

THEATRE ORGAN

March / April 1985

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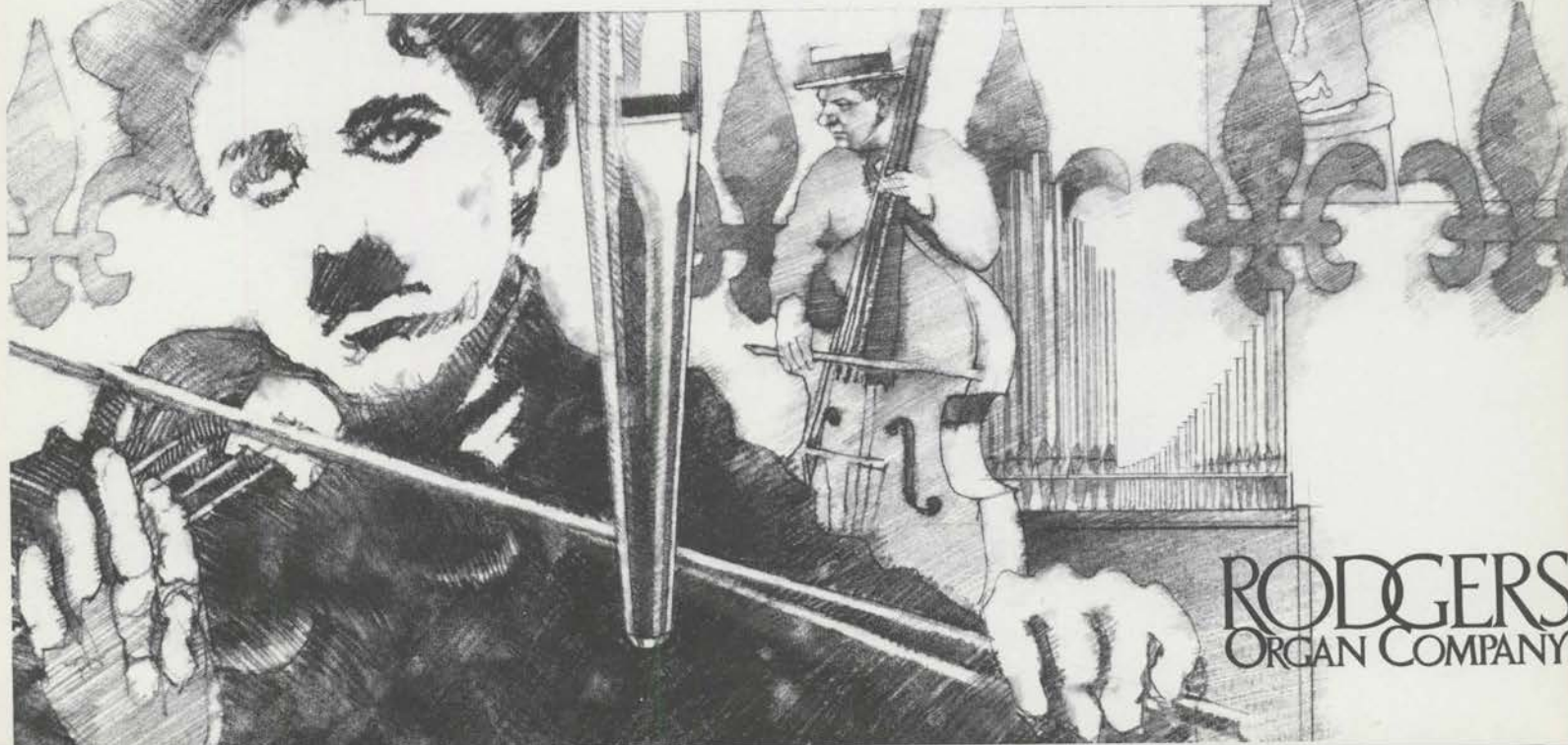


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Cover Photo

Welcome to "Barton Country." Surrounding Dan Barton are five of his creations. Clockwise from top center are the Chicago Stadium, the Coronado, the Patio, the Genesee, and the Rialto Square Consoles.

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American Theatre Organ Society

PRESIDENT'S MESSAGE



With the mid-year National ATOS Board meeting just adjourned, a report to you is certainly in order. We had a very good meeting and I feel that considerable progress is continuing to be made with each passing month of our operation. As the full minutes of this two-day meeting in San Francisco will be appearing in THEATRE ORGAN, I will merely touch on a few of the highlights. But first, an item of happy news!

In my last message I mentioned the formation of a new group of theatre organ enthusiasts in Omaha, Nebraska. I am pleased that I can now welcome these good people as the latest chapter to join our Society. They are now known as the RIVER CITY THEATRE ORGAN SOCIETY. Our sincere thanks to ATOS Director Lt. Col. Jack Moelmann for his considerable aid in River City's organization. In my next message I expect to be able to report ANOTHER new chapter now in the process of formation in Fresno, California.

One of the first items of meeting business on Friday, February 22, was to ratify the appointment of Director Dale Mendenhall as National Treasurer. Dale will continue to hold his seat on the board, as our bylaws permit his serving in both positions, and he will be working closely with Doug Fisk, our Executive Director.

You will be interested to learn that the possible publishing of a monthly ATOS NEWSLETTER was a subject on the agenda which came under considerable discussion. Many of you have indicated that you would welcome something of this sort, a publication consisting purely of current NEWS items of interesting happenings in the world of theatre organ, but one which would not encroach in any way upon our fine THEATRE ORGAN journal. Such

a publication, we believe, is quite within the realm of possibility and it even seems likely that we can assemble the necessary manpower to put it together. However, there is a formidable cost factor to be reckoned with. It is not permissible for a society like ATOS to circulate such a publication on a strictly subscription basis, and as our general fund is currently insufficient to support it, some other means of financing must be found. Your board will certainly welcome any ideas or suggestions you may wish to offer.

Our YOUNG ARTISTS AWARD COMPETITION is progressing very well and it appears that a good representation of our chapters will be entering promising contestants this spring at the national level. This year's national winner will be introduced and given a performing opportunity, along with the \$1000 award, during the August Convention in Chicago.

You will soon be hearing about an exciting competition tying in with our current drive for new members. It's one I feel will greatly interest all of you and everyone will have a good chance of being a WINNER! Remember, plenty of new ATOS members are NEEDED if our Society is to continue to grow and prosper! YOU can do your bit to accomplish this by bringing in just ONE new member! Also, if you have not yet renewed your membership won't you PLEASE do so today?

Best wishes and here's hoping we see you in Chicago. A great convention is in the making.

Sincerely,

Rex Koury

EXECUTIVE DIRECTOR'S MESSAGE



One of the common frustrations or criticisms in associations like the American Theatre Organ Society concerns getting information to the person who wants it from the one who has it. Yes, "communications" can make or break an association very rapidly.

The binding force within ATOS has been THEATRE ORGAN where, in addition to feature articles, other departments or columns cover chapter activities, national board minutes, promotion material on the national convention and several other "news" items. During the past year the employment of an executive director whose responsibilities include prompt replies to queries is a step forward in improving communications. And as I learn more about the Society the answers to questions should improve when I find the best sources to tap in a particular situation. Comments on how to improve are always welcome.

There is one more big communications area not covered at present. It could be defined as *timely* news about the many "happenings" relative to artists, concerts, organs, theatres and many other related topics. *The Console* was a privately owned publication that did much of this work for several years but has ceased publication. Thus a rather immediate goal of the Board of Directors is to find a way to publish a monthly newsletter within ATOS. It would cover some of the news-type stories now published in the Journal and would allow more feature space in that publication. Above all, however, it would cover areas now unreported that would be helpful to all members of ATOS.

Budget limitations do not allow setting a date to begin publication, but its vital role as the third element in ATOS' communications package is recognized. The board and others will not rest until a monthly publication is in your hands.

Sincerely,

Douglas C. Fisk



Joliet's Rialto Theatre

by Taylor J. Trimby

One of the highlights of "Pipes Alive in '85" will be a trip to the Rialto Theatre in Joliet, Illinois. The theatre has been restored and renovated to show its original splendor.

The Rialto Theatre, a dream of the Rubens brothers, opened on May 24, 1926. These men had been involved in this business for some time, including building the largest theatre in Joliet at the time, the Princess, which seated 813 and had a two-manual Hinners organ. But the brothers wanted more, and decided on the building of the Rialto.

The project began in November of 1919, with the purchase of land and houses in the area. Five years later, the excavation commenced and was finished May 10, 1924. C. W. and George Rapp were commissioned to design the Rialto. They had designed

many other houses, including the Chicago, Uptown and Oriental theatres in Chicago. Their designs brought pleasure and escape to a whole generation of Americans who wanted to make believe.

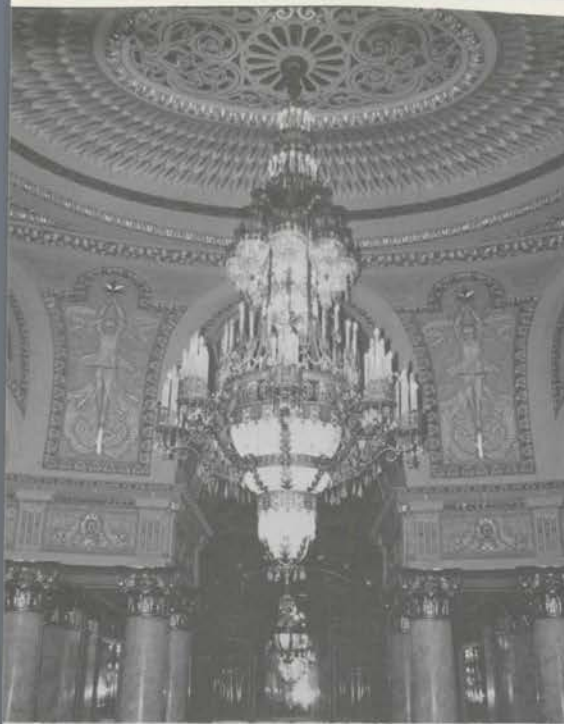
Opening night brought people from all over the area to see Joliet's "Wonder Theatre." The opening was the exciting conclusion to "Greater Joliet Week." People lined the streets to get in to see the theatre. The lucky 1900+ who had tickets were treated to an event they would never forget. As they entered the theatre, their eyes focused on the "Hall of Mirrors," and beautiful plaster-cast figures made by Gene Romeo, sculptor. They saw the mighty arch between the Esplanade and Rotunda areas, and the

ABOVE: The auditorium of the Rialto Theatre, as seen from the stage.

eight-arm crystal chandelier — 20 feet high with 250 lights — in the center of the rotunda. Patrons heard music from the lobby organ, which was operated from the Barton console in the theatre. Upon entering the auditorium, they looked at the gold and silver colors which continued from the lobby, and the beautiful proscenium arch, which was adorned with Apollo, Diana and other Greek and Roman figures.

The house lights dimmed and the show began. Organist Leo Terry played the Barton, the stage show was the "Evolution of Joliet," and the feature film was *Mlle. Modiste*.

Throughout the many years, the Rialto Theatre was host to many rising stars — Bob Hope, Burns and Allen, Jack Benny, all the Big Bands and many other performers. As the times



The huge crystal chandelier in the rotunda of the Rialto Square Theatre. Twenty feet tall with 250 lamps, it weighs 4000 pounds.

changed, so did the theatre. Out went silents, stage shows and regular organ performances. In came the fads — talkies, 3D and color movies. The late 1950s brought the theatre a “face-lift.” The house was painted, and the main floor seats were changed from the straight back to recliners.

It was about that time that the organ group “Kimbar” came into being. They kept the organ going after Joe Lyons left and revived stage shows featuring organists Kay McAbee, Larry Roou, John Muri, Don Baker and others, as well as local bands, choirs and other groups. They produced these shows several times a year.

Then in the late 1960s the downtown began its decline. Stores moved to the west side of town. The theatre began to show movies with less quality, and the audience changed. After Kimbar left in 1969, the organ usage was almost nil. For the next two

years, the organ was abused by ushers and others in the theatre. But in February of 1971 JATOE was organized. The club began to work on the organ to keep it playing, and got an agreement with the theatre management to play the organ during the early evening intermissions on Saturdays. The work crew started to rebuild, but they were hampered by many factors, including lack of help.

Patronage fell off and talk of selling or tearing down the Rialto began. JATOE had an organ concert featuring the late Tony Tahlman in 1974, and Dorothy Mavrith heard of the theatre’s problems. She began the campaign to “Save the Rialto,” and it was through her efforts that the theatre was saved. She formed the Rialto Square Arts Association and began fund raisers to help. Several programs were presented in an effort to raise the needed cash to purchase the theatre. With the help of the State of Illinois, the City of Joliet, and the concerned citizens of the area, the theatre was saved — but the fun had just begun.

After completing a detailed analysis of the history and architecture of the Rialto Square Theatre, Conrad Schmitt Studios of New Berlin, Wisconsin, began the artistic restoration of the Rialto. Colors and materials were matched to complement the theatre’s elegant architecture. The restorers made every effort to transform the interior back to, or surpass, its original splendor. The broken plaster was repaired or replaced and the entire theatre was repainted by hand, with the final touch being the highlights of gold and silver leafing.

With the theatre closed for repairs, it was easier for the JATOE work crew to repair chests, windlines and reservoirs. The organ was beginning to return to its original sounds as re-

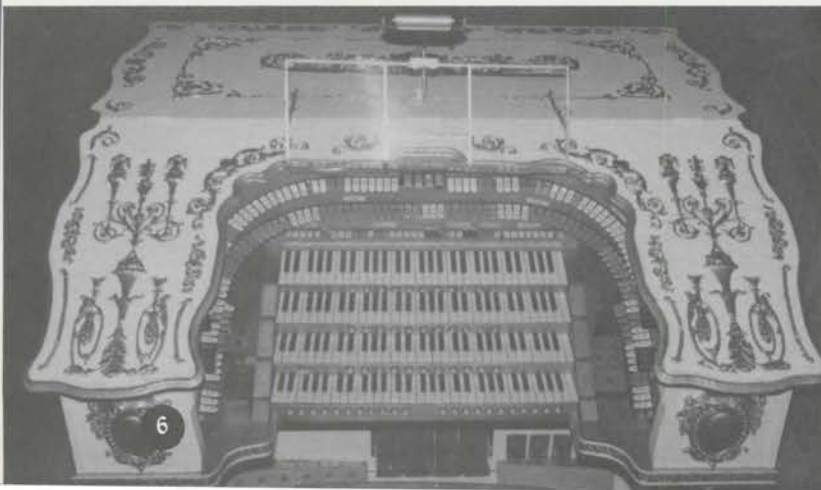
pairs were completed.

Then the finishing touches were made, and the theatre was ready. The “new beginning” finally occurred on November 27, 1981. Since that time, the theatre management has tried to keep the performances equal to the theatre’s beauty. Many performers, including Victor Borge and the Chicago Pops (grand re-opening November 27, 1981), Liberace, Bobby Vinton and Andy Williams have appeared at the theatre.

The 4/21 Golden-Voiced Barton Grande pipe organ is located on the right side of the theatre. The organ chambers, two on each side, have decorative, hand wrought ornamental iron fronts depicting vines and flowers in prismatic colors. The console was originally painted all gold with gold highlights, but has been changed to white with gold leaf highlights to better accept the modern lighting. JATOE has updated the Barton with a computerized combination action. The computer gives the ability to have four different settings per number instead of one. Work is continuing on the second touch springs and relay, which haven’t worked in many years. The club has recently purchased three ranks of pipes with the help of the Will County Metropolitan Exposition and Auditorium Authority and the Cultural Arts Council. Missing ranks purchased were a Saxophone and a Kinura, and the Trumpet was replaced. The organ club has also replaced the missing pipes to fill the “holes” in many of the ranks. The organ will sound as it hasn’t in many years.

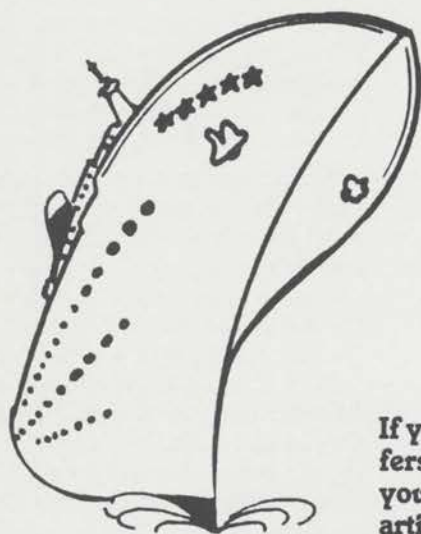
When you enter the Rialto Square Theatre, you will definitely know why the theatre is known to the people of the area as the “JEWEL OF JOLIET.” □

Rialto Square Theatre 4/21 Barton.



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





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DEDICATION OF A "NEW" ORGAN

the Sanfilippo Residence Wurlitzer

by Tom B'hend

As Snoopy frequently portrays authorship in the famed "Peanuts" comic strip — "It was a dark and stormy night . . ." And truly, it was just that as a multitude of organ-happy motorists meandered merrily along Illinois State Highway 14 on their way westward out of downtown Barrington. The motorists had invitations on which a map was printed directing them to turn left on Plum Tree Road, a country-style lane they traversed approximately one mile which brought them to a sign on the left that was swinging freely in the wind-swept, sometimes rainy, sometimes sleety, and even sometimes snowy clime. It disclosed the entrance to the 29-acre Sanfilippo estate, and opened onto the lamp-lighted drive which took the guests through a small forest preserve, past a newly-created lake and terminated about one-half mile further on a slight knoll at the front door of the Sanfilippo Tudor-style residence.

It was Saturday evening, November 10, a day now recorded in theatre organ history as being probably the

greatest organ social event of 1984. It has enlarged the niche of theatre organ, greatly enhancing the importance of the King of Instruments, not only in the present generation but for years to come. It will help keep alive the grand tradition of this wonderful entertainment medium.

Some 200 invited guests would soon see and hear the Jasper B. Sanfilippo Wurlitzer sound out in all its glory, played by one of the nation's leading theatre organ virtuosos — Lyn Larsen. This was to be one of two dedicatory celebrations. For this first night, Jasper Sanfilippo had decreed it was to be David L. Junchen's special event, honoring the organ builder for his excellent planning and installation of the Wurlitzer. He most graciously told Junchen to issue invitations to anyone he wanted to invite for cocktails, buffet dinner and the dedication concert, an offer that was happily accepted.

Invitations were mailed out across the nation. Almost every one was answered with the RSVP, "We'll be there!" And guests came from as far

west as California (six or more, including the organ builder and relay designer); as far south as Arizona (at least four, including the concert artist); as far east as Boston and New York City; from Indiana, Ohio, Pennsylvania, Missouri, Michigan, Minnesota and Wisconsin; and from several Illinois cities including Chicago, Hinsdale, Joliet and Wheaton.

But to return to our meandering multitude. As they drove up to the front door they were met by valet attendants who parked their cars. Unknown to guests, the attendants were the Sanfilippo sons and some of their friends. Each driver was handed one half of a torn playing card. It could have been the Ace of Spades, King of Diamonds, Queen of Hearts, winners in any game, but they served as a check system to secure return of all carriages to their proper owners at evening's end. The card meld was unique in that the other half of the torn card remained on the dashboard. Departing guests identified their vehicle and handed back the torn card half. Even though more than one deck of playing cards was used, there were no mix-up delays.

From carriage to front door was a brisk, quick walk. Guests were met by their hosts, Marian and Jasper Sanfilippo and David Junchen. Once defrocked of their outdoor winter wear, they were directed to a special table where name tags had been prepared. This served as entry into the inner sanctum, starting with the Library where stands a magnificent Welte Orchestron, the first mechanical musical instrument to be acquired by Jasper Sanfilippo. The Library also serves now as a grand entry salon leading to the Music Room and adjacent atrium, both of which comprise the extensive Tudor-style upper level addition to the main residence.

Coming in from the frosty night, guests were enthusiastically directed to the grand stairway at the north end of the Music Room which led them to the lower level of the new addition. Here they found the panelled English-style Pub and fully equipped casino with real embossed tin ceiling, and the commodious stand-up console of the many-bottled bar. Two very busy mixologists were filling anti-freeze libation orders.

From here the guests could inspect some of the initial collection that in-

Jasper Sanfilippo, center, standing in his English Pub. On the left, Jim Glass and Don Springer. Behind Jasper is Mrs. Dave Broskowski, and on the right, lone Tedei. (Tom B'hend photo)



terested their owner before he became exclusively musically minded — the stationary toy steam engines that were popular with kids in the earlier part of this century; slot machines that require coins to make them operate and sometimes spew out fortunes; and arcade machines, the hand-cranked units that display “mov’n pitchers” for just a nickel. Guests could also view the inner workings of the Wurlitzer which are located directly under the organ chambers. Here the blowers, tremors, reservoirs, relays and special airconditioning unit for the instrument are housed. Or they could sit in the family room which is located in the original basement area of the residence. And they could return upstairs to the Music Room and atrium to inspect all the mechanical musical instruments on display as well as the four-manual Wurlitzer console, unenclosed percussions, and organ chambers.

Invitations announced festivities beginning at six o’clock with cocktails and buffet, the concert to follow at eight. The buffet, which included several superb gastronomical delights, was still being served at eight o’clock. Every nook and cranny was filled with guests balancing plates on knees, or eating from occasional tables, or remaining downstairs where banquet tables and chairs had been set up.

By 8:30 everyone had assembled in the Music Room. Jasper Sanfilippo was introduced and spoke briefly about his collection and told how he became an “Organ Nut.” Following this, Lyn Larsen was announced and took his place at the Wurlitzer console. He opened the dedicatory concert in a novel manner by starting on just the Spitzflöte Celeste, adding a Quintadena solo for the rarely heard verse of “There’s No Business Like Show Business.” And, just as everyone had been lulled to seeming musical contentment, Lyn slammed on full pedal. Lethargy was quickly supplanted by seat-leaving startled listeners as the 20-inch-powered Posthorn ripped the airwaves. It was a real rouser!

Lyn’s finale, a bit premature, perhaps, but requested by Host Junchen, who thought it apropos of the evening and coming holiday season, was a Christmas medley. It was a fitting closure that expressed musically the full enjoyment of the evening.

Snoopy never finished his book-



Organist and organ builder — Lyn Larsen and David Junchen pictured before the Sanfilippo console following the dedicatory concert. (Gib Petzke photo)

writing episodes, but it can be stated here that even though the night was dark and stormy without, inside it was an evening of much pleasure made possible by the cordial, hospitable Sanfilippo family.

On the following day, Sunday, November 11, at noon, another dedicatory concert for a large group of relatives, friends and neighbors was scheduled, beginning with a luncheon. Larsen also played this program.

If anyone came to the dedication prepared to give the installation critical rating, the only check marks possible would have been “superb” on all phases of the organ. Junchen was complimented on the job he did by several well-known organ builders who attended the event.

Statistically Speaking

The Music Room addition to the residence measures 72 feet by 24 feet, with a ceiling height of 19 feet. Its full basement connects with the original residence basement and has kitchen and storage facilities in addition to the pub, casino and organ areas.

Installation of the Wurlitzer required less than ten months, being started in February and completed several days prior to its dedication. Actually, the job was finished in half of stated physical time period.

Steve Adams assisted Junchen throughout the entire project, just as he did with the Pasadena Civic Auditorium job several years ago. Chris Feiereisen of Manitowoc, Wisconsin,

became associated with the project toward its close. Dan Horenberger of South Pasadena, California, was responsible for restoration of percussions. Los Angeles organ builder Ken Crome fabricated new stoprails for the electric stop actions in the console. John Hovancak, Jr. restored the Vibraphone. Robert Trousdale, Santa Ana, California, electronics expert, restored the console and installed his electronic relay system in the instrument.

The organ, Opus 1571, shipped February 4, 1927, to the Paramount Publix Riviera Theatre, Omaha, Nebraska, was originally four manuals, 15 ranks. Purchased by William Brown of Phoenix, Arizona, for his Organ Stop Pizza parlor in Tucson, it was enlarged to 23 ranks. Junchen added five more ranks for its present installation — “soft, pretty things — a pair of dulcet Spitzflöte Celestes, Horn Diapason, and the authoritative Trompette en Chamade,” he noted. The design for the en Chamade set was inspired by Joseph DuciBella, well-known Chicago organ and theatre personality. The unit was voiced by Junchen in the Sanfilippo Music Room.

At the request of the owner, a majority of the organ percussions were mounted unenclosed in the roof rafters above the console for visual impact. “We softened them considerably,” Junchen explained, “so they do not jar eardrums as similar pizza parlor placements manage to do.”

There are two blowers to supply wind — a ten-horsepower main and a

five-horsepower step-up for the high pressure ranks. These are a Hope-Jones 16' Bombarde, 16' Wood Diapason and Posthorn, all on 20 inches wind pressure. The blowers, electronic relay, tremulants, reservoirs and special airconditioning unit for the organ are located in the new addition basement directly under the organ chambers.

Two chambers measuring 12 feet by 16 feet each are located at the south end of the Music Room. They have bevelled glass doors and windows, permitting visitors to view pipe ranks. Shutters are installed above the window areas.

The Music Room has a specially-milled floor of solid oak; all other trim and the staircase between the two floors is also solid oak.

There are approximately 40 mechanical musical instruments on display in the lengthy room and adjacent atrium. Several of these are not duplicated in other collections in the United States.

Organ Recorded

Noted Midwest organist Kay McAbee recorded the Sanfilippo Wurlitzer during the last week of December. Junchen directed the recording sessions while he was in the area to spend Christmas with his father. Entertaining organist Don Springer of Sally's Stage has also made several digital tapes for the Sanfilippo family's evening enjoyment, and several other noted organists have been scheduled to tape the organ.

Spellbinder

Internationally famous classic organist Carlo Curley recently visited the Sanfilippo installation and was invited to try it out. Within a few min-

utes after he had started playing the instrument, it was reported that several of the Sanfilippo children stopped whatever they were doing, came into the Music Room and were sitting on the fireplace hearth totally engrossed in what they were hearing. Curley is noted for his forceful style which has a way of compelling rapt attention from listeners. It is no secret he patterns his playing along the style of the late Virgil Fox — and undoubtedly has gained a great many new converts for the organ.

Visitors Welcome

Visitors are welcome to see the Sanfilippo collections and Wurlitzer by making advance arrangements either by calling Jasper Sanfilippo at home or at his office in Elk Grove, so that convenient scheduling serves both parties.

Novel Contract

David Junchen's contract with Jasper Sanfilippo for installation of the organ differed from what is considered a normal legal agreement. It was verbal and sealed by a handshake.

"I was invited to spend a weekend with the Sanfilippo family in Las Vegas to discuss the residence installation," Junchen recounted. "During our talk I was told the job must be of the highest possible quality. And in reply to that I asked, 'Do you mean like restoring your nickelodeons?'"

"A very positive 'yes' was the answer to that. I countered with 'Do you realize what that will cost?' 'Well, how much?' he asked.

"I told him and his response was to shake my hand, look me straight in the eyes and say, 'you just do whatever it takes.'"

The final clincher of satisfactory

performance took place following the two dedicatory concerts just prior to Junchen leaving for the West Coast. "I had dinner with the family and Jasper said to me, 'It has been a real pleasure to do business with someone of real integrity.'"

No Way a Wurlitzer Widow

Marian Sanfilippo initially was headed in the direction of becoming a "Wurlitzer Widow" — a wife who tolerates hubby's organ hobby indulgence but has little or nothing to do with it.

"When my house was cluttered with pipes, chests and all the other Wurlitzer 'junk,' I thought I would never see the end of the mess — and, furthermore, I thought the organ was just an overgrown nickelodeon.

"However, when I heard Lyn play it for the first time, and he played 'Embraceable You' and 'Clare de Lune' both favorites of mine, I was overcome with tears and intense joy. It was at that point I realized that all the fuss Jasper had been making all those months suddenly became a thing of gorgeous beauty.

"Now Jasper and I sit and listen to the organ played by the digital player every night."

Meet Jasper B. Sanfilippo, Theatre Organ's Newest Convert

Ever since word was first heard about "that Wurlitzer installation up there in Barrington, Illinois," there have been questions arising concerning the person responsible for it. As the installation progressed and a few organ enthusiasts made a trip to view it, more information was circulated. The general news revealed that it was a "Nut King" who had become almost overnight an "Organ Nut" after

The bar in the English Pub.

(Tom B'hend photo)

Sanfilippo Music Room looking toward north end which is the entry area.

(Tom B'hend photo)





This Welte Orchestrion, which stands in the library of the residence, is Jasper Sanfilippo's first venture into the world of mechanical music instruments. (Tom B'hend photo)



South end of Music Room. Wurlitzer console just visible in center at rear, with glass doors and windows of chambers on either side; closed shutters directly above. (Tom B'hend photo)

hearing the famous San Sylmar Museum organ in Sylmar, California. Basically, that information is correct. But there is a bit more to be said about Jasper Sanfilippo.

A successful business man, he is a leader in his industry and heads John B. Sanfilippo and Son, Inc. He is the third generation in the family business which processes and packs nut meats. Two of the firm's accounts are Mars Candy Company and the MacDonald restaurant chain. The general public throughout the Chicago area is supplied packaged nut meats by his firm under the Evon trade name.

Starting about ten years ago, he first collected toy stationary steam engines, and from this he expanded his collecting to include slot machines, and a little later started acquiring arcade machines. "After this," he recalls, "I purchased my first automatic musical instrument, the large Welte Orchestrion that stands in the library. After that I gave up collecting other things and concentrated on the music makers because they appealed to me not only for the beautiful musical qualities, but for their visual beauty as well.

"It was on a trip I made to the West Coast that I became a confirmed theatre organ enthusiast. During February 1983 I scheduled the trip west to see a collection of instruments belonging to Bill Allen in Santa Ana, California. Several of his machines were purchased. Then I visited other collectors and one of them recommended a trip to J.B. Nethercutt's San Sylmar Museum to view his magnificent collection in the special building he had constructed to house not only his musical collection, but primarily his antique cars. It was here I heard the beautiful Wurlitzer theatre

organ.

"I had heard theatre organs as a kid growing up in Chicago, both in theatres and local skating rinks, but at that time they did not make a lasting impression, possibly because I never paid much attention to them and really didn't know what they were. The San Sylmar organ was played during my tour there by means of a digital recording that had been made previously by an organist who was not identified. It could have been Lyn Larsen, I suppose. (Larsen is one of several artists whose digitally recorded music is played during regular tours at the museum — Ed.)

"Upon returning home, my enthusiasm for having my own organ continued to grow, and through John Hovancak, of Dodgeville, Wisconsin, who has been doing my restoration work for the past four years, the name of David Junchen came up. John recommended Dave as the man to find and install an instrument for me. I contacted him and subsequently we started looking for an organ. The 3/14 Barton then in Cicero's No. 2 restaurant in Edina, Minnesota, was investigated and purchased. Plans were then launched to enlarge the instrument and get it ready for installation. Orders had been placed for several ranks of pipes at the time another organ was put on the market — the 4/23 Wurlitzer installed in Bill Brown's Tucson Organ Stop Pizza restaurant. Dave suggested we take a look at it, which we did, and then purchased it. Upon acquiring this instrument, I thought of donating the Barton until the opportunity presented itself to buy Sally's Stage restaurant in Chicago. It was equipped with still another Barton. As an interim project, Dave was engaged to rebuild the

instrument using most of the former Cicero organ.

"All of this transpired in the summer of 1983 at the time we were starting construction of the addition to house the collections. The Barton work was completed during the time the Wurlitzer was undergoing its additions and changes, and its installation was not delayed by the restaurant project."

Everything in the collections is fully operable. "Some of the arcade machines are always out for repairs," Sanfilippo noted. "They are rather fragile antiques, but breakdowns are often unwittingly caused by visitors who do not realize they are putting the wrong coins in the slots to operate them."

Unaware that his wife had said something about the Wurlitzer, Jasper answered the question "How does your wife feel about the collections, especially the Wurlitzer?" in a philosophical manner. "She sometimes got upset after construction was underway and the organ was spread all over the place. She certainly wasn't too happy, but now that it's complete she enjoys it. We also enjoy our antiquing, which means that I still find items to add to the collections."

There are five children, four boys and a girl. "They are all interested in the musical collection, and my youngest boy takes piano lessons. He occasionally plays the Wurlitzer and may become really interested in it," the proud father noted. In line with this, Jasper Sanfilippo would like to see more youngsters become involved with theatre pipe organs. "The instrument is too beautiful to let it die for lack of interesting young people in learning to play and maintain it." □

STOP LIST

PEDAL

- 32' Contra Tibia
- 16' Bombarde
- 16' Ophicleide
- 16' Diaphone
- 16' Tibia Clausa
- 16' Diaphonic Horn
- 16' Bourdon
- 16' Solo Strings
- 8' Trompette en Chamade
- 8' English Horn
- 8' Tuba Horn
- 8' Open Diapason
- 8' Horn Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa (M)
- 8' Flute
- 8' Quintadena
- 8' Oboe Horn
- 8' Clarinet
- 8' Salicionals
- 8' Strings IV
- 16' Piano
- 8' Piano
- Sizzle Cymbal
- Tap Cymbal
- Bass Drum
- Kettle Drum
- Triangle
- Reit. Cymbal
- Accomp. Traps to Pedal
- 8' Accomp. to Pedal
- 8' Great to Pedal
- 8' Solo to Pedal
- 4' Great to Pedal

SOLO

- 8' Trompette en Chamade
- 8' English Horn
- 8' Trumpet
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Style D Trumpet
- 8' Open Diapason
- 8' Horn Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa (M)
- 8' Quintadena
- 8' Oboe Horn
- 8' Clarinet
- 8' Kinura
- 8' Krumet
- 8' Orchestral Oboe
- 8' Saxophone
- 8' Vox Humana (S)
- 8' Vox Humana (M)
- 8' Salicionals
- 8' Strings IV
- 4' Piccolo (S)
- 4' Piccolo (M)
- 4' Vox Humanas
- 2 2/3' Tibia Twelfths
- 2' Tibia Piccolo (S)
- 2' Tibia Piccolo (M)
- 1 3/5' Tibia Tierces
- 8' Piano
- 8' Marimba
- 8' Chrysoglott
- 8' Vibraphone
- 2' Glockenspiel
- 2' Xylophone
- 2' Sleigh Bells
- Chimes
- 16' Solo to Solo
- 8' Solo Unison Off
- 6 2/5' Solo to Solo
- 5 1/3' Solo to Solo
- 4' Solo to Solo
- 2 2/3' Solo to Solo
- 2' Solo to Solo

ACCOMPANIMENT

- 8' English Horn
- 8' Trumpet
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Style D Trumpet
- 8' Open Diapason
- 8' Horn Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa (M)
- 8' Quintadena
- 8' Concert Flute
- 8' Flute Celestes
- 8' Oboe Horn
- 8' Clarinet
- 8' Krumet
- 8' Saxophone
- 8' Vox Humanas (S)
- 8' Vox Humanas (M)
- 8' Salicionals
- 8' Violes d'Orchestre
- 8' Solo Strings
- 4' Octave
- 4' Horn Octave
- 4' Piccolo (S)
- 4' Piccolo (M)
- 4' Flute
- 4' Flute Celestes
- 4' Salicets
- 4' Viols (VDOs)
- 4' Vox Humana (S)
- 4' Vox Humana (M)
- 2 2/3' Twelfth (flute)
- 2' Piccolo (flute)
- 1 3/5' Tierce (flute)
- 1' Sifflole (main tibia)
- 8' Piano
- 8' Marimba
- 4' Piano
- 4' Marimba
- 4' Chrysoglott
- 4' Vibraphone
- 4' Accomp. Octave
- 8' Solo to Accomp.
- Chinese Block
- Tom Tom
- Snare Drum
- Sand Block
- Maracas
- Castanets
- Tambourine
- Sleigh Bells
- Sizzle Cymbal
- Hi Hat Cymbal
- white blank stop
- Traps to 3rd Touch
- Pedal Traps to Accomp.

ACCOMPANIMENT

2nd TOUCH

- 8' English Horn
- 8' Trumpet
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Style D Trumpet
- 8' Open Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa (M)
- 8' Clarinet
- 4' Piccolos
- 8' Piano
- 8' Marimba
- 8' Chrysoglott
- 8' Vibraphone
- 1' Glockenspiel
- Chimes
- 4' Great to Accomp.
- 8' Solo to Accomp.

GREAT

- 16' English Horn TC
- 16' Trumpet TC
- 16' Style D Trumpet TC
- 16' Diaphone
- 16' Horn Diapason
- 16' Tibia Clausa (S)
- 16' Tibia Clausa (M) TC
- 16' Quintadena TC
- 16' Bourdon
- 16' Oboe Horn TC
- 16' Clarinet TC
- 16' Orchestral Oboe TC
- 16' Saxophone TC
- 16' Vox Humana (S) TC
- 16' Vox Humana (M) TC
- 16' Salicionals TC
- 16' Strings IV
- 8' English Horn
- 8' Trumpet
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Style D Trumpet
- 8' Open Diapason
- 8' Horn Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa (M)
- 8' Quintadena
- 8' Flute
- 8' Oboe Horn
- 8' Clarinet
- 8' Kinura
- 8' Krumet
- 8' Orchestral Oboe
- 8' Saxophone
- 8' Vox Humana (S)
- 8' Vox Humana (M)
- 8' Salicionals
- 8' Violes d'Orchestre
- 8' Solo Strings
- 5 1/3' Tibia Clausa (M)
- 4' Octave
- 4' Horn Octave
- 4' Piccolo (S)
- 4' Piccolo (M)
- 4' Flute
- 4' Salicets
- 4' Strings IV
- 3 1/5' Tibia Clausa (M)
- 2 2/3' Tibia Twelfth (S)
- 2 2/3' Tibia Twelfth (M)
- 2 2/3' Flute
- 2' Tibia Piccolo (S)
- 2' Tibia Piccolo (M)
- 2' Piccolo
- 2' Fifteenth (VDO)
- 1 3/5' Tierce (flute)
- 1' Flute
- Mixture IV
- 8' Piano
- 4' Piano
- 4' Marimba
- 4' Chrysoglott
- 4' Vibraphone
- 2' Glockenspiel
- 2' Xylophone
- 2' Sleigh Bells
- 16' Great to Great
- 8' Great Unison Off
- 4' Great to Great
- 16' Solo to Great
- 8' Solo to Great
- Correcting Sostenuto
- Open Harmony
- 8' Bombarde Melody
- 8' Bombarde 3rd Touch
- 8' Bombarde 4th Touch
- 8' Solo Pizzicato

GREAT 2nd TOUCH

- 16' English Horn TC
- 8' English Horn
- 8' Bombarde to Great

BOMBARDE

- 16' English Horn TC
- 16' Trumpet TC
- 16' Tuba Mirabilis
- 16' Ophicleide
- 16' Diaphone
- 16' Tibia Clausa (S)
- 16' Tibia Clausa (M) TC
- 16' Krumet TC
- 16' Saxophone TC
- 16' Vox Humanas TC
- 16' Strings VI
- 8' Trompette en Chamade
- 8' English Horn
- 8' Trumpet
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Style D Trumpet
- 8' Open Diapason
- 8' Tibia Clausa (S)
- 8' Tibia Clausa (M)
- 8' Saxophone
- 8' Vox Humanas
- 8' Strings VI
- 5 1/3' Tibia Clausa (S)
- 4' Piccolo (S)
- 4' Piccolo (M)
- 4' Strings VI
- 3 1/5' Tibia Clausa (S)
- 2 2/3' Tibia Twelfths
- 2' Tibia Piccolo (S)
- 2' Tibia Piccolo (M)
- 1' Fife (S)
- 16' Bombarde to Bombarde
- 4' Bombarde to Bombarde
- 16' Great to Bombarde
- 8' Great to Bombarde
- 4' Great to Bombarde
- 4' Marimba
- 4' Chrysoglott
- 4' Vibraphone
- 2' Glockenspiel
- 2' Xylophone

TREMULANTS

- Tibias
- Voxes/Saxophone
- Main I
- Main II
- Main III
- Solo I
- Solo II
- Tubas
- Vibraphone
- Percussions Reit.
- Celestes Off

Basel Cristol

Chicago Organist

compiled by Lloyd E. Klos
(June 1979)

Upon the suggestion of John Muri, the writer called Basel Cristol, former theatre organist and still a very active musician, in the hope she would share the story of her musical career with THEATRE ORGAN readers. Russell B. Joseph recorded the interview. His wife, Florence, and Edna and Barbara Sellers share the credit for asking pertinent questions.

Russ says, "I can tell you that Florence and I were deeply impressed with Basel as a person — intelligent, of high principle, gracious. In short, a person anyone would consider it a privilege to know. Our only regret is that we didn't have the opportunity earlier to know her better and enjoy her company. She still enjoys entertaining people at Math Iglar's Restaurant when most people her age would be content to sit at home and meditate." Now to the story.

"My father, Michael Cristol, and his younger brother, David, had intended to emigrate to England from Lithuania, but they got lost and wound up in Cork, Ireland. My mother remained for a time in Lithuania with a child.

"My parents were of the Jewish faith, and as there were practically no Jews in Ireland, they wrote the chief rabbi in London to find a few more Jewish immigrants to make a minion (gathering of ten for prayer).

"My father then sent for mother, who didn't want to leave her parents and friends, but he told her that he'd move to Douglas (two blocks outside Cork) if she didn't! So, she embarked for Ireland. My brothers and sisters, save one, were born in Cork. My father used to travel throughout Ire-

land, buying ornamental brass from the churches. Eventually, the family moved to Dublin where I was born.

"When a child, I had bronchitis very badly, but being the youngest, was treated as a pet, being showered with toys while in bed. One day, I was given a toy piano. I immediately started to play operatic melodies and show tunes which my sisters and brothers

had picked up from attending the theatre, and which they sang at home.

"The natural talent in my family came from my father's side. My oldest sister sang beautifully, and my oldest brother 'played' the piano. Though his right hand played the melody, his left hand incorrectly played the harmony, because of a lit cigarette between his first and second fingers. We had a table piano and I wish I had it today. It was fun playing it.

"I played it correctly, and they couldn't believe I could pick out all the popular tunes. One of my sister's friends came by one day, and was surprised to hear my playing, not having had a lesson. She suggested taking me over to the Leinster School of Music, and that's where I got my start in musical education. They had contests, as they did in this country, and I won a bronze medal in 1909, playing a classical number. Had a wonderful teacher, Miss McCarran.

"About then, my brothers decided to go to America. The oldest had been to Africa and had enough of that. There were five girls and three boys in

Basel Cristol at the left console in the Chicago Theatre. Photo taken at about 2 a.m. during a rehearsal.

(Cristol collection)



the family, and eventually we came to the United States around 1912, and settled in Chicago.

"I learned about the Chicago Musical College, and entered on a scholarship. I studied on scholarships almost the entire time there, though I had to pay for harmony, ear-training and extra courses. A teacher, Muriel Moore, selected me as her student, and when she left to marry, I cried on the trolley car all the way home.

"Then I studied with Alma Anderson. This was when Dr. Florenz Ziegfeld, Sr. was headmaster. He had a gift for detecting talent in a child. Besides my Bachelor of Music degree, I won the Ziegfeld Diamond Medal award at commencement exercises which were held in June 1917 at the Auditorium Theatre. I played the second and third movements of Mendelssohn's *G Minor Concerto*, accompanied by 60 members of the Chicago Symphony Orchestra, conducted by Carl Reckzy.

"I had gone through all facets of a musical education at CMC: ear-training with Edward C. Moore; harmony with a Mrs. Harris; and wound up with study of music forms with Felix Berofsky, who wrote the program notes for the Chicago Symphony. I studied with Rudolph Reuter for two years, and got a medal from him, also.

"I then entered the scholarship competition but learned that Dr. Ziegfeld was retiring, replaced by Carl D. Kinsey. Reuter and other top teachers were also leaving. Kinsey had made us pay \$10 to enter the 'free' competition, and when I found that Reuter was gone, who would take me? The people at the office said they did not refund scholarship money, but my \$10 could be used for five lessons.

"I applied the fee to organ lessons under C. Gordon Wedretz, a very nice gentleman, who had a four-stop Kimball in his teaching studio. I don't know what he taught me, but I loved it! It seemed so easy. After my five lessons, I wasn't sure what I'd do.

"In 1917, the 1780-seat Central Park Theatre on West Roosevelt Road was opened. We lived a block west of it on Millard Avenue. My parents and I (my brothers and sisters were all married) used to attend the movies there. The place was beautiful. They had stage productions, an orchestra and a 3/9 Barton organ.

Mother used to say, 'If you could play in a theatre like this, I wouldn't mind it.' Originally, I had an idea to go on concert tours.

"I asked around where one could learn to play for silent pictures, and someone suggested I try a little theatre on Clark Street. At this time, I got to know Helen Anderson, the future Mrs. Jesse Crawford. She was playing a Barton in one of the Clark Street theatres.

"Located on West Roosevelt was the 707-seat Circle Theatre, the very first decent house which Balaban & Katz owned. It showed movies, had a Kimball organ, and featured many song pluggers, including Sophie Tucker. I was still in McKinley High School when one Saturday, I went to the Circle.

"Having patronized the house, I knew who the manager was, an Irishman, Freddie Cleveland, though I didn't know him personally. After an usher referred me to him, he kindly listened to me. I told him I was studying the organ, had no place to practice, and would he allow one to come in and practice?

"He looked at me woefully and replied, 'Girlie, I have a very fine organist here, the organ is taken care of the way it should be, and I wouldn't want anything to happen to it.' I told him of my musical background, that I would certainly not do any harm to the instrument, but I had to learn to play a theatre organ.

"Being a very kind and considerate gentleman, evidently he took pity on me and said, 'Girlie, what do you do on Saturday and Sunday afternoons between five and six-thirty?' When I replied, 'nothing,' he said, 'I'll pay you \$1.50 each day to substitute for the regular organist when she goes to dinner.'

"I didn't walk home; 'Girlie' flew home!

"I went in and played everything: overtures, mood music, selections, you name it. When I finished the first day, Freddie said, 'Girlie, you're good! I want you to come in and listen to our regular organist because she is excellent and you will learn just what to do.' At \$3.00 a week, I nearly went nuts over that!

"After a few weeks, Freddie said, 'I think my organist is lovesick. So, if she leaves, I want you to be ready to take over.' I went nuts altogether! She

did leave, marrying Roscoe Major who developed the enormous switchboards used backstage for lighting all the B & K theatres.

"The Balabans used to come in and see Freddie quite frequently, and they liked what I was doing. They said to him, 'We ought to put her into the Central Park.' Freddie replied, 'Oh, no you don't! If she has to stay on the street, she stays here. If you want to put her elsewhere, I'll let her go.' I wound up with the 9-12 morning shift at the 1535-seat Roosevelt on North State, and took the elevated train to the 1943-seat Riviera on North Racine for the afternoon shift there. The former house had a Kimball, the latter a Wurlitzer. This occurred in the early '20s; the Tivoli and Chicago had been built, but not the Uptown.

"I progressed very well. Later, I had the second shift at the Tivoli when Milton Charles had the main. When Jesse Crawford left for New York in November 1926, they transferred Milton to the Chicago, to be succeeded by Albert Hay Mallotte at the Tivoli. I served as his assistant, and he was magnificent. What an organist! An absolute dream.

"Amusingly, he had his eye on our little chorus girls! They had started with Publix in New York, went to Detroit, then to Chicago, and the whole circuit. One day he said to me, 'Listen, can you play the movie until I get back? I'll be in for the solo.' I was already warned: 'Don't you dare play for him. It isn't allowed.' So, I told him I couldn't do it.

"But he was tremendous. When I found out about his putting the Lord's Prayer to music, I just couldn't believe it! It is such a gorgeous thing — so beautiful. And another one which he did, 'Song of the Open Road,' was also great.

"I remember we had two units then. I worked with Benny Kreuger who had his band on stage, playing popular things. Milton Charles worked with Ulderico Marchelli (who followed Leopold Spitalny), and the units alternated, a week at the Uptown, a week at the Tivoli. That was an interesting experience. I also worked with violinist Victor Young who did all the arrangements for Benny Kreuger."

When Basel had a week at the Uptown in 1927, *Exhibitors' Herald* had this to say: "Basel Cristol offered 'Under the Leaves' and Drigo's 'Sere-

nade' for the musical theme of the Castle Scenic called 'Men of Yosemite.' These numbers were well fitted for the artistic backgrounds and the plot of the film."

"Once Paul Whiteman had a one-week engagement at the Tivoli. Pianist Roy Barge played 'Rhapsody in Blue.' Mr. Whiteman, using his 30-piece orchestra on stage, the 25-man band in the pit, and me at the 4/32 Wurlitzer, closed the stage program with the '1812 Overture.' My part included playing the Russian National Hymn. The percussionists worked the bells, gongs, guns, etc. The walls shook, it was so tremendous!

"But, I must tell you what a dum-dum I was! Just a kid and so ridiculous. Paul Whiteman was as nice a gentleman as I ever met. He was so appreciative of everything done for him, and he complimented me, which made me feel good. One evening, he and his manager, named Gillespie, were nearby when I came out of my dressing room. He said, 'Miss Cristol, tonight Mr. Gillespie and I are going around, looking for talent. Wouldn't you like to join us?'

"I could kick myself when I think of my reply. I said, 'I'm sorry, Mr. Whiteman, but I'm not allowed to go out with people with whom I work in the theatre.' Such an opportunity to see a real pro scout talent! This man was such a gentleman. I was afraid because one heard things concerning other show business people which didn't suit me.

"In 1925, I went to the Chicago Theatre to do Sunday concerts. The first was a children's Christmas concert. One of those on the program was local personality Greg Connell, who died in 1979.

"As I recall, I put in more time at the Uptown than the Tivoli. Jesse Crawford had some time at the Uptown, when Helen was expecting, they played the Tivoli when I was on second shift. After they went to New York, he returned for a week at the Oriental, as a guest artist, playing solos only. He would not play the movie, insisting that I do it.

"I mentioned some of the people with whom I worked in the theatres. I also worked with the gentleman who was famous for his singing and dancing to 'Once in Love with Amy,' Ray Bolger. He came to the Tivoli, and you wouldn't believe how disheveled he was the first time I saw him! Then

in his twenties, he asked me to go out with him. I refused, telling him I had a steady boy friend. You see, 'Girlie' was getting smart! The result was he wouldn't look at me the rest of the week. But when he danced, he was magnificent. Still is!

"Another fellow who came in, but who didn't ask me out or even talk to me, was Victor Borge. Talk about teeth; his were so black you couldn't see them. When I first saw him, he had on a hat and an overcoat. In the side pocket was a bulky, folded newspaper. I wondered who in the name of God was that! But when he touched the keyboard, what a talent! He first came to the United States in 1940, not knowing a word of English, and I saw him at the Chicago.



"We also had Buck & Bubbles at the Tivoli. The tall one said to me one day, 'I dreamt about you last night. I thought you were stuck on me!' From there on out, you can imagine the conversation with a fellow who dreams about you!

"A group of midgets were booked, and one day when in my beautiful dressing room (complete with piano), sitting on the couch reading, in walked a midget. In a thick German accent he said, 'You should come out mit me some night.' Asking him where he wanted to go, he replied, 'I vant to take you for a good time.'

"Another organist with whom I worked was Arsene Siegel, simply a wonderful man.

"When setting up shifts for us, they always saw that there was an organist with the group of entertainers. I liked

working at the Chicago because you played the acts with the orchestra. It wasn't always necessary for me to be in the pit, such as when I worked with Benny Kreuger for vaudeville. At that time, we had silent movies. In the Chicago, there was always something to do — rehearsals, overtures, cueing music for silent films, etc. However, I believe there was a lot of hooey about some organists' playing the Chicago. I'm sure some of them never did.

"The organs were always kept in good condition. I was a great one, however, for climbing ladders to the chambers to silence ciphers. One New Year's Eve, with a packed house, I was playing the Chicago and the Ritz Brothers were on. Up in a top chamber, there developed a cipher. The brothers started talking in Yiddish, which I didn't understand. They got one of the ushers to remove the pipe. Such a situation was murder!"

Edna Sellers interjected that she once had a Tuba Mirabilis cipher during a solo. "I played it through, changing keys, so the offending pipe would sound better."

In a February 1930 *Exhibitor's Herald* appeared a review of Basel's organ program at Chicago's Tower Theatre: "Basel Cristol presents her usual entertaining solo this week, by offering several request numbers of which three are the featured songs of the talkie list, *Sunny Side Up*. She opens with 'Turn on the Heat,' follows with 'Dreamer, 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.' She was greeted with her usual applause."

From the April 1930 *Metronome*, we glean the following: "For the past year, Miss Basel Cristol has been playing at the B & K Tower Theatre in Chicago, a sound house. Needless to say, she is the only human on the program. Despite the marvelous success of the talking pictures, the audiences still acclaim the organ solo.

"Miss Cristol believes the most entertaining type of organ solo is the one consisting of community singing, built around a theme, using for material a subject of general or timely interest. She avoids solos written in the first person, for they are uninteresting, and she also avoids annoying gag slides, especially the type which nag the audience to sing. Not to let her public forget the good music entirely,

she inserts occasionally a popular classic, which meets with their hearty approval.

"On the whole, Miss Cristol believes the field for solo organists is still unlimited, for the organ is the only instrument left for sound houses.

"She says, 'I love this work. It is work — long hours of actual work, planning organ novelties or solo appearances. But when the audience applauds, even if just a little, I feel repaid.'

"From the theatre," Basel says, "I went into broadcasting. I worked at WMAQ, Chicago, doing a couple of commercials for a sister of Milton Ager. He wrote such songs as 'I'm Nobody's Baby,' 'I Wonder What Became of Sally' and 'Happy Days Are Here Again.'

"In 1954 I did an audition at WCFL for Marty Hogan and Bill Lee, and was hired. I was pleased about that, except that they wouldn't use my name. The pianist at the station was Don Artiste. The organist was yours truly and was given the pseudonym, 'Alan Whitney.' I went to Mr. Lee for an explanation.

"WCFL was on the 20th floor of the Furniture Mart on Erie Street, across the street from WBBN. The back of the floor were the studios. The front had the union offices. Mr. Lee explained, 'We cannot stand it when they come in, asking, 'Who's playing the organ? I told you my son (or brother) plays, and you never give him a chance.' We are avoiding arguments. We have to keep peace so we cannot use your name.' I worked there from 1954 to 1959, playing a Hammond.

"I was let go in 1959, at the time of my son Mike's return from the service. There were three outside persons released: a fellow who did on-the-spot news; the all-night man, Lex Barker (former husband of Susan Hayward); and I.

"I've had restaurant experience in several places. I went into the Marine Dining Room of the Edgewater Beach Hotel for Herb Foote who was scheduled for a month's vacation. He went to WBBN instead. I hadn't been working; my husband didn't want me to. But, it was across the street from us, so I took it. I had to be in at noon for lunch, back at six for a half-hour broadcast, and stay for the evening to relieve the band.

"The job lasted two months. They

had to look for a regular organist as I refused a longer tenure, and Herb Foote wasn't coming back. Mr. Weber liked what I was doing, but Mr. Dewey, the owner, said that under no circumstances would Herb Foote be brought back. He had been carried through the depression when jobs were scarce, and his going to WBBN was the last straw for Dewey.

"After that, I worked occasionally at the Chicago when they needed an extra organist. I had last performed there in 1945 for a Jack Benny stage show.

"A friend next suggested I play at the Meyer Kaplan Senior Citizens Center. Later, they met at Temple Shalom, which had a Wurlitzer but I used a Hammond. I was with this group for a year and a half when I got a call regarding playing at Iglor's Restaurant.

"It is a place with a very musical background on the north end of Chicago and has something you don't see in restaurants anymore — singing waiters. The place is over 53 years old in the tradition of an old German restaurant. I've played there for 16 years. When I had a heart attack in 1973, Edna Sellers subbed for me.

"A most embarrassing thing happened to me there in 1977. One Saturday evening, I turned to wave to somebody and missed my step. Down I went on my knee, causing a double fracture. On top of that, I broke my wrist at home, which is also bad for an organist.

"I lost my husband, a lawyer, who was a very young 45, and never remarried. My son is a CPA and an attorney, living in Chicago. After my husband's death, I had a second tenure at the Edgewater, where I played the Möller in the Marine Dining Room. I enjoyed working with the bands there."

At the completion of Basel's dissertation on her varied career, Russ Joseph and Barbara Sellers wound up the evening with some questions and comments:

RJ: Did you have a favorite theatre organ? I'm sure every organist did.

BC: No, but I believe we had more variety on the Uptown organ when it had a Tuba Mirabilis. Later, they took the rank down to the Chicago. When you're preparing a concert, all you are doing is working on special numbers and doing the best you can with registration. The one number I

played which earned me the greatest satisfaction is "Kammenoi Ostrow." I played it in one of the Chicago Theatre concerts and the organ's chimes came through, clear as bells.

RJ: The Uptown certainly had different acoustics than the Chicago. The former's chambers were narrow and deep, whereas the latter's are wide and shallow.

BC: If you had an idea of interpretation, you did the best you could. It's so easy to say, 'I like this or that organ better.' But you have to work with what you have. You do it, not the instrument.

RJ: That's why each organ sounds differently when different organists play it.

BC: Right. The organ isn't going to tell you to turn the pages or press this tab or button. You gave Crawford credit for this. I'm no organ technician, but I do know tone registration — you are the interpreter. If I can get that, I don't care what organ it was — the Circle, where you pulled out the stops, or the Tivoli. You can put some people at a magnificent Steinway, and what do you get? Junk! Mashed potatoes!

RJ: It's like what they say about computers: garbage in and garbage out. The computers don't make the mistakes. It's the humans who program or feed them.

BC: That's true.

RJ: There is another aspect of registration: use of tremulants. Hector Olivera, for one, uses them very judiciously. He doesn't have them on constantly. An important technique is involved in where in the selection he turns them on and off. It adds a lot to the effectiveness of the program. I heard a church service on television recently where the Hammond organist kept the deepest tremulant going for the full service, choral and postlude.

BS: I'd like to say something about Basel's ability. I can't think of anyone who plays as well on both instruments, organ and piano. In our business, it is very difficult to find someone of that nature. She plays the legs off both instruments. Some people can play the right pedals all the time, but they still bore me to death.

BC: One thing which is very predominant is the way some fairly good organists handle the pedals, and they

should know better. Instead of playing a tonic pedal where it belongs, and a dominant where it belongs, they reverse them! That drives the buttons off of me! I can't stand it!

BS: Good, precise pedaling, all the way up the range, separates the men from the boys.

RJ: All your professional career was spent in Chicago?

BC: Yes, I never left. Never wanted to leave home. Even after my husband died, I went down to Lyon & Healy's and got introduced to the Hammond. This led me into the Svithoid Club, a rich organization, and you always were assured of a good tip there. Has good food, too, the best.

Milton Charles remembers Basel quite well. "She was one of the young organists on the scene in Chicago when Jesse Crawford and I arrived from California in the early '20s. I was impressed with Basel as being most eager to learn, and I found her to be an excellent musician and a lovely person. She went on to do real well in the Chicago area, but I lost track of

her after 1929 when I left for the coast for the first time (before my Philadelphia engagement at the Mastbaum Theatre).

John Muri has this to say: "Basel Cristol is one of the very few theatre organists who have been able to maintain a career through the years. She plays regularly at Iglar's fine restaurant, and at lunch time recently (1979), she brought in some biographical material at my request. Several of the restaurant personnel became excited over the photos and newspaper clips which we were examining. Whereupon there was a hasty conference by employees who vied to come to our table and meet the distinguished guest. It reminded me of the old days when the theatre organist was a local celebrity, recognized by almost everyone on the streets and in the shops.

"Basel today is a beautiful, poised and elegant lady. She doesn't bear an iota of the vulgar temperament which some of our other women organists display. Basel is gentle and kind, modest and unassuming . . . and a fine musician." □

count 2. Strike the alternate pedal on count 3 and again strike the chord on count 4. This may be diagrammed as follows:

1	2	3	4
	C		C
P		P	
R		5	

As this basic 4/4 pattern is very repetitive, you may wish to consider studying the following variations, suitable for up-tempo or swing type songs. In the example, R = root and 5 = fifth of chord (alternate pedal).

1	&	2	&	3	&	4	&
		C	C			C	

P				P			
R				5			

1	&	2	&	3	&	4	&
		C	C			C	C

P				P			
R				5			

1	2	3	4	1	2	3	4
C	C	C	C		C		C
P		P			P	P	P
R		5		R	R	5	5

Try this rhythm on a 4/4 ballad which requires a more subtle accompaniment:

1	2	3	4
	C	C	-----
P			P
R			5

For more current tunes where a simple "rock" feel is appropriate try:

1	&	2	&	3	&	4	&
C	-----						
P			P	P			P
R			R	5			5

or

1	&	2	&	3	&	4	&
		C				C	
P			P	P			P
R			R	5			5

The above is a representative sampling of 4/4 rhythms — by no means the definitive source. Remember any alternation or combination of chords and pedals that represent four beats per measure is a 4/4 rhythm. Use your imagination — invent your own rhythms!

Next time, we will finish our study of rhythms with a summary of Latin rhythms. □

KEYBOARD TECHNIQUES



by Cheryl Seppala



4/4 RHYTHMS

In the last issue we began a study of rhythm patterns with emphasis on the basic waltz (3/4) rhythm and some suggested variations. As we continue now with 4/4 rhythms, please keep in mind these preliminary suggestions:

- 1) Except where otherwise indicated, pedals and chords should be struck staccato (lightly).
- 2) Tempo should be kept steady. If necessary, use a metronome or au-

tomatic rhythm device to help you maintain a constant speed.

- 3) Vary the rhythm pattern every 8 to 16 measures for added interest.
- 4) Spend adequate time rehearsing the left hand and pedal before attempting to add the melody.

Now let's study the basic fox-trot 4/4 rhythm. Strike the root of the given chord in the pedal on count 1 of each measure. Strike the chord on

ALABAMA

BIRMINGHAM
Alabama Theatre, Third Avenue
4/20 Wurlitzer. Often.
South Side Baptist Church Rec. Hall
1016 Nineteenth Street South
3/9 Kimball. Periodically.

ALASKA

JUNEAU
State Office Building
333 Willoughby Avenue
2/8 Kimball. Friday noons.

ARIZONA

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

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

ARKANSAS

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

CALIFORNIA (North)

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

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

FAIR OAKS
Community Clubhouse
7997 California Avenue
2/11 Wurlitzer. Periodically.

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

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

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


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

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

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

SAN FRANCISCO
Castro Theatre, 329 Castro at Market
4/26 Wurlitzer. Nightly.
Cinema 21, 2141 Chestnut
2/6 Robert-Morton. Occasionally.

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



THE pipe piper

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

DEADLINE IS DECEMBER 1.

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

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

SAN LORENZO
Ye Olde Pizza Joynt
19510 Hesperian Boulevard
3/13 Wurlitzer.
Wednesday through Sunday.

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

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

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

VALLEJO
Empress Theatre
2/12 Wurlitzer. Occasionally.

CALIFORNIA (South)

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

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

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

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

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

FRESNO
Pizza & Pipes, 3233 N. First
3/22 Wurlitzer. Nightly.
Warners Theatre, 1402 Fulton
4/14 Robert-Morton. Periodically.

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

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

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

LOS ANGELES
Elks Lodge, 607 S. Parkview Avenue
4/61 Robert-Morton. Rarely.

Founders Church of Religious Science
3251 W. Sixth
4/31 Wurlitzer w/traps
and percussions. Often.

Haven of Rest Studio, 2400 Hyperion
3/13 Wurlitzer-Kimball. Daily.

Orpheum Theatre, 842 S. Broadway
3/13 Wurlitzer. Often.

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

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

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

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

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

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

SAN DIEGO
California Theatre, 4th and C Streets
3/20 Wurlitzer. Weekly.
Spreckles Organ Pavilion, Balboa Park
4/53 Austin. Sundays.

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

SAN SYLMAR
San Sylmar Museum, 15180 Bledsoe
4/36 Wurlitzer. By appointment.

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

SEAL BEACH
Bay Theatre, 340 Main
4/42 Wurlitzer. Rarely.

WESTCHESTER
Fox Studios, 10201 W. Pico Boulevard
3/14 Wurlitzer. Occasionally.

St. Roberts Hall
Loyola Marymount University
Loyola Boulevard & W. 80th
2/10 Wurlitzer. Rarely.

COLORADO

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

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

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

DENVER
Organ Grinder Pizza
2370 W. Alameda Avenue
4/39 Wurlitzer. Daily.

Paramount Theatre, 16th Street
4/20 Wurlitzer. Periodically.

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

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

CONNECTICUT

GROTON
Pizza, Pipes & Pandemonium
Shoppers' Market, U.S. #1
3/15 Wurlitzer. Nightly.

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

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

DELAWARE

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

FLORIDA

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

MIAMI
Andre Hall, 4150 SW 74th Avenue
4/15 Wurlitzer. Often.

Gusman Cultural Center, 174 E. Flagler
3/15 Wurlitzer. Periodically.

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

GEORGIA

ATLANTA
Excelsior Mill, 695 North Avenue NE
4/31 Wurlitzer. Daily.

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

EST MARIETTA
Showboat Pizza, 1038 Franklin Road S
3/19 Wurlitzer. Daily.

HAWAII

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

IDAHO

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

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

ILLINOIS

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

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

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

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

Elmwood School of Dance
7332 Diversey Avenue
2/8 Barton. Daily

Gateway Theatre
5216 W. Lawrence Avenue
3/11 Wurlitzer. Sundays.

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

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

Sally's Stage #1, 6335 N. Western
3/14 Barton. Nightly.

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

DEKALB
Wurlitzer Auditorium
5/65 Wurlitzer. Periodically.

DES PLAINES
Maine North High School
9511 Harrison
3/10 Wurlitzer. Rarely.

DOWNER'S GROVE
Community High School,
4436 Main
3/10 Wurlitzer. Periodically.

ELMHURST
Elm Rink, 357 W. Roosevelt Road
4/24 hybrid. Weekly.

HINSDALE
Hinsdale Theatre, 29 E. First
3/32 Wurlitzer-Kimball.
Periodically.

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

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

LANSING
Pipes & Pizza Restaurant
4/17 Wurlitzer.
Monday through Saturday.

LISLE
Illinois Benedictine College
5700 College Road
2/6 Wurlitzer. Periodically.

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

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

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

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

ST. CHARLES
Arcadia Theatre, 105 Main E.
3/16 Geneva. Often.

Baker Hotel, 100 Main W.
3/10 Geneva. Periodically.

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

INDIANA

ANDERSON
Anderson Music Center
1325 Meridian
2/6 Wurlitzer. Periodically.

Paramount Theatre, 1124 Meridian.
3/7 Page. Saturday evenings.

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

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

FORT WAYNE
Calvary Temple, 2901 N. Clinton
2/7 Marr & Colton. Regularly.

Embassy Theatre, 121 W. Jefferson
4/15 Page. Occasionally.

INDIANAPOLIS
Hedback Community Theatre,
1847 N. Alabama
2/11 Page. Often.

Manual High School,
2405 Madison Avenue
3/16 Louisville-Uniphone. Often.

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

KOKOMO
Pipe Dream Restaurant
3/12 Wurlitzer. Daily.

LAFAYETTE
Long Performing Arts Center
111 N. Sixth
3/17 hybrid. Often.

MISHAWAKA
Magical Music Showplace
211 E. Day Road
3/25 Wurlitzer.
Nightly except Monday.

VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Often.

IOWA

CEDAR RAPIDS
Iowa Theatre
3/14 Barton. Periodically.

Iowa Hall, Kirkwood College
18th Avenue & 9th Street W.
2/7 Wurlitzer. Periodically.

Paramount Theatre
123 Third Avenue SE
3/11 Wurlitzer. Periodically.

DAVENPORT
Capitol Theatre, 330 W. Third
3/12 Möller-Wicks. Monthly.

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

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

KANSAS

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

LOUISIANA

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

MAINE

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

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

MARYLAND

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

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

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

MASSACHUSETTS

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

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

STONEHAM
Stoneham Town Hall
2/14 Wurlitzer. Occasionally.

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

MICHIGAN

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

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

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

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

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

FLINT
Recital Hall, Flint Institute of Music
1025 E. Kearsley
3/11 Barton. Often.

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

MT. CLEMENS
Macomb Theatre, 31 N. Walnut
3/9 Kilgen. Occasionally.

MUSKEGON
Michigan Theatre
3/8 Barton. Often.

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

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

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

MINNESOTA

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

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

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

RED WING
Sheldon Auditorium
2/8 Kilgen. Periodically.

ROSEVILLE
Har Mar Ballroom
Wurlitzer. Occasionally.

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

D.J. Brady's Restaurant
801 Sibley Memorial Parkway
2/7 Wurlitzer. Nightly.

MISSISSIPPI

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

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

MISSOURI

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

ST. LOUIS
Fox Theatre, 527 N. Grand Boulevard
4/36 Wurlitzer. Periodically.
2/9 Wurlitzer. Rarely.

MONTANA

BILLINGS
Pipes & Pizza
25th Street & Montana Avenue
3/13 Robert-Morton. Daily

BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Often.

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

NEBRASKA

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

NEW HAMPSHIRE

BERLIN
Berlin Middle School
2/10 Wurlitzer. Often.

NEW JERSEY

ASBURY PARK
Convention Hall
3/7 Kilgen. Occasionally.

ATLANTIC CITY
Convention Hall, 2301 Boardwalk
7/455 Midmer-Losh. Rarely.
4/42 Kimball. Rarely.

BOUND BROOK
Brook Theatre, 10 Hamilton
2/4 Wurlitzer. Saturday evenings.

CINNAMINSON
Cinnaminson High School
1621 Riverton Road
3/17 Wurlitzer. Rarely.

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

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

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

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

SUMMIT
New Hampshire House Restaurant
2 Kent Plain Boulevard
2/4 Kimball. Often.

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

WESTWOOD
Pascack Theatre
182 Center Avenue
2/8 Wurlitzer. Periodically.

NEW MEXICO

ALBUQUERQUE
Regency Ballroom, Classic Hotel
6815 Menaul Avenue
5/27 hybrid. Often.

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

NEW YORK

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

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

BUFFALO
Shea's Buffalo Theater, 646 Main Street
4/28 Wurlitzer. Periodically.

CORNWALL-ON-HUDSON
New York Military Academy
4/31 Möller. Periodically.

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

LAKE PLACID
Palace Theatre, 26 Main
3/8 Robert-Morton. Rarely.

LOCKPORT
Bette Dale Building,
Senior Citizens Center, 33 Ontario
2/8 Wurlitzer.
Monthly, September through May.

MINEOLA
Chaminade High School
Jackson Avenue
3/15 Austin-Morton. Periodically.

NEW YORK CITY
Beacon Theatre, 2124 Broadway
4/19 Wurlitzer. Rarely.

Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer. Occasionally.

Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer. Occasionally

Radio City Studio, Rockefeller Center
3/14 Wurlitzer. Rarely.
United Palace, 175th Street
4/23 Robert-Morton. Sundays.

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

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

SCHENECTADY
Proctor's Theatre, 432 State
3/18 Wurlitzer. Often

SYRACUSE
Mills Building, State Fairgrounds
3/11 Wurlitzer. Often.

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

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

NORTH CAROLINA

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

GREENSBORO
Carolina Theatre, 310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple, 426 W. Market
2/7 Wurlitzer. Often.

NORTH DAKOTA

FARGO
Fargo Theatre
3/9 Wurlitzer. Weekends.

OHIO

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

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

CINCINNATI
Emery Theatre, 1112 Walnut
3/27 Wurlitzer. Weekends.

CLEVELAND
Grays Armory, 1234 Bolivar Road
3/13 Wurlitzer. Periodically.
Wade Park Manor, 1890 E. 107th
2/9 Kimball. Often.

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

DAYTON
Victory Theatre, 138 N. Main
4/13 Estey-Wurlitzer. Often.

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

LORAIN
Palace Theatre
3/11 Wurlitzer. Occasionally.

MARION
Palace Theatre, 276 W. Center
3/10 Wurlitzer. Often.

MEDINA
County Administration Building
3/6 Austin. Occasionally.

OLMSTEAD TOWNSHIP
Santos Restaurant & Pizza
7068 Columbia Road
3/11 Kimball.
Thursday and Saturday evenings.

SPRINGDALE
Springdale Music Palace
400 Yorkhaven Drive
4/33 Wurlitzer. Daily.

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

WILMINGTON
Wilmington College
2/7 Wicks. Rarely.

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

OKLAHOMA

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

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

TULSA
Central High School, 3101 W. Edson
4/46 Kilgen. Periodically.

Christ's Chapel, Oral Roberts University
7777 S. Lewis
4/21 Wurlitzer. Often.

OREGON

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

CORVALLIS
Gill Coliseum, Oregon State University
2/9 Wurlitzer. Often.

PORTLAND
Alpenrose Dairy Park
6149 SW Shattuck Road
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Benson High School, 546 NE Twelfth
3/24 Kimball. Occasionally.
Oaks Park Roller Rink, SE Spokane
4/18 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd
4/44 Wurlitzer. Nightly.
Scottish Rite Temple, 709 SW 15th
3/13 Wurlitzer. Often.

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

PENNSYLVANIA

ALLENTOWN
19th Street Theatre, 527 N. 19th
3/7 Möller. Often.

CHAMBERSBURG
Capitol Theatre, 163 S. Main
3/14 Möller. Often.

DORMONT
Keystone Oaks High School
1000 McNealy Road
2/10 Wurlitzer. Often.
South Hills Theatre, 3075 W. Liberty
2/6 Wurlitzer. Often.

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

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

INDIANA
Manor Theatre, 1729 Murray Avenue
3/8 Robert-Morton. Often.

KENNETT SQUARE
Longwood Gardens
5/169 Aeolian w/traps. Periodically.

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

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

PHOENIXVILLE
Colonial Theatre
3/25 Kimball. Weekends.

POTTSTOWN
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

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

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

WOONSOCKET
Stadium Theatre
2/8 Wurlitzer. Occasionally.

SOUTH DAKOTA

LEAD
Homestake Opera House
2/5 Wurlitzer. Occasionally.

TENNESSEE

CHATTANOOGA
Tivoli Theatre, 709 Broad
3/12 Wurlitzer. Occasionally.

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

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

TEXAS

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

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

DALLAS
John Beck Hall
3/15 Wurlitzer. Often.

Scottish Rite Temple
Harwood & Canton
2/15 Wicks. Periodically.

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

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

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

UTAH

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

VIRGINIA

RICHMOND
Byrd Theatre, 2908 W. Carey
4/17 Wurlitzer. Weekends.
Mosque Auditorium, 6 N. Laurel
3/17 Wurlitzer. Rarely.

WASHINGTON

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

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

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

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

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

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

SEATTLE
Haller Lake Improvement Club
12579 Densmore
3/8 Wurlitzer-Marr & Colton. Often.
Paramount Theatre, 907 Pine
4/20 Wurlitzer. Occasionally.
Pizza & Pipes #1, 100 W. 85th
3/17 Wurlitzer. Nightly.
Queen Anne High School, 215 Galer
3/10 Kimball. Rarely.

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

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

WISCONSIN

BARABOO
Al Ringling Theatre
3/9 Barton. Occasionally.

HUDSON
Phipps Center for the Arts
First & Locust
3/15 Wurlitzer. Often.

MADISON
Oscar Mayer Theatre, 211 State
3/14 Barton. Occasionally.

MILWAUKEE
Avalon Theatre
2475 Kinnickinnic Avenue S.
3/12 Wurlitzer. Occasionally.
Organ Piper, 4353 S. 108th
3/28 Möller. Nightly except Monday.
Pabst Theatre, 144 E. Wells
4/20 Möller. Rarely.
Riverside Theatre
116 W. Wisconsin Avenue
3/13 Wurlitzer. Occasionally.

RACINE
Theatre Guild Playhouse
2519 Northwestern Avenue
2/8 Wurlitzer. Occasionally.

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

CANADA

BRITISH COLUMBIA

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

ONTARIO

KINGSTON
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball. Periodically.
Hockey Rink, Queen's University
3/19 Hillgreen-Lane. Often.

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

WINDSOR
St. Clare's Church
166 Tecumseh W.
2/7 Wurlitzer. Often.

ATOS ARCHIVES LIBRARY

The ATOS Archives/Library is a relatively new project which we hope will be a vital part of ATOS. One of its main purposes is to provide a central collection of materials relating to ATOS, the theatre organ, its music and its organists.

Not long ago Vern Bickel was appointed the curator of the archives and has been doing a fantastic job cataloging the material in the collection. Presently, a rented storeroom in Chula Vista, California, is being used for storage. The first listing of materials and a photo of the archives was provided in the July/August 1984 issue of THEATRE ORGAN. Listings of materials in the collection will continue to be published.

The archives will only be as good as the material they contain. To that end, we are soliciting your help in making it as complete as possible. You can help by donating any recordings — audio or video, theatre organ music, cue sheets, films, organ rolls, periodicals, books, etc. We would also appreciate copies of each chapter's newsletters and concert programs which you produce. Please make our curator an addressee on your chapter publications. A courtesy copy of recording artist's albums would enhance the collection which

we have been trying to establish. We are also looking for biographical information on theatre organists, past and present.

A current need is for the donation of some recording equipment which could be used to transcribe old records onto high quality cassettes. In addition, this equipment could be used for any duplicating that may be necessary. Your donations of money, materials and equipment will make the archives and library an historical monument to the theatre organ and ATOS.

If you have any questions or com-

ments please let me know. Send any orders, inquiries or donations you have to our curator. Remember, the archives will be only as good as we make them.

Jack Moelmann,
Archives Committee Chairman
P.O. Box 13106
Offutt Air Force Base, Nebraska
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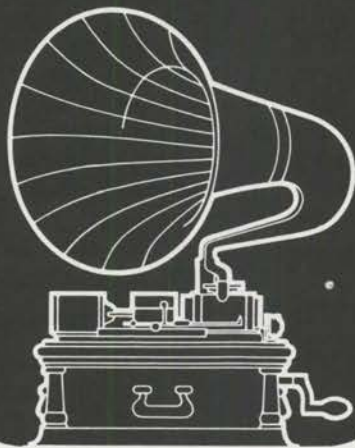
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For The Records



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.

BOB MITCHELL'S THEATER ORGAN FAVORITES. Cassette available from Bob Mitchell, 713 North Gramercy Place, Hollywood, California 90038. \$7.50 postpaid.

"Bob Mitchell's Theater Organ Favorites" is the most completely satisfying T.O. recording this reviewer has heard in many years. Bob is in total control of the 4/30 Master Kimball Pipe Organ at the St. James Wilshire Boulevard in Los Angeles. His playing is in the rich, lush style of Jesse Crawford and is flawless. Arrangements of tunes are imaginative and interesting, though carefully disciplined to the '40s mode, and his registrations couldn't be better.

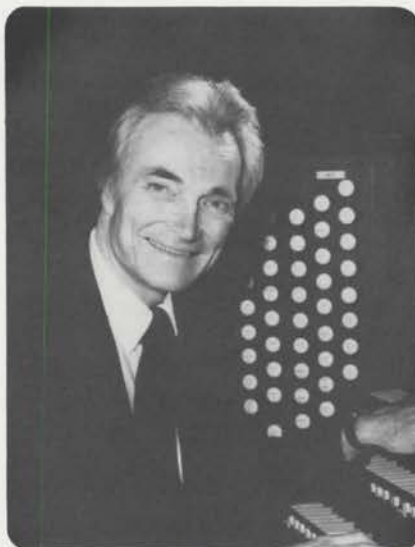
With the exceptions of "Sunny Side of the Street," "When You Wish Upon A Star" and perhaps "In Acapulco," the tunes are oldies one won't find on any other theatre recordings. "Sunny Side" is a brightly swinging barn burner without benefit of traps and cymbals, but with the happy drive of a master musician who knows precisely what he wants — and gets it. Nobody plays "Sunny Side" better than Bob. "When Summer is Gone"

is a long-forgotten tune that sounds better than it probably is. Mitchell plays a whole chorus on cathedral chimes and makes us like it. Anyone who can whistle or hum "Where Am I?" before hearing this tape wins the tune-trivia contest hands down. But Bob convinces us that the tune is well worth remembering. That, friends, is the hallmark of a real pro.

"Baby's Birthday Party" is a '30s novelty which adds punch and variety to the set. Bob carefully avoids the Kimball reeds (which tend to be a bit shrill in upper octaves) except in full ensemble registrations. "Wait and See" and "The House Jack Built for Jill" nicely round out the first side. This is thoroughly relaxing, beautiful music which makes no demands upon one's emotions other than a warm rush of nostalgia.

"In Acapulco" is compellingly Latin and a gracious reminder of the golden age of Xavier Cugat, Alice Faye, and Carmen Miranda. Bob makes sure we don't even miss the clatter of the toy counter. "When You Wish Upon A Star" is a lovely standard which Mitchell elevates to the level of a classic. "How Long Will It Last?" continues the romantic aura. "Why Did I Kiss That Girl?" introduces some gentle humor, and "Where's My Heart?" ends the set.

This reviewer's only complaint is that the tape seems to end much too soon. We could use a lot more of Bob Mitchell's playing. Forty years ago the Robert Mitchell Boys Choir made some excellent Standard Transcriptions of Christmas music for radio broadcast. What a joy it is to discover



Bob Mitchell

that the same Bob Mitchell has lost none of his impeccable taste and musicianship! Those who don't own a cassette tape deck will simply have to invest. "Bob Mitchell's Theater Organ Favorites" is not to be missed.

EDDIE WEAVER IN MILLER & RHODES TEA ROOM. Dolby stereo cassette. Available from Design Recording, 2650 Kentford Road, Midlothian, Virginia 23113. \$7.95 including First Class postage.

Musician Eddie Weaver with his Steinway grand and Hammond organ has been a popular daily attraction in downtown Richmond for more than 40 years where he has entertained some three million tea lovers. Smilin' Eddie is best known to us for his many theatre organ concerts and recordings on pipes. This reviewer would listen to Mr. Weaver anywhere. Correction: make that "almost anywhere." Let's dispense with the bad new first.

A Hammond organ can make lovely sounds within its sphere. This one probably does in the tea room with Eddie at the console. Unfortunately it doesn't on the tape. When you take a Hammond with its limited harmonic characteristics, add vibrato and Leslie, add electronic reverb and natural room reverb, and then mike it poorly, the end result is a homogenized blob of sound which is somewhere between a distant roar and a caterwaul. Any registration subtleties are lost in an echoing swamp of tones. Ironically, the piano is closely miked and right on top of the listener, cutting through each selection like a knife. Many — not all — of Eddie's 16 tunes are spoiled for this reviewer by recording strategies.

The best cut on Side I is Gershwin's "Fascinatin' Rhythm," a first rate jazz rendition and clever arrangement. Using the Hammond's fast attack and eliminating vibrato/trem makes the organ contribution to the duo palatable. "Kitten On the Keys" is another Weaver winner, although the clatter of glasses and tableware along with a few upper octave shrieks of the Hammond must be ignored. "The Best Things in Life Are Free," "In the Mood," and "Wedding of the Painted Doll" are all brightly up tempo and played with finesse. The piano wins in "Painted Doll" hands down. Eddie's pedal work is always



Eddie Weaver

superbly accurate.

Among the disasters are "As Time Goes By," "The Man I Love," "Chariots of Fire" and "Brazil." The vibrato in "As Time Goes By" is so pronounced that it makes the Steinway sound out of tune, and the final piano chorus is disjointed. "Don't Cry For Me, Argentina" may produce no weeping and wailing, but composers Tim Rice and Andrew Lloyd Weber are entitled to gnash a few molars. Best forgotten also are "Over the Rainbow," "Sunrise Serenade" and "I Don't Know Why." Eddie's arrangements are not up to his usual high standards, and the organ is no help at all.

"The Longest Time" swings nicely, and "Memory" from *Cats* is a pleasant, well balanced piano/organ duet. Weaver's program is a skillful

EDITOR'S NOTE

In reviewing the recording "Colonial Showtime — Don Thompson at the Colonial Theatre . . ." THEATRE ORGAN'S reviewer commented quite negatively about the final cut on Side I. The artist, who was unfamiliar with the original score of the selection, has pointed out that he unknowingly used a simplified version. Our reviewer has rechecked the recording against a copy of the score furnished by the artist and has found that his playing essentially agrees with the score he used. THEATRE ORGAN regrets the implication conveyed in the original statement.

menu of old and new, sweet and swing. Over all, this could have been a very pleasant tape if talent hadn't fallen victim to technology. According to the liner notes, Eddie Weaver follows faithfully two basic axioms of show business. The second axiom is "if it doesn't go, throw it out." The first is "smile." Good advice on both counts. The reviewer would like to suggest a third axiom for performers on certain brands of electronics which is a paraphrase of an old hymn, "Lord God of hosts, be with us yet. Leslie forget! Leslie forget!"

EDDIE WEAVER PLAYS THE BYRD THEATRE ORGAN. Dolby stereo cassette. Available from Design Recording, 2650 Kentford Road, Midlothian, Virginia 23113. \$7.95 including First Class postage.

For those who have been captivated by Eddie Weaver in concert or have enjoyed his prior recordings, a new cassette release on the Byrd Theatre Wurlitzer in Richmond should be cause for celebration. But don't pop the cork on your Dom Perignon until you've listened.

Surprisingly, Eddie's opener "Lida Rose" is the weakest of the 16 offerings. An over-registered "Lida" shuffles along unconvincingly with an implied beat which doesn't support this lady. In the final chorus she seems to get lost and just squat. Weaver's over-use of swell shade accents confuses the statement further. The Byrd piano (badly miked and out of tune) sounds blocks away and tired. "Caravan" is a routine reading of the Ellington standard with an approximation of an "oboe" and staccato strings. The arrangement dries up and falters just short of an oasis.

"April in Paris" is more what one expects from the gifted Eddie: lovely, lush, and introspective. Nice registrations build to a stirring climax. Counter melodies are fresh and original. "Ain't Misbehavin'" strides convincingly with some expert tonal contrasts. An up-tempo second chorus quickly loses steam, settling back into a romantic finish. The coda is a disaster.

Eddie never quite gets inside the ballad "Send In the Clowns," but it's pleasant and the piano obligato works well. The Sondheim tune is a difficult one to resolve without the lyrics as a guide. Weaver manages the resolu-

tion with authority and charm. "Havah Nagilah" begins with intense promise of the growing excitement of the dance. The arrangement is brilliant. Then for some reason the performance falls apart. The theme from "Airport" adds a contemporary touch to the program. Remember it? Nor will you after you've heard it again! But the Byrd Wurlitzer sounds great — thanks to Eddie. "Linger Awhile" has zip and dash, is expertly orchestrated, and serves as a happy affirmation of Eddie Weaver as one of the best of the vintage theatre organists.

Side II kicks off with a bright two-step interpretation of "Once In Love With Amy" — a refreshing escape from the usual soft-shoe treatment. Unfortunately the piano is still way, way out in left field. "Temptation Rag" is E.W. in top form. The other "Temptation" starts as a hoochy-koochy dance, but loses its beat as more pipes get into the act. "Loud" does not always equal "exciting." "Lilac Time" satisfies in spite of the piano obligato. It's pure theatre organ. "When You Wish Upon A Star" suffers by comparison with the ele-



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gant recent recording by Bob Mitchell. The Weaver performance is cut off unceremoniously as though he hadn't quite finished, but his tape engineers thought otherwise.

The excerpt from Handel's "Water Music" was a good enough program idea except that the "Water Music" sounds as though it is coming full blast from a fire hose. Much too heavy registration to rate it as other than a pizza parlor caricature of a classic. "Cotton Fields" is a prime example of Eddie Weaver's gift for delightful program surprises. Very tasty footwork and a skillful weaving of "Swanee River" into the proceedings. A most refreshing change from the usual T.O. fare. "Old Man River" is never a surprise whenever there is sufficient wind pressure to accommodate. Anyone who tackles the Kern tune had better "tote dat barge, an' lif' dat bail" with authority. Eddie "totes" and "lif's" with cymbal crashes, and the river flows with the restless rhythms of Smetana's "Moldau." There are good things in this interpretation, but it doesn't quite gel as a big finish.

This recording of the Byrd Wurlitzer in Dolby Stereo is not uniformly good, although the piano and other percussions suffer more than the pipes. Long time fans of Eddie Weaver will find much to admire on this release. Strangers to the Weaver mystique should be encouraged to discover prior recordings — or his next. Rumor hath it that Eddie is scheduled for a stint on the Shrine Mosque organ. We'll pop the bubbly for that any time!

Above reviews by WALTER J. BEAUPRE

POWERHOUSE. Donna Parker playing the Paramount Music Palace Wurlitzer. Record \$9.75 postpaid (cassette \$10.75) from Donna Parker Productions, Box 19371, Indianapolis, Indiana 46219.

Donna Parker is a musical phenomenon this reviewer has had his ear (and eyes!) on since she was circa 12 years old. Her playing made many an otherwise dull organ club meeting worth the long drive in southern California. She's still doing it. This is her fourth platter (some early ones were electronic) and easily her best to date. For some of the selections she adds the piano artistry of colleague Bill Vlasak to the advantage of the musi-

cal result. Their cooperation is good.

The instrument is a 4/42 assembled Wurlitzer, built up from an instrument a little more than half its present number of ranks, thanks mainly to the skills of John Ferguson. We have described the rebuild in past reviews so we won't repeat here.

The Paramount Music Palace, simply stated, is a pizza parlor. Does that mean the music consists of the very limited requests of pizza chompers? Not in this case; the music is concert quality. Let's examine the selections.

"Oh Gee, Oh Joy" (Gershwin) makes a good console raiser. It is melodic, rhythmic and appropriate for the insertion of those '20s breaks and endings, a specialty of Donna's.

"Me Minus You" is more of the same so far as mood and style are concerned, but Donna manages some interesting '20s instrumentation. Bill Vlasak's piano adds to the '20s atmosphere.

"So Blue" is one of the few tunes we have inherited from Helen Crawford, who always played second fiddle to husband Jesse after their marriage. After a brief but atmospheric intro, the organ's lush Tibias and Vox take over to carry the emotional 3/4 ballad. Naturally, there's more than a hint of Jesse Crawford's recording of it.

It's big organ time for "Fanfare," a work of the famed organist/composer Richard Purvis. The title describes it perfectly, so much so we can conjure a heraldic scene from when knighthood was in flower, perhaps a joust. The organ's generous brass section and a pattern of pointed 4th and 5th intervals on the pedals dominate this thriller.

It's quite an emotional and technical switch to the old Vienna of tunesmith Robert Stolz. Donna makes the transition from clanking armor to the graceful waltz easily with "Two Hearts in Three-quarter Time." The composer, a man this reviewer knew during an extended stay in Austria some years back, would approve of Donna's treatment. She captures the idiom in this too brief offering.

Manual de Falla's "Ritual Fire Dance" has long been popular with both organists and audiences. It's a very dramatic piece and Donna makes the most of it. From those first trills, then the syncopation, the organ's brass and percussions carry the load.



Donna today — a wife, mother and organist.

Side II opens with the album title tune, "Powerhouse." During the late '30s, Raymond Scott (later the *Hit Parade* conductor) released jazz recordings that were different. Using from 5 to 7 musicians, the recorded result sounded much fuller. It was then determined that Scott's musicians were humming different musical lines than those they were playing on their instruments. It worked! Donna isn't limited by the number of players she wants to suggest; she has the full facilities of a fine and large theatre organ, made so originally by John Ferguson and now maintained by Carlton Smith, Larry MacPherson, Vickie Wills and others (we still haven't fathomed the true status of Harry Helton, who is credited on the jacket as the "genius").

But back to "Powerhouse." It's wild, to say the least. That intricate, fast melody (on Xylophone) is the type of music with which Donna first made her mark. We can still hear the 14-year-old knocking out a letter-perfect "Dizzy Fingers" on the 4/61 Robert-Morton during an ATOS free-for-all at the LA Elks Temple. She plays the fast ones well.

Cole Porter's "So in Love" features Bill Vlasak on the 88. Donna and Bill share the melody line but the effect seems best when Donna handles the "orchestra" while Bill does frippery. Bill solos effectively for a few memorable measures. Then the shared denouement. Nice cooperation.

"Don't Be That Way" is played by Donna in the swingband style of Benny Goodman, an art at which she is especially effective. The Posthorn punctuation is perfect against the baritone melody line. Donna includes a pleasant Glockenspiel-dominated few

measures of jazz variations.

It isn't easy for moderns to appreciate the passion of the Valentino tango as it was played and danced in the early years of this century. To get a better than rough idea, listen to Donna's version of "Ecstasy Tango." All the ungoverned spirit of 1919 is present in Donna's impassioned reading.

We are transported way back to the early '30s for "Reaching for the Moon." We recall a movie which starred Douglas Fairbanks Sr. and Bebe Daniels and you still might catch it on late night TV. Meanwhile, Donna's smooth version does very nicely.

The closer is another welcome cooperative effort by Donna and Bill Vlasak, who is Donna's colleague at *The Music Palace*. Incidentally, we will review Bill's current recording, played on this same organ, in an upcoming column. "I Won't Dance" is played at just the right tempo for Fred and Ginger, in strict rhythm, naturally, a perfect closer.

These selections were favorites of Donna's dad, Richard Parker, who departed this vale of tears recently. So this biscuit is Donna's tribute to the father who encouraged her musical career. It's a worthy selection; Papa Parker had top drawer taste in music, a wide variety of titles and styles.

Recording is excellent. There were a few clicks in our review pressing but not enough to damage the music. The pressing was perfectly centered, so no "wow."



Donna Parker playing a demo concert in 1974.

A smiling color photo of Donna is shown at the console (is it French style or Waterfall?). Jacket notes are brief but adequate if you are a Music Palace fan. There are photos of lovely Donna on the back and one poignant shot of Donna dancing with her late father.

It's a good package.

BELOVED OLD SONGS AND LIGHT CLASSICS. John W. Landon plays the Page organ in the Anderson Paramount Theatre. Available on cassette tape only. \$8.00 post-

paid from Paramount Organ Society, 902 East 27th Street, Anderson, Indiana 46014.

John Landon is easily one of the most faithful of organ boosters, both classical and theatrical. He is the author of two volumes dealing with the theatre organ lore, a history of the instrument and a biography of Jesse Crawford. These are in addition to many magazine articles as well as slide-illustrated lectures about theatre instruments. He's also an ordained minister and a college-level educator in social sciences. But all these responsibilities don't keep him from heading for Anderson on Saturday night (he lives in Kentucky) to play intermissions on his first love, the 3/7 Page organ in the Paramount, which he discovered in 1955 and has been nurturing ever since. Even from this brief listing of his activities, it is quite obvious that John Landon leads a very full life.

He is perhaps happiest when he is playing the Page (even though he has both a classical organ and a theatre organ in his old Kentucky home). This becomes quite obvious on auditioning this tape. Landon has made several records previously but we feel the music presented here is his finest theatrical work to date.

One reason is the list of selections. He has steered clear of current music of limited life span as well as the pasta parlor menu, material which tends to dominate some areas of organ record releases. Instead he has reached far back to the early years of this century for a melange of then popular and semi-classic tunes. To old timers with long memories, it will seem like a slice out of the past to hear once again tunes popular on radio when they were young, perhaps on a WLW *Moon River* radiocast. For the young folks it's a chance to hear what they missed.

Other reasons are the expression and orchestration Landon applies. The former has to do with use of the swell pedal and associated phrasing. His score is high. One would assume that variety in registration would be sparse on a 7-rank organ. It is not. A look at the stoprail helps (the cassette includes a photo). The 7-rank console appears to have as many stopkeys as Wurlitzer's 14-rank style 260. Page indulged in a lot more unification than most other builders. It would seem that Page's generous unification

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John Landon

provides the variety of registration here. Of course, like all true theatre organs the little Page is Tibia-dominated, but there is lots more. One is never aware the combination possibilities are limited. The overall result is a big organ sound. That's also a plus for the organist; he knows how to mix his available combinations. Let's examine some of the selections.

"Londonderry Air" is played straightforward on theatrical registration with a bit of "trem off" near the conclusion.

"Sextet" (from *Lucia*) has none of the often overblown characteristics of opera as presented here. Rather it's heard as rather quiet theatrical music with the melody soloed initially on the Tibia. Pretty music.

That wonderful, old Irish love song, "I'll Take You Home Again Kathleen," has been too long neglected by recording organists. It's the story, told in the title, of an emigrant who pines for "the ould sod" and the understanding shown by her beloved. The music adds up to perfect ballad material for T.O. registration, and no lyrics are needed to convey the message in John Landon's expressive treatment.

"Waltz Amourese" is a European-style tune played here in the grand manner and featuring the Page's excellent solo (brass) reed.

"In the Gloaming" is another memory jogger which will appeal to veteran listeners. It's a lovely old tune and Landon's registration is just right.

"Lay My Head Beneath a Rose" is typical of the often mawkish sentimentality of the '20s when the then new broadcasting phenomenon plastered the airwaves with every aspiring and perspiring tenor's version of it.

Stripped of its lyrics, it's not a bad tune as registered by John Landon.

"The Garden of Tomorrow" is a much more appropriate representation of '20s semi-classic songs. John starts, appropriately with the verse. It is played dramatically throughout; it is very suitable to "big organ" ballad styling. John makes the most of this long ago winner.

The Page's soft percussions are heard accompanying the Tibia solo during an atmospheric "Stars of the Summer Night."

John again borrows a melody from opera for "My Heart at thy Sweet Voice," the love theme from *Samson and Delilah*. John plays it as a love song — simply.

Side II opens with one of the most beloved instrumental interludes in the opera repertoire, the "Intermezzo" from *Cavalleria Rusticana*, initially played on the tenor register of the Page's solo brass reed, later on full combinations. Some of the reed's notes heard here may require a voicing touch up but only sharp-eared critics will notice.

"The Sea Shell" is one of those elusive tunes from long ago — one beginners may have had as a music lesson.

Shades of the barbershop quartet, it's "Sweet Genevieve" in all her harmonic glory. The program is rounded out with "A Dream," a maestoso "Forgotten" (remember, vocal students?), "Long, Long Ago" (remember, pointer system organists?), "Juanita," and a reverent "Panis Angelicus" with Dvořák's "Goin' Home" a good low-key closer.

All selections are memory jolters which will appeal to old timers and help establish the musical "feel" of the early years of this century to the young fans. Also evident are the styles in which the tunes were heard "back then," because John Landon plays with authenticity. These ballads could be the content of a long ago organ broadcast.

Recording is good. The jacket notes are there, too — in very small type. There is information about the music, the instrument and the organist for those with good eyesight or a pocket magnifier. All are well done.

John Landon receives no royalties of any kind for his services. All profits are earmarked for the maintenance of the Page 3/7 (typical). Is it any wonder that we want to see this presentation succeed!

THEATRE ORGANISTS OF THE PAST, Vol. II. Cassette available from the Creegan Company, Inc., 510 Washington Street, Steubenville, Ohio 43952. \$14.95 postpaid.

A few months ago we reviewed, in these pages, the first in this series of professional quality cassettes. Now Volume II has reached our desk and we are delighted to call it to the attention of all theatre organ enthusiasts.

Volume II features 60 minutes of the cream of the crop of yesterday's theatre organs and organists. Side I begins with two of Jesse Crawford's best organ solos from the golden days of the New York Paramount (Studio), "I Love to Hear You Singing" and "Pale Moon," dating from 1929 and 1932 respectively. The elusive Helen Crawford is heard at the same organ accompanying Bing Crosby who sings, "Can't We Talk It Over?"

Other artists featured include: Lew White, Eddie Dunstedter, a rare Edison disc performance by Henrietta Kamern at Loew's Rio Theatre (New York City), Preston Sellers at the WGN pipe organ with the American Radio Warblers (canaries) as heard on network radio in the 1930s and '40s, George Epstein, Edwin Sawtelle, Erwin Yeo, Robinson Cleaver, Quentin Maclean, Reginald Foort, Dick Leibert and John Priest. Organs include: the New York Paramount Studio Wurlitzer, the Roxy Theatre rotunda Kimball (New York City), a Möller from Loew's Rio Theatre (New York City), the Robert-Morton in the Waikiki Theatre (Honolulu), the E.M.I. Compton (London), the Warner Brothers Studio Wurlitzer (Hollywood), the Trocadero Wurlitzer (London), the Christie in the Regal Marble Arch (London), the Skinner New York City Studio organ and a few other Wurlitzers and Kimballs.

George Creegan, President of the Creegan Company, has informed this writer that sales of Volume I exceeded sales of all other cassettes of reissues of 78 rpm discs featuring classical and popular artists of the past. If sales of Volume II come up to expectations, a volume devoted entirely to the best work of Jesse Crawford is likely. I can hardly wait!

Each cassette includes notes with full information about the artists and organs and the discs on which they were originally recorded.

DR. JOHN W. LANDON □

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

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... and still packin' 'em in!

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NOMINEES FOR 1985 ATOS NATIONAL BOARD OF DIRECTORS

*Return enclosed ballot, postmarked no later than
May 15, 1985*



Thelma Barclay — Member of Puget Sound Chapter; 20-year member of ATOS. Four-time chairman of Puget Sound, including the 1981 convention. National board member 1983-1984. National Vice President 1984-1985. National Membership Chairman 1982-1983. National Youth Competition Chairman 1984-1985. Priorities: Membership and Youth Competition.



Russell Joseph — Russell's interest in movie palaces and their organs began in the '20s. Installed a Wurlitzer 2/4 in his home in 1962. A 21-year CATOE member, he served as Director, Vice Chairman and Chairman, worked on the Oriental and Chicago Theatre organs, negotiated purchase of the Maine North High Wurlitzer, and arranged for CATOE maintenance of the WGN studio organ. Moving to Arkansas in 1979 he joined the Sooner State Chapter.

Joseph believes ATOS should promote the theatre organ as a concert instrument, develop a closer relationship with chapters, and promote the theatre organ through radio, television and the press.



Tom B'hend — Tom B'hend is seeking re-election for a second term on the national board. He was involved in the membership project, and through participation in Los Angeles Chapter's scholarship contest has aided the national competition. Currently he is investigating establishment of a monthly newsletter for ATOS and has been contributing items for publication in THE-ATRE ORGAN journal. He continues

work on the International Concert Bureau and is vitally interested in getting young people into ATOS. He also hopes to take part in aiding ATOS' archives and library establishment as a complete theatre organ research center, and the ATOS funding program.



Dr. John W. Landon — Assisted in founding Central Indiana and Bluegrass ATOS chapters. Past Chairman Bluegrass Chapter. Member Bluegrass, Central Indiana, Chattanooga and London ATOS chapters. Honorary member, North Texas Chapter.

Author of *Jesse Crawford, Poet of the Organ* (Vestal Press, 1974) and *Behold the Mighty Wurlitzer; The History of the Theatre Pipe Organ* (Greenwood Press, 1983). Presented slide/lecture seminars at several national ATOS conventions. Listed in *Who's Who in America*, 1978-79. Recorded five stereo albums of theatre pipe organ music. United Methodist clergyman and Professor of Social Work, University of Kentucky. Concerned about increasing ATOS membership. Special concern for ATOS archives.



Trudy Hernicz — Vice President Impro International, Inc., which was formed for purpose of introducing and promoting theatre organ artists and has since expanded to become largest entertainment agency in North Central Indiana.

Instrumental in restoration of Elco Theatre (Elkhart, IN), including Kimball pipe organ, which culminated in placing Elco on National Historic Register. Publicity director of two sell-out organ shows which included stage production and silent movies.

Technical assistant for pipe organ radio series and TV documentary, and producer of pipe organ recording.

Preserve theatre pipe organ by encouraging new talent and maintaining heritage with continued promotion of ATOS Archives Program.



Irving C. Light — An electrical engineer from the University of Southern California, Irv has been an ATOS member for 20 years. Work transfers have afforded the opportunity for active memberships in the Los Angeles, New York and Garden State Chapter of which he is a charter member and past chairman. Currently Irv and his wife Ruth are Dallas residents where he is completing his second term as North Texas Chapter chairman.

While his love for the theatre pipe organ dates from its golden days, Irv firmly believes in the diligent promotion of this kingly instrument and sound to a new generation.



Warren D. "Dale" Mendenhall — Dale Mendenhall is currently National Director running for re-election for a second and final term. He is a past Vice President. He is presently the Nominating Committee Chairman and is on the Bylaw and Goals Committees. He is past chairman of Sierra Chapter and was active in both the 1975 and 1983 National Conventions in San Francisco by chairing the Sacramento Days. His

goals are to get the Young Artist Program well on its way, establish a permanent home for the ATOS archives and to make the national organization more responsive to chapters and members. His first priority is increasing membership.



Allen R. Miller — Allen Miller (Glastonbury, Connecticut), ATOS Charter Member, founder and chairman of Connecticut Valley Chapter. A valued Director and Executive Committee member, Allen instituted Technical Awards, and is active in seminar planning, Territories, Ben Hall Organ and Organ Clearing House. A former Austin Organs executive, he is a widely respected consultant on theatre organ

restoration and installation. His informative articles in the Journal are widely read. He supports Technical Education and growth of ATOS through public exposure to theatre organ and involving young people in our activities. Allen is currently serving out a one-year appointment to the Board of Directors.



Marjorie Muethel — Active member of ATOS and Motor City Chapter for 12 years, co-chaired the '82 National Convention, Vice Chairperson of the Redford Operating Committee which manages the chapter-owned theatre. Marj and husband Jerry are also members of Wolverine Chapter and the Detroit Theater Organ Club. They are continuing work on the installation of a 2/8 Barton organ in their home. Marj believes that we should have more communication between the national board and the members. She would advocate a well-balanced board reflecting a broad area of representation both geographically and philosophically. National Membership chairperson for 1984.

believes that we should have more communication between the national board and the members. She would advocate a well-balanced board reflecting a broad area of representation both geographically and philosophically. National Membership chairperson for 1984.



Paul J. Quarino — I have been a member of ATOS since 1962 and am currently treasurer of the Oregon chapter. For nine years I toured for Wurlitzer and am in my 12th year at the Organ Grinder. I am the organist for Rivercrest Congregational Church and the Sherwood Oriental Theatre. I am also building and maintaining several pipe organs in this area. I am running because I want to encourage people,

young and old, to perpetuate these magnificent instruments which have been the focus of my life for more than 30 years.



Miles J. Rudisill — Charter Member Miles Rudisill of Richmond, Virginia, has been involved with movie palaces and their organs since his teens. He was historian for Loew's Richmond renovation where his involvement dates to 1939, was advisor to the City of Richmond for the Mosque Auditorium renovations, and currently is active at the Byrd Theatre assisting in staging of organ concerts, silent movies and other

live entertainment. A past-president of the Virginia Theatre Organ Society, he currently serves as director and concert co-ordinator. Rudisill believes ATOS should move toward professionalism in staging and publicity and continued high quality of publications.



Lois F. Segur — Lois F. Segur (San Marcos, California) is a professional musician, teacher, church organist and choirmaster; charter member San Diego Chapter, served as chairman, vice chairman and on publicity and membership of that chapter. She served as National President from 1981-1983. Under her guidance, ATOS once again became a solvent society. She was instrumental in structuring our present

goals program, setting up committees to fulfill them, and promoting growth through new chapters. Her present interests are in furthering our future through the young organists, retaining our heritage through the archives/library, and promoting interest through ATOS to the general public.



Alden Stockebrand — An ATOS and CATOE member for 23 years. Has been transportation coordinator for ATOS national conventions in 1969, 1977 and 1984. Has attended 20 national conventions. Former vice chairman, program director and three-term board member of CATOE. A former police commander who retired early to pursue real estate investments, he has adequate time to work on ATOS projects.

Believes ATOS must attract new members by increased public exposure through concerts, shows and the media as well as expanding the young artists competition. Will work to establish trust funds for the ATOS Library/archives and the Ben Hall organ. □

PRESENTLY ON THE NATIONAL BOARD

With one year service remaining

Lowell Ayars
Ashley Miller
Jack Moelmann

With two years service remaining

Fr. James E. Miller
Richard Sklenar
Walter Strony

PIPES ALIVE IN 85



Leon Berry

Patio Theatre 3/17 Barton

Harry Koenig



Rex Koury

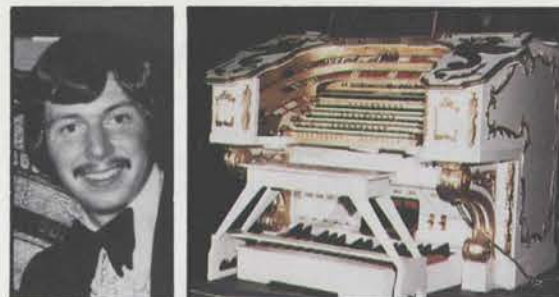
Chicago Theatre 4/29 Wurlitzer

Young Organist Competition Winner



Gateway Theatre 11-rank 2-manual Wurlitzer

Sally Daley



Rob Calcaterra

Coronado Theatre 4/17 Barton



Hal Pearl

Aragon Ballroom 3/10 Wurlitzer

Carole Conn & Tony Savino



Lew Williams

St. Mary of the Lake Seminary 4/24 Wurlitzer

Reid Spears



Rialto Square Theatre 4/21 Barton

Rosemary Bailey



Dennis Wolkowicz

Gateway Theatre 11-rank 3-manual Kimball



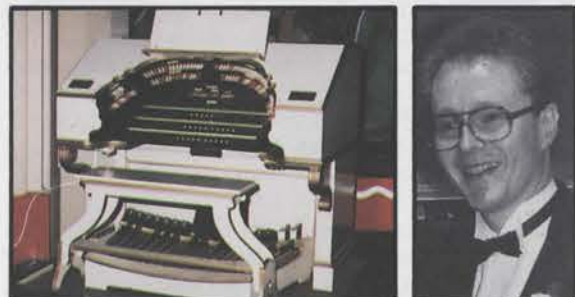
Hinsdale Theatre 3/21 Hinsdale

Jim Riggs



Barbara Sellers

WGN Studio 3/11 Kimball/Wurlitzer



Pickwick Theatre 3/11 Wurlitzer

Tom Wibbels



Jeff Weiler

Genesee Theatre 3/10 Barton



Tom Gnaster

Downers Grove H.S. 3/10 Wurlitzer



Syd Johnstone



Chicago Stadium 6/62 Barton



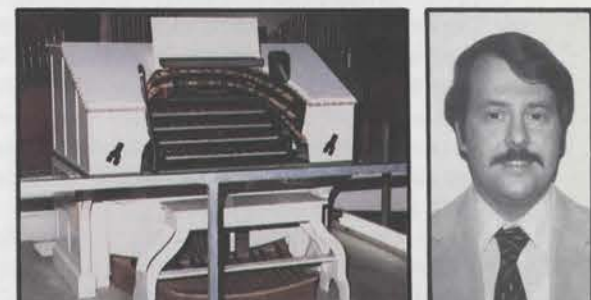
Lance Johnson



Chuck Schaden



Chuck Wlodarczyk



Elm Rink 4/27 Geneva hybrid

Bill Kuczek



Maine North H.S. 3/10 Wurlitzer

Jack Olander



THE GREATEST SHOW ON EARTH

Chicago Stadium, Aragon Ballroom and WGN console photos by Bill Lamb; others by Len Clarke and Chuck Wlodarczyk.

Artists and locations subject to change.



Hector Olivera

Opera House 3/50 E.M. Skinner



Temple Shalom 4/32 Wurlitzer

Devon Hollingsworth

PIPES ALIVE IN 85

30TH NATIONAL ATOS CONVENTION

August 3 through 7, 1985

AFTERGLOW — August 8, 1985

Here we go for the "GREATEST SHOW ON EARTH," the 1985 National ATOS Convention. We begin on August 3 with registration on the balcony above the beautiful lobby of the Palmer House in Chicago. (Registration will be open at noon on Friday, August 2, for early birds.) There will be plenty of hospitality people on hand to assist you. Convention packets will be given to you upon registration and all the information needed, plus your map, badge and banquet ticket will be included. Information will be available for some home installation tours (on your own) and times when these homes are available for your pleasure. Exhibit rooms showing the latest in electronic organs will be open during most of the convention.

The first 200 people to register will have the option of going to WGN Studios on Saturday afternoon to hear **Barbara Sellers** on the famous 3/11 Kimball/Wurlitzer organ. The next 200 early birds to register will have the option of going to Maine North High School to hear **Jack Olander** on the CATOE-owned 3/10 Wurlitzer.

The first official event of the 1985 Convention will be a no-host cocktail party in the Red Lacquer Room of the Palmer House. The entire hotel has been recently remodeled at a cost of millions to satisfy your every need. All rooms are individually air-conditioned or heated. Nine passenger elevators will minimize waiting. Comfort is the main concern of the Palmer House.

When you have settled yourselves into your rooms and had dinner the concert of the evening will be at Downers Grove High School with **Tom Gnaster** at the console. Buses will bring you back to the Palmer House to rest up for a very full Sunday.

Early Sunday morning, we have a short walk to the impressive Civic Opera House to hear **Hector Olivera** play the 3/50 Skinner organ in its classic surroundings. We will then walk several blocks back to the historic Bismark Hotel where we will be served a full brunch. During brunch we will be entertained by **Syd Johnstone** at the piano. The brunch will be followed by the Annual Business Meeting. Buses will be waiting for us outside the Bismark to whisk us to the Chicago Stadium, where we will hear the house organist play the huge 6/62 Barton organ.

Our next stop will be the world famous Aragon Ballroom with ever-popular **Hal Pearl** at the console of the 3/10 Wurlitzer. We will rediscover our dancing feet as he accompanies us in that romantic setting and we will see the Dancing Darlings, **Tony Savino** and **Carole Conn**, showing off their talents.

Our next stop will be at Temple Sholom with **Devon Hollingworth** at the magnificent 1920s 4/32 Wurlitzer. This outstanding organist will amaze you with his fantastic sounds.

Finally, we arrive back at our hotel in time to catch our

breath before the pre-banquet cocktail party in the Red Lacquer Room. The Grand/State Ballroom will be set up with round tables for our banquet. The efficient staff of the Palmer House is planning a delicious cuisine for us, and while partaking of this feast we will have time to renew old friendships and make some new. (Banquet seating is to be chosen at time of registration.)

On Monday morning we will load busses after an early breakfast for a short trip to the Patio Theatre with its 3/17 Barton, where we will hear two fine artists, **Leon Berry** and **Harry Koenig**, followed by **Chuck Wlodarczyk** showing his movie on Riverview. We continue to the Axle (Hub) Roller Rink where **Fred Arnish** presides at the 3/15 Wurlitzer which is voiced on high pressure for all the skaters.

While enroute by bus to the Elm Roller Rink in Elmhurst we will be given a "carton" lunch. The Elm organ is a hybrid 4/27 Geneva installed in 1956. **Bill Kuczek** livens the place with his fast-paced playing. Don't worry, you won't be asked to skate!

While we are in the area, we are going a little further south to hear talented **Jim Riggs** play the Hinsdale Cinema organ, located in the Hinsdale Theatre. The organ has an all-electronic relay and, of all things, a transposer. Jim will do this organ justice. Returning to the hotel early, we will have time to freshen up and find a spot for supper.

Monday evening we will travel on air-conditioned busses to the Rialto Theatre in Joliet to hear vibrant **Rosemary Bailey** on the 4/21 Grande Barton in the breathtaking Rapp and Rapp house. If you haven't heard Rosemary before, you are in for quite a treat. We promise that you will finally return to the hotel and have time for some needed sleep.

Console of the 4/20 Wurlitzer from the Oriental Theatre, which will be on display in the lobby of the Palmer House.
(Bill Lamb photo)



Tuesday morning, bright and early, we will bus to the Gateway Theatre to hear **Dennis Wolkowicz** and **Sally Daley** on Dennis' own organ, a twin eleven rank (two-manual Wurlitzer and three-manual Kimball). This is a most recent installation. Moving along, we will be entertained at the Pickwick Theatre in Park Ridge by **Tom Wibbels**, a newcomer from Indiana. This is another beautiful Art Deco theatre with a very sweet 3/10 Wurlitzer.

Returning to the hotel in the early afternoon, we will have time to relax, go to seminars, eat, etc. This will be a good opportunity to visit the Record Shop and Exhibit rooms as well.

Tuesday evening, we will take a jaunt to the unbelievable Coronado Theatre in Rockford, Illinois, where **Rob Calcaterra** will enthrall us with his very smooth talent on the 4/17 Golden-Voiced Barton organ. This elegant theatre is just 90 miles west of Chicago and is situated near the Rock River. It is carefully maintained and is a gem.

Wednesday afternoon, we take off for the Genesee Theatre and a performance by **Jeff Weiler** and a group from Northwestern University. This will have a delightful 1920s

theme. We are in for a treat when we journey on to St. Mary of the Lake Seminary in Mundelein, Illinois. When we arrive, we will be captivated by **Lew Williams** on the 4/24 Wurlitzer organ. A special treat will be given us by our fine upcoming artist, **Reid Spears**, as he plays a cameo performance on the Mundelein instrument. We will be served some light refreshment while here on the grounds of the Seminary.

Returning to our hotel in the late afternoon, we will again have plenty of free time to freshen up and eat before we walk over to the "now saved" Chicago Theatre to hear our own **Rex Koury** at the 4/29 Wurlitzer "organ to end all organs." Rex will play our "grand finale," and the winner of the ATOS Young Artist Competition will appear with him. We will return to the Palmer House to "hash" over all the fantastic music and sights we have heard and seen.

This will be one of the best Conventions ever, and you will see more organs than you dreamed were still in existence. We hope to see all of you here in Chicago at "Pipes Alive in '85."

LEROY PETRY

REGISTRATION INFORMATION

30th Annual ATOS Convention, August 3-7, 1985,
plus "Curtain Call" Afterglow, August 8.

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

Your registration fee includes admission to all shows, concerts, workshops and seminars. It includes all transportation to and from all regularly scheduled convention events, two meals, convention brochure and other materials. All transportation will be on modern air-conditioned highway motor coaches.

The Convention Banquet will be held Sunday evening in the spacious Grand Ballroom and the pre-banquet Cocktail Reception will be held in the Red Lacquer Room, a gala dress-up affair in elegant surroundings! Although the banquet is optional, the evening promises to be one of the Convention highlights. You won't want to miss banquet activities.

The registration fees are listed below and on the Registration Form. To encourage early registration, please note that registrations bearing a postmark after June 1 must include a \$10.00 late charge. If you have any questions or need additional information, please contact Beverly Barton, 703 East 194th Street, Glenwood, Illinois 60425, 312/757-4176 (evenings and weekends) or Virginia Ferroli, 312/523-3211.

CONVENTION REGISTRATION FEES

Convention Registration	\$129.00
Banquet Registration	28.00
"Curtain Call" Afterglow	35.00
Late Registration Fee (if postmarked after 6/1/85) . . .	10.00

Make checks payable to ATOS CONVENTION '85. If

using VISA or MasterCard, be sure to indicate which, include your account number, expiration date, Bank Number if using MasterCard, and your signature. Mail convention registration form and check to: Beverly Barton, 703 East 194th Street, Glenwood, Illinois 60425. All registrations will be promptly confirmed by return mail.

Hotel reservations **must** be made **separately** by using the Hotel Reservation Form also printed on the mailing wrapper of this issue. Taking care of one **does not** take care of the other.

CANCELLATIONS

Full refund will be made for Convention registration if cancellation is postmarked prior to July 1, 1985. If the cancellation is postmarked between July 1 and July 18, 1985, a full refund less a \$10.00 service charge will be made. If Convention registration is cancelled between July 19 and the start of the Convention on August 3, 1985, a refund less a \$65.00 service charge will be made.

SPECIAL ATOS CONVENTION '85 ROOM RATES

Singles	\$52.00, \$62.00 or \$72.00 per day
Doubles or Twins	\$67.00, \$77.00 or \$87.00 per day

All room rates are subject to additional charges equivalent to State, County and City taxes. The Palmer House Hotel will honor these special Convention rates until July 12, 1985. Rooms will be held until 6:00 p.m. on stated date of arrival, unless a later time is confirmed. The Palmer House will accept most major credit cards. Hotel check-in time is 1:00 p.m., but rooms may be available earlier in the day if prior arrangements are made with the hotel.

The Palmer House is located in the heart of Chicago's Loop at State and Monroe Streets. There are many fine restaurants inside the hotel and many more within a short distance of the hotel. Nine passenger elevators insure super service for busy conventioners and a large indoor swimming pool provides relaxation when you want it.

CURTAIN CALL

AFTERGLOW

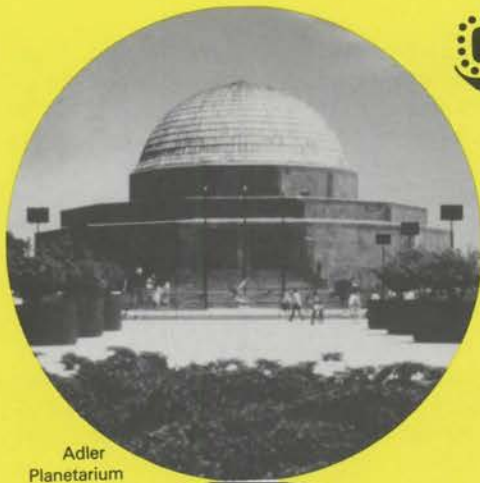
The Perfect Ending for a Great Convention

THURSDAY AUG 8

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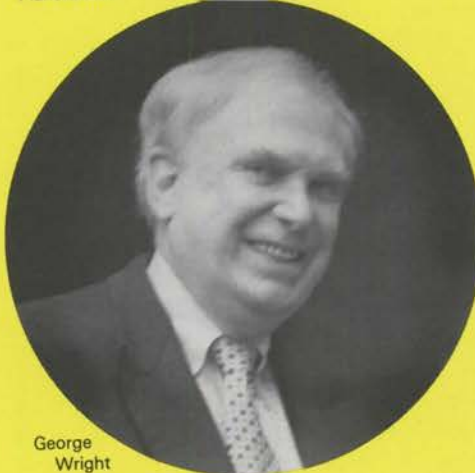
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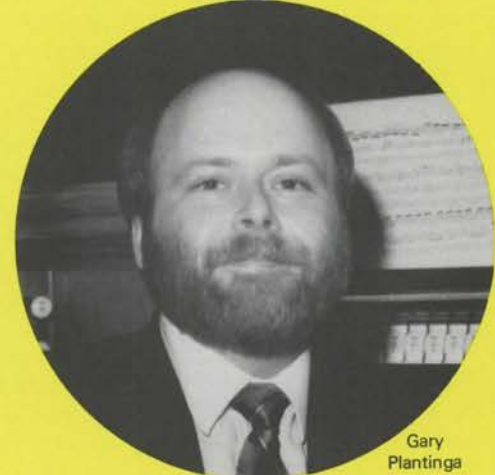
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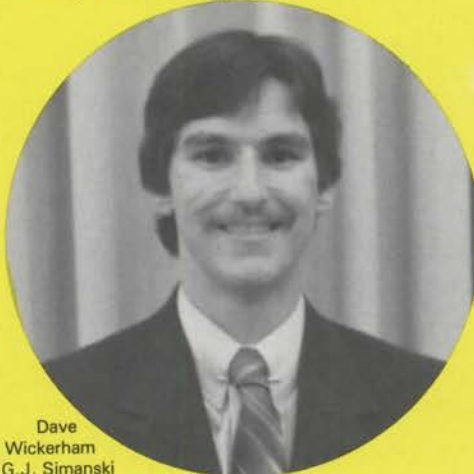
Chicago Temple



George Wright



Gary Plantinga



Dave Wickerham
(G.J. Simanski photo)



Chicago Temple
4/91 Skinner



Patio Theatre
3/17 Barton



Pipes and Pizza
3/17 Barton

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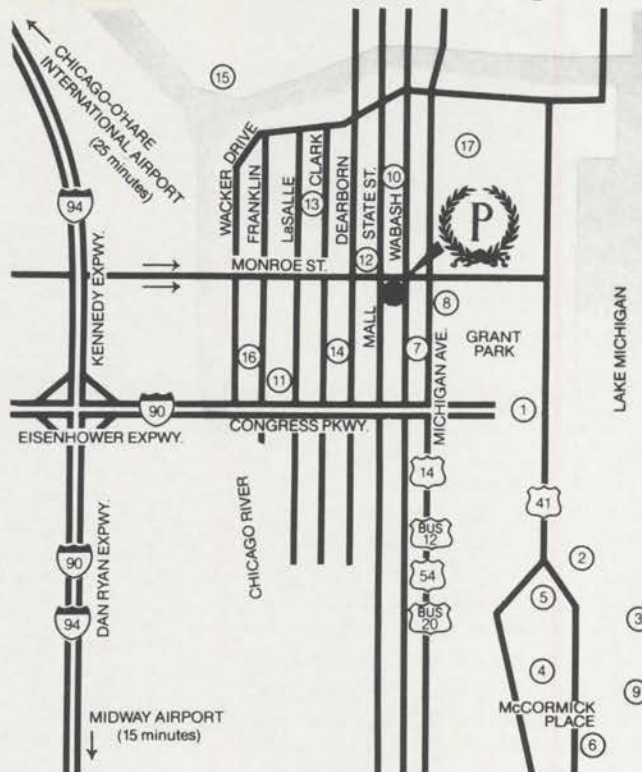
By Bus — Two bus depots are located in the Loop. The Greyhound Terminal is at Clark and Randolph Streets and the Continental Trailways Depot is at 20 East Randolph Street. Both are a three- to six-block walk to the hotel.

By Train — Union Station (Canal at Adams Street) is served by Amtrak from many major cities in the United States.

By Car — If you should prefer to drive, several highways lead directly to Chicago's Loop: The Eisenhower Expressway (West), Stevenson (Southwest), Dan Ryan (South), Kennedy (Northwest) and Edens (North). The Tri-State Tollway, East-West Tollway and the Northwest Tollway hook up easily with these routes.

Parking — The Mid-Continental Parking Garage, where you may park and lock your car, is located directly across the street from the Palmer House. Entrance to the garage is at 55 East Monroe Street and you can have your ticket validated at the hotel, which will entitle you to 24-hour parking for \$7.00 per day. Other parking facilities are also located within walking distance from the hotel. □

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| 2. Shedd Aquarium | 8. Art Institute of Chicago | 14. U.S. Court House and Federal Office Bldg. |
| 3. Adler Planetarium | 9. Meigs Field | 15. Merchandise Mart |
| 4. Soldier's Field | 10. Marshall Field & Co. | 16. Sears Tower |
| 5. Chicago Natural History Museum | 11. Board of Trade Bldg. | 17. Standard Oil Bldg. □ |
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1985 ATOS CONVENTION
CHICAGO, AUGUST 3-7

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PIPES & Personalities

Wurlitzer Console a Movie Prop

Author on theatrical arts Tony Thomas (his current book ties in with MGM-UA's *That's Dancing*) is a long time fan of film music, especially that of the "golden age" masters. His current TV program, extolling the dramatic music of film composer Max Steiner (*Gone with the Wind*, *King Kong*), shown on PBS stations, was shot with the console of the Simonton Wurlitzer as a background. His half hour program, *Film Music and Max Steiner*, was most informative and we only wish we'd heard a few mighty chords on the Wurlitzer. Perhaps next time.

* * * * *

Tom Wibbels performed a concert and accompanied a Charley Chase silent movie at the 3/14 Möller in the Capitol Theatre, Chambersburg, Pennsylvania, on November 8. The theatre owner Gordon Madison and his wife, Marlene, from Santa Monica, California, were on hand for the concert.

Bob Eyer, Tom Wibbels, Mark Cooley and Gordon Madison pose for the camera after Tom's program at the Capitol Theatre.



On November 10 Tom performed to a capacity audience at the Roberson Center for the Arts and Sciences in Binghamton, New York. The 3/17 Link organ which was installed at Roberson in 1968 was the first theatre pipe organ to be installed in a cultural center.

* * * * *

George Wright had to cancel several concert engagements because of a freak accident which resulted in a broken bone in his right foot. George told us that he was out walking his dog one morning when the dog took off after a cat. The dog's leash got wrapped around George's ankles and he lost his balance and fell. The broken ankle bone in his right foot caused a painful retreat to his residence.

The break resulted in a plaster cast nearly to his knee. Among the concerts cancelled were his annual one at the Paramount Theatre in Oakland, California, and one in Florida for Terry Charles. Lyn Larsen substituted for him at Oakland.

Wurlitzer Organ to be Dedicated in Ohio

According to a publicity release, a long-awaited dream will come true Friday, May 17, 1985, at 8 p.m. when the Renaissance Theatre in Mansfield, Ohio, holds the formal dedication of one of its prized possessions — the Wurlitzer organ formerly owned by actor Joe Kearns. Lyn Larsen, one of the world's best known recital organists, will be featured at the dedica-

tion. Larsen is no stranger to this instrument, having played it numerous times and for recording early in his career.

The famed three-manual instrument was originally built for Warner Brothers Vitaphone Company and installed in the Sunset Boulevard movie studio in 1929. From this location the instrument was moved to storage for Radio Station KNX, a CBS unit. In 1955, the organ was purchased by Joe Kearns, the late Hollywood character actor, who actually built a home around the instrument. While it was installed in his home the 3/18 organ, Style 260 Special, was enlarged to 26 ranks. After Kearns' death, the residence was leased by the late Robert Carson, who founded a recording firm (Malar Records) and produced a large number of record albums featuring the organ. When Carson died, the residence ownership changed hands and the instrument was offered for sale. A legal tangle over ownership of the Wurlitzer resulted which was finally resolved and the organ was then purchased by Russ Nelson, a wealthy Santa Ana contractor. He in turn sold it to Ron Walls, a well-known organ enthusiast and pizza parlor owner. Because of subsequent business reversals, Walls lost ownership and the organ was purchased by The Renaissance Theatre, Inc.

The restoration has been handled by one of America's foremost technical authorities on theatre organs, Mr. Ken Crome. Ken assisted the Renaissance in locating this magnificent organ and will be in Mansfield during the spring to install the instrument.

The restoration of the Renaissance Theatre which will house the Wurlitzer is a great source of pride for the citizens of Mansfield. It has sparked a cooperation in the community from all strata of society and from a broad cross section of industry and business. A \$1.6 million campaign was launched recently, and the goal was surpassed.

The dedication concert May 17 is a part of a series of gala events planned to reopen the theatre this spring after being closed for extensive renovation and restoration during January and February. On July 14 Dennis James, resident organist at the Ohio Theatre in Columbus, Ohio, will be featured accompanying the silent film *Thief of Bagdad*, starring Douglas Fairbanks, Sr.



Don Thompson celebrates his 51st birthday at Ye Olde Pizza Joynt.

Don Thompson Changes Emphasis

In addition to his regular five-nights-a-week at Ye Olde Pizza Joynt, Don Thompson has formed an artist management company, according to a recent letter. He currently is representing Tom Hazleton, John Seng, Jim Roseveare, Jerry Nagano, Clark Wilson, Jim Riggs, Jack Gustafson and David Kelsey.

Don's firm, Pipe Organ Presentations Ltd., is also producing and marketing organ recordings, as well as sponsoring organ-accented cruises. His first cruise will be on the Mississippi Queen in April; the second a cruise around the Hawaiian Islands in October.

Pipes on TV

The Jack Lemmon-Walter Mathau remake of the Hecht-MacArthur newspaper classic, *The Front Page*, has a 1929 theatre organ sing-along sequence involving longshots of a theatre audience and closeups of a horse-shoe console as the girl organist accompanies the bouncing ball through a vocal rendition of "Button Up Your Overcoat." Real pipe sound, too. The movie is currently being seen on late night TV.

In the same time slot, as well as on weekends, is *Hollywood, the Greatest Story Ever Told*, a documentary dealing with "tinseltown." It has a few bright moments with Gaylord Carter accompanying a silent movie on a four-manual Wurlitzer. Carter also presided at the Wilshire-Ebell Theatre

Barton in Los Angeles for the re-release of the silent classic, *Wings*, an event which merited coverage on southern California TV news.

* * * * *

While vacationing in Florida, organist Rob Calcaterra stopped by to give Walter Draughon's 3/15 Wurlitzer a once-over. Rob delighted those present with over 90 minutes of non-stop selections, ranging from "Sweet Georgia Brown" to the "Tocatta" from *Symphony No. 5* by Widor. Fortunate enough to be in attendance for this impromptu concert were organ owner Draughon, Steve Brittain, Ada and Bud Fisher, Duane Smith, F. Thomas Poe, Peter Slampyak, Jack Wert and David Outland. Rob returned to his concert schedule in mid-February.

Ashley Miller Selects New Agent

Impro International, Inc., exclusive agent of theatre organist Tom Wibbels, announced in a recent news release that they now also represent Ashley Miller.

"Ashley is no stranger to theatre organ buffs. For seven years he was featured organist at New York's Radio City Music Hall and has performed as both organist and pianist with many leading orchestras. He has played world wide on pipe and electronic organs and has been featured artist at National ATOS Conventions and in Australia. He is a member of the ATOS Board of Directors and was 'Organist of the Year' in 1983.



Rob Calcaterra at Walter Draughon's 3/15 Wurlitzer.

"Known for his popular organ stylings, Ashley's arrangements have been published in folios such as *Oklahoma, Lerner and Loewe Album, Theatre Organ Greats* and *Sheet Music Magazine*. He has over a dozen recordings to his credit, perhaps the most famous are the two Columbia albums made on the Radio City Music Hall organ. He has just completed a week-long session in Los Angeles with Film Technology Company, Inc., for a new recording of love ballads, a Miller specialty, performed on the Sargent/Stark 4/18 Wurlitzer studio organ. As yet untitled, the recording is scheduled for release to the public in late summer or early fall.

"In 1976, Ashley performed the dedicatory concert on the newly-restored 3/16 Möller organ at the Trenton (New Jersey) War Memorial Auditorium; in 1981 he dedicated the largest theatre organ in Canada which was rebuilt and installed in the Church of the Redeemer, Kingston, Ontario." □

Ashley Miller



Closing Chord

Chester F. Kingsbury, noted radio organist, and the first organist of the Rahway (New Jersey) Theatre, died a few months ago in Westfield, New Jersey. He was 75.

Born in Elizabeth, New Jersey, he took the advice of a doctor, who recommended his taking piano and or-

gan study to strengthen an injured hand. He worked his way through Columbia University, friends secured auditions for him at CBS and NBC, and he clicked from the start.

Among the shows for which he provided musical backgrounds were: "American School of the Air," "Hilltop House," "Mary Noble, Backstage Wife," "The Second Mrs. Burton" and "True Detective Mysteries." He was a member of Local 802, A.F.M. of New York City. □



Letters to the Editors

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

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

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

Dear Sir:

I've attended four ATOS conventions, my wife three, and we've enjoyed them all.

However, the last one, in Indianapolis, ended on a slightly jarring note, for me at least, and perhaps others as well. This occurred at the last concert when Bob Ralston, toward the end of the program, preceded a number of patriotic pieces with "I'm an American, aren't you?"

We certainly were *not all* Americans there, and I am very pleased to say that we others have always been very warmly welcomed to ATOS gatherings.

For instance, at Fort Wayne, one of your hosts was delighted when he noticed I had come from Canada and went out of his way to try to locate Buddy Nolan for me.

When, at the annual banquet, attendees are asked to stand, according to where they come from, I have always noted an abundance of members from Great Britain, Australia, New Zealand, even India once, as well as Canada.

I believe this was Bob Ralston's

first performance for ATOS. Perhaps he was not aware the membership is not restricted to "Americans." I would like to think his remarks were made merely due to a thoughtless slip of the tongue.

On a pleasanter note, I wish to endorse President Rex Koury's remarks, in his excellent note which accompanied my membership renewal application, wherein he states "It has been said attending the national convention is the ultimate in vacation conventions." Ever since our first, in Los Angeles in 1979, we find it a fascinating way to learn about *one* particular city (and area) at a time. To this end, my wife and I always book an extra three or four days at the same hotel, so that we can further study any facets of the city not sufficiently covered during the convention.

In fact, I am just now starting to edit and splice the short super-8 movie film I made of the 1984 Convention *and* Indianapolis. What an atrium that hotel has!

Sincerely,
Arnold Foster
Regina, Sask., Canada

Dear Mr. Gilbert:

I certainly enjoy reading THEATRE ORGAN. Each time I read an issue I am amazed at the huge number of very young people who are interested in theatre organs, and organists who either played them or the new breed who are on the concert trail. I am indeed impressed by the number of new organs being installed and the number of theatres that are being renovated. My one regret is that in the not too distant past theatres were junking the organs and no one raised an objection. In fact, I know of several organs that were torn out of the chambers and put out for the trash man and the reason given was to increase the seating capacity and rearrange the sound systems. And we all sat by and let it happen.

For some time I tried to figure out just why we allowed this vandalism to continue and the answer was obvious. The organist in the silent movie was a non-person. The organ was something that filled the empty silence. It was only in the big city houses that the organist was given any notice, and the one who got all the attention rarely accompanied any of the films. I know for I was, as a kid, one of those unknowns.

I was precisely 13 when I crawled on the organ bench to play "the supper show." It was a small house operated by the Commerford chain. The organ was a two-manual United States of four ranks, but with a mind-boggling toy counter. I recall the organist saying to me as she was about to leave for her dinner break, "Don't be so nervous, the only time anyone notices the organ is when you stop playing." I later learned that this was good advice, for I did some bad playing and no one complained.

My family later moved to Philadelphia and I was quick to flaunt my previous experience to unsuspecting managers. I now felt I was a professional. I guess my strong point was that I could read almost anything at sight and I had a natural flair for accompanying the films. By the time I was 15 I was doing full summer vacation spots for numerous chains in the Philadelphia area. I was smart enough to take lessons. My greatest teacher was Rollo Maitland. When sound films became established I was already in college, and I guess I was bored with the whole business. I went on and finished my Ph.D. and recent-

ly retired from college teaching. There was no glamour in being a theatre organist; it was just hard, tiring work, and I can assure there was no applause, except for the solo organist. Every now and then I accompany a film and I am flattered by the applause of the audience; what a contrast to the old days!

Well, I still have fond memories of

those days and I still have quite a library of theatre organ music and even loads of the complimentary popular tunes that the publishers sent us, to say nothing of the cue sheets.

Again thanks for a wonderful organization and magazine.

Sincerely yours,
Harry F. Bolich

Harrisburg, Pennsylvania □



The "Phantom" (Tom Helms) appears once again at the Alabama Theatre!
(Billy C. Evans photo)



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA Birmingham

205/979-8132 or 205/785-4864

The fall months were really busy for us with concerts, programs, shows and whatever else came along. In October we held our Fall Presentation of *The Phantom of the Opera* with Tom Helms at the console of the Wurlitzer. As always, this classic performance was very well attended, and all of our members had fun doing it. The next day we held a "Meet the NEW Mighty Wurlitzer" concert, again with Tom Helms, to show off the new Post Horn rank that has been added to our Big Bertha. Once again, the crowds came out, and many attended both performances.

We try to do something different each year for our Fall Presentation, but the public demands *The Phantom* for Halloween. It has almost become a ritual, with the same people coming each time and talking about last year's show while eagerly awaiting the next show. Our presentation starts off with 30 minutes of pre-recorded funeral music, ending with "Come, Sweet Death." A sinister, black coffin is carried down the aisle by six black-robed and hooded pallbearers led by another black-robed and hooded figure carrying a brass candelabra. The procession slowly carries the coffin to the front of the orchestra pit, places it in state before the audience and then silently exits the auditorium.

The theatre has gone totally dark by this time, except for a black light which the audience cannot see. The Phantom, (Tom Helms) suddenly cracks the lid on the coffin and an eerie glow emanates from the fluorescent green paint that is inside the coffin and struck by the black light. Tom then leaps out, runs to the console (which has mysteriously appeared by itself) and plays Bach's "Tocatta and Fugue." The audience goes wild, and we love it!

On October 28, Tom presented a concert on our beautiful Wurlitzer with her new Post Horn. The sound was unbelievable! Tom Helms does such an excellent job playing our Wurlitzer that it is hard to believe that he does not play it all the time. The afternoon show was complete with sing-along slides and an audience that seemed to have a wonderful time.

Our November program featured the famous Bob Van Camp from the Fox Theatre in Atlanta. The beautiful Alabama was once again alive with

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Mark and Cindi Landers — proving that the organ, flute and grand piano make a perfect combination.
(Billy C. Evans photo)

good old favorites that Bob does so very well. We have decided that Bob is like a fine wine — gets better as he gets older, and so smooth! Bob stated that the “Mighty Mo” is a great organ, but there is nothing like a Wurlitzer, especially the Alabama Wurlitzer!

December saw us celebrating with both a Christmas party and a birthday party for our beloved Wurlitzer and theatre. Who else but Walt Winn from Atlanta could handle such a big event! This is our fifth consecutive year for Walt to play for our December meeting, and our membership feels that if Walt got too busy to play for it next year, we would just have to postpone Christmas! Walt has a unique and fresh style that we don't get to hear very often, and we always welcome the sounds that he gets out of Big Bertha. In fact, Walt gets so colorful sometimes that you can almost smell the pizza in the theatre! We are glad that both Walt and Christmas come around each December.

On December 16 we presented the annual “Christmas at the Alabama” program. This featured the Mighty Wurlitzer played by Steve Hancock and Cecil Whitmire, six handbell choirs on stage, and the combined choir of three churches in the orchestra pit. This program is presented each year in cooperation with the Birmingham Ministries to provide food for the needy of our city. Admission was an item of non-perishable foodstuff. We had a very large crowd, and they certainly enjoyed the sing-

alongs, the beautiful carols and the general feeling of goodwill. This performance always makes us think about what Christmas is all about. Immediately after this show, the

weather turned very cold and since our beautiful Alabama is still without heat, we had to call a halt to any formal activities at the theatre.

February is our “getting started” month — the beginning of another busy year. We've got bus trips planned, more concerts, more programs, loads of music and, we hope, the grand reopening of our beautiful Alabama Theatre!

CECIL WHITMIRE



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

January 15 for March/April

March 15 for May/June

May 15 for July/August

July 15 for September/October

September 15 for November/December

CEDAR RAPIDS AREA

Iowa

319/362-9815 or 319/363-9769

We had a traditional holiday season, a full dinner meeting in Cedar Rapids Czech Village plus a holiday party centered around the Weiler family's home installation. Other local developments were to provide some real "gifts."

Foremost, the Paramount 3/11 Wurlitzer was the site of another phenomenal concert on October 20 by Jonas Nordwall, who also graciously extended many hours of volunteer effort. During several hours prior to console rise, he aided in perfecting repairs and refining regulation of the organ which enhanced his already scintillating technique and facile use of the Wurlitzer's resources in concert. Jonas' contribution was also a legacy to spring artist Tom Hazleton, and we thank him immensely.

The Style 235 Wurlitzer has long been the focal point of our activities. Lately it has been slated for concentrated attention, according to Chairman Leonard Santon. Its relay room has been enlarged to accommodate a full restoration effort and future options for tonal enhancement of the 3/11.

For New Year's, the Paramount console with treasurer George Baldwin seated was the recent cover story of the local *Neighbors* magazine. As he also presides there prior to showtime of the Paramount's Classic Film Series, George is no stranger to local fans. This is true even though the outdoor visibility of the Paramount's events is currently in the process of improvement. Eventually, the theatre will receive a new replica marquee with potential for a replica for the ver-

tical original. With events like these to publicize, we can expect to be reading "Mighty Wurlitzer" for years to come.

As an unexpected bonanza, a complete local theatre organ became a gift to the community. It is the fine 3/14 Grande Barton in the Cedar Rapids Community Theatre. Left in uncertain status by the theatre's recent renovation, there were no concrete plans for preservation of the organ. However, a group of local theatre organ buffs, led by former Englert Barton crew chief Bob Burkhart, opted to act. The newly formed Cedar Rapids Barton, Inc. is a non-profit and CRCT-affiliated organ committee. These new arrangements have led to an intensive restoration effort spearheaded by Paul Montague, a former major in Cinematography at USC. Ultimately, CRCT will launch its own subscriber concert series in addition to regular use of the organ in its productions. Overall, the advanced creative potential of the Barton at the Cedar Rapids Community Theatre is bound to enrich the public appreciation of the art of the theatre organ.

MICHAEL VANCURA



CENTRAL INDIANA CHAPTER

Indianapolis
317/255-8056
or 317/786-2160

Our December meeting was held at Our Redeemer Lutheran Church in Indianapolis. The meeting was called to order by President Tim Needler, guests were introduced, and the usual business meeting was held. Tess

Moses announced the schedule of organists for the "Christmas at The Zoo" programs, and election results were announced. An interesting and imaginative program was presented by Kurt Schakel, who is the organist at the church.

Our 1985 President, Tess Moses, conducted the January business meeting in the Manual High School Auditorium. Items covered included the proposed bus trip to St. Louis in April and the proposed Neil Jensen concert in April. Vice-President "Dusty" Desterbecque introduced Bee Butler who performed on the Louisville Uniphone 3-manual organ. The highlight of her program was a duet with Brian Holland at the piano. Open console included performances by Martin Ellis of Monrovia, Indiana; Berry Baker, a 13-year-old student from Ft. Thomas, Kentucky; Jack Pollack, Dick Harrel, Ken Double and Larry Bonebright.

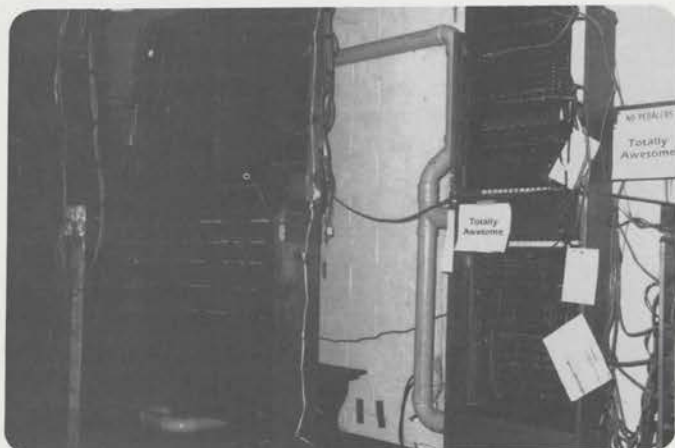
WAYNE R. PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

It was back in action for our Worthington Wurlitzer when we met at the high school on November 18. The Robert-Morton relays and switch stacks were partially wired to permit us to use six ranks. The response times have been unquestionably shortened as members and guests were quick to note at the console. It has been because of the organ crew and their untiring efforts that we, again, have an operational organ, albeit incomplete. In the interim, further progress has been made, and the Wurlitzer had its debut, of sorts, before a near-capacity audience on December 9 when the



The Morton relays for the Worthington Wurlitzer.



Ruth Shaw at the Worthington Wurlitzer.

Worthington Songsters presented their annual Christmas program. Following intermission, the organ was swung into place on the stage, and our Betsy Richards accompanied a ballet and solo portion of the program. It was the first that many of the local citizenry knew of the organ, let alone its magnificent voice.

The Christmas season climaxed with the appearance of Lyn Larsen at the Ohio Theatre on December 8. Long a favorite artist at the Ohio, Lyn did not disappoint us in a stellar performance at the keyboards. Especially enjoyable were his selections from *The Nutcracker Suite* and a composition of his own entitled "One Star." The unique chording and counter-melodies which characterize his arrangements continue to set him a cut above his contemporaries.

We converged December 23 on Worthington High School for our annual Christmas party where, once again, our membership demonstrated their culinary arts with a wondrous display of edibles. It was gratifying to see the membership turn out to appreciate the time, skill and care that went into the preparation of such tasteful food. Wheeled center stage and draped with Christmas lights, our Wurlitzer was ably played by member Ruth Shaw who opened with a medley of Christmas music. Then, as we listened to organ background music, we watched a slide presentation of the restoration of our organ dating back some ten years when it was completely disassembled in a warehouse for re-leathering, cleaning and rebuilding. Following the slide presentation, we all joined in the singing of Christmas carols — truly a delightful audience-participation program. Open console followed. The occasion was saddened by the death of President Mark Williams' father, and our condolences go to Mark in the loss of a loved one.

JOHN R. POLSLEY, M.D.

**CHATTANOOGA
THEATRE
ORGAN
SOCIETY**



A new ATOS group is slowly beginning to blossom on the horizon. We were organized in the spring of 1984

and now have 14 members. We have a lovely theatre in Chattanooga, the Tivoli, and, of course, our pride and joy is our Style 235 Wurlitzer, Opus 0780, expanded from 3/11 to 12 ranks. This organ was installed February 1, 1924, and has 117 stops. Over the years, as was the case with so many, the organ has been neglected and has fallen into a state of disrepair. But, thanks to the expertise of Larry Donaldson, who is heading up our organ rebuilding, our lovely lady is fast becoming the beautiful, full, rich-sounding instrument she was when she was installed. Lots of work still remains to be done, including rebuilding the keyboards and second touch, and then completely re-finishing the console. At some time, the console was relocated to the main floor of the theatre left box-seat area under the Main chamber. The combination action was removed from the console and presumably robbed for parts. We would like, in the future, to again relocate the console back in the orchestra pit on a lift.

We met for our December meeting at the home of our secretary/treasurer, Roy Harrison, in Ocoee, Tennessee, for a covered-dish buffet. Roy has a 3-manual, equivalent to 19-rank, Devtronix Paramount organ — the installation just completed in time for this meeting. After a delicious buffet and a brief business meeting with Chairman Jon Robere at the helm, a program of Christmas music was presented by Jimmy Wright. Open console followed with several members participating. It was a fun time for everyone, with lots of good food and good music, and everyone is looking forward to our next meeting.

ROY HARRISON



Chicago Area

Theatre Organ Enthusiasts

312/470-0743 or 312/627-3245

Now that the Chicago Theatre is secured, the next step is to decide its future. Details are being formulated, and many possibilities are being investigated. The new owners seem to be thinking in the right direction, for which we are all thankful. Recently, Carlo Curley and Tom Wibbels visit-

ed the Chicago Theatre and secured permission to sound out the theatre's Wurlitzer which is being maintained by an able crew and its chief, Gary D'Amico. Tom Wibbels is on the '85 Convention program and is scheduled for the Pickwick Theatre in Park Ridge. He stopped at this theatre for a morning session and was quite pleased with what he saw.

Our Christmas social was at Sally's Stage with Don Springer at the 3/14 Barton. Don treated the more than 100 members and guests to a lively program of seasonal melodies and a variety of tunes which led up to the arrival of Santa to climax the program.

On the weekend of March 16, we are sponsoring a bus trip to Columbus, Ohio, to attend the showing of *The Thief of Bagdad* starring Douglas Fairbanks, Sr. Dennis James is to be at the 4/20 Robert-Morton performing the music which he composed for this film. This will be a great outing!

Plans for the "Pipes Alive in '85" are progressing very well, thank you, and we would like to see you all attending this extravaganza. Try to make it!

ALMER BROSTROM



**Milwaukee
414/463-2365
or 414/771-8522**

The October social was held at the Riverside Theatre. Work was in progress to restore the theatre to its original beauty, but there was a lot left to be done. It was a great opportunity, however, for our members and guests to get a sneak preview of things to come.

The theatre has been redone from top to bottom. All the seats and seat stands were removed, and the seats and backs were re-upholstered in red velvet and the stands painted with red enamel. The entire theatre, including the lobbies, was redone in shades of pink and red. All the gold ornamentation, including the ceiling around the main chandelier and some of the lobby ceilings, was redone in gold. All stage equipment was replaced, including new stage curtains. The orchestra pit was enlarged and the stage extended over the pit. The part of the stage over the organ and orchestra pit is removable for shows needing smaller

stages. The best news is that the Wurlitzer stays, and the management would like to see the organ used. Member Gary Hanson has loaned us a Post Horn which was installed in time for the October social. Gary presented a short program which was enjoyed by those who had made their way to the balcony. Many hours of our time have gone into the Riverside, and it is nice to see them now pay off with the organ and the promise of more concerts in the future.

The annual meeting was held at the Organ Piper Pizza, and it was reported that we now have 81 members. Our concert at the Avalon, with Jim Benzmilller, was the best-attended ever at the theatre. Overall, Bob Leutner and Fred Wolfram outlined a very successful year for us. Election of officers was held, and then Fred Hermes reported that the new Avalon console and electronic relay installation is being finished, and the organ will be ready for a 1985 concert. The organ at the Theatre Guild in Racine is used occasionally, and Bob Leutner said that it would be used again in December.

On December 19 the Riverside Wurlitzer made its public debut in a Christmas program with Gary Hanson and Clark Wilson. They played for a Hunger Task Force, and donations of food and money were taken at the door so the needy might have a better holiday season.

BILL CAMPBELL



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

Richard Knight Auditorium at Babson, November 18, was our gathering place, and busy member Bob Legon our artist. He dedicated his program to the memory of all past members, opening with Handel's "Fourth Organ Concerto" which melded into an early radio Whiting's Milk eggnog commercial ditty. Ballads and waltzes were included, together with a tingling "Sabre Dance." Sullivan's "The Lost Chord" was Bob's final selection, but we wanted more so "On Old Cape Cod" and an appropriate "Bless This House" resulted. Bob is always willing to play, to talk organs and to promote and preserve the instruments —

we need more like him!

We were again invited by member Garrett Shanklin and his gracious wife, Sarah, to their sumptuous Groton home on December 16. Each visit sees an improved and enlarged Wurlitzer — now a 2/15 with still another rank planned. This installation has to be one of the finest in the area and is a joy to play with everything working and in tune, plus an Ampico grand piano which can be played from the console or separately and has a roll-player as well. Allen Miller, National Board member, was our capable artist and worked closely with our host to bring this organ to its present state of perfection. Because Garrett greatly enjoys novelty tunes, there were several. "Nola" was particularly effective with the piano activated from the console. A liberal group of Christmas selections enhanced the snowy view from our host's windows. George Gershwin and our artist's favorite, Irving Berlin, were given careful treatment. Long applause brought Miller back for a real foot-tapper, Strauss' "Tritsch Tratsch Polka." Knowing this organ so well, Allen really exploited it to its fullest and gave us a wonderful concert. Garrett, after a few welcoming remarks, played three numbers to launch open console. Between the beautiful instrument and concert, the joyous atmosphere of the Christmas-decorated home, the good fellowship, our friendly hosts and the mouth-watering homemade goodies, what better way to get into the proper frame of mind for the season? Thank you, Sarah and Garrett.

Our annual winter concert was held at Babson on January 5 with Steve Schlesing as our organist. Steve established a reputation on the Wurlitzer at Pizza, Pipes and Pandemonium in Groton, Connecticut, but is now resident at the 3/21 Barton hybrid in Theater Organ Pizza & Pipes in Pontiac, Michigan, along with John Steele. Steve had played for us at a regular club meeting, so we knew his abilities, but he was a nice surprise to many in the well-filled auditorium. Animation describes our artist's opening "42nd Street," and an out-of-the-rut choice of new or seldom heard selections — even a punk rock number, "The Stray Cat Strut," pleased his enthusiastic audience. He sang as he played "When I'm Singing in the Tub." *A Week in the Life of Buster Keaton*

was our silent which Schlesing accompanied very well as the audience howled. Our artist played a spectacular "God Bless America" for his finale, but the crowd would not let him go without an encore. It was a first for us as he invited the audience to dance to tunes with a beat, and at least two dozen couples did just that. Schlesing's last number was "What I Did for Love," a beautiful tune. It was a fine evening, and Steve's playing of requests with audience participation in singing and dancing was a sure key to success. We wish you well, Steve!

STANLEY C. GARNISS



**GARDEN STATE
THEATRE ORGAN
SOCIETY, INC.**

**New Jersey
609/888-0909
or 201/891-1588**

December began with a Christmas concert at the Trenton War Memorial with the well-known Larry Ferrari featured on the 3/16 Möller. Sharing the program was the Greater Trenton Choral Society who presented an enjoyable variety of Christmas music. The concert was well attended, and our members remained after the performance for their twelfth annual installation banquet. A cocktail hour was held in the board room while the stage was cleared of the risers used by the chorus. The remainder of the evening was spent on the stage where a buffet dinner was served. Everyone enjoyed the food and the excellent



Ashley Miller and Larry Ferrari having fun at the Garden State installation dinner at the Trenton War Memorial.



Marty Spitalnick, editor of Garden State's *Pedals & Pipes*, Joe Vanore and Barbara Spitalnick pose during the Christmas Open House at the Vanore's.



Former president Bill Smith displays the plaque he has just received from President Mike Cipolletti.

dinner music provided by Gary Phillips at the Möller. He is one of our young, talented members who loves theatre organ.

After dinner, Chairman Michael Cipolletti introduced the new officers. Retiring Vice-Chairman Dan Dawson, who had done an excellent job of programming meetings and workshops, was presented with a special plaque, with a mounted flute pipe, inscribed with name, title and years of office. A similar plaque was presented to Bill Smith, a previous Chairman, who has been doing an outstanding job of arranging and running the organ concert series at Trenton War Memorial. Gary Phillips ended the night's activities with a mini-concert.

Further Christmas activities included an open house at the home of Joe and Jinny Vanore. The weather was beautiful, and many came to socialize during the afternoon and listen to the

2/3 Estey with wall-to-wall toy counter and a Chickering grand Ampico which Joe has wired to the organ. For dinner, members, fortified with maps, chose from a variety of 13 restaurants in a ten-minute radius. All returned for coffee and dessert and enjoyed movies shown by Emil Weichand depicting the interior of the Pascack Theatre in Westwood, with accompaniment on its 2/8 Wurlitzer played by Frank Cimmino, Ralph Ringstad and Jinny Vanore.

JINNY VANORE

JOLIET AREA

Illinois

312/393-9201 or 815/726-7665

December gave the Golden Voiced Barton plenty of exposure. Organist Terry Hochmuth played for the Chinese Magic Circus before the show began and at intermission. The organ was also used for Guy Lombardo and

two showings of *A Christmas Carol*. Member Taylor Trimby, who played for both Guy Lombardo and *A Christmas Carol*, also played for the Joliet American Legion Band's benefit concert on December 23. Taylor dressed up as Santa Claus for *A Christmas Carol*, and the audience really enjoyed the Christmas carols that were played by Santa.

On December 30 about 30 members and guests dined at Bruns Restaurant in New Lenox. After the scrumptious meal, we trekked to President Lee Rajala's house for our annual business meeting/social. After the formalities, the membership voted for the new board of directors which then called a mini-board meeting and selected officers for 1985-1986. Then President Rajala ascended to the console of his 2/6 Kilgen and played a variety of Christmas carols. His player piano performed a solo, and then Lee and the piano joined together for a duet. Open console provided the 35 members and guests with several hours of enjoyable organ music. It has been nice to have such large turnouts for our socials, and we hope it continues in '85.

Our work at the Rialto on the Golden Voiced Barton continued with the enlargement of our wind supply to the combination action and the repair of several blown pouches in the chestwork. New pipes, built by the Trivo Company in Maryland, help to fill in the annoying holes and add to the ability to solo on the organ without fear of silence from any rank. With continued help from the Will County Metropolitan Exposition and Auditorium Authority and the Cultural Arts Council, we are going to make the Barton sound and play as it hasn't in



GSTOS couples dancing on the orchestra lift at Trenton War Memorial after the installation dinner. L to R: Elaine & Dan Dawson, Ginny & Joe Martin, Alice & Bob Norris, Jinny & Joe Vanore and June & Ed Mittman. Gary Phillips provided the organ music.

quite a while. If you will be here for "Pipes Alive in '85," you will hear a greatly improved organ.

TAYLOR TRIMBY



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

LOLTOS
St. Paul

612/938-2974 or 612/771-1771

Our election-meeting-concert was held on November 18 at D. J. Brady's Restaurant (formerly a private club known as Diamond Jim's) in Mendota Heights. The election of officers and board members was efficiently conducted by Maury Lindholm. Our guest artist was Norm Gray from Broken Arrow, Oklahoma, who travels back and forth from Oklahoma for his organ teaching at Bodine's Music Center at Har-Mar in Roseville. Norm was the house organist during Diamond Jim's heyday in the '60s where his career began at the age of 19. He played there until 1969. He was also organist for the North Stars for ten years at the St. Paul Met Center. The 2/4 "Mighty Mite" Robert-Morton, complete with toy counter and an added Chrysoglott, was in fine playing condition having been rescued and renovated by volunteers from our chapter who worked tediously for many hours on the restoration. The crew, Don Johnson, Maury Lindholm, Roy Wilds, Oscar Mogan, with technical advice and spare parts furnished by Terry Kleven, Bob Sweaney and Joe Wallace, was introduced and thanked.

Norm played a program of familiar tunes, including selections appropriate to the Christmas season. It was nostalgic for Norm to appear at D. J.'s after so many years, and we thoroughly enjoyed his program and his

charming self. After Norm's program, Vice-Chairman Dorothy Thill, completely disguised, and her partner, Alice Olmstead, lip-synced a Spike Jones recording of "The Tennessee Waltz." It was a riot!

The Organaires, a small home-organ group, met at the home of Marge Shepard on December 13, each member taking a turn on her Yamaha organ.

On December 16 we welcomed David Kelsey from San Francisco, and fresh from an engagement at Rochester, who played the Robert-Morton at Cedarhurst. Such an easy-going, outgoing person, David charmed all who attended. His program included mostly familiar melodies from Strauss to Eubie Blake, a request time and Christmas selections — how beautiful was his rendition of "O Holy Night!" He is one talented person. Open house at my home followed the concert where, after some persuasion, David sat down at the piano and played the songs that were pictured on my musical valance, all 25 of them! We certainly hope he wends his way to Minnesota again.

On January 11 our members and Powderhorn Park Baptist Church members enjoyed a semi-classical, gospel song program with Ralph Kratzer at the console of the magnificent 3/13 Robert-Morton theatre pipe organ at Powderhorn. The program was worked out in conjunction with the ministry, a totally different performance than we are accustomed to hearing. Ralph, who lives in Minneapolis and calls himself the "organ and piano doctor," was organist and choir director for a period of 25 years in various churches, traveled for a year with Ethyl Waters as her accompanist and was a member of the Golden Strings, a popular entertainment group at the Radisson Hotel, for a

year. The Powderhorn organ is really something, and we feel quite fortunate to be invited there occasionally. Tom Hazleton played a concert there in 1981.

Mike Erie, Chairman for 1985, hopes for an exciting and fruitful year. Our concerts seem to be attracting new members for which we are thankful. We are certainly looking forward to the announcements and schedule of the ATOS Convention in August.

VERNA MAE WILSON

LAND OF LINCOLN Rockford

815/965-0856 or 815/399-8536

We continue to be an active, growing group, planning and scheduling events allowing more exposure to good theatre organ music. Most of these events are open to the public at no charge.

Our latest show featured "Mr. Gentleman," Rex Koury, who always draws a large, appreciative audience in Rockford. In spite of limiting his professional engagements, Rex maintains a high level of expertise without sacrificing any of that mystique which bonds an audience to the artist. His version of *La Boheme*, rewritten for theatre organ, was well received. He also accompanied a Harold Lloyd silent movie, using many of the sound effects available on the Barton.

We also sponsor monthly socials at the Coronado Theatre, and guest artists are most complimentary about the Barton and its beautiful sound. After each social, open console allows members and guests to experience the thrill of playing it.

Recently, Richard Litterest of Rockford was our guest artist. He arranged an orchestration of "Peter and the Wolf" for theatre organ, us-



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Paul Sheffield, 15, winner of London & South of England Chapter's "Young Theatre Organist of the Year" competition. (John Sharp photo)



Dean Herrick Award for 1984 — David Redfern proudly takes over from Geoffrey Solomon, 1983 holder of the cup. (John Sharp photo)

ing the individual solo voices for the characters — a most enjoyable "first" for this writer. Another social featured Jack Jenkins from Springfield. This was one of the best-attended events we have had, and Jack entertained with a well-balanced program which inspired many members to get into the act during open console time.

An old-fashioned theatre party was held on New Year's Eve. Advertised as an alternate way to celebrate the arrival of 1985, a full evening of entertainment was provided. Chad Wierick displayed his musical magic on the grand piano located on the mezzanine. Bill Erlandson presided at the Barton prior to the showing of *Daddy Long Legs*, a vintage classic starring Fred Astaire. Magic acts and a balloon drop completed the celebration although an unexpected blizzard, dropping 12 inches of snow, was probably the climax of the evening.

Plans for the 1985 convention may include a side trip to Rockford. If so, it will enable more ATOS members to visit our theatre and hear our organ and discover for themselves why we call it the Grand Old Barton.

BARBARA NICOL



LONDON & SOUTH OF ENGLAND

8956-32369 or 1-788-8791

Whatever the constitutional or self-styled objectives of any leisure interest organization such as ours, the transcending one must be that it should be fun — whether playing, listening to, restoring and maintaining, or merely writing about our beloved instruments — and the enjoyment of the unique fellowship and camaraderie which our global society fosters. We fervently hope that our reports consistently portray this axiom which is definitely fulfilled in our very wide-ranging activities. As we approach our eighth birthday in May, with the welcome return of Rob Calcaterra planned for the event and a full program for the whole year already well advanced, we certainly completed 1984 in style.

Our last Chapter Club Night of the year was at the end of November, which we now traditionally reserve as the ultimate event of the year's reign of our Young Theatre Organist of the

Year to entertain members at close quarters at Edith and Les Rawle's magnificent 3/19 home Wurlitzer. Our guest was exceptionally talented 15-year-old David Redfern, from Belper in the Midlands county of Derbyshire, who not only provided a most polished and varied program but also displayed a correspondingly professional console appearance and manner. Keenly supported by his parents, David has already sought out and played 26 theatre pipe organs throughout the UK, and constant practice and learning is his commendably sensible approach. The result for all of us was much more than a characteristically happy Club Night — with all the usual trimmings that this implies at Wurlitzer Lodge — but another very reassuring vindication of our prime objective of encouraging new young theatre organ playing talent.

Our last "in-theatre" event of 1984 was tinged with considerable sadness. Necessarily organized at short notice, it was entitled "Tribute to the Regal" to commemorate the glittering 50-year cavalcade of entertainment provided by the Top Rank Club/Regal Edmonton — and most notably its

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world famous 4/15 Torch Christie theatre pipe organ — which closed in mid-December following a change of ownership pending redevelopment of its prominent North London site.

The obvious answer as to how to pay an appropriate "Golden Jubilee" farewell and tribute to the Regal was to focus on the endearing and enduring Christie that has been enjoyed by every generation through the five decades since the theatre opened in March, 1934, with the uniquely distinctive 22-year-old Sidney Torch at the console. Our first guest was popular young Michael Wooldridge who was the winner of our Young Organist Competition in 1980 and has recently recorded a superb cassette tape at Edmonton to perpetuate both the Big Band Style, which he has taken as his own, and the syncopated style of his famous mentor, Bobby Pagan (himself a star performer at the Regal in its halcyon years).

Variety and the "true stuff" of

show business was perpetuated by the magical Peggy O'Farrell Children's Dancing Troupe who provide so much joy and professional entertainment in-theatre and on television. Byron Jones and Allun Davies from Wales then highlighted the keyboard and vocal combination which so often graced the stage of the Regal. But no tribute to the Regal Edmonton could be complete without renewing the memories of the legendary years of Sidney Torch and his lifetime work as one of Britain's finest all-round professional musicians. The obvious choice for this was William Davies who worked with and admired Torch through his many years of leadership of the outstanding BBC Radio series "Friday Night is Music Night." Finally, Dave Neale, the "Chief" who has so enthusiastically and lovingly cared for the Christie and has been such a bastion of strength and friendship to our technical team in recent years, completed our special show.

Together and separately, this veritable "Host of Stars" assembled at short notice thus truly completed "The Regal Story" in handsome style.

Fortunately, the sadness of the occasion (which attracted an audience of over 500) was softened by the fact that we have been entrusted with the organ and are, therefore, already casting around for a possible future home to perpetuate the sight and sound of what was considered by many to be one of the most versatile instruments ever to emerge from the Christie factory and described as "Truly a great monument to the theatre organ builder's art."

DR. NORMAN BARFIELD



LOS ANGELES
THEATRE ORGAN
SOCIETY

California
818/792-7084

From the opening notes of "Slaughter on Tenth Avenue," Walt Strony's dedication program of the LATOS-owned Barton organ in the Wilshire-Ebell Theatre proved we have another major theatre organ installation in Los Angeles. The gala program on November 24 included a champagne reception prior to the concert and supper at the Hollywood Brown Derby afterward. Walt received a well-deserved standing ovation after his closing "1812 Overture," and then took requests for his "encore medley."

Our annual Christmas Party and Membership Meeting took place at the San Gabriel Auditorium on December 2. Members brought unwrapped children's gifts as the price of admission and over 150 were collected and given to the Children's Hospital of Los Angeles. Beverly and



Entrants in the 1984 "Young Theatre Organists of the Year" competition. On the console bench are the first, second and third place winners. (John Sharp photo)

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Ralph Wolf playing a mini-concert on the 3/13 Wurlitzer at San Gabriel, following LATOS Christmas brunch and business meeting. (Zimfoto)



Peter Crotty, technical director; Bob Jackson, donor of a vibraharp for the Wilshire-Ebell Barton; and Ralph Sargent, president of LATOS. (Zimfoto)



Walt Strony acknowledges audience appreciation of his dedicatory program on the 3/13 Barton in the Wilshire-Ebell Theatre. (Zimfoto)



Gene Davis displays his Honorary Life Membership just presented by LATOS President Ralph Sargent. (Zimfoto)

Frank Rounds, with the help of the directors and a number of members, prepared a champagne buffet featuring lasagne and Turkey Tetrazzini. Following the party was the brief business meeting during which Gene Davis received an Honorary Lifetime Membership in both LATOS and ATOS in recognition of his years of dedication to theatre organ. Ralph Wolf was presented in concert at the 3/16 Wurlitzer to complete the festive holiday meeting. Although Ralph has traveled for years playing electronic organs, his love of theatre pipes shows in his playing, and we look forward to hearing him again soon.

Theatre organ music is back on radio in Los Angeles! On December 14



LATOS Christmas brunch on the stage of the San Gabriel Civic Auditorium. 75 attended brunch and over 100 for the business meeting and concert following. (Zimfoto)




BARBARA SELLERS

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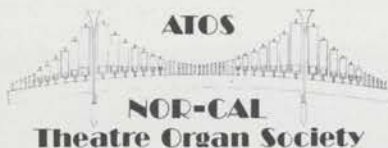
Bob Vaughn accompanied three MGM silents at the Castro Theatre in January.
(Ed Mullins photo)



Jim Riggs at the Avenue Theatre 3/15 Wurlitzer during final concert.
(Ed Mullins photo)

KPCC-FM started a weekly one-hour broadcast titled "Gee, Dad, It's a Wurlitzer!" Host is Hal Sanguinetti, a staff announcer at KPCC, who just happened to play a recording by Gaylord Carter one evening and had a number of calls from listeners demanding more organ music. Hal contacted us, and several of our members are working with him now to assure that theatre organ music stays on the air in Los Angeles.

RALPH BEAUDRY



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

Jim Riggs played the final Nor-Cal concert at the Avenue 3/15 Wurlitzer on November 18. The organ was originally installed in Chicago's State-Lake Theatre, which also closed the same month. Riggs made the trip from Tucson, Arizona, to play the concert and record the organ before it was dismantled.

The console came up on the Bartola lift with "Young and Healthy" from 42nd Street. It was followed by a con-

cocted Sidney Torch arrangement of "Isn't it Heavenly." A folk-tune medley led into "Would You Like to Take A Walk?" played in the style of Lew White, New York Roxie organist of the 1930s. Jim used a "Grumpaphone" in the last chorus; this registration employed a 16' Tuba and Tibia, and an 8' English Horn, Trumpet and Tibia combination played snappily in the bottom octave. An actual 1937 Sidney Torch arrangement of "12th Street Rag" followed, with a sing-along of eight Christmas carols after that, using song slides from his collection. Riggs is slated to appear on the program for "Pipes Alive in '85" in Chicago, August 3-7. With

artists of this caliber on the program, the convention should be a real winner.

Following intermission, Chairman Lowell Wendell again introduced Riggs as he rode up to "Paramount on Parade." Jim "dervished" the Wurlitzer when he played "I'm the Girlfriend of the Whirling Dervish" from a Warner Brothers musical. Jim is noted for favoring music of the '20s and '30s. He also plays the verses, as is his wont. Jim's final number was Fats Waller's "Honeysuckle Rose." For an encore, he played Ben Bernie's theme "au Revoir," and with that the final curtain for the Avenue Wurlitzer, as we knew it, neared.



Bob Vaughn and Father Gerard Kerr at the 3/6 Compton in St. John Vianney Church, Clayhall, Ilford, Fr. Kerr installed the organ in 1968. Vaughn dedicated the electronic Compton in Fr. Kerr's new parish. (Ed Mullins photo)



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The Avenue organ crew feverishly began the Herculean task of dismantling the organ and closing down. The last silent movie with pipe organ was December 7. Bob Vaughn played the following two Friday films using a Baldwin electronic. The staff was in the house until late New Year's Eve to meet the January 1 deadline when a \$50-per-day rent would begin. They completed the job in the nick of time.

On New Year's Day radio station KQED-FM broadcast Riggs' concert except for the sing-along. They also gave some nice publicity to Nor-Cal and ATOS. They also requested anyone who knew of a suitable location to contact Geoff Hansen as they are seeking a new home for the Wurlitzer. The organ is not for sale; it will rise again.

San Francisco's Castro Theatre ran three M-G-M silent films in January accompanied by Bob Vaughn at the 4/18 Wurlitzer. Bob is now the "Silver-Haired Granddaddy." His son Bill and wife Judy presented him with a grandson, Matthew David. Bob's wife, Frances, was killed in a tragic automobile accident October 18, 1982. Vaughn recently was in England where he dedicated a Compton electronic organ at Father Gerard Kerr's Church of St. Anne Line in South Woodford. Bob attended a screening of *The Thief of Bagdad* at London's Dominion Theatre on December 1 as guest of Kevin Brownlow. Douglas Fairbanks, Jr. introduced the film which starred his father. Vaughn related to Fairbanks that he was probably one of the few people there who had seen the film when it premiered at the Grauman's Egyptian Theatre in Hollywood in 1924. Carl Davis conducted the 60-piece Philharmonic Orchestra which accompanied the film.

ED MULLINS



What to do with it? Santa has a problem. (CN photo)

OREGON Portland

503/639-9543 or 503/771-8098

Our annual business meeting/dinner/show took place in Sherwood, Oregon, about 20 miles southwest of



Paul Quarino, featured artist at the Christmas program, presents Mogul, the Theatre Cat, to the audience at the Sherwood Oriental Theatre. (CN photo)

Portland, on December 9. Dinner was served in the Sherwood American Legion Hall, and Chairman Marie Briody conducted the meeting which was held to a minimum of business as all were eager to make the short walk to the Sherwood Oriental Theatre for an



Paul thanks Loren Minear for some last-minute help in voicing and tuning the 3/8 Wurlitzer.

(CN photo)

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Santa plays the Wurlitzer at the Sherwood Oriental Theatre.

(CN photo)



Terry Robson and Marie Briody award door prizes at the Christmas program.

(CN photo)

afternoon of music, movies and merriment featuring our own Paul Quarino.

And a 3-M program it was! The theatre portion was open to the public, and the audience had doubled by the time Paul, nattily attired in a black tuxedo, came down the aisle carrying a briefcase labeled "Supplies

'n Stuff" and a cardboard box which he placed, without comment, on the railing in front of the Wurlitzer. He brought the organ up with an upbeat "Great Day" medley which set the mood of the show. He added to the lighthearted nostalgia when he opened the box and revealed his twelve-year collection of Organ

Grinder ties — long ties, bow ties, plain and print ties in a cavalcade of color. More organ music, a Lew White "sing-along," a series of antique glass slides of old advertisements and admonitions to the audience, and a brilliantly cued *Big Business* were accentuated by the fact that Paul kept disappearing and returning

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in different outfits, a blue paisley jacket, a black and white print jacket and, at intermission, a brown plaid jacket.

During intermission, door prizes were awarded by Marie Briody and Terry Robson, and Paul introduced theatre owners Bob Rothschild and Gene Stoller and Mogul, the Theatre Cat (you've heard of church mice?). He also introduced Katherine Marks and a charming couple, Anna and Henry Hahn, now in their eighties, who helped bring the theatre's Wurlitzer from Illinois to Portland in 1965.

The second half of the show, however, found the briefcase still on the railing by the organ and Paul in a blue plaid jacket. A sing-along with slides and, to the total delight of the audience, a number of Christmas songs highlighted this half and were followed by Laurel and Hardy's sound film, *Dirty Work*. Once again, Paul disappeared, but this time it was not Paul who returned. The crowd was amazed to see Santa Claus come bouncing down the aisle. Could Santa play a Wurlitzer? He could, and he did! Never had that little theatre heard such a sparkling version of Leroy Anderson's "Sleigh Ride," complete with wrist-bells! And then, at last we were to learn what was in the briefcase — the suspense was electric! Santa reached slowly into the bag and — could we stand it?? — pulled out a mechanical clapping monkey!! He wistfully commented, "I would have used him in my program, but I didn't know what to do with him." The audience forgave him with prolonged applause, and the Yuletide spirit prevailed as Santa took the monkey and the Wurlitzer down into the pit.

On that happy note, we left with the feeling that 1984 will be a hard year to top, but we'll try!

GRACE E. MCGINNIS

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Use of the organ in the Seattle Paramount for public performance has begun to generate interest and to increase the pride and enthusiasm we share in this project. Don Myers and a volunteer crew have made it possible for the general public to again appreciate the magnificence of this beautiful instrument.

In December, the Paul Winter Consort presented a celebration of the Winter Solstice which involved many local instrumentalists and the Seattle Oratorio Society. Paul Halley, organist at St. John the Divine Cathedral in New York City, provided organ accompaniment. The following week, Paul Olson, of Seattle, accompanied the Seattle Choral Society and the Seattle Oratorio Society in a program of Christmas music.

At this writing, a 40-member pit orchestra of Seattle Symphony players has begun rehearsal with Dennis James at the organ for *Robin Hood*, the first of three silent films to be screened this winter. Carl Daehler, the conductor who has worked with Dennis since the Detroit Convention performance, is conducting the group using a version of the original score which has been carefully modified by Dennis.

The refurbishing of the theatre and the organ has progressed, and gleaming brass and sparkling chandeliers throughout the building complement the newly restored gold leafing on the organ. Somewhat extensive damage to the pit area, railing and console caused by a surging crowd "showing its appreciation" (??) following a recent rock concert has been repaired. The insurance held by the theatre will cover the cost of repairing the damage done to the console by people falling

into the pit onto the organ. Media coverage of the film festival has been outstanding, and the house is sold out for the first performance.

In a recent press release to *Variety* and *Box Office* magazines, the management of the Neptune Theatre announced plans for a pipe organ installation. The theatre, in the colorful University District, has been quite successful with a seven-night per week schedule of classic and vintage films in addition to recent releases. Later in the year, the organ will be used during intermission on weekends as well as for periodic silent film accompaniment. The instrument, recently acquired by Mike Wallace, has grown to a 2/12 hybrid Robert-Morton while being refurbished and lovingly cared for by Ginny Whitting and Don Myers. The beautiful antiqued mahogany console, originally from the Liberty Theatre in La Grande, Oregon, was reportedly once played by Marcel Dupré while in the home of a former owner. More additions are planned as the theatre has two enormous chambers which formerly housed a 15-rank Kimball without mitering. The Solo chamber is 29' x 22' with a 22' ceiling; a smaller chamber will hold the traps and relay. The theatre is clean and well-managed, and Mike reports a considerable degree of enthusiasm and cooperation on the part of the management.

DIANE WHIPPLE

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On December 30 we gathered at Whatley Chapel on the campus of the former Colorado Women's College, now part of Denver University. This modern Gothic chapel was constructed in 1962 and contains 39 beautiful stained-glass windows designed by

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Loire of France. Vice-President-elect Dorothy Retallack gave a description of the religious and social significance of the subject matter in each of the windows.

The artist of the day was Phyllis Tremmel, an organ instructor with Denver University and an organist at Whatley Chapel. Ms. Tremmel, who was highly involved in the design of the chapel and the 3/51 Reuter organ, explained how the installation of the organ takes full advantage of the acoustics of the chapel. She demonstrated each available sound and in-

cluded in her program the beautiful Richard Purvis arrangement of "Greensleeves" and the "Fugue in D Minor" by Bach. Ms. Tremmel also played "Evergreen" to show how this number, which is frequently done so beautifully on theatre organ, might be treated on a classical instrument. Members and guests thoroughly enjoyed the afternoon, which demonstrated that interest can be shared between those interested in the classical instrument and those interested in the theatre organ.

PATTI SIMON



Phyllis Tremmel, chapel organist, at the console of the 3/51 Reuter organ in Whatley Chapel, Denver University. (Ed Zollman photo)



Organ and choir loft, Whatley Chapel, Denver University.

(Ed Zollman photo)

**SAN DIEGO
California**

619/561-2269 or 619/336-0532

Our annual Christmas party at Wrigley Hall was a huge success with a good turnout of both members and good food. A short business meeting and election of officers was followed by a potluck dinner and open console on the Hammond.

For the third consecutive year, the San Diego Repertory Theatre used

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Dennis James and Thom Gall at the California Theatre, San Diego.

our Wurlitzer in their production of *A Christmas Carol*.

Our 1985 concert season opened with Dennis James presenting an evening of exciting adventure and delightful entertainment to a very responsive audience. He first introduced talented tenor Thom Gall who created the spirit of the twenties with a series of songs, accompanied by appropriate slides. The highlight of the evening was Dennis' accompaniment of the silent classic *The Mark of Zorro*. Our 1985 concert season includes Tommy Stark and the Laurel and Hardy Club on April 20, Hector Olivera on June 1, Walt Strony on October 12 and Gaylord Carter with silent films on November 16.

Our Wurlitzer will be out of service for the summer to allow completion of the five-rank addition to the Main chamber, a newly acquired 32' wood Diaphone rank and a solid-state computer capture system in the console.

WAYNE SEPPALA

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Those few who attended our November meeting at Tulsa's Shotgun Sam's Pizza Parlor enjoyed an unexpected treat. At the close of the meal, new member Bill McMahon graciously invited us to his home to view and play his Kilgen "Petite Ensemble" pipe organ. As he showed us the 4-ranks-with-chimes (blower included) in its enclosed cabinet, styled as a "breakfront," he explained that it had been designed as Kilgen's answer to the electronic Hammond. Built some 50 years ago, it had been advertised as a real pipe organ for about the same price as an electronic and would occupy about as much space. Bill acquired it from an estate in Oklahoma City. We saw the pipes in their cabinet in his entrance hall with absolutely *no* wasted space; the pedal pipes were mitered twice to fit around the corners!

The two-manual "spinnet" console with an AGO full pedalboard was in the living room. Lynda Burns and Dorothy Smith played it (and Vic Thomas, afterward) — it was fun! He also let us see his beautiful newly remodeled kitchen. It's got everything you can possibly imagine, including four lighted stain-glass cupboard doors, made from his own design, of the four major classes of food.

Our December meeting was our annual Christmas party in the Fellowship Hall of Central Assembly of God Church. Some 30 members and guests enjoyed a delicious dinner and then adjourned to the sanctuary for music on the 4/14 Robert-Morton. It was Christmas all the way, played by Lorene Thomas, Phil Judkins, Luther Eulert, Gary Schaum and Dorothy Smith.

A number of our members also enjoyed a too-sparsely attended concert of Christmas music played by Wally Brown on the 4/21 Wurlitzer in Christ Chapel on the campus of Oral Robert University early in December.

DOROTHY SMITH



Miami
305/448-7361
or
305/443-2651

We combined a business meeting with a Christmas concert on December 7 at the home of Mildred and Calvin Jureit. New officers were elected, and departing President Michael Kinker reviewed the year and thanked all the outgoing officers. Dues have been raised to \$18 a year for a single membership, but chapter-sponsored con-

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certs will be free to members. Dues had been five dollars for years.

The delightful Christmas concert was performed by a popular duo, Bill Hastings at the Jureit's pipe organ and Joe Colliano at the Yamaha grand piano. These artists are members of both South Florida and Eastern Massachusetts chapters. The first half of the concert found Hastings in solo performance offering renditions of "Great Day," "The Way You Look" and "Three Kings Fantasy." Then Colliano joined him for duets of "Slaughter on Tenth Avenue" and a Gershwin symphony featuring "Rhapsody in Blue" at the beginning and the end. Hastings remarked that "Gershwin . . . is always a Christmas present." The second half of the program found Hastings back at the organ performing several Christmas tunes followed by a piano/organ duet of a Cole Porter medley and a salute to Christmas with more carols. "Deep Purple" was the last duet of the evening.

Allen Miller, National Board member, was a guest. Miller's parents are members of our chapter. Miller discussed the unique electronic reverber-

ation system installed in the Jureit's pipe organ.

JO WERNE



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We are moving ahead! In January, new officers were installed, and an aggressive campaign was undertaken to restore the former Rivoli Marr & Colton theatre pipe organ. Our new president, Evan J. Chase, has restored two theatre organs and currently has a movie palace in his home with a 2/5 theatre organ.

There is lots of positive progress on the Marr & Colton and its new home, the Ohio Theatre in Toledo. Built in 1921, the Ohio Theatre was a large neighborhood vaudeville/movie house. The current owner, St. Hedwig's Church, is making considerable headway in restoring and upgrading the theatre. Last year a volunteer work party restored in detail the old marquee. The organ crew has good

news, too. The Main chamber has been assembled and winded and is ready to go. The electronic relay is now being finished. The organ crew deserves much credit for sticking with this project in spite of terrible setbacks. The Toledo area will now have a theatre pipe organ in an historic theatre of which they can be proud!



VALLEY
OF THE
SUN
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

Contrary to popular belief, we have not been spirited away to some Never-Never Land never to be heard from again! We are still alive, fairly well and moderately active. Because it has been some time since we have been seen in print, this will serve as a review of 1984 and a look ahead to 1985.

Our January, 1984, meeting was held at Yesterday's, a restaurant of nostalgia, where member David Lindsay is the musical director, and he and some of his singing waiters and waitresses entertained us during a very nice luncheon. In February we met at the Mesa Organ Stop pizza restaurant where several members enjoyed open console at the Wurlitzer. Springtime brought beautiful weather and a March meeting at the home of Ray and Ione Danford where Johnny Harris played for us on their home installation. Johnny was to play for us again in April at the Mesa pizza restaurant but was unable to keep the date, so manager Mike Everitt, outfitted in Addidas, shorts and a T-shirt, filled in for him at the last minute.



The Ohio Theatre, Toledo, home of the Toledo Area Chapter Marr & Colton.

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Mike plays well no matter what he's wearing. Our May meeting was held June 3 (it's a long story!) at the Valley of the Sun Center where Lyn Larsen played the organ for us. June found us at Phoenix Organ Stop with a program by Walt Strony.

A potluck luncheon at the home of Lily and Leo Carrero in July featured Johnny Harris at their electronic organ and reports from some of our members who had attended the National Convention. In August, Dick and Evelyn Keith, of Prescott, hosted us with a program on their theatre organ installation plus an excellent men's singing group. Always a treat is a visit to the home of Bill and Barbara Brown. Last year it was September, and we were entertained by Walt Strony. Our October meeting followed the Lyn Larsen/Tony Fenelon concert at the Valley of the Sun Center. Elections were held at the November meeting at the Mesa Organ Stop after which we listened to Lew Williams at the organ. We made a return visit to the home of Glenn and Barbara Van Diver for our Christmas party. Following a delicious potluck dinner, we heard songs of the season from Lyn Larsen at the Van Diver's theatre organ. A sing-along with Ron Rhode was fun after the dessert.

On January 13, 1985, our meeting was held at the Phoenix Organ Stop with music by Mr. Strony and songs by tenor Don Morgan. Don has been singing a few numbers at the restaurant on Thursday and Friday evenings.

In addition to all this fun and frivolity, we continue to work on the Phoenix College Wurlitzer and some of our members' home installations. We are anxious to find a home for the club-owned Marr & Colton. We look forward to a busy year.

MADÉLINE LIVOLSI



Maestro John Muri about to make music.

(Fred Page photo)



WOLVERINE CHAPTER
of the American Theatre Organ Society

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

Our November meeting was held at the Theater Organ Pizza & Pipes in Pontiac. Veteran organist John Muri had happily accepted the invitation from owners Gary Montgomery and H. C. Scott to come and play a special pre-Thanksgiving concert on the 3/22 Wurlitzer for his Wolverine friends. John took us on a real joyride through the land of evergreens, all the way from 1896 to the present. After John's well-chosen and well-received program, staff organist John Steele entertained us while we were "refueling."

In December we had our traditional "Christmas at Wurlitzer House." This gathering had special meaning as it was our "last (potluck) supper" at Wurlitzer House. Hosts Voydanoff

and Rank are going to relocate near Algonac, so our 1985 Christmas meeting must find a new home. This ends a string of 14 cherished Christmas gatherings in Dave and Glenn's home. Again, we were happy to welcome John Muri at this event, especially since we learned that John is going to resettle in Atlanta, Georgia, in search of a warmer climate. We wish John well in his new surroundings. We owe a "Thank you" to Dennis Minear for bringing John to the meeting. Dennis and several members added their talents to those of John to provide the musical backdrop for our Christmas feast, which itself was so beautifully "orchestrated" by our dear Betty Heffer and her helpers. The annual meeting, which took place during this event, was "short and sweet," and the important business of establishing the board for 1985 was quickly accomplished so we could return to the celebration of Christmas.

CHARLES AND BETTY BAAS □

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May we introduce . . . **CHERYL LINDER**

Cheryl is a bright, talented, creative young lady who lives in Burlington, Massachusetts, and is currently a Master of Music candidate at New England Conservatory of Music. Each June, for the past four years, she has been the featured artist for Eastern Massachusetts Chapter, and her 1984 concert on the Babson College 3/13 Wurlitzer included works by Faxon, Guilman and herself as well as some original arrangements of popular and folk music. Cheryl also composes, sings and plays tuba in the Concord Band. She is, in addition, the Minister of Music in the First Congregational Church in Waltham.

All of this began when Cheryl was in first grade, and her piano teacher, Mrs. Louise Olsen, encouraged her to explore theatre organ music as well as the classical repertoire. Her real exposure to theatre organ music, however, began when her father acquired a three-manual Estey console and began building a pipe organ in their home. Cheryl was four years old at that time, but she has subsequently been allowed to help with the installation (she says she has wound over 200 coils) and looks forward to the voicing of the instrument, a particular interest of hers. When completed, the organ will have ten enclosed ranks which will speak through the floor of their music room.

Mr. John Skelton was Cheryl's first organ teacher, and it was his church, the First Congregational in Winchester, that she experienced the pleasure of playing a tracker organ, this one a 3/30 Fisk installation. She was in the eighth grade at the time.

Another interest which Cheryl discovered in high school, and which she still pursues, is electronic music. She was fascinated by the seemingly infinite sound



Cheryl Linder at the console of the family Estey organ.

potential of the school's three-oscillator Arp Synthesizer and, she says, "Everyday sounds become compositional tools which were incorporated to create an impressionistic piece of my favorite seaside town, Gloucester, Massachusetts."

The Concord Band celebrated its 25th anniversary last year and, as part of the observation, played "The Concord Band March" which Cheryl had composed as a gift for the occasion. This march was also programmed in the band's summer concerts at the North Bridge Visitors' Center in Concord.

This versatile young woman has also composed a "Bean Pot Rag," a work for string quartet entitled "Dance," a tone poem for four euphoniums and numerous organ pieces.

During her university days, Cheryl sang in *Consortium Artis Musicale*, a Renaissance ensemble which presented music of that era in the context of a costumed play. There she learned to play the crumhorn which she found particularly fascinating as it is constructed much like a reed organ pipe. "Because of this experience," she says, "I have greater appreciation for organ stops of the same name."

At the present, Cheryl is Activity Director for the Hopkins Nursing Home in Waltham where she is using her musical expertise to better serve the residents. This, plus her church and school involvement, have caused Cheryl to limit her theatre organ activities until she completes her degree when, she says, "I will become more involved in this area, playing more recitals in a wider geographical area."

Cheryl Linder is, most definitely, a young organist with a bright future.

GRACE E. MCGINNIS □



Cheryl playing with the pipes of the Linder's home organ.

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RECORDINGS

COLLECTORS' RECORDS recorded on Emery Theatre 3/27 Wurlitzer. *Moon River Revisited* played by Lee Erwin LP100. *Cincinnati Fats*, recreation of Fats Waller styling played by Dick Hyman LP101. \$10.95 each postpaid. OVC RECORDS, Emery Theatre, 1112 Walnut Street, Cincinnati, Ohio 45210.

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Booklet: Wurlitzer Foto Factory Album. George Brown, 1734 Poplar, Twin Falls, Idaho 83301.

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Replica Howard seat with back rest as sold by Arndt Organ Supply. Robert Koch, Box 83, Grand Island, New York 14072.

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