

THEATRE ORGAN

May/June 1985

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Journal of the American Theatre Organ Society

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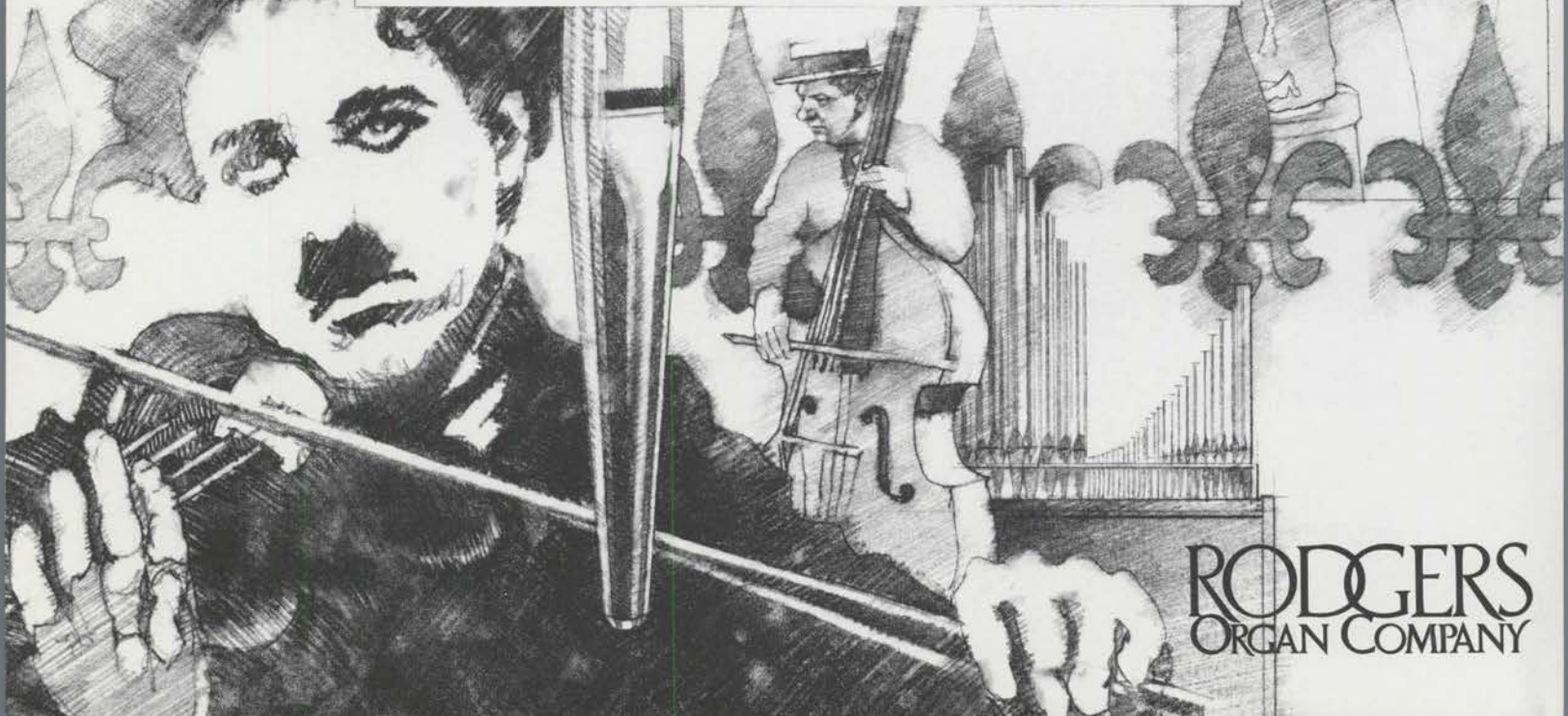


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Wurlitzer console of the 4/24 organ at the University of St. Mary of the Lake, Mundelein, Illinois. This console was originally in the Chicago Theatre. See story on page six.

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American Theatre Organ Society

PRESIDENT'S MESSAGE



Here it is vacation time once more, and I hope you have been making plans to attend our National ATOS Convention in Chicago to be hosted by our good friends in CATOE. They have been working long and hard to put together an exciting array of entertaining events with a slate of colorful artists playing a variety of excellent instruments. You will want to see and hear the celebrated CHI-

CAGO THEATRE WURLITZER, the awesome CHICAGO STADIUM BARTON and the beautiful MUNDELEIN WURLITZER, as well as the fine Bartons in Chicago's PATIO THEATRE, Joliet's RIALTO SQUARE THEATRE and Rockford's CORONADO THEATRE. And there are many more, too numerous to list here, as well as other entertainment features all designed to make this a convention you will long remember. The dates are August 3 through 7, with a top-notch AFTERGLOW on Thursday, August 8.

I am pleased with the response we've had from members interested in running for seats on the National Board. All 13 are dedicated people with experience in the varied facets of our organization and in the entertainment business, and I only wish all of them could be serving our Society in 1985/86! It seems to me that the willingness to give of time and effort on the part of that many candidates demonstrates sincere interest and confidence in our Society and its future.

As I reported in my last message, the YOUNG ARTIST'S COMPETITION is moving right along. Many of the newsletters I receive

from chapters bring reports of chapter competitions, and it appears now that many will be entering contestants in the National Award Competition. Present plans call for the winner of this national contest to be presented, play a selection or two and receive the \$1000 award during my performance at the Chicago Theatre on the evening of August 7. It will be an honor for me, and I'm eagerly looking forward to making this presentation of the very FIRST National Young Artist's Award!

At the risk of sounding like a "broken record," I must again stress the need for additional ATOS members. Your National officers and directors have initiated new programs, purchased the equipment necessary for providing improved communications and service, and are anxious to move ahead on additional programs, activities and services. A healthy membership growth will help assure the realization of these plans, several of which are really just over the horizon. I sincerely urge each of you to support the current ATOS membership drive and thus help to keep our Society moving ahead. You will soon be reading and hearing more about the exciting membership drive contest planned for members of ATOS. Each of you has an equal chance to be a winner!

Until next time, my very best wishes. SEE YOU IN CHICAGO!

Sincerely,

Rex Koury, President

EXECUTIVE DIRECTOR'S MESSAGE



A NEW VENTURE FOR ATOS!

In this issue of THEATRE ORGAN read the advertisement and other information about the ATOS-sponsored visit to Australia and New Zealand to be led by Rex Koury. Several organ concerts will be hosted by the ATOS chapters and T.O.S.A. divisions featuring their theatre organs and outstanding artists. Dates are February 23-March 16, 1986.

If you need other reasons to go, choose from any of the following:

- Numerous reports, always favorable, regarding the hospitality of everyone "down under."
- A chance to see many great tourist attractions that can be seen only in those countries.

- The timing means we can exchange part of our winter for their summer.
- The trip of a lifetime with friends all having similar interest.
- All travel details taken care of by an experienced travel agency so that you can enjoy every minute.

And you can add many other good reasons to the list.

The Patterson Travel Agency, with extensive experience in group travel, has been selected to coordinate all tour arrangements. With their toll-free number (800-782-0020) you can call them weekdays from 7 a.m. to 8 p.m. or weekends 9 a.m. to 7 p.m. (California time) at no cost for details. (In California call 800-421-2209.)

Sincerely,

Douglas C. Fisk



MEMBERSHIP CONTEST

ATOS MEMBERSHIP CONTEST WITH BIG WINNERS!

Did you say I have a chance to win a trip costing over \$6000? Hard to believe — BUT TRUE! By securing new members for ATOS two lucky couples will make the Australia-New Zealand tour next February-March with virtually all expenses fully paid.

TWO WAYS YOU CAN WIN!

There are two ways to win. One is to sign up more new members than anyone else in ATOS. The second method is to secure just five (5) new members. Your name will then be part of a drawing made up of those who have gotten their five. From that group a winner will be selected. Think about it. When did you have a chance to win a prize of that value for such little effort and with such favorable odds?

**WIN
AUSTRALIA
NEW ZEALAND
TOUR**

STARTS NOW!

The contest is now underway and ends December 31. The rules and an advertisement describing the trip are below. One important point — **be sure your name as sponsor accompanies the new member application.** With some thought you can name five good prospects. Get them in! Get in the drawing!

ATOS MEMBERSHIP CONTEST RULES

TWO GRAND PRIZES

Each prize is for two people. It is the full cash payment required of couples making the Australia-New Zealand tour. Based on two per room. Must accompany the tour group.

Prize 1: The person securing the most new members during the contest period. A tie will be decided by a coin flip.

Prize 2: The other winner will be based on a drawing from the names of everyone who secured five (5) new members during the contest period. A person's name will be placed in the drawing for each multiple of five (5) new members secured. The winner of Prize 1 will not be in the drawing.

TIME OF CONTEST

Begins the date the May/June 1985 THEATRE ORGAN is delivered to the post office for mailing. Closes with new memberships postmarked not later than December 31, 1985. They must be received not later than January 6, 1986. Winners will be notified on January 8, 1986.

RULES

- 1) All persons holding membership in ATOS on May 1, 1985 eligible to participate. In memberships held as "Mr. & Mrs." either, but not both, may participate.
- 2) Every new member application must be accompanied by the name of the sponsor when received at the ATOS office. NO EXCEPTIONS.
- 3) Any person who has not been a member of ATOS during 1985 is eligible to be counted as a new member. The December 31, 1984 roster of ATOS is the guide.
- 4) If a person who has paid for the trip is a winner they shall receive a full refund.

RECORDS

The ATOS Executive Director shall keep all contest records. Members will be notified when the records show five new members have been secured. No other information regarding numbers shall be released. All records will be verified by the Treasurer. Neither the Treasurer nor the Executive Director is eligible to participate in the contest.

Contest is based on 50 paying persons on the trip. With a lower number the drawing prize will take precedence.

You may use the Membership Application Form on page 55 or a facsimile.



St. Mary of the Lake auditorium.

Theatre Organ in a Seminary

by Bob Boin

One of the highlights of the 1985 ATOS Convention in Chicago will be the theatre organ installation located in Mundelein, Illinois. There are 1500 acres of woodlands as well as a 300-acre man-made lake on the grounds of the University of St. Mary of the Lake, built by the late George Cardinal Mundelein, after whom the town is named. Winding roads and spacious lawns lead to a 900-seat auditorium which houses the 4/24 theatre pipe organ. The overall layout of the campus is symmetrical about the chapel, and the architectural style is Colonial, chosen by the Cardinal because it was the "only purely American style."

Upon entering the somewhat plain auditorium, one cannot miss the Wurlitzer console with its ebony finish. It sits on a permanent platform at the left side of the sunken orchestra pit. This console has a unique history complete with pitfalls, literally.

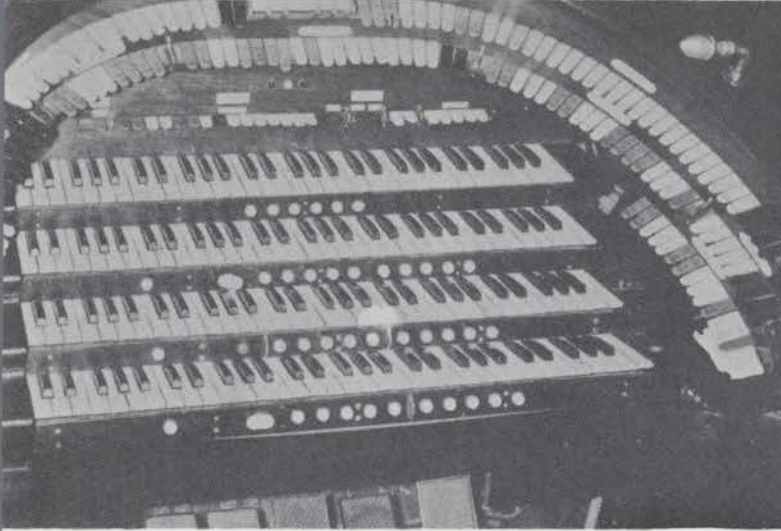
It began its life as the original console of the Chicago Theatre's mighty

Wurlitzer, Opus 434, a 4/29 Style 285 Special. At some time early in its life, a maintenance man adjusted the organ lift and failed to replace the top limit switch. The relief house organist, unaware of the problem, took the console up during a show. At the point where the lift was supposed to stop, it didn't. Instead, the console fell forward onto the organist, seriously injuring him. The console and lift were quickly repaired; little is recorded about the organist. Jesse Crawford, the chief house organist, had just married the organist from the Roosevelt Theatre down the street and decided to add a second complete console to the Chicago Wurlitzer to play duets with his new bride, Helen Anderson. The second console was added to the left side of the pit, along with an orchestra lift. The original organ lift was repositioned under Helen's new console and Jesse's console was placed on the new orchestra lift with sufficient cable so that it could be moved about. In 1932 a stage console was added to the instrument.

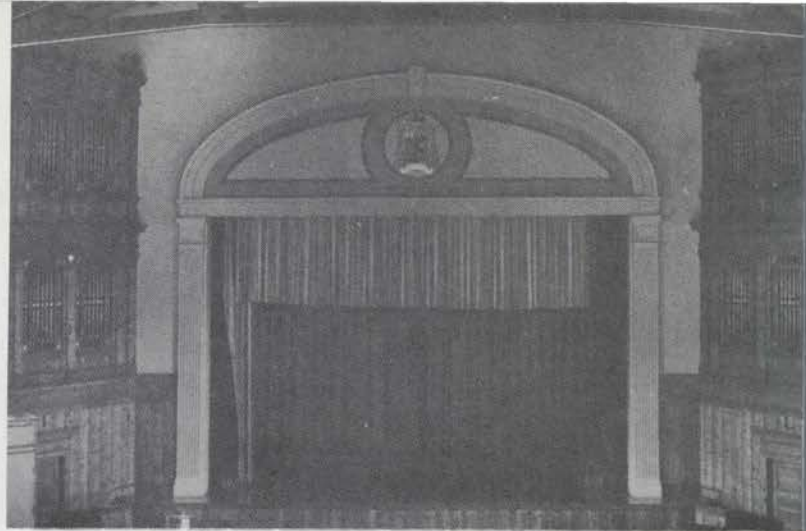
With Jesse and Helen's departure for the New York Paramount in 1927, only the stage console and Helen's, with its separate lift, continued to be used.

The original console was eventually purchased by Al Carney for his radio studio pipe organ of 14 mostly Gottfried ranks. With the death of Mr. Carney, the organ and Chicago Theatre console were sold in 1934 to long time family friend, Cardinal Mundelein, for use in his seminary auditorium then under construction.

Cardinal Mundelein was an avid theatre organ and movie fan. He had two complete projection booths built on campus, one in the auditorium and a second one on the third floor of the residence across the lake from the auditorium. Being a friend of William Fox, Mundelein had access to all the first run Fox films. When films were shipped from Hollywood to New York for their grand openings, the planes would normally refuel in Chicago. At this point, the films were rushed out to St. Mary's for a special



Closeup of the console before refinishing. Note the curious external console lights, reminiscent of old time auto dashboard lights. These were removed when a new top was made.



Front of the Seminary auditorium, showing the stacked chambers. Percussion and Main at left; Solo and Foundation at right.

screening. As a film might arrive at any time of the day or night, the Cardinal's staff was always ready for a small premiere.

The person most called upon for these impromptu screenings was the first "house organist," Reverend Charles N. Meter, a faculty member at the seminary. Father Meter studied theatre organ with Dr. Eddy Eigenschenk of the Roosevelt Theatre. It was not unusual for the Cardinal to unwind after a long day in Chicago by taking the car from his Chicago residence and driving down Milwaukee Avenue with full police escort to the city limits. From this point it was all open farmland to St. Mary's and reports are that 90 mph was not an uncommon speed for the Cardinal's car. Once arriving on the grounds, Father Meter would be called to provide organ accompaniment or intermission music for that night's film.

During the 1960s, with the new emergence of theatre organ interest, John Seng received permission to enlarge and rebuild the instrument. He retained six of the original ranks and added 16 new ranks, bringing the total to 22. All new stop tabs were installed, along with a new AGO pedal board and a new combination action.

The organ was used extensively for accompaniment of live theatre presentations, including musicals presented by the students. Many CATOE members received their first glimpse of theatre organ attending these open-to-the-public shows.

After John Seng left for California, John Peters and Fred Kruse took over the dual role of maintaining and improving the organ. In 1983, a new Trumpet was added, and in 1984 an English Post Horn, Orchestral Oboe, Krumet Horn and 16' Gamba were purchased to replace pipe work that was on loan or provided for but never installed. A two-rank metal Flute Celeste has also been purchased and should be installed by convention time. Just recently a gift from CATOE member Dennis Fugh has made possible the extension of the Diaphone to 16', adding much-needed weight to the pedal division.

The organ also has a full complement of traps and tuned percussions, including Vibraharp, Metal Harp, Wood Harp, Glockenspiel and Xylophone. The organ is installed in four shallow chambers on either side of the stage. The shallow angle and size of the chambers make the sound projection into this room striking.

Specifications of the organ are as follows:

SOLO CHAMBER (top right)

English Post Horn
Saxophone
Orchestral Oboe
Violin Diapason
Violin Celeste (II ranks)
Trumpet
Salicional
Tibia Major
Tibia Minor
Vox Humana
Oboe Horn

FOUNDATION CHAMBER (lower right)

String Celeste
Tuba
Solo Gamba
Metal Flute Celeste (II ranks)
Vox Humana
Diapason

MAIN CHAMBER (lower left)

Quintadena
String
Krumet Horn
Concert Flute
Clarinet

PERCUSSIONS (top left)

Glockenspiel
Vibraharp
Metal Harp (Chrysoglott)
Wood Harp
Xylophone
Traps: Crash Cymbal, Crash Cymbal roll, Sizzle Cymbal, Tap Cymbal, Brush Cymbal, two Snare Drums, Tambourine, Castanets, Chinese Block and Triangle. □

P.O.P. Hawaiian Cruise

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Al Melgard at the Chicago Stadium Barton console.

Al Melgard and the Biggest Barton

by Dan Barton, Organbuilder

The Chicago Stadium was opened on March 30, 1929, billed as the "World's Greatest Indoor Arena," occupying an entire city block at 1800 West Madison Street. The seating capacity is 25,000, with 18,000 permanent seats in three balconies and 7000 main floor seats which are removable when the entire floor is used for circuses, ice hockey, basketball or other attractions. This huge enterprise originated with Mr. Patrick T. Harmon, who became president and managing director of the Chicago Stadium Corporation.

One of the features was to be a giant pipe organ, to be spectacular in both console appearance and musical sounds, designed to fill this great auditorium when filled with 25,000 people and with instrumentation that could follow all the action of the sports events to be presented. An organ in size and sound the like of which had never before been built.

Many big organ companies were bidding for the installation, organ companies famous for great church and cathedral organs, others for concert organs and for organs in super

deluxe motion picture theatres. The contract was awarded to the Barton Organ Company. Factors in this decision were the specially designed Barton organs in two of Mr. Harmon's Chicago ballrooms, installations made six years before the stadium was built. Both solved music problems for Mr. Harmon.

At the Dreamland, on Chicago's west side, the elevated tracks ran right across the top of the building and every time a train went past the noise drowned out the orchestra. We installed a two-manual organ on 25-inch wind pressure, two sets of Diapasons, Tuba, Posthorn, a large-scale Bourdon and Tibia, a big String and a big Flute. The organ was used with the orchestra only when the trains went over. At the high point the music was more organ than orchestra, but no one stopped dancing.

At the Arcadia, on the north side, the dance floor was so large and the acoustics so bad that when the crowd was large they crowded around the orchestra in the center with no dancers at either end. Twin organs installed at each end of the building and

played with the orchestra solved this problem. The Dreamland and Arcadia installations made money for Paddy Harmon, and the Barton Organ Company gained a good friend.

A few short years after the stadium opened Mr. Harmon died as a result of an automobile accident. The Chicago Stadium Corporation has since been operated by its two owners, James D. Norris, chairman, and Arthur Wirtz, president.

The Chicago Stadium organ is the largest unit organ in the United States, and, so far as I know, the largest in the world. The console has six manuals and 883 stop tablets and controls. The organ is installed in five organ lofts, which are hung from the ceiling in the center of the arena. Four lofts contain the chests, pipes, regulators and tremulants. One side of each loft forms the sides of a mixing chamber which is the size of one of the organ lofts. It has a dome ceiling and is open at the bottom. The mixing chamber forces the sound downward into the big arena. Each loft has a set of swell shutters which can be operated from the console, one set at a time or in any combination. The fifth loft contains the relays and blower.

The Spencer Orgoblo Company of Hartford, Connecticut, who made the blower stated at the time of installation that it was the largest organ blower in the United States. The blower is 16 feet long and is operated by a 100-hp motor. The air leaves the blower at four stages, starting at 15" pressure, 22" pressure, 50" pressure and the last stage producing the very high pressure used on the large-scale stops. The console is located on a platform below the lower balcony at one end of the arena and is mounted on a lift with left or right turntable.

Now, about Al Melgard . . .

Early in the history of the Barton organ we discovered that to be a success in the theatre organ business we not only had to build the organ, we also had to furnish the organist; one with the proper talent and ability to successfully play a unit theatre organ. We started a school for organists in connection with our Chicago sales office. All theatre owners who purchased a Barton organ agreed to use organists furnished by our company or, if they preferred to use a local organist, to send the organist to our school for instructions and our OK as

to his ability as a unit theatre organist.

At the time we sold the S.J. Gregory Circuit a three-manual, 17-rank organ for a new theatre they were building in Berwyn, Illinois, Mr. Gregory said he had an organist playing for him in Hammond, Indiana, whom he wanted to play the Berwyn organ. We suggested he send the organist to our Chicago office organ school for instructions, and that is how we met Al Melgard.

"Instructions" did I say? Al could play more organ than the instructor. Melgard had everything — a wizard organist, if ever there was one. After one season on the Berwyn organ we put Melgard into our Chicago office as demonstrator and to handle our organ school.

Melgard is a combination of fine musical education and rare natural talent. At an early age Al was started on the piano. Al says he does not know at what age, but he was a very small kid; he liked music and was one of the few kids who really liked to practice. Al's parents were members of one of Chicago's larger churches. This church had a big choir and a very

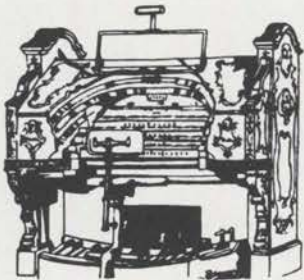
large organ of a famous make. The organist was famous as one of Chicago's great church organists. Al's parents decided that to become such an organist was a proper goal for their young son.

When he was about 15 years of age arrangements were made for Al to become a pupil of this great organist. Al made rapid progress, but soon one of his talents got him into trouble. On occasion the organist gave recitals on

New members are the key to the future of ATOS! Do you want an expense-paid trip for two to Australia and New Zealand? See page 5 for the details on how you can get one through participation in the ATOS-sponsored Membership Contest. This interesting, unusual tour is described below.

the church organ, playing the ponderous offerings of the great composers. Bach was his favorite and he played at least one Bach number at each recital. Al Melgard practiced his lessons on the same church organ, or was suppose to practice — scales, diverging themes, pedal exercises, and so on — as directed by the master organist.

[One day when the master organist] visited the church he was amazed to hear Melgard playing the Bach



AMERICAN THEATRE ORGAN SOCIETY *presents . . .*

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patterson travel





The stadium Barton console on its platform high above the seats.

(Bill Lamb photo)

composition the master had played at his last recital — and without music. The master organist had no more use for an organist who could improvise than he had for use of the tremolo when using a solo stop. Perhaps he was slightly “put out” to discover a teen-age kid playing a composition he had spent endless hours of practice to perfect, and from memory. Melgard had attended the recital and had been present when the great organist had been practicing the Bach composition. No doubt Al slipped up on a few passages, but nevertheless he played the difficult Bach composition from start to finish. The teacher and student had a quick understanding and Al had to stay with the notes, scales and pedal exercises from then on.

Al told me of this while relating his experience in trying to become a church organist, a good illustration of his natural ability to absorb and retain music. There are many such examples. Melgard and I attended many musical shows together. He would hum to himself during the show, not loud, but enough to make you wonder whether he was slightly “off his rocker.” He was absorbing the music. The next morning he would play the entire music score on our office organ. This happened many times.

Al Melgard never made it as a great church organist, but he did become assistant organist in one of Chicago’s larger churches. His duties consisted of playing the organ when the choir rehearsed, sitting in a secluded place

during organ recitals ready to race to the organ lofts and pull a pipe when a cipher showed up, and waiting for the head organist to get old enough to retire. Al says he attended a meeting of a church organist guild and when he saw how old a man could be and still be a church organist, he gave up.

He applied for a position playing in a theatre on the Ascher Brothers Circuit, following the action of the silent pictures. There was no orchestra and the organs were church organs with no orchestral stops or percussions. Al had a head full of tunes and a fine technique acquired from his church organ work. He was soon Ascher’s top organist.

When the stadium organ was completed in 1929, who would preside at the huge console with its six manuals and over 800 stops? There was not even a second thought — Al Melgard. For over 30 years Al and the giant Barton organ have been a feature at the stadium, a world’s record for unit organ players. During his career at the stadium Al has played for both Republican and Democratic national conventions, circuses, ice shows, boxing, wrestling, religious meetings, hockey, basketball, tennis matches and pro football, adding up to the greatest variety of attractions ever handled by any organist.

Al has made many recordings on the stadium organ, several of which have been best sellers among organ recordings. At present, he records for Audio Fidelity, Inc. In addition to his

stadium work, Al has a school where he is coach and instructor for advanced organ. This school has been so successful Al now has three assistants.

In my long experience in the theatre organ business, Melgard comes the closest to having “perfect” pitch of all the organists I know. He would sit in my office with the door closed and call correctly any note that was sounded on the office organ. His phenomenal hearing enabled him to find out-of-tune pipes which sounded in tune to others.

He is the same good natured fellow today that he was when I first met him over 35 years ago. Al may play a big organ, but his hat is the same size it was when he started working for the Barton Organ Company so long ago. Truly a great organist playing the world’s largest unit organ — my friend, Al Melgard.

* * * * *

Alfred M. “Al” Melgard, dean of Chicago theatre organists, died July 8, 1977, in a Las Vegas nursing home following a prolonged illness. He had retired to that city in 1973 after a tenure of almost 45 years as head organist at the Chicago Stadium. He was born in Denmark on October 4, 1890, and came to America at age seven. □

This article is reprinted from
Posthorn, October 1962.

Al Melgard and Dan Barton, photographed in 1965.
(Bill Lamb photo)



HE BROUGHT THE PIPELESS ORGAN INTO ENTERTAINMENT

by Wilfred Hosteland



Ken Griffin

It is very strange indeed, that this remarkable organist with his unparalleled popularity and straight-forward organ stylings, has never, until now, been the subject of an article in any of the many organ publications in the U.S.A. and Europe.

Ken Griffin was originally among the early theatre organists, but was not well known as such, and he never recorded the theatre organ. There can be no doubt though, that he was the greatest of the early Hammond organists, and the most popular in the U.S.A. for more than a decade. His output of recordings was considerable, his work appearing on many labels, and they helped to make his music famous all over the world both with the old Hammond tonewheel organs and the Wurlitzer electric reed organ.

Kenneth Wilson Griffin was born in Columbia, Missouri, December 28, 1909. There are no details of his early years, but at the age of 12 he began to study the violin. A few years later he became a professional playing with Warner's Orchestra in Little Rock, Arkansas, and at 17, fascinated by the

organ and its fantastic possibilities, he began to teach himself to play it.

He started his first training in the theatre of the old Steelworks YMCA, owned and operated by the Colorado Fuel & Iron Co. This theatre was for the use of employees at the Pueblo Steelworks, and their families. Ken's mother was employed in the Steelworks' cafeteria and Ken used to practice on the theatre's organ while waiting for her. Sometimes he was joined by a girl friend who, like Ken, could also play piano and they worked on the organ together.

The career of Ken Griffin began when he was employed at the old Colorado Theatre, first as an usher and then as organist. He was fascinated by the organ playing of a man named John Winter and, after about a year of training, he was good enough to replace Winter at the Colorado Theatre.

This movie theatre was located in a business block at the principal downtown intersection in Pueblo. During the next four years, he played in various theatres on the Paramount-Public chain through the Rocky Moun-

tain area. In 1930, when sound films replaced organists in the movie houses, Ken came upon lean years, six of them until 1936, when the portable Hammond organ came onto the market and the new possibility of taking the organ to places where it had never been heard before was opened up. Until 1942, Ken was kept busy in and around Chicago, traveling with his Hammond in a trailer.

He entered the Army in 1942 and was assigned to Special Services and sent to Camp Barkley, Texas, with 70,000 soldiers and 30,000 civilians; plenty of people to play for! Of course, with his musical ability, he stood out from the crowd, and this consequently kept him at Camp Barkley, in Special Services, until the end of the war. In the meantime, however, he met a tragi-comic problem! After the day's work he would play for his own amusement for hours, and as the camp had nine chapels, each with an organ, he had plenty of instruments upon which to play, but he came to be barred from each of them!

The authorities objected to him

playing "swing" organ around midnight, and there were one or two people who felt the chapel organs should not be used for secular music anyhow! So Ken was asked not to play, and he gave up the hope of playing at regular Sunday services. However, he must have acted upon the advice given in the old adage, "If you can't beat 'em, join 'em," for from then on he included several hymns in his wide repertory.

Ken Griffin developed "flying fever" around the end of the war, and used to hang about at the Municipal Airport and watch planes come and go. He wanted to take flying lessons from Roscoe Turner under the G.I. bill, but the government had not at that time approved that particular branch of learning.

Upon discharge, he immediately went back to solo organ work. He played the Sheraton and Albert Pick Hotel chains, and in the Antlers Hotel in Indianapolis, moving next to Broadway with an engagement at Jack Dempsey's. Following this he went back to Chicago, and in a casual moment turned out a recording called "You Can't Be True, Dear." This tune Ken picked up from a German habitué of a Halstead Street tavern in Chicago, and recorded it for Rondo on New Year's Eve, 1947, just a few hours before the Petrillo ban which stymied the record business in 1948 came into force.

Ken wrote the interlude (the part between the choruses) and the English words of the vocal version himself, and he arranged it for a modern dance orchestra. Two versions were recorded; one with Ken alone at the Hammond, and one with vocal by Jerry Wayne, who also whistled in parts of it. The solo version was Ken Griffin's first recorded tune and both versions sold in millions, becoming America's top hit of 1948. The tune, of which the original German title was "Du kannst nicht treu sein," was composed by Hans Otten, and was first published in 1935. It was reissued in 1948 by Biltmore Music (ASCAP), and again in 1976 by Essex Music, Inc.

In the first years of his recording career, Ken played under the labels of Rondo, Broadcast, Brunswick, Philips, Embassy, Esquire and Chicago Recording Studios, and from April 18, 1950, on Columbia. Ken Griffin recordings featured several other artists, musicians and vocalists on some of them, such as Jerry Wayne, Johnny Hill, Johnny Knapp and Marion Spelman (all vocalists), The Songsmiths and The Johnny Byrn Quintet. He also made recordings with other singers and with Andy Nelson, Hawaiian guitar; Earl Backus, guitar; H. Moss, celeste; Carl Asercion, steel guitar; The Cosmopolitans, accordion; and others with chimes, bells and electric piano. Ken himself also played the piano on some of his recordings and he even sang to his own playing with the tune "O Why Did I Kiss That Girl?"

He played in hotels, clubs, restaurants, etc., all over the States, but mostly in the Midwest and East Coast areas. He was only once outside the U.S.A., when playing in Windsor, Ontario, just across the border from Detroit. In December, 1952, Ken organized a band and took it on the road for a trial run. It went so well that he repeated it in the spring of 1953. Early that year, he was playing in a club at Jack Ensley's in the then new smart Jaguar Room located at 2421 North Meridian Street, Indianapolis. Here he was interviewed by the *Indianapolis Star* (February 11, 1953) and quoted as saying, "I love to play anyplace where people listen to me." In fact, few solo instrumentalists have given so much pleasure to so many people as Ken Griffin. In the Jaguar Room, Ken played many numbers on request, and the writer in the *Star* remarked, "Requests don't stump organist Ken Griffin." Another journalist writing in *Variety* on January 17, 1951 (when Ken was playing at the Hotel Nicollet in Minneapolis) said, "The public finds him a personable, unassuming chap whose organ emanations have the same appeal when delivered in person as they have had on discs."

Within a year, Ken made two appearances at the Oriental Theatre in Chicago, and made many radio and TV broadcasts. In 1955, he became the star in his own TV show "67 Melody Lane." Thirteen 15-minute programs were planned and partly sponsored by the Wurlitzer Company. The shows were a refreshing musical variety. The fast-moving format included an average of four musical selections interwoven with a thread of comedy. Anything could happen in the programs, thanks to Sterling, Ken's zany business manager, who eventually got Ken involved in some amusing situations. Others in the show included lovely Kathy, Ken's girl-Friday; Martha, the devoted housekeeper; and Chuck-the-Duck, Ken's aspiring web-footed co-star! Also, Ken was visited by many guest stars of the musical profession, and other people. However, the series was never finished. Later, CBS introduced a long-play recording titled "67 Melody Lane," which contained many of the tunes from the TV series, played by Ken on a Wurlitzer 4600 electric reed organ, as in the shows.

Ken composed many good tunes, some of which can be heard on his recordings. The best known were "Lonesome," "Louisiana Waltz," "Kringle's Jingle," "Symphony in 3/4 Time," "Tears Never Lie," "Jukebox Polka," "Oh, Ma Kodi Polka," "Black Beauty March," "The Griffin Blues," "Polka Pops," "Bumble Bee on a Bender," "You're My Love Song" and "Hawaiian Echo." He also arranged much of his recorded music. By 1955, sales of his recordings totalled about 11 million, and his total output of tunes would have filled nearly 50 LP's. New albums from earlier tapes are still released from time to time.

The best years for Ken Griffin must undoubtedly have been those after 1948, for then his recordings came to be heard by millions from phonographs, jukeboxes and radio, and at skating rinks, football games, racer shows, etc. He was then, in fact, the most popular organist in the United States. However, in his later years, he became very disappointed that he could not make another hit recording. In 1956, he had just signed a new ten-year contract with Columbia when the following short announcement appeared in papers and magazines:

"Ken Griffin, 46, organist, who in

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

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

recent years has played a number of agricultural fairs, and for many years the organist at the Old Heidelberg Restaurant, 14 East Randolph Street, Chicago, died last night in Wesley Memorial Hospital, Chicago, after a heart attack earlier in his home. Mr. Griffin had been a Columbia recording artist whose disks enjoyed wide popularity over the years."

He died on the night of March 11, 1956. His home for the last 16 years of his life was at 1617 East 50th Place, Chicago. His burial was mentioned in the papers on March 14, and in musical magazines after that.

Ken Griffin rests in Lincoln Memorial Park, Oswego, Illinois — 40 miles west of Chicago.

Mention should perhaps be made

here of a later recording, "Enduring Hymns," which introduced Ken's nephew, Kirby Griffin. Each played one side of this record. Later, a few recordings of Kirby Griffin at the Hammond appeared, and the style of playing was much like Ken's.

Several other organists in the U.S.A. made recordings as "tributes" to Ken Griffin. Among them were Ashley Tappen, and later Grant Ashley and Beverly Henning, all playing in the Griffin style at the Hammond. □

This article first appeared in *Cinema Organ*, the journal of the Cinema Organ Society, and is reprinted by permission.

Questions and Answers on the Technical Side

by Lance Johnson



Do you have any questions?

Send them direct to:

**QUIZMASTER
and Organbuilder**

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

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

I would appreciate any help readers can give me as to the number of ranks in the following organs, as installed by the Wurlitzer factory:

Granada Theatre,
Santa Barbara, California
Keith's, Rochester, New York
20th Century Theatre,
Johannesburg, South Africa

Some are still having problems with the disassembly and assembly of Spencer blowers. Here are some tips:

1. Be sure that you label the shim-washers under the motor as

you loosen the mounts. They must be put back exactly as they came out so that the motor will rest evenly on the mounts.

2. Be careful not to bend or damage the long shaft. Never lift the motor by the shaft except near the motor itself.
3. When you install the motor, be sure the shaft is on center with the tank. The distance in or out of the housing is not critical.
4. When installing the impellers, make sure that they are spaced exactly 1/2" to the rear of the dividers and outer housing before tightening the hub. Be sure hub arrow lines up with the scratch line on the motor shaft.
5. Be sure that the motor rotates in the proper direction. The tangent of the impeller should rotate toward the discharge chute.
6. Make sure the motor is well secured and the discharge chute is closed off before starting the motor. Failure to close the discharge

could burn out the motor quickly. It would be like putting a heavy load on the motor which was more than it could handle, so that it could not run up to full speed. Keep in mind that the blower was designed to run connected to a closed system. If the blower discharge is not connected, the fans are forced to push large volumes of air through the blower, which it cannot do.

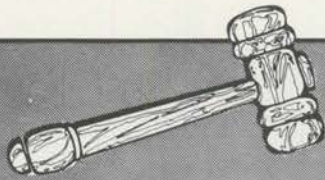
Q. Our chapter is about to face a massive re-leathering job on our chapter organ. Our question is, does treating newly-installed leather (pneumatic, cabretta or gusset) with a leather preservative such as mink oil or silicone significantly improve the life of leather?

A. To obtain some expert help on this one, I contacted Randy Wagner of Organ Supply Industries, who has used leather treatment, as have his co-workers. There has never been conclusive proof that any oil treatments such as neatsfoot oil, silicone, egg white or rubber cement increases the life of organ leather. As organ leather is treated with acid in order to get rid of undesirable characteristics such as hair and odors, the acid will also work on the leather and perhaps shorten its life. Any time that a moisture agent can be added, this can help neutralize the effects of the acid and keep the leather supple. A good pair of shoes which gets an occasional polish, or a catcher's mitt treated with neatsfoot oil, will seemingly last forever. Back in the days when the supply firms were making high pressure chests, they always applied thinned-out rubber cement or egg white to leather when the pressure was to be 8" or higher. This makes the leather more airtight for a quick action, and it has always been thought that this treatment also enhanced the life of the leather. On the other hand, theatre organs without primaries and with airtight leather have another problem — the action is quick to start but slow releasing.

Troubleshooting Guide Quiz Question

While playing the organ, you get an intermittent cipher, what could cause this? □

Answer on page 55.



MINUTES

MINUTES — EXECUTIVE COMMITTEE CALLED MEETING

Airport Travelodge,
South San Francisco, California
February 22, 1985

President Koury called the meeting to order at 3:15 p.m. PST. Executive Committee members David Barnett, Dale Mendenhall and Allen Miller were present; Douglas Fisk, Executive Director, also was present. The primary purpose of the meeting was to rough-out an agenda for the Directors' Meeting to be held at 8:00 p.m.

1. Australia-New Zealand Tour. Doug Fisk suggested an "ATOS-Approved" tour be set up with the benefit of earning for our use as prize for a membership-expansion contest two free tickets on the tour. The idea will be presented to the full Board.

2. Product Pricing. Doug Fisk suggested prices be set by the Executive Director in consultation with the President and Treasurer. Such recommendation to be made to the full Board.

3. Executive Director's Contract. The existing contract expires July 15, 1985. Because that date is prior to the start of the 1985 Convention, it was recommended that we extend the contract. To be recommended to the full Board that we extend the contract one month.

4. Certificates. President Koury recommended that we give "good-looking" certificates for chapter charters and special honors. It was discussed that we might want to issue new certificates to all chapters "if we can afford to."

5. Bank Resolution. It will be recommended that we open accounts at Wells Fargo Bank.

6. Membership. Dale Mendenhall and Doug Fisk stated we are still receiving "problem" letters concerning non-receipt of mailings, but that the number is decreasing. Some specific membership problem areas were discussed.

7. Reimbursements. There was discussion concerning reimbursement of Directors for expenses.

8. Ben Hall Memorial Wurlitzer. Rex Koury announced that Lee Erwin had asked to speak to the Board regarding his ideas for the future of the instrument. There was discussion concerning possible uses for the instrument as located in New York's Carnegie Hall Cinema and how any contract should be worded.

9. Young Artists Award Competition. There was discussion concerning interpretations of existing rules, and a general agreement that the rules should be simplified, especially regarding recording technicalities, whether commentary should be allowed or required on tapes, age limits, the amount of the prize(s), choice of judges, and criteria for judging.

10. Membership Report. Doug Fisk will report our current membership situation to the full Board.

11. Chapters. There was discussion concerning awarding of territories and charters.

12. Chicago '85 Convention. There was discussion of details of the convention that will be brought to the attention of the Board.

13. Publications. The possibility of ATOS publishing a newsletter was discussed. There was discussion of present publishing schedule and costs.

14. Executive Director Travel. There was discussion regarding the Executive Director's role in increasing membership and giving at level higher than regular dues.

15. Officers and Directors. There was discussion concerning possible persons to be officers for 1985-86, and which Directors are eligible to run for re-election.

16. Finances. Dale Mendenhall talked about having put the ATOS books on his home computer, and about finances in general, including the need for regular audits of the books.

17. Property. Dale Mendenhall stated he needed to bring to the attention of the full Board the need to decide upon how to handle on our books some old office equipment.

Respectfully submitted,
David M. Barnett, *Secretary*

MINUTES — BOARD OF DIRECTORS CALLED MEETING

Airport Travelodge,
South San Francisco, California
February 22-23, 1985

The meeting was called to order at 8:00 p.m. PST by President Rex Koury. Present were Directors Lowell Ayars, Tom B'hend, Dale Mendenhall, Allen Miller, Ashley Miller and Jack Moelmann, Vice President Thelma Barclay, Secretary David Barnett, Past President Lois Segur, THEATRE ORGAN Editor Bob Gilbert and Executive Director Douglas Fisk.

1. Minutes. Motion Tom B'hend, seconded Dale Mendenhall, that the minutes of the July 1984 meetings be accepted as published in THEATRE ORGAN with the correction that Jack Moelmann and Tom B'hend co-chair the Library and Archives Committee. Unanimous.

2. Gifts and Funding. Lois Segur reported on the continuing investigation into a possible permanent site for an ATOS National Headquarters and Library/Archives. She announced the appointment of Bob Campbell, Steve Ross and David Barnett to the commit-

tee along with Lois Segur, Tom B'hend, Ralph Sargent and Dale Mendenhall who already sit on the committee. The committee would act as a steering committee for gifts and funding. The Board approved the committee's plan as submitted.

3. Program Committee. Rex Koury reported that the committee has had little to do, but plans to publish a list of recommendations which would be announced as available through THEATRE ORGAN. Doug Fisk recommended we also make an announcement by direct mail, and that we make a nominal charge to assure that we distribute only to those who have a real interest. The Board concurred.

4. Goals Committee. The committee will review the goals as published in THEATRE ORGAN, September/October 1982 issue, and recommend any changes deemed appropriate.

5. Technical Awards. Allen Miller reported that two individuals are being considered, but he believes we might want to cut back to one name. He also suggested possibly instituting a "junior" recognition. Tabled until August 1985 Board meeting.

6. Honorary Member and Organist of the Year. Lowell Ayars reported that the committee's efforts are concentrated in the period beginning in March of each year. He asked the Board to be thinking of those who have been promoting the ATOS cause and to submit their names for consideration at the August meeting.

7. Organ Clearing House. Allen Miller demonstrated the data base he has set up. He says he is now waiting to hear from those interested in relocating organs, and those in need of them.

8. Chapter Territories. Allen Miller is attempting to define all territories by county incorporating all counties within a metropolitan area, regardless of state. He plans to approach chapters with our recommendations for changes and requested direction as how officially to implement this procedure. After general discussion, the thrust was that the Board should look into individual situations as they arise.

9. Convention Planning Committee. In a written report by Convention Planning Coordinator Tim Needler, the committee reported that the 1985 Convention will be in Chicago, with plans to visit Richmond (1986), Los Angeles (1987), Buffalo area (1988), Detroit (1989) and Northern California (1990). There was discussion regarding handling of procedures regarding conventions when co-sponsored by non-chapter groups. Some potential pitfalls were discussed as well as possible solutions. President Koury will discuss with Convention Planning Coordinator incorporating specific rules in Convention Planning Handbook, noting that any changes must be approved by the Board. Dale Mendenhall asked that all Directors secure reservations and tickets for the 1985 convention as soon as possible to take advantage of the very low rates being offered now.

10. Membership. Doug Fisk reported last year's membership total of 5156, and said we stand now at 4592. He talked about membership problems, including re-entering 5000

names, handling of renewal checks at the new membership office, and answering correspondence.

11. Board Nominations. Dale Mendenhall reported that we need six nominations for the three positions open. There was general discussion as how best to come up with a balanced slate.

12. Library/Archives. Jack Moelmann announced that Dr. John Landon has been added to the committee. They will be addressing considerations such as the requirements for reproducing documents and recordings. Lowell Ayars said he would donate his Ampex 600 recorder to the Archives. Motion Moelmann, seconded B'hend, that the Board approve \$500 to publish a directory of the Library/Archives. Dale Mendenhall reported that Vern Bickel reports regularly once a week, and has asked that \$1000 per year be budgeted to support activities of the Library/Archives. Citing that finances are "nip and tuck," Dale Mendenhall suggested tabling the idea until our August meeting when we will better know our financial picture. Unanimous that we table. Also noted that the \$1000 Fleet Foundation grant given for both Library/Archives and Young Artists Award, had been used entirely by Young Artists Award Competition.

13. Ben Hall Memorial Wurlitzer. Dale Mendenhall moved, seconded by Lois Segur, that a trust fund be established to maintain and support the Ben Hall organ. Unanimous. It was announced that Lee Erwin would be addressing the Board later in the day regarding the organ.

Lee Erwin and Don Schwing arrived at 10:30 on Saturday morning to discuss the Ben Hall Memorial Wurlitzer. The two questioned how information concerning a Board investigation had been published in *The Console* magazine's final issue. Members of the Board questioned Erwin and Schwing concerning the condition of the Ben Hall Memorial Wurlitzer when they last saw it and about the circumstances surrounding the current situation that Erwin and Schwing no longer have access to the organ due to a dispute with the management of Carnegie Hall Cinema. There was also discussion as to where organ parts not a part of the original Ben Hall organ, stored at the Cinema, had come from and to whom they belong.

14. Finances. Lowell Ayars motioned, seconded by Lois Segur, that we confirm the appointment of Dale Mendenhall as Treasurer until the Board next meets. Unanimous. The following resolution was moved by Allen Miller and seconded by Tom B'hend: Resolved that the American Theatre Organ Society open checking and savings deposit accounts with Wells Fargo Bank, N.A., and that the President and Executive Director who sign the account authorization are authorized to open such accounts and that any two of the signatures (President, Treasurer, Executive Director) may authorize for payment withdrawing funds from these accounts. Further resolved that Wells Fargo Bank N.A. may honor and pay all checks or other instruments signed in accordance with their rules and regulations including those payable to persons who sign them and that Wells Fargo Bank N.A. may accept for deposit checks or other instruments

CHICAGO PIPES ALIVE IN 85

payable to the Society whether they are endorsed in writing or by stamp. Unanimous. (Account No. 0379036189 on ATOS Tax ID No. 94-6101867) Motion Mendenhall, seconded Ashley Miller, that all existing ATOS accounts be changed to allow deposits and withdrawals in the manner outlined above by the persons so authorized above. Unanimous. Other financial items: Former Treasurer, Robert McGillivray, will furnish a calendar-year 1984 financial statement for publication in the March/April 1985 issue of THEATRE ORGAN as required by our By-Laws and California law. Dale Mendenhall presented a sample balance sheet and profit and loss statement as of February 20, 1985. He suggested the following re-valuation of assets, then moved by Tom B'hend and seconded by Lowell Ayars: The Treasurer is instructed to write-off obsolete and worn-out equipment shown as valued at \$1156.25 on the balance sheet. Unanimous. Upon the suggestion by Doug Fisk that those able to sign checks be bonded, Allen Miller moved, seconded by Ashley Miller, that the ATOS Treasurer be bonded. Unanimous. The Board was told that bonding the Treasurer would cover all authorized to sign. Thelma Barclay moved, seconded by Tom B'hend, that former Treasurer, Bob McGillivray, be thanked for his outstanding service to the Society for nearly four years. Unanimous. The Board was asked to approve the Society's having spent \$2876.27 for membership brochures. Moved by Ashley Miller, seconded Tom B'hend. Unanimous. Jack Moelmann moved, seconded by Lois Segur, that the Executive Committee be authorized to approve any expenditures of funds not to exceed \$500, other than on day-to-day business already authorized in Item 45 of the July 1984 minutes. Carried with Ayars, Barnett and Mendenhall dissenting.

15. Young Artists Award Competition. There was discussion regarding possible changes in the rules for next year. Moved Allen Miller, seconded Jack Moelmann, that beginning with the 1986 competition, the Young Artists Award Committee appoint five judges consisting of one well-known name in the music field, two professional theatre organists, and two knowledgeable laymen. Unanimous. Lowell Ayars motioned, seconded Lois Segur, that ATOS pay the minimum required to bring the Young Artists Award Competition winner for an appearance at the Convention. Unanimous. Motion Jack Moelmann, seconded Tom B'hend, that a budget of \$1500 using the interest from the Young Artists Award Trust Fund and the remainder coming from the general fund, be approved. Unanimous.

16. Publications. Doug Fisk reviewed current publishing costs, showing projected 1985 budget figures. In order not to show a deficit, he recommended that we reduce the number of pages in the average THEATRE ORGAN to 56 pages, which would bring us back to better than break-even. Moved Barnett, seconded Mendenhall, that due to increases in the cost of publishing the journal, the Editor of THEATRE ORGAN be directed to stay within budget limitations while maintaining the high

quality of the journal and an average issue size of 56 pages. Unanimous. Bob Gilbert consulted with the Board concerning coverage of future conventions, and noted several new features which are being planned for the Journal. Tom B'hend discussed the possibility of ATOS publishing a newsletter separate from THEATRE ORGAN, perhaps carrying only news and classified advertisements, but certainly only perishable items, no features. B'hend will produce a "mock-up" of a dummy issue to be presented at the convention as we ask for financial and news contributions. Motion Ashley Miller seconded by Allen Miller that we undertake a feasibility study in regard to publishing a monthly newsletter. Unanimous.

17. Australia-New Zealand Tour. Doug Fisk presented the Winter 1986 trip as a means of earning a valuable prize to be awarded to the member gaining the largest number of new memberships in a contest. It would be an "ATOS-Approved" tour, but would cost ATOS nothing, beyond providing a well-known personality within the group to act as tour "leader." Dale Mendenhall moved, seconded by Ashley Miller, that the Executive Director be empowered to proceed to organize with Patterson Travel the Australia-New Zealand trip as outlined in their February 7, 1985, proposal, and to sign any related contracts as long as neither ATOS nor any member is obligated to pay any additional funds over and above the February 7, 1985, proposal, and that ATOS conduct an associated membership contest as proposed in the Executive Director's February 20, 1985, memorandum, and that the Executive Director make periodic

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reports on both projects. Carried with Ayars and Barnett dissenting.

18. Executive Director's Contract. Moved by Lois Segur, seconded Tom B'hend, that the Executive Director's contract be extended until August 15, 1985. Unanimous.

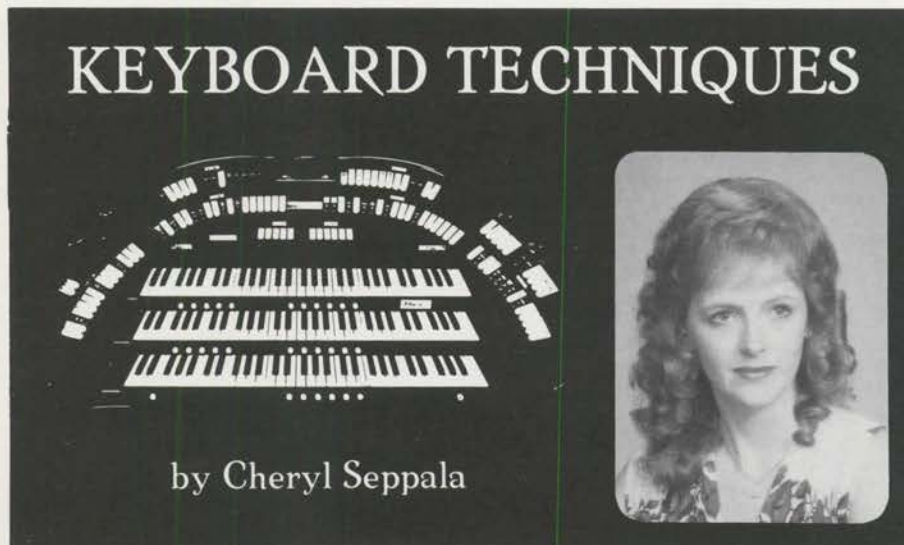
19. Product Pricing. Moved Barnett, seconded Allen Miller, that the Executive Director, in consultation with the Executive Committee, be empowered to set prices on items for sale. Unanimous.

20. Chapter Certificates. Doug Fisk mentioned that he would like to have good-looking new certificates printed. Considered day-to-day business to be handled by Executive Committee.

21. McMains Recordings. Lois Segur mentioned that Sandy Fleet is working on a project of transferring from sound sheets to audio cassettes four Bill McMains Demonstration/Instruction recordings to be made available for sale through the mechanism already set up at Vern Bickel's for back issues and binders.

22. Adjournment. There being no further business pending, Dale Mendenhall moved, seconded by Jack Moelmann, that we adjourn. Unanimous. The meeting was adjourned at 6:19 p.m. on Saturday, February 23, 1985.

Respectfully submitted,
David M. Barnett, *Secretary* □



LATIN RHYTHMS

In the past two issues, we have studied the basic waltz and fox trot rhythms and some useful variations. Let's conclude our study of rhythms by exploring some popular Latin accompaniments. As you may have guessed, we saved the most difficult ones for last!

The spectrum of Latin rhythms is so immense that entire organ instruction books and arrangement books are devoted to this subject alone. Even if you do not consider "Latin Music" to be one of your favorite varieties, bear in mind that these following rhythms are often used in arranging "non-Latin" tunes as well. If you study most automatic rhythm units available today, you will see more variety in Latin rhythms than any other. Why? Because their interesting and often syncopated patterns are very pleasing to the ear and add a tremendous amount of variety to any selection.

As with the waltz and fox trot vari-

ations, remember to master the rhythm pattern completely before attempting to apply it to a melody. Keep the tempo steady and observe the proper touch to be applied to the left hand and pedal (often staccato).

The following is a very basic outline of some popular Latin Rhythms in their approximate order of difficulty. In the examples, P = Pedal, C = Chord, . = staccato, > = accent, --- indicates Hold, R = Root of Chord, 3 = Third of Chord, and 5 = Fifth of Chord.

Beguine

1 & 2 & 3 & 4 &
C----- C C C
P > P P P

Argentine Tango

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

Spanish Tango

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

ChaCha

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

Rhumba

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

The following patterns take two measures to complete:

Bolero

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

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

Bossa Nova

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

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

Samba

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

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

If these rhythms seem a bit too complex for your present level of accomplishment, you can still achieve

the Latin "feel" by simply sustaining your left hand chord and using one of these pedal variations.

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

Most of all, don't become discouraged when approaching these new rhythms. Remember, always practice slowly and steadily, one idea at a time. Have fun experimenting with these new rhythms, as well as new styles, new registrations, and new arrangements! □



*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.*

BILLY LIVE AT WICHITA POPS, Billy Nalle at the Wichita Wurlitzer, WTO Label. Available from Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203. \$11.00 postpaid USA.

If we re-spelled the French term *originale* to read "originalle," we'd

have a capsule description of Billy. What separates him from the other great theatre organists is his restless inventiveness. He has few imitators because his "style" precludes allowing musical ideas to become comfortable clichés. Consequently every record release is a whole new show. In this instance the show is not to be missed. It is a fascinating revitalization of tired old tunes so that they are once again vibrant and fresh. All selections were recorded "live" at a Pops concert on May 21, 1983.

Most would agree that nothing short of the Heimlich maneuver could restore life to the much-abused Gershwin classic "Strike Up the Band." Billy has it alive and kicking in two minutes flat with masterful modulations, an abrupt tempo change to a walking strut, and registrations which build to an exciting climax. There is never any doubt who's boss at the console.

Hints of "Ol' Man River" echo untremmed as Billy sets the mood for the ultimate interpretation of "Shenandoah." Tremmed Vox's supported by gently celesting strings usher in the main theme. An untremmed horn picks up the gauntlet and then passes it to masses of strings in ascending harmonic patterns. Gorgeous. We never know until Billy gets there where his inventions will take us. There's a new vista around every bend in the river. All organ voices are crystal clear and perfectly balanced. Now and then a hint of percussions, and then back to the moody, peaceful flow of the melody.

Billy roars into "Jalousie" as though it had never been played before on theatre organ — and gets away with it. The main tango theme is clean and impelling. A four-beat interlude provides a blast of fresh air before returning to tango land. Thanks to Billy Nalle, "Jalousie" is an old friend in a very stylish new outfit who sounds 20 years younger!

Quiet, mysterious organ voices introduce "The Summer Knows," a Michel Legrand movie theme. The haunting melody hides the fact that the harmony is a treacherous swamp of key changes and unusual modulations. Billy seems to relish the challenge and glides through the progressions with lovely lush sounds. His economy of pipe voices is brilliant. He explores the hidden recesses of the melody and counterpoint with the

panache of an Indiana Jones.

The smart album cover has pictures of Century II Center at night (mit fireworks yet!) and the Pops audience at Billy's concert. There are no jacket notes, probably because tune introductions are in the record grooves. During one of these intros homage is paid to Lena Horne with the declaration that she "knows precisely how and when to twirl her tassles." No slouch in that department himself, Nalle swings easily into "It's All Right With Me." Opening registrations are deliberately understated to give the tune plenty of room to build. And build it does, unhurriedly, with an incisive rhythmic pulse. The figures Billy uses to fill out the lines always surprise and delight; so do his unconventional harmonic progressions. The "big band" sound takes over as excitement builds to a fine jazz climax. Deftly, Billy backs off just before the big finish to add punch. You can catch your breath while you flip over the record.

"I'm Just Wild About Eubie (Harry)" disarms with a wonderful piano-plus-percussions first chorus. It's vintage honkeytonk all the way, but the second chorus sneaks in a few 2' pipes, followed by more percussions and ranks in the lower registers. There are more knockout choruses before Billy even begins to strut his stuff. Fresh and fun. Let the Tuba with Harp "Send In the Clowns" so that the strings and lighter reeds can take over: that's the Nalle strategy. Subtle changes in tempo add to the mood of the Sondheim standard. Billy isn't afraid to let an untremmed solo reed



Billy Nalle

carry the melody line for long stretches. This tune supplies proof positive that, for shades of playing and sound colors in registrations, Billy Nalle is the Rembrandt among theatre organists.

We next hear that the Wiz of Wichita plans to mix the old "New York, New York" ("the Bronx is up but the Battery's down!") with the 1977 tune of the same name. In this reviewer's opinion the wedding doesn't quite come off. It isn't in Billy's nature to invoke the "high sleeze" hokum necessary to sell NYC's official anthem. The Wichita Pops audience applauds it ecstatically — but those good folks are not writing this review. Percussionist J.C. Combs joins the former Paramount Wurlitzer for a virtuoso finale. "That's Entertainment" is lots of pyrotechnics and a few slipped beats between drums and organ. But, let's face it, the old "tassle twirler" Billy Nalle has a long way to fall before he becomes just another pretty face.

For a live recording the sound is very good, the organ close to perfection, and the playing flawless. With Billy Nalle in residence, it might be wise to book all foreign and domestic travel these days via Wichita, Kansas. His latest recording is recommended for all critters with one or more ears!

WALTER J. BEAUPRE

POWER PIPES. Dan Bellomy playing the (Portland) Organ Grinder restaurant Wurlitzer organ. \$11.00 post-paid from Dan Bellomy, Box 66392, Portland, Oregon 97266.

This is not the first recording by Dan Bellomy we have reviewed. Besides some electronic organ sides, he turned out a memorable biscuit on the Fort Worth Casa Manana Wurlitzer a few years back. We first became acquainted with Dan after he wrote us from his Texas home. He had a thirst for pipes and figured that the Los Angeles area was a hotbed of pipe organs. We invited him to check out his beliefs. He showed up, fresh from Texas and loaded with enthusiasm. We took him on an organ crawl involving the major instruments in the area; the Whitney Studio Robert-Morton, the Wiltern Theatre Kimball and the Wurlitzer in the Bob Carson home, to name a few. He was enchanted. So were we — with the unquestioned talent and ability of the



Dan Bellomy

young man. We have followed his career ever since, with never diminishing wonder.

A native of Houston, Texas, Dan started organ studies at 9, made his TV debut at 11, started playing professionally at 12. He did a stint at the aforementioned Casa Manana and later was lead organist at the Denver Organ Grinder. He also did a stretch at the Los Angeles Great American Wind Machine pizzeria for Mike Ohman. Dan has also done considerable demo work for electronic organ companies, jobs which have taken him to faraway places with strange-sounding names. And always his music-making ability has grown and grown.

He is especially adept at playing jazz. Jazz on pipes is a very special art and not many organists attempt it. Very few names come to mind in the field of pipe jazz — Helen Crawford did it well, and who could forget "Fats" Waller? But not too many others. Yet, Dan is tops. He's equally satisfying with a ballad. The subtle and complex harmonizations he presents here are just as great as his jazz improvisations. Let's examine the tunes in detail.

"Show Business" (Billy Nalle) is an appropriate brassy and rhythmic curtain raiser, the type that promises goodies to come. And come they will.

Dan takes wonderful care of "When I Fall in Love," which we recall as an early TV series signature tune (was it *Life With Father?*). The ballad facilities of this truly mighty Wurlitzer are brought into play, lovingly, from the scene-setting atmos-

pheric intro. The first chorus initially features a high-pitched brass reed with great effectiveness. The second chorus is played against a Dunstedter-style rhythmic pattern. Dan's harmonic sophistication make this ballad a joy to hear.

"Will You Still Be Mine" is the next vehicle and there are no dull moments. It's played at breakneck speed and the jazz melodic variations leave one a bit breathless.

When one hears the title "You Are My Sunshine" one conjures visions of "gittars" and country-style pickin' and pluckin'. Not Dan. It's his dad's favorite tune and Dan has arranged it as a slow ballad, rich in an acquired harmonization of unexpected attractiveness.

A Fats Waller medley of "Honeysuckle Rose" and "Aint Misbehavin'" brings us back to the jazz idiom. They are played in strict tempo with pedal cymbal accompaniment, drums and some wonderful brass "sneers."

Fast tempo marks Dan's arrangement of "You," a tune that pictures a row of high-stepping chorus girls giving their leggy all. An atmosphere of theatre and show biz is rampant, even though Dan's notes indicate that he hears it only as music to sink the console into the pit after the organ presentation. Either way, it's a gasser.

Side II opens with a wild "Just You, Just Me," an ancient ballad, so hoary that we recall it as the theme of an early talkie starring Marian Davies! Back then it was played with much schmaltz and sentiment. But times change. Dan discovered that it makes a fine jazz vehicle.

In complete contrast is the ballad treatment of "Don't Take Your Love from Me." The subtle harmony played on gorgeous instrumentations is abetted by accompaniment tonal percussions and expert use of the expression devices.

"Finger Fling" sounds like a fastie by Leroy Anderson, but it was actually written by the late organist Milton Page. It moves with "Holiday for Strings" speed and is truly a "finger buster."

Eddie Dunstedter has long been an idol of Dan Bellomy. To honor the memory of Eddie, Dan offers the maestro's radio theme, "Open Your Eyes," a deceptively simple slow ballad which many organists have attempted but rarely hit squarely. Dan

does, with this accurate recreation of the Dunstedter style. The tempo, registration, phrasing, and mood — they would win Eddie's approval.

"Lullaby of the Leaves" is another ballad which Dan has discovered makes an ideal takeoff point for up-tempo jazz variations. The tonal and non-pitched percussions get a workout.

There's a magic moment during *The King and I*, when Madame Chiang declares her love for the King. It's one of those ballads which build and build, and this huge instrument has the capacity to express the power of that declaration. Dan sees to it that the King gets the idea.

The Portland Organ Grinder restaurant organ is now a 44-ranker, having been enlarged from the 3/13 Wurlitzer originally in the local Oriental Theatre by organ-builder Dennis Hedburg, a man who knows how to match and mix pipe ranks. This organ is one of the finest recording instruments. It has some automatic rhythm gadgets that purists may object to but which Dan Bellomy uses with great skill.

The selection and treatment of tunes in no way reflects the pizza parlor locale. Recording is excellent. The review pressing was glassy smooth. Jacket notes about Dan were written by the noted organist Billy Nalle. Dan wrote the notes about the music and the instrument. It's a first class package.

AMERICA, THE BEAUTIFUL, Ruby Braff and Dick Hyman, Concord Jazz GW-3003 (also available from PATOS, 126 Orin Street, Pittsburgh, Pennsylvania 15235; send \$10.00 to cover record, postage and handling).

Whenever a theatre pipe organ makes its debut on a highly respected jazz label (Concord), that's headline stuff! Much of the credit for this debut goes to the Pittsburgh Area Theatre Organ Society for its restoration of the 2/10 Wurlitzer originally installed in the Brooklyn Prospect Theatre (1927) but now the pride and joy of Keystone Oaks High School in Dormont, Pennsylvania. PATOS also sponsored the concert by Ruby Braff and Dick Hyman which became the basis for this album.

Ruby Braff may be an unfamiliar name to T.O. fans who haven't been

around much mainstream jazz. The superb cornet player has never enjoyed the popular notoriety of a Satchmo, Bobby Hackett or Roy Eldrich, and that's a pity. Ruby's gutsy tone is rich and mellow with a knife edge to cut through the sweetness. He plays with emotion which is utterly sincere and straightforward — never cute and coy. His improvisations are breathtakingly original: the melody is always there, but Braff's cornet makes additional statements about the melody which consistently sur-

prise and delight.

Like a Sidney Torch or a Rex Koury, Dick Hyman is one of those rare mega-talents who does everything well. He's a very successful composer, arranger, orchestrator, band leader, pianist, electronic organist and theatre pipe organist. Many of the unique sounds Hyman gets from the PATOS Wurlitzer are well worth close study by students of theatre organ technique. But one must listen carefully for Dick Hyman on this record because Ruby Braff

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Ruby Braff



Dick Hyman

dominates the duo every time he cuts in with his horn. Hyman is definitely "second fiddle" on pipes. Some of this uneven match may be due to recording technique. The cornet is miked to perfection: incredible presence, just the right reverb, the ultimate horn recording. In contrast the Wurlitzer pipes are clear and clean, but very weak and distant much of the time. Poor mixing or poor microphone placement has given the pipes and (especially) the percussions an unfair handicap.

Assuming that the reader's interest is primarily theatre organ, the reviewer will avoid where possible extended rave notices for Ruby Braff solos. Let it simply be acknowledged that Winton Marsalis (the more contemporary and cerebral) and Ruby Braff (the more melodic and emotional) are the two greatest living horn players, and get on with the business at hand.

Dick Hyman's best Wurlitzer work is in "I Ain't Got Nobody" while Braff takes a breather. Dick plays in an elegant '20s style with a languorous lilt and lots of variety in registrations. The 4' and 2' voices add a nice brilliance, and the organ sounds like it should — great! The chromatic chord progression at the climax is a bit hokey, but the first five minutes and fifteen seconds have been sheer magic.

The next best Hyman is on the title tune "America, The Beautiful." Dick begins with an untremmed big church sound and later in the arrangement goes French modern. Braff's lightly swinging horn is joyous and always reverent. This may well be the finest instrumental recording of this inspiring hymn ever conceived. It is so lovely it will bring tears to your eyes.

Another gorgeous surprise is the

Gordon Jenkins' tune "This Is All I Ask." Hyman recreates Buddy Cole and the organ shines through in spite

of the fact that Braff plays cornet the way the Greek god Apollo might have — if he'd had that much talent! It's a

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classic.

In the Louis Armstrong theme "Sleepy Time Down South" Hyman's playing is primarily supportive. The muddy registrations are designed to blend into the woodwork. Even Dick's brief solo stints are subdued, though interesting. Anything exciting is left for Ruby. "When My Sugar Walks Down the Street" is '20s fun with string stings *a la* George Wright. Most palatable, but the beat is lost in the miking strategies. "When I Fall in Love" is a memorable ballad — and all Braff — nevertheless, Hyman's lightly tremmed ensemble accompaniment is most satisfying.

Wurlitzer percussions provide a tasty intro for "Apple Blossom Time," and when Dick takes a solo, the Glock licks serve him admirably. Ruby rides along about a beat behind while the organ plays melody notes. It's heady stuff.

"Louisiana" has a nice bounce and lush Wurlitzer strings. For a while both men are swinging, but not quite together. Hyman supplies a "Nola"-type beat, and then switches to a "boogie" solo. The two wind up the proceedings sounding like a big band. "High Society" is the closest thing in the album to hot jazz. Ruby Braff's cornet rides rough-shod over Dick's

most imaginative improvisations, but the performance must have been a proverbial barn burner for the live audience in the auditorium. "As Long As I Live" may not win many converts to the theatre organ for its jazz beat. Pedal notes are completely lost. The end result is bounce without drive.

Taken as a whole, the quality of playing on this recording is exceptionally fine. Recalling the words of lyricist Katherine Lee Bates, one might say that every musical note in *America, The Beautiful* is a gem "... from C to shining C!"

WALTER J. BEAUPRE □

1985 ATOS Convention Schedule						<i>Curtain Call</i> AFTERGLOW
(Artists and locations subject to change.)						
	AUGUST 3 SATURDAY	AUGUST 4 SUNDAY	AUGUST 5 MONDAY	AUGUST 6 TUESDAY	AUGUST 7 WEDNESDAY	AUGUST 8 THURSDAY
M O R N I N G	REGISTRATION 9 AM	CIVIC OPERA HOUSE Hector Olivera BRUNCH at BISMARCK HOTEL MEMBERSHIP MEETING	PATIO THEATRE Leon Berry Chuck Wlodarczyk on "RIVERVIEW" AXLE ROLLER SKATING RINK Fred Arnish	GATEWAY THEATRE Dennis Wolkowicz & Sally Daley PICKWICK THEATRE Tom Wibbels	Optional tour to MUSIC BOX THEATRE	ADLER PLANETARIUM Sky Show PIPES & PIZZA Dave Wickerham Lunch
A F T E R N O O N	WGN TV STUDIOS (first 200) Barbara Sellers or MAINE N.H.S. (next 200) Jack Olander CHAPTER REP. MEETING COCKTAIL PARTY Red Lacquer Room PALMER HOUSE	CHICAGO STADIUM ARAGON BALLROOM Hal Pearl & Dancers TEMPLE SHOLOM Devon Hollingsworth	Carton Lunch ELM ROLLER SKATING RINK Bill Kuczek HINSDALE THEATRE Jim Riggs	SEMINAR at PALMER HOUSE Chuck Schaden "Old Time Radio Programs" SEMINAR at PALMER HOUSE Lance Johnson "Organ Restoration"	GENESEE THEATRE Jeff Weiler Northwestern University Orchestra, Singers, Silent Film ST. MARY of the LAKE (Mundelein) Lew Williams Reid Spears (Cameo)	CHICAGO TEMPLE Gary Plantinga PATIO THEATRE George Wright
E V E N I N G	DOWNERS GROVE N.H.S. Tom Gnaster Phil Silberhorn (Cameo) Slide Show for 1986 Convention	COCKTAIL PARTY BANQUET Grand/State Ballroom PALMER HOUSE	RIALTO SQUARE THEATRE (Joliet) Rosemary Bailey Don Walker (Cameo)	CORONADO THEATRE (Rockford) Rob Calcaterra	CHICAGO THEATRE Grand Finale Rex Koury Young Artist Winner (Cameo)	

ATOS Financial Report

The accompanying balance sheet of the AMERICAN THEATRE ORGAN SOCIETY and the related statement of income for the period thus ended have been compiled by me.

A compilation is limited to presenting in the form of financial statements information that is the representation of the directors of the organization. I have not audited or reviewed the accompanying financial statements and, accordingly, do not express an opinion or any other form of assurance on them.

Management has elected to omit substantially all of the disclosures required by generally accepted accounting principles. If the omitted disclosures were included in the financial statements, they might influence the user's conclusions about the organization's financial position, results of operations. Accordingly, these financial statements are not designed for those who are not informed about such matters.

I am not serving from a position of independence as I am one of the officers of this organization.

Robert E. McGillivray, Ph.D., CPA

AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF 12/31/84

ASSETS

Current Assets:	
Cash	\$44,485.86
Convention Advance	5,000.00
Inventory — Magazines	10,226.87
Inventory — Rosters	1,450.00
TOTAL CURRENT ASSETS	<u>\$61,162.73</u>

Fixed Assets:	
Ben Hall Organ	6,700.00
Computers, Copiers and Equip.	18,179.82
Library Equipment and Materials	1,050.00
TOTAL ASSETS	<u>\$87,092.55</u>

LIABILITIES AND CAPITAL

Bank Loan on Computers	\$8,425.00
TOTAL LIABILITIES	<u>\$8,425.00</u>

CAPITAL AND SURPLUS

ATOS Capital	21,231.46
Surplus	57,436.09
TOTAL LIAB. & CAPITAL	<u>\$87,092.55</u>

AMERICAN THEATRE ORGAN SOCIETY STATEMENT OF REVENUES AND EXPENSES PERIOD: 01/01/84 TO 12/31/84

REVENUES:	
Advertising	\$ 18,101.00
Back Issues	2,326.35
Binders	535.00
Dues	106,353.02
Interest	4,541.32
Return of Convention Advance	2,000.00
Convention Proceeds	22,949.86
Refunds	261.66
Rosters and Posters	363.50
Library	16.60
Fees for New Chapter Charters	50.00
Mailing Lists	50.00
Donations — Restricted	300.00
Donations — Unrestricted	6,955.64
TOTAL REVENUE	<u>\$164,803.95</u>

EXPENSES:	
Foreign Check Processing	\$ 65.88
Returned Checks	220.00
Computer Charges	3,881.00
Computer Operator	131.50
Contract Services (includes Director)	4,909.52
Director Expenses	2,327.24
Freight	107.92
Insurance	601.00
Legal and Accounting	150.00
Miscellaneous	134.92
Office Supplies	125.84
Organ Repair	427.40
Petty Cash	250.00
Photographs	49.89
Postage	3,024.44
Printing	5,031.85
Refunds	124.00
Rentals	346.82
Supplies	1,087.22
Telegrams	68.00
Telephone	3,229.96
Telephone — Director	136.76
Travel	13,859.83
Xerox Copies	152.01
TOTAL ADMINISTRATIVE EXPENSE	<u>\$ 40,443.00</u>

MAGAZINE EXPENSE:	
Advertising Group Expenses	\$ 963.56
Contract Labor	65.00
Commissions	1,849.30
Freight	407.47
Expenses Magazine Staff	1,075.64
Graphics	10.92
Miscellaneous	21.95
Photographs	210.10
Postage	6,932.16
Back Issue Postage	1,350.00
Printing	74,134.67
Rentals	3,249.31
Storage	1,704.00
Supplies	203.98
Telephone	2,091.85
Travel	1,921.71
Copies	68.45
TOTAL MAGAZINE EXPENSE	<u>\$ 96,260.07</u>
TOTAL EXPENSES	<u>\$136,703.07</u>
SURPLUS FOR THE YEAR	<u>\$ 28,100.88</u>

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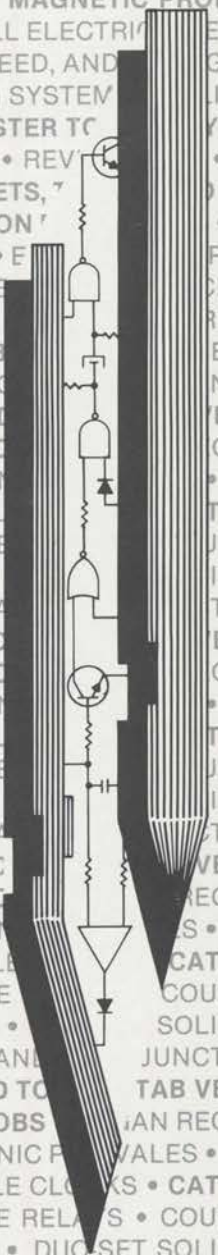
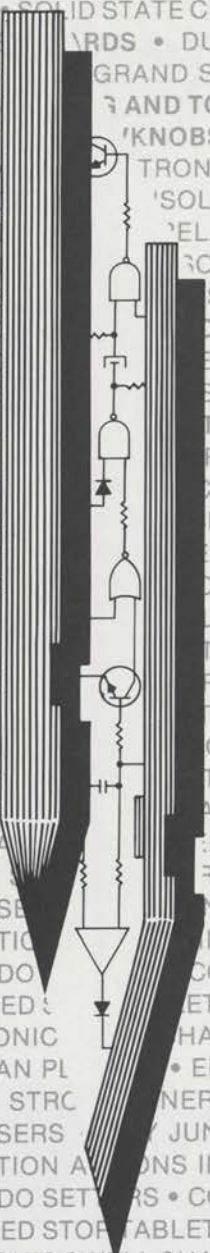
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David Rose to Head Judges for Young Artists Competition

This year marks the start of the annual ATOS Young Artist Competition, and to head the panel of judges we are honored to have the internationally known composer/conductor/arranger, David Rose.

Rose has been a professional musician for over 40 years, and his list of accomplishments is indeed impressive. His most recent project was composing and conducting the music for the first 26 episodes of the *Highway to Heaven* TV series.

Born in London, David Rose began piano studies at the age of seven. His career began when he was 16 and Ted Fiorito engaged him as the pianist for his dance band. While holding this job he studied at the Chicago College of Music. At 19 he became the stand-by pianist for NBC radio in Chicago and began arranging for the *Carnation Hour*.

After moving to Hollywood he worked for the Mutual Broadcasting System, where he formed the David Rose Orchestra and did a program called *California Melodies*. As Mutual had no music library, he had to arrange every number for the twice-weekly program.

"I did so many arrangements of other tunes that I decided to try some of my own," he says. "The very first thing I wrote I called 'Monotony for Strings' and we played it on one of the shows. That evening I had a dinner date with Harold Arlen and his wife, who had listened to the program, and she thought it was a happy tune and should have a happy title, suggesting 'Holiday for Strings.'"

Rose stayed with Mutual until 1942, when he went into the armed forces and was assigned to the motion picture unit, doing music for training films. Moss Hart saw several of them and invited Rose to do the Army show

Winged Victory for him. After his discharge he went back to radio with another show of his own.

He began his 23-year association as conductor with Red Skelton in 1947, and was soon similarly involved with the Hallmark, Jack Benny, Bob Hope and Fred Astaire shows. Rose was associated with the *Bonanza* TV series for 14 years, did 22 programs for *High Chaparral* and ten years with the *Little House on the Prairie* series. In 1961 he became a musical director for MGM, scoring films for many of that studio's stars.

In addition to all his film and TV work, Rose has conducted a number of symphony orchestras in this country, as well as in Copenhagen, London, Paris, Hamburg, Berlin and Rome. He also writes classical music

and his *Concerto for Flute and Orchestra* was premiered by the Los Angeles Philharmonic Orchestra and has been played by the Boston Pops.

Rose's hobby is his collection of scale-model railways which are steam operated and haul passengers on tracks around his two-acre grounds in Sherman Oaks. He has perhaps the largest such private collection in the country, 14 locomotives in all, which are neatly housed in their own barn. His favorite is the 1/8th-scale model of The Royal Scot. In addition, he has a collection of over 200 working miniature steam engines, an interest which began in his childhood when he was presented with a 79-cent engine by his father. He also has an antique but functional passenger-carrying steamboat at Newport Beach. □

David Rose



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.**

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McMains Recordings Now Available From ATOS Archives

As a new service to members, the ATOS Archives is now offering two cassettes containing material originally recorded by Bill McMains. Tape 1 contains instruction material and demonstrations from McMains' four books *Vintage Theatre Styles for the Modern Organist*. Tape 2 contains 14 selections demonstrating the "Horseshoe Sound," played by McMains on a Robert-Morton theatre pipe organ. Details on how to obtain these recordings are given in the advertisement on this page.

The idea of offering this service was conceived by Preston M. "Sandy" Fleet, former President and Director of ATOS. He made all the necessary arrangements with Hal Leonard Publishing Corporation, publishers of the McMains books. Sandy is also responsible for arranging and funding the tape processing.

William O. McMains performed in many professional engagements, but was best known for his work as a teacher, and as author and composer of organ teaching material. His teaching work was centered at his studio, Harmony Cottage, in Oskaloosa, Iowa. With the assistance of a small staff of carefully selected teachers, McMains offered an annual 40-week program of keyboard instruction to all types and ages of aspiring young musicians and older music hobbyists. As he said, his courses did not include "Paleolithic Piano" or any of the "dodo bird approaches" to early keyboard training.

Bill McMains, in a preface to his *Vintage Theatre Styles* series, wrote "Theatre organ is much more than just the instrument itself. . . . And just what is it that sets apart this unique and incomparable sound that we call theatre organ? The answer is simple. It is music that is essentially melodic and rhythmic, embroidered with patterns and embellishments that evolved in the '20s and '30s when theatre organ was fresh and exciting. Above all, it is organ music that is

creative and imaginative, and here we encounter a real surprise in approaching the subject. Except for the themes and melodies employed, it makes very little difference whether you are considering traditional organ or theatre organ. They are both musical fields where creative improvisation has long been held in highest regard and both

are built upon a solid foundation of the musical verities of melody, rhythm and harmony."

The introduction to the McMains series was written by the late Dr. Melvin H. Doner, charter member of ATOE/ATOS and editor of *The Tibia*, the forerunner of THEATRE ORGAN. □

SPECIAL LIMITED OFFER FROM ATOS ARCHIVES

Two hours of theatre organ music and narration. Two cassette tapes made from the original unedited stereo masters donated to ATOS by the Hal Leonard Publishing Corporation. Originally issued on records and sold with the four McMains books*. All proceeds will be used to further ATOS Archives and historical library. For cassette tapes, send \$9.95 plus \$1.50 for postage and handling — check or money order — to:

ATOS Archives — McMains Cassette Offer
Attn: Vernon P. Bickel
1393 Don Carlos Court
Chula Vista, California 92010

Allow two to three weeks for delivery.

* Books are available from your local music store or the publisher until supplies run out (no plans to reprint).

To order books, contact:

Hal Leonard Publishing Corporation
8112 West Bluemound Road
Milwaukee, Wisconsin 53213

Here's Chicago!

by Catherine Koenig

Whenever Harry and I attended a convention we stayed an extra day or two for some sightseeing. This gave us an opportunity to get acquainted with various cities across the country. It occurs to me that some members who are planning to attend "Pipes Alive in '85" might want to do some exploring before or after the convention. As a native of Chicago, I can offer a few suggestions.

First, I would head for the "Magnificent Mile" which is on Michigan Avenue between Chicago Avenue and Oak Street. Hop on a bus in front of the Palmer House and get off at Chicago Avenue. This will bring you to the Old Water Tower. It is Chicago's most famous landmark and was one of the few buildings that survived the Great Chicago Fire in 1871. It has been restored and now serves as a Visitor Information Center. It is open daily from 9 a.m. to 5 p.m. Pick up some literature and get any information you might want about the city.

Then walk across the street to the Water Tower Pumping Station, to see the dazzling multi-image program entitled "Here's Chicago." It's a good show that lasts about 45 minutes and touches all aspects of life in the city.

From there you can go next door to Water Tower Place. Take the glass-enclosed elevator up to the top level and then come down leisurely on the escalator. This will give you a chance to see all the interesting shops on each level. Also, you might want to have a

snack at one of the numerous restaurants. Kaplan's Deli serves good sandwiches, or if you're in the mood for a hamburger, there's the ever-present McDonald's.

If you enjoy browsing in a shop that's filled with unusual household items, cross the street to the Crate & Barrel.

The Fourth Presbyterian Church is in the next block north. You may want to step inside and take a moment to rest and count your blessings.

If it's a clear day it might be fun to go up to the Observation Deck at the John Hancock Center. That's directly across from the church.

All of these places are on Michigan Avenue in the two blocks north of Chicago Avenue. When you get tired of walking you can get on a bus and ride back to the hotel to freshen up before dinner.

Where to eat? There are two restaurants near the hotel where hearty food is served with beer or wine: Miller's Pub and the Berghoff Restaurant. Farther away (by taxi), are the Wrigley Building Restaurant, Don Roth's Blackhawk on Pearson Street, and Armando's. If you like steak and ribs head for George Diamond's. The Cape Cod Room in the Drake Hotel is famous for seafood but it is rather expensive.

If time permits, plan to spend a few hours at the Museum of Science and Industry. Admission is free and there is much to see. For a nominal charge



The Water Tower, famous Chicago landmark.
(Ron Schramm photo)

you can also visit the submarine and the coal mine. When you get tired of walking you can head for the cafeteria and have some refreshment.

Another interesting place to visit is the Art Institute on Michigan Avenue within walking distance from the hotel. There is an admission charge, but Tuesday is a free day. The garden restaurant is a pleasant spot for lunch and you can get to it without paying the general admission charge, if you enter the building from Columbus Avenue.

Other places of interest include the Cultural Center in the Chicago Public Library; the Chicago Board of Trade where trading can be viewed from the visitors balcony on the fifth floor; and the Merchandise Mart, the world's largest wholesale complex where tours are available on Tuesdays and Thursdays.

Sightseeing by boat is available from the docks under the Michigan Avenue bridge.

The CTA runs special culture bus routes on Sundays and holidays, to museums and other points of interest. Riders may get on and off several times for a single fare. Buses depart from the Art Institute on Michigan Avenue.

When you come to Chicago for "Pipes Alive in '85," why not stay an extra day or two and make the most of your vacation? □

PIPES ALIVE IN 85



Leon Berry



Patio Theatre 3/17 Barton



Rex Koury



Chicago Theatre 4/29 Wurlitzer

Young Organist Competition Winner



Rialto Square Theatre 4/21 Barton



Rosemary Bailey



Tom Gnaster



Downers Grove H.S. 3/10 Wurlitzer



Maine North H.S. 3/10 Wurlitzer



Jack Olander



Hector Olivera



Opera House 3/50 E.M. Skinner



Gateway Theatre 11-rank 2-manual Wurlitzer



Sally Daley



Dennis Wolkowicz



Gateway Theatre 11-rank 3-manual Kimball



Pickwick Theatre 3/11 Wurlitzer



Tom Wibbels



Chicago Stadium 6/62 Barton



Rob Calcaterra



Coronado Theatre 4/17 Barton



Hinsdale Theatre 3/21 Hinsdale



Jim Riggs



Jeff Weiler



Genesee Theatre 3/10 Barton



Lance Johnson



Chuck Schaden



Chuck Wlodarczyk



Hal Pearl



Aragon Ballroom 3/10 Wurlitzer



Carole Conn & Tony Savino



Lew Williams



St. Mary of the Lake Seminary 4/24 Wurlitzer



Reid Spears



Barbara Sellers



WGN Studio 3/11 Kimball/Wurlitzer



Elm Rink 4/27 Geneva hybrid



Bill Kuczek



Fred Arnish



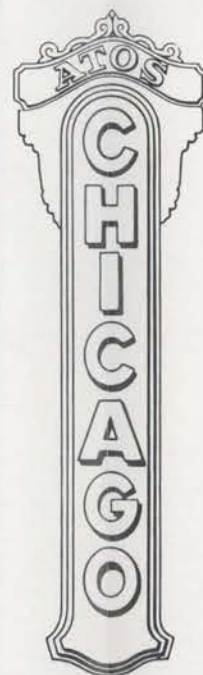
Axle Rink 3/15 Wurlitzer



Temple Shalom 4/32 Wurlitzer



Devon Hollingsworth



CHICAGO

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.

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 Saturday morning at 9:00 a.m.) 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. 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 North High School with **Tom Gnaster** at the console. **Phil Silberhorn** will give a cameo performance.

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 back to the historic Bismarck Hotel where we will be served a full brunch. The brunch will be followed by the Annual Business Meeting. Busses will be waiting for us outside the Bismarck 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 Hollingsworth** 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 Lac-

quer 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. (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 **Leon Berry**, 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.

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.

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. **Don Walker** will offer a cameo presentation.

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 new-

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)



comer 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 Calca-terra** will enthrall us with his very smooth talent on the 4/17 Golden-Voiced Barton organ. This elegant theatre is just 90 miles northwest 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, to hear **Lew Williams** on the 4/24 Wurlitzer organ. **Reid Spears**, will play a cameo performance on the Mundelein instrument.

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 Registration28.00
"Curtain Call" Afterglow35.00
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 **only American Express** credit cards for guaranteed **late** arrival reservations (after 6:00 p.m.). You may also guarantee your hotel reservations by forwarding a check to the hotel to cover the first night's lodging. Visa, MasterCard, Diner's Club and Carte Blanche credit cards will **not** be accepted for guaranteeing late arrival reservations, but you may use these credit cards to charge the cost of your lodging at the Palmer House. You may make arrangements to check in prior to 1:00 p.m. on Saturday, August 3, if you contact the Palmer House Reservations Office 312/726-5390, Gary Platt 312/726-5389, or Michael Fear 312/726-5405.

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

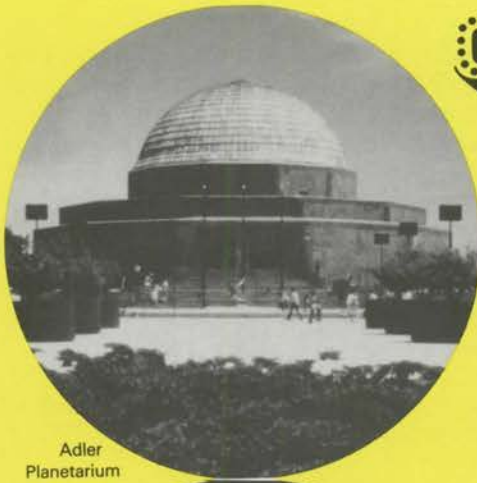
The Perfect Ending for a Great Convention

THURSDAY AUG 8

First, a visit to the world famous ADLER PLANETARIUM, where you can be an armchair astronaut for an hour, getting a view of our earth and solar system that's out-of-this world. Then on to Lansing and PIPES and PIZZA for a leisurely lunch while listening to the artistry of DAVE WICKERHAM, one of the most stellar new organists to come along in many-a-moon. Then back to the heart of the Loop and the CHICAGO TEMPLE for a star-studded program by house organist, GARY PLANTINGA, who will dazzle you with his astronomical talent beneath the world's tallest spire. Then finally, to the PATIO THEATRE, where you will be enchanted by Theatre Organ's "Living Legend," GEORGE WRIGHT, the vivacious incomparable one, who has played all the major radio networks as well as 13 years with TV's "General Hospital." His San Francisco Fox and New York Paramount concerts have been called "heavenly." This whole galaxy can be yours if you are among the first 390 to register!

*The "Curtain Call" Afterglow
Is Limited to
the First 390 Persons*

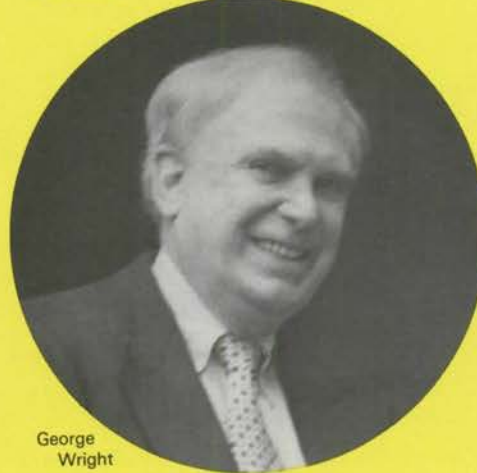
TOTAL COST — \$35 Per Person



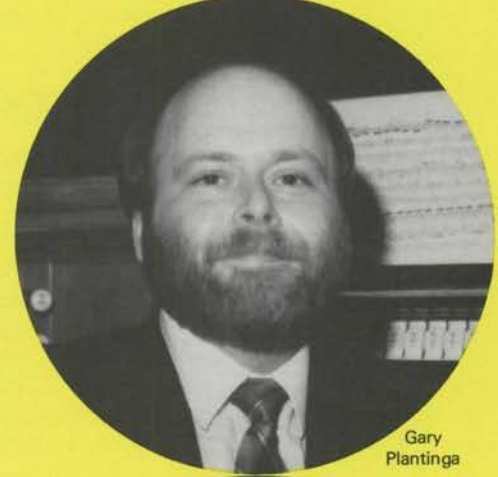
Adler Planetarium



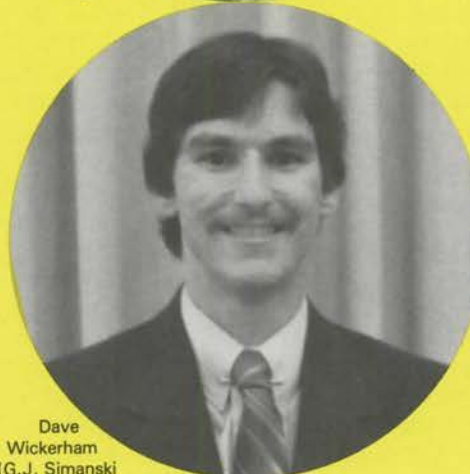
Chicago Temple



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

IT'S EASY TO GET TO CHICAGO!

By Plane — If you arrive at O'Hare International Airport or Midway Airport, you may board a Continental Air Transport bus for a ride to the Palmer House. The bus stops right in front of the hotel's Monroe Street entrance. The Continental Air Transport bus leaves from the lower level terminals 2 or 3 baggage area at O'Hare International Airport every 30 minutes for the 18-mile trip to the Palmer House. Cost is \$6.75 per person. If using the Continental Air Transport bus from either airport, please remember to indicate how many "\$1.00 off regular price" coupons for ATOS participants you wish to have mailed with the registration confirmation. Don't forget the official American Airlines special ATOS fares.

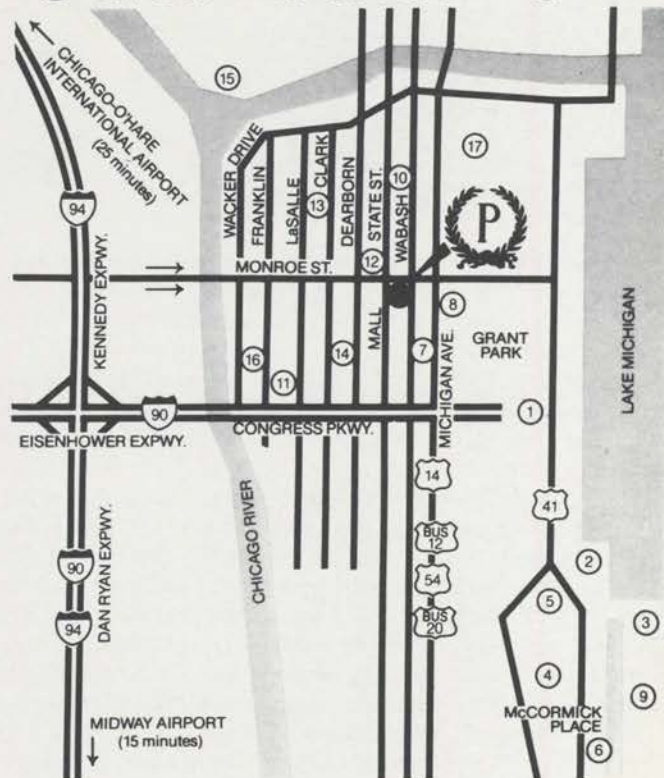
By Bus — Two bus depots are located in the Loop. The Greyhound Terminal is at Clark and Randolph Streets and the Continental Trailways Depot is at 20 East Randolph Street. Both are a three- to six-block walk to the hotel.

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. □

Palmer House and Towers



POINTS OF INTEREST

- | | | |
|-----------------------------------|-----------------------------|---|
| 1. Buckingham Fountain | 7. Orchestra Hall | 13. Chicago Civic Center |
| 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. |
| 6. McCormick Place | 12. Shubert Theater | |

1985 ATOS CONVENTION
CHICAGO, AUGUST 3-7

Music and Memento Shop

Would you like your records or other items sold for you by ATOS at the 1985 Convention?

Please contact:
CHARLOTTE RIEGER, Manager

"PIPESERIA"
MUSIC AND MEMENTO SHOP

6244 WEST EDDY STREET
CHICAGO, ILLINOIS 60634
312/282-0037

The Friends and Fans of Lyn Larsen Invite You To
EXTEND YOUR CHICAGO ATOS TRIP
To Visit The Sanfilippo Home,
Barrington Hills, Illinois

To Hear

LYN LARSEN

America's Premier Organist

IN CONCERT

At the Newly Installed

WURLITZER

4/28

America's Finest Resonance Organ



SOLD OUT
FRIDAY AUGUST 9, 1985
Depart 10 am — Return 3 pm

Only 190 seats available. Tickets \$12 each includes round trip bus from downtown Chicago. Make checks payable to and mail to "Lyn Larsen Organ Concert", P.O. Box 578121, Chicago, IL 60657. Include stamped, self-addressed envelope. Information, Alden Stockebrand (312) 248-5370.

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



This time we include some amusing, some unusual items which we have found in our searches. References were *Etude (E)*, *Local Press (LP)*, *Motion Picture Herald (MPH)* and *Variety (V)*.

February 25, 1925 (LP) A special 12-car train, containing the mammoth Wurlitzer Unit Organ for the Roosevelt Memorial Park in Los Angeles, has started on its transcontinental journey from North Tonawanda. H. C. Wittler, representing the Roosevelt Memorial Park Association, will accompany the organ. At each stop, he plans to give a short talk on the project, including the organ's part of the plan.

It is said that President Roosevelt on hearing the strains of "The Rosary," played on a Wurlitzer organ, declared that if everybody could hear such music each day, the world would be a better place in which to live. Consequently, the association is installing the organ in an outdoor shell so that each evening at sunset, the strains of "The Rosary" will peal out with volume enough to be heard over a radius of five miles. It will also be broadcast.

The cost of the organ, the largest ever built, is \$150,000; 300 miles of wiring are used and 150,000 electrical connections enter the console. The largest pipe is 32 feet long, 40 inches square at the top and weighs half a ton; the smallest is 3/4" in length and weighs a half ounce.

November 12, 1926 (LP) A new art has developed with the introduction of the pipe organ in broadcasting studios — the radio organist. Playing for radio requires a very special technique. Much time must be spent in acquiring a knowledge of the requirements of broadcasting; special arrangements of stops must be made, and combinations worked out so as to produce the best, harmonious effects for the listeners.

The greatest organists may be total failures in broadcasting concerts for radio audiences if they have not worked out the new form of playing before microphones, according to ERWIN E. SCHEUH, who plays for WLW audiences in Cincinnati on Wednesday and Friday noons. Much effort must be placed in special positions in the studio to get the very best results, and the control operator must be alert to

Lloyd E. Klos has contributed more than 100 features, plus book reviews, obituaries and numerous small items to *THEATRE ORGAN* since joining *ATOS* in 1959. Named associate editor in 1967, he launched "Nuggets" that year, and "The Un-affiliateds" in 1982. A free-lance writer-researcher, Lloyd has also served the Rochester (New York) Theater Organ Society in several capacities since 1969. □



properly modulate the amplifier through which the music passes into the transmitting station.

October 29, 1927 (LP) Not until you have seen and enjoyed its multitude of sounds — the Rochester Theatre's vast capacity to seat comfortably 4000 persons in a single performance — the marvelous and melodic tones of the great 5/24 Marr & Colton pipe organ, sixth largest in the U.S. (with master showman C. SHARPE MINOR at the console) — can you conceive the unforgettable thrill which will be yours to enjoy, not only at the premiere, but in years to come. The theatre opens November 7.

Circa 1930 (V) As the picture is concluded, a console rises from the pit with a long-haired individual seated before it. He is HENRI A. KEATES, reputed the champ among organists who have the ability to make audiences read song slides and shout the words printed thereon.

This time, the audience is supposed to be composed of little birds, and they are to sing and make merry. The first number is gone through with little results, but as others follow, each more familiar to the customers, the little birds suddenly change into dodos, or auks, singing loudly and unharmoniously, but with a wealth of spirit. Keates is satisfied. As he repeats the last chorus, the console slowly descends and the spotlight fades. But the jellies and shebas aren't satisfied. Having been awakened from their somnolence, they desire to continue the singing, and loudly applaud. Sometimes, Keates obliges.

February 13, 1932 (MPH) BERNIE COWHAM is back on the job at New York's Keith Flushing Theatre after a week's illness. His future at this house certainly seems assured, since he has been here over three years, and the applause during his entire solo is far greater than most acts on the bill. His own signature slide, bearing merely the word "Bernie," drew down heavy applause. Then he opened his act with "Blue Again" for which he composed special lyrics about his illness. After this, Bernie turned toward them and gave them his own inimitable salute with a little intimate talk which earned him another great hand. Then into the playing of "Sleepy Time Down South," a Chinese version of "The Stein Song," "Time On My Hands," "Wouldn't Change You for the World" and his usual closing of "events of the day" with special lyrics, written to a popular tune. And how that audience loves to sing!

August 1934 (E) Question: Just recently, I lost the sale of a pipe organ because a rival salesman promised the church that the organ he had for sale, a second-hand theatre instrument, would broadcast 100% better because of its violent tremolos and unusual number of 16' manual stops. The instrument has seven sets of pipes, three of which are extended to 16'. I have never had reason to think that the violent vibrations of a theatre instrument broadcast better than the straight church pipe organ. I feel that is the greatest mistake that a church can make to purchase a theatre organ. What say you?

Answer: We have never heard of the argument set forth by your rival and do not think there is any foundation for it. We should think excessive 16' tone would be an objection, and violent tremolos are very undesirable and inartistic. We also do not approve of the average theatre organ for church use.

Hope the above have amused and entertained you. See you next time.

Jason & The Old Prospector □

PIPES & Personalities

Home Set for S.F. Fox Wurlitzer

A bright future is assured the former San Francisco Fox Theatre 4/36 Wurlitzer organ in the Lanterman mansion at La Canada, California, a suburb of Los Angeles. The big residence will eventually become the combination city hall and community center of the City of La Canada Flintridge under terms of a recent redistribution of the property by Lloyd Lanterman, last descendant of the community's founding family.

City officials, who now conduct their business in two rented suites at the Villa Real professional building on nearby Foothill Boulevard, envision the community center and city hall with the Wurlitzer as the centerpiece for musical recitals and other social events to be held there. The large ballroom on the second floor will also be a perfect place for conducting City Council meetings that are now held in the La Canada High School library. They are also seeking to have the mansion entered on preservation books and declared an historical monument. It is expected some of the rooms of the big home will be turned into exhibit areas. In this regard, it is possible the American Theatre Organ Society may be represented

Originally the largest share of the estate was to have been given to the University of Southern California, alma mater of Lloyd and his late brother, Frank. The remainder of the property was willed to a local church. Frank had purchased the big Wurlitzer in 1963 and Lloyd engineered its installation in the residence.

Not long after Frank's death in 1981, Lloyd began to wonder what would happen to the home after his demise. It was built in 1914 and constructed of cement hand-mixed on the site, using gravel scooped from the surrounding hills. The university was



San Francisco Fox Theatre 4/36 Wurlitzer being installed in the Lanterman home, circa 1967.

not interested in the structure, and the local church officials declared they would be unable to afford to preserve the property. This indicated to Lloyd the house would probably be destroyed. It was at this point Lloyd and his attorney, Harcourt Harvey, restructured distribution of the estate. Lloyd transferred his interest in the residence to the city, with the stipulation that he be allowed to live out the rest of his days there.

Lloyd, who is a spry and wiry 88, enjoys hearing the Wurlitzer whenever anyone stops by and asks to play it. Although it isn't heard too frequently these days, it is well cared for and will be a great asset to the city.

Communications between ATOS and La Canada Flintridge city officials is currently maintained by Stephen Ross of Los Angeles Theatre Organ Society. Just what part the organ society will play in the community center, once it becomes developed, is not clearly outlined. Talks cannot take place until the city takes possession.

Frank Lanterman, who was responsible for purchasing the Wurlitzer from Fox West Coast Theatres in 1963, was a retired California State legislator at the time of his death, and had been a professional theatre organist for the West Coast Theatre chain during the silent film era. He was chief organist for the circuit and resident artist at their Alex Theatre in Glendale. He was also engaged by one of the large Australian theatre circuits to open a large four-manual Wurlitzer in one of their new deluxe movie palaces. He subsequently returned to

his West Coast Theatres position.

While head of the chain's organ department, Lanterman was responsible for getting Wurlitzer to build their 2/10 Style 216 organ, many of which were installed in the West Coast houses. He once recalled that he drafted specification that ultimately became the Style 216 to provide organists greater flexibility over the 2/9 Style 215 instruments which West Coast Theatres had been ordering for their houses. "Farney wasn't at all enthused about building this model until I casually mentioned that Van Nuys, California, was just half an hour drive from my office. He knew I would get the Robert-Morton Organ Company (in Van Nuys) to build such an organ and they would receive contracts to install them for us!"

During his tenure at the Alex Theatre, Lanterman was also designated by Jack Warner to accompany all pre-venue showings of Warner Brothers new releases. Warner would bring the films to the Alex from the Hollywood Boulevard studio after matinee performances and Frank would run through them a single time, then play them at the special evening showing. On several occasions Warner would arrive too late for Frank to run through a feature and he had to play them "cold" for the special showing.

TOM B'HEND

* * * * *

Warner Bros. Music recently announced that Dave Kopp, organist at Madison Square Garden, and con-

tributing editor/arranger for Sheet Music Magazine, was selected to arrange the smash hit, "We Are the World." All proceeds from the song are to be used to provide relief for the hunger crisis in Ethiopia. Written by Michael Jackson and Lionel Richie, and group recorded by nearly every well-known contemporary pop singer, the tune has already exceeded all sales expectations. Dave's easy organ arrangement is available in most music stores.

Back Issues of *The Console* Available

All remaining back issues of *The Console* have been donated to the Kansas City Theatre Organ, Inc. group, and funds realized from the sale of back copies will go toward the cost of installing the 4/23 Robert-Morton organ in the municipally-owned Music Hall.

Robert Maes, a member of the organization, hauled approximately 18 to 20,000 back issues of the magazine to Kansas City, Kansas, and has placed them in a warehouse. The issues, representing over 20 years publishing, have been arranged in monthly order by year and listings are available to anyone requesting them.

To facilitate mailing, it is requested that a large business envelope, stamped and self-addressed, be sent to Robert Maes, 1401 Fairfax Terrace, Room 331, Building D, Kansas City, Kansas 66115.

THS Chicago Theatre Book Available to ATOS Members

On the occasion of the 60th anniversary of the Chicago Theatre, the Theatre Historical Society of America published a special 50-page book with the theatre story by Peter Miller, the Wurlitzer story by George Wright and notes by THS Director Joseph Duci Bella. THS is offering this issue and other back issues to ATOS members at the same price available to their members until the supply is exhausted. Information as to availability and prices will be sent to any ATOS member by the THS Chicago office. Address inquiries to: THS Archives, 2215 West North Avenue, Chicago, Illinois 60647. Include a stamped, self-addressed envelope. □

Closing Chord

Popular Portland organist Don Simmons passed away on March 3 having lost a lengthy battle with cancer. Don lived in Portland all of his 57 years except for a period of Navy duty during World War II. He spent close to 30 years as a skating rink organist.

Although he was best known as the organist at the Oaks Park Skating Rink, Don also played for the Imperial rink, for the Three Star and Anchorage restaurants, for local theatres, radio and television stations and, for 11 years, the Organ Grinder Restaurant. Don once told me that he remembered playing both rink organs in their original installations, the Oaks Wurlitzer in the Broadway Theatre and the Imperial Wurlitzer when it was in the Hollywood Theatre. He also remembered playing the Organ Grinder Wurlitzer when it was in the Oriental Theatre.

Don was known for this pipe organ jazz arrangements and had made several recordings of his jazz stylings. Another recording field that he excelled in was "music to skate by," and these discs are still in use in skating rinks all over the world. He also taught for many years in his organ studio.



Don Simmons

(Claude Neuffer photo)

Don always had a funny story or joke to tell, no matter what time of the day or night. My favorite one-liner from our Organ Grinder days was his classic at the start of each set, "If you need me, I'll be up at the organ."

Don is survived by his wife, Deborah; his son, David; and his parents Harry and Lucille Simmons of Portland.

PAUL QUARINO

It is on a sad note that I inform you of the passing of a true friend of the theatre organ in the Pacific Northwest. **Edward "Eddie" Pollock**, 36, of Mt. Vernon, Washington, passed away on February 23 following a short illness. He was a lifelong resident of Mt. Vernon, and his family has owned and operated the Lincoln Theatre there since its construction in 1926.

I met Eddie in 1977 when we decided to restore the Lincoln Theatre's Style D Special Wurlitzer. He later joined ATOS, and the theatre and Wurlitzer were always open to anyone who wanted to come in and play. When the Peace Arch Organ Society was founded in 1983, the theatre was always available for concerts or meetings, and Puget Sound Chapter could also meet there when they desired. Eddie was involved in many community affairs and was a substitute cameraman covering sporting events for some of Seattle's television stations. He also worked with the Forest Service and the Skagit County Sheriff's Department.

A get-together for family and friends was held of March 10 at the Lincoln Theatre. Jeffrey Fox was at the Wurlitzer providing the music. A friend to all and always willing to help, Eddie is survived by his father, Elden, two brothers and one sister.

Eddie, we will miss you greatly.

JEFFREY A. FOX

It is with sadness that Rocky Mountain Chapter notes the passing of **Guy C. Powell** on December 22, 1984 at the age of 69.

Guy graduated from Vandercook School of Music in Chicago in 1938, and taught in the LaSalle-Peru public schools in Illinois from 1938 to 1940. He attended Officer Candidate School at Fort Sill, Oklahoma, where he was commissioned, and he retired from the Air Force in 1973 after 30 years of service. One of his jobs in the

service was that of Band Conductor.

Guy was a past president of Rocky Mountain Chapter and had served as concert chairman for several successful concerts. He was also a member of the Paramount Foundation of Historic Denver and was active in efforts to restore and maintain the 4/22 Wurlitzer in the Denver Paramount Theatre. His affiliations included the National Piano Technicians Guild and the National and Mile High Retired Officers Associations. Guy is survived by his wife, Ruth.

Guy was a gentleman whose thoughtful, quiet demeanor coupled with his ability to organize and provide leadership aided our chapter in its growth and its successful concerts. He will be missed.

PATTI SIMON

Central Ohio Theatre Organ Society mourns the passing of long-time member **Stanley Jay** on February 23. Stan, a true organ enthusiast, was an accomplished musician who felt equally at home at the piano, his electronic Hammond or the theatre organ. His jazz style tempos really added zest to our meetings. Stan also contributed to COTOS in many other ways through his philanthropy and participation with the organ crew. His credentials included a degree in engineering and a M.S. in Science. His memory will be with us always.

JOHN R. POLSLEY □

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 Bob:

I wish to respond to Allen Miller's letter in the November/December issue, in which he comments on my answers in the technical column on the Diaphone and Tuba problems.

First of all, for a professional organ builder who is a colleague to make the statement "... but in cases where the information given does not completely cover the problem, such information is of questionable value." reflects an overly harsh response on the part of my fellow organ builder, Allen Miller.

I have absolutely no objection to him or anyone else adding to what I have written if they feel it will help the person submitting the question. We all learn a little more from it perhaps. His statement was cruel, to say the least.

With regard to the Diaphone, the problem stated was a specific problem requiring a specific solution, which I

expounded upon in my column. The solution DID correct the problem. Most of his letter dealt with other problems that could crop up in Diaphones, most of which I had already covered in my previous columns on Diaphones. Nevertheless, I appreciate his reviewing this for the benefit of our readers.

Mr. Miller also seemed to feel that I had not explained how to regulate the pipe by use of the scroll and wire. I quote from the second to last paragraph of my answer to the question on the Tuba pipe: "To soften the pipe, push the wire down to the proper softness and retune by raising the scroll." I don't know how I could make this more clear than what was stated.

Sincerely,
Lance E. Johnson,
Fargo, North Dakota

Dear Bob:

With the advent of stereo TV-video it would seem that ATOS should be encouraging artists, local chapters and individual members to videotape organ concerts, restoration activities, home installations, open console sessions, etc., for the ATOS Archives or for loan, rental or sale to interested parties. Since its inception THEATRE ORGAN has been a valuable source of information concerning audio recordings, published theatre organ music and relevant printed materials. Why not some *video* news and reviews in these pages?

For example, a flyer came across my desk recently announcing 16 silent movie classics with original organ (Hammond B-3000) scores by none other than Rosa Rio. The flyer claims that films have been processed at the correct 16-frames-per-second speed. Lee Erwin reports that he has scored more than a hundred silents on theatre pipes (are these available in the

**THE VALLEY OF THE SUN CHAPTER
ANNOUNCES A . . .**

Fall Regional Convention

**THANKSGIVING
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Organ Stop Mesa — 4/23 Wurlitzer
Bill Brown Residence — 5/21 Wurlitzer
Phoenix College — 2/9 Wurlitzer
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U.S.?) for Channel 4-TV in Britain. Others might like to know what is available and how good they are before purchasing. Having been "burned" on one video of *Birth of a Nation* (run at sound speed with a terrible sound track!), I tend to be a bit gun-shy of items not previewed.

Perhaps there are other readers who would be interested in, let's say, the projected George Wright Workshop in Colorado if it were to become available on VHS/BETA. And why not a video of highlights from the 1985 Chicago Convention? Or video tips on theatre pipe organ maintenance and repairs with Lance Johnson demonstrating? Or a video "Cook's Tour" of pizza/pipes installations? Now that Low-Lux color cameras can produce good results with available light, the possibilities are endless.

Perhaps this letter will encourage some buffs to come forward with some creative ideas — or even better — put their recording and editing skills to work on some local projects.

Cordially,
Walter J. Beaupre
Kingston, Rhode Island

Dear Sir:

With the new vacation high season approaching, we would like to call the attention of all travelers who are also theatre organ aficionados to a unique opportunity here in Utah to hear two of the great organs in this country in one afternoon and evening.

Every Saturday afternoon at 4 p.m., the second-largest concert organ in the world can be heard in a half-hour classical concert in the Salt Lake Tabernacle, in Temple Square. Later, at 7 p.m. on Saturday evenings, the Organ Loft, on 33rd Street South in Salt Lake, presents a buffet and dance program for \$8.95. Dinner music is played, and then dance music is played on one of the country's largest and best-maintained Wurlitzer theatre organs.

We doubt that there is an opportunity like this to hear two of the outstanding organs, of their respective types, in one afternoon and evening anywhere else, and especially on such a regular schedule. And this is just the icing on the cake on top of all the other scenic attractions of this state!

Sincerely,
Charles M. Fletcher
Logan, Utah ☐



CHAPTER NOTES

Edited by Grace E. McGinnis



Buffalo, New York
716/937-3592 or 716/826-2081

We were pleased to host organist Rob Calcaterra twice in less than four months. Rob appeared as the first organist in the premiere concert series at Shea's Buffalo Theatre, then returned to serve as an adjudicator during preliminary judging for the 1985 Young Organist Competition.

On October 30 Mr. Calcaterra was chauffeured from his hotel to the theatre in a vintage Rolls-Royce accompanied by Mr. Ghoul, Shea's own "Phantom of the Opera." Rob's concert demonstrated his command of the instrument, and he garnered sus-

tained applause after each selection. Included in the program were "Pumpkin Carols," well suited to Halloween, and accompaniment of Harold Lloyd's *Haunted Spooks*. Occasionally, Mr. Ghoul could be seen roaming the aisles carrying a lighted candelabra.

On February 7, in spite of a sudden Buffalo-style snowstorm which forced his plane to circle for nearly an hour, Rob returned to our City of Good Neighbors and participated in judging six local contestants for the 1985 Young Organist Competition.

As March approached, we prepared for Walt Strony's concert with ever-increasing ardor. We intuitively



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.

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

Send Chapter Notes and photos to:
Grace E. McGinnis, Associate Editor
4633 SE Brookside Drive, #58
Milwaukie, Oregon 97222



Rob Calcaterra and Mr. Ghoul (member Michael Mancuso) about to embark in 1948 Rolls-Royce for his concert at Shea's Buffalo last Halloween.
(Richard Simpson photo)

sensed that it would be a concert to remember, and Mr. Strony did not disappoint his appreciative audience. In addition to lengthy applause, cries of "Bravo!" were heard after many of his selections, and deservedly so. Walt's ingenious use of stops brought forth phenomenal musical effects heretofore unrealized from the Shea's



Surrounded by six contestants in the Young Organist Competition are judges Robert Allen, Monsignor Paul Eberz and Rob Calcaterra. Miss Lois Friedrich, second from left, advanced to final judging.
(Bob Falkowski photo)

Buffalo Wurlitzer. Just when we thought nothing could top a selection, Walt produced still another arrangement to amaze us. His closing "1812 Overture" left most everyone physically and emotionally drained, yet also contrastingly stimulated. Two hours have never passed more rapidly or more pleurably.

We were pleased to learn that the board of directors of Shea's Buffalo Theatre would like to expose the organ more to the public and has requested that organ preludes be played before several coming performances.

MAUREEN WILKE

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CEDAR RAPIDS AREA

Iowa

319/362-9815 or 319/363-9769

Frank Osmanski opened the season with a January performance at the Cedar Rapids Paramount. Braving one of the Iowa winter's coldest days, 37 stalwart members heard Frank's unique stylings on the gilded 3/11 Wurlitzer. Native to the electronic keyboard, Frank's own proficiency combined with his unique jazz inflection, gave his playing a rare quality. Also, welcoming us in from the cold was a refreshment crew headed by Mary Kauffman and Lorena Bowman. Hot coffee was an absolute necessity!

February posted some disappointments for area fans. Because of cut-backs in physical plant hours, we were unable to schedule a Sunday social at Kirkwood Community College. The school's Iowa Hall is the campus site of the chapter-owned 2/7 Wurlitzer. Although the ballroom installation is

no longer a weekend site for socials, it has given the organ an opportune haven for extensive environmental re-conditioning. We hope this is in preparation for its eventual restoration.

Less opportune, and tragically so, was the Marion, Iowa, Garden Theatre home of the Howard Burton 2/10 Kilgen organ. Both the organ and the house were consumed by fire on February 11. All that remains of the painstaking installation is a steel beam which once supported the chamber. A major effort of CRATOS founder Howard and his late wife, Dorothy, it was the expression of a philosophical attitude on Howard's part. He may well take solace in that several of his pipe sets have been acquired by young enthusiasts who are fabricating their own organ projects in the area.

We are anticipating the coming Chicago Convention and the appearance of native son Jeff Weiler at Waukegan, Illinois.

MICHAEL VANCURA



**CENTRAL
INDIANA
CHAPTER**

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

Our February meeting was held at the Hedback Theatre. The pre-concert business meeting included discussions of the coming Neil Jensen concert, the Scholarship Competition, proposed bylaws amendments and a possible bus trip to St. Louis this spring.

Vice-President Charles Desterbecque introduced Martin Ellis, artist for the afternoon. Martin recently moved to Monrovia, Indiana, and is taking lessons at DePauw University. He knew how to show off the Hedback organ with "Spring Fever," "Stars and Stripes Forever" and "Don't Be That Way."

On March 10 President Tess Moses called the meeting to order in the St. Joan of Arc Cathedral. As usual, a short business meeting was held prior to the day's program. Items discussed included the postponement of a proposed bus trip to St. Louis, the Scholarship Competition and the Neil Jensen concert.

After the meeting adjourned, Tim Needler conducted the program of

both light classical and old-but-good standards. Featured was tenor Kevin Aikman. Tim is a long-time member who gained his musical education in Fort Wayne. He has given concerts in Richmond, Virginia, and Miami, Florida. His program was delightful, and his accompaniment of Kevin was excellent. Kevin Aikman, a graduate of DePauw University where he majored in voice, has been a member since 1984. He resides in Greencastle where he owns and operates J. A. Aikman Organ Company which restores and rebuilds pipe organs. Kevin has a fine tenor voice, and his selections included some Irish tunes. The romantically voiced 3/34 Kilgen pipe organ was installed initially in 1928. It was totally restored in 1979-80 by the Larry McPherson Company of Indianapolis.

WAYNE R. PIPHER

**CENTRAL OHIO
Columbus**

513/652-1775 or 614/882-4085

Maybe January wasn't such a bad month after all. It was, in fact, an occasion to celebrate for we had the exclusive use of the Ohio Theatre's beautiful Robert-Morton organ for a whole three hours on January 27. Thirty-eight members and guests enjoyed open console for most of the allotted time, and all participants praised the quick response which the new solid-state relays and combination action afforded. After a brief business meeting, led by President Mark Williams, member Betsy Richards led off the procession of artists with her very listenable theatre organ styling. The second artist, new to our organization, was Randy Morris, a 23-year-old Coyle Music Company employee, who proved his mastery of the instrument in a procession of tunes which included marches, ballads and the ever-popular *Star Wars* theme. We learned that Randy has been an associate organist at the Paramount Pizza Palace in Indianapolis and has been an active theatre organ performer for ten years. We welcome him and are hopeful that he will become an active member.

Another delightful prize was our introduction to guest Lois Lese, long-time theatre organist who, in the past, has been a staff organist at the once flourishing Moby's Department Store in downtown Columbus. Lois shared

the spotlight with Roger Garrett at the console of a three-manual Möller. Her rendition of "More Than You Know" gave promise of much more to come. We invited her back to be active in our organization.

Just off stage to the left, in the new John Galbreth addition to the theatre, was a gorgeous array of edibles provided by our membership. We are thankful to Carlos Parker and Jim Worman for this wonderful opportunity.

JOHN R. POLSLEY



Theatre Organ Enthusiasts

312/470-0743 or 312/627-3245

Shows given during winter in our area are generally precarious regarding attendance. But a show was planned and presented February 10 at the Pickwick Theatre in Park Ridge with a cooperating weatherman and, surprisingly, we had an almost full house. This show featured Don Springer at the theatre's Wurlitzer and the Stardust Trio of young ladies performing in the style of the Andrews sisters and Boswell sisters. They presented an entertaining act of favorites from the '30s through the '50s which was well received. Don Springer is at present playing at Sally's Stage North. His program was varied, with much of it played in the Jesse Crawford style which greatly pleased the audience.

Bus trips are popular with many of our members as the Columbus, Ohio, jaunt indicated. This was a weekend trip to attend Dennis James' presentation of *The Thief of Bagdad*, starring Douglas Fairbanks, at the Ohio Theatre. Dennis accompanied the film with a 60-piece orchestra. For our bus group, Dennis gave a tour of the theatre. On the way to Columbus, we made a lunch stop at the Paramount Music Palace in Indianapolis, Indiana. Sunday morning brunch was served in the theatre, and Dennis gave a mini-concert followed by open console. It all made a memorable venture.

All is quiet on the Chicago Theatre front at present, but there will be activity soon. The Oriental organ fund-



Ashley Miller at Pascack Wurlitzer, Westwood.



Bob Maidhof, left, and Dave Messineo at the Moller console, Trenton War Memorial. (Jinny Vanore photo)

raiser was a great success and repairs are progressing quite well.

The Convention Committee has all in control, so grab your luggage and head this way. It will be great to see all of you, again.

ALMER BROSTROM



Babson College, Wellesley
617/662-7055

Our 235 Special Wurlitzer had a good workout during our meeting at Babson on January 20. With member Timothy Halloran at the "controls," a sprightly "Thoroughly Modern Millie" got things rolling. Tim, a part-time rink organist, has a metronomic mind with timing "right on." He remarked that anyone playing for skating is rather abruptly made aware, by the patrons, of any unevenness! A Richard Rodgers' march, "Two by Two," and four often-requested rink songs, a tango, waltz, schottish and blues, were good examples of a typical evening. Variety characterized his program and long applause rewarded us with a requested "Spanish Eyes" complete with nice Marimba passages. Tim knows his Wurlitzers well, registers pleasing combinations of tone color and has a friendly and witty easy manner — all adding up to a most pleasant afternoon.

Last year's National Convention in Indianapolis included four young artists in cameo performances, one of whom was our then 14-year-old John Cook who was our organist for the February 17 meeting. John has devel-

oped dramatically since joining and always pleases. He delves into the "oldies" despite his youth, and a jaunty "Smile, Darn Ya, Smile" was his opener. Gershwin and Leroy Anderson played a prominent part in his performance, as did the late organist, Jimmy Boyce, whose "Charlie's Walk" and "On Broadway" were well-received. "The Ben Hur Chariot Race March" and his encore, "Around the World in Eighty Days," brought our artist's console appearance to a close. Theatre organ will live on with members of his generation to carry on the proud tradition! John Cook has the ingredients — consummate ability, interest and appreciation for the King of Instruments!

STANLEY C. GARNISS



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

New Jersey
317/786-2160
or 317/255-8056

Our January meeting was held at the Pascack Theatre in Westwood. It was a downcast occasion as United Artists, the owner of the theatre, has decided to turn the 1200-seat, beautifully restored theatre into four small ones. This will entail the removal of the 8-rank Wurlitzer which has been used for weekend intermissions since July 1976. Members with that "last time feeling," nevertheless enjoyed playing the organ. A serious meeting followed, led by Chairman Michael Cippoletti, and various options as to the disposition of the organ were discussed.

The meeting concluded with a mini-concert by Ashley Miller. We are lucky to have Ashley, who is on the National Board of Directors, as a member who lives in nearby Closter. He has been tonal consultant for the Pascack Wurlitzer and gives generously of his time in spite of a heavy schedule playing at Madison Square Garden, Jersey Meadowlands and on concert tours. Despite the downhearted feeling, Ashley pleased us all by playing many pieces in upbeat tempos using his inimitable stylings and technique. We hope the story of the Wurlitzer will also end on a happy note.

On February 3 the third of a five-concert series was held at the Trenton War Memorial featuring two young talented organists, Bob Maidhof and Dave Messineo. This dynamic duo, who have both graced the organ benches of Radio City Music Hall, presented a delightful program of everyone's favorites. Dave, at the Steinway, dazzled us with his fingerwork and originality, and the piano sparkled through the soft, lush sounds of the 3/16 Moller which was registered beautifully by Bob Maidhof. This is really an art because so often piano sounds are submerged in the broad, full sounds of the organ. It was fun to see Dave and Bob sharing the organ bench, each doing his own theme. This feat requires a lot of coordination, plus not falling off the bench. Dave played several solo selections on the organ which demonstrated his versatility on both instruments.

The enjoyable concert ended with the usual party on the stage where members enjoyed good food and open console.

JINNY VANORE



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

LO'LTOS

St. Paul-Minneapolis

715/262-5086 or 612/771-1771

The small organ group, the Organaires, met at Joe and Ruth Vaes' home in Woodbury on January 17. Although they have a beautiful 3-manual electronic Wurlitzer, Ruth enjoys her piano, and she and Joe while away many pleasant hours playing piano and organ duets. Ruth takes over on the organ, too, and is very good! Their other hobbies include cabinet making and wood carving, and Ruth designs and makes stained glass ornaments in their workshop.

On February 17 the officers and board initiated something new by having an "open" board/membership meeting at D. J. Brady's Restaurant in Mendota Heights wherein a board meeting was conducted, minutes read, treasurer's report given and members invited to express their opinions and comments on certain issues. There was a good turnout, and this was an opportunity to really get better acquainted with one another. Our chairman, Mike Erie, at the console of the 2/4 "Mighty Mite" Robert-Morton, played a brief concert in his pleasing style followed by open console which was led off by Don Johnson.

We never really believe our weather forecasters, but as it turned out on March 3, all their predictions for a 16"+ snowfall and blizzard conditions were accurate! It was three days before people could get shoveled out and go about their business. As I sit typing today, March 11, it is snowing and another four inches are expected! Oh well, Minnesotans are usually pretty tough, and we *are* thinking "spring."

VERNA MAE WILSON



**LONDON
&
SOUTH
OF ENGLAND**

8956-32369 or 1-788-8791

Despite unusually harsh weather, our 1985 program got away to an excellent start with a sparkling January Club Night program by talented young Michael Wooldridge at Edith and Les Rawle's inviting 3/19 home Wurlitzer at Northolt. Winning widespread acclaim for his big-band stylings, Mike is one of the most notable of our growing circle of young keyboard artists and is in increasing demand in many parts of the country.

Thanks to an imaginative idea of Janet Dowsett, in her capacity as Young Generation Representative on our chapter committee, our February Club Night at Northolt took an exciting new path. This was "Composers' Night" with seven members, including Janet herself, playing their own original compositions. Doreen Chadwick (staying locally with Beck and Terry Parsons) and Chairman Len Rawle acted as judges.

Beginning with a tape sent by 10-year-old Edward Perkins of Wales playing his "March of the Nymphs" on a Conn electronic, the first "live" performer at the Wurlitzer was popular young member Kieran Fallon from Hornchurch playing his imaginative, but unnamed, composition plus a delightful little waltz. Pretty young Suzanne Hancock then followed with her aptly titled "Friday." Chris Theobald first played his soothing "Summer Breeze" followed by "Clover Waltz," written by his mother, Pat. With us again from Portslade, with four members of his family, Mike Wooldridge played three contrasting pieces, his brisk "March Merlin," his specially dedicated

"Janet's Tune," and his big-band-styling-at-its-best "Burlington Bounce." Representing the older, but definitely young-at-heart members, Keith Evans treated us to his melodic "Maureen," which was dedicated to his lovely wife. Janet then concluded the session with her "All in A Golden Afternoon" and "Sunshine March." Difficult judging of the exceptionally high standards of music and audience enjoyment was made by Doreen and Len during the refreshment interval, with the result that Mike Wooldridge's "Janet's Tune" secured him the winner's plaque, only narrowly ahead of Suzanne Hancock's "Friday," which earned her a box of chocolates. This highly successful new Club Night venture was then complemented by rousing sessions at the Wurlitzer by Len and Doreen to complete another truly memorable event. Thanks, as always, to Edith and Les Rawle.

The following evening, several members visited the BBC studios in Maida Vale to see and hear the rarely used Compton concert organ, including a special rendering of Purcell's "Trumpet Tune" by Doreen Chadwick.

Our first in-theatre concert of the year reunited Doreen with the brilliant 3/8 Wurlitzer at the Granada Harrow in Northwest London. She had made her professional audition here for the renowned Granada chain when she was only 17, and she subsequently played many times here in the halcyon years of theatre organ. Doreen's truly majestic style fully exploited this marvelous instrument to a deservedly rapturous reception from her large audience. She finished with her unique interpretations of the signature tunes of the late, great Stanley Tudor of Manchester fame for whom she has always had the highest regard.

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Byron Jones, organ, and Allun Davies, Welsh tenor, at London Chapter's final concert at the Regal Edmonton. (John Sharp photo)



L to R, Michael Wooldridge, David Neale, William Davies and Byron Jones, artists at the final concert, December 16, 1984. (John Sharp photo)

da Slough, and again arranged by Janet Dowsett, Doreen's performance was complemented by superb interludes on a Yamaha electronic in the foyer. In this, the velvet touch of Stephen Vincent, winner of our 1979 Young Theatre Organist of The Year, greeted our incoming patrons. Suzanne Hancock held the spotlight during the mid-concert interval and "Granada-style" Paul Sheffield, current holder of our YOY chain-of-office, captivated his post-concert audience until all too soon it was time to say farewell to Doreen (and her sister, Melba). All in all, one of the happiest

and most successful of our long series of events at Harrow, Doreen provided us with a full and memorable weekend.

Following our great sadness at the closure of the Top Rank Club at the end of 1984, which for 50 years had been the home of the famous 4/15 Torch Christie and a prime chapter concert venue in recent times, work is now proceeding apace to dismantle and store the instrument pending re-installation. It has been graciously donated to our chapter by the new owners of the building. While there is obviously far to go on this major new

project, we are absolutely dedicated to the objective of insuring that this unique instrument continues to delight theatre organ enthusiasts for many more years to come.

Another satisfying result of our consistent efforts to encourage young organists has been the presentation by the English Speaking Union (Hertfordshire Branch), and through the good offices of member Desmond Jenkins, of a traveling Theatre Organ Scholarship to accomplished David Redfern of Belper in Derbyshire who was the 1983 winner of our YOY competition. Principally, this will enable David to visit the USA sometime later this year.

DR. NORMAN BARFIELD



LOS ANGELES
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California
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We began the year on a musical note with Ron Rhode at our 3/13 Barton organ in the Wilshire-Ebell Theatre on January 27. Each time we hear our Barton it sounds better, and Ron did a marvelous program of theatre



Peggy O'Farrell Young Dancers at the final concert at the Regal Edmonton. An ATOS London Chapter presentation. (John Sharp photo)

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organ favorites from his opening "I Feel a Song Coming On" right through to his encore. Have you ever heard "The Old Mill Stream" played as a straight ballad? Ron did a superb arrangement! His other outstanding arrangement was a re-creation of a Jesse Crawford recording of "My First Love Song." Thanks, Ron, for a memorable program!

Neil Jensen, from Australia, was featured in March at the San Gabriel 3/16 Wurlitzer and drew a standing ovation and demand for two encores! His orchestral organ technique was well demonstrated in all his arrangements, but the "complete" Tschai-kovsky *Nutcracker Suite* drew the greatest applause. Many artists seem to include "New York, New York" on their programs now, but Neil's arrangement was delightfully fresh and sparkling.

For the first time in Los Angeles, Neil's program was taped for a later broadcast by KPCC-FM which has a weekly one-hour theatre organ program hosted by KPCC staffer Hal Sanguinetti. Hal is now a member of LATOS and has given our programs great publicity on the airwaves.

Upcoming shows include Hector Olivera and Keith Chapman at the five-manual Möller in Pasadena Civic Auditorium, Tony Wilson at the Orpheum and Jerry Nagano, Ramona Gerhard and Wayne and Cheryl Sepala at San Gabriel.

RALPH BEAUDRY



Detroit
313/537-1133

An appreciative audience filled the Redford Theatre on December 8 for our annual Christmas Show featuring John Steele at the Barton pipe organ

and the 50-voice Ford Chorus. John's portion of the program was sprinkled with holiday favorites and was enthusiastically received. Comprised of Ford Motor Company employees and their families, the 41-year-old Ford Chorus is now under the direction of Trish Weaver and performs for public and private events throughout the year. The program concluded with a sing-along of traditional carols.

The festivities at our Christmas party, held at the Redford Theatre on December 9, included refreshments, entertainment and open console. The holiday get-together was coordinated by Frank and Helen Doka and featured performances by Gil Francic and Evelyn Markey at the chapter's 3/10 Barton.

The proceeds from our annual holiday craft sale in November amounted to over \$1700 and will go toward a new grand drape for the Redford Theatre stage.

Members brought in the New Year



His eyes how they twinkled, his music how merry. It was an old-fashioned Christmas with Don Haller at the Royal Oak Theatre. (Fred Page photo)

amid balloons, organ music and friends at a New Year's party at the Redford. The celebration included a potluck supper and was coordinated by Irene Fitzgerald and Marge Muethel.

Organists performing during our bi-weekly film series at the Redford in



Organist John Steele and Trish Weaver, director of the Ford Chorus, at Motor City's Annual Christmas Show at the Redford Theatre. (Bill Vogel photo)

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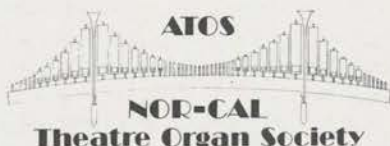
Bill Langford at Redwood City Pizza & Pipes 4/23 Wurlitzer for Nor-Cal. (Rudy Frey photo)

December were Rick Cucchi and Newton Bates.

Our November Fourth Sunday at the Royal Oak Theatre featured John Lauter at the 3/16 Barton. John is currently playing at Theater Organ Pizza & Pipes in Pontiac.

Don Haller presented an "Old Fashioned Christmas Sing-along" at the console of the Royal Oak's Barton for our December 23 Fourth Sunday. An Ann Arbor resident, Don's storehouse of old favorites is much in demand.

DON LOCKWOOD



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

Bill Langford played for a healthy audience at Redwood City Pizza & Pipes for our December 9 meeting. The "Father of Pizza Organ" has mellowed. Now playing regularly on the 3/12 Wurlitzer at the Pizza & Pipes Santa Clara installation, he ex-

pressed his pleasure to be playing the 4/23 Wurlitzer at Redwood City which, he says, "has a sound reminiscent of original theatre installations."

Bill opened with a long, soft, seasonal medley featuring strings and the light use of the Chrysoglott. The medley included "Snowfall" and "Let It Snow, Let It Snow," and set a relaxing and enjoyable mood for the rest of the concert which was presented with a smoothness seldom heard in the normal pizza bill of fare — a most appropriate start for our Christmas season!

For our January concert, John Brown, chairman of the Tri-Counties Chapter in southern California, was asked to play for us at the Redwood City Pizza & Pipes. John plays a tracker instrument as organist for the Holy Spirit Catholic Church in Fountain Valley, but he was equally at home on the 4/23 Wurlitzer. Opening his program with "Comedy Tonight," he moved eloquently into "Through the Eyes of Love" and on to "Hard-Hearted Hannah" (dedicated to our generous Ray Taylor.)

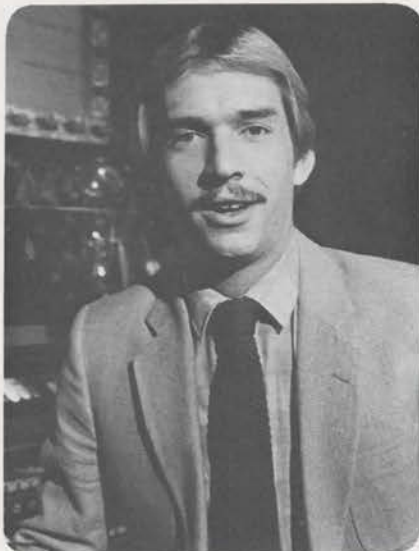


John Brown played for Nor-Cal in January. (Rudy Frey photo)

The organ responded well to the exacting demands of John's technique as he played these numbers and several Buddy Cole, Fred Fisher and other classics. He offered a pleasing arrangement of Strauss' "The Blue Danube."

Nor-Cal Chapter was delighted to receive notice from the IRS that it had been granted tax-exempt status and was now eligible to receive donations and grants. We are looking forward to obtaining our own organ soon. In the meantime, member Dr. Leon W. Clark has very generously donated his Rodgers 33-E and its five-speaker system to our chapter! Thanks, Dr. Clark. What a great way to start the year!

Kevin King played for us on February 17 at the Bella Roma Restaurant in Martinez on their three-manual Wurlitzer which was originally installed in the Majestic Theatre in Sacramento in 1923. Kevin, who has been with Nor-Cal most of his life, studied under Bill Langford, Larry Embury and David Reese. In addition to Bella Roma, he also plays at Capn's Galley Pizza & Pipes in Serramonte on weekends. I was unable to attend and am



Kevin King, Nor-Cal's February artist.

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reporting this based on a tape recorded by our very talented Jack O'Neill.

Kevin opened with an arrangement of Cole Porter's "From This Moment On" and "It All Depends on You" from *Big Boy* starring Al Jolson. The one that made me regret not being there was his *Wizard of Oz* medley. Kevin played it as though he was the Organist of Oz! He also offered his own upbeat composition, "What Was Your Name?" As Bruce Grulke has stated, "People (and I) were pleasantly surprised at the depth of the talent and ability of (Kevin King) . . ." He closed his varied and entertaining program with "Hello, Dolly" and "Galloping Comedians." Harold Soderstrom, our vice-chairman, urged Kevin to do an encore, and he obliged with "Toot Toot Tootsie." If the tape sounded great, think of what the actual performance must have been like!

On March 2 the entire Bay Area was treated to a fantastic Lee Erwin concert and the silent film, *My Best Girl* with Mary Pickford and Buddy Rogers, accompanied by Lee on the Oakland Paramount's 4/27 Wurlitzer. This beautifully restored Art Deco theatre is, indeed, one of the best in our area.

RUDY FREY and
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**NORTH
TEXAS
CHAPTER**

Dallas-Fort Worth

214/256-2743 or 214/233-7108

Our focus continues to be on completing the installation of our 3/8 Robert-Morton in the Lakewood Theatre. The rebuild work has been mostly the dedicated effort of three



Danny Ray was one of the artists at the John Beck (El Paso Plaza) Wurlitzer for the North Texas Christmas party. (Irving Light photo)

members, Gene Powell, Dick Cooper and Fred Garrett. Late in 1984, in order to add some extra push to completion of the shop rebuild, Chairman Irving Light cleared his home workshop of other projects and enlisted the aid of a number of chapter members in a second workshop which has completed the cleaning and releathering of the pneumatic actuators from the tuned percussions of the regulators.



Bob Goodwin played for North Texas in February. (Wally Eakins photo)

Gordon Wright, noting that some pipework needed attention, cleared his workshop and started straightening and resoldering a somewhat mangled set of Tubas. As of now the shop work is nearly done, and the installation in the theatre is ready to begin. Although it is too early to target a completion date, we are anxiously awaiting that great day!

Meanwhile, other activities continue. Our December Christmas party was again held in the John Beck Hall, a wonderful place for this event. These parties seem to get better each year (if that's possible). In addition to the bountiful table of Christmas goodies, the glorious sound of the John Beck Wurlitzer fills the senses with the Christmas spirit. This year, however, we were afraid for a few moments that the Grinch had stolen our Christmas when Program Chairman Lloyd Hess reluctantly announced that our guest organist, Gene Powell, had suddenly succumbed to the flu bug and would be unable to appear. We quickly recovered, though, when Lloyd hastily recruited several talented organists from the group and rescued the day. Though each protested his lack of preparation, the beautiful music belied it, and we owe special thanks to Lloyd Hess, Danny Ray, Dale Flanery, Bill Flynt and several others who pitched in during open console. They all played well and to a delighted and appreciative audience.

Every February we have our meeting for the election of officers, and this year we again gathered at John Beck Hall as guests of owners Gil and Sylvia Swift. I am sure that the capacity audience was lured by the promised organ artistry of Bob Goodwin rather than the business of the day. Bob's selections were real crowd pleasers beautifully played. Highlights of his program were unique ar-



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Gil Swift (plaid shirt), host for North Texas Christmas party at John Beck Hall. (Wally Eakins photo)



Paul Quarino at the Benson Kimball delighted his listeners in a benefit concert for radio KBPS and Oregon Chapter. (Roy Fritz photo)

rangements of "The Dance of the Comedians" with a cleverly woven in chorus of "42nd Street" and the beautiful Willie Nelson song, "To All the Girls I've Loved." Thanks, Bob, we loved it!

Scottish Rite folks have scheduled four musical events for 1985 centered on their fine Wicks theatre organ. We applaud and welcome their assistance in our goal of popularizing the theatre pipes. On March 3 they featured Dr. Bill Flynt playing accompaniment to *Teddy at the Throttle* as well as solo numbers and with a vocalist. Bill has played similar programs for us and always to our consummate pleasure. Other Scottish Rite events include a May concert with Gene Powell and a September program using a 150-voice chorus. This should enrich our theatre pipe organ experience for 1985. See you there!

IRVING LIGHT

**OREGON
Portland**

503/639-9543 or 503/771-8098

On February 17 our chapter and radio station KBPS co-sponsored a benefit program in Portland featuring

Paul Quarino at the Benson High School 3/24 Kimball. This organ, which began its life as a 3/9 in Longview, Washington, has ranks added to both the left and right chambers. Their tabs do not all appear on the stop rail, but are located on the back rail with the tremulants and second touches. As they operate as floating divisions, they must be coupled to the manuals as needed, making the organ rather difficult to play. However, its sound is superb.

While we are accustomed to enjoying Paul at the giant 4/44 Wurlitzer in the Organ Grinder restaurant, this event provided an opportunity to hear him extend his talent far beyond excellent pizza music. Because his audience this time included many non-organists or ATOS members, he demonstrated this organ in lay terms: "stops" instead of ranks, "keyboards" instead of manuals. He explained the judicious use of the Post Horn, second-touch counter melody, and the uses of Tibias, Diapasons, etc. A newly connected sustain pedal foot switch enabled him to sound exactly like a fine organist and accomplished pianist in a duet! Paul's program included numbers selected to ar-

tistically demonstrate all these possibilities, including a very heavy, two foot classical piece using mixtures and a 32' resultant.

Thanks to Paul Quarino for donating this excellent program and to Benson High School's KBPS.

BUD ABEL

**PUGET SOUND
Seattle**

206/852-2011 or 206/631-1669

Seattle audiences were recently enthralled by a silent film series at the Paramount Theatre featuring *Robin Hood*, *Orphans of the Storm* and *Broken Blossoms* accompanied by the organ with symphony orchestra. The programs were enthusiastically received by patrons and by film and music critics for the Seattle dailies, and a second series may be scheduled soon. Carl Daehler conducted a pit orchestra of Seattle Symphony players, and Dennis James was guest artist. Dennis, producer of the series, is also a public relations person and spokesman for cultural preservation, in addition to having collaborated with Carl Daehler and Geoff Simon

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Dennis James at the Seattle Paramount Wurlitzer after his film series. (Diane Whipple photo)

in the reconstruction and enhancement of the original scores. The result was a tasteful blend of organ and orchestra, a truly glorious and satisfying musical experience. That it was a thoroughly professional and entertaining presentation is reflected in one newspaper account, "Now, that's the way a silent movie was meant to be seen."

Although we use the organ twice a year for private concerts, it has only recently been played prior to public performances. In order to promote its use and provide historical and technical information, a booth was set up in the lobby by the chapter publicity

committee. Excerpts from a magazine article by Jane McKee Johnson were reproduced and about 350 copies provided to those interested, along with membership brochures and an invitation to be included on a concert mailing list. Photographs of the console and interiors of the chambers were displayed on an artist's easel and attracted quite a lot of attention, provoking many questions.

Probably one of the most appreciative members of the audience was Renaldo "Ron" Baggott who, together with Donovan Moore, was the Ron and Don duo who played opening night, March 1, 1928. Ron commented that the organ has never sounded better, and the quiet joy in his eyes suggested the many pleasant memories that had been stirred in his mind and heart.

DIANE WHIPPLE

RED RIVER ATOS
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There are many projects in the works at the Fargo Theatre this spring. The orchestra pit is being re-

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vamped to provide more space. Never really satisfied with our pit piano, we sold it and are rebuilding another which has faster repeating action. All three manuals of our Wurlitzer are being rebushed and new molded key tops installed.

In the lobby area, our new concession island is operational, and the old concession location is being made into a room for the archives. The first item displayed is the 1926 two-manual Wurlitzer console which will have a platform covered with the only piece of 1926 carpeting left in the theatre. Other things on display are a DC spotlight, an original sound projector and some small items from the theatre's early days.

Thief of Bagdad was the feature for our spring silent movie nights, April 19 and 20. Lance Johnson scored the movie.

Our main concern now is the "Save the Fargo" campaign as we attempt to raise money to buy the theatre and fund the major repairs that are needed. Those chapters that own and/or

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SONIA CARLSON

**The River City
Theatre Organ Society
Omaha, Nebraska
402/292-7799 or 402/572-1040**

We are proud to be one of the newest chapters of ATOS. Our membership is around 35, and we plan to grow. Although we have had meetings every month since we began forming our group in November 1984, our first meeting as an ATOS chapter was held on March 3 at the home of Bill and Maurine Durand in Omaha. The Durands shared their house and their beautiful three-manual Allen Digital Computer theatre organ with all of us. Everyone who wanted to try this terrific modern theatre organ had a chance.

President Ann Gabelman welcomed everyone and conducted a short business meeting after which she introduced our vice-president for programs, Harold Kenney. He, in turn, introduced our guest artist for the afternoon, Dennis Ketchum, from the Critchett Piano and Organ Company of Omaha. Dennis is an expert on Allen organs and played a beautiful concert showing off the capabilities of the instrument. Member Jack Moelmann followed with a short concert and then accompanied the silent movie *It's A Gift* starring Snub Pollard. A good time was had by all.

We have three theatre pipe organs: the beautiful 3/13 Wurlitzer in the restored Orpheum Theatre in downtown Omaha, a 2/5 Wurlitzer in the old Roxy Theatre in Bellevue (home

of the Bellevue Little Theatre) and a magnificent 3/14 Kimball in the home of Bob and Penny Markworth, who have invited many Omaha groups to their home to enjoy their instrument. It was there that we held our first meeting, and many members tried out a real theatre pipe organ for the first time.

We look forward to furthering the goals of ATOS and having some exciting times with theatre organ in the future.

JACK MOELMANN

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

On February 3 we visited Fred and Evelyn Riser's for installation of officers and to hear the progress being made on their 3/31 Wurlitzer. The 14 ranks currently playing are controlled from the two-manual console, and they are working to get the recently purchased three-manual console wired and restored. This console, purchased from the Organ Stop in Mesa, is from the Denver Theatre. Following a productive meeting, the entertainment was provided by Patti Simon on the organ and Dick Kroeckel on the piano for several duets.

On February 24 chapter Vice-President Dorothy Retallack provided a unique and delightful afternoon for members and friends when she played a program at the Denver Paramount Theatre in celebration of Dr. Louis Retallack's retirement after 52 years of medical practice. Dorothy planned a "This Is Your Life" program which was a surprise to her husband as friends of many years appeared with delightful anecdotes from the doctor's life. Dorothy prepared several numbers in honor of the doctor, and among these was Ashley Miller's beautiful arrangement of "The Song

Is You." Also included in the program were Patti Simon, who is Dorothy's teacher, and Bill Lukanic, who was accompanied by his wife, Eileen, as he sang some of Doctor's favorite numbers.

PATTI SIMON

**SOONER STATE
Tulsa**

918/742-8693 or 918/437-2146

Our annual business meeting was held in January in the home of Phil and Laura Judkins. We were amazed and pleased at the number of people who attended. Our hosts would never have believed that so many could have found room in their house. We also discovered that the on-going "game" of musical chairs that resulted was a delightful way to get to visit with everyone.

Music for the evening was presented by Lorene Thomas on Phil's almost-ten-rank hybrid. Open console selections were by Dr. Jim Routson, John Barhydt, Ricky Jobe, Phil Judkins, Dorothy Smith and Tom Cotner. Tom, who was visiting from Oklahoma City, is a partner in the Philbrook Art Center organ rebuilding project.

February found us back at Central Assembly of God church with open console on the 4/14 Robert-Morton.

At a board meeting the following week in the home of Vic Thomas, those present discussed ideas for future projects. With the 3/10 Robert-Morton Vo-Tech installation nearing its final stages, we are looking forward to using it for public concerts. We would like to have at least four "mini-concerts" a year using local experienced or professional artists playing on our Vo-Tech organ as well as other instruments available to us. Also discussed were plans for another performance by a nationally recog-

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nized theatre organist on the 4/21 Wurlitzer in Christ Chapel at Oral Roberts University.

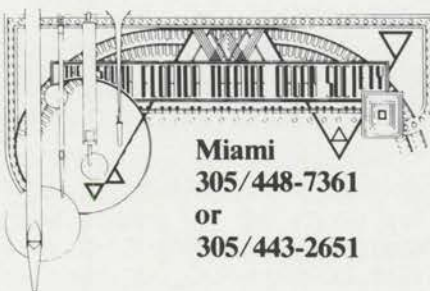
We have lost another member. Harvey Young, 67, died February 16 from the effects of a stroke. Harvey was a staunch supporter of theatre organ music and had been a member of Tulsa Organ Club (electronics) as well as of our chapter. He was a man of many interests; he loved cats, airplanes, photography, gadgets — and people. There wasn't anyone who knew Harvey who didn't like him, and there wasn't anyone Harvey knew that he didn't like! He never turned us down when we asked to have a meeting at his house or a picnic on his "island" (built next to the man-made lake that was part of his private airport). He usually had a new "toy" to show us — his last was a two-manual computerized synthesizer set up beside his Conn 652.

He was never bashful about playing the organs at our meetings. We teased him about the "funny music" he played from, but he'd always smile and then climb on the bench. And over the years we noticed a tremendous improvement in his playing — "Harvey's been practicing," we'd say. He carried his tape recorder to all of our meetings and recorded everyone who played. Professional or amateur, it was all organ music, and he

wanted to preserve it. Harvey was a gentleman — and a gentle man. We shall miss him.

A memorial service was held for Harvey at Hope Unitarian Church in Tulsa on February 23 at which about 45 minutes of taped theatre pipe organ music was played. Color slides of Harvey's life were shown, and then those present were treated to a glass of wine — "on Harvey." He had no survivors.

DOROTHY SMITH



We enjoyed a recital by Tim Needler of Indianapolis, Indiana, at the Gusman Cultural Center in downtown Miami in February. He performed on the 3/15 Style 260 Mighty Wurlitzer which has a 32-foot Diaphone. It is the only remaining theatre pipe organ in its original installation south of Atlanta, Georgia.

Needler began his program by "blowing the dust out of the pipes"

with a lively rendition of "Hot Lips," written by Henry Lange and popular when Gusman Center was the Olympia movie theatre in the 1920s. Other numbers were "For Once in My Life," "Blue Skies" and several Gershwin songs.

For our March meeting, organist David Thurman presented a program on the Gusman Wurlitzer discussing its history, its present condition and recommendations for repairs and restoration. Afterwards there was open console for those who wished to play.

Darrell Calvin, managing director of Gusman Cultural Center, has asked our chapter to participate in several ways. We will become a "resident company" of Gusman, will present three public organ concerts or silent movie accompanied by organ each year rent free and will provide an organist to play the Wurlitzer before all concerts and benefits and during intermission when appropriate. We are encouraged to follow through with our plans to completely renovate and restore the organ and to apply for grants and public monies to assist in accomplishing club goals. In addition, we have been invited to use the center for open console sessions, club meetings, restoration work sessions and practice sessions for those who will play at the public events.

Pipeline, our newsletter, has a new

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Ballerinas from Reflections in Motion Studio in a selection from *The Nutcracker* on stage at the State Theatre during Christmas program. (Lorraine Pena photo)



Duwain Hunt (State Theatre Vaudeville Committee) and Diana Haskins (Southwest Michigan Chapter), co-chairmen of the Christmas show at the theatre, with Tom Wibbels, guest organist, and John Catherwood, in charge of organ maintenance. (Lorraine Pena photo)

editor, Dave Dunlap, who moved to Florida from Michigan to become office manager of Dunne Music Company in Pompano Beach, the Allen Organ representative for Southern Florida. In Michigan, Dunlap served as vice-president and assistant staff organist of the Flint Theatre Organ Club, as dean of the Flint chapter of the AGO and was the founding director of the Lansing chapter of the National Association of Pastoral Musicians.

JO WERNE

**SOUTHWEST MICHIGAN
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Our members played and listened to a variety of organs, both pipe and electronic, during the past year. Member Al Dinse has a three-manual Artisan in his home. For many years Al played drums in a dance band, and he decided to incorporate the drums plus some other percussions into the organ. After placing the instruments on a table to determine their arrangement, he made a cabinet to fit, then installed solenoids to activate each one, ran a cable to the manual to com-

plete the additions and added a bird call for special effects. Al graciously allows us to drop in to play the Artisan at other than regular meeting times.

The club has met often at Keyboard Center in Portage, a business enterprise of member Mike McLeieer's family. This unique store sells organs and pianos in a lovely setting that features a living room complete with grand piano, a kitchenette for serving refreshments and a patio area. On stage is a 3/6 Robert-Morton theatre pipe organ which has tuned Canadian Sleighbells, Cathedral Chimes, chase lights around the chamber, a mirror ball overhead, slide projector and screen for sing-alongs and illuminated singing birds in a tree. Ralph Wolf was the artist for their grand opening in May.

Tim Needler was guest organist when we met at The Cathedral of Christ The King in Kalamazoo. He performed on the Aeolian-Skinner pipe organ there and later entertained us at Keyboard Center.

Member Neil Johnson has an Allen 620 in the family's skating rink in Sturgis, and we held a picnic around their beautiful pool in July. Some chose to swim while others played the

organ or skated. We also had the opportunity to play the Custom 340 Rodgers at the Sturges-Young Auditorium. Charlie Balogh gave a concert on this organ in March 1984, along with the Sturgis Big Band. Neil Johnston, Jr., is a talented young organist who provided some of the entertainment at the farewell party before the closing of the Cardinal Music Palace in Fort Wayne, Indiana. Several of us were there to applaud his performance.

Dale and Joni Zieger, members from Grand Rapids, invited us to their music store, Keyboard World, for a demonstration and open console on Rodgers organs. They are also franchised for several other major brands of organs and pianos and sponsored a performance by Chris Anderson on the Yamaha FX-20 at the Amway Grand Plaza Hotel Ballroom. We also had a meeting at Zieger's home to try the Conn 652 which Dale had modified. As is often the case when out-of-towners visit Grand Rapids, a stop was planned at the Roaring '20s Restaurant to listen to Charlie Balogh play the Mighty Wur-litzer.

Two other music stores hosted meetings for us. Albright Music in

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Kalamazoo Singers on State Theatre stage during the Christmas program.

(Lorraine Pena photo)

Portage had a Hammond Elegante as the main attraction, and Stannard's Music in Kalamazoo featured the Johannus Classical organ and Baldwin 520 theatre organ.

It was an antique lover's paradise when we met at Good Old Times Antiques in Benton Harbor, courtesy of Mr. and Mrs. Charles Zollar. They have installed a large, three-manual Wurlitzer pipe organ with roll player in the shop. We listened to some tunes by the roll player before having open console.

Special concerts attended by chapter members and their families were George Wright at the Redford Theatre in Detroit and Carlo Curley/Lyn Larsen at the Fountain Street Church in Grand Rapids.

On December 16 Kalamazoo's historic State Theatre was the setting for an "Old-Fashioned Christmas" program co-sponsored by our chapter and the State Theatre Vaudeville Committee. Traditional and popular Christmas numbers were provided by Tom Wibbels at the console of the 3/13 Barton, the Kalamazoo Singers (an adult choral group) and dancers from the Reflections in Motion Studio. Tom accompanied a sing-along of old favorite Christmas carols to conclude the program.

A regular meeting was held at the

State Theatre on January 20. John Catherwood, who for many years has played and helped maintain the 3/13 Barton, presented the program. This organ is the original installation in the beautiful atmospheric theatre designed by John Ebersson. Betty Darling began the open console session with a timely "Button Up Your Overcoat," as the temperature outside was -12 degrees. The turnout was small because of the weather, but those who were present were happy to finally have the chance to play the Barton. In recognition of his many services performed in the preservation of the organ and his willingness to play for any event when called upon, the members voted at our last meeting to make John Catherwood an honorary member of our chapter.

DIANA HASKINS



WOLVERINE CHAPTER

of the American Theatre Organ Society

Central & Lower Michigan
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Once again a group of us traded an old year for a new one under the roof of Theater Organ Pizza & Pipes. Our friends, Gary Montgomery and H.C. Scott, again excelled in providing all the ingredients for a fun-filled cele-

bration. The antics of organists John Steele and Steve Schlesing (the "new guy") contributed in no small measure to a successful party. Unfortunately, many who could not be there (including ourselves) missed out on an evening of what we like to call our trademark — friendship!

On January 13 the first gathering of 1985 was held in St. Clare's Roman Catholic Church in Windsor, where we heard Don Jenks play the Wurlitzer. Several members of the church congregation joined the Wolverines and friends to make up an audience of about 80 appreciative listeners. After Don's program, the open console time was climaxed by a duet with member Bob Ballard at the piano and the church's organist, Percy Beneteau, at the console. The two presented a "sound of music" probably not often heard in the church of St. Clare.

Our February gathering occurred at the home of Dave Brewer and his mother in Dearborn. Dave's Marr & Barlitzer gave a loud, clear and vocal response to the manhandling by various open-consolists, but in the end, it was Dave himself who cajoled some mean boogie out of her. A short business meeting was injected into the gathering during which several of us newer members were surprised to learn of the Wolverine chapter's seniority in Michigan.

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May we
introduce . . .

BRIAN HOLLAND

Indianapolis, Indiana, claims this young performer who delighted ATOSers at the Paramount Music Palace during the 1984 Convention. Brian, who was awarded first place in the regional Yamaha Electone Competition last summer, plays regularly for Footlite Musicals at the Hedback Theatre, is a playing member of the Hoosier Ragtime Society and attends Ben Davis Junior High School where he plays alto saxophone in the band.

Brian's grandmother, Lorraine Skaggs, tells us that this young man began his "love affair with the organ" when he was two and, by the time he was four, he was playing (by ear) any song he heard. His formal organ training began when he was six and studied under Mary Kay Jackson. At eight, his study of classical piano was initiated with teacher James Atkinson who sent him on to Mrs. Gerda Fisher-Kley with whom he has studied for the past five years.

On his eighth birthday, Brian debuted as one of the Central Indiana Chapter organists who provide the half-hour of music before each show presented by Footlite Musicals at the Hedback Theatre. Other organ performances have been for the Pipe Dream Restaurant in Kokomo and for Christmas at the Zoo in Indianapolis. As a member of the Hoosier Ragtime Society, Brian played rags on the organ last summer at the Long Center for the Performing Arts in Lafayette. He can also be heard on occasion playing Ragtime at the Boggstown Inn and Cabaret in Boggstown, Indiana. This busy young man still finds time to excel at his academic studies, to attend organ and piano concerts and to play once or twice a month for offertory at his church.

Last spring Brian won the local Yamaha competition in Indianapolis and moved on to the regional in Rockford, Illinois, where he won first place and a distinguished performance award for his improvisation. This



Brian Holland at the Ragtime Festival in Lafayette.

led to an expense-paid trip for Brian and his grandmother to Anaheim, California, for the nationals. Brian was asked to write about his trip for the Peanut Butter Press (a young peoples' newspaper), and his closing comment was, "I am going to work hard and enter Youth II in two years, and this time try to win the national and on to the international."

Brian turned 13 on April 6, and his ambition at this time is to become a concert pianist, a professional organist, a composer and a teacher. He is fascinated by synthesizers and electronics as well as by the power inherent in the pipes, and this melding of the old and the new speaks well for his future — and the future of the theatre organ.

Brian Holland can be reached c/o Mrs. Lorraine Skaggs, 4704 West Bertha Street, Indianapolis, Indiana 46241.

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