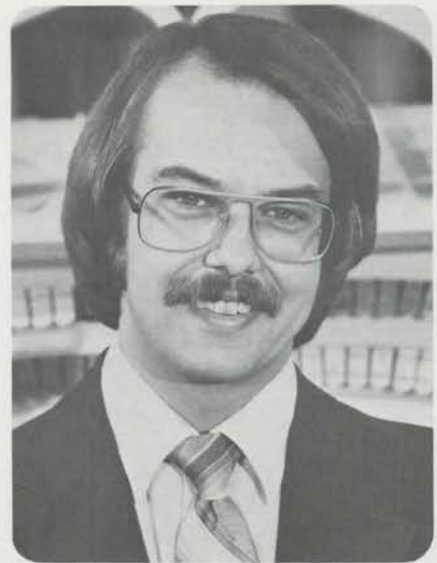


attention on this Scottish Rite Wicks, and it sounds more beautiful every time we hear it. Congratulations, Jack, on your accomplishment.

Crew members Dick Cooper and Fred Garrett, with assistance and guidance from Gene Powell, are busily rebuilding our 3/8 Robert-Morton preparatory to its installation in the newly restored Lakewood Theatre. Our goal, to have it playing in the Lakewood by the gala reopening in late September, may be too ambitious considering the amount of work still to be completed. Crew chief Dick Cooper spends three hours a day just

commuting from his home to Gene's shop to spend the day working on the Robert-Morton, and he hasn't missed many days since work began last May. NTC-ATOS is deeply indebted to these men, and to many others, who have donated time and/or money to this project. Nearly a thousand dollars has been donated since work began. This has been a busy four months, and the closer we get to the goal, the more the excitement mounts. We can hardly wait to hear this instrument play again in a theatre — where it belongs.

IRVING LIGHT



Dan Bellomy played for the Oregon Chapter on the Benson High School Kimball in November. (Claude Neuffer photo)

**OREGON
Portland**

503/639-9543 or 503/771-8098

October 6 found 32 Oregon Chapter members in Astoria for an all-day "Adventure." Our first stop was the Maritime Museum which houses a fascinating collection of historical and contemporary nautical lore. After a wonderful lunch at Pier 11, Astoria-host Leonard Vernon showed a great old film of Jesse Crawford, Don Baker and Ann Leaf playing the New York Paramount organ and one of the Cassavant Organ Company in Canada. There was also a sing-along with Jesse Crawford. Following the program, we adjourned to Leonard's home for an afternoon of open console on his 2/12 Robert-Morton. Members who entertained on the organ were Jason Grable, Loren Minear, Rachel Zenk, Glenn Briody, Don Ledford, Barbara Cranston and Ed Maas. Mary Pitts brought greetings from Terry and Beck Parsons and



Lloyd Hess plays the accordion while Don Lewis holds the song "slide." North Texas Chapter, June 1984. (Wally Eakins photo)



Lloyd Hess, at piano; Don Lewis at the organ for North Texas Chapter, June 1984. Baldwin Family Music Center, Dallas. (Wally Eakins photo)

Lance Luce
CONCERTS
 31744 Sankuer Drive • Warren, Michigan 48093
 (313) 264-6838

BARBARA SELLERS
 a new experience in theatre organ concerts
 For Concert Information and Availability
 Richard J. Sklenar
 3051 N. Clark, Chicago, Illinois 60657
 (312) 248-5744 or 525-8658



Leonard Vernon tells of the history of his Robert-Morton, and some history of the founding of the Oregon Chapter right here in Astoria. (Claude Neuffer photo)

from Edith and Les Rawle in England; she had a great visit with them while on her trip this summer.

We have been fortunate to have several of the nation's outstanding theatre organists right here in the Portland area. In addition, we now have Dan Bellomy who has moved here and is on the staff of the Organ Grinder Restaurant. He is a master technician with a background of radio, recordings, TV, and as a traveling artist for electronic manufacturers. He has appeared in many cities abroad as well as in this country and was, for some time, at the Denver Organ Grinder.

Our meeting on November 11 was at Benson High School to hear Dan play the 3/24 Kimball. This organ has an unusually fine String section and plenty of pedal to fill the large and reverberant auditorium. The overall sound is truly magnificent. Dan's carefully selected program consisted of an excellent variety of standards, ballads, novelty numbers and a fan-

tastic, wild jazz version of "Lullaby of the Leaves." His latest recording was available at this concert; this was made on the giant Portland Organ Grinder's 4/44 Wurlitzer.

Thanks to Dan Bellomy for the beautiful music, to Leonard Vernon for his hospitality, to Benson High for the organ and to our maintenance staff.

MARIE BRIODY and BUD ABEL

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Although planning satisfying, yet affordable, activities can be a constant challenge, occasionally luck has it that a "freebie" turns out to be a real bargain — such was the case when talented artist and teacher Marti Lynch graciously volunteered to do a workshop for playing members of our group. Marti's career began on pipes in theatres and on radio in Detroit and Chicago, and she later be-

came known as a touring artist and teacher with Porter Heaps for Hammond and with the Rodgers Organ Company. A long-time Oregon Chapter member, Marti is now semi-retired and living in Puyallup, Washington. She made her presence known to us during a recent open console session at the Paramount, much to the surprise and delight of many of us.

Marti's musical style is as refreshing and captivating as her smile and sense of fun, and the instruction included careful and often impressive demonstrations of the concepts presented, be they simple or complex. A more sophisticated member inquired about how to use fragments of tunes from a musical comedy to construct an overture, and Marti proceeded to improvise a five-minute overture to *The Sound of Music* which left everyone with a sense of excitement and wonder. Pearl Nelson was a gracious hostess, allowing the use of her unique Rodgers 340 theatre organ which was designed by Jonas Nordwall to include a full Principal division. Jason Grable of Portland has further customized the organ, which he describes as a concert instrument capable of registration for classics from all periods as well as theatre styling. Marti was presented with a lovely plant and a complimentary chapter membership as tokens of appreciation for a memorable afternoon, and she has consented to play a concert early in the spring.

In Vancouver, British Columbia, the Orpheum is now a center for the performing arts which houses the Vancouver Symphony, but the original Wurlitzer installation is still intact. Although access to the organ has been limited because of rehearsal and concert demands, a recent decision to plan more diverse use of the facility included a showing of *The Wind*. Lillian Gish made a personal appearance



Tom Wibbels
Theatre Organist

1085-1086 Concert Dates Available

impro international inc.

P.O. Box 1072 • Elkhart, In 40515 • (219) 679-4061

DENNIS JAMES

Resident Organist for the Ohio Theatre

"WORLD CLASS MUSICAL FARE" "Dennis proved an absolute master of the Town Hall organ, extending it fully. He showed his technical excellence and sheer musical sensitivity."

— *The Bay of Plenty Times*, Tauranga, New Zealand

"In every artistic endeavor there are some who gain reputation because they have mastered some particular niche or some subtle nuance. Not so Dennis James. His mastery extends to every branch of that formidable instrument and he established his reputation as a total organist."

— Lynn Jones, *The Whig-Standard*, Kingston, Ontario



NOW BOOKING 1985 APPEARANCES

DENNIS JAMES PRODUCTIONS

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





Marti Lynch at Pearl Nelson's Rodgers 340 after Puget Sound Chapter workshop.
(Diane Whipple photo)



Jonas Nordwall at Calvary Temple after Puget Sound Chapter concert.
(Diane Whipple photo)

on her eighty-eighth birthday, October 14, to the delight of some 2000 in the audience. Film accompaniment was provided by Frank Mankin and was well received. Puget Sound member Bill Hale was included in the pre-program publicity as he had been filmed by local TV crews while in the chambers readying the organ. He can certainly attest that careful preparation does not necessarily guarantee a trouble-free performance as a Tuba cipher occurred just prior to the screening. After discovering that the light switch had been recently relocated, a flashlight enabled him to find his way to squeeze through to the ailing pipe, which he quickly removed. When Bill plugged the hole with his handkerchief, the wind promptly blew it toward the ceiling, but, being a man of foresight, he had another and managed to silence the cipher just prior to the mayor's welcoming remarks to the audience. Fortunately, Mr. Mankin was able to play around the

cipher, but it must have seemed an eternity. A reception in the large rehearsal room behind the stage area followed the program and guests had an opportunity to chat with Miss Gish, who was described as a lady of eternal charm and appeal.

On November 11, Jonas Nordwall played a concert on the 21-rank Balcom & Vaughn "reformed" Wurlitzer in the Calvary Temple in Seattle (featured in the 1981 Convention by Father Miller). Although Jonas regularly plays Sunday services at the First United Methodist Church in Portland, he arrived unharried after a quick trip up the freeway and was as much at home on this instrument as on any other he has played. Even having had the rare privilege of hearing Jonas many times during his career, this day he presented a program which reminded us that his musical talents continue to unfold in kaleidoscopic fashion. It isn't possible to comprehend the extent of his musical

stature without hearing him many times. Jonas expressed the opinion that this organ is an excellent example of a theatre organ in a church installation, and his mastery of registration allowed him to include selections ranging from the *Organ Concerto #3 in G Major* by Spaniard Antonio Zallore to a stunning improvisation on "We Gather Together" and "Come Ye Thankful People, Come" to a medley of Billy Joel and Boy George tunes for fun and a Richard Rodgers medley. Particularly memorable was the organ transcription of the "Fountain Reverie," originally scored for piano. The use of the Echo organ and the relative locations of the main organ, wood Harp and Morton metal Chrysoglott surrounding the chancel filled the room with music so lovely it could have been composed specifically for that setting. The organ, installed in 1970 by volunteer church members under the direction of B & V employees Don Meyers and Ed Zoll-

Father James Miller

"Father Jim"
(313) 629-5400

401 Davis St.
Fenton, MI 48430



N. Francis Cimmino
Ralph H. Ringstad, Jr.
Directors

100 Saratoga Square • Wayne, NJ 07470 • (201) 839-8540

man, Jr., has a seven-rank Echo organ and two sets of Chimes. Jonas described it as being able to satisfy any musical need, and included a transcription of Chopin "Polonaise in A" and an encore, J.S. Bach's "Gigue Fugue," as further samplings of musical treasures.

DIANE WHIPPLE

ROCKY MOUNTAIN Denver, Colorado

303/797-2232 or 303/233-4716

Rocky Mountain Chapter was fortunate to have Lyn Larsen perform at Colorado State University on September 26 at the 3/19 Wurlitzer in Lory Center. This organ, which was dedicated one year ago, was redesigned by Lyn, restored by Ken Crome and donated to the university by Marian Miner Cook. Lyn displayed to those in attendance why he was named Theatre Organist of the Year with a program of beautifully arranged and executed numbers. His ease with both the instrument and the audience created a wonderful time for everyone. Among his numbers, "La Rosita" displayed excellent use of the percussions and traps, "Danny Boy" showed the sweet delicacy of the organ, and "Slaughter on Tenth Avenue" displayed a wide variety of sounds available from the Mighty

Wurlitzer. The next day Lyn conducted a workshop for approximately 30 people. Even in the four short hours available, Lyn presented many interesting and constructive ideas for the students to consider. Later that evening, he accompanied the silent film, *Way Down East*, starring Lillian Gish.

On October 7 we met at the home of Dee and Charlotte Williams in Aurora to hear their recently completed 3/11 Wurlitzer. This was originally a Style E from the Boulevard Theatre in New York. The organ has a new design, done by Ed Zollman of Colorado Pipe Organ Service, which called for a complete rebuilding and the addition of three new ranks from Trivo Manufacturing, a Post Horn, Clarinet and Orchestral Oboe. Also installed was a Krumet from the Seattle Coliseum Theatre. The original relay has been replaced with a Devtronix Alpha Micro 32-bit computer with unlimited memory capture combination action and play-back system which enables each organist to set his own pistons without erasing any others, and the 20 pistons per manual and 173 stops enable a vast variety of sounds. The three-manual console sits in the living room, and the chamber is in what was the raised dining room. The chamber is visible through windows facing the living room, and



Lyn Larsen at the Colorado State University 3/19 Wurlitzer. (Ed Zollman photo)

the shutters are above the windows at cathedral level. The organ has a piano and a full set of percussions and traps.

Patti Simon played the dedication program on this instrument and included "Here's That Rainy Day," the delicate "Evergreen" and "Elite Syncopations," utilizing the piano and percussions which speak beautifully into the room. A piano sonatina, transcribed for pipe organ, displayed

ELECTRIC EXPRESSIVE PERCUSSIONS For Pipe or Electronic Organs

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

Only manufacturer of such instruments in USA.

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

dii DECATUR
INSTRUMENTS

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

GEORGE WRIGHT

"Red Hot and Blue"

*George Wright and his new recording organ
— a long-awaited new L.P. record — 40
minutes — digitally recorded — exciting new
arrangements — organ stoplist.*

Selections from the Cole Porter show "Red Hot and Blue," also — Nobody Does It Better — St. Louis Blues — Itsy Bitsy, Teenie Weenie, Yellow Polkadot Bikini — El Condor Pasa — Rock and Roll Waltz — Holiday for Strings — Secret Love.

\$12.00 Postpaid in U.S.
\$14.00 in Canada (U.S. Funds)

BANDA RECORDS
P.O. BOX 392 • OXNARD, CA 93032

the organ's classical sound. Patti is a teacher and performer who studied with Jonas Nordwall, and surprise of surprises (October is the month of ghosts and goblins), Jonas played "Cheek to Cheek," "Smoke Gets in Your Eyes" and Bach's "Fugue in G Minor." The stops changed, the shutters moved and the organ played, but Jonas had recorded his numbers in the computer during a visit to Dr. Williams' home several weeks earlier.

On October 21, Rocky Mountain Chapter held a membership meeting and program at the home of Fred and Evelyn Riser. Fred began collecting organ parts 50 years ago, and the construction of the pipe organ began a number of years ago. In 1981 a disastrous fire nearly brought the project to an end; however, after the damaged items were removed from the music building, it was discovered that the building had suffered more damage than the organ, and the project could resume. At this time, Fred hired

Ed Zollman of Colorado Pipe Organ Service who redesigned the instrument and now has 14 of the planned 31 ranks playing. After the business meeting, Elsie Zetterman, long-time friend of the Risers, played the organ.

On November 18, we returned to the Risers for another meeting. After the election of officers for 1985, Patti Simon at the organ and ragtime pianist Dick Kroekel at the upright piano played the program, including some lively duets. Their rousing "I Ain't Down Yet," from *The Unsinkable Molly Brown*, concluded their program, and Patti and Dick had as much fun as their audience did.

Fred recently purchased the three-manual console, which was originally installed in the Denver Theatre, from the Organ Stop Restaurant in Mesa, Arizona. This console will control the entire 31 ranks when completed, and the current, two-manual console will control 17 ranks of the organ.

PATTI SIMON



Ashley Miller at San Diego's 3/15 Wurlitzer.

**SAN DIEGO
California**

619/561-2269 or 619/336-0532

It goes without saying, Ashley Miller is one of the most renowned theatre organists on the circuit today. San Diego had the pleasure of presenting him in concert on October 13 to an audience that recognized such talent. Ashley incorporated his unique styling and orchestrating while featuring a variety of our organ's subtle sounds. His sincerity dominated throughout his entire performance, which made him a pleasure to work with as well as musically.

October 28 San Diego presented its fifth Mini-Matinee concert established for the enjoyment of our members and their guests, while featuring members with all levels of playing ability. This afternoon concert included music of every variety under the direction of Galen Piepenburg, Greg Breed and Herbert Chiu. Combining these matinee concerts with our general membership meetings makes a most enjoyable social after-



Patti Simon at the 3/11 Wurlitzer in the home of Dee and Charlotte Williams.

(Jerry Cutshall photo)

Popular

English Theater Organist

Jeff Barker

Concerts and
Silent Films

201 Cross Street, Apt. 8H
Fort Lee, N.J. 07024
201-461-9246 201-944-6742



Lew Williams

featured at

Organ Stop Pizza
Phoenix

for concert information write or call
5109 N. 81st Street • Scottsdale, AZ 85253
(602) 941-9020



Dan Semer at the San Diego Wurlitzer after his spectacular program.



San Diego's mini-concert performers, L to R: Herbert Chiu, Galen Piepenburg and Greg Breed.

noon.

Performing for the first time in San Diego on November 10 was the multi-faceted and dynamically talented Dan Semer. By playing both organ and piano, Dan demonstrated his orchestral talent and his versatility as he performed classical and present day pops. Dan's remarkable sensitivity to

orchestration was brilliantly expressed in his use of the organ as he took it from the very soft solos to the full orchestra sound and back. The San Diego audience was spellbound this entire evening and their standing ovations demanded two encores. Dan Semer's showmanship and stage costumes are reminiscent of his idol, Lib-

erace. You have to see his performance to believe it — he is absolutely brilliant.

This concluded San Diego's 1984 programs which have brought us a record-breaking year in attendance and membership, and a profit on every program.

CONNIE REARDON

PRIVATE ORGAN LESSONS with . . .

Mildred Alexander

In your own home — at your own pace via VIDEO TAPES!!!

Step by step, clear, understandable instruction, plus seeing exactly how it's done with the innovative overhead camera.

Eliminate hours of non-productive practice, by eliminating irrelevant, unuseable trivia, and practicing your own mistakes.

In addition to all academics, all types of music, styles, rhythms, registrations, arranging, etc.

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

SEVEN TAPES at \$62.50 each or \$450.00 per set

MILDRED ALEXANDER PROMOTIONS & PRODUCTIONS
3124 Camino Crest Drive • Oceanside, California 92056



Have You Heard?



Hector Olivera

and his 9 manual
"O-I Orchestra"

(National Tours Now Forming)
You Won't Believe Your Ears!

K M I



3505 EAST-WEST HIGHWAY
CHEVY CHASE, MARYLAND 20815
KEYBOARD MANAGEMENT, INC. (301) 986-5546



The August heat at Sierra's annual picnic always manages to melt the resistance of reluctant "open consolders." Bud Taylor shows that he's still got it! (Louis Rahlin photo)



Fred Dajas at the Sierra 2/11 Wurlitzer.

(Louis Rahlin photo)

**SIERRA
Sacramento**

916/726-5132 or 916/332-2837

On June 24 at our Wurlitzer's home, the Fair Oaks Community Clubhouse, two of the elements of success in the entertainment business were clearly evident to Sierra when we totaled expenses versus receipts and found a profit for our third annual presentation of "Emil Martin & Friends": 1) The right kind and correct timing of publicity, in this case a large picture of Emil on the "things-to-do" page of the major newspaper the Thursday before the Sunday event; and 2) the ability to make additional revenue by selling refreshments (something the movie theatre business has known for years). The show was great, with the crowd hollering for more of Emil and his combo's unique blend of Wurlitzer-ized, Dixieland jazz-flavored arrangements of standards of the twenties, thirties and forties era.

September 9 brought San Francisco's Warren Lubich to the Clubhouse Wurlitzer for an afternoon of the fine, clean, traditional theatre organ

style that Warren and our 2/11 Wurlitzer do best.

October 5, 6, and 7 were the dates for the second annual Fresno Organ Bash staged through the cooperation of four California chapters. Meeting at the geographic mid-point of the state, which is also the home of the incredible 4/14 "Snortin' Morton" in the Warnors Theatre, the event has almost developed into a regional convention with 165 ATOS members from all over California in attendance. Some of the outstanding performances included Sierra members Jim Brown and Gary Konas. Two other outstanding performances came from Sierra's Dave Moreno and Fresno's Tom DeLay, both of whom almost single-handedly organized and ran the entire three-day event.

On November 11, at the Fair Oaks Clubhouse, Sierra presented a concert by our "Fresno Bash" organist, Gary Konas. Billed in our newsletter as "Mr. Broadway" for his trademark programming of concerts to include a few complete Broadway medleys, Gary played a very fine concert of wide variety as well as his Broadway

material.

November marked the twentieth anniversary of Sierra Chapter. Although early members are in some disagreement about details of the group's beginnings, everyone seems to be together on recognizing November 1, 1964, at the then-new Carl Greer Inn with its 4/16 Robert-Morton, as the first of a series of meetings and concerts that have continued monthly to the present. ATOS affiliation came in 1967, and the chapter pipe organ was purchased in 1974. Congratulations to those charter members who were at those first meetings and who are still contributing to our efforts to keep theatre organ alive in Sacramento: Ray and June Anderson, Carroll and Barbara Harris, Herb Dunkley, Jim Hodges, Bob Longfield, Helen Naschke, Larry Weid, Harvey and Virginia Whitney and Hal and Betty Wilmunder.

As of September, the Sacramento theatre organ community has been enjoying something that has not happened for years — the radio broadcasting of theatre organ music. On Sunday afternoons at 4 o'clock, Sier-

Donna Parker
For Concert Information:
Donna Parker Productions Inc.,
P.O. Box 19371 • Indianapolis, Indiana 46219
(317) 359-9148

ORGAN-IZING
POPULAR MUSIC
by
AL HERMANN'S

A complete course in Keyboard Harmony
and arranging popular music for Organ.
AVAILABLE AT MUSIC STORES OR DIRECTLY FROM
AL HERMANN'S
1398 TEMPLE STREET CLEARWATER, FLORIDA 33516



Art Phelan entertains the Sierra picnic crowd.



Hal Randall takes a turn, too.

(Louis Rahlin photo)

ra member Carroll Harris does an hour program on KYDS, at FM 91.5, a low-power educational station licensed to a high school. Used as a vocational training facility on weekdays, the station is programmed by a community radio group at night, on weekends and during the summer. Fortunately, unlike many public radio stations that claim variety but have nearly as tight a format as a commercial station, this group seems genuinely interested in presenting a truly diversified array of programs. Carroll Harris, with a lifelong interest and vast knowledge of theatre organ, as well as a theatre organ record collection of nearly 300 albums, was the natural choice for this program.

RANDY WARWICK

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

With the change of deadline for chapter news, Sooner State Chapter has only one meeting to report. Our October meeting was held in Pryor, at

the home of Hervey and Janice Barbour. The small group that made the 60-mile trip was treated to music on Hervey's 2/11 Kimball played by Phil Judkins and by our host.

We continue to progress with the installation of our chapter-owned 3/10 Robert-Morton in Tulsa's Broken Arrow campus of the Vo-Tech High School. At this writing, nearly all of the 10" windline is in place.

We are very pleased to announce that members of the Tulsa Organ Club have made a donation to our chapter in memory of the late Joe Crutchfield, who had been a member of both groups. The money will be gratefully applied to the fund for the multiplex relay we are purchasing for installation on the Vo-Tech Robert-Morton.

A number of our members drove to Wichita for Lew Williams' November 3 concert on the Mighty Wurlitzer in their Century II Auditorium. Lew's performance was magnificent! He certainly demonstrates his classical organ training by his clean technique and by his fearlessness to play "Anything!" We were treated to classical,

musical comedy, ragtime, boogie-woogie, lots of Glenn Miller, Jesse Crawford — you name it! He even demonstrated his pizza parlor ability by asking for requests — and sandwiched "How Great Thou Art" in between "Nola" and "Twelfth Street Rag." It was at the close of the "request" portion that yours truly achieved everlasting fame! That sweet young man asked if Dorothy Smith from Tulsa was in the audience — and then went on to tell how much fun we'd had at the George Wright Workshop in Colorado last June, especially learning how to play "crickets" and "frogs" (the frogs had been Kevin Utter's contribution), which Lew proceeded to demonstrate, much to everyone's delight. He then dedicated a very "swampy" rendition of "Chloe" to me, and even added a buzzing mosquito (or was it a bumble bee?) to the scene! My joy was complete when he remembered he'd promised to play Richard Wagner's "Ride of the Valkyries" — which was his show-stopping closer. Love you, Lew!

DOROTHY SMITH

**NOW BOOKING
FOR 1984-1985
CONCERT SEASON**



DICK SMITH

ORGANIST / PIANIST

STAFF MUSICIAN
PHILLIPS RESTAURANT
HARBOR PLACE
BALTIMORE, MD

3 KORADO COURT
APT. 1B
BALTIMORE, MD 21207
(301) 655-7372

Historical renovations or modifications
Engineering Installing Tonal finishing
Wurlitzer components faithfully duplicated

Lance E. Johnson

Theatre Organ Builder

JOHNSON ORGAN CO., INC.
(701) 237-0477

806 NP Ave./Box 1228/Fargo, ND 58107

**WESTERN RESERVE
THEATRE ORGAN
SOCIETY, INC.**

Cleveland
216/781-7191



The second weekend in September found members and friends of WRTOS on a bus trip to Buffalo, New York. The first stop was the Riviera Theatre where Randy Piazza of the Niagara Frontier Club greeted us. The 3/20 Wurlitzer had an extra attraction of three "ranks:" a Chryso-glott, Marimba and Piano were in place in the orchestra pit. The hammers were painted in pastel colors with a black light showing up the hammers when they were played. Kevin Saky was our first artist; he started playing the organ at 13 and has been playing for ten years. His selections included "Strike Up the Band," "Star Wars Theme" and "My Favorite Things." Eddy Baker followed with excellent background music to a Buster Keaton silent movie and some old-time songs including "Whistle While You Work" and "September In the Rain." George Krejci, a well-known organist in the Cleveland area, was the third artist. Some of his choices were "Has Anybody Seen My Gal?," "In A Persian Market" and his famous rendition of "Chattanooga Choo-Choo." He also played "Stardust" on the Steinway piano and, for an encore, the "Hawaiian Wedding Song," a nostalgic number for him as he had been a house organist in Hawaii while in the service.

Sunday morning we entered the glorious Shea's Buffalo Theater and were welcomed by our host, Charles Koester, from the Buffalo chapter. Roy Simon played the nostalgic tunes which we love on the 4/28 Wurlitzer; these included "Pennies from Hea-



"And that, my friends, was the 'Rhapsody in Blue,' played by Tony O'Brien." (Fred Page photo)

ven" and "Thanks for the Memory."

Our next stop was the Lockport Senior Citizens Home where Harold LeValley, chairman of the Lockport Senior Citizens Organ Club, made us welcome. Pat Licota presented a short program on the Style D, eight-rank Wurlitzer. Greg Gurtner, the center's organist, demonstrated what could be accomplished on a smaller organ and entertained us with "Just One of Those Things" and "Everything's Coming Up Roses."

Bob Mitchell, an ATOS member, invited us to his home to enjoy his 2/8 Wicks.

October 27 found Jonas Nordwall at the Wurlitzer theatre pipe organ in the Grays Armory. His program included a 1921 Harold Lloyd Halloween silent movie.

Members of WRTOS were seen at the Akron Civic Theatre where Hector Olivera was in concert on November 10.

Larry Ferrari will be in concert at the Grays Armory on February 23. Dennis James will be there on April 27. Tickets may be purchased by writing to WRTOS, 1234 Bolivar Road,

Cleveland, Ohio 44115, or at the door the night of the concert.

JIM SHEPHERD



WOLVERINE CHAPTER

of the American Theatre Organ Society

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

The Devtronix oscillators in the home of Lester Hamilton did a fine job of making the speakers, large and small, warble sweet music at us as directed by able fingers at the console on September 16. Be it the bouncy tunes that identify John Lauter or the fast-paced selections beat out by Henry Przybylski or Lorraine Robinson's polkas, the Devtronix reproduced them all matter-of-factly, as though it was a real Wurlitzer. Others who contributed to our enjoyment of Les's Devtronix were Homer Warren, Stewart Elliott, Bob Mills, our Windsor Wolverine Bob Ballard and one-time Wolverine Barry Rindhage.

A happy postscript to the afternoon was the afterglow at Theater Organ Pizza & Pipes. It was a real pleaser to find that nearly all who were at Les's came to the restaurant to hear John Steele play the Wurlitzer pipe organ and accompany a very interesting film, *America, The Beautiful*.

In October the Wolverines had a very special program in the Detroit Theater Organ Club's Senate Theater. One of the Detroit area's gifted young musicians, Tony O'Brien, played the DTOC's 4/34 Wurlitzer. Several other Detroit/Windsor-area pipe and electronic organ clubs joined the Wolverines for an afternoon of Gershwin highlights which culminated in a superb playing of "Rhapsody in Blue."

CHARLES and BETTY BAAS □

Concert promoters Please note

Pipe Organ Presentations Ltd.



NOW REPRESENTS

TOM HAZLETON / JOHN SENG / JIM ROSEVEARE
JIM RIGGS / JERRY NAGANO / CLARK WILSON
DAVID KELSEY* / JACK GUSTAFSON

One phone call can fix
your entire concert series (415) 889-9928

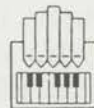
P.O. BOX 20704 / CASTRO VALLEY, CALIFORNIA 94546

*In association with Jerry Wirtane

ATTENTION ORGANISTS AND ORGAN CLUBS!

For your important custom recording, DON'T rely on amateurs, consult the professionals

Pipe Organ Presentations Ltd.



World's leading producer of theatre organ recordings. Using only the finest imported materials. Audiophile pressings at highly competitive prices; distribution. Product absolutely and unconditionally guaranteed.

(415) 889-9928

P.O. BOX 20704 / CASTRO VALLEY, CALIFORNIA 94546

Concert Artists' Playing Schedule

Here is the fourth installment of The International Theatre Organ Concert Bureau directory. This list of artists and their scheduled concerts is as complete as available information would allow. Supplementary lists will be published when compiled.

Artists and concert producers are invited to contribute information to The International Theatre Organ Concert Bureau, 12931 Haynes Street, North Hollywood, California 91606. The Bureau may be reached by phone at 213/980-7544 between 4:00 and 5:30 p.m. or 7:00 and 9:00 p.m. (Pacific Time). In the event you must leave a message be sure to give your area code with your phone number, and the best time to return your call.

CANDI CARLEY

April — Australian tour. April 27 — Mississippi Queen Cruise.

GAYLORD CARTER

April 2 — Hollywood Presbyterian Church, California. April 5 — School of Theology, Claremont, California. April 27 — San Gabriel, California.

KEITH CHAPMAN

October 16 — Pasadena Civic Auditorium, California (LATOS) (tentative).

LEE ERWIN

March 2 — Oakland Paramount Theatre, California. April 7 — Worcester, Massachusetts. April 12 & 13 — Chaminade High School, Mineola, New York. May 28 — Carolina Theatre, Greensboro, North Carolina. May — Long Island, New York (AGO). June 11 — Carolina Theatre, Greensboro, North Carolina.

RAMONA GERHARD

September 4 — San Gabriel, California (LATOS).

JACK GUSTAFSON

April 27 — Mississippi Queen Cruise.

DENNIS JAMES

February 14 — Symphony Hall, El Paso, Texas. February 19 — Paramount Theatre, Seattle, Washington. February 22 — Kentucky Center for Arts, Louisville. February 23 — I.U. Auditorium, Bloomington, Indiana. March 9 — City Hall Auditorium, Portland, Maine. March 16 — Ohio Theatre, Columbus, Ohio. March 24 — Embassy Theatre, Fort Wayne, Indiana. March 26 through April 23 — South Africa tour. April 27 Grays Armory, Cleveland, Ohio. May 3 — Roberson Center, Binghamton, New York. May 5 — Colonial Theatre,

Phoenixville, Pennsylvania. May 11 — Century II Exhibition Hall, Wichita, Kansas. May 18 — Ohio Theatre, Columbus, Ohio. June 8 — Phipps Center, Hudson, Wisconsin. June 16, 17, 18 — AGO Convention, Charleston, West Virginia. July 14 — Renaissance Theatre, Mansfield, Ohio.

NEIL JENSEN

March 1 — San Gabriel, California (LATOS). March 9 — Detroit Theater Organ Club, Michigan. March 15 — Kingston, Ontario (KTOS). March 18 — Toronto, Ontario (TTOS). March 20 — North Tonawanda, New York (NFTOS). March 23 — Syracuse, New York (ESTMIM). March 30 — Pittsburgh, Pennsylvania. April 26 — Dickinson High School, Wilmington, Delaware.

STAN KANN

April 20 — Rochester, New York (RTOS).

HARRY KOENIG

August 5 — ATOS Convention, Chicago, Illinois.

ARNOLD LOXAM

May — Syracuse, New York (ESTMIM). May — North Tonawanda, New York (NFTOS).

ASHLEY MILLER

February — Rosslyn, New Mexico. February — Hinsdale, Illinois.

JONAS NORDWALL

April 12 — Kingston, Ontario (KTOS). April 15 — Toronto, Ontario (TTOS). April 17 — North Tonawanda, New York (NFTOS). April 20 — Syracuse, New York (ESTMIM). April 27 — Pittsburgh, Pennsylvania.

BILLY NALLE

March 16 — Century II Exhibition Hall, Wichita, Kansas. April 20 —

National Federation of Music Clubs, Wichita, Kansas.

HECTOR OLIVERA

March 15 — Kingswood High School in Massachusetts-New Hampshire area (tentative). March 17 — Babson College, Wellesley Hills, Massachusetts (tentative). April 14 — Grace United Methodist Church, Atlanta, Georgia (tentative). April 19 — Pasadena Civic Auditorium, California (LATOS). May 3 & 4 — Village Arts Council, Bella Vista, Arizona. May 12 — Dallas, Texas (tentative). June 1 — San Diego, California (ATOS) (tentative). June 2 — Balboa Park, San Diego, California (tentative). August 4 — ATOS Convention, Chicago, Illinois. November 9 or 16 — Akron Civic Theatre, Ohio.

BOB RALSTON

April 27 — Tri-State Organ Society, Beaver Falls, Pennsylvania. May 4 — Quad Cities, ATOS, Iowa.

RON RHODE

March 31 — Wilshire-Ebell, Los Angeles, California (LATOS).

JIM ROSEVEARE

February 18 — Toronto, Ontario (TTOS). February 20 — North Tonawanda, New York (NFTOS). February 22 — Rochester, New York (RTOS). February 23 — Syracuse, New York (ESTMIM). May 12 — Oakland Paramount Theatre, California.

CHERYL & WAYNE SEPPALA

November 16 — LATOS, California (tentative).

DICK SMITH

March 9 — Dickinson High School, Wilmington, Delaware. April 14 — Trenton War Memorial, New Jersey.

WALT STRONY

February 23 — Ohio Theatre, Columbus, Ohio. March 15 — Rochester, New York (RTOS). March 16 & 17 — Thomaston Opera House, Connecticut.

DON THOMPSON

April 27 — Mississippi Queen Cruise. September 18 — Buffalo, New York. September 20 — Rochester, New York (RTOS).

TOM WIBBELS

August 6 — ATOS Convention, Chicago, Illinois. □

CLASSIFIED ADS

Deadlines:

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

Send Copy To:

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068

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

Rates: 20¢ per word
Minimum: \$2.00

Take Advantage of this Privilege!

FOR SALE

PRICES REDUCED! Wurlitzers; 3/8 Opus 1591, Flute-Tuba-Diapason to 16', Violin-Celeste-Tibia-Vox to 8', five percussions, toy counter, \$14,000; 2/5 Opus 1145, Flute 16' Trumpet-Tibia-Salicional-Vox to 8', three percussions, toy counter, \$8500; 2/4 complete \$5000. All organs complete and original. Extra goodies: Bennett Post Horn \$1200; French Horn \$800; Barton Lifts \$500; Mills Nickelodeon restored \$2500. Delzer's, Box 1334, Bismarck, North Dakota 58502. Phone 701/223-3225.

Catalogue S (books-records) \$1.00. Organ Literature Foundation. 45 Norfolk Rd., Braintree, Massachusetts 02184. 617/848-1388.

Large Estey Reed Organ with Blower. One-manual instrument in excellent condition — \$2000. Sister Vincent Marie, Santa Teresita Hospital, Duarte, California 91010, 818/358-3243.

Rodgers 33-E. Excellent condition, four tone cabinets, metal bar Glock., must sell. Reasonable Offer. 805/496-7653.

FOR SALE

Schober Theatre Organ — AGO console, 2/32, 6 couplers, ext. speakers, \$2000. James Snell, 64 Rossiter Road, Rochester, New York 14620, 716/244-7446.

Quality Wurlitzer Copies, Rebuild or Repair. New 20x30 Regulators \$300 each. Releather 20x30 \$150 each. Itemize your needs for prompt estimate. Vandy Enterprises, 515 S. Esquire Way, Mesa, Arizona 85202, 602/967-6901.

2/8 Barton with Wurlitzer console. Full toy counter. Out of Lindwood/LaSalle Theatre Detroit. Now playing home. Asking \$6800. Located in Tennessee, 615/526-1157.

2/4 Wurlitzer, Style B, no toys. Due to health, \$2500, 904/672-7500.

Korg AT-12 Autochromatic Tuner. Play any note on your instrument and the AT-12 instantly indicates the note and octave (by LED) and how many cents sharp or flat (by V-U meter) in 7 octaves: C1 to B7. Generates 4 octaves: C2 to B5 at 2 volumes. Calibrate tuner A 430 Hz to 450 Hz. Quartz Crystal. Case, stand, AC adaptor, batteries, earphone. One lb. One year warranty. Introductory Offer: \$125 ppd. (\$180 list). Song of the Sea — Dept. ATOS, 47 West Street, Bar Harbor, Maine 04609, 207/288-5653.

Conn Martinique — Perfect Condition. 707/374-2418.

Organ — Custom Artisan. Three-manual AGO Theatre Console. Four remote tone cabinets including Leslie. Audio amps in small remote cabinet. 100% Solid State. Multi-rank generators. Must hear. Daytona Beach, Florida 904/767-8067.

Complete set, ten years (104 issues) of *Keyboard Magazine* (formerly *Contemporary Keyboard*). \$100 delivered. Ira M. Williamson, 2525 N. 23rd Street, Orange, Texas 77630.

3/21 Barton Console with Wurlitzer chests and pipes, full percussions. In storage. \$30,000 O.B.O. Bill Fuller, 4632 1/2 Hollywood Blvd., Los Angeles, California 90027.

FOR SALE

Conn 652 — Three-manual Theatre Organ with external Leslie and pipes, excellent condition, \$8900. Phone 619/239-1939.

#635 Wurlitzer from Victory Theatre, Providence, Rhode Island. Includes Wurlitzer Organ Piano from Granada Theatre, Chicago and Simplex Organ Player Unit. Twenty traps, five percussions, two-manual, ten ranks, single phase blower (new). Complete and playing in Massachusetts residence. Rebuilt in 1977. Immaculate throughout. Call 305/287-5510, 5-7 p.m. EST except Tuesdays.

1965 Moller — three ranks, detached console, very good condition. Phone 717/265-3455, evenings.

ALLEN Three-manual Custom Designed Theatre Organ, computer combination capture, digital delay reverb, electronic blower, 18 toe studs, divided expression, Crescendo, Sforzando. Five amplification channels, five tone cabinets containing 36 speakers plus elevated platform for console. Authentic sound. \$12,500. Mike Robinson, 63 Bristol Drive, Dayton, Ohio 45459. 513/433-0256.

Three-manual Allen Theatre Deluxe — five tone cabinets including Piano. Full traps and percussion. Must sell to make room for new Allen Three-manual Computer Theatre Organ. 214/222-2132.

ATOS

Archives/Library

Vernon P. Bickel, Curator
1393 Don Carlos Court
Chula Vista, CA 92010
619/421-9629



Keep in Touch with the British Organ Scene!

Subscribe to "*The Journal of the Cinema Organ Society*," a quarterly publication featuring photos, history, stoplists, biographies and technical articles . . . Plus monthly newsletters of the latest theatre organ news, events, and record reviews.

Send \$20.00 (U.S.) or 9.50 pounds sterling for membership in "The Cinema Organ Society." Includes a subscription to the Journal and 12 monthly newsletters.

Hon. Treasurer:
Mr. A. Hingley
376 Wake Green Road
Moseley,
Birmingham B13, OBL, England

FOR SALE

3/11 Wurlitzer Pipe Organ, Style 235 Special. Beautiful Ivory and Gold horseshoe console, full percussion. Call 701/282-8635, or write 811 12th Avenue East, West Fargo, North Dakota 58078.

Morton Horseshoe Console. Two-manual console from Morton II/7 circa. 1926. Has divided expression and lighted stoprail. Console and matching bench in medium oak. Must sell immediately to best offer. Photos and further specifications available. 212/564-7542. Leave message if machine answers.

Rodgers 33-E. Mint condition. Four tone cabinets, metal bar Glock., setter board combination action, reverb. Reasonable offer. 805/496-7653.

Rodgers Trio with two tone cabinets. Blond and Gold horseshoe console, excellent condition \$6000. Call 701/282-8635, or write 811 12th Avenue East, West Fargo, North Dakota 58078.

3/9 Kilgen Theatre Pipe Organ. Now playing in theatre, Mt. Clemens, Michigan. Three additional ranks of pipes, full percussion, \$15,000. Buyer remove. Contact: Jack Uelsmann, 21480 Nunneley, Mt. Clemens, Michigan 48043. 313/791-0357.

Wurlitzer and other theatre pipe organ parts including Wurlitzer Vibraharp. Send for list to David Krall, 4218 Torrence Avenue, Hammond, Indiana 46327.

Yamaha Electone Console, Model E-70, Two-manual, full pedal board. Four years old, mint condition, \$5000. 415/344-0755.

3/27 Wurlitzer-Morton. Famous Buddy Cole organ. Complete — crated. Selling due to purchasing larger Wurlitzer. Offer. Parts Wanted: 16' Posthorn Octave, three-manual Wurlitzer console; Wurlitzer Wood Diaphones; 16'/8' Oboe Horn (any brand). Write Dale Haskins, P.O. Box 66261, Portland, Oregon 97266.

Hammond Organ, Model X77 GT, with Leslie. Excellent condition. Asking \$3250. Phone 712/252-2375 evenings.

THE MIGHTY WURLITZER 4/30 originally installed at Grauman's Million Dollar Theatre, Los Angeles, 1918. Organ ensemble complete. Solid-state console finished with 32 coats china blue lacquer. One of Ken Chrome's finest and most complete restorations with only the best ranks of pipes and sound effects used. Perfect performing condition and played regularly. Serious investors may call 219/233-6732. South Bend, Indiana.

Wurlitzer relays and switch stacks, a 3/10 and a 3/11 in good condition. Miles of organ cable free with relays. Any reasonable offer accepted. G.T. Merriken, 2141 Briggs Chaney Road, Silver Spring, Maryland 20904.

3/9 MARR & COLTON THEATRE PIPE ORGAN. Great history from the Lennox Theatre in Philadelphia, Pennsylvania. Mint condition, playing. Contact Mike Oshiver, 913/281-1164. Located East Coast.

MISCELLANEOUS

Personalized study of theatre organ or piano (counter melody, harmony, technique) by cassette tape. Write or call Rosa Rio, 130 Mill Street, Huntington, Connecticut 06484, 203/929-1652. Also stereo LP 4/26 organ record, \$7.00 postpaid. *Everything's Coming Up Rosa.*

MISCELLANEOUS

MOVIE POSTER REPRODUCTIONS — Full color 11 x 14 (lobby card size). Ready for framing. Free catalog. 818/843-3366, Posters, Box 7122, Burbank, California 91510.

TELEVISION CLASSICS — Hundreds on VHS and Beta. Free catalog. 818/843-3366. Television Classics, Box 7122, Burbank, California 91510.

COMPUSERVE USERS — Let's set up a CO meeting. Send EMAIL to 73645, 1705 — Gene Bowers.

RECORDINGS

Don Baker New Cassette Recording. Detroit Senate and Birmingham, Alabama. \$9.50. Send order to: Don Baker Lakes at Leesburg, 111 Sea Fern Court, Leesburg, Florida 32788.

George Wright Chicago Theatre, Volume 1. Direct disk shrink wrapped while supply lasts. \$11.00, money order only. J. Morrell, 65 Heathcote Road, Lindenhurst, New York 11757.

WANTED

Old standards traditional popular piano and organ duet arrangements. Doug Wiley, 6303 N. Golden West, Temple City, California 91780.

From the question on page 42.

Troubleshooting Guide Quiz Answer

The arcing tells you that the magnet coil is OK. Chances are that the armature is stuck in the down position.

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



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

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

REVERBERATION FOR ORGANS

Solid state with controls for reverberation and room size.
EVERY ORGAN SHOULD OWN ONE. Send for free flyer —



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

AD SPACE SIZES AVAILABLE

| | Width | Height |
|-----------------------------------|--------|--------|
| Full Page (Bleed) | 8 1/2" | 11" |
| Full Page (Regular) | 7 1/8" | 9 3/4" |
| 2/3 Horizontal (3 col.) | 7 1/8" | 6 1/2" |
| 2/3 Vertical (2 col.) | 4 5/8" | 9 3/4" |
| 1/2 Horizontal (3 col.) | 7 1/8" | 4 7/8" |
| 1/2 Vertical (2 col.) | 4 5/8" | 7 3/8" |
| 1/3 Horizontal (3 col.) | 7 1/8" | 3 3/4" |
| 1/3 Horizontal (2 col.) | 4 5/8" | 4 7/8" |
| 1/3 Vertical (1 col.) | 2 1/8" | 9 3/4" |
| 1/4 Horizontal (3 col.) | 7 1/8" | 2 3/8" |
| 1/4 Horizontal (2 col.) | 4 5/8" | 3 5/8" |
| 1/4 Vertical (1 col.) | 2 1/8" | 7 1/4" |
| *1/4 Special | 3 1/2" | 4 1/8" |
| 1/6 Horizontal (2 col.) | 4 5/8" | 2 3/8" |
| 1/6 Vertical (1 col.) | 2 1/8" | 4 7/8" |
| 1/6 Horizontal (2 col.) | 4 5/8" | 1 7/8" |
| 1/6 Vertical (1 col.) | 2 1/8" | 3 3/4" |
| Professional Ads | 3 1/2" | 2" |

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

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

ADVERTISING RATES

Black & White, one time

| | |
|---|----------|
| Front Cover — not sold | |
| Fourth Cover | \$280.00 |
| Inside front cover | 250.00 |
| Inside back cover | 250.00 |
| Page | 225.00 |
| 2/3 Page | 155.00 |
| 1/2 Page (Horiz. or Vert.) | 140.00 |
| 1/3 Page (Horiz. or Vert.) | 100.00 |
| 1/4 Page (Horiz., Vert. or Special) | 85.00 |
| 1/6 Page (Horiz. or Vert.) | 75.00 |
| 1/8 Page (Horiz. or Vert.) | 68.00 |
| Column inch | 25.00 |

FOUR-COLOR

Full Page Net 550.00

Bleed: Bleed accepted for full page advertisement only.

Special positions available at 15% above space rate.

PROFESSIONAL CARDS

3 1/2" Wide x 2" High

6 Issue Contract \$75.00

2 Issue Trial 35.00

(Payment must accompany order.)

CLASSIFIED:

20 cents per word per insertion,
Minimum \$2.00.

MECHANICAL REQUIREMENTS:

Trim size 8 1/2" x 11"
Gutter Margins 1/16"
Top & Bottom Margins 5/16"
Outside Margins 1/16"
Bleed: Add 1/8" to top, bottom and outside margins for trim. Keep reading material at least 1/4" inside the trim.
Page: 7 1/8" x 9 3/4"
Bleed: 8 1/2" x 11"
(without allowance for trim)



More people can own an ADC-320

It's competitively priced, yet full of features:

- Exclusive Allen tone system with real wind-blown pipe sounds stored in computer memory
- Multi-rank ensemble
- Horseshoe console with illuminated stoprail
- Traditional moving-stop action for playing ease
- Chimes
- 14 presets with optional user-programmable memory
- Tuning maintenance not required

Allen organs

MACUNGIE PA 18062
COPYRIGHT © 1984