

THEATRE ORGAN

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Journal of the American Theatre Organ Society

May we introduce . . . TONY O'BRIEN

For the past nine years, Motor City chapter members have watched and listened with pride as Tony O'Brien has developed into an accomplished and polished young performer. Now, at 22, Tony plays for many special events at the Redford Theatre and is one of the regular organists for their bi-weekly movie series.

When Tony was seven, he saw Virgil Fox with the Boston Pops on TV and was so impressed that he asked his parents for an organ, which he received that Christmas. His initial exposure to theatre organ, at age 13, was a Lyn Larsen concert, and this experience so affected Tony that he and his father became members of the Motor City Theatre Organ Society, and Tony has been playing theatre organ ever since. He is currently on a four-year scholarship at Wayne State University where he studies organ with Ray Ferguson, Detroit Symphony Orchestra organist.

Tony's ability to play classical as well as popular and rock music enables him to entertain a mixed audience, giving each listener something to remember. He feels that synthesizers add a dimension to today's music and can be used in "the most musical way (not just weird sound-effects) as an orchestral tool." He says that he agrees with a statement by Rex Koury (THEATRE ORGAN, Nov/Dec '84) that the use of the synthesizer with the pipes can "open up a whole new horizon in the rendition of today's popular music."

In addition to his appearances for theatre organ groups, Tony has performed for the annual Navy Day Salute program, Lions International, the International Brotherhood of Magicians and the "Great Escape Weekend" featuring silent films of the '20s at Greenfield Village in Dearborn. One of his dreams will be fulfilled next year when he appears in concert with a full symphony orchestra.

Tony is truly dedicated to his music, studies hard and faces every challenge. He believes that his is a God-given talent needing to be perfected and that this takes constant work and strong faith. He also believes that the "primary



Tony O'Brien

purpose of a theatre organist is *to entertain*." This young artist continually strives to justify the pride his chapter feels in his music, and to live up to their faith in him. It would appear that he is succeeding.

Tony's address is 9919 Fairfield, Livonia, Michigan 48150.

GRACE E. MCGINNIS □

(Material for this introduction was furnished by Dorothy Van Steenkiste of Motor City Chapter.)

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Everett Nourse at the San Francisco Fox Wurlitzer in 1944. See article starting on page five.

Nourse Collection

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American Theatre Organ Society

PRESIDENT'S MESSAGE



It is with great humility that I follow in the great line of people who have served as National President of the American Theatre Organ Society. I look forward to this coming year working with you, bringing all of us together for one common cause to make ATOS the best organization on the face of this earth and to preserve the theatre organ and its music.

I want to take this opportunity to thank Rex Koury, a great leader in ATOS, a great musician and a friend of us all for his leadership as president for the past two years. He will still be active as he sits on the board as Past President and we will look to him for continuity as we go forward. I want to also welcome to your Board of Directors Dr. John Landon, a person well known to all of us through his great publications and historical knowledge of ATOS. We also have Russell Joseph, who was elected to serve as Vice President. Lois Segur, formerly Past President, has been elected to the board. A big thank you to Thelma Barclay who has left the board. She was the driving force behind our first, and very successful, Young Organists Competition.

For those of you unacquainted with me, here is a brief "bio": I joined ATOS (then ATOE) in 1967 in the Connecticut Valley Chapter. I am on active duty in the U.S. Air Force as a Lieutenant Colonel (electrical engineer in communications), presently stationed at Headquarters Strategic Command, Offutt Air Force Base, Nebraska (Omaha). I play the organ here and

there and am a member of the River City Chapter in Omaha. Of all the organizations to which I have belonged, my greatest allegiance is to ATOS, preceded only to that of serving my country in the military.

A big thank you goes to the Chicago Area Theatre Organ Enthusiasts (CATOE) for hosting this year's National Convention. It was a busy time and the great organs of the Chicago area and great organists were enjoyed by all. The Joliet Area and Land of Lincoln Chapters also did a superb job. A good time was had by all and will be long remembered.

Your National Directors and Officers are already at work getting on the business at hand. ATOS has grown and so have its responsibilities. We have very enthusiastic people leading the organization, as well as within it. You, the chapters of ATOS, are the backbone. We are here to help and we need your support. The two biggest programs going at the moment are: first, getting the next Young Organists Competition underway, and second, increasing our membership. If we are to succeed, we need every person made aware of who we are, what we do and how much we need them.

My best to all of you in the coming year. You have some great projects ahead, we need your support, and we want to help you. May this be the best year ever for ATOS.

Sincerely,

Jack Moelmann

EXECUTIVE DIRECTOR'S MESSAGE



"Optimism" is the dominant mood within ATOS today. There are more chapters and many have acquired organs, found theatres in which to put them and are now or will soon be giving public concerts. These steps really carry out the "preservation" goal of ATOS. Keep it up! In addition, chapter newsletters show an increasing number of public concerts scheduled, which can only lead to good things for theatre organ music.

Another point of optimism is the growing ATOS membership. This issue of THEATRE ORGAN will reach over 400 more members than the issue of just one year ago. This is the first substantial increase in membership in several years. And fall is the ideal time to invite others to join your local chapter and ATOS. Yes, there is a membership

contest in progress to add incentive in getting new members. While many members have secured one or two new members, only a few have secured five and qualified for the drawing with the prize of the expense-paid trip to Australia-New Zealand to the winner. Where can you qualify to win such a big prize with no cash investment? Help yourself and ATOS by getting into the drawing. Contest closes December 31.

Reservations for the tour to Australia-New Zealand are coming in rapidly, but there is still room for more. If you are thinking about going get your deposit in to protect your spot as space is limited. The tour is not limited to ATOS members, so that those who have "traveling" friends can invite them to go to make it even more enjoyable for you. Act soon to get in on this tour.

Sincerely,

Douglas C. Fisk



EVERETT NOURSE AT THE CONSOLE

by Dr. Edward J. Mullins

Many theatre organ enthusiasts first heard Everett Nourse from recordings made at the San Francisco Fox Theatre over 20 years ago. His music has brought hours of enjoyment to many people, yet very little has ever been written about him. I called him and he reluctantly made an appointment for an interview. He is a very kind and unassuming, soft-spoken gentleman with a warm sense of humor. Here is his story.

Everett Nourse was born in Chico, California, June 8, 1911, and grew up in Oakland. At the age of six he started piano lessons and was composing some of his own music within two years. At 14 he became

fascinated with the pipe organ and studied church organ under Nadine Shepard of Berkeley for two years. He practiced in the Park Boulevard Presbyterian Church, near his home, and soon was playing occasionally for the church. He gave his first public concert at this church when he was 16.

His family frequently attended their neighborhood Parkway Theatre and he fell in love with the sound of the theatre pipe organ. Young Everett would sit in the first row behind the organist, all eyes and ears, enthralled by the Wurlitzer. He enjoyed listening to Eddie Dunstetter network radio broadcasts and Jesse Craw-

ford recordings and was really "hooked" in a short time.

His first break, a chance to play a real Wurlitzer organ, came when his Oakland High School music teacher arranged to have him demonstrate the organ in the Diamond Theatre in Oakland for her music appreciation class. Apparently he did this well because the manager, Mr. Rosenberg, liked his playing and invited him to come in to play whenever he wished. This was the biggest thrill of Nourse's early life. The Diamond had a late model eight-rank Wurlitzer with divided chambers, and young Everett soon began playing occasionally for Saturday afternoon stage shows.

Not long after this, he "discovered" Floyd Wright, who was playing at the Grand Lake Theatre in Oakland. He was greatly inspired by his beautiful music. Floyd would often allow him to play the Grand Lake organ, which was the first three-manual Wurlitzer he played.

Between 1928 and 1934 he was playing occasional programs on a number of East Bay organs, including the three-manual one in the Hotel Leamington, and those in the Fox Campus Theatre, Madison Street Masonic Temple, radio station KFWM, three different churches, and an out-of-town organ dedication for a beautiful new Baptist church in Willows, California.

In 1935, he finally got to play a big downtown theatre, the Fox Oakland, for a New Year's Eve sing-time program. The manager took a liking to him and permitted him to use the organ for practice any time he wanted. This turned out to be Nourse's "organ headquarters" on Saturday and Sunday mornings for many years to come. He recalls, "I loved that instrument; it had a beautiful sound."

In 1929 Nourse enrolled at the University of California at Berkeley and received a Bachelor's degree in Agriculture in 1933. Upon graduation he got a job with the U.S. Department of Agriculture in Berkeley. He married his wife Louise in 1936. They moved to Vacaville, California, in 1938 when he accepted a position there. In 1945, he began his long career with the University of California Cooperative Extension Service in Solano County. He took a sabbatical leave in 1957 to earn a Master of Science degree in Agronomy from U.C. Davis. His musical activity has basically been a weekend affair because of his de-

Nourse at the Oakland Paramount's new Wurlitzer in 1984 for Nor-Cal Chapter concert.

(Nourse collection)





In 1937 Nourse was allowed to try out the Oakland Paramount Wurlitzer. This is the original console.

(Nourse collection)

manding full time occupation of agriculture.

Not long after moving to Vacaville, he began hearing fabulous reports about a very talented young organist at Grant Union High School in Sacramento. He was George Wright. Nourse attended Wright's organ dedication concert there and was tremendously impressed and inspired by his genius. Later, after Wright moved to the Bay Area, Nourse frequently listened to him at the San Francisco Fox and was completely overwhelmed by the combination of the brilliant organist and

Young Everett Nourse, age seven, at the Steinway.
(Nourse collection)



the magnificent sound of the 4/36 Fox Wurlitzer.

Late in 1944 when Wright left the Fox to take the organist position at the New York Paramount, Everett's old friend from the Fox Oakland days, C. E. MacDonald, who was now managing the San Francisco Fox, offered him the job there.

MacDonald told him this was the "big time," 5000 seats in the theatre, a big audience. He suggested he come in on a Monday night for a "dry run" before his Saturday show, the weekly "Saturday Night Singtime Jamboree." The Fox Wurlitzer, Opus 2012, was installed in 1929 at a cost of approximately \$65,000, in seven chambers. The console was decorated with ormolu and entirely metal leafed. The console had been painted a glossy white during Wright's tenure. Although this was impressive, the white console reflected light from the screen back into the audience. The console was restored to its original gold after George left.

Everett would entertain the crowds waiting in the Grand Lobby from the mezzanine where a 3/12 Möller Artiste concert pipe organ, Opus 5497, with 864 pipes, was installed. He played softly when the show was in progress.

The Wurlitzer console was located on its own elevator at the center of the orchestra pit. The Saturday night program began about 11:30 p.m., starting out with two or three organ numbers in the spotlight, followed by 10 or 15 minutes of community singing of popular songs of the day. Words were projected on the big screen and the 5000-seat house was often filled to capacity Saturday nights, especially dur-

ing football season when he played team songs, or during a football movie.

The "Up-and-Down" music would reflect the type of show. He had to be well aware of his cue, as the film was on when the console was at basement level of the pit. The pit door had to be closed tightly or the lift would not operate. He'd press the Up button on the elevator and the console would slowly rise as "The End" of the film was on the screen. His title slide, "Everett Nourse at the Organ," would be projected on the movie screen as the traveler curtain was slowly closing and the console rising. The curtain closed when the console reached the top position. The color of the gels for the spotlight would be lined out ahead of time with the booth. At the end of the first solo, Everett would press the signal button and the color changed for the second number. The screen was being adjusted to fit the song slides during the organ solos. The signal was pressed again and the spot color changed for the third solo.

The console would then be dropped to the picture level, the curtain opened with the projected slide such as, "Come On Gang, Let's Sing Some of the Best Songs, the OLD Songs," for the sing-along. The box of song slides had to be exactly in order, the button was pushed to signal slide changes. Nourse used a few parodies and his Crypt-o-Grams, where pictures were substituted for words, were special favorites of the audiences. When he got to the last song slide, he had to anticipate the time it took to come up to the top level to take his bow.

Everett Nourse's style of playing was strongly influenced by several organists: Floyd Wright, whom he worshipped, George Wright, Sidney Torch, Jesse Crawford and Eddie Dunstedter, who was a fantastic technician. Everett strongly feels that tone color is a very important ingredient in good organ music. He has long been known for his skillfull use of organ registration.

When he tries out an organ for the first time he checks out what resources the organ has — what stops it has, how they sound, how they combine, variations of volume of the instrument, and makes substitutions on each organ. "You need the well-balanced 'big sound,' you need good ensemble at lesser volumes, and of course you need good solo combinations. It's great if you can set your own pre-sets, however you can often make good use of some of the existing pre-sets.

"Lush effects, an ensemble of softer stops of 12 ranks, is something you learn over a period of years. On a big organ such as the Fox, with 2580 pipes, you had so much to draw from. Thousands of combinations were used over the years that you almost have an instinct of what to use in a certain phrase. There were 347 stop tablets. Very few theatre organs in the world



Nourse at the four-manual Devtronix organ, (1983).

(Ray Alves photo)

had such grandeur, from the thrilling big full sounds to the rich lush beauty of the softer combinations.

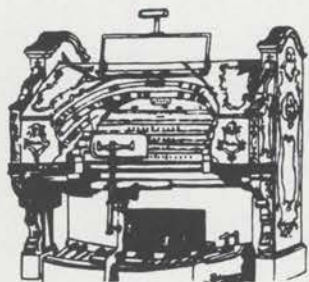
"From time to time the Fox would have World Premiere showings of some of the

big Hollywood productions. On opening nights the organ would be used with a full orchestra of up to 40 musicians, usually under the direction of the famous Walter Roesner. It was a tremendous thrill to play with this big orchestra."

For a short period of time in the late '40s Nourse also conducted a Singtime Jamboree at the Oakland Paramount Theatre on Saturday nights following his appearance at the Fox. They usually had a ten-minute "filler" movie on hand in case he was delayed coming over the bridge. The jamborees at the Fox were discontinued in 1949, but in the following years he continued to play for many occasions, such as premieres, special stage shows, intermission concerts and special events.

There was 32' octave of the Diaphonic Diapason (extension of the foundation Diapason) unenclosed over the proscenium arch which he used sparingly. It would cause the Fox balcony to shake and the balcony elevator would tremble whenever it was used. The audience would suspect an earthquake if it was used too long. A ventil control switch on the console, to disconnect the 32' Diaphone stop tablet, prevented its accidental use and forestalled a panic.

In the '50s Nourse and recording engineer Frank Killinger began experimenting with microphone placement in the Fox auditorium to get a recording that would do the organ justice. The problems were solved and eventually the beautiful sounds of this magnificent instrument were produced on tape, capturing the majesty of



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Everett and Louis Nourse, with cat "Tigger," at home.

(Dr. Ed Mullins photo)

this great 36-rank Wurlitzer.

In 1956, Nourse and the late William McMains were selected as official organists for the Republican National Convention held at the Cow Palace. The G.O.P. proceedings were broadcast nationally from San Francisco.

The final show at the Fox was February 16, 1963. This was a gala stage show with a chorus line and vaudeville acts, and starred a number of Hollywood celebrities. There was a big orchestra in the pit and Nourse played the opening program. The show was sponsored by the Peninsula Volunteers. When Everett finished his 15-minute concert, someone had left the basement lift door open and the lift would not go down. He had to climb off the bench and jump down during the audience's laughter and applause. He suspects it was a trick.

On the following evening a special FM radio broadcast originated from the empty Fox auditorium over station KPEN. Nourse alternated playing with organist friend "Tiny" James. Finally the moment approached when the last beautiful notes were to be heard from this marvellous instrument. It was with a lump in his throat and deep emotion that a misty-eyed Everett performed this sad task by playing "Auld Lang Syne" and Bronislau Kaper's "San Francisco." The organ was purchased and removed by the late Frank Lanterman, who installed it in his La Canada, California, residence. The wreckers moved in shortly, bringing another sorrowful moment in theatre organ history.

Not long after this, Frank Killinger's tapes of Nourse and "Tiny" James were issued on the Fantasy label as three LP recordings labeled "Farewell to the Fox," Volumes 1, 2 and 3. The two organists became widely known because of these recordings. Subsequently, two additional discs were released on Killinger's own Doric label. These consisted of previously unreleased material. The Nourse solo al-

bum, Doric 1404, became a Doric top seller. Killinger also produced another recording in 1966 featuring famous jazz pianist Frank Denke on a Steinway grand piano, with Everett on a Rodgers electronic organ.

The Fox closing enabled Everett to spend more time at home with his wife Louise and daughter Jeanne. He has played a few concerts each year on theatre pipe organ. He retired from the U.S. Department of Agriculture in 1977. He is organist at the Trinity Baptist Church in Vacaville, where he and his wife are members. They have lived in Vacaville for the past 46 years.

He is a member of the Vacaville Rotary Club and has played at many District Rotary conferences over the years. His Rotary Club purchased an electronic organ a few years ago and he plays for them preceding their weekly meetings at the Nut

Tree Restaurant on Highway 80.

Since his retirement he and Frank Denke have played several times at the annual Home Organ Festival at Asilomar, California. His theatre organ concerts have been at the Oakland Paramount Theatre, Redwood City Capn's Galley, San Francisco's Avenue Theatre, Grant Union High School, and in Sacramento at Cal-Expo and Arden Pipes & Pizza, as well as at the Organ Grinder and Paramount Theatre in Portland, Oregon. His most recent concert was for the Nor-Cal ATOS Chapter at the Oakland Paramount in April 1984.

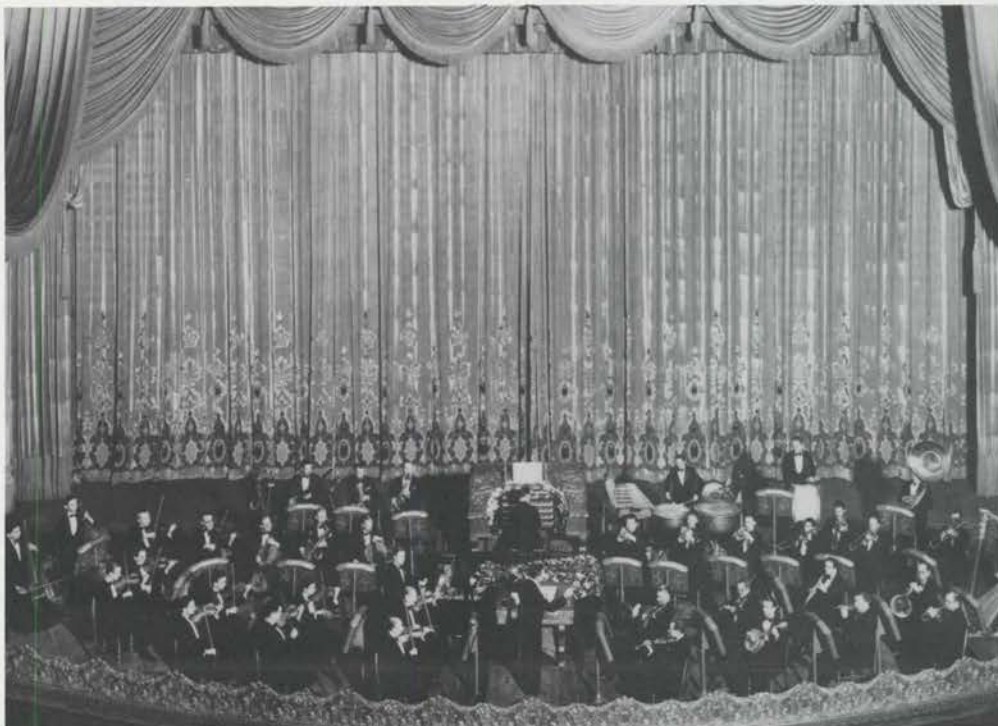
In 1982, Devtronix Organs, Inc., asked him to make a recording demonstrating the Devtronix electronic organ. An educational and entertaining cassette recording was made in which he explains and demonstrates examples of good theatre organ registration. Dr. Ralph Bell, former editor of THEATRE ORGAN, has commented that Everett's remarks are "worth their weight in gold to the serious musician."

He also plays a program of organ numbers showing off the impressive sound of the instrument, a three-manual with 17 equivalent ranks. The organ recording was done by Frank Killinger in a building with excellent acoustics and has been well-received by organ enthusiasts throughout the country.

At home he has considerably modified his own electronic organ to produce a much more theatrical sound. He still continues to receive many requests to play concerts, fairs, conventions and other events each year. Occasionally he dreams that he is back at the San Francisco Fox talking to friends and the manager about some up-coming show.

THEATRE ORGAN is grateful to Everett Nourse for sharing some of his wonderful memories with us. □

Walter Roesner conducts the San Francisco Fox Theatre orchestra, with Charles "Doc" Wilson at the organ console. Wilson was a staff organist in the '30s when photo was taken. (Nourse collection)



KEYBOARD TECHNIQUES



by Cheryl Seppala



PEDALING

The pedals of the organ hold a peculiar fascination for us all. For the beginning organist, the pedals seem the most confusing, distant and complex piece of equipment on the machine, but also the most intriguing. For the pro, they are a continuing challenge. How many ways can I use the pedals to enrich my arrangements or at least show off a little? But to the audience they are a special mystery. How can anyone be coordinated enough to keep both hands making pretty music while their feet dance so assuredly over the pedals?

It is true that playing the pedals while using both hands requires a minimal amount of coordination. But most of all, it requires the development of good pedal technique and much *practice*.

So let's begin to explore this pedal mystery with the goal of learning how to find and strike the proper pedal with either foot. Our ultimate accomplishment will be to learn to use both feet (not just the left) and develop a legato heel-toe technique. These abilities are not reserved for the classical or church organist. However, we will save playing "The Flight of the Bumblebee" as a pedal solo for the pros!

We will assume you are practicing on a full 32-note AGO pedalboard, common to most pipe and electronic theatre organs. However, the following suggestions will certainly apply to 25-note (two-octave) pedalboards as well.

1. First make sure you are sitting comfortably in the middle of the bench, toward the front. If you are sitting correctly, your knees will remain still and together while your legs swing weightlessly from the knee.
2. Strike the pedals with the inside edge of your toe or heel. Keeping the feet slanted inward will help you avoid the problem of striking two pedals at once.

3. Maintain a position on the natural pedals near the back pedals to avoid unnecessary sliding back and forward.
4. There is a great deal of debate among organ instructors whether students should be allowed to "feel" for the correct pedals by feeling the "holes" between the groups of two and three black keys with their toes. This does help the student get started as long as they remember there will not always be enough time to feel the spaces. With time, the feet should memorize the position of the pedals as the hands have memorized the keyboards.

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5. Then the big question — Should you look at your feet? For the beginner, it is unreasonable to say *Never Look At Your Feet!* If you don't look, how do you know if you hit the right one? When practicing pedals, look the first time as you feel and locate and hear the correct pedal, then repeat the same passage several more times without looking, relying on your ear to tell you if you are correct. Watching your feet or hands or even glancing down too frequently is a bad habit. You may likely lose your place on the music.

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- Most of all, don't attack the pedals as if you were trying to squash a bug. Use as little motion and as light a touch as possible. Reserve the dancing, darting feet for the showman.
- The type of shoes you wear while playing the organ does make a difference, too. Try to find a shoe with a thin leather sole and a 1-1/2" leather heel. These types of shoes are available in dance-wear stores or through the mail, specifically for organists.

At one time it was difficult to find many theatre organ arrangements with pedaling

indicated for use of heel and toe and both feet. But fortunately, many editors are now publishing arrangements complete with pedaling. This is the normal code: \blacktriangle = toe; \blacklozenge = heel. These symbols below a note indicate left foot and above a note indicate right foot. If the pedaling is not given, first determine what kind of touch is required. If it calls for a rhythmic staccato bass, just toe it. If the melody is in the pedals or some other interesting progression or counter-melody appears there, then choose a legato touch accomplished by using heel-toe technique and the use of both feet. Remember to use your right

foot any time you cannot reach or connect pedals comfortably with the left.

The following two exercises will help you with these two different styles of pedaling.

- For all-toe staccato pedaling: Play the foot to the fifth with the left foot to the octave with the right foot. For example, Low F — middle C — High F. Remember to look down only the first time, then repeat several more times without looking. Do this in all 12 keys.
- For legato pedaling: Play a chromatic scale up and down in the pedals using heel and toe technique, substituting toe to heel where there are two adjacent chromatic white keys (for example, E-F and B-C).

Many organ technique books include exercises on pedaling and some are devoted entirely to that subject. A recent publication you may wish to use is "Joyce Jones's Pedal Mystery for the Organ," Bradley Pub./Columbia 23E09. Have fun playing with your feet!

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?



CONTEST ENDS DECEMBER 31, 1985

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.

See Patterson Travel Ad on page 7

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

This contest began June 10, 1985 and 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.

You may use the Membership Application Form on page 31 or a facsimile.

RULES

- 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.
- Every new member application must be accompanied by the name of the sponsor when received at the ATOS office. NO EXCEPTIONS.
- 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.
- 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.

Lance Johnson's Troubleshooting Guide Quiz Question

You are at the console and find that the Clarinet on the Great is dead on Tenor B. Explain procedure for locating the cause of the dead note.

Answer on page 63.

Questions and Answers

Lance Johnson will answer readers' technical questions by telephone. He can be reached at 701/237-0477 from 8 a.m. to 5 p.m. Central Time Monday through Friday, or in the evening from 6 p.m. to 10 p.m. at 218/287-2671.

Two New Chapters Added to ATOS

At the recent National Convention in Chicago, two new chapters were added to ATOS, which were not included in the listing given in the July/August issue of THE-ATRE ORGAN. Their names and officers are as follows:

MID-FLORIDA (MF)

Chairman: Mike Wells, 1243 East Colonial Drive, Orlando, Florida 32803. Secretary: Cliff Shaffer, 1216 Chelsea Place, Orlando, Florida 32803.

VIRGINIA (VA)

Chairman: Paul W. Harris, 2321 Hey Road, Richmond, Virginia 23224. Secretary: David M. Barnett, P.O. Box K 95, Richmond, Virginia 23288, phone 804/359-6318.



Chicago, Chicago

that toddlin' town . . .

by Grace McGinnis





Mildred Berry and Jan Challender "manned" the hospitality desk. (Chuck Wlodarczyk photo)



Barbara Sellers with her famous mother, Edna Sellers. (Claude Neuffer photo)



The registration desks on the mezzanine were busy on Saturday morning.



(Claude Neuffer photos)



Conventioners waiting for the first evening program at Downers Grove.

(Chuck Wlodarczyk photo)

Rob Calcaterra and Bill Lamb

(Bill Lamb photo)

Most of the ATOS members from overseas who attended the 30th Anniversary Convention. (Claude Neuffer photo)



"Chicago, Chicago, that toddlin' town"

Chicago may have "toddled" when Fred Fisher wrote those lyrics in 1922, but for 840 ATOSers it certainly didn't in 1985. After six days and nights crammed full of music, merriment, meetings and magical moments, there could be no doubt in anyone's mind that the thirtieth annual conclave of theatre organ lovers left an impression of Chicago that was anything but "toddlin'".

"Chicago, Chicago, I'll show you around."

Our hosts did just that! They showed us pipe organs in sites that took us to Joliet, Waukegan, Hinsdale, Rockford and Lansing as well as to all corners of the city and its suburbs. Add to this three "extra" concerts, a brunch at the Bismarck Pavilion, three cocktail parties and a banquet in the Palmer House, seminars and socializing, and you have all the ingredients for Fisher's next line, "I love it!"

"Bet your bottom dollar you lose the blues in Chicago."

There was no time for "blues" in Chicago! Even waiting in the registration line on Saturday morning was a pleasure as friends met once again and began catching up on the past year's happenings. As the elegant lobby in the grand old Palmer House filled with conventioners, music from a Hammond organ blended with the happy sounds of eager ATOSers waiting for the first busses to load for the special pre-glow events. One group went to hear Barbara Sellers at the WGN studio, while another went to Maine North High School to hear Jack Olander. A cocktail party in the late afternoon provided another opportunity to meet and greet old friends, some from as far away as England and Australia.

A mellow mood prevailed as we gathered outside the hotel at 6:30 for the trip to the high school in Downers Grove. Here we heard a cameo performance by young Phil Silberhorn at the 3/10 Wurlitzer before the evening's concert by Tom Gnaster. Following Tom's welcoming music, National Secretary Dave Barnett narrated a slide presentation of the Richmond chapter's plans for the 1986 Convention. The return trip to Chicago seemed a time for anticipation of both the activities in the coming week and those of next year's convention.

"Chicago, the town that Billy Sunday could not shut down."

Even Billy Sunday would have been impressed had he been in Chicago on a Sunday morning when a caravan of 18 busses carrying more than 800 conventioners roared through the city streets to the Civic Opera House to hear Hector Olivera. After Hector had thoroughly awakened the early morning enthusiasts, we were bussed to the Bismarck Pavilion for a delicious brunch and the annual Membership Meeting. As soon as the meeting was adjourned we headed for the Chicago Stadium to hear the huge 6/62 Barton.

Eight hundred people could almost be lost in that stadium, which holds thousands, but the organ lovers seemed to know just where to gather to best hear this immense instrument. Before the program began, we were pleased to welcome the widow of Dan Barton, the builder of the organ, to our group. This concert included a surprise artist in addition to the two who were scheduled to play. Nancy Faust and cameo artist Don Springer each presented a few numbers and then Tom Hazleton took the bench, flanked by Dave Junchen and Clark Wilson who helped set stops for him. The sounds which Tom evoked from that great Barton were exceptionally stirring, and we were all affected by the intensity of the music — it was a moving experience.



Hector Olivera at the 3/50 Skinner organ in the Civic Opera House. Special scenery was set up on stage for our concert. (Claude Neuffer photo)



ATOSers entering the Chicago Civic Opera House. (Chuck Wlodarczyk photo)



ATOS members finding seats for the Olivera concert at the Civic Opera House. (Chuck Wlodarczyk photo)



Bismarck Hotel theatre lobby. (Chuck Wlodarczyk photo)



Waiting for busses to ride to the Chicago Stadium after brunch and the Annual Meeting at the Bismarck. (Claude Neuffer photo)



Part of the audience in the Chicago Stadium awaiting the concert, while recording gear is set up on the floor. The structure on the floor to the left is the public address speaker system, which was not working for our visit. (Claude Neuffer photo)



The Barton organ console on its elevated platform in the Chicago Stadium. (Claude Neuffer photo)

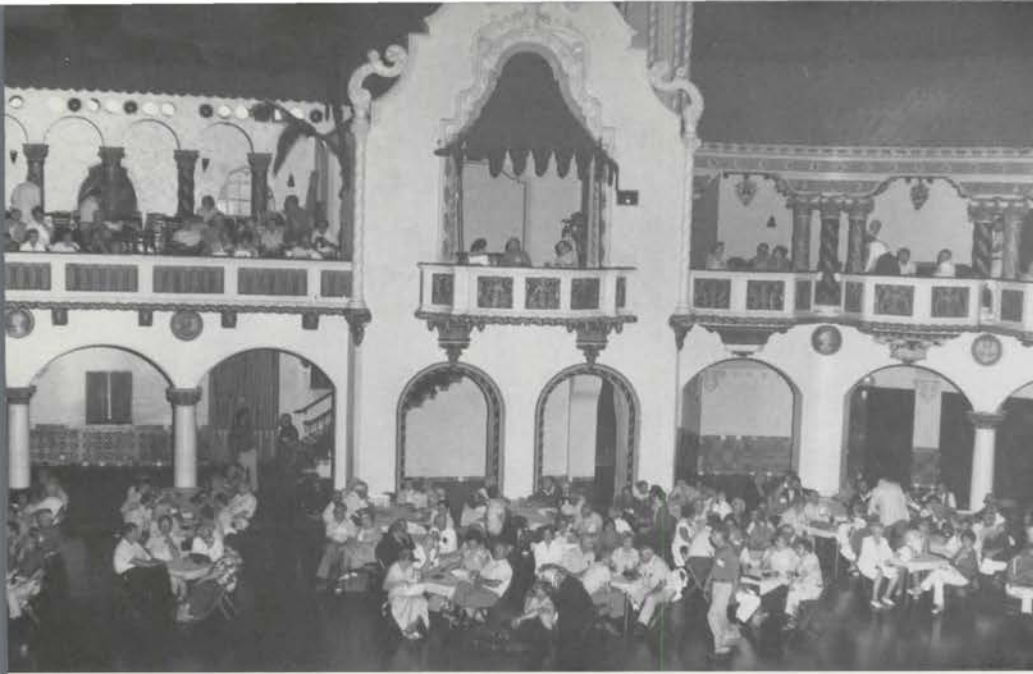
Brunch at the Bismarck.

(Claude Neuffer photo)

Rex Koury conducts the Annual Meeting following brunch.

(Chuck Wlodarczyk photo)





The Aragon Ballroom. (Claude Neuffer photo)

Still buzzing from what we had just heard, we traveled to the famous Aragon Ballroom, and, for those of us who had never seen it, the room itself was amazing. It resembled a Spanish courtyard complete with balconies and arched doorways, and the giant rotating mirror ball reflected light-stars on its midnight ceiling. Here we heard Hal Pearl's music in a setting where anyone over 40 could easily recall the halcyon days of his youth.

Another shift in mood occurred at the fourth Sunday event which was in the beautifully paneled auditorium of the Temple Sholom where we were privileged to hear Devon Hollingsworth on the concert Wurlitzer.

From an opera house to a stadium to a ballroom to a synagogue, we experienced such a variety of venues that day that we were quite ready to just sit and relax before the pre-banquet cocktail hour.



Dancers Xiomara Roldan and Lou Brock at the Aragon Ballroom. (Claude Neuffer photo)



Strolling violinists entertained before the banquet got underway. (Claude Neuffer photo)



Donna Van Riper receives the charter from President Rex Koury for the River City Chapter. (Claude Neuffer photo)



The Sequoia Chapter charter is received by Dave Moreno. (Claude Neuffer photo)

Mountain State Chapter, represented by Betty Walls, receives its charter. (Claude Neuffer photo)



Larry Donaldson happily receives the charter for the Chattanooga Chapter. (Claude Neuffer photo)

Allen Mills receives the charter for the Hudson-Mohawk Valley Chapter. (Claude Neuffer photo)



Tim Johnson receives the Foothills Chapter charter from President Rex Koury. (Claude Neuffer photo)

The charter for the Virginia Chapter, one of the two newest groups, was received by Davis Heatwole. (Claude Neuffer photo)



The banquet was served in the elegantly appointed State Ballroom of the Palmer House, and Chicago's Tom Balinski is to be commended for arranging and managing this event. Tom was also MC for the after-dinner program which he turned over to President Rex Koury who presented charters to seven new chapters. Rex then introduced Lowell Ayars who announced that the Organist of the Year is Dennis James, the Hall of Fame selections are Irma Glen and Kay McAbee and the Honorary Member of 1985 is Preston "Sandy" Fleet. Allen Miller announced that Dennis Hedberg had been chosen for the Technical Achievement Award. Rex then introduced Martin Ellis, winner of the first Young Organist Competition, and presented him with a check for \$1000. As his final official act, Rex introduced the new ATOS President, Jack Moelmann, and presented him with the mounted Tibia of Office.

President Moelmann, who was smartly attired in his Air Force dress whites, noted



Newly-elected President Jack Moelmann receives the emblem of office from retiring President Rex Koury.

(Claude Neuffer photo)

that his uniform had already caused him to be mistaken for a headwaiter, a bartender and an elevator operator and had brought him a job offer from Dairy Queen. On that pleasant note, he began his term of office for a year that holds much promise for the ATOS.

During the banquet, music was provided by Sally Daley and Ralph Cox at Baldwin pianos and Dennis Wolkowicz playing



Sally Daley at the piano, Dennis Wolkowicz at the organ, and Ralph Cox (head showing between the flowers and the organ music rack) at another piano provided music during the banquet.

(Claude Neuffer photo)

a Baldwin organ. The artists and the organ were provided for our enjoyment through the courtesy of Frank Seta of the Baldwin Piano and Organ Company. Two strolling violinists also entertained while we were dining and even managed to play "Happy Birthday" at several tables. Sunday had been a full day, but we still had much to anticipate, and we were glad that Chicago had not been "shut down."

The banquet in the State Ballroom at the Palmer House.

(Claude Neuffer photos)





Two-manual Wurlitzer console and left chamber in the Gateway Theatre.
(Claude Neuffer photo)



Two consoles in the Hinsdale Theatre. The five-manual is not yet working.
(Bill Lamb photo)



The beautiful chandelier in the main lobby of the Rialto Square Theatre.
(Chuck Wlodarczyk photo)

Chuck Wlodarczyk narrates the story of Riverview Park.
(Bill Lamb photo)



Three-manual Kimball console and right chamber in the Gateway Theatre.
(Bill Lamb photo)



Leon and Mildred Berry
(Bill Lamb photo)



Bill Kuczek plays for ATOS at the Elm Rink. Pipes and percussions in the open above the seating area. Two chambers with swell shutters hang from the roof over the skating floor.
(Claude Neuffer photo)

View in the lobby of the Rialto Square Theatre in Joliet.
(Claude Neuffer photo)



**“On State Street, that great street,
I just want to say . . .”**

State Street’s regular users may not recover quickly from the sight and sound of the ATOS 800 boarding their caravan of busses at eight o’clock in the morning on a work day. Even for a city the size of Chicago, we were a formidable crowd at that time of day as we took off for our first concert at the Gateway Theatre in the Copernicus Cultural Center. Dennis Wolkowicz and Sally Daley, banquet artists of the night before, had also managed to come alive in time to perform for us on the Kimball and Wurlitzer consoles in a charming theatre which is part of a project being developed by the Polish-American community to honor their heritage.

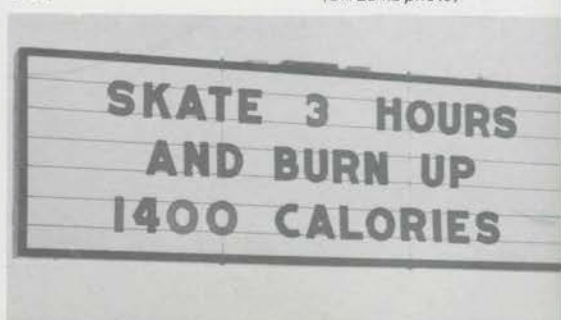
Our second stop was the Patio Theatre for a heart-warming concert by Leon Berry, a popular Chicago organist. (Leon’s wife, Mildred, was one of our bus captains and proved to be a most interesting “tour guide.”) Here we also saw some fascinating movies, taken and narrated by Chuck Wlodarczyk, of Chicago’s famous Riverview Amusement Park which has been closed since 1967.

As we left the theatre we were given boxed lunches to be eaten on the way to either Hinsdale or the Elm Rink. Our group went to the Hinsdale Theatre first and heard a delightful program by Jim Riggs at the Kimball console of the 3/32 hybrid. From there we rode to the Elm Rink and imagined ourselves cruising around the floor to the music of resident organist Bill Kuczek at the Geneva console. One charming couple could not resist the urge to dance to the melodies coming from the overhead pipes.

By five o’clock we were back at the hotel for a dinner break before boarding again for the trip to Joliet and a program by Rosemary Bailey, with a cameo by Don Walker. The Joliet Area chapter sponsored this event in the Rialto Theatre, a meticulously restored movie palace which reflects the loving concern of many citizens who have worked diligently to bring new life to this gorgeous old building. The lobby of the Rialto is dominated by a strikingly beautiful crystal chandelier and the authentic decor of the entire theatre is unforgettable.

A quiet mood prevailed on the ride back to Chicago as we had five concerts to assimilate, and we knew that another round of activities was scheduled to start at eight the next morning.

The Elm Roller Rink offers advice which applies to many of us.
(Bill Lamb photo)



“They do things they don’t do on Broadway.”

Broadway would still have been asleep when the amazing ATOSers, some of whom were probably sleepwalking, climbed back onto the busses for a trip to the whimsical little Pickwick Theatre where Tom Wibbels managed to rouse us to consciousness with his cheerful demeanor and sprightly music on the 3/11 Wurlitzer.

When we returned to the Palmer House there was, at last, time for a leisurely lunch, for browsing in the record shop or for visiting the electronic display rooms before the afternoon seminars. At one point, a small crowd formed in the Hammond Room because young Melissa Ambrose from Detroit was giving an impromptu jazz performance that was close to professional. Again, some of us were reminded that theatre organ will thrive as long as new talent, such as Melissa’s, is encouraged by caring audiences.

The two seminars drew full houses as both offered information dear to the hearts of theatre organ lovers. Chuck

Schaden’s topic was “Theatre Organ on Old Time Radio,” and he shared tapes and anecdotes from his 15 years of broadcasting experience. Lance Johnson’s seminars are always well-attended, and this year his topic covered the releathering of reservoirs and tremolos.



Three ATOS presidents — Rex Koury, Lois Segur and Jack Moelmann. (Bill Lamb photo)



Proscenium and mural drop of the Pickwick Theatre. (Claude Neuffer photo)



Lance Johnson leads his seminar on organ restoration. (Claude Neuffer photo)



Chuck Schaden addresses his audience on the topic of theatre organ on old time radio programs. (Claude Neuffer photo)



The ATOS Record Shop was well-stocked with a large selection of LPs, cassettes, books and souvenirs. (Chuck Włodarczyk photo)



Peterson Electro-Musical Products displayed their lines of tuners, tone generators, keyboard assemblies and tubular chimes. (Claude Neuffer photo)



A couple of ATOS members receive a demonstration of a Conn organ. (Claude Neuffer photo)



John Olsen demonstrates his playing technique on the Hammond to Lorena McKee. (Claude Neuffer photo)

David Awe played a Technics organ to entertain the crowd at the cocktail party prior to the banquet. (Claude Neuffer photo)





ATOS crowd at the Coronado Theatre in Rockford.

(Bill Lamb photo)

All too soon it was time to leave for Rockford, and as our caravan melded into the rush hour traffic heading north out of Chicago we marveled at the competence of those stalwart bus drivers who managed to maneuver us safely through what seemed to be an impossible mass of moving vehicles. We arrived in Rockford with enough time before the concert to explore and appreciate the Coronado Theatre's beautiful lobby (another brilliant crystal chandelier here, too) and its original atmospheric auditorium complete with a star-studded "sky," a setting so typical of the era of fantasy and escapism that spawned these great old movie houses. Rob Calcaterra was the artist for this occasion, which was arranged by the Land of Lincoln Chapter. Rob's appearance at the 4/17 Barton was also consistent with what many of us recall as the theatre world's "Age of Elegance."

It was after midnight when we arrived back at the Palmer House, but some of us had napped on the busses and were ready for more socializing, one of our favorite convention pastimes. Mother Nature got into the act, too, by producing an astonishing light show with heavy bass accompaniment which held the attention of those who were not from the area and not accustomed to these displays.

**"They have the time,
the time of their life."**

And so did we! Wednesday began with two optional concerts for the insatiable. The first group left at eight for the Music Box Theatre and a program by Dwight Beacham on an Allen organ. Fifteen minutes later a group of 100 left for the Wheaton home of Paul Van der Molens to hear Clark Wilson on their 3/8 Robert-Morton. Because this group had to be back at the hotel by noon, Clark's program was limited to about 30 minutes, so the old "always leaving them wanting more" certainly applied in this case.

The first afternoon concert on Wednesday took us to the Genesee Theatre in Waukegan. Their 3/10 Barton is an original installation which the Chicago chapter has restored and now maintains. Jeff Weiler is a popular young organist who is the resident silent film accompanist for the Music Box Theatre in Chicago. The second concert that afternoon was in the chapel of St. Mary of the Lake Seminary in Mundelein where Lew Williams dazzled us on the 4/24 Wurlitzer/Gottfried. We also heard 15-year-old Reid Spears in a cameo.

After our return to the Palmer House and time-out for dinner, we walked four blocks north to the legendary Chicago Theatre for the final convention concert. Rex Koury was the artist and Martin Ellis, winner of the Young Organist Competition, was the cameo performer. We were also honored with a visit by Chicago's Mayor Washington and representatives



Console and left chamber at St. Mary of the Lake Seminary, Mundelein. (Claude Neuffer photo)

Rob Calcaterra provided piano music for the conventioners as they entered and left the Chicago Theatre. (Claude Neuffer photo)



Very ornate left chamber grille in the Coronado Theatre. (Claude Neuffer photo)

Vandalism of the seats in the Chicago Theatre. (Claude Neuffer photo)



from local groups who are working to restore this landmark old theatre to its original splendor.

A closing cocktail party at the Palmer House marked the formal conclusion of the convention, but few were ready to leave and Thursday's Curtain Call promised more fun and music. Our conventioners were having "the time of their life."

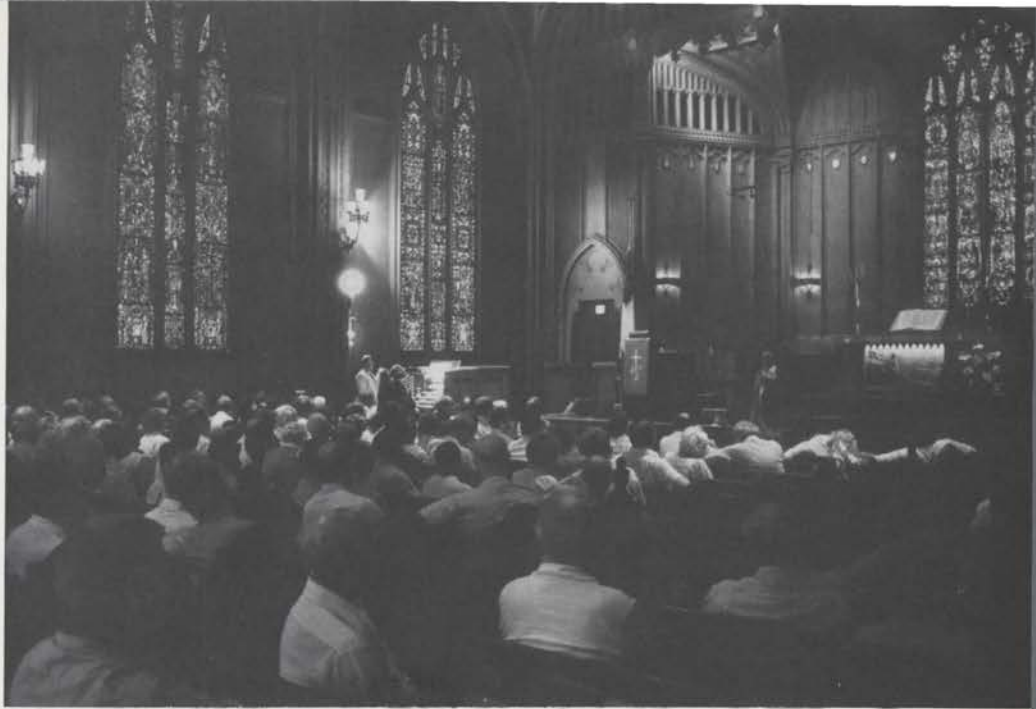
"I saw a man — he danced with his wife."

And we *had* seen that at the Elm Rink! Curtain Call, however, began with a "tourist" activity, a trip to the Adler Planetarium and a look at what must have been the model for the atmospheric theatres.

From there the avid ATOSers rode to Lansing and the only pizza parlor with a pipe organ in the Chicago area. Dave Wickerham, a personable young man with an obvious love for the instrument, provided entertainment for the lunch hour.

Returning to Chicago, the next stop was the Chicago Temple, a church with a spire 43 stories above the busy downtown streets. Inside the building was a cool, quiet sanctuary with a Wicks/Skinner organ which was brought to life for us by organist Gary Plantinga. Mr. Plantinga's lively program opened with the "Marche Militaire" and closed with "The Stars and Stripes Forever," and included both "Pomp and Circumstance" and the theme from *Masterpiece Theatre*.

The Curtain Call's last event took us back to the Hinsdale Theatre to hear George Wright. George's music is such that each listener experiences it at his or her own level of appreciation, and this brought the last day to a memorable close, thus ending our six-day love affair with Chicago.



Interior of the Chicago Temple Methodist Church, with Gary Plantinga at the console.

(Claude Neuffer photo)

Thank you . . .

Claude Neuffer, for your untiring help in photographing the last four conventions for THEATRE ORGAN;

Bill Lamb, for returning to help with the '85 Convention; and Chuck Włodarczyk, for your contributions to the coverage of the '85 Convention.

We are also very grateful for the help of Rudy Frey, Gene Ward, Bill Vogel and Bob Lodder in providing photographic coverage of previous conventions.

Bob Gilbert, Editor



George Wright addresses the audience during his program at the Hinsdale Theatre.

(Claude Neuffer photo)



Sandy Fleet and Ashley Miller enjoying the final cocktail party.

(Bill Lamb photo)

Low Williams entertained at the Rodgers for the Grande Finale cocktail party in the Palmer House.

(Claude Neuffer photo)



Newly-elected President Jack Moelmann with Donna Van Riper of Omaha.

(Bill Lamb photo)



The Board of Directors met on the mezzanine of the Chicago Theatre to adjourn its National Convention session.

(Claude Neuffer photo)

The Grande Finale cocktail party.

(Claude Neuffer photo)





Offering a few remarks: L to R, M.C. Charles Cooney, M.C. Cary D'Amico, CATOE Chairman Jim Shaffer and Convention Chairman Barbara Meisner. (Bill Lamb photos)



Some of the "Pipes Alive in '85" workers after the Chicago Theatre Grande Finale. (Chuck Wlodarczyk photo)

Full-color photographic postcards of the consoles at the PIPES ALIVE IN '85 Convention are available for 25¢ each.

Order from . . .
Charlotte Rieger
6244 West Eddy Street
Chicago, Illinois 60634
Phone 312/282-0037

"Chicago, Chicago, my home town."

Chicago Area, Joliet Area and Land of Lincoln chapters all helped us feel that this was, for one week, our "home town" too. Convention Chairman Barbara Meisner deserves a bouquet of roses for the outstanding effort which she and her committees put forth on our behalf. Concert MCs Charles Cooney, Cary D'Amico and Doug Christenson were most gracious hosts, and Jim Shaffer's bus captains were nothing short of astonishing. Those of us who came from towns smaller than Chicago stood in awe as petite Patty Patterson "explained" to the burly taxi drivers in front of the hotel that her bus *did* have the right-of-way. Faces and places, more than can be recalled at any one time, all blend into a memorable mental movie, and we can only state our belief that Chicago was all and more than we had dreamed when we made our plans to go there. Our thanks go to everyone who had a part in bringing the Pipes Alive in '85. □

1985 Young Organists Competition Entrants

Martin Ellis, first place winner in the Young Organist Competition. (Bill Lamb photo)



Martin Ellis — First Place
Central Indiana Chapter

Melissa Ambrose — Second Place
Motor City Chapter

Rebecca Rieker — Third Place
San Diego Chapter

John J. Cook
Eastern Massachusetts Chapter

Lois Friedrich
Buffalo Area Chapter

Neil H. Johnston II
Southwest Michigan Chapter

Frank E. Perko III
Pikes Peak Chapter

Jason Poteet
Sierra Chapter

Reid Spears
Chicago Area Chapter (CATOE)

Don Walker
Joliet Area Chapter (JATOE) □

Melissa Ambrose, second place winner in the Young Organist Competition. (Claude Neuffer photo)

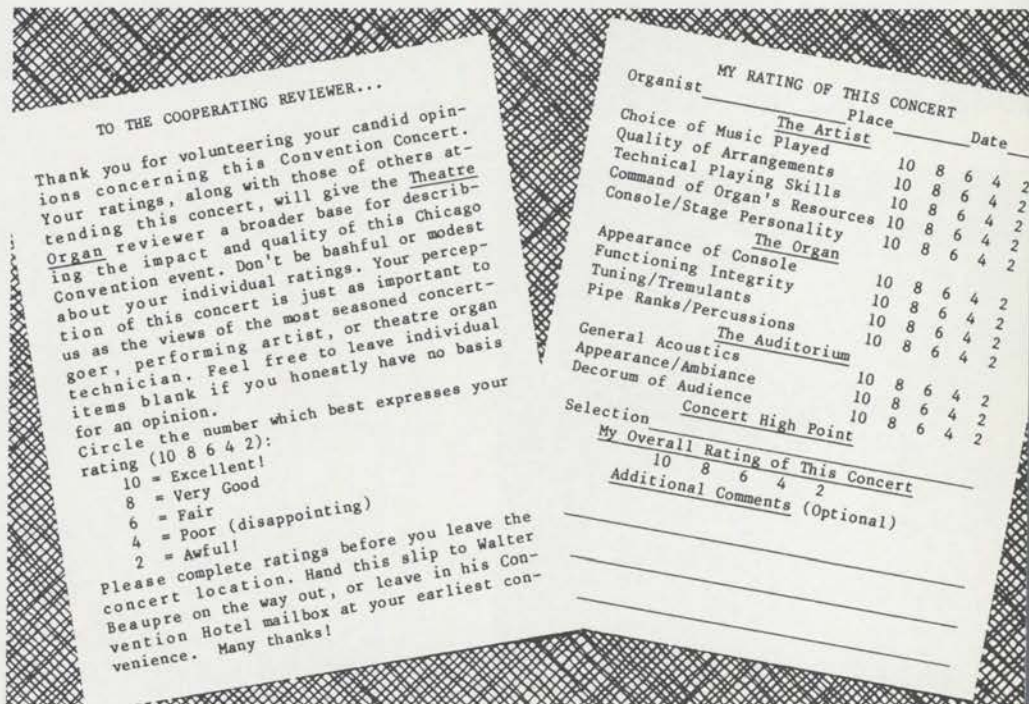


Convention Concerts in Review

by Walter J. Beaupre

Pipes Alive In '85 was a Chicago-style 18-course musical feast with a la carte Afterglow and other related events for those stalwarts who can't get enough of a good thing. If that suggests an orgy, be assured no one came away from the banquet with hunger pangs.

To review all the scheduled concerts and stay within the constraints of journal space, your reporter chose in advance to prepare rating forms for each event which were subsequently handed out to 360 Convention goers at random. Of these mini-reviews, 217 (60%) were completed and returned for processing. These ratings provided a data base of over 3000 responses, plus written observations. Let it be said at the outset that there were isolated instances where this reporter questioned the accuracy of his own sampling procedures. More about that later. Right now it's lay-it-on-the-line time. From top to bottom this is how individual events (not just the organists) were rated by you. The number in parentheses (___) indicates the average of all ratings for the event.



RANK ORDER OF RATINGS BY 217 COOPERATING REVIEWERS IN THREE CATEGORIES

By Artist	By Organ Played	By Auditorium
Tom Hazleton* 10+	Wurlitzer-Gottfried 4/24 10.00	Civic Opera House 10.00
Hector Olivera 9.92	(St. Mary's Seminary)	Coronado Theatre 9.87
Lew Williams 9.92	Wurlitzer 2065 10.00	Rialto Square Theatre 9.77
Rob Calcaterra 9.84	(Temple Sholom)	Temple Sholom 9.52
Jim Riggs 9.82	Barton 4/17 (Coronado) 9.90	Hinsdale Theatre 9.26
Devon Hollingsworth 9.70	Skinner 4/50 (Civic) 9.90	Maine North 9.26
Tom Gnaster 9.16	Wurlitzer (Elm Skating) 9.75	St. Mary's Seminary 9.06
Bill Kuczek 8.77	Owl Cinema (Hinsdale) 9.70	Music Box Theatre 8.93
Faust/Hazleton 8.77	Barton 4/21 (Rialto) 9.36	Downers Grove H.S. 8.53
Tom Wibbels 8.69	Barton 6/62 (Chicago Stadium) ... 8.73	Pickwick Theatre 8.36
Rosemary Bailey 8.34	Wurlitzer 3/10 (Downers Grove) ... 8.61	Elm Skating Rink 8.16
Dwight Beacham 8.24	Wurlitzer 3/11 (Pickwick) 8.27	Chicago Stadium 7.77
Barbara Sellers 8.20	Barton 3/10 (Genesee) 8.25	Patio Theatre 7.33
Rex Koury 7.84	Wurlitzer 3/10 (Maine North) 8.22	Genesee Theatre 7.33
Jack Olander 7.43	Wurlitzer 3/10 (WGN) 7.87	WGN Studio 7.22
Leon Berry 6.46	Wurlitzer 3/10 (Aragon) 7.23	Chicago Theatre 7.20
Daley & Wolkowicz 5.52	Barton 3/17 (Patio) 6.76	Gateway Theatre 7.20
Jeff Weiler 4.60	Wurlitzer 4/29 (Chicago) 6.70	Aragon Ballroom 6.96
Hal Pearl 3.33	Wurlitzer-Kimball (Gateway) 5.78	

* Hazleton rating by reviewers who specifically indicated that they were rating only Tom.



Hector Olivera

(Bill Lamb photo)



Rob Calcaterra was the artist at the Coronado Theatre in Rockford. (Claude Neuffer photo)

Jim Riggs, who played at the Hinsdale Theatre. (Claude Neuffer photo)



Hector Olivera on the E.M. Skinner in the Civic Opera House (9.95)

If standards of theatre organ playing have risen "since Hector was a pup," then considerable credit goes to the impact of Mrs. Olivera's full-grown son. Cooperating reviewers singled out "Over the Rainbow" in the style of French organist Vierne and Hector's rhapsodic treatment of another J.G. hit "The Trolley Song" as show stoppers. The console shape and draw-knobs (he managed to pop one off!) didn't keep anyone from appreciating the great sounds of the 4/50 Skinner, and the magnificent Opera House with a dramatic stage setting added to the total impact. Reviewers wrote: "How can you top Hector?" "One of Hector's greatest concerts!" "A perfect ten!" "Charming, witty and very talented!" Among his many awesome skills Hector Olivera uses one which should be in the armamentarium of every organist who communicates *between* selections: "Always try to focus the attention of your audience upon what you are about to play — never upon yourself." Those artists who can't resist sharing news about their nervous stomachs, hangovers, and over-abundant sweat glands may gain our sympathy, but only at a price no artist can afford (i.e., sabotaged interest in their playing). If one can be amusing (as Hector is) while luring us to listen — so much the better.

Rob Calcaterra on the Barton 4/7 in the Coronado Theatre (9.87)

Raves for the 2500-seat atmospheric theatre in Rockford, a beautifully maintained *Grande Barton*, and Rob's "original and imaginative repertoire" contributed to high ratings. Reviewers liked "Stars and Stripes Forever," Lemmen's "Fanfare," and "La Vie En Rose." The writer also chose "Birth of the Blues," but noted a superabundance of "cute" novelty numbers. A slide sing-along and film were added for good measure. Comments ranged from "A real winner!" to "My kind of theatre organist."

Jim Riggs at the 3/24 in the Hinsdale Theatre (9.64)

All it took was a superb organ and sheer talent to catapult Jim Riggs into the top five at the Convention. Reviewers wrote: "Want to hear more," "Marvelous change of pace . . . unique, imaginative," "Nice personality!" "Jim's future has to be fabulous!" Favorite selections were "South of the Border," "Nobles of the Mystic Shrine," "Oriental Hoochy-Koochy," and "Honeysuckle Rose." This fan flipped over "Girl Friend of the Whirling Dervish." One cooperating reviewer noted that the piano was ever-present in the accompaniment. Could be. We saw a *five*-manual console up front. What's happening?



Devon Hollingsworth played the Wurlitzer in Temple Sholom. (Claude Neuffer photo)

Devon Hollingsworth at the Wurlitzer 4/32 in Temple Sholom (9.74)

An Art Deco sanctuary with a console once blessed by Reginald Foort helped to keep Mr. Hollingsworth very much in the winner's circle. Reviewers often gave him less than top scores for his choice of selections but none faulted him for his technical playing skills. Anyone who can get raves for "Pomp and Circumstance" *has* to be good. Other favorites were the Hebrew "Prayer," "Pilgrims' Chorus," and (gulp!) "William Tell Overture." This reporter particularly enjoyed "Our Father, Our King" and suggests that anyone going to Chicago should wrangle an invitation to hear the incredibly lovely *Tibia Plena 8'* in this installation.

Lew Williams at the Wurlitzer-Gottfried in St. Mary of the Lake Seminary (9.73)

In temperatures the nether side of limbo the CATOE young organist winner Reid Spears stoked the fires further with a short and sweet cameo performance. Then came Lew. Reviewers praised his (and the Miller orchestra's) "St. Louis Blues March," "Ride of the Valkyries," and the "Toccatina" from Widor's *Symphony No. 2*. Introduced by Williams as "Swamp Music" ("Chloe" with George Wright inspired livestock), this hilarious send-up was also roundly applauded. Critics gave Cardinal Mundelein's hybrid 4/24 a perfect "10." The seminary theatre fared less well. One reviewer "found Lew Williams 99 9/10% better than 90% of the other artists at *this* convention!" Our data says not quite — not at this convention — but almost.

Reid Spears, cameo artist, and Lew Williams at Mundelein. (Bill Lamb photo)





Dwight Beacham played at the Music Box Theatre in a concert sponsored by the Allen Organ Company. (Claude Neuffer photo)



Tom Wibbels, artist at the Pickwick Theatre. (Claude Neuffer photo)



Rosemary Bailey at the Coronado. (Bill Lamb photo)

Rosemary Bailey Swings the Barton at Rialto Square (9.03)

If Jim Riggs was the exciting "new boy in town," Rosemary Bailey was the most controversial artist of any gender. Nobody sat on the fence, and our reviewers were either ecstatic in their praise or vitriolic in their condemnation. The written comments tell it all: "Great jazz organist!" "Jazz on the theatre organ not real enjoyable," "innovative and imaginative, the Stan Keaton of the organ — and, OH, those FINGERS!" "Pumped the expression shades . . . probably excellent on electronics but poor pipe organ style." Do you get the picture? Then let's list the high points: "Tango in D," "Mame," Gershwin "Medley" [anybody who announces a "Gershwin Medley" and begins with a Cole Porter tune can't be all bad!], "Body and Soul," and ". . . the console descending." This listener coveted her jazz arrangement of "Don't Get Around Much Anymore."

With your permission the reporter will abandon objectivity for the moment and join the battle. As one who likes modern jazz (we're really talking about early '50s jazz — not contemporary jazz) as well as mainstream theatre organ, I found Rosemary to be a welcome blast of fresh air. Yes, I agree that she pushed the Barton beyond its mechanical capabilities, but we'll just have to build better Bartons! ATOS has shown at this Convention that it welcomes young talent. Now we must take the next step and show young talent that we also entertain young ideas. Come on, fellas! This gal plays the shoes, socks, and Dr. Scholl's corn pads off most of us!

There was no difference of opinion whatsoever about the Rialto Square atmospheric theatre in Joliet: absolutely gorgeous.

Bill Kuczek at the Elm Skating Rink on the Geneva Console 4/27 (8.96)

In a highly reverberant barn with the organ's innards scattered all over the ceiling the resulting sound was a stunning surprise. The only factor which kept reviewers from giving the hybrid instrument a perfect "10" was the appearance of the console. High points in Bill's concert were "Hard Hearted Hannah" and "Stairway to the Stars" (really lovely). This reporter also gave honorable mention to "Granada" for outstanding use of solo ranks and "American Bolero." Bill Kuczek as a musician is light years beyond the usual rink player. His medley of tunes in skating style made us itch to rent some wheels! One of our videotaping conventioners replayed a few minutes of Bill's concert back at the Palmer House. Although the colors were a bit thin due to low lighting conditions, the Dolby stereo sound track was unbelievably fine.



Bill Kuczek at the Elm Rink console. (Bill Lamb photo)

Dwight Beacham at the Music Box on a Custom Allen (8.50)

Cooperating reviewers were instructed not to consider the electronic in their ratings of Beacham and the theatre. They did reflect the general audience appreciation of the terrific restoration job Chris Carlo and Bob Chaney have done on this modest atmospheric neighborhood house. But the big winners at this event were Stan and Ollie in *Two Tars*. Reviewers mentioned Dwight's silent movie score as the high point, and one commented, "Best silent movie accompanist I've ever heard." Another was intrigued with Dwight's demonstration of the organ's voices (which only goes to show that even away from TV, commercials can be the highlight of a program).

Tom Wibbels at the Wurlitzer 3/11 in the Pickwick Theatre (8.47)

A Red Buttons look-alike, Tom Wibbels was praised most often for his arrangements of "Elephant Boy," "Cherokee," and the theme from *Exodus*. He was taken to task for practicing aerobics while playing. One reviewer said it best: "He looks like a chicken trying to take off." Tom could make his engaging personality and sense of humor work for him at the console if he would edit out the self-indulgent remarks.

The Art Deco theatre was greatly admired by some, less impressive to others. Tastes do vary. For those who had been to the Pickwick on earlier occasions, both the theatre and organ were greatly improved. General comments prior to the concert led this reporter to suspect that among Wibbels' considerable assets is his press agent.



Tom Gnaster at the Downers Grove console.
(Chuck Włodarczyk photo)



Phil Silberhorn, cameo artist at Downers Grove.
(Bill Lamb photo)

Tom Hazleton, featured artist at the Chicago Stadium Barton.
(Chuck Włodarczyk photo)



Tom Gnaster at Downers Grove High School on the Wurlitzer 3/10 (8.36)

Opinions of the auditorium, the organ, and Tom Gnaster's artistry were not consistent in any direction. It figures. This observer found Tom poorly disciplined and playing badly in his opening stint and very much in command during his closing set. "Dance Macabre" and "Kiss in the Dark" were both second-half high points. One reviewer singled out "Nola" in the first half, which this listener found embarrassingly awful: proof positive that differences of opinion are what keep ball games interesting.

Billed in the Convention program as a cameo artist, Phil Silberhorn's eight long selections gave a new meaning to the word "cameo." But the audience liked him.

Mostly Tom Hazleton at the Chicago Stadium vs. the Barton 6/62 (8.32)

It was at this event that the rating system broke down. Review slips reflected the Convention program information that Nancy Faust was to be the featured artist with a cameo by Don Springer. Nancy, the resident organist at Comisky Park, did in fact open the concert with one medley, a pleasant "Hooked on Classics" concoction which included everything from "The Bee" to the "Hallelujah Chorus" — all in the same tempo and with little change in registrations. Don Springer followed with a trio of tunes which were, again, pleasant but routine. Then from out of nowhere Tom Hazleton was beamed up to the console where he instantly transformed the Barton from a pumpkin into a gold coach with 62 magnificent Clydesdales, and whisked us off to that magic land where the biggest goosebumps grow. Those who altered their rating slips gave Hazleton a 10+ on all counts. Others conscientiously tried to rate Nancy (as directed!) or lumped the three artists together. It's probably safe to say that had Tom Hazleton been featured as the Barton artist from the outset, this event might have surpassed all others at the Convention. Reviewers mentioned "Jalousie" and "Lost Chord" as favorites. Mrs. Dan Barton, wife of the organ builder, was saluted by Tom and the ATOS audience with a stirring ovation. Sans PA system Tom also acknowledged his two cohorts who helped change registrations as "the most expensive combination action in the world."

Jack Olander plays the Wurlitzer 3/10 at Maine North High School (8.22)

Are theatre pipe organs safe anywhere these days? The Maine North High experience (school now closed and "For Sale") tells us that a thing of beauty is not necessarily a joy forever. Jack Olander did his best to counteract the gloomy news. The Wurlitzer as installed had a bright studio quality (too bright for some reviewers). Jack's opener was a dramatic departure



Don Springer, cameo artist at the Chicago Stadium.
(Chuck Włodarczyk photo)

from the usual "No Biz Like Coming Up Roses That's Entertainment Get Happy" tune. It was a very quiet, serene "Ice Castles" with subtle screen projections of clouds on deep blue. Too effective! Reviewers liked "Here's That Rainy Day," "Vilia," and "Brazilian Sleighbells." Jack rated highest for his choice of selections and lowest for quality of arrangements.

Barbara Sellers at WGN on the Wurlitzer 3/10 (7.85)

Review of this concert by Grace E. McGinnis

Limited seating at the WGN studio made it possible for only 200 to attend this program, but for those who were there it was a trip into yesterday with a most personable, second generation theatre organist. Barbara Sellers is the daughter of Preston and Edna Sellers who are both well-known in the Chicago area and are both in the ATOS Hall of Fame. The organ is a 3/10 Wurlitzer that has been rebuilt by the Kimball Company. It speaks into a concrete studio, which gives it a unique reverberation, even with the room full of people.

Miss Sellers opened with a light and lively "Flying Down to Rio." She then introduced her mother, who was warmly received by the audience. A trio of Jerome Kern tunes was her next offering, "Ka-lu-a," "Look for the Silver Lining" and "Til the Clouds Roll By." We had just settled nicely into that era when Barbara brought us to 1945 with a gentle rendition of "Laura." "Daddy," played with a Waller-like walking bass, concluded the first portion of the program.

The second half of her presentation consisted of a simulated radio broadcast after the style of her father's famous Hartz shows. Vince Viverito served as the announcer, and Barbara played the role of Preston Sellers. The "sponsor" was American 3-V's bird products "for the feathers you love to ruffle." As soon as the "little feathered friends" were "all set

by their radios," Barbara played a lilting version of Fritz Kreisler's adaptation of the old Viennese melody, "Midnight Bells." Gershwin's "Our Love Is Here to Stay" and Anderson's "Belle of the Ball" completed the 3-V's broadcast, but a nice touch was added at the close when Miss Sellers raised her hand to hold the applause, and we heard a tape of Edna Sellers playing her own fade-out theme from a 1936 broadcast. We loved it.

Barbara's encore was "When I Grow Too Old to Dream," which made us grateful that we are not. Hearing and feeling a small piece of yesterday by a charming artist who is very much of today was a truly excellent beginning for the week ahead.



Barbara Sellers played the convention opener at WGN studio. (Claude Neuffer photo)

Rex Koury on the Chicago Theatre Wurlitzer 4/29 (7.30)

Apollo, god of music, was still driving his chariot across the proscenium arch, but tiny creatures were scurrying under the Chicago seats looking for stray popcorn. Time and wanton vandalism have taken their sorry toll. Only the news that the Chicago and its very special organ are slated for complete restoration could dispell the gloom.

Rex Koury came forth gallantly, like the noble gladiator he is, and was promptly impaled on the cipher to end all ciphers. Rex plodded on, dodging fouled-up light cues, dead notes, and unplayable ranks. Reviewers liked "Swan Lake" and "Saints Go Marching In." Another bright spot was the cameo performance by Martin Ellis, Young Theatre Organist of 1985, who apparently had been working at the Chicago as relief organist in recent months.

Earlier in the day some ATOS members complained that they hadn't heard any soft, pretty, dreamy ballads. Rex obliged during the second half of the wake. This sentimentalist especially liked the gorgeous arrangement of "Beyond the Sea."

Reviewers blasted the condition of the organ and the theatre. Rex got caught in the flack and fared only slightly better. It must be admitted that the Convention did not end on a T. S. Elliot "bang. . ."

Jeff Weiler at the Genesee Theatre Barton 3/10 (6.50)

Unless you always had a burning desire to visit Jack Benny's home town, there wasn't much doing in Waukegan. The theatre was clean and in good repair — but hot! Nadia Brown was a lovely young lady gifted with a glorious soprano voice and a hopelessly inappropriate song. Jeff's animated sing-along quickly became a futile exercise in synchronization. Jeff, the ball, and the audience were all bouncing to different drummers. The Buster Keaton film *Pale Face* was a wonderful movie, and Jeff was obviously playing a Lee Erwin score, only the score seldom fit the action. For

the first time reviewers began listing selections they *didn't* like: the two Robert Elmore pieces. That's a shame because when Elmore played them for this listener years ago they were great.

It was obvious to reviewers that Weiler had decided to "wing it" without preparation and fell on his "Howard seat." Sorry, Jeff, but you'll have to work very hard to live this one down. My calculator just informed me that the average Convention-goer paid about fifty bucks a concert (the price of a ticket to *Cats* on Broadway!) to listen to *each* artist during Pipes Alive in '85. At those prices, sonny, expectations are high!

Leon Berry at the Patio Theatre Barton 3/10 (6.23)

Romanesque urns and small balconies punctuated the roof line of the Patio. There were wall medallions with lights on pedestals. The very dim light prompted the ever-optimistic reporter to turn on his flashlight and have a better look. That was a mistake. Well, at least the wide screen installation hadn't destroyed the lines of the proscenium arch.

As for the great Leon Berry whose recordings have reached more people than all other American theatre organists put together, one reviewer summed it up best: "I crave the nostalgia Leon's playing evokes." Unfortunately, six of the eight reviewers weren't buying pure nostalgia and their anguish was very real. Some questioned the wisdom of asking Leon to play for the Convention after a debilitating illness. On the other hand, CATOE may have been thinking of those hundreds of theatre organ fans who wanted to tell their grandchildren, "We once heard the legendary Leon Berry IN PERSON." All of us pray for his full and speedy recovery.

Sally Daley and Dennis Wolkowicz at the Wurlitzer/Kimball Consoles in the Gateway Theatre (6.06)

This concert offered a rare opportunity to hear two artists at two consoles playing mostly together. But except when there are



Jeff Weiler was the artist at the Genesee Theatre in Waukegan. (Claude Neuffer photo)



Leon Berry at the Patio console. (Bill Lamb photo)

Rex Koury in a relaxed mood after his concert at the Chicago Theatre. (Bill Lamb photo)



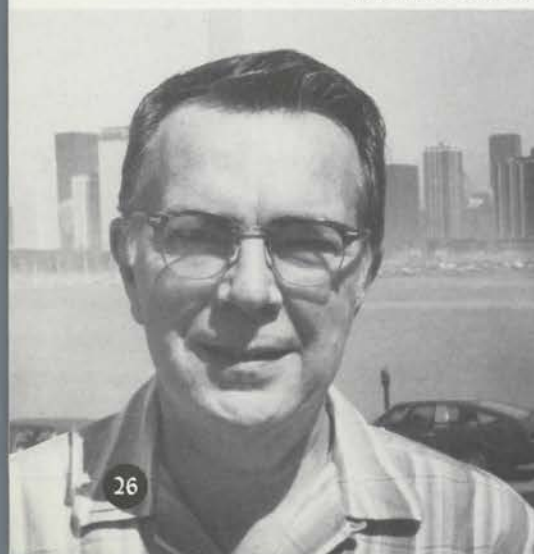


Sally Daley and Dennis Wolkowicz at the Gateway Theatre. (Claude Neuffer photo)



Dancers Xiomara Roldan and Lou Brock at the Aragon Ballroom. (Bill Lamb photo)

The reviewer . . . Dr. Walter J. Beaupre. (Claude Neuffer photo)



long lines at the powder-room door, two heads are not always better than one. Two reviewers dutifully mentioned "Sound of Muzak" and "It Happened in Monterey" as high points; eight said there weren't any. The general consensus was that the organ just wasn't "ready for prime time" (right wall expression shades weren't working at all!), and neither were the players. Seeing the last remaining Rapp & Rapp atmospheric theatre helped to make the visit worthwhile for theatre history buffs.

Hal Pearl in the Aragon Ballroom at the Wurlitzer 3/10 (5.37)

There must be something irresistible about freshly spilled warm blood. Any number of conventioners approached the writer with the comment, "I can't wait to read your review of this one!" It happened so often that yours truly began to get the feeling that we have let ourselves become the American Theatre *Organists* Society. And when I examined the mini-reviews I found that the overall ratings of events generally reflected scores for the *organist* and ignored their ratings of the organ and auditorium. Consequently, for this *event* the data is both accurate and grossly misleading.

Some of the more constructive comments concerning Mr. Pearl's playing were as follows: "should have practiced," "poorly prepared program," "too much chimes," "should have been asked to play a short cameo on a courtesy basis." Less constructive were such comments as these: "Was he good once?" "Set back the movement 30 years!" "National attendees should not be subjected to such brutalizing of a theatre organ."

Once again your reporter asks your indulgence concerning his personal biases for a moment. Suppose as a youngster in a small town you heard those wonderful broadcasts from the Aragon Ballroom in Chicago, and 45 years later had a chance to see what it was really like. You walked in the door and discovered that it was more fabulous than your wildest dreams: the polished dance floor, the massive Moorish courtyard, the twinkling stars overhead, and the hypnotic revolving mirrored ball — an exotic Shangri-La frozen in time. And then suppose a very astute showman (Hal Pearl) paid tribute to the likes of Wayne King, Eddy Howard, Dick Jurgens, Kay Kyser and a host of other favorites long gone. He also provided two superb dancers, Xiomara Roldan and Lou Brock, who floated in the spotlight, reminding you of how you figured you must have looked out there (45 years ago) with the prom date of your dreams. Get the scene?

Frankly, Mr. Pearl, you were the only artist during the entire Convention who made me blink back the tears. Just about every fine virtuoso at Pipes Alive could



Hal Pearl at the Aragon Ballroom console. (Bill Lamb photo)

benefit from Hal Pearl lessons — not in playing the organ — but in playing the human heart! Nostalgia has very little to do with technical perfection. If it did, there might not even be an ATOS.

Yes, there were other memorable moments during Pipes Alive in '85: catching Melissa Ambrose, the Detroit runner-up for Young Theatre Organist of the Year, doing marvelous things with "In the Mood" and "Dueling Banjos" on an electronic; those fatally comfortable seats at the Adler Planetarium during the Afterglow, discovering new uses for cardboard and driveway sealer (it's called "Pizza") during Dave Wickerham's concert (yes, John from Central Ohio, you poured a mean Pepsi!); always getting to theatres so early that we just missed laying the cornerstone; reformed smokers making life miserable for the unwashed; MC's reading fascinating facts about the artists, theatres, and organs to us from the Convention Program . . . enough "zingers" already!

Seriously, CATOE and ATOS have every right to be proud of a Convention which included the best atmospheric theatres left on this planet, a #1 rated concert played on a non-theatre organ (how about *that*, AGO!), great moments in settings from Temples to skating rinks, a farewell concert in the "old" Chicago Theatre, more really good, playable theatre organs than we have a right to expect these days, and that wonderful "toddlin' town" in which 850 grown-ups could take this whole business of theatre pipe organs seriously without feeling just a tad silly about our enthusiasm. The late Mabel Mercer, queen of the sophisticated night club singers and darling of the Jet Set, claimed that the greatest review she ever received was from a little boy who came up to her after a concert and with eyes shining said, "You done good!" Chicago, you done good! □

PIPES &

Personalities

Lee Erwin Plays the Beacon

On October 7, Lee Erwin, playing the Beacon Theatre's 19-rank Wurlitzer, will begin a 13-week series of silent films at the "Incredible Bit of Bagdad on Upper Broadway" in New York City.

The films for the series, selected by Stanley Feingold, reflect a balance between well-known silents, both American and European, and rarities not often seen by movie audiences anywhere — films by Garbo, Gish, Pickford, Swanson, Louise Brooks, Nazimova, Fairbanks, Valentino, Barrymore, W. C. Fields, Lon Chaney, Keaton, Langdon, Chaplin and Lloyd. Also to be shown are a new print of D. W. Griffith's *Intolerance* and Rene Clair's *An Italian Straw Hat*, considered one of the best European comedies of the silent era.

Lee has been associated with the Beacon Theatre's Wurlitzer since it was restored by the New York Chapter ATOS, with Bon Smith as crew chief, in the early '60s. Lee was a member of the original restoration crew.

When restoration of the Wurlitzer was completed, Lee was commissioned by NYTOS to write an organ score for Gloria Swanson's legendary film, *Queen Kelly*. On May 8, 1967, with Swanson making a personal appearance, Lee played his new score for the first time to a sold-out house of enthusiastic moviegoers.

Since that eventful night, Lee Erwin has composed and recorded scores for more than 70 films. Many of those movies, with Erwin's music, are being shown all over the world.

During the past year, under the guidance of David Alpert and Charles Kalan of Beacon Enterprises, the theatre has been completely restored and redecorated following the original color scheme, so that the Beacon is once again the "Grand Movie Palace" that Roxy created.

Ben Hall wrote about the Beacon in a small booklet that was included in Lee Erwin's recording of the Beacon Wurlitzer, "The Sounds of Silents": "This incredible 'bit of Bagdad on Upper Broadway' was originally planned as Roxy's Midway Theatre, and has been called "The Baby Roxy" because the designer, Walter W. Ahlschlager, who was also the architect for the big Roxy, incorporated many simi-



Lee Erwin at the Beacon Theatre Wurlitzer.

lar features in both houses. The opulent color scheme of antique gold and rich reds, so dear to Roxy's heart, the gigantic lozenge-shaped dome and monumental chandelier, the lobby rotunda (with its own dome and chandelier) — all evoke the "Cathedral of the Motion Picture." Even the stage of the Beacon is like the Roxy's in that the backstage wall juts into a corner; both theatres were built with the auditorium at an angle inside the rectangular structure in order to fit in as many seats (2673 in the Beacon) as possible.

"The theatre opened as Warner Brothers' Beacon on Christmas Eve, 1929. The gleaming white and gold console of the Mighty Wurlitzer soared into view bearing the brilliant and eccentric Stuart Barrie with it; Ben Bernie acted as master of ceremonies, and his orchestra rose on the stage lift to perform some popular novelties. There were Vitaphone short subjects in place of 'live' acts, featuring Mme. Frances Alda, Bert Lahr and a dance number, "Wedding of the Painted Doll" (which may have been the Technicolor sequence from Warner Brother's *Broadway Melody* that same year). After a newsreel came the feature film, Lupe Velez and Rin-Tin-Tin in a dog of a picture called *Tiger Rose*.

Chris Elliott



"Since this somewhat inauspicious beginning, the Beacon has survived the onslaughts of Bank Night, CinemaScope and popcorn with all its glories intact. The orchestra pit, the console and stage lift still elevate; the giant cyclorama still hangs from the flies (illuminated by a semi-circular footlight trough at the rear of the stage); and the original Magnascope screen still hangs in the fly loft, along with the plush contour curtain which opened on the Beacon's first night. And best of all, the mighty Wurlitzer, restored to mint condition by members of the local chapter of the American Theatre Organ Society, still thunders, trills, coos and sobs better than ever."

TED R. CREECH

Chris Elliott Appointed Organist at Founder's Church

After his concert at the 1984 ATOS Convention in Indianapolis, Chris Elliott returned to a full schedule of music studies and church music work. He entered the difficult American Guild of Organists' Young Artists Competition and won second place in the competition sponsored by the Long Beach Chapter of AGO. He was presented in recital in April by this same group. Chris performed an entirely different classical concert on May 31 celebrating the 20th anniversary of the 3/82 Casavant organ at the First Baptist Church of Van Nuys, where he has been organist.

In late July, Chris began full time duties as organist for the Founder's Church of Religious Science in Los Angeles. This church is the home of the 4/31 Wurlitzer theatre pipe organ designed by Lyn Larsen and restored and installed by Ken Crome. Known as The John Brown Cook Memorial Organ, the instrument was donated by Marian Miner Cook, a member of Founder's Church. The organ will be featured

twice yearly in special Sunday afternoon concerts as well as in the weekly half hour concerts on Wednesday evenings from 7:00 to 7:30 prior to the Wednesday evening services.

"Music for a Quiet Evening" is the title of the latest album recorded by Ashley Miller. This easy listening album was recorded on the Sargent/Stark 4/18 Wurlitzer theatre organ and will be released sometime this winter in stereo LP and CD format.

Well-known selections include "Journey into Melody," "Our Waltz," "Darn That Dream," "Misty" and "Stranger on the Shore."

The Sargent/Stark Wurlitzer was originally installed in the Santa Monica Criterion Theatre. It is similar to the Wurlitzer 260; however, instead of the Oboe Horn and Quintadena, it has a Cor Anglais. This organ also has an Echo division of String, Tibia and Vox.

More information on "Music for a Quiet Evening," "Show Time," "Spectacular Sounds" and the first album cut at Radio City Music Hall can be had from Impro International, Inc., P.O. Box 1072, Elkhart, Indiana 46515, phone 219/679-4061.

Bobby Pagan Surprised on 80th Birthday

Veteran British theatre organist Bobby Pagan was scheduled for a concert at the Worthing Assembly Hall in England on April 28, sharing the program with Rob Calcaterra.

At the conclusion of his part of the program, Bobby stepped down from the console to acknowledge the applause of the audience. As he was taking his bows, the theme music of *This Is Your Life* was heard from the P.A. system, and Nigel Ogden appeared through the curtains

backstage carrying a large red book.

For the next half hour, Nigel read Bobby's life story out of the book while slides were shown of various theatres, organs and colleagues with which Bobby had been associated. After this there were recorded messages from Phil Kelsall, Ernest Broadbent, Robin Richmond, Douglas Reeve and George Blackmore, written messages from Dennis Norden and Reginald Dixon, and then onto the stage came Bobby's wife, three sons and wives, grandchildren, and organists Bill Davies, Ena Baga, Florence de Jong, Neville Meale, Louis Mordish and John Mann. The Sussex Theatre Organ Trust presented Pagan with a music center, with which he was very thrilled.

Written from the column, "Nigel Ogden Entertains," published in the July 1985 issue of Organ Player and Keyboard Review, a British magazine, and used by permission.

Sheet Music Magazine's Dave Kopp provides the following update on the Aeolian organ (1932 vintage) in the Westchester Center, White Plains, New York.

"On a trip to the Center in June of this year, NYTOS Chairman Tom Stehle, Bob Seeley, Bob Welch and myself found the organ to be about 50% playable. The organ is four manuals and approximately 80 ranks, with an Aeolian Duo-Art roll player (still intact). It's true, the organ is to come out by January 1986 to allow for building improvement and reseating. The Center wants to donate the organ, but has not found any takers."

There has been a lot of publicity on the impending fate of this beautiful instrument. It was even used briefly for the Westchester Apples (USBL), who unfortunately had to cut their season short when several star players were drafted by the NBA. "The organ sounded great as a basketball organ," says Dave, who normally



Bobby Pagan at the Worthing Wurlitzer.

(John Sharp photo)

plays a Hammond at Madison Square Garden for the New York Knicks. "When that high pressure fanfare division 'charged' the home team, the crowd went wild!"

Anyone knowing of a possible home for the Aeolian is encouraged to contact Dave at 201/694-0779 or 22 Clifford Drive, Wayne, New Jersey 07470. □

Bobby Pagan and Nigel Ogden at Pagan's birthday surprise party at Worthing.

(John Sharp photo)

L to R, Florence de Jong, Rob Calcaterra and Ena Baga at Worthing.

(John Sharp photo)



Brings out the best!

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

A repeat performer!

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

A real money-maker!

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



Boosts attendance!

"Having Bob Ralston heading our 1984 Christmas program helped our attendance immeasurably. Our entire congregation was joyous with Bob's outstanding talent and professionalism. We've already booked him for our 1985 Easter program."
**Rev. John Hjellum, Pastor, Whittwood
Baptist Church, Whittier, California.**

The very best!

"Bob Ralston's performance was most memorable and entertaining . . . excellent registration . . . by far the most exciting program of the (1984 ATOS) Convention and thus a fitting conclusion."
**Grant I. Whitcomb,
Theatre Organ Magazine, Sep/Oct '84**

A winner!

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

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

BOB RALSTON
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ATOS Financial Report

This report is submitted at mid-year in order to give our members information about 1985 finances.

In past years we have had to borrow from a bank or use following year dues in order to pay for the last issue of THEATRE ORGAN each year. Unless something unforeseen occurs, we should be able to pay for the November/December issue out of this year's income. We can then have all of our 1986 income to use on 1986 programs.

A summary of this status was given to the members at our annual membership meeting at the National Convention in Chicago.

Warren Dale Mendenhall, Treasurer

AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF JUNE 30, 1985

ASSETS

Current Assets:	
Cash	\$38,028.41
Inventory — Binders	2,584.00
Inventory — Magazine	8,180.00
Inventory — Rosters	1,500.00
Convention Advance	5,000.00
Trust Funds	10,350.00
TOTAL CURRENT ASSETS	\$65,642.41

Fixed Assets:	
Ben Hall Organ	6,700.00
Computers and Copiers	18,224.94
Library Equipment and Materials	1,050.00
TOTAL FIXED ASSETS	\$25,974.94
TOTAL ASSETS	\$91,617.35

LIABILITIES AND CAPITAL

Bank Loan on Computers	\$7,539.36
TOTAL LIABILITIES	\$7,539.36

CAPITAL AND SURPLUS

ATOS Capital	40,699.58
Surplus	43,378.41
TOTAL CAP. & SURPLUS	\$84,077.99
TOTAL LIAB. & CAPITAL	\$91,617.35

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REVENUES:	
Advertising	\$ 8,626.95
Back Issues	1,556.14
Binders	755.50
Archives	145.30
Dues	74,459.86
Interest	1,164.30
Donations — Unrestricted	1,111.24
New Chapter Fees	50.00
Donations — Restricted	350.00
First Class and Airmail	650.00
Label Sales	156.95
Rosters	67.00
Bank Credit	122.13
Mailing List	50.00
Brochures	160.00
Trust for Newsletter	100.00
Repay S.F. Expense	75.13
Transfer from Beaumont Account	13,703.85
TOTAL REVENUE	\$103,304.35

ADMINISTRATIVE EXPENSES:

Contract Services	\$ 4,760.05
Office Supplies	455.34
Postage	1,024.00
Printing	1,119.66
Hotel Advance	1,000.70
Phone	999.82
Travel, Rooms, Meals	7,514.05
Loan Payment	1,575.00
Copies	61.70
Postage Meter	650.00
Back Issues and Archives Advance	550.00
Storage	390.00
Rent	357.24
Bank Charges	157.77
Refunds	92.00
Tape Advance	100.00
Christmas Advertisement	60.00
Tax Penalty and Filing Fee	152.50
Equipment Repair	75.00
Convention Registration	157.00
Insurance	722.00
TOTAL ADMINISTRATIVE EXPENSE	\$21,973.83

JOURNAL EXPENSE:

Phone	\$ 882.06
Postage	1,426.44
Photos	1,476.67
Contract Labor	15,233.76
Commissions	792.12
Fee — 2nd Class Permit	35.00
Freight	173.02
Mailing Envelopes	97.50
Printing	14,796.00
Rental Storage	390.00
Travel	714.00
Mailing Service	663.99
Petty Cash Advance	150.00
Loan Payment	1,050.00
Equipment Repair	71.55
TOTAL JOURNAL EXPENSE	\$37,952.11
TOTAL EXPENSE	\$59,925.94
SURPLUS FOR THE PERIOD	\$43,378.41

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Let's review some organ presentations which came after the silent movie era. References were *Local Press (LP)*, *Exhibitors Herald World (EHW)* and *Variety (V)*.

May 17, 1929 (LP) Though "the stage has moved to the screen" at the Tower Theatre in Chicago, where all the entertainment comes in talking, singing and dancing productions from the screen, the human note is still present in Tower programs. Miss BASEL CRISTOL has been appointed organist, and her novelties are already welcomed by Tower patrons.

She is well known to audiences in local motion picture theatres. Several years ago, she won considerable applause at the Chicago Theatre for her part in their Sunday morning concerts. She has also played the Tivoli and other Balaban & Katz theatres.

April 26, 1930 (EHW) CHARLES WILLIAMS, at New York's Loew's State, offered a timely solo in his "Spring Novelty" this week. Opening with a chorus of "Happy Days Are Here Again," as a colored Workstel Effect slide of flowers was shown on the screen, Williams then announced, via the mike, a special version of "Button Up Your Overcoat," which he played as the audience sang. Next, a cleverly worded announcement introduced "Telling It to the Daisies." His introduction of "Big Man from the South" was extremely well worded and had the audience in an uproar of laughter which did not subside until Williams started this number and everyone sang. For an added attraction, he employed a well known and good-voiced singer, Bonn Walker, for the next two numbers, "That's When I Learned to Love You" and "Garden of My Heart." For the finish, everyone joined in singing a chorus of "A Little Kiss Each Morning." Williams has made himself popular at this house, and each of his efforts gets a tremendous reception.

Circa 1930 (V) STUART BARRIE held the next spot with an organ solo which uses one of the best ideas so far. "Gallagher and Shean on Different Days of the Week," he called it. It's a demonstration of how the melody would be played in seven places: Sunday in church, a Chinese restaurant, Viennese beer garden, at the circus, Spanish cafe, a Turkish cabaret, and as played by Sousa's Band. Any organist who knows his stuff as Barrie does, and who has the necessary stops on his instrument, can devise his own effects, all worked around this basic idea.

Circa 1930 (V) JESSE CRAWFORD'S contribution was "An American Fantasy." It started out to be commendable, but cheapened midway with the flashing of lyric slides. It had to be pulled out through a double console conception of Sousa's "Stars and Stripes Forever." Mrs. Crawford was at the stage console, starting behind a scrim and lighted from the wings. A brief pop number served to introduce the feminine organist, after which the family combined for the finale. Use of the house orchestra would have swollen the finishing standard march for a corking sendoff, but the pit boys were allowed to rest.

Circa 1930 (V) EDWARD K. HOUSE, solo organist, had the slides of several pop songs mixed, and challenged the customers to follow him without a hitch as he slipped from one to another. Then, with no slides, he asked the Chicago crowd to whistle while he played a jumbled medley. Drew good results on the idea, with the mob's getting enthusiastic, trying to follow him.

Circa 1930 (V) TED MEYN, Cleveland's Loew's State organist, showed a new idea for novel organlogs by having the local telephone company install a phone attachment for his mike-amplifying set. Audience was skeptical about phone's being the real thing until

Meyn called up any requested number and let crowd listen in through broadcasting system. Plenty of laughs built up when one mug called out a number which contacted a hard-boiled honky-tonk.

Planted calls to Eddie Melniker, house manager, who razzed organist for sour notes, and radio station manager helped build up comedy. Phone calls were used to suggest appropriate illustrated songs for organ. Mike-phone stunt is part of the action in "Are You Listening?," but Meyn claims to be first to work it out practically for organ novelties.

Circa 1930 (V) HENRY B. MURTAGH, organist, took a try at the community singing idea so popular in this city and got a surprising response. His chatter on the screen slides was called "My Friend from New York," the friend being one of those guys who pans everything. Murtagh said that the gent was in the house to see what kinds of voices the city puts out — how about it? Okay, said the customers, and started dishing it out. It may be sacrilege to call it "harmony," but it was a response, and went over successfully.

Circa 1930 (V) ALBERT F. BROWN, foremost exponent of organ production, had another darb in "Evolution of the Organ Solo." Taking exception to his rule against congregational singing, he included one audience number for comedy effect, and it wowed. He traced the organ solo to its source — the nickelodeon pianny, inserted some "don't spit on the floor" slides and pulled a song bit with a comic plugger, crack-voiced, to make the first part all laughs. Second portion went legit for a pop ballad and a beautifully lighted set behind the scrim. Returns were excellent all the way.

Circa 1930 (V) LEO TERRY, solo organist, gamboled around on his excellent special Kilgen organ with a novelty called "A Trip Through the Organ." This bit not only gave Terry an opportunity to show his versatility, but was a great plug for the instrument. He imitated various musical instruments, vocal tones and plain noises, with the novelty of the number keeping the crowd wide awake throughout. Some regular music was included.

Circa 1930 (V) JACK TAYLOR at the organ, has another novelty. Using "A Young Man's Fancy" for gag lines, he has them singing several pops. Male voice on record sings a number to his accompaniment while the crowd joins in. Without singer, he smashes into the chorus again to a burst of applause. Eight minutes.

That will do it for this time. So long, sourdoughs!

Jason & The Old Prospector □

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(see page 10 for instructions)

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ATOS Membership

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Sacramento, California 95842

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916/367-3345

Young Organists Competition

Walter Strony
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Phoenix, Arizona 85003
602/256-7720

ATOS Officers and Board, 1985-1986. L to R, front row: David Barnett, Dale Mendenhall, Jack Moelmann, Russ Joseph, Rex Koury; back row — Ashley Miller, Lois Segur, Allen Miller, Dr. John Landon, Richard Sklenar, Lowell Ayars, Walt Strony, Tom B'hend, Fr. Jim Miller. (Claude Neuffer photo)



HALL OF FAME

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

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

Ambrose Larsen
 Ann Leaf
 Richard W. Leibert
 Leonard MacClain
 Quentin Maclean
 Roderick H. "Sandy" Macpherson
 Albert Hay Malotte
 Dr. Melchiorre Mauro-Cottone
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 G. Oliver Wallace
 Thomas "Fats" Waller
 Jack Ward
 Edward J. Weaver
 Lew White
 Jean Wiener
 George Wright

ATOS AWARDS — 1985

HALL OF FAME ORGANISTS

Irma Glen began her musical career at the age of 12 when she conducted an orchestra of 12 men on a Chicago theatre stage. Two years later she toured Europe and South America with an organized girl's orchestra. When she returned to Chicago she learned that the real demand was for organists, not pianists. She studied organ and soon became a featured organist at one of the large Chicago theatres. From this position she became a staff organist of radio station WENR. In time, WENR was to become a part of the large NBC network and Miss Glen was to gain fame nationally. She was probably one of the few theatre organists in history who was so

well-liked that in the late '20s she was sponsored by a wealthy "Lady Bountiful" whose wish was to remain anonymous and was known only to Miss Glen. Her secret sponsor paid for a weekly 15-minute program for two years. The title of the broadcast was "Irma Glen and Her Lovable Music," and the theme was a tune entitled "Lovable." Later, in addition to her solo organ programs, Irma was to play the dramatic part of Betty in a broadcast which was the first of its kind, "The Smith Family." In this program Irma also doubled at the organ to furnish the musical bridges between scenes. Miss Glen was a graduate of Chicago's American Conservatory of Music and taught there in 1933. In later years she moved to California where she composed music, played the organ, wrote

and lectured and sometimes traveled. She died December 15, 1982.

Kay McAbee is one of the most active performing theatre organists in the Chicago area. He has played for almost every imaginable function from dedicatory organ recitals to national political conventions. Beginning as Staff Organist for the W. W. Kimball Company in 1951, he toured extensively for Kimball and for the Conn company. He also served as organist for many prominent Chicago churches. In 1952 he played his first theatre pipe organ, the 3/14 Wurlitzer in the Aurora, Illinois, Paramount. He went on to play theatre organ concerts around the country in addition to night club, television, radio and re-

ATOS HONORARY MEMBERS

1959 — Jesse Crawford	1973 — Al and Betty Mason
1960 — Farny Wurlitzer	1974 — Lloyd E. Klos
1961 — Mel Doner	1975 — Joe Patten
1962 — Leonard MacClain	1976 — Floyd and Doris Mumm
1963 — Eddie Dunstedter	1977 — Les and Edith Rawle
1964 — Reginald Foort	1978 — Len Clarke
1965 — Dan Barton	1979 — J. B. Nethercuff
1966 — W. "Tiny" James	1980 — Sidney Torch
1967 — Erwin A. Young	1981 — No selection made
1968 — Richard C. Simonton	1982 — Lloyd G. del Castillo
1969 — Judd Walton	1983 — Marian Miner Cook
1970 — Bill Lamb	1984 — William P. Brown
1971 — George & Vi Thompson	1985 — Preston M. "Sandy" Fleet
1972 — Stu Green	

ATOS PAST PRESIDENTS

Richard Simonton	February 1955-October 1958
Judd Walton	October 1958-July 1961
Tiny James	July 1961-July 1964
Carl Norvell	July 1964-July 1966
Dick Schrum	July 1966-July 1968
Al Mason	July 1968-July 1970
Stillman Rice	July 1970-July 1972
Erwin A. Young	July 1972-July 1974
Paul M. Abernethy	July 1974-July 1976
Ray F. Snitil	July 1976-July 1978
Preston M. Fleet	July 1978-November 1978
Tommy Landrum	November 1978-July 1980
Richard R. Haight	July 1980-June 1981
Lois F. Segur	July 1981-July 1983
Rex Koury	July 1983-August 1985



Kay McAbee listens as Lowell Ayars reads the citation naming him to the Hall of Fame.
(Claude Neuffer photo)



Preston M. "Sandy" Fleet is named Honorary Member of the Year — 1985.
(Claude Neuffer photo)



Grace McGinnis, of the Oregon Chapter, accepts the Award for Technical Excellence for Dennis Hedberg.
(Claude Neuffer photo)

ording sessions. Kay was primarily responsible for the original restoration in 1958 of the four-manual Barton in the Rialto Theatre in Joliet, Illinois. At the conclusion of the restoration he began a series of concerts which spanned from 1960 until 1968. He also played shows at the Aurora Paramount and the Rockford Coronado. Mr. McAbee also has been featured at ATOS National Conventions in 1965, 1967, 1969, 1977 and 1982. He has made numerous concert appearances for Dairyland Chapter, CATOE and the Hinsdale Owl Cinema Organ Guild. Recently, he has appeared at the Colonial Theatre in Phoenixville, Pennsylvania, Phil Maloof's Classic Hotel in Albuquerque, New Mexico, and the Arcada Theatre in St. Charles, Illinois. He is currently on the staff of Wurlitzer World of Music in Joliet and is Director and Organist at St. Peter's Church in Frankfort, Illinois.

ORGANIST OF THE YEAR

The "Organist of the Year for 1985" is **Dennis James**. This choice seems particularly appropriate, as he has proven his dedication in furthering public interest in the theatre pipe organ and the continuation of theatrical traditions of organ performance. His concerts and silent film productions have been enthusiastically received, not only in the United States but in numerous overseas venues.

Dennis was born in Philadelphia in 1950 and began formal organ training at the age of twelve. He astounded a critical ATOS audience at the 1967 Convention when he substituted for his teacher, Leonard MacClain, in outstanding performances at the large and unique Wurlitzer in the Senate Theater, home of the Detroit Theater Organ Club. Dennis holds Bachelor and Master degrees from Indiana University's School of Music.

In 1975 he was appointed resident organist for the Ohio Theatre in Columbus, a performing arts facility with a magnificent Morton organ. He continues to promote live music for silent films and has gone on national tours with notable films such as *Napoleon* and the French classic

The Passion of Joan of Arc. His 1985 tour of over 50 public concerts featured Dennis as both classical and theatre performer. In addition to his own personal triumphs, he has been involved in teaching and seminars, notably as artist-in-residence at the Flint Institute of Music. In spite of an overwhelming schedule, he has found time to serve as a design consultant in numerous theatre organ projects. Dennis James — truly a modern "man for all seasons."

Theatre Organists of the Year who were automatically in the Hall of Fame the following year:

- 1970 — Lee O. Erwin, Jr.
- 1971 — Donald H. Baker
- 1972 — Lloyd G. del Castillo
- 1973 — Dr. C. A. J. Parmentier
- 1974 — Richard W. Leibert
- 1975 — Gaylord B. Carter
- 1976 — Edward J. Weaver
- 1977 — John T. Muri
- 1978 — Milton Charles
- 1979 — George Wright
- 1980 — Lowell C. Ayars
- 1981 — Ann Leaf
- 1982 — Rex Koury
- 1983 — Ashley Miller

In 1984 the rules were changed to allow election as "Theatre Organist of the Year" but not an automatic election to the Hall of Fame the following year. Election to the Hall of Fame may be made at a later date if so nominated and elected by the Hall of Fame Committee.

Theatre Organist of the Year only

- 1984 — Lyn Larsen
- 1985 — Dennis James

HONORARY MEMBER OF THE YEAR

We believe that bestowing this honor on **Preston M. "Sandy" Fleet** is an appropriate recognition of his significant accomplishments in furthering the aims and goals of ATOS.

Sandy has played a significant part, through his contributions of equipment and funding, in the saving and restoration of several organs. Among them are the instruments in the Oakland Paramount The-

atre, the Pasadena Civic Auditorium, the Spreckels Pavilion in San Diego, Culver Military Academy and New Mexico Military Institute. He is the founder of San Diego Chapter and the donor of its 3/15 Wurlitzer.

The public is unaware of the fact that he has been an anonymous benefactor to many rising artists. He has given generously of materials and financial help to the ATOS Archives and the Young Organists programs. His support at both the local and national levels makes him a truly outstanding member of ATOS.

We are pleased that Sandy has been elected the Honorary Member of the Year for 1985.

AWARD FOR TECHNICAL EXCELLENCE

Dennis Hedberg, this year's recipient of the ATOS Award for Technical Excellence, was bitten by the Wurlitzer bug in the late 1940s. He managed to get his hands on the Portland, Oregon, Paramount Publix No. 1 in 1959 and got it into playing condition. He later gravitated to the Oriental Theatre's Wurlitzer Style 235 Special.

About this time, Dennis traveled to San Francisco to hear George Wright play the series of annual "Farewell to the Fox" concerts and became determined to re-create the unique qualities of the San Francisco Fox sounds. This led to some major modifications to the Oriental and Paramount Wurlitzers.

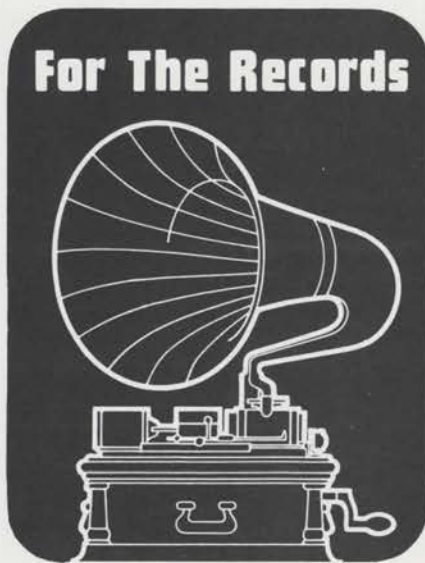
In 1964, Dennis began work on the Oaks Park Roller Rink 4/18 Wurlitzer and installing and enlarging the San Francisco Paramount Wurlitzer in Howard and Jean Vollum's home.

He has been active in the Oregon Chapter, serving in various positions, and has been instrumental in many public organ presentations at the Portland Paramount and Oriental theatres. He is best known for his work on these two organs, now enlarged and installed in the Denver, Colorado and Portland Organ Grinder Restaurants. He is now owner of the Portland Organ Grinder and its 4/44 Wurlitzer.

The ATOS Award for Technical Excel-

lence is intended to recognize technicians who have exhibited knowledge and understanding of the technical aspects of theatre pipe organs, and the ability to carry out their work through maintenance, installation and improvement of the instrument as a contemporary musical instrument in an efficient and workmanlike manner. Involvement with instruments used for public presentations is a prime consideration in the selection of candidates for this award, as is the degree of excellence of the recipient's work.

The 1985 Technical Award Committee included Lowell Ayars, Ken Crome, Brant Duddy, Lyn Larsen, Dale Mendenhall, Ed Stout, Walt Strony, Dick Taylor and Allen Miller, Chairman. □



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

THE REAL HAMMOND SOUND, Howard Beaumont plays the Hammond 146 K2. Grosvenor Records, Birmingham, England. Available in the U.S. from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

The unsung heroes of the electronic organ world are those resourceful musicians who can sit at the console of any instrument in the dealer's showroom and make even the dinkiest spinet model sound so great that the customer decides to buy one. Of course, by the time the buyer realizes

that his/her purchase may never again sound quite so thrillingly professional, the warranty has run out!

What British organist Howard Beaumont does with the two 44-note keyboards and scant octave of pedals on the 146 K2 is first-rate salesmanship. We are led to believe there is nothing "K-9" about this little K2. It is true that microprocessors and digital technology have recaptured that distinctive Hammond sound of the early tone wheel/drawbar instruments. A big bouquet of long-stems should also be given to John R. Taylor of Grosvenor Records who engineered the recording. It is perfection.

The first cut on each side of "The Real Hammond Sound" is an extended medley of tunes strung like beads against a fast, strict "digital" rhythm unit. These strings of songs are very popular with U.K. audiences and remind one of those "Hooked On . . ." records in the U.S. If you like that sort of thing, Howard does it well. Tunes from left to right include "Get Happy," "Nice People," "Chicken Reel," "Chinatown," "You Were Meant For Me," "I'll Never Say Never Again, Again," "Lover, Come Back to Me," "Opus One," "I'm Beginning to See the Light" and "Song of India." No one tune gets singled out for preferential treatment.

The first chorus of "Nearness of You" demonstrates how a Hammond used to sound. Howard's lovely, uncomplicated interpretation captures the heady nostalgia of a Rosa Rio playing her heart out during those daytime dramas on radio. This mood is broken all too soon by a "piano" and boogaloo chorus. Remember, the aim is to sell the percussion features of the K2 — not the song. Howard knows his business.

In the "Bring Me Sunshine/Sweet Lorraine" medley Beaumont convinces us that he has the swell shoe technique critical for good, jazzy Hammond playing down to a science. Somewhat less perfect is the "Live Drummer" out of digital land which at one point can best be described as a VW engine with a noisy valve. Whatever solo voice Howard uses in the opening bars of "Nature Boy" is distinctive — but strictly from Transistovania. But the organist more than makes up for letting this vampire voice out of the coffin with his clever jazz solos.

"On Broadway" is seldom recorded on multi-keyboards and a welcome treat. Howard Beaumont's counter melodies for the tune are very creative. Except for a brief "trombuzz" solo, "I Won't Send Roses" is another fine tune beautifully played. Howard saves it by switching to a "glock" and "piano" second chorus. "Some Day My Prince Will Come" royally closes out Side I with some fiendishly clever jazz lines. The treatment is upbeat and unmistakably Hammond.


A highlight of Side II for this reviewer is

"The Shaker Song." The digital bossa nova beat in no way spoils Howard's clear and creative jazz improvisation. Not so incidentally, Beaumont's skillful pedal work saves many a tune in this album from the irritations of a too perfect "Live Drummer." Other songs such as "Out of Nowhere" (Latin beat) and "Lisbon Antigua" (featuring a fast attack string-like something-or-other) serve to demonstrate that when Howard Beaumont gets away from the real Hammond sound there are many surprises — not all of them pleasant. With a final nod to Bach and the Beatles, Howard shows how close the K2 can get to a "churchy" sound and hard rock. Not very!

Howard Beaumont is a very successful salesman of the K2 because he is first and foremost a most talented organist. Few artists in recent memory have made an electronic sound better. Although Glynn Madden comes to mind (see THEATRE ORGAN January/February 1985, p. 23), one must remember that the Yamaha FX1 retails for about \$30,000 in the U.S. "The Real Hammond Sound" is recommended with reservations for those, like this reviewer, who have a soft spot for the old B-2's and C-3's. Howard Beaumont convinces us that the sound is still there!

WALTER J. BEAUPRE □

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MILDRED ALEXANDER ON PIPES AT THE PORTLAND ORIENTAL THEATRE and BECAUSE I LOVE YOU (on Hammond "Elegante"). Available only on cassettes; either tape \$8.00 each postpaid from Mildred Alexander Promotions, 3124 Camino Crest Drive, Oceanside, California 92056.

Reviewing these two cassettes is a sad task for this reviewer; the late Mildred Alexander has been a friend ever since we met at a Home Organ Festival then held at Hoberg's Resort in northern California in the early '60s. For the ensuing 20 years we carried on a sorta "love-hate" relationship, the latter with regard to disagreements about organ registration and playing techniques (we often felt Millie was too much influenced by the then radical departures from the mainstream by Ethel Smith) and the former due to Millie's warm and loving personality. One couldn't resist it. The Mildred Alexander story was detailed in a previous issue (Jan/Feb 1984) so we will not repeat.

Throughout her playing career Millie worked on and off as a Hammond concert artist, which gave an impression, sometimes, that she was limited in concept to the tonewheels. It has been generally forgotten that one of her first professional jobs was broadcasting on pipes over a hometown (Durham, NC) radio station. She was about 15 then and later became music director of the station. Her first husband was, and is, a well known southern theatre organist who played the Atlanta Fox Möller.

True, the electric and later electronic organ have been the mainstay of her playing career. But that was a matter of economics; the jobs were with the electronic organs.

Yet, when she planned her first major recording, she took on the 4/37 Los Angeles Wilern Theatre Kimball organ. The majority of her organ records have been played on pipes. That's one reason her until now unreleased record of the only ATOS convention she played, is so appropriate. It was at the 1966 convention in Portland, Oregon. The organ was the 3/13 Wurlitzer in the lavishly-decorated (some say "tastelessly") Oriental theatre. It had been given some noteworthy TLC by Dennis Hedberg and they don't come more skilled in caring for pipes than Dennis. He had increased the air pressure on some ranks and had created an instrument of much charm and power. It is interesting to note that this Wurlitzer became the nucleus for Portland's famed Organ Grinder restaurant. Dennis has since built it up to 44 ranks of pipes.

But let's get back to Mildred Alexander's 1966 convention concert. No formal arrangements had been made to tape it. In fact, the tape from which this cassette was made was probably "unauthorized."

Millie never knew about it; the person who recorded it with unprofessional equipment apparently taped it for his own use. Yet despite the limited range recording equipment, the over-all quality is remarkably good. True, there is some distortion on peaks but what fuzziness shows up doesn't mar the music much — except to the hi-fi enthusiast. We don't recommend this cassette to him; rather we feel that it is a proper memorial to a remarkable organist, one who deserves the ear of pipe fans. That was what Millie's widower, Bill Appleton, was looking for, a tribute to the Alexander style, and recorded during her prime years. There is so little of Millie on records that we will gladly endure a little distortion.

We have no information about the actual recording, other than that it was done during the concert. There isn't much "audience noise" to distract the auditioner, and the applause at the close of selections is quickly faded out. Let's examine the selections.

Sound of Music medley, includes the title tune "I'm Just Sixteen Going on Seventeen," (combo action audible) "Edelweiss," "Do Re Mi," "My Favorite Things," and "Climb Every Mountain," all mostly on big bravo combinations and played in the grand style.

"Clair de lune," with an untrem'd Vox intro, soon goes into lush Tibias, then to percussions (Marimba) with trem'd Vox support. Very offbeat registration with Kinura in the early measures and very conspicuous dependence on percussions.

"Serenata" (Leroy Anderson) is played

big organ style on full combinations.

Millie's tribute to theatre organ includes a syrupy, Tibia-dominated "Diane," "The Perfect Song" played in Gaylord Carter mode. Then she takes a whack at the Eddie Dunstedter signature, "Open Your Eyes." All goes well until she hits the release which she apparently forgot and substituted an improvisation. Not bad but it isn't Eddie. The closer is a full organ "Strike Up the Band" with plenty of traps.

"Once in a Dream." We remember the music very well — because this reviewer wrote it — so very long ago. Millie's rendition is a tender and loving arrangement with many of her own touches. The registration is most appropriate and the mood just right. What more can a tunesmith desire?

"My Old Flame" is a sentimental ballad of the '30s (once brutally lampooned by Spike Jones with a pseudo Peter Lorre narration). Millie just plays it pretty.

Then directly into a bombastic "Cherokee" in spirited up-tempo and lots of instrumentation changes. Whew! (This selection is not listed on the jacket tunelist).

Millie was especially adept at South American rhythms and a nicely phrased "The Girl from Ipanema" is a good example of the then strong Ethel Smith influence. She closes with a sampling of Jobim's "Meditation" then segues into a grand style "Begin the Beguine," which during climaxes goes into a full organ bolero.

Her salute to youth is a smoothly played "Michelle" and a big organ "Spanish

This photo, shot by then official photographer Bill Lamb, was made during the concert from which the released tape was made during the 1966 ATOE Convention. Note the intense concentration reflected by Millie's face. The figure sitting Buddha-like in the pit is former THEATRE ORGAN staffer Stu Green, as always, waiting for the perfect picture. The 3/13 Wurlitzer later became the nucleus for the 44-ranker in the Portland Organ Grinder restaurant. (Bill Lamb photo)



Eyes." A very sentimental "September Song" follows, especially significant for a nearly 20 years later release date.

Next an unidentified classical piece whose title we can't recall. Is it Chopin? or von Suppé? No matter; Millie demonstrates dramatic music of the silent film variety through it.

"My Bill" and "The Second Time Around" are Millie's tribute to Bill Appleton, the husband who made this release possible after Millie's death. Needless to say, both are played with great tenderness. The featured brass reed has a few slightly out-of-tune notes, but Millie uses it sparingly.

"Lover" gets a wild up-tempo reading during which Millie sometimes right-foots the melody on the pedals. It's a gasser!

"The closer is a ballad from Gordon Jenkins' *Manhattan Tower Suite*, a tune which will ever be associated with Mildred Alexander, "Never Leave Me." She loved it very much. To those of us who knew and loved Millie it's a heart breaker.

An encore has been added, "St. Louis Blues" which starts out on the slightly out-of-tune piano. The organ soon takes over for a slambang finale.

There are often batches of spontaneous applause. Millie had a talent for generating enthusiasm in her audiences. At the close, when the applause has died down, the MC says "Millie — you don't play like a man, you don't play like a woman — you play like an angel!" He was 20 years early.

But that's not all. Millie's final electronic recording effort is also available on cassette. Made over a period of two months during the final year of her life, it is played on a Hammond "Elegante" and recorded by husband Bill Appleton and business associate Preston "Sandy" Fleet. Millie was very ill with emphysema and recording sessions were brief. Yet, they taped 26 titles (not all appear on the tunelist). The tape is named after one of the selections — "Because I Love You." One might assume that the playing would be somewhat subdued because of Millie's terminal illness. Not at all! She plays with all the verve, skills and imagination which characterized her entire career. Even though one may not be an electronic organ enthusiast, this cassette will be a memorable addition to the record collection. The selections, of course, are generally more modern and reflect the Alexander later years. To those who are not informed, Millie was one of the most successful organ teachers; her books on technique and styling (often illustrated with her compositions), will be around as the authoritative source for a long time. Her voice is heard on the pipe record making brief introductions, but sparingly.

If there are flaws in these two cassette presentations it is probably due to the haste with which they were put on the market. There is a complete absence of jacket

notes clarifying the occasion, and a few of the selections are not listed, important tunes such as "Serenata," "Cherokee" and Jobim's "Meditation" on the pipe record, for example. "Singin' in the Rain," "Look for the Silver Lining" and a bit of Sousa's "Stars and Stripes" on the Elegante cassette.

But despite these small flaws, these two cassettes may be regarded as the last will and testament of a wonderful lady of the organ. We can't say more; our spectacles fog so easily.

AT HOME AT THE TOWER, Arnold Loxam plays the Blackpool Wurlitzer. Grosvenor Records, Birmingham, England. Available in the U.S. from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

It's funny what tricks memory can play. This reviewer cannot remember the occasion of his first kiss, cigarette, or alcoholic beverage — but he does remember vividly being introduced to "Dambusters March" by Arnold Loxam in the Ossett Town Hall on Sunday morning, July 25, 1976, as a member of the first ATOS Safari. Arnold was an enormously popular local artist (via the BBC in Leeds); but while we're being truthful, this witness to the occasion enjoyed Mr. Loxam's wit more than his playing. Ironically, the wonderful color photo of Arnold at the Tower console has him the spitting image of Ed Wynn, the Fire Chief comedian of the 1930s. However, one of us has mellowed during the intervening years, because Loxam's album, without benefit of his stage humor, is good listening.

This recording of the Tower Wurlitzer is

up to the usual high standards of Grosvenor producer/engineer John R. Taylor. Arnold launches his album in the Reginald Dixon tradition, "With My Little Stick of Blackpool Rock," a happy quick-step. Just as Salt Water Taffy is a confection indigenous to American seaboard resorts, Blackpool Rock is the favorite aid to tooth decay on other shores. Loxam's playing is accurate and free from over-registrations. It has bounce. Drum rolls introduce "American Patrol," which is soon naturalized to the Blackpool sound. Loxam holds off the percussions; his own natural rhythmic sense is most adequate.

"Druid's Prayer" is another offering which hasn't made the charts yet in the U.S. A melodic waltz reminiscent of "Deep In My Heart, Dear," it fares well under Arnold's skillful balance of oompah-pah accompaniment vs. song line: The Tuba solo is lovely. The organist succumbs to the epidemic of "New York, New York" renditions. Hardly definitive, this one has some skillful interplay of solo voices in the second chorus. The slowed-down final chorus doesn't really build, and the coda is routine tacky.

The Thorn Birds was certainly one of the best TV mini-series, but the theme music is less than memorable. Arnold's playing is glass smooth with expert use of the smaller scale Wurlitzer ranks. "Love Me Tender" is almost church-like: ethereal Tibias with Vibraharp interludes. It's a pretty tune played with considerable feeling. The final cut on Side I is a medley, Blackpool style, of "A Sky-Blue Shirt and a Rainbow Tie" (peppy), "Blue Skies" (nice pedal line but not much else), and "We'll All Go Ridin' on A Rainbow" (vintage ricky-tick).

The reviewer was unable to track down

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the origin of "March — Schiedam," but a German professor colleague explained to the reviewer that it's a typical Austro-German galop. Arnold's playing says much the same: a fast march on full organ with lots of dash and spirit. Of course, if the reviewer had bothered to look at the record label credits he would have known that Arnold Loxam wrote it! So much for consulting with erudite German professors! "Tell Me I'm Forgiven" is tango'd within an inch of its musical life.

Next Arnold Loxam celebrates the four seasons in a medley. "It Might As Well Be Spring" gets the soft-shoe treatment with Orchestra Bells for a half chorus. A sloppy modulation puts us into Gershwin's "Summertime" with a slow, steady beat. "Autumn Leaves" (complete with wind schmears) becomes a beguine, while "Winter Wonderland" has loads of percussions and a "Sleighride" interlude. The big finish lumbers through 18 inches of snow.

"Drauben In Sievering Blüht Schon Ver Fliever" is a Strauss waltz. The title roughly translated means "the flievers (little blue posies) are already blooming over in Sievering (a town outside Vienna)." Does that help? Anyway, Arnold's playing is appropriately Viennese. Blackpool then invades Times Square for "42nd Street" and "Broadway Medley." My sheet music says the correct title for Herb Nacio Brown's song is "Broadway Melody," but printers (like German professors and T.O. reviewers!) occasionally make mistakes.

Although not noticeable in prior cuts, the piano is out of tune for the finale. "For All We Know" precedes "We'll Meet Again" (a lovely British ballad ruined for all time by its satiric use at the end of the film *Dr. Strangelove*). "The Party's Over" completes the medley. The 16' stops will tax the bass-reflex responses of your stereo. Loxam's dramatic last chorus is commanding, but not overpowering.

Yes, Arnold Loxam — the organist — is a much better musician than this reviewer remembered. *At Home at the Tower* could be the best of the recent recordings of the Blackpool Wurlitzer. Arnold has been warmly received in recent years as a State-side concertizer. This record is reason enough to say "Welcome back next year, Arnold!"

WALTER J. BEAUPRE

WISH YOU WERE HERE, David Graham. Grosvenor Records, Birmingham, England. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

This is one of those albums you'll want to own if you are hooked on the dance organ style of playing or if you have heard David Graham playing pipes and admire his artistry. You might also be curious about the sound of the electronic Technics

U90 recorded under excellent studio conditions. The jacket notes claim that the U90 is a "firm favorite with organists throughout the world." If you believe that, then you will also believe "Its versatility is matched only by the flexibility of his [Graham's] performance which will delight the listener however often it is played."

The program itself cannot be faulted. David's generous serving of 31 tunes, strikes a nice balance between the familiar and the seldom heard, between big show pieces and intimate pops, between ballads and novelty numbers. Each record side follows the British tradition of opening with a march. It's common in this *genre* to be cavalier about melody lines. This is particularly true of Graham's zestful approximation of "Stars and Stripes Forever." Americans who know the Sousa classic note-for-note will cringe. Harmonic progressions in such ballads as "Again" and "Misty" are over-simplified — almost "chord organ" style. This reviewer particularly liked "Return of the Cuckoo" but could have done without the dubbed-in "live" cuckoos fore and aft.

If you don't happen to be dancing while listening to this album, the electronic rhythm accompaniment of the U90 has all the relentless charm of a Chinese water torture. Jacket notes clearly delineate the tempi of various medleys: "Rumba 28 bpm," "Quickstep 50 bpm," etc. If you know, for example, that you Tango best at 32 bpm (beats per minute), this advance information could be a real plus!

The front side of the album cover has four colorful postcard scenes of Blackpool. David Graham, we are told, plays at the famous Tower Ballroom in this English seaside resort. The recording, however, was made at the Grosvenor Recording Studios, Birmingham. Graham's fans on both sides of the Atlantic will find *Wish You Were Here!* next to the next best thing to being there.

WALTER J. BEAUPRE

DANCETIME AT THE TOWER, David Graham. Grosvenor Records, Birmingham, England. Distributed by The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.

This album (Volume Two in the Potomac Dance Club Series) from the U.K. may be for those Americans who long to hear what Ken Griffin or Phil Reed might have sounded like on the Blackpool Tower Wurlitzer. The jacket notes assert that David Graham "plays in strict tempo." The claim is all too true. Has anything been more strict since Sister Mary Ignatius in the 6th grade? Perhaps not. And some of the tempi are toe bruising. The record would be great for Aerobics classes. This reviewer gave up dancing that fast many

puff-puffs ago.

David's playing is neat and accurate. The full ensemble registration he uses throughout is occasionally seasoned with a dash of piano (in tune, incidentally). The song list, from "Best Things in Life are Free" to a closing "Saints Go Marching In," is loaded with standards on both sides of the Atlantic. The tunes are grouped in tempo medleys: four quicksteps, two fox trots, four waltzes, two rumbas, two sambas, two cha-cha-chas, and a jive. Fill out your dance programme accordingly.

The reviewer does not agree with the notion that the artist plays in "his own inimitable style." David's style is supremely imitable on all shores of the Big Pond — and the real estate abutting same. That may be its charm: no unpleasant surprises and no rude awakenings. The engineering and record surfaces are first rate. Although the last three tracks on the flip side are played by Graham on the Technics U90, the quality of his performance remains consistent throughout.

It's probably fair to say that the audience west of Blackpool for this sort of theatre organ dance album is limited.

WALTER J. BEAUPRE □

Closing Chord

Frank Lybolt, theatre organist in the first great era, later a church musician for many years, died on April 15. He was 73.

A native of Queen's Village, Long Island, Frank began his career at 13, playing in a small chain of theatres. Later, he played the Queens, Fox Metropolitan in Hempstead and Glen Cove, Loew's Hillside in Jamaica, and vacation stints at New York's Astor and Rivoli. While earning his music degree at Rochester's Eastman School, he played several theatres and was on the staff of WHEC in 1933-35.

After stints at Auburn, New York's WMBO, Schine's Geneva, and the nearby Kirkwood Hotel, Frank moved to Norfolk, Virginia, and was musical director at churches and a synagogue. Dean of Norfolk's AGO, he was organist at Trinity Episcopal Church for 27 years, taught piano and organ, and did concerts for ATOS chapters. He was featured at the 1972 ATOS Convention in the Washington-Richmond area.

Frank is survived by a sister, Mrs. Jane Utterson.

LLOYD E. KLOS

William Roller, former film accompanist and entertainer in the Puget Sound area, died of cancer at the age of 89. Mr. Roller was organist at the Bremerton Rialto Theatre (now torn down) and the Bremerton Masonic Lodge, and later appeared at the Neptune Theatre in Seattle, the Se-

attle Elks Club and the popular Seahorse Nightclub in Mukilteo. After living in the Puget Sound region for 50 years, he moved to Soap Lake, in eastern Washington, where his wife died in 1980. In addition to membership in fraternal organizations, he belonged to the Musicians' Association, was on the board of directors of the Ephrata Senior Center and was a planning commissioner for the city of Soap Lake.

DIANE WHIPPLE

Leonard Salvo, 86, a pioneer Chicago radio organist, died July 23 in his Las Vegas home. Mr. Salvo, known as "The

Weaver of Romantic Dreams," was staff organist at radio station WGN, and later for NBC in Hollywood. He provided the background music for many of radio's early soap operas and dramatic programs, including "Painted Dreams"; "Little Orphan Annie"; "Jack Armstrong, the All American Boy"; "Lightning Jim"; "Lum and Abner"; "Dreft Star Playhouse"; "Cisco Kid"; "Billy Burke Show"; "Mystery Is My Hobby"; "Danger Is My Business"; and "Dr. Paul." Mr. Salvo is survived by two sons, Leonard Jr. and Paul; a daughter, Donna McNeilly, who was also a WGN organist; seven grandchildren; and six great-grandchildren. □



BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

Correction to previous listing.

BAXTER, EDDIE

Born in Colorado, Eddie Baxter was playing piano for dancing classes by the age of ten. He moved with his family to Los Angeles when he was 13, and music continued to be his hobby.

He began pre-med studies at UCLA which were interrupted by a stint in the Army Air Force in World War II. Follow-

Eddie Baxter



ing his discharge he joined Glen Gray's Casa Loma Orchestra, and later worked as pianist-arranger with the Frankie Masters Orchestra. Baxter married Marty Baldwin, a member of Masters' vocal quartet, and they eventually settled in the San Fernando Valley.

Eddie Baxter began playing organ in addition to piano, and his career branched out in many directions. He wrote material for night club acts, composed and arranged a concerto for a motion picture, played organ for numerous radio shows, and worked with Henry Mancini in the picture, *Experiment in Terror*. He became staff organist at NBC in Hollywood, where he played for variety shows, a space series, audience participation and game shows, and awards presentations. His organ music was the "soul" of Renzo Cesana's *The Continental*, and he recorded with Cesana for Capitol Records.

While at NBC, Baxter organized a trio which subsequently played supper clubs such as the Ambassador Hotel. Between engagements he went on tour for Western Airlines and did TV appearances, including the Johnny Carson Show. He then toured the country as a concert artist for the Lowrey Organ Company before becoming Lowrey's representative in Southern California.

Baxter has recorded eight albums for Dot Records, one, "Super Organ" for Concert Recordings, and six albums for

Rendezvous Records, including "Holiday for Pipes." Another pipe organ album, "Wedding Bells," was recorded for Imperial Records.

Baxter is the father of four sons, and he and his wife live in Sherman Oaks, California.

BENEDICT, EDWARD

Began his musical career as a church organist but also held positions as a director of musical comedy, hotel orchestra leader, chorus man in grand opera, tenor soloist in a prominent New York church, popular singer, musical director and business manager of Jesse Lasky's "Birdland." Accompanied silent pictures on piano, leader of a vaudeville orchestra, composer of several pieces of music, and eventually a motion picture organist. In the fall of 1914 he was offered the position of organist in the Pitt Theatre in Pittsburgh, Pennsylvania, at a salary of \$60 per week. The following season he went to the Broadway-Strand in Detroit, Michigan, (Hope-Jones 3/15 instrument) at \$75 per week. He played at the Rialto Theatre in Tacoma, Washington, in 1919, the California Theatre in San Francisco, the Capitol Theatre in Chicago in 1923, and the Chicago Theatre in Chicago in 1925. He opened a theatre in Coral Gables, Florida, in 1926 and in October 1926 he was broadcasting over Radio Station WGN in Chicago. In 1927

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Jim Benzmiller

he became staff organist for the Kimball Company and opened the 2/8 Kimball in the new Hilliard Square Theatre in Cleveland, Ohio, in April. (The Hilliard Square Theatre was an atmospheric house.) A part of his presentation on that occasion was "A Trip Through Kimballville" — a demonstration of the organ. In April 1928 he played the State Theatre in Youngstown, Ohio, and May 1928 found him in the Capitol Theatre in Jackson, Michigan.

Appeared with his son, Gardner Benedict, as a piano-organ team at the Edgewater Beach Hotel in Chicago, playing classical and popular music. In 1930, they broadcast a 15-minute program direct from the Edgewater Beach Hotel several nights a week.

In addition to his work as accompanist of silent pictures and featured organ soloist, Benedict also taught theatre pipe organ.

BENEDICT, GARDNER

See Edward Benedict.

BENGER, LELAND F.

Played the Park Theatre in Rockaway, Long Island, in 1922.

BENNETT, EVA

Played the Hollywood Theatre in Peto-sky, Michigan, in 1926.

BENNETT, MABEL

Played the theatre organ in Boston, Massachusetts area, in 1924.

BENNETT, PAUL

Organist of the Delft Theatre in Muin-sing, Michigan, in 1926.

BENNETT, WILLIAM J.

Born in Marinette, Wisconsin, in 1900, Bennett attended Beloit College and the University of Wisconsin. He studied under R. W. Pellow, Frank Van Dusen and Arthur Dunham. He appeared as a solo organist in the Chicago area for Balaban & Katz theatres in 1922. He accompanied Carrie Jacobs Bond (composer of "The End of a Perfect Day," "Just A-Wearying for You" and other songs) on concert tour in 1924. He appeared at other theatres in

the midwest before joining the Hammond Organ Company as a demonstrator. In the early 1940s he appeared at the Interstate Glass House Restaurant in Chicago.

BENTON, PAUL

Organist of the Cleburne Theatre in Fort Worth, Texas.

BENTZ, CECIL

Organist on the staff of Radio City Music Hall from 1950 to 1973. Standby organist at Radio City Music Hall in the 1970s.

BENWAY, ANTOINETTE

Played the Empire Theatre in Glens Falls, New York, in 1926.

BENZMILLER, JIM

Benzmiller began playing the organ at age ten. Four years later he was appointed organist at St. Stanislaus Church, Stevens Point, Wisconsin. He was later appointed choir director and director of music for this church. In 1964, Benzmiller was granted permission to tonally redesign the church's 1930-vintage Möller pipe organ. The result was a more theatrical sound which Benzmiller captured on a stereo disc recording, "Bold, Brassy, Brilliant."

Benzmiller has played organ intermissions at the Grand Theatre, Wausau, Wisconsin, and broadcast on radio over a period of years. He was one of the featured artists at the 1977 ATOS National Convention. He has given theatre organ concerts in a number of eastern and midwestern cities.

In 1982, Benzmiller accepted the position of organist at St. Stephen's Catholic Church in Stevens Point. He continues to serve on the Music Committee of the Diocese of La Crosse. Benzmiller has appeared in recitals with University of Wisconsin (Stevens Point) soloists, ensembles and choirs.

Music is an avocation with Benzmiller. His full time employment is that of president of a family-owned manufacturing concern.

BERENTSEN, ROBERT J.

Born in Chicago of Norwegian descent. He studied music in Minneapolis and later in Europe. While overseas, he was the only organist to participate in the choral celebration of the 100th anniversary of the Norwegian Constitution.

Berentsen returned to the United States and located in New York City, serving as organist in the New Atlantic Theatre, Brooklyn, the Academy of Music, the Broadway Theatre and the Capitol Theatre. In 1923, he served as president of the New York Society of Theatre Organists.

George Eastman appointed him to the post of organist at the Eastman Theatre in Rochester, New York, in 1923, succeeding Deszo Von D'Antalfy, who resigned to

return to New York City. Harold Osborn Smith shared the bench at the 4/155 Austin pipe organ in the Eastman Theatre. Berentsen taught the motion picture organ course at the Eastman School of Music, using a completely equipped studio and a 2/7 Wurlitzer pipe organ on the fifth floor. He also broadcast from the Eastman School over Radio Station WHAM in Rochester.

In 1929, with the beginning demise of silent pictures, Berentsen left the theatre organ profession to enter business as a broker. For 14 years, however, he served as organist and pianist of the Rochester Philharmonic Orchestra, and for 24 years he was organist and choir director of the Central Presbyterian Church.

Berentsen was elected three times to the post of Dean of the Rochester Chapter of the American Guild of Organists. In 1954, he became Assistant Medical Aide Coordinator for Monroe County Civil Defense. In April of 1955 he retired and moved to Florida, where he died in 1962.

BERGH, INGA

Organist of the Arcadia Theatre in Win-ber, Pennsylvania, in 1926.

BERGMAN, MARION (Miss)

Organist at Loew's Victoria Theatre in New York City in 1927.

BERKY, ETTA HAHN

Theatre organist in the Denver, Colorado, area. Mother of theatre organist Eunice Berky. Etta Hahn Berky, and her sisters Grace and Ida May, ran the Western Conservatory of Music in North Denver. A number of Denver area theatre organists were trained there in the silent picture days.

BERKY, EUNICE

Played the new Isis Theatre in Denver, Colorado, which opened in 1913. This Wurlitzer instrument was billed as the world's largest organ when installed in 1915. Berky also played the Rialto Theatre in Denver.

Robert Berentsen





Leon Berry

BERNOUR, "KATIE"

Organist of the Colonial Theatre, the Strand Theatre and the Palace Theatre in Akron, Ohio.

BERNSTEIN, BEATRICE (Miss)

Organist of Loew's Elsmere Theatre in New York City in 1927.

BERNSTEIN, EDNA

Organist of the Central Park Theatre in Chicago, Illinois, in 1928.

BERRY, GRACE

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

BERRY, LEON C.

A well-known recording artist, for many years organist of the Hub Rink, Chicago, Berry was born July 2, 1914, at Selma, Alabama. His early musical training was at the hands of local teachers. By the time he became a teenager the "talkies" had taken over, but Berry did play some organ solo spots on the 2/6 Robert-Morton organ in Selma's Wilby Theatre. His growing interest in pipe organs led him to become apprenticed to Kimball's southeastern representative where he learned many valuable lessons about organ building.

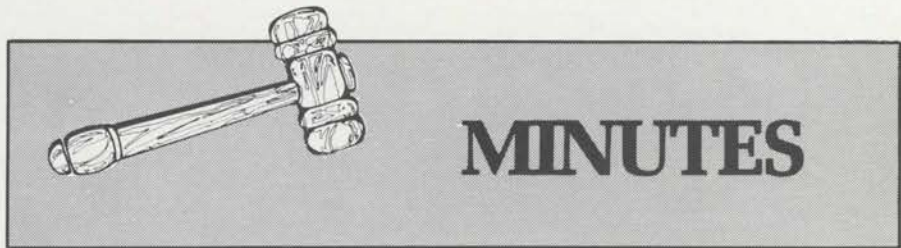
Berry moved to Chicago and studied for a number of years under Dr. Frank Van Dusen at the American Conservatory of Music. His musical education was interrupted by a four-year stint in the U.S. Coast Guard engaged in anti-submarine warfare. His professional organ playing experience began earlier, dating back to 1936 when he was working for the Hammond Clock Company. The company which had just begun manufacturing Hammond Organs had installed one in the Arcadia Rink in Chicago. Berry was hired to play it at \$80 a week (three hours per day). He decided, as a result, to make or-

gan playing his profession.

Following his stint at the Arcadia, Berry moved to the Trianon Ballroom, Chicago, and later spent 18 years as organist of the Hub Rink. In 1956, Berry installed a two-manual Wurlitzer (from the Lake Theatre, Crystal Lake, Illinois) in the basement of his Chicago home. There followed a series of recordings on the instrument the first of which was entitled, "Beast in the Basement." Berry also made a number of recordings on the Hub Rink Wurlitzer, mak-

ing a total of 15 albums so far.

Berry met his wife, Mildred, at a restaurant where he played an electronic organ. On his second wedding anniversary in 1972 he had a stroke and suffered paralysis on his left side. Through the heroic efforts of his wife and his own "never-say-die" spirit, he underwent an intensive period of physical therapy and in 1983 gave his first organ concert since his illness. Berry is one of the artists who was heard at the 1985 National ATOS Convention in Chicago. □



(not official until approved at subsequent meeting.)

**EXECUTIVE COMMITTEE
ANNUAL MEETING
August 1, 1985 — The Palmer House
Chicago, Illinois**

1. Present were President Rex Koury and Executive Committee members David Barnett, Dale Mendenhall, Allen Miller and Jack Moelmann, and Executive Director Douglas Fisk was also in attendance (Mendenhall and Fisk arrived late because of their flight schedules). The meeting was called to order at 9:45 p.m. by President Koury.
2. The Committee developed an agenda for the Board meeting scheduled to commence on August 2, 1985.
3. **Chapter Territories.** It was agreed that existing policy should not be changed, but that overlap situations should be resolved within that policy with any territory changes made part of the permanent records.
4. **National Membership Meeting.** There was discussion of the scheduling problem regarding the 1985 meeting, and it was agreed that the meeting must be held as scheduled at the Bismarck Hotel, Chicago, on August 3, 1985, as previously announced.
5. **Technical Awards.** After discussion it was agreed that no set number of technical awards need be given in any given year.
6. **Ben Hall Memorial Organ.** Allen Miller read parts of the committee's report that he planned to give to the full Board. It was suggested that it be determined if there is interest in founding a Ben Hall Memorial Organ Foundation to which the instrument could be donated.
7. **Young Organists Award.** The suggestion was made that we have two or three award categories based on age with a monetary award to each category winner, but with only the overall winner to be brought to appear at the annual Convention. It was also suggested that we solicit funds to support the competition awards and expenses. Further, it was suggested that we be consistent in calling the program the "Young Organists Competition."
8. **Executive Director.** The Committee discussed items relative to renewing the Executive Director's contract.
9. **THEATRE ORGAN Journal.** Editor Bob Gilbert's request to address the full Board was mentioned; Grace E. McGinnis is to be present. The Editor wishes the Board to ad-

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dress the question of whether conventions should pay for typesetting and other purchased services necessary to make convention pre-publicity coverage in THEATRE ORGAN "camera-ready."

10. Mid-Year Board Meeting. The Committee discussed the need for scheduling a mid-year meeting of the full Board, and agreed not to recommend scheduling one at this time, but to determine later if one need be called.

11. Conventions. The Committee discussed possible locales for future conventions.

12. Commemorative Postage Stamp. The Committee reviewed Philip Yankoschuk's efforts to influence the Citizens Stamp Advisory Committee to recommend that a stamp picturing a theatre organ console be issued.

13. Radio City Music Hall Wurlitzer. The Committee discussed the advisability of contacting the management of Radio City Music Hall expressing ATOS's interest in the preservation of the instrument as originally installed.

14. Adjournment. There being no further business, upon a motion by Barnett, seconded Mendenhall and carried unanimously, the meeting was adjourned at 12:36 a.m. on August 2, 1985.

Respectfully submitted,
David M. Barnett, Secretary

**ATOS BOARD OF DIRECTORS
ANNUAL MEETING
August 2 - 7, 1985 —
The Palmer House and Chicago Theatre
Chicago, Illinois**

1. Present were President Rex Koury, Treasurer Dale Mendenhall, Secretary David Barnett, Vice President Thelma Barclay and Directors Tom B'hend, Jack Moelmann, Lowell Ayars, Ashley Miller, Richard Sklenar, Walter Strony, Fr. Jim Miller, Lois Segur and Dr. John Landon. Others present were THEATRE ORGAN Editor Robert Gilbert, Librarian/Archivist Vernon Bickel, Executive Director Douglas Fisk and Executive Committee member Allen Miller (later appointed to the Board). Upon his appointment as incoming Vice President, Russell Joseph joined the meeting. Rex Koury presided except for new business items which were handled by President-designate Jack Moelmann. President Koury called the meeting to order at 9:15 a.m. on August 2, 1985, in Clarke 5, Conference Center 7 of the Palmer House.

2. Minutes. Lois Segur moved, seconded Moelmann, that minutes of the Directors Meeting of February 22-23, 1985, be approved as printed in THEATRE ORGAN (May/June 1985), with the correction that the term "Young Organists Competition" should be used consistently when referring to the program. Unanimous.

3. Hall of Fame and Organist of the Year. Ashley Miller moved, seconded by Lois Segur, that the Board accept the recommendation of the Hall of Fame Committee naming Irma Glen (deceased) and Kay McAbee to the Hall of Fame and that the Board name Dennis James as Organist of the Year. Unanimous.

4. Honorary Member of the Year. Preston Fleet was selected as 1985 Honorary Member.

5. Finances. Treasurer Dale Mendenhall presented a balance sheet as of June 30, 1985, showing current assets of \$65,642.41, fixed assets of \$25,974.94, liabilities of \$7,539.36, and total liabilities and capital of \$91,617.35. Total revenues \$103,304.35, total expenses \$59,925.94, surplus \$43,378.41. He proposed we accept his report revaluing fixed assets at \$25,974.94. Barnett moved to accept, seconded Ashley Miller. Unanimous. Moved Lowell Ayars, seconded Lois Segur to accept the report of the Treasurer. Unanimous. Lowell Ayars asked the status of an audit of the books. Mendenhall said he had consulted a CPA who had stated he considers the books to be adequate; however, there has been no audit. Ayars stated that he feels strongly that the Board should require an audit, even if by a committee of disinterested members. Motion Ayars, second Segur that in lieu of a full audit the Board appoint three disinterested members in good standing to inspect available financial records and then to report their findings to the Board. Unanimous. Moelmann asked if any action had been taken toward bonding the Treasurer. Mendenhall reported that he had applied for a bond but that the application has not been approved pending receipt of a 1984 financial statement. The Board applauded Dale Mendenhall for his diligence in bringing the Society's financial records up-to-date.

6. Bylaws Revisions. There was discussion as to whether a revision is necessary to clarify Section 4.7 which addresses when a Director assumes his duties. Barnett suggested that new Directors assume their duties concurrent with the appointment of new officers at the Annual Membership Meeting, thereby allowing outgoing and incoming directors to at-

tend Directors meetings with the retiring directors invited to attend the remainder of the Directors meeting in an advisory capacity. Sklenar recommended that although bylaws revisions may be effected by the Board without notification to members under Section 8.2, we make a policy of notifying members of pending bylaws changes. There was a suggestion that the annual membership meeting notification provision in Section 3.4 be changed to allow more flexibility, possibly deleting the provision that notice be by First Class Mail, in person, or by telegraph. One suggestion was that the notice be given in an official publication of the Society. It was suggested that Section 4.19 regarding self-dealing transactions be carefully observed as well as Sections 7.5 and 5.8 requiring an annual statement of same to the members from the Secretary. It was also suggested that we had not observed Sections 3.2 and 3.4 to the letter of the bylaws regarding scheduling and notification of meetings. Allen Miller referred to Section 6.1 requiring that two Board members serve on each committee and suggested that that section be changed to require at least one Board member so as to involve more non-directors. Moelmann moved, seconded Segur, that the Bylaws Revision Committee be instructed to review the bylaws and recommend changes and/or clarifications, and that they present their recommendations as to the mechanism required to make such changes and report to the Board no later than November 1, 1985. Unanimous.

7. Convention Planning. Doug Fisk read a report from Convention Planning Coordinator Tim Needler. Motion Mendenhall, second Fr. Miller that the Board accept Motor City Chapter's bid to host the 1989 National Convention. Unanimous. Sklenar suggested that ATOS make it policy to issue a letter of intent prior to the drawing of convention contracts, and that we require the same from the host chapter, stating that they agree to the convention rules in effect at the time of the signing of such a letter. He also noted that he had changed the wording of the convention contract with CATOE regarding repayment of monies advanced. The new wording requires repayment of the advance regardless of the profitability of a convention; he recommended that we make such a requirement ongoing policy. There was a lengthy discussion concerning convention planning and coordinating and guideline observation. Segur suggested that the Executive Committee insist on reviewing the finances of the Chicago '85 convention prior to adjourning the Directors meeting.

8. Gifts and Funding. Lois Segur reported that the committee has looked into published resource materials concerning grant solicitation, and that the committee has also continued its search for a national headquarters and Library/Archives. Funding for the Ben Hall Memorial Organ has not been pursued because of the controversy over the organ. Regarding funding for an ATOS newsletter, she reported that she has not located a source for such a large sum for that project. She reported she has made several contacts in an effort to find prize money for the current membership contest, but had been asked not to pursue that project further.

9. Library/Archives. Moelmann reported that the committee is actively soliciting donations of materials through announcements in THEATRE ORGAN. He said the committee has not yet collected the donation of recording equipment given by Lowell Ayars, but is attempting to make such arrangements. Moved Segur, seconded Ashley Miller, that the Board commend Vernon Bickel for his superb work in organizing, maintaining and cataloging the Library/Archives. Unanimous. Vernon Bickel presented the new ATOS Library/Archives catalog which he has compiled and had printed. On a motion by Ayars, seconded Segur, Bickel was authorized to publish and promote the Library/Archives catalog. Unanimous. Bickel thanked Moelmann and Dale Mendenhall for their fine cooperation in the operation of the Library/Archives program.

10. Report of Executive Director. Doug Fisk reported on the following areas: Membership — He has made a concerted effort to maintain membership records accurately and to report membership information to chapters in a timely manner. He related that the chapters are our best source of new members and that we receive about 100 new members a month. He said the new membership brochure has also resulted in many new members. The latest membership count of paid members is 5025, and Fisk said that he feels there is a very positive feeling now on the part of the members, and that a positive pattern of growth has been established. The membership contest promotion mailing has just gone out and a few inquiries have been made of the travel agency, but no one has signed up for the Australia/New Zealand tour. It was suggested that we promote both the trip and contest at the National Membership Meeting. Cost saving effort — Fisk reported on recent cost-cutting efforts, particularly regarding reducing THEATRE ORGAN to 56 pages and tightening-down on expenses regarding printing overages and other costs, and presented his updated budget projections comparing them to the February 1985 projections; the comparison was very favorable showing revenue over expenses projected now at \$19,281, as compared to a February projection of a loss of \$2632. Fisk said the Executive Director's position has required more time than he had originally thought, and that because of economies effected and his assumption of duties

previously purchased from outside the ATOS, the net cost of having him on board has been very slight. He feels we are now in a good position to make an effort to secure outside funding. Motion Moelmann, seconded Barnett, to commend Doug Fisk for a job well done. Unanimous.

11. Theatre Organ Clearing House. Allen Miller reported that a database has been established for available organs and auditoriums needing them, now with four theatres on the want list and one organ available. Information required for a requesting location: Building name and address, seating capacity, contact person, available funding, description of organ space, description of any organ originally installed there and a description of what type of organ is desired.

12. Program Planning. Rex Koury reported that he plans to write a summary to end his series on the subject, and suggested that copies of the entire series be bound and made available through the Library/Archives. Because the work of the committee has been completed, he feels it might be appropriate to dissolve the committee.

13. Promotion. Jack Moelmann reported that the committee became very active in May with contact being made with organizations similar to ATOS regarding an advertising exchange and cooperation program. He summarized responses to date and the Board had a general discussion regarding expanding our promotional efforts.

14. Education. Thelma Barclay expressed the committee's thanks to the judges of the Young Organists Competition, and to Jack Moelmann for his efforts in coordinating duplication and distribution of cassette tapes of the contestants to the judges. Critiques by the judges were included in personal letters to the contestants encouraging participation in future competitions. Motion Fr. Miller, seconded Mendenhall, that the Board thank the Education Committee for their active participation in the first ATOS Young Organists Competition, and congratulate the ten chapters for their participation, and make it known that the Board eagerly looks forward to even wider chapter participation in future years. Unanimous. Motion Moelmann, seconded Thelma Barclay, that the President write David Rose thanking him for his service as a judge for the 1985 competition. Unanimous.

15. Goals. Richard Sklenar reported that we have worked toward achieving some of the goals, such as professionalism, and creation of a Theatre Organ Clearing House, but that the remaining goals already established continue to be valid and that those goals should be pursued.

16. Nominating Committee. Dale Mendenhall gave his report which is also printed on page 35 of the July/August issue of THEATRE ORGAN. Motion Moelmann, seconded Strony, that the Board accept the report as given. Unanimous.

17. Technical Awards. Allen Miller reported that 18 ballots were mailed to Directors and Technical Award Committee members. Fourteen were returned, with the winner being Dennis Hedberg. Chairman Miller proposed that nominees remain on the ballot for three years, after which time the names would be removed unless renominated.

18. Ben Hall Memorial Organ. Allen Miller reported that some repairs have been made and that the organ is playable and secure, but that many problems have been discovered and much work still needs to be done. After a lengthy discussion, there was a motion by Ayars, seconded Moelmann, that the President be directed to write a letter to Lee Erwin containing the following information: "The ATOS Board of Directors gave contractual responsibility and authority over the Ben Hall Memorial Organ located in Carnegie Hall Cinema to Mr. Lee Erwin. During the contract period certain parts were lost or misplaced. In the spirit of ATOS cooperation, the Board requests that Lee Erwin make every effort to find the lost or misplaced parts or make a mutually agreeable arrangement with Mr. Alfred J. Buttler, who loaned said parts to the Ben Hall Memorial Organ. Mr. Erwin's personal credibility is in jeopardy until this matter has been settled." Unanimous.

19. Chapter Territories. Allen Miller reported that he continues to map territories as defined in the uniform charter agreements, with the prime purpose being to establish territories for new chapters being formed. He outlined a territorial dispute between the New York and Garden State Chapters, representatives from which, as well as from Delaware Valley Chapter, had been invited to speak with the Board in the interest of settling the dispute. Mike Cipolletti, Garden State Chapter Chairman, outlined the Garden State position in the dispute. Rex Koury gave a brief review of the reasons behind the Board's previous decision to award the Northern New Jersey territory of Mercer County and Area Code 201 to Garden State. Cipolletti stated that the chapter desires confirmation of the Board's decision in so doing. Because there was no new information presented, and no representative present at the Board meeting from either New York or Delaware Valley, no action was taken to change the Board's action as stated in the minutes of the Board of Directors meeting, July 6-11, 1984. Allen Miller, committee chairman, said that he has discussed with Doug Fisk, and proposes abolishing territories as

outright boundaries, and instead, substituting an operating area concept enabling the Board to identify disputes with dissidents, yet allow formation of new chapters having smaller areas where it might encourage growth of ATOS rather than stagnation.

20. Recordings Compendium. Dale Mendenhall reported on the status of the recordings compendium being compiled by Charlie Zell. The work is underway, but is taking longer than originally anticipated. Moved Mendenhall, seconded Allen Miller that the program be continued for another year. Unanimous.

21. Election of Officers. Lowell Ayars requested that the election be conducted by written ballot; Doug Fisk and Bob Gilbert were named tellers. President: Jack Moelmann nominated by Lois Segur. There being no further nominations Ayars moved, seconded Mendenhall, that the nominations be closed and the Secretary instructed to cast a unanimous ballot. Unanimous. Vice President: Allen Miller by Richard Sklenar, Russell Joseph by Lowell Ayars, Irving Light by Dale Mendenhall, and Alden Stockebrand by Allen Miller. Motion Ayars, seconded Ashley Miller that nominations be closed. Unanimous. Elected: Russell Joseph. Secretary: David Barnett by Dale Mendenhall. There be no further nominations, moved Mendenhall, seconded Fr. Miller, that the nominations be closed and the Secretary instructed to cast a unanimous ballot. Unanimous. Treasurer: Dale Mendenhall by Allen Miller. There being no further nominations, Allen Miller moved, seconded Fr. Miller, that the nominations be closed and the Secretary instructed to cast a unanimous ballot. Unanimous. Upon election as President, Jack Moelmann tendered his resignation as Director. Allen Miller was nominated by Dale Mendenhall to fill Moelmann's unexpired term; Mendenhall moved, seconded Ashley Miller, that nominations be closed and the Secretary be instructed to cast a unanimous ballot. Unanimous. Motion Ayars, seconded Ashley Miller, that the Board commend retiring President Rex Koury and Vice President Thelma Barclay for their dedication and fine service to the Society. Unanimous.

22. Hall of Fame and Organist of the Year. Lowell Ayars advised that for personal reasons he will not be able to continue to chair the committee.

23. Incoming President Jack Moelmann assumed the chair at this point and recognized the contributions made by retiring President Rex Koury and retiring Vice President Thelma Barclay.

24. Election of Executive Committee. Lowell Ayars requested a written ballot; Doug Fisk and Bob Gilbert were named tellers. Nominations: Allen Miller by Dale Mendenhall, Walter Strony by Richard Sklenar, Lowell Ayars by Lois Segur, Lois Segur by Allen Miller. Elected: Allen Miller and Lois Segur. Motion Ayars, seconded Ashley Miller, that the President, Secretary, Treasurer and Directors Allen Miller and Lois Segur be appointed as the Executive Committee and that they be empowered to conduct the regular day-to-day business of the Society. Unanimous.

NEW BUSINESS

25. Ben Hall Memorial Organ. Several options were discussed regarding the future of this ATOS property. One suggestion by Dale Mendenhall was to determine if there is interest in forming a Ben Hall Memorial Organ Foundation. Should such a group be formed, ATOS possibly could donate the organ to it. Moelmann suggested the Board might approve viable alternatives for use of the organ and allow a committee to take action on behalf of the board. Resolved, the Board consensus being that the Ben Hall organ in the Carnegie Hall Cinema will be better cared for and maintained as a fitting memorial to Ben Hall, Richard Sklenar moved that the Executive Committee be empowered to donate the Ben Hall Memorial Organ to: 1. A non-profit group which will, 2. Keep it intact, though it may be expanded, and that, 3. Will keep it known as the Ben Hall Memorial Organ, and that if said group can no longer maintain it, 4. Ownership will revert to ATOS. Seconded Ayars. Unanimous. Moved Mendenhall, seconded Allen Miller, that the Board investigate the possibility of establishing a Ben Hall Memorial Foundation that will accept the organ under conditions acceptable to the Ben Hall Memorial Organ Committee. Unanimous. Motion Ayars, seconded Ashley Miller, that the invoice rendered for services to date on the Ben Hall Memorial Organ by Allen Miller be paid, Unanimous. Richard Sklenar brought to the attention of the Board that the Ben Hall organ is not insured because the organ is located in New York State and any policy should be written by an insurer licensed to operate in New York State.

26. Young Organists Competition. Executive Director Doug Fisk proposed that for facilitating national judging, three categories be established based upon age of a participant on July 1 of the competition year: Ages 13-15, 16-18 and 19-21 were categories established with an equal cash award for each category. Then out of the three category winners, the judges will choose an overall winner who would win an additional cash award; should there be insufficient entries in any one category, categories may be combined. The above was moved by Allen Miller, seconded Lois Segur. Unanimous. It

was moved by Mendenhall, seconded Ashley Miller, that cash awards be established at \$300 per category with an additional \$200 paid to the overall winner, with only the overall winner being brought to the national convention, and that the committee assign one selection to be required of each contestant, and that contestants be required to state the source of the arrangement played. Unanimous. Moelmann appointed Strony to form an interim committee to revise the criteria for selections submitted to report back by Wednesday, August 7, 1985, at which time the committee would be dissolved. Strony proposed that the makeup of the judging panel be revised and the committee referred to above make a recommendation on this item as well. Moelmann so directed. Motion Lowell Ayars, seconded Allen Miller, that the 1985 Young Organists Competition rules and regulations presented to the Board at this meeting be accepted except for those items being considered by the Young Organists Award Study Group and those changes already accepted at this meeting. Unanimous.

27. Executive Director's Forecast. Doug Fisk related that he expected to continue to be able to handle the membership functions with local chapter help with mass mailings. He gave a progress report on the current membership contest. He sees a need for more help to chapters from the Executive Director regarding local organizational matters; he believes chapters are essential in promoting long-term membership growth. He believes long-term funding will now be a major area of his concern. Fisk related that he would like to continue in the position but at an increase in compensation. He forecast a dues increase as being necessary eventually. There was general discussion regarding priorities and areas that consume much time. Fisk requested that for the coming 12 months he be paid \$15,000 for 24-27 hours per week. Fisk left the room while the Board considered his request. Moved Ayars, seconded Ashley Miller, that we offer Fisk \$14,000 for not less than 27 hours per week for the coming 12 months. Unanimous. Fisk returned to the room and accepted the Board's offer.

28. New Business from Committee Chairmen. Gifts and Funding: Lois Segur asked to be relieved of her duties as chairman and suggested that a new chairman be appointed who would have more time to address the issues involved. She suggested we formulate specific goals for which to seek funding. **Library/Archives:** Tom B'hend reported that there is no space at the Variety Arts where he had thought we might be able to house the Library/Archives. **Education:** Lois Segur believes we should encourage chapters to make an extra

effort to involve children in theatre organ, such as by giving complimentary tickets to music students and their teachers. There was general discussion on this topic. **Goals:** Richard Sklenar asked if the Board believes we should revise our stated goals. It was suggested that the Goals Committee review the existing goals and make recommendations. **Hall of Fame and Organist of the Year:** Lowell Ayars asked to be relieved of his duties as chairman, and suggested that the Board appoint a chairman for handling those two awards with honorarium member suggestions going to the Secretary. **Nominating:** Dale Mendenhall stated that we need to assign this committee, usually handled by the Vice President, but still to be determined for 1986. **Education:** Lowell Ayars was appointed to make suggestions as to how we can move toward acquiring Crawford, Feibel, Milton Charles and other books, and obtaining permission to reproduce them in an effort to improve playing among young organists.

29. Acceptance of New Chapters. Motion Ayars, seconded Allen Miller, to grant the following chapter charters: Chattanooga, Foothills (Knoxville), Sequoia, Mountain State, Hudson-Mohawk Valley (Schenectady), Mid-Florida (Orlando), Buffalo Area, River City (Omaha), Egyptian (Boise), Southwest Michigan, Tri-Counties, Australia-Felix and Virginia. Unanimous.

30. Bank Resolutions. The following were moved by Sklenar, seconded Allen Miller: 1) That the current resolution for Wells Fargo Bank, N.A., be continued and with Rex Koury still empowered to sign checks on behalf of the current president (Directors Meeting Minutes, February 22-23, 1985, Item 14). 2) That the Treasurer be authorized to sign for a six-month extension of the \$7624.24 loan owed on the two computers purchased. The loan had been signed for by the previous treasurer (Account #6346-001000 due six months from 30 July 1985). 3) That the Treasurer be empowered to purchase a one-year Certificate of Deposit at Beaumont Bank, N.A. (Certificate #1597), maturing 1 July 1986, which will be held as security on the computer loan. Unanimous.

31. Reimbursement. Moved B'hend, seconded Strony, that Stu Green be reimbursed \$339.57 for accumulated expenses associated with THEATRE ORGAN journal. Unanimous. Motion Ayars, seconded Segur, that we not reimburse Robert Godfrey for bills presented in connection with copying and telephone expenses in the amount of \$376.34 which were incurred during his research of the Ben Hall organ situation, as this expense was not authorized by the Board. Unanimous.

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32. **Authorization to Purchase Capital Items.** Moved Allen Miller, seconded Ashley Miller, to approve the Executive Committee's purchase of two computers, an answering machine and two photocopiers. Unanimous.

33. **Resignation of Treasurer.** Moved Ayars, seconded Allen Miller, to accept the resignation of Robert McGillivray as Treasurer effective January 31, 1985, and to thank him for his services rendered for the past three and a half years. Unanimous.

34. **THEATRE ORGAN Journal.** Editor Robert Gilbert introduced Grace E. McGinnis to the Board. He asked that the Directors consider the following policies: Preliminary advertising for conventions. Convention advertising is requiring much space, and the Editor needs a policy explaining coverage allowed in the three issues of THEATRE ORGAN in which coverage appears. He believes the individual conventions should pay for type, layouts, paste-ups and the like, but not for the actual printing. Reference was made to the Convention Planning Handbook which covers the item, and the consensus of the Board was not to effect changes pending revisions of convention policy. Gilbert requested a small travel allowance to be used for travel to develop stories and arrange for photographs. He would like to have perhaps one such trip a year. The matter was considered day-to-day business to be handled by the Executive Committee. Gilbert noted that type size has been reduced in the journal as a space-saving measure. He announced that the deadline for the September/October issue would be September 15. The Board showed its appreciation to Bob Gilbert and his staff for their excellent work on the journal with a hand of applause. There was a general discussion concerning journal items, including a request by the Editor for a notice to chapters to send copies of their chapter newsletters to the THEATRE ORGAN Editor.

35. **Contract Samples.** Bob Gilbert suggested that a file be maintained in the Library/Archives of sample contracts setting up organ installation agreements.

36. **Establishment of Committees.** Moved Ayars, seconded Landon, to establish the following committees: Awards and Recognition (to include Hall of Fame, Organist of the Year, Honorary Member of the Year and Technical Awards), Bylaws, Chapter Territories, Nominating, Theatre Organ Clearing House, Convention Planning, Membership, Gifts and Funding, Goals, Library/Archives, Program Planning, Promotion and Publicity, Ben Hall Memorial Organ, Technical, Education and Young Organists Competition. Unanimous.

37. **Acceptance of New Members.** Moved Allen Miller, seconded Lowell Ayars, to accept all members applying since June 15, 1985. Unanimous.

38. **Committee Assignments.** President Moelmann made the following committee assignments with the first person listed as chairman: Bylaws, Richard Sklenar, Dale Mendenhall; Chapter Territories, Allen Miller; Convention Planning, Tim Needler, Alden Stockebrand; Membership, Dale Mendenhall; Gifts and Funding, Irving Light, Lois Segur; Goals, Richard Sklenar, David Barnett; Awards and Recognitions, John Landon, Lowell Ayars; Library/Archives, Tom B'hend, Vern Bickel, John Landon; Nominating, Russell Joseph, Dale Mendenhall; Theatre Organ Clearing House, Allen Miller; Promotion and Publicity, Tom B'hend, Trudy Hemicz; Program Planning, Rex Koury, Walt Strony, Allen Miller; Ben Hall Memorial Organ, Allen Miller, Ashley Miller, Dale Mendenhall; Technical, Allen Miller, Walt Strony; Education, Fr. Jim Miller, Walt Strony, Ashley Miller; Young Organists Competition, Walt Strony, Thelma Barclay, Ashley Miller.

39. **Exclusion of Directors from Judging Competitions.** Strony moved, seconded Ashley Miller, that Directors be excluded from judging ATOS-sponsored competitions. Unanimous.

40. **Chicago Convention 1985.** Jim Shaffer, CATOE Chairman, was introduced to the Board. Rex Koury requested a reading of the 1985 convention budget, a statement of number of conventioners budgeted for, and a listing of any extraordinary expenses. Shaffer replied that the committee had budgeted based upon 550, and then again on the number of persons actually expected to attend. Fisk asked for a rough estimate of bottom line profit or loss, but Shaffer said he did not have figures with him necessary to make such an estimate. Koury advised Shaffer that the Board sees no need for an "informal" meeting session on August 3, 1985, because business must be conducted on the date and at the time and place for which due notice was given, on August 4 (Sunday, from 9:30-11:00 a.m. at the Membership Brunch at the Bismarck Hotel). Koury asked if the 1985 Convention Committee was aware that conventions are to pay for layout and mechanicals for coverage in THEATRE ORGAN; Shaffer answered that they would include this expense. Shaffer was then asked to brief the Board on the convention's finances. He reported that he did not have figures with him and that he and others of the committee were too involved with administering the convention to develop a report at this time, but projected that expenses would exceed the \$73,000 budget some-

what, but that registrations were 800+, not 550 as originally budgeted for. Also organ repairs were running over budget because it was necessary to hire professionals mostly for organ tuning. Organist and entertainer fees and expenses possibly would exceed the \$12,683 budget. He foresaw no major changes in scheduling that would make a material difference in the budget. The original \$27,100 transportation budget would be "almost double" because of increased registrations, but is holding relatively as projected. Shaffer agreed to make every effort to compile more up-to-date figures and report to the Board on August 4, 1985; this information was not provided. He confirmed that all artists, except cameo performers, would be paid \$500.

41. **Ben Hall Memorial Organ.** The committee requested an authorization to spend an amount not to exceed \$500 for additional repairs to the organ. Ashley Miller so moved, seconded by Dr. Landon; carried with Allen Miller abstaining.

42. **Scheduling of Next Directors Meeting.** President Moelmann requested the Executive Committee to decide whether a mid-year meeting of the full Board should be held, and requested that any such meeting be scheduled in January with the decision made by December 1, 1985, and with tentative meeting dates of January 10-12.

43. **Newsletter.** There was general discussion concerning form and content, funding, cost control and editorial policy of any future ATOS Newsletter. Ayars suggested we should not embark upon this project unless we can commit to a full year of 12 monthly issues. Tom B'hend projected annual cost for a monthly four-page issue as approximately \$15,000 including printing, postage and mailing. Motion Ayars, seconded Mendenhall, that the Board pursue publishing a monthly newsletter, but only if full funding for one year, not coming from the general fund, can be arranged. Unanimous. Motion Strony, seconded Ashley Miller, that ATOS reimburse Tom B'hend an amount not to exceed \$500 for expenses associated with the newsletter feasibility study. Unanimous.

44. **Financial Audit.** B'hend moved, seconded Ayars, that the Executive Director be empowered to appoint three disinterested persons with business experience, to be approved by the Executive Committee, to examine the financial records of the Society from January 1981 through December 1984, and to report their findings to the Board by November 1, 1985. Unanimous.

45. **Australia/New Zealand Trip.** Moelmann appointed Strony to review plans for music events scheduled for the tour with his first report to the Executive Committee due October 1, 1985.

46. **Recognition of Motor City Chapter.** Barnett moved, seconded Segur, that the Board congratulate the Motor City Chapter for their outstanding achievement in purchasing and paying off the mortgage on the Redford Theatre. Unanimous.

47. **Scheduling of 1986 Annual Membership Meeting.** Sklenar moved, seconded Allen Miller, that the 1986 Annual Membership Meeting be held during the Richmond Convention on a date and at a time and place agreed to by the President and 1986 Convention Committee, with proper notice to be given to members. Unanimous.

48. **Scheduling of 1986 Annual Directors Meeting.** Sklenar moved, seconded B'hend, that the 1986 Annual Directors Meeting be scheduled during the Richmond Convention on a date and at a time and place agreed upon by the President and the 1986 Convention Committee. Unanimous.

49. **Adjournment.** There being no further business, upon a motion by B'hend, seconded Allen Miller and passed unanimously, the meeting was adjourned on August 7, 1985, at 10:40 p.m. Central Daylight Saving Time, at the Chicago Theatre.

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

MINUTES — ATOS NATIONAL
MEMBERSHIP MEETING
August 4, 1985 — The Bismarck Pavilion
Chicago, Illinois

1. **Invocation.** Dr. John Landon opened the meeting with a prayer.

2. **Call to Order.** President Rex Koury called the meeting to order at 10:00 a.m.

3. **Thanks to 1985 Convention.** President Rex Koury expressed the thanks to the Chicago Convention Committee from all conventioners attending for their work and dedication in preparing for another great convention.

4. **Announcements.** President Koury introduced Charles Cooney who made several convention-related announcements.

5. **Introduction of Officers.** Koury then introduced ATOS Officers, Directors, and staff.

6. **Treasurer's Report.** Treasurer Dale Mendenhall reported that our finances are in order and appear to have improved to the point that we would be able to pay for the last 1985 issue of THEATRE ORGAN from current year income, and would finish the year "in the black." He explained that because of declining interest rates the Young Organists Competition trust fund would not earn sufficient interest to fund the program and that the balance would be made up from the general fund.

7. **Executive Director's Report.** Douglas Fisk reported a membership growth of 320 over the past year and thanked the chapters for being instrumental in the growth of the organization to over 5000 members. He reiterated that chapter members must be ATOS members and then outlined the current membership contest which has a grand prize of two tickets for the Australia/New Zealand tour in February, 1986, hosted by Rex Koury; he projected attendance of 100-200. He then related his experiences of the past year in visiting chapters, emphasizing that chapters and ATOS leadership should consider themselves a single entity striving to meet the goals of the Society.

8. **1984 Meeting Minutes.** David Love moved, seconded Richard Sklenar, to accept the 1984 National Membership Meeting minutes as printed in the September/October 1984 issue of THEATRE ORGAN. Carried.

9. **Phoenix Regional Convention.** Koury announced the Thanksgiving regional convention to be hosted by the Valley of the Sun Chapter to be held in the Phoenix area November 29-December 1, 1985.

10. **Theatre Organ.** Editor Robert Gilbert introduced the journal's staff.

11. **ATOS Newsletter.** Koury announced the possibility of an ATOS monthly newsletter relating items of current interest, but said that financing has not been arranged, and that the Board has decided that a newsletter should not be paid for from general funds at this time. He asked for suggestions from members on this topic.

12. **Young Organists Competition.** President Koury related that the first annual competition was most successful with ten finalists, three of whom were very close. He announced that certain rules and revisions are being developed to be announced very soon. In response to a question from the floor, Lois Segur was asked to announce the names of the three finalists, which she did. They were Martin Ellis, Central Indiana; Melissa Ambrose, Motor City; and Rebecca Rieker, San Diego.

13. **Review of the Year's Activities.** Koury reviewed the accomplishments of the past year, citing in particular increased membership, and the awarding of more charters to new chapters than in any other year he could recall. He suggested that every ATOS member recruit at least one new member, thereby doubling membership.

14. **Adjournment.** There being no further business, on a motion by Alden Stockebrand, seconded Steve McCormick, the meeting was adjourned at 10:30 a.m.

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

CHAPTER REPRESENTATIVES
ANNUAL MEETING
August 3, 1985 — The Palmer House
Chicago, Illinois

1. Meeting was called to order by President Rex Koury at 3:30 p.m. at which time he welcomed the representatives to the 30th Annual Convention and to Chicago. He then introduced ATOS Officers and Directors, all of whom were present except Dr. John Landon and Russell Joseph. He then introduced THEATRE ORGAN Editor Robert Gilbert.

2. President Koury then introduced Executive Director Douglas Fisk who was invited to address the representatives. He talked about the transition of membership records to the new computer owned by ATOS, and announced that chapter rosters are now being sent to chapters every second month instead of monthly. He reiterated that all local members must be ATOS members, and remarked that it is most important that this be so in order to move forward toward the goals of the Society. Fisk then reviewed direct dues collection procedures and asked for full cooperation from chapters with the procedures. He then made reference to the membership contest and Australia/New Zealand trip. He mentioned that one of his goals is to be of greater assistance to chapters.

3. President Koury then introduced Doris and Floyd Mumm who do layout and mechanicals for the THEATRE ORGAN Journal.

4. **Roll Call of Chapters.** **Alabama.** Aloha: Lou Underhill said that the chapter was now back working in the Hawaii Theatre on the Robert-Morton organ there and looking for funds to purchase and relocate a 2/6 Wurlitzer Style D, the first in Hawaii. **Atlanta:** David Tuck reported that the chapter has had a good year and is growing and holding regular meetings using two organs, one in a restaurant and the Atlanta Fox Miller. He related that the chapter is experimenting with "Yellow Pages" advertising. The chapter complimented the direct dues collection procedure. **Australia Felix.** **Beehive.** **Bluegrass.** **Buffalo Area:** Allen Miller, an honorary member of the chapter, announced that membership has grown to 42 with four concerts during the past year, a Young Organists Competition, and that the 4/23 Wurlitzer at Shea's is being used before shows and for tours; four concerts are planned for the coming year, and they expect to release a compact disc recording soon. **Cedar Rapids:** George Baldwin reported that regular concerts are being presented, and the chapter uses the Paramount organ before shows and has programs at a second theatre as well. **Central Florida:** Sandra Shook reported that six to eight members were present at the convention, and that the chapter is involved in installing a chapter organ; most meetings are held in homes and music stores, but the chapter is growing. **Central Indiana.** **Central Ohio.** **Chattanooga.** **Chicago Area:** Jim West, Vice Chairman, related that the chapter has presented several shows this past year including one at the Arcadia Theatre, but needed to slow their concert series to make time for organ maintenance for this convention; West registered a complaint that convention guidelines had been changed regarding organist fees when the fee was increased to \$500, and alleged that the fee was increasing registration fees making conventions unaffordable. President Koury explained the ATOS position with regard to the organist fee, explaining that the Board feels the fee is at an adequate and appropriate level. **Connecticut Valley:** Cog Briggs told the group of problems with the fire code causing the closing of the 101-year-old Thomaston Opera House; he is in charge of the \$1 million fund-raising effort to restore the house and bring it up to current codes; he asked for help from other chapters as to how best to raise the money, and related that the chapter continues to install a 3/15 Austin and hopes to have concerts on that organ while Thomaston is closed. **Dairyland.** **Delaware Valley:** Harry Linn said that the chapter was relocating the Sedgewick Theatre Müller to the Keswick Theatre and hopes to have it playing in six months; they are also working on the Philadelphia Civic Center Müller. **Eastern Massachusetts:** Dick Johnson, Chapter President, extended his greetings, and said that the Babson College Wurlitzer, Stoneham Town Hall, and John Hancock Town Hall organs are all chapter projects, and that the group is celebrating their 30th year. **Egyptian.** **Foothills:** Tim Johnson reported that the chapter works along with the non-affiliated group, Theatre Organ Society of Tennessee, on the 3/14 Wurlitzer at the Tennessee Theatre, and he hopes soon to have all TOST members as chapter members. **Garden State:** Mike Cipolletti said that the chapter re-opened the Broadway Theatre, now a church, with a Robert-Morton organ; has a full series of five concerts at the Trenton War Memorial, and with profits held a free concert for patrons; they have given care to the 3/8 Kilgen in the Asbury Music Hall which they hope will receive more use; they are also working on a 2/8 at the Pasack Theatre, and are looking for an organ for Harms Plaza to replace the long-removed Welte. **Gulf Coast.** **Hudson-Mohawk Valley.** **Joliet Area:** Jan Challenger reported that the chapter uses mostly the Barton at the Rialto Square for performances, but that many meetings are held in homes; they have installed a new combination action at the Rialto which rents the organ from the chapter when they use it. **Kingston:** Walter Vos reported that the chapter has had several well-attended concerts and fund-raisers on their organ, the largest theatre organ in Canada, and that they plan to continue their series. **Kiwi.** **Land O' Lakes:** Don Johnson announced that the World Theatre 3/21 Wurlitzer would be featured on "A Prairie Home Companion," an American Public Radio Network show with national distribution; the chapter has a 2/5 Robert-Morton organ. **Land of Lincoln.** **London and South of England:** Lowell Ayars read a portion of their written report which told of their continuing concert series and club nights, and of their healthy balance sheet despite an unfavorable dollar/Sterling exchange rate; the chapter has a youth program in place, a continuing maintenance program for their own organs as well as others; the chapter requested that better means of communications be developed, especially timely advice of American organists' touring schedules. **Los Angeles:** Ralph Beaudry said the chapter likes the membership brochure and hopes it can be made available to chapters without charge, said the chapter misses *The Console* and hopes funds can be located for publishing an ATOS monthly newsletter; he reported that L.A. will host the 1987 convention and plans to present six new organs at that time. **Mid-Florida.** **Motor City:** Dorothy Van Steenkiste reported that the chapter has a bi-weekly movie series which pays the bills, as well as monthly concerts at the Redford and Royal Oak Theatres, (the future of the Punch 'n' Judy Theatre is uncertain at this time); she reported that their Young Organists Competition was well-received and that young people are one of the chapter's primary interests; they have written to all their

young chapter members and competition participants to organize Young Organists Night at the Redford, which is a show put on entirely by the young people of the chapter; restoration work is coming along well at the Redford, and the chapter offers their help to other groups who need it. **Mountain State:** Betty Walls said that the chapter is restoring the old Capitol Theatre and hopes to replace the original organ; they have been given an organ by the Potomac Valley Chapter. **New York:** Tom Stehle reported that their major project is installing a Wurlitzer at the Middletown Theatre; the chapter has had several concerts over the year, maintains the LIU and Beacon Theatre Wurlitzers; membership is up, and they are upgrading their newsletter. **Nor-Cal:** Lowell Wendell related the chapter's experience in applying for tax exemption and in getting their own theatre; they now have the Berkeley Community Theatre and a 3/19 Wurlitzer has been donated; they are looking toward possibly installing a four-manual organ there, and are looking forward to presenting their own organ at the 1990 convention. **North Texas:** Irving Light reported that the chapter uses the Scottish Rite Temple Wicks, but is installing a 3/8 Robert-Morton in a neighborhood movie house and expects to have it playing by September. **Ohio Valley:** Claire Lawrence said that the chapter is celebrating its 25th anniversary and their eighth year of a successful movie series. **Oregon.** **Piedmont.** **Pikes Peak.** **Pine Tree:** Bob Legon reported that the chapter has a greatly renewed interest among young people and is moving forward; they have two organs available for concerts, have found that classical organ listeners are some of their best converts; they have a new newsletter, more activities, better attendance, new projects, have had television coverage, a mini-convention, and in general a much happier group than last year. **Potomac Valley.** **Puget Sound:** Thelma Barclay said that the chapter continues to be very active and related their good fortune in having a great crew, and many good organs to play both in theatres and restaurants. **Quad Cities.** **Red River:** Sonia Carlson reported that the chapter has been operating the Fargo Theatre since July 1982, and now has bought the theatre. **River City:** Jack Moelmann advised that this new chapter now has 45 members and is preparing for their first major organ program in August at the Orpheum Theatre. **Rocky Mountain:** Dorothy Retalack reported that the Denver Paramount has been under wraps while being restored for almost a year, but is due to return to use in October; the chapter has at least 60 members at every meeting, many of which are held in homes with excellent instruments. **San Diego:** Wayne Seppala reported on the chapter's successful film series, Young Organists Competition, and other activities. **Sequoia:** Tom Delay reported that the chapter remains quite active and involved in many projects. **Sierra:** Dale Mendenhall advised that the chapter is installing an electronic relay at the Fair Oaks Community Clubhouse. **Sooner State.** **Southeast Texas.** **South Florida:** Hal Henry brought greetings and compliments to the Board for new ideas, including the membership brochure; he suggested that ATOS relay information to chapters on how volunteers can work better with other volunteers; the chapter appreciated the series on program planning and would like to have the materials readily available; the chapter is alive and well and now owns its own organ which is played regularly. **Southwest Michigan:** Diana Haskins told of the chapter's growth and of their hopes to have their own organ. **St. Louis.** **Toledo Area:** Helen Sherman said the chapter has grown and will be dedicating a new organ soon. **Valley of the Sun:** Bill Danford reported that the chapter is well represented at the convention, has doubled their meeting attendance, and is busy working on a regional convention for November 29-December 1, 1985. **Virginia:** Sharolyn Heatwole reported that the group is very busy preparing for the 1986 convention in Richmond; the chapter has printed a new membership brochure which includes information about local organs as well as the chapter, has sponsored several silent film presentations, and maintains the 4/17 Wurlitzer at the Byrd Theatre, and that members are working with the crew on the 3/21 Carpenter Center Wurlitzer. **Western Reserve.** **Wolverine:** Homer Warren said that the chapter is a strictly social group that holds meetings in churches, homes and pizza parlors, and that the group occasionally attends functions of other chapters.

5. **Theatre Organ Clearing House.** Allen Miller reported that he has developed a database for use in exchanging information about theatres needing organs and organs needing placement (explained in detail in Directors Meeting minutes).

6. **Newsletter.** President Koury mentioned that the Board is considering publishing a monthly newsletter but needs to find the money to do so (further details are in the Directors Meeting minutes).

7. **Young Organists Competition.** President Koury thanked the chapters for their enthusiastic participation in the 1985 competition, and encouraged their active participation in next year's program.

8. **Adjournment.** President Koury asked that any other business be brought up, and there being none, he adjourned the meeting at approximately 4:30 p.m.

Respectfully submitted,
David M. Barnett, National Secretary

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 had a very pleasant surprise recently, when I jokingly asked the doorman at the Midwood Theatre in the heart of Brooklyn, New York, "What time will the organ be featured this evening?" This theatre had lost its pipe organ to disuse eons of years ago. You can imagine my amazement when he replied, "He'll be playing as you enter the auditorium!" Well, the organist proved to be none other than Lee Erwin, playing a Capitol Theatre Wurlitzer pipe organ rendition of D. W. Griffith's *Intolerance* and *Birth of a Nation*. This was accomplished by a tiny cassette in a mammoth sound system, during intermission.

As I was born in Brooklyn in 1919, and no longer live there, I felt I'd come home as I sat in this once-lavish theatre, thrilled to the core!

With sincerest best wishes, I remain,
Respectfully,
Nathan H. Wechter
Rockaway Beach, New York

Dear Bob:

I read with more than passing interest the article in the May/June issue of THEATRE ORGAN which pertained to my old "amour," the "not so Wurlitzer" organ at St. Mary of the Lake Seminary. As I was the prime mover in gaining both local and national attention for the instrument in the '60s and early '70s and was responsible for its tonal balances, unique features and most performances, I feel privileged to share this additional information which was either unknown or omitted from the CATOE article.

I had been aware of the organ's existence since 1953, when one of our local parish priests made reference to it saying, "the old organ from the Chicago Theatre

is out at the seminary." I didn't actually see the instrument until June of 1960. In September of that year, a mutual agreement between the Procurator, Monsignor Raymond Vonesh, the Music Director, Father Richard Wojcik, and myself was put together whereby, in return for playing the organ, I'd see what could be done about fixing it up.

Physically the organ was intact, although portions of the ceilings in both upper chambers had fallen in and were replaced with Masonite structures. Prior to 1963 when the console was rebuilt, the swell shades were removed from the percussion chamber; the percussion instruments which I retained were repositioned; a new Vibraharp was installed; and, a metal Harp discarded from the chapel organ replaced an ancient 37-note Wurlitzer Chrysoflott. The Bass Drum was removed because of limited space; a Kimball Crash and Roll action, along with several rather exotic custom-built Cymbal actions were installed.

Over the years, after rebuilding all obvious components, many additions and changes were made. Additions included a Brass Trumpet, Kimball Sax, three Strings, a two-rank metal Flute Celeste, a 16' String extension, an Orchestral Oboe, a Diapason and a Concert Grand Piano which I removed in 1974. The Clarinet, Tuba, portions of both Tibias and two Strings were replaced. The peculiar distribution of the ranks was dictated by terribly limited chamber space, but worked musically. As an example, the Krumet Horn, actually a foil to the Post Horn, was positioned in the Main Chamber. Having a Wurlitzer-type Krumet in such a position would spell musical disaster. Six flue ranks ran only to tenor C. The organ was 13 ranks when I first saw it and 23 when I left. (The second Vox, while wired, was never installed.) I would suspect that today it is somewhat under 20 ranks.

The Mundelein organ was filled with innovation for its time. Original setterboards, along with some from the Chicago Granada Theatre Wurlitzer, were controlled by diode relays to accommodate a console specification that was 30 stops larger than the original. It was the second organ in the country to have electronic bass generators which Dick Peterson built and I personally voiced. It was the first instrument to have an electronic flip-flop device which sequentially controlled the playing of drums and cymbals. Other "firsts" included extensive intramanual harmonic couplers, the first practical expression pedal-activated Sostenuo device and an electronic expression "override" which was used on my recordings.

I featured the organ in two memorable concerts at the 1965 and 1969 ATOE conventions. The seminarians and I instigated organ-accompanied musicals in the fall of 1965. *My Fair Lady*, 1965; *Oliver*, 1966;

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

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

and *The Roar of the Greasepaint*, 1967, were presented. Rosemary Bailey subbed for us on the last musical, *The Music Man*, in the spring of 1969. Tom Hazleton played a CATOE-funded program on the instrument in the spring of 1972, while I played two concerts for this organization (one was their first concert venture) in the '60s.

The whole project was a very expensive undertaking, as all of the work between 1960 and 1973, while laid out by me, was done either by paid professionals or by several seminarians and myself working under their guidance. In 1967, there was a "change of management" at the seminary and, save for a \$200 per year maintenance stipend, I picked up the tab. It was all great fun.

Sincerely,
John Seng
San Francisco, California

Dear ATOS:

Many thanks for the opportunity to perform at "Pipes Alive in 85," the 1985 Convention held in Chicago.

It was great fun to perform for all of you, and I especially enjoyed meeting many wonderful people.

Although I always did love to sit down and play pop and theatre-type music, I came away very inspired to play (and practice) more of this music. (I am basically a classical and church organist.)

Thanks again, ATOS.

Sincerely,
Sally A. Daley
Chicago, Illinois

Dear Editor:

After seeing Dinny's Colyum in the February/March 1981 issue, wherein the narrow canyons between black keys get a less than honorable mention, I'd like to share a thought with fellow members of our distinguished Orgel Society.

I'm a newcomer to both organ and society — have had to learn in old age (perish the word) the 350-year-old keyboard invented by Cristofori, and still foisted on us. Since he lived in less opulent times, fleshless fingertips could reach the bottom of the canyon between two black keys without taking the walls down, too. Today's well-padded fingertips have trouble staying clear of those walls.

And therefore, with Dinny, I feel it 2 be

my dooty 2 do sumthn about it. On my recently acquired Baldwin I have filled up aforesaid canyons to the level of the black keys. Wata difference, both in looks and technical possibilities. Sky blue rods for the G, A and D gulches, and clear ones for the BC and EF pairs. A small drop of water-based glue allows easy future removal or exchange with inserts of another color. It's quite essential that tops be rounded. Suddenly, anybody can whizz through the semitone scale with the speed of light (almost). Moritz Rosenthal should have seen this. He is reported to have been able to run in octaves glissando through the black keys. As a further bonus, certain triad inversions, hitherto untouchable, can now be reached. I'm a little scared of being blasted for heresy, but as a confessed non-conformist, I've lost my former respect for traditions which remain hallowed but not useful.

Coming back to the word "Orgel" above, I spent hours in vain searching in back issues for the author of "our orgel club." Methinks the term is singularly appropriate. Because "organ" stands for a multitude of non-musical things: a company newspaper is a house organ; heart, lungs and kidneys are internal organs; and to top it off, we have sex organs. There is room for an unambiguous name for our oh-so-precious instruments. Will a little shove from ATOS succeed in overcoming hallowed tradition? Where in the world is any agency better fitted than our ORGEL club?

Yours cordially,
Oskar Heim
New York, New York

Sir:

By coincidence, the July/August issue of THEATRE ORGAN, containing an article on the large Curtis organ at the University of Pennsylvania, and a letter from the president of that university both arrived today.

The president's letter stated that "there is strong sentiment for preserving the Curtis Organ intact as a functioning instrument." It did not say, however, that it would remain in 2300-seat Irvine Auditorium, which has become something of a "white elephant" because of deterioration, lack of airconditioning and obsolete facilities. Dr. Sheldon Hackney also wrote, "it should be apparent that no decision about Irvine Auditorium will be forthcoming for some time."

Correspondence in the university's alumni magazine, *The Pennsylvania Gazette*, has shown considerable interest among alumni for preservation of the auditorium and the organ. Perhaps much of it is nostalgia. Unfortunately, at least one prominent organist, familiar with the instrument, wrote to suggest that destruction of the organ would be a good thing.

Whatever is done with the auditorium

and the organ will be costly, and the University of Pennsylvania may not choose to use its limited resources to save them. In my opinion, that would be unfortunate.

Respectfully,
Robert C. Gebhardt
Hopatcong, New Jersey

Dear Editor:

The writer of the article about Ken Griffin in the May/June issue of THEATRE ORGAN must be in error when he states that Ken Griffin never recorded a theatre pipe organ.

In 1959, I purchased an album, *Ken Griffin at the Great Organ*, Rondo-lette A30. There is no mention made as to the organ being pipe or electronic, nor any indication as to the make, size, and place of installation. The use of the words "The Great Organ" leads me to believe that it is a pipe organ.

If this recording is of an electronic instrument, the organ manufacturer, organist, and engineer have fooled me because it has the sound of a pipe organ. Although I am not an organist, I have many theatre pipe organ and electronic organ records. I have been listening to theatre pipe organs since 1920. I even wanted to be a theatre organist, but the general acceptance of sound in motion pictures made me choose another vocation. I think I am qualified to make the statement that the organ is pipe. However, I could be wrong.

I'm curious to know if any THEATRE ORGAN readers have this album and what their thinking is.

Yours truly,
George Lufkin
Shelton, Washington □



BOOK REVIEW

The Front Row: Missouri's Grand Theatres, by Mary Bagley. Published by Gateway Publishing, 4121 Forest Park Boulevard, St. Louis, Missouri 63108. \$26.95.

Author Mary Bagley has combined an impressive collection of photographs and an encyclopedic text for this compendium of Missouri theatres. Theatre organ historians may wish for more information about the instruments in some of these old movie palaces, but those primarily inter-

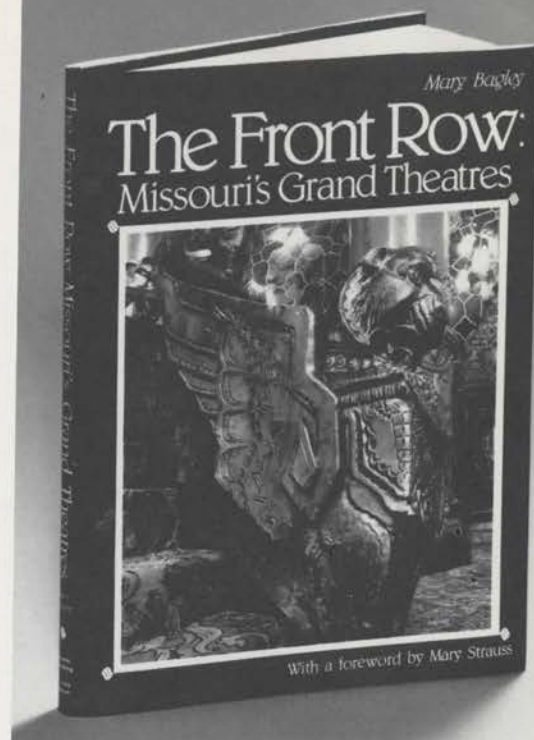
ested in theatres will find the book a delight.

The photographs are probably the book's outstanding feature. The 15-page section of color pictures includes some exceptionally fine views of the magnificent St. Louis Fox Theatre and its famous Wurlitzer organ.

Historical anecdotes add flavor to what might otherwise be textbook material, and the author has incorporated enough lively stories about the performers and productions in Missouri's theatres to make the book a pleasure. Concerning the American Theatre in St. Louis, for example, she says, "Actress Maude Adams asked that the upper balcony be closed for fear someone would fall on her. Other idiosyncracies of the stars included Raymond Hitchcock, who performed for a ticket taker who couldn't see the show and Gertrude Lawrence, who asked that the rear mirrors be covered." (pps. 19-20).

There is information about riverboats, amphitheatres and a real mule barn, which at one time housed over 200 mules and is now a theatre on the campus of Tarkio College. However, not all of the theatres in this volume still exist today, and a careful reading may be required to learn which have been destroyed and which are still in operation. One theatre that is now a parking lot was the New Grand Central in St. Louis, an amazing showhouse which, according to Ms. Bagley, was "Built by the Skouras brothers on March 13, 1913 . . ." (p. 19).

Theatre organs are sometimes mentioned, but little information is offered about their disposition. The Ambassador Wurlitzer is referred to as a "beautiful but monstrous" organ (p. 35), and the Wurlitzer in the Fox Theatre as a "massive con-



glomeration of nearly 4000 pipes, 360 stops and a 50-horsepower electric motor [which] is the only one left that has a quality sound and rises from the floor in a blaze of light." (p. 41). Given that a true theatre organ buff may have a slightly biased reaction, one would still wish for more detailed accounts of this particular facet of the theatres in Missouri.

Mary Bagley is a former journalist who teaches composition and writing at several St. Louis colleges. This book is the culmination of five years of research by Mary and her brother, Bob, who is also a theatre expert.

PAUL J. QUARINO □

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CHAPTER NOTES

Edited by Grace E. McGinnis



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

The premiere organ concert series at Shea's Buffalo Theater ended on May 21 with a performance by Tom Hazleton at the 4/28 Wurlitzer, the theatre's original organ, now fully restored. The audience heard Mr. Hazleton refer to the organ as the "definitive Wurlitzer" and praise the volunteers for their workmanship and Allen Miller for his tonal finishing.

Equally proficient in both classical and traditional theatre organ styling, Tom centered his program around tunes composed in the '20s demonstrated by a 1926 medley containing such old favorites as "Bye, Bye, Blackbird," "Blue Room" and "Mountain Greenery." His tour through

the organ, showing off its various sounds, not only enlightened the audience but also added a few chuckles, as did his demonstration of how to make a million-dollar pipe organ sound like a \$2000 electronic relative in a slinky arrangement of "Satin Doll." The second half of the program contained such oddities as a "Symphony of Plop, Plop, Fizz, Fizz," based on former Alka Seltzer commercials, and a remarkable improvisation on five notes called out from the audience. Mr. Hazleton seemed to be having as much fun as his audience, and it was clearly evident that everyone present wanted the evening to go on forever, judging by the copious applause brought forth by each selection. The evening finally drew to a close with a Meet-the-Artist reception in the theatre's gilded lobbies.

We are eagerly looking forward to the 1985-86 theatre organ series at Shea's Buf-



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

falo featuring young English sensation Robert Wolfe on November 3, Father Jim Miller on March 9, and Ron Rhode on May 18. All concerts are scheduled for Sunday afternoons at two o'clock.

MAUREEN WILKE

CEDAR RAPIDS AREA

Iowa

319/362-9676 or 319/396-5653

Showcasing the Paramount Theatre and its 3/11 Wurlitzer, our spring show on May 16 marked a new plateau. As predicted, it was a stellar performance by an exuberant Tom Hazleton whose artistry surpassed all expectations, characterized by both flair and smooth execution. A high point of the performance was Laurel and Hardy's *Two Tars*. The score was unexpectedly well-crafted with a variety of colors and textures woven into the film action making it a musical *tour de force* on its own. The concert climaxed an informative visit by Tom, who gave much insight to local aficionados.

The May 19 social was held at the Cedar Rapids Community Theatre where Clark Wilson entertained us at the 3/14 Barton. Although the instrument is in the process of restoration, Clark's performance gave promise of many more enjoyable moments to come. Clark deserves much credit for the professional sound of the instrument, as do members of Cedar Rapids Barton, Inc. As the governing organ committee, they will not only complete the restoration, but will also incorporate adaptive revisions to the house. We wish to thank members Bob Burkhart, Paul Montague and Karl Hoffman for sharing their efforts in this project. Also contributing significantly have been Darrell Child and Galena's Robb Kendall.

The Paramount's "Palace of Versailles" lobby was the setting for the Cedar Rapids Fine Arts Council reception on June 11. Although the Paramount has no lobby organ, the 3/11 in the auditorium was played by George Baldwin, and this allowed guests to stroll the Roxy-like interior with the console in operation.

In the spirit of youth-appreciation, our June social presented two area high school students. Opening was Jeff Korns, a veteran of a previous Czech Village social as a strolling accordionist, followed by Neal Marple whose instrument of study has been the classical organ. Both demonstrated their fascination with the Mighty Wurlitzer as a musical medium. We hope to hear more from them and their future cohorts. Open console gave the veteran organists present a chance to try Tom Hazleton's combinations in a social setting. Loren Frink, a frequent entertainer, was followed by Paul Montague who recently returned from a CATOE social at the Sanfilippo residence.

MICHAEL VANCURA



CENTRAL INDIANA CHAPTER

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

Our May 5 meeting was held at the Hedback Theatre. President Tess Moses announced the winners of the young artists competition. They are Martin Ellis, first place; Brian Holland, second place; and Cletus Goins, third place. Our surprise artist for the day was Brian Holland. Brian's program included a wide variety of tunes such as "Great Day" and "Greatest American Hero."

Over 50 members went on a bus tour to St. Louis on June 8 and 9. The trip included a visit to the Wicks Organ factory, the Fox Theatre and the Charles Harder concert on the Cassavant organ at the University of Illinois.

On June 10, we presented four concerts at the Hedback Theatre as our contribution to the White River Arts Festival. Members who played were Tim Needler, Brian Holland, Martin Ellis and Ken Double.

Tess Moses presided over our June 23 meeting which was held at the Mars Theatre in Lafayette. Business discussed included printing of the chapter history and postponement of the benefit concert for the Humane Society until next spring when the Manual High School refurbishing is completed. Carroll Copeland introduced several guests and members of the Hi-Note Organ Club. He then introduced our artist for the day, Ken Double. Ken, in his own positive, personable way, did an excellent, enjoyable job with several songs including "I'm Beginning to See the Light" and "The Children of Sanchez."

WAYNE R. PIPHER

CENTRAL OHIO Columbus

513/652-1775 or 614/882-4085

The concluding concert of the 1984-85 organ series on May 18 featured Dennis James celebrating his tenth anniversary as resident organist at the Ohio Theatre. His program was a delightful tribute to the silent film era featuring two short movies starring Mack Sennett. Dennis' affection for the Ohio Robert-Morton, we learned, really began with his first concert in 1972. In memory of this occasion, he played two selections from his original program, "Butterflies in the Rain" and "Colonel

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Bob Matsumoto and Eleanor Hyle try their hands at the Morton during Central Ohio's visit to the Ohio Theatre in Columbus. (Jack Montag photos)

Bogie March." Dennis included a delightful slide presentation of Hawaii with an appropriate medley of lilting island songs. In addition, he introduced vocalist Thom Gall who, accompanied by Dennis, paid tribute to Rudolph Valentino with renditions of tunes such as "The Sheik of Araby" and "There's A New Star in Heaven Tonight."

The following day we were back at the Ohio to have the coveted Robert-Morton all to ourselves. Present were 36 members and guests, including some very capable organists, 14 of whom paraded to the console for a full three-hour program. We are indeed grateful to Carlos Parker and the staff of the Ohio for access to this prized possession.

JOHN R. POLSLEY



Chicago Area

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

Our May social featured Joy Collins at the 3/11 Wurlitzer/Kimball at the WGN studio. Joy owns and operates the Beautiful Sound music store in downtown Chicago. Her program was full of interesting variety. After a few solos, she conducted a sing-along, a Name That Tune! game with prizes, and ended with a bit of patriotism for Memorial Day. It was an unusual treat!

Our June social was at Pipes and Pizza in Lansing where house organist Dave Wickerham (originally from Encino, California) did the console honors with a splendid program on the 3/17 Barton. This organ came from the Oriental Theatre in Milwaukee, Wisconsin, and this pizza spot, in a former theatre, is owned

by Roger Tremstra (WGN's weatherman) and his partner, Bud Vogel, who is an excellent musician and teacher.

Surprises are always welcome, and we really had a super extra! Rob Calcaterra informed us that he would be in the area the last part of June and would like to play for us. The wheels turned fast, and the Sanfilippos granted use of their facilities and magnificent organ for the occasion. Cards were sent to the members, and about 200 crammed in to hear Rob present an excellent and thrilling program. These surprises we like!

Mayor Washington was with the Landmarks Preservation Council when they stopped in at the Chicago Theatre for an inspection recently. It so happened that crew chief Cary D'Amico was in the theatre at the time and became an instant soloist so the group could hear that magnificent Wurlitzer. They were all favorably impressed. Cheers to Cary for his timely presentation!

The Elm Roller Rink was the site of our July social. Bill Kucek, house organist, was soloist on the 4/27 Geneva Hybrid. Bill's programs are always welcome, lively and interesting, and we were pleased to have the opportunity to hear him once again.

Barbara Sellers is rarely idle and, in addition to her regular teaching and performing positions, she gave a special the last of June at the American Musical World in Niles, Illinois. She appeared in concert June 23, and the next evening gave a two-hour seminar on "Problems Frequently Plaguing the Student."

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**Babson College, Wellesley
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May 18 and 19 were rather special concert dates at Stoneham Town Hall and at Babson as our guest organist was James Paulin, Jr. Not just another capable performer constantly weaving new tone tapestries, Jimmy quickly establishes a genuine empathy with his audiences. His sense of humor and broad smile come through in his music and his innate body rhythm often matches the tempo. With five years as staff organist at Radio City Music Hall and numerous other church and theatre organ positions, "Skip" has no difficulty with any instrument.

Both concerts opened with a lively "S Wonderful," which is sort of Jim's signature tune. At Stoneham, his choir-member mother proudly sang "We Are the World," and at Babson some familiar hymns. "Amazing Grace," on the Town Hall 2/14 Wurlitzer, was dedicated to our late President, Bill Carpenter. Sunday's concert was dedicated to the memory of Ed Stanley, a most faithful, knowledgeable member and organ crew chief, who recently passed away. Both concerts brought the audiences to their feet with shouts and long applause resulting in "There's No Business Like Show Business" as our Stoneham encore, and "Now Thank We All Our God" at Babson. The presence of both Ma and Pa Paulin made an obvious hit, for there was an unmistakable sense of appreciation and love. Jim's easy-going style is a real crowd-pleaser, and there is little doubt that we will schedule a return engagement with this personable gentleman.

Chapter secretary Carolyn Wilcox graciously hosted a club outing on May 26 at her Burlington home with much good food, fellowship, and an introduction to her new Rodgers electronic.

At our final meeting of the season at Babson on June 16, our conscientious treasurer, Dave Marden, was presented a Wurlitzer tie bar by Persis Garniss in ap-

preciation. Coffee can donations purchased this, with the balance going to the William Carpenter Fund.

For several years, member Cheryl Linder has been our June organist, and the tradition continued with this attractive young lady opening with a snappy "Fandango" requiring much double pedaling. Cheryl successfully achieved the effect, in Sousa's "Manhattan Beach March," of a distant approaching band and, after its passing, the diminishing volume of sound 'way down the road. Her final "Rhapsody in Blue" was a real workout, and it came off beautifully, revealing her considerable musical progress.

Miss Linder brought a friend, New England Conservatory graduate Mark Dwyer, for a short stint at the console. "Ain't Misbehavin'" showed a nice touch and knowledge of registration. His audience gave him a standing "O" which brought a sprightly "Give My Regards to Broadway" coupled with "Yankee Doodle Dandy." Two relatively young performers brought us much pleasure with the freshness in their music and spirit.

Our second outing was on June 23 at the Waltham residence of Rosalie and Pat Fucci — an annual event. In addition to the great food and "gabfest," Pat and friends had been diligently working to get 11 ranks of pipes sounding on his Robert-Morton. Bob Legon was called upon to "do the honors" by playing this instrument in its new, chapel-like setting. Even in its unfinished state, it gave us an insight into what will eventually be quite an installation. It was an emotional moment for Pat to hear his organ finally sounding forth after so many days of labor and expense, and those of us present shared in his proud moment. Thank you, Carolyn, Rosalie and Pat, for two "fun" affairs!

STANLEY C. GARNISS

**KIWI
Auckland, New Zealand
540-919**

Down under we are keeping the flag flying and send greetings to all overseas ATOSers who visited us during our long, hot summer.

Our delayed Christmas gathering became a garden party early in February when members relaxed in the shade of the Polycarpa Idesia in the garden of this writer. Refreshments in the usual Kiwi style were served by the ladies, and Ian Johnson entertained us, and the neighbors for miles around, with magic music from his Baldwin organ.

Travelers' tales were told by Ken and Jocelyn Hill when they recently hosted members at their home. During their extensive European tour, they heard many fine organs and met several ATOS members in the U.K.

At the time of this writing, winter is well and truly with us, and we are looking forward to the return visit of Warren Lubich who will be playing Opus 1475 at the Hollywood Cinema in Auckland. Then he will perform at Tauranga on the 2/11 Wurlitzer Opus 1482, and, finally, he will play at the Southward Museum in Paraparaumu, a combined theatre and vintage car museum (shades of San Sylmar). Beautifully installed in the concert hall is the 3/16 Special Opus 2075. Visitors to New Zealand should not fail to make a pilgrimage to this wonderful museum, just off the main highway, north of Wellington.

NORMAN DAWE



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

Barry, the popular holiday resort, port and industrial center in Glamorgan on the South Wales coast, is to be the new home of the world-famous Christie theatre pipe organ that was for 50 years the musical centerpiece of the huge Regal (latterly Top Rank Club) Theatre in Northeast London. Graciously presented for preservation to our chapter by Grosvenor Square Properties, the new owners of the building, shortly after it was closed in 1984, our widely accomplished Technical Team has already dismantled the huge instrument and transported it to its new home in the splendid



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and spacious Memorial Arts Hall and Entertainments Centre in Holton Road, Barry, only a few miles southwest of Cardiff.

Fortuitously, the enthusiastic support of the Barry Town Council, numerous ATOS members and other keen helpers enabled this mightiest of musical instruments to be transferred direct to its new home. Together with the Technical Team, they are about to begin the mammoth task of restoration and re-installation on a "permanent loan" basis in new chambers in Memorial Hall. In so doing, they aim to bring to Barry a major new attraction for both popular and classical musical presentation hitherto absent in the area.

Specially built by the world-renowned Hill, Norman and Beard Company for the Regal, Edmonton, in 1934, and taking its brand name from John Christie of Glyn-debourne fame, the mighty 4/15 incorporates 1600 pipes and weighs around ten tons. The great Sidney Torch opened the organ on March 3, 1934, and his name will always be associated with it for the numerous outstanding records he made there — notably "Twelfth Street Rag," "Bugle Call Rag," "Temptation Rag" and "Orient Express" — which still remain fresh and exciting on numerous modern LP record reproductions.

Considered by many to be one of the most versatile instruments ever to emerge from the Christie works, and a monument

to the theatre pipe organ builders' art, the 14 pipework units (there are two ranks of strings) are housed in two chambers. In the Solo are the English Horn, Tuba, French Trumpet, Tibia I, Krumet, Saxophone, Clarinet and Vox Humana. In the Main chamber are the Diaphonic Diapason, Tibia II, Gamba, Violin, Strings and Flute. A wide range of "effects" is also provided, including a Marimba (which can almost take the place of the original grand piano attachment). Considerable restoration work has already been carried out by London Chapter members in recent years as an integral part of their series of special concerts prior to its removal. Featuring top-class international artists, it is proposed that similar presentations will continue at Barry when the Christie organ becomes fully operational again.

DR. NORMAN BARFIELD



LOS ANGELES
THEATRE ORGAN
SOCIETY
California
818/792-7084

Our "Stars of Tomorrow" competition was held on the 3/16 Wurlitzer in San Gabriel Auditorium and featured eight or-

ganists ranging in age from 10 to 22, and each is a "pro" in his or her own right! Karen Koh won the Junior Division; David Dittmar won in the Youth I category, and Bill Leone took top honors in Youth II. An unexpectedly large crowd thoroughly enjoyed the great theatre organ sounds these "Stars" produced. Special thanks go to all the members of our Com-



Neil Jensen in concert at San Gabriel for LATOS. (Zimfoto)



"Stars of Tomorrow" Scholarship Competition Finals at San Gabriel Auditorium. Pictured are eight contestants, three judges, M.C. Bill Irwin, Stan Kann, and all who participated in the event. (Zimfoto)

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Tony Wilson playing at the Los Angeles Orpheum Theatre. (Zimfoto)

petition Committee, judges Dr. Wilbur Held, Ralph Wolf and Stan Kann, along with Emcee Bill Irwin.

Playing to our largest Orpheum crowd since the 3/13's re-dedication, Tony Wilson left his audience wanting more . . . even after two encores!

Closing our spring season was Jerry Nagano at San Gabriel with a great program featuring everyone's favorite melodies played in his pleasing style.

RALPH BEAUDRY



Detroit
313/537-1133

Richmond's "Mr. Music," Eddie Weaver, appeared in his sixth concert for our chapter at the Redford Theatre on May 11. The combination of Eddie's energetic personality and musicianship made old tunes come alive with a new vitality. It was enjoyable, too, to have Eddie's wife of 57 years, Marian, with him in Detroit. Also

on the program were the Tailgate Ramblers, Detroit's oldest Dixieland band.

Organ workshops and the monthly Club Day were held at the Redford on May 19 and June 2. These once-a-month get-togethers give members a chance to learn more about the organ and become better acquainted with each other.

Members have met twice this year to copy master tapes of organ programs presented by the chapter as only one recorder is allowed at each concert. This enables members to have tapes of a program without the constant snapping of tape recorder buttons during a concert.

Executive Director Doug Fisk met with board members, officers and committee chairmen at the Redford on May 21. There was a lively exchange of chapter and national viewpoints, and we learned much about the operation of national ATOS.

The Memorial Day weekend saw the moving of the pipework of our 3/9 Wurlitzer, donated to the chapter by Richard Chapman, from a storage facility in Livonia to the Redford Theatre office building.

Our Annual Garage Sale was held at the Redford Theatre on June 7 and 8 and netted the chapter over \$2000 to go toward a new grand drape. Twenty chapter organists provided continuous music at the 3/10 Barton during the two-day event.

June 15 was designated Ted Strasser Day at the Redford, during our showing of



Greg Yassick at the Royal Oak Theatre's 3/16 Barton. (Fred Page photo)



On a tour of WJR record library are, L to R: Bill Vogel, Ethel O'Leary, Don Lockwood, David Martin, Donald Martin, Tony O'Brien and Margaret Tapler. Ted Strasser of WJR (seated) explains how records are cross-indexed.

(Dorothy Van Steenkiste photo)

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Fred Page (left) and Don Lockwood talk with ATOS Executive Director Doug Fisk at the Redford Theatre. (Bill Vogel photo)



Wayne Lathrop, member of the Redford Theatre Operating Committee, talks with Ed die Weaver at the Redford Theatre. (Bill Vogel photo)

An American in Paris, in recognition of the valuable public service work done by Ted in publicizing our activities over radio station WJR. In his 29 years at the station, Ted has become especially well-known for his friendly conversational style, his readings and his choice of music, patterned after a central theme on his Sunday morning program, "Patterns in Music." Ted was presented with a giant "Best Wishes on Your Retirement" card signed by chapter members and fans in the audience.

Several members had the opportunity to tour the WJR record library and studios on June 9 as guests of Ted Strasser. The station, which boasts nearly 500,000 records, all cross-indexed, was the last in the country to employ a studio orchestra and produced "The Hermit's Cave" back in the golden days of radio.

Greg Yassick, now a practicing dentist and a student of Fr. Jim Miller, was the performing artist at our Fourth Sunday program at the Royal Oak Theatre on May 26.

On June 23, our Fourth Sunday artist at the Royal Oak's 3/16 Barton was Fr. Andrew Rogers, associate pastor at Holy Trinity Church in Saginaw and also a student of Fr. Miller. Admission to these monthly Sunday morning programs is free and includes refreshments and open console.

Fall programs include Fr. Jim Miller at the Royal Oak on November 9 and Walt Strony and the Concordia Handbell Choir at the Redford on December 7. For more information, write to Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-1133.

DON LOCKWOOD

**NEW YORK
THEATRE ORGAN SOCIETY
New York
201/573-9567 or 201/473-0559**

We met at Long Island University in Brooklyn (formerly the Brooklyn Paramount Theatre) on June 2 for a concert



NYTOS members Bob Walker and Gary Phillips keep the LIU Wurlitzer in top shape. (Brunke photo)

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and open console session on the 4/26 Wurlitzer. Member Jim Wingate provided the formal part of the afternoon's activities performing selections from three distinct musical settings: the theatre, the church and the concert hall, reflecting his musical background and experience. Jim formerly served as house organist at the United Artist Theatre in Louisville, Kentucky, is currently organist/choirmaster at Lafayette Avenue Presbyterian Church in Brooklyn, and has performed on the concert scene in New York's Lincoln Center and in other concert settings and recording studios in New York.

On the theatre side, Jim's selections featured music of Broadway, including hits from *Oklahoma*, *The Sound of Music*, *Carousel* and *Cats*. The church-setting selections included Bach's "Jesu, Joy of Man's Desiring" and "Sleepers, Wake." Concert hall standards, "Washington Post March" and Hewitt's "Fourth of July Suite" rounded out the program. Jim's concert demonstrated the versatility of the LIU Wurlitzer which was in fine voice, as always, thanks to the efforts of members Bob Walker and Gary Phillips who maintain the instrument with much tender loving care. Members and guests had a most enjoyable afternoon at open console as a wide range of both professional and amateur organists took their turns putting the mighty Brooklyn Paramount Wurlitzer through its paces.

When the board of directors met on June 17 the status of the Carnegie Hall Cinema organ was discussed, and secretary-treasurer Phil Yankoschuk reported his efforts to have the United States Postal Service issue a postage stamp featuring the theatre organ.

Progress on our 2/10 Wurlitzer at the Middletown Paramount Theatre continues at a quickened pace as the theatre prepares for its grand opening in September as a performing arts center. An article unearthed from the June 12, 1930, edition of the Middletown *Times Herald* states that the Wurlitzer organ would not be ready for the opening of the Paramount Theatre on that date, and Bob Seeley and crew are working hard and hoping that history does not repeat itself in 1985.

TOM STEHLE



Jim Wingate at the LIU (Brooklyn Paramount) Wurlitzer for NYTOS.



Theatre Organ Society

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

Our June concert was a special summer treat given by the Oakland Paramount's



Jim Roseveare at the Oakland Paramount Wurlitzer for Nor-Cal concert. (Dr. Ed Mullins photo)

organist, James Roseveare. Jim is one of the few people in the Bay Area who can truly control an organ; he can make it sing, cry, sound like an angelic choir or a military band in full march. One thing a person will gain from a Roseveare concert is an overview of the great Jesse Crawford and his arrangements. Jim is not only one of the greatest theatre organists, he is also a very interesting and knowledgeable narrator of the Golden Oldies. From his vast repertoire, he played a few of his favorites such as "Dancing in the Dark" and "Spring Will Be A Little Late This Year," which makes use of the Paramount Wurlitzer's unique Vibraharp (March/April 1983 THEATRE ORGAN). Jim played a seldom heard song entitled "Two Cigarettes in the Dark," by Lew Pollack and Paul Francis Webster, which the chapter really enjoyed. Much of his program was comprised of Jesse Crawford's arrangements among which were "A Broken Rosary," "High Hat," the fantastic "My Love Song" and his closing "Masquerade." A true theatre organ fan doesn't need an introduction to Jim Roseveare and the magnificent theatre organs he has played around the world, but I trust that this will give you some idea of what you are going to relish when you attend a Roseveare concert. It is really a must-see and must-hear thrilling event.

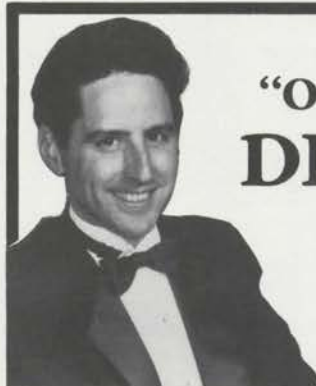
MICHAEL VERN KNOWLES



NORTH TEXAS CHAPTER

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

Our new chairman, Gordon Wright, inaugurated his term by calling a meeting of chapter advisors to plan the installation phase of our 3/8 Robert-Morton in the Lakewood Theatre. Gordon noted that the rebuild work was virtually complete and that now a "big-push" effort was required to complete the installation. Responding to his challenge, work in the the-



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—Mary Strauss

atre has now begun in earnest, and hopes are high to have the organ playing by the end of summer. This activity dominates the chapter's attention, and, with the end in sight, enthusiasm for hearing this instrument playing again in a theatre mounts steadily.

For our April meeting we were again privileged to meet in the John Beck Hall,

guests of Gil and Sylvia Swift. The passing of the chapter gavel from Past Chairman Irving Light to the new chairman was the first event of the day. Irving noted that this gavel has been in continuous use since 1974 — having been hand-crafted by member Mark Munsell for that year's chairman, Earl McDonald. Earl's Scottish heritage no doubt accounts for the gavel's

decidedly Shillelagh-like appearance — it was made from a twisted tree fork. Chairman Wright, brandishing this menacing instrument, opined that perhaps Past Chairman Light owed his success in recruiting many volunteer organ rebuilders to the threat of this gavel rather than to artful persuasion as he had previously thought. (NOT TRUE!)



Honorees Ruth and Irving Light. Irving was chairman 1983-1984, North Texas Chapter. (Light photo)



Organist Charles Evans acknowledges applause at premiere concert on Wright residence 3/18 Wurlitzer. (Light photo)



View of part of listening area, residence of Gordon and Evelyn Wright. (Light photo)



NTC Chairman Wright, welcomes members to his home for "Premiere" concert on 3/18 Wurlitzer. (Light photo)



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James Miller**

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The musical program for this meeting was provided by the very talented Gene Powell at the Wurlitzer. Gene's opener, "Everything's Coming Up Roses," portrayed a feeling of confidence and the promise of having our chapter organ playing this year. Gene's concerts are always a high point for us, and, as usual, his playing was melodious, varied, colorful, and much appreciated by his audience. Ranging from '20s hits to the contemporary "From Russia With Love," he also included medleys from *The Music Man* and *The Sound of Music*. Our ovation brought a much appreciated encore, "Granada." The "glow" of the music was prolonged by the delicious refreshments and the stimulating visiting that followed.

What will no doubt be a chapter high point this year was the special meeting called May 19 to honor Ruth and Irving Light, who will be moving to southern California. Chairman Wright and his wife, Evelyn, made this occasion especially notable by inviting members to their home for the "premiere" concert on their newly finished 3/18 Wurlitzer. This installation exemplifies what many of us dream about — a lovely home in which the organ is a comfortable attribute rather than a dominating intruder. The three chamber openings are unobtrusively blended into the architecture of the high vaulted ceiling in the very large living room listening area. Gordon has exercised care in the voicing and swell control to assure that all of the robust theatre pipe sound is retained without the harshness and uncontrolled decibels that may be experienced in less careful home installations.

For this premiere, the Wrights selected organist Charles Evans, a fine organist whose playing experience as a youth included some of the finest Dallas theatre installations. He is also an arranger and teacher, and many of our members boast of being his students. His playing is always notable for his careful attention to harmony and registration and for his original arrangements. The weather and the occasion were accurately portrayed in his opening "On A Wonderful Day Like Today." He also played the Lights' requested "Hawaiian Wedding Song," wringing every soulful expression possible from this won-

derful instrument.

Following the program, the Lights were presented with a card, signed by all present, expressing regards and best wishes to Irving and Ruth for a Happy Retirement and return to family members in California. The Lights expressed their gratitude for having been so honored and for the warm friendship of chapter members. They want all to know that leaving Dallas is all the more difficult for leaving the company of these fine Texas friends.

IRVING LIGHT

OREGON Portland

503/775-9048 or 503/771-8098

It never ceases to amaze me how every artist can make the same pipe organ sound so completely different. Hector Olivera, at Benson High School's Kimball on May 19, was certainly no exception. Although Hector's program was predominantly classical in nature, either by his choice of music or by the way in which he interpreted it, the audience was, nonetheless, extremely enthusiastic. Mr. Olivera's style is one that allowed the less frequently used classical ranks in the Kimball to be displayed in a manner that is seldom heard. He combined his special talent for improvisation with his expertise in classical organ to make every piece a showpiece. The overall effect was often surprising and al-



Gerry Gregorius (seated) and Don Ingram are pleased with the sounds of Don's Wurlitzer. (Claude Neuffer photo)

ways interesting. Featured in his program were pieces by Vierne, Rossini and J. S. Bach.

TERRY ROBSON

It has been several years since we visited the home of Don and Arlene Ingram to hear their lovely 2/8 Wurlitzer. It was a great privilege to return on June 9 for a program played by the popular Gerry Gregorius.

This is a basement installation which sounds clearly up into the living room through a very large floor grate. By parallel wiring, it was possible to add a String Celeste without extra unification. For structural reasons it was necessary to place the Chrysoglott outside the chamber,



Hector Olivera salutes his Portland audience as he leaves the Benson auditorium. (Claude Neuffer photo)



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Dan Bellomy at the console of the Seattle Paramount Wurlitzer. (Ken Gallwey photo)



Console of the ten-rank Wurlitzer installed by Balcom & Vaughn in the Bennett Fisher home, Zenith, Washington. (Diane Whipple photo)

down in front of the shutters. Far from being a disadvantage, this allows it to be used in many novel and unusual ways. Our host, Don Ingram, gave great credit to fellow member Bob Burke for his extensive help installing the organ.

Gerry's fine program included an early 20th century classical "Fountain Reverie," with exquisite String and Vox passages. Also heard were selections by Leroy Anderson, Gershwin and the TV theme for *Masterpiece Theatre*. Our thanks to Gerry for his excellent program and to the Ingrams, our gracious hosts, for a wonderful afternoon.

BUD ABEL

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Theatre buffs who are contemplating a visit to the Vancouver, B.C., Expo will surely find a recently published booklet on the Orpheum Theatre a treasure. It contains detailed accounts of the city's early history, its theatres and the entertainment they provided and their impact on the city and its residents. Long a major stop on the Orpheum Circuit, and later presenting world-renowned conductors and soloists

with the Vancouver Symphony, this theatre has provided a colorful and rich cultural advantage in an area otherwise somewhat geographically isolated. The booklet also features the personalities who have become part of the theatre's history, beginning prior to the opening of the first Orpheum in 1904 as a "10¢ House." It is a refreshing story of overwhelming community support throughout the years, which ultimately has saved the building and now refurbished it as a handsome concert hall for the use of the symphony. The booklet contains many photographs as well as a reproduction of an original cross-section drawing of the auditorium and stage by

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master architect B. Marcus Priteca. It is available for \$5.00 from the Social Planning Department, City Hall, 453 West 12th Avenue, Vancouver, B.C., Canada V5Y 1V4

An early summer Sunday afternoon program was presented by Marti Lynch on the ten-rank Wurlitzer in a studio at the home of the Bennett Fishers in Zenith. This organ has also been located in the Wurlitzer store in San Francisco, Radio Station KOMO in Seattle and the Granada Organ Loft prior to its installation by Balcom & Vaughn several years ago. Marti planned a program of American theatre and film tunes dating from Cole Porter's enthralling "Just One of Those Things" to Stephen Sondheim's "Send In the Clowns," which was sonorous and nearly spell-binding. "You Do Something For Me" was true theatre organ magic in an upbeat style with gorgeous Glockenspiel. The organ, with tastefully adjusted tremulants, can produce an ethereal effect in the 18' x 24' studio, and Marti captured this quality while playing "You'll Never Walk Alone." The music, often soaring in nature, combined with lovely weather in a scenic location on the shore of Puget Sound to delight all who attended.

Dan Bellomy, currently a staff organist at the Portland Organ Grinder, presented a bright and entertaining program at the Seattle Paramount in June to benefit the chapter organ fund. Recent improvements to the organ have made it possible to create cleaner jazz and slow swing-effects, and Dan was able to capitalize on this nicely. In addition to some very melodic and wistful arrangements, a jazz rendition of "Lady Be Good" and Duke Ellington's "I'm Beginning to See the Light" were masterful adaptations to the theatre organ including clever and exciting walking bass effects throughout. Perhaps because of partiality on the part of this writer, the most memorable presentation was a group of selections from *The King and I*. Each tune was arranged with attention to its setting within the entire score, yet any one of them could have appeared alone on the program. While entertaining us musically with careful registration, good musical judgement and that special flair for timing so necessary to correctly dramatize music

of the theatre, Dan easily conjured up visual memories of an all-time favorite show.

DIANE WHIPPLE

RED RIVER ATOS
218/287-2671
or 701/232-6325



The Wurlitzer rebuilding project is almost complete as the last chamber, the Solo, was redone in June. Finishing the pit piano, acquiring the Orchestral Oboe and making the Brass Saxophone are the items remaining. The final count will be 15 ranks. After this, we would like to add a Marimba to our new Percussion chamber. Working on this and other projects in the theatre has been made easier by the new workshop created in the basement and equipped with donated machinery.

Several members are playing our chapter organ this summer for the family movie series at Weld Hall on the campus of Moorhead State University. Either organ prologues or movie scores are provided each Monday evening for the ten week schedule.

November 1 and 2 are the dates for silent movie nights this fall. The program consists of silent comedies and a return engagement by the Fargo Theatre Big Band All Stars, back by popular demand. Next spring, another personal appearance by Colleen Moore, silent screen star, will be featured along with the screening of one of her movies, *Orchids and Ermine*.

SONIA CARLSON

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

On April 14 Omaha's first lady of the theatre organ, Esther Leaf DuBoff, accompanied the silent film, *The Mark of Zorro*, starring Douglas Fairbanks, on a three-manual Rodgers organ in Witherspoon



River City TOS guest artist Jeanie Cooper.
(Tom Jeffery photo)

Concert Hall of Joslyn Art Museum. Sponsored by the Joslyn Women's Association, the concert was supported by a group of our members and officers who ushered for the event. Director Bob Markworth was a co-organizer of the presentation.

Mrs. DuBoff started accompanying silent films in Omaha theatres at the age of 12, ultimately serving at such houses as the Strand, Rialto and Paramount. In the 1920s she was staff organist at the Los Angeles Paramount. Mrs. DuBoff received a standing ovation and a bouquet of long-stemmed roses at the conclusion of her performance.

Director Jack Moelmann hosted a picnic meeting at his home near Offutt Air Force Base on May 12. Jack has a large Hammond electronic with seven Leslie tone cabinets, a piano playable from the console, and a complete set of air-driven pipe organ percussions. Following an excellent meal, everyone had a chance to try the organ during open console. President Ann Gabelman conducted a short business meeting, and our vice-president for programs, Harold Kenney, introduced

Lew Williams

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Laura Markworth takes a turn at the Moelmann Hammond during open console.
(Tom Jeffery photo)



Jack Moelmann at the Orpheum Wurlitzer in Omaha. (Tom Jeffery photo)

our guest artist for the afternoon, Jeanie Cooper, organist at Casio's Steak House, who captivated us with her theatre organ stylings. After Jeanie's mini-concert, Jack Moelmann accompanied the silent film, *Cops*, starring Buster Keaton, and also led a sing-along. Everyone thoroughly enjoyed the delicious food, fine entertainment, and Jack's generous hospitality.

Our members were invited guests at a concert by Lt. Col. Jack Moelmann on the Orpheum Theatre's 3/13 Wurlitzer on May 14 as part of the Engineers Day observance by the Omaha District Headquarters, Army Corps of Engineers. The

Strategic Air Command Band from Offutt Air Force Base also performed, and both concerts were enthusiastically received by the audience.

TOM JEFFERY

SAN DIEGO California

619/279-2867 or 619/561-2269

As the first half of our concert year draws to a close, we have been fortunate to present four outstanding organists, Dennis James, Lew Williams, Hector Olivera

and Tommy Stark, in concerts at the California Theatre Wurlitzer.

Lew Williams' March 9 concert was a rare treat for a most appreciative audience. His varied program of popular selections and classical interpretations was presented with skill and ease. He is sure to become a San Diego favorite.

On April 20 our chapter and the local Laurel and Hardy Club co-sponsored a Laurel and Hardy Film Festival. With an enthusiastic audience of over 600 Laurel and Hardy and theatre organ fans, our own Tommy Stark kept the evening exciting with his skillful film accompaniment



Recent artists at San Diego's 3/15 Wurlitzer, L to R: Lew Williams, Tommy Stark, Hector Olivera and Chris Gorsuch.

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Participants in San Diego's Young Organist Competition, L to R: Jawad Masso, Steven Young, Rebecca Rieker, Laura Van Eyck and Mark Maxfield.

of some lovely organ solos.

June 1 brought us Hector Olivera. What a show! The more than 400 persons in attendance were spellbound by his amazing technique, harmonies and versatility. Many were heard to comment that they had heard sounds that evening which they had never heard before. Thanks to our dedicated organ crew, our Wurlitzer was in top-notch shape that evening, but the credit for the beautiful new sounds must go to the artist's unique registrations.

Speaking of new sounds, our organ will be down during the summer for the addition of five new ranks, a 32' wood Diaphone and a solid-state capture system in the console.

Our general membership meetings are becoming very popular musical and social afternoons. On March 24 our own Chris Gorsuch graciously donated his talent for a beautiful mini-concert. How lucky we are to have such talent in our midst!

On May 26 we presented the five contestants who participated in our local young artist scholarship competition. Although the winner had been selected several days earlier, all five participants presented some of their competition selections. What a thrill for us to see young people still interested in theatre pipe organ. Our

local winner, Rebecca Rieker, was presented with a check for \$200 and will participate in the national competition. Other contestants were each presented a \$25 check and a lovely trophy. We look forward to this becoming an annual event.

CHERYL SEPPALA

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

We journeyed to Pryor for our May meeting at the home of Hervey and Janice Barbour. It's always a joy to see their lovely home, designed around their 2/11 Kimball — it proves it can be done! Hervey's added ranks give the organ a more "theatre" sound, which he demonstrated for us. We also heard music from Gary Schaum, Phil Judkins, Sam Collier and Luther Eulert.

The big excitement of the evening was seeing the Z-tronics multiplex components for our 4/10 Robert-Morton console laid out on a table for all to see! The console has been moved to Hervey's garage where he is in the process of installing the components in it. Since Pryor is an hour's drive from Tulsa, and Hervey is our "knowl-

edgeable expert," this seemed to be the easiest way to get the job done. Helping load the console from Vo-Tech's auditorium were Phil Judkins, Vic Thomas, Harry Rasmussen and Lee Smith.

Bill McMahon hosted our June meeting. Bill is the proud owner of a four-rank-with-chimes "Petite Ensemble" Kilgen pipe organ. The pipes are housed in a large cabinet (there's plenty of room for it in his front hall) and is played from its two-manual console in his living room. Tom Cotner, from Oklahoma City, did the installing. Bill demonstrated it for us — it's hard to believe he's the beginner he says he is! While we gathered in his beautiful kitchen for refreshments, others who played for us were John Barhydt, Bill Schimpff, J.C. Chapin and Dorothy Smith. It was good to see Perry Catts at the meeting; we extend our condolences to him on the recent death of his wife, Pauline.

Also in June, some of us had the privilege of hearing the newly restored residence pipe organ at Tulsa's Philbrook Art Center. The organ used to be played regularly for Sunday afternoon programs but had been silent for about the last 15 years. Bill McMahon, remembering how he and his late wife had enjoyed those programs, decided to finance the restoration of the instrument as a memorial to her. The concert, presented by Tom Cotner, was the premiere performance on the 2/14 Aeolian June Appleby McMahon Memorial Pipe Organ. Tom, whose company did the restoration, is also a talented artist with a cosmopolitan repertoire. His program ranged from selections from *Oklahoma* to Bach's "Tocatta and Fugue in D minor."

Vic Thomas, Phil Judkins and Dorothy Smith are still talking about the fantastic time they had at the George Wright Workshop held June 9-12 in Fort Collins, Colorado. It wasn't possible for George to cover the same material he'd presented the previous year in a different way — but he did! He also gave us much that was new. Participants ranged from professional organist to rank amateurs (and your writer is probably the rankest of the rank)! George was sweet to all. And you can't beat "Happy Birthday to Dor-o-ty" ("Lift your fingers off the keys when playing repeated notes," he said) played by George

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Wright on the Mighty Wurlitzer in Colorado State University's Lory Center. There was more, of course: George's concert on the first night, Professor Bob Cavarra's concert on the University's concert organ (for which we gave him a standing ovation!), Patti Simon's performance at Denver's Organ Grinder, the organ crawl to four fabulous home installations, and — probably best of all — the making of many new friends.

DOROTHY SMITH



**TOLEDO Area
Theatre Organ
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Ohio**

419/381-6730 or 419/666-4858

We are doing well! After many years, we have our theatre organ playing well in a nice, old theatre. Our dedication concert was September 7, with Tom Wibbels showing what incredibly beautiful sounds the Marr & Colton could produce.

Our summer event featured Motor City artist John Lauter at the console of President Evan Chase's 2/5 theatre organ in his home theatre. Afterward, John played our theatre installation for a truly big musical summer.



Toledo Area Chapter's Marr & Colton theatre organ at the Ohio Theatre. Dedication concert is scheduled for September 7. (E. Chase photo)

In June, local organist and member Bill Yaney entertained us at the theatre with a well-played concert and silent comedy. Toledo is catching up for lost time!

**American
Theatre Organ
Society**



VALLEY
OF THE
SUN
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

We held our May 19 social at the Phoenix Organ Stop Pizza restaurant. Featured artist for the day was the very talented Lew Williams whose programs are often very informal, sort of a "let's-see-what-we're-going-to-do-next" type of thing. So it was that afternoon. We heard more than a dozen numbers, starting with "Sing As We Go" and closing with "The Ride of the Valkyries." He played "My Mother's Eyes" as a belated Mothers' Day tribute to all the mothers in the audience, and delighted many members with a Duke Ellington medley. Afterwards, about 20 of us attended the fiftieth anniversary party at the home of members Lily and Leo Carraro. Chairman Ray Danford presented the couple with a card and gift from their fellow members, and Lila Hoffman played the "Anniversary Song" on the organ.

David Lindsay's Yesterdays, a restaurant of nostalgia, was the setting for our June social. Chapter member Lindsay is the owner and musical director of this fine eating establishment. While dining, we were entertained by David at the Baldwin and his troupe of singing waiters and waitresses. During the evening, David recognized our group and told other patrons about ATOS.

We recently sold the chapter's Marr & Colton that has been in storage for several years. We had been unable to find a home for this large organ and now hope to find a smaller organ that will better suit our needs.

We are currently very busy with preparations for the fall regional convention to

be held in Phoenix. This is a first for us, and we hope that it will be a success.

MADELINE LIVOLSI



**WOLVERINE CHAPTER
of the American Theatre Organ Society**

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

Four months have passed since we last reported, so, picking up where we left off, let us report the good hearing the Burk's Wurlitzer in Taylor, Michigan, got in March as she was made to speak by various talented players. Pat and Bob were again the congenial hosts they have always been.

Not to be outdone by the Burks, Sue and Roger Mumbrue hosted the chapter in April. Lady Wurlitzer raised and lowered her voice in obedience to John Lauter's commands, input via the keyboard. After a pleasing concert of favorites by John, a sampling of new member Dave Brewer's Boogie renditions finished the afternoon. Other members then joined us at the Theater Organ Pizza & Pipes in Pontiac.

In May we sojourned to Fowlerville, Michigan, to Chester and Sandy Summers' Church of the Second Spirit for a concert of essentially classical music — Handel, Chopin, Jeremiah Clarke, and O'Brien. Wait — Tony O. was one of the artists, as were Chet and daughter Tracey — in an entertaining and well-received program.

On the fourth Sunday of June, after a stop at the Royal Oak Theatre to hear new Wolverine Father Andrew Rogers play Motor City Chapter's Barton, we gathered in the Redford Theatre for an afternoon concert by member Grace Joslyn. Grace showed her inner strength by playing her program in spite of the recent loss of her husband, Ed.

We shall miss Ed and commend Grace for her wish to remain active in the organ world. She again showed this determination by playing prelude and intermission organ music for the Motor City chapter's screening of *Yankee Doodle Dandy* in the Redford Theatre on July 13.

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2/41 Rodgers theatre organ. Rodgers and Leslie amplifier-speaker units, 32 note pedals. Excellent condition, \$2,500. Doug, Box 705, Bernardsville, New Jersey 07924. 201/766-3535.

2/5 Wurlitzer late scroll console from Opus 1714, natural finish, complete, very good unrestored condition. Also have 26" x 35" Wurlitzer regulator. Make offers. Herb Merritt, 8034 School Road, Cincinnati, Ohio 45249. 513/489-0978.

Rogers 33-E: Excellent condition, two Rodgers speakers, two Leslie speakers, with setter-board. Reasonable offer. 206/631-2642, 206/852-4926.

Wurlitzer piano model 1260 equipped to play directly from the organ keyboard, or relay in two or four foot stops. Volume expression from swell pedal. Piano also plays rolls. Piano spinet type new. Will deliver anywhere within 500 miles of Chicago. Price \$4,000 firm. Telephone 217/422-3247. Decatur Instruments, Decatur, Illinois 62626.

2/4 Robert-Morton, circa '28, walnut finished mahogany console. Tibia 16' (mitered), Diapason 8' (Haskell), Violin (Ten C) 8', Vox 8', total 11 chests, 8' WP. New Meidinger silent blower, new organ supply rectifier. Suitable for home or small church. \$6,500 U.S., Wm. Hale, 8501 Timber Court, Burnaby, B.C., Canada V5A 4B6, 604/421-2029.

HARP, 61 bars, A-440, toy counter, electronic Harp and Xylophone, A-Skin. 12th; Vox Angelica tc; Trumpet, Flute, etc. Send for list. James Bisbing, 432 Mason, San Francisco, California 94102. 415/392-7461.

Troubleshooting Guide Quiz Answer

See question on page 12.

First try to determine whether the problem is in relay-switch stack or chest. Try this same pipe on another manual. If the pipe is also dead on another manual, then it is likely in the chest itself. If dead only on one stop, look to the relay-switch stack for source of trouble. □

MISCELLANEOUS

Personalized study of theatre organ or piano (counter melody, harmony, technique) by cassette tape. Write or call Rosa Rio, 130 Mill Street, Huntington, Connecticut 06484, 203/929-1652. Also stereo LP 4/26 organ record, \$7.00 postpaid. *Everything's Coming Up Rosa*.

RECORDINGS

BILLY LIVE AT WICHITA POPS

Brilliant new recording puts you in the audience for an experience you long will remember from Billy Nalle and the great Wichita Wurlitzer. Postpaid: USA, \$11.00/Canada, \$12.50/British Isles, \$14.00/Europe, South America, \$16.00/New Zealand, Australia, \$17.00. Still available: "Show Business" (Rochester Wurlitzer) \$9.75 postpaid. Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203. 316/264-2080.

CHRIS ELLIOTT / CASSETTE AVAILABLE
First recording of the restored 4/36 Richard Simonon Wurlitzer, Toluca Lake, California, brilliantly played by Chris Elliott. Specify cassette or album. Postpaid: USA \$10.25; Canada \$12.25; England, Australia \$16.50. U.S. funds only. Crystall Productions, Box 11571, Santa Ana, California 92711-1571.

THANKS SO MUCH!

for the enthusiastic words about my tape "Organists of Theatre and Radio Re-visited" — and OH! that 4/21 Palace Wurlitzer . . . WOW! 90 minute cassette \$10.95; Bill Floyd, P.O. Box 29905, Richmond, Virginia 23229.

LOS ANGELES SHRINE AUDITORIUM MOLLER. The only stereo high-fidelity theatrical recording of the Los Angeles Shrine Auditorium's giant 4/73 Möller pipe organ as recorded in 1971 by Jack Loren is now available on custom cassettes. (Sorry, no records or 8-track.) Unavailable for several years, "Today, the album is a collector's item." — Stu Green. Selections: "Mambo Jambo," "Hawaiian Wedding Song," "Entrance of the Little Fauns," "Save it Pretty Mama," "La Rosita," "Java," "She Called Me Baby," "The Sound of Music," "Edelweiss," "Climb Every Mountain," "Boulevard of Broken Dreams," "Mister Sandman," "Lullaby," "Granada." Each order will be individually recorded on a high quality TDK cassette from the original master tape. (Woofers, beware!) Included is a full-sized reprint of the original record jacket with console photos and inimitable jacket notes by Stu Green with a history of the instrument. \$10.00 each, postpaid in USA. Artistry Recordings, P.O. Box 2201, Canyon Country, California 91351.

Send a donation of \$10.00 or more for cancer research and receive a cassette tape of some of HARRY KOENIG's piano and organ arrangements. Koenig Cancer Research Foundation, 6852 Lexington, Niles, Illinois 60648.

Allen Mills Plays Proctor's. Your collection won't be complete without it! Played on Proctor's spectacular 1931 3/18 Wurlitzer. "I Ain't Down Yet", "Memory", "Washington Post March", "Good News", "My Romance" and more. Record or cassette. \$13.00 postpaid in U.S. \$16.00 outside U.S. Proctor's Theatre, P.O. Box 279, Schenectady, New York 12301.

WANTED

Wurlitzer chest, one, two or three rank. State condition, original ranks, price to: Williams, 1925 S. Macon Way, Aurora, Colorado 80014. 303/671-8848.

WANTED

Wurlitzer console parts: Swell shade indicator bars for MAIN, SOLO, GEN. Toggle switch plate for three swell couplers. Keycheck sound effects pushbuttons. Plate for ACCOMP and GREAT 2nd TOUCHES. Original music rack light. Ken Ladner, 133 Tenth Street, Hicksville, New York 11801.

Theatre chandelier 4' to 5' length. Reasonable. Also three-four manual theatre horseshoe console; Morton, Wurlitzer, Barton double bolster. Ken Resch, 3357 E. Highline Canal Road, Phoenix, Arizona 85040. 602/437-3867.

Young, Christian, family man desires employment in organ field, pipe-electronic, some experience in both. West Virginia, Virginia, Ohio area, but will consider others. David Fortner, 1074 Mt. Vernon Road, Hurricane, West Virginia 25526.

Sincere young organist is collecting components for his first Wurlitzer pipe organ — can you help? I am looking for Wurlitzer items as follows: manuals, pipe chests (including offsets) all sizes, 20 x 30 regulators, large and small tremos, and Chrysoglott (is there a Vibraphone out there?). I'm searching for the following pipework: Morton Violins, Murray Harris redwood Tibia, and (Wurlitzer) ranks including Viol d'Orchestra and Celeste, English Horn, Saxophone, Orchestral Oboe, Brass Trumpet, 15' Scale Tibia, Dulciana, Oboe Horn, Horn Diapason, and 16' Ophicleide offset. State condition and price. Rob Richards, 2697 Niles Road, St. Joseph, Michigan 49085.

Wurlitzer 19-20 ranks, three-manuals, original if possible, for home. George Brown, 1734 Poplar, Twin Falls, Idaho 83301.

Any information on locations or fate of West Virginia theatre organs. Write to: D. Fortner, 1074 Mt. Vernon Road, Hurricane, West Virginia 25526.

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