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## Cover Photo

The Warner/Kearns/Carson Wurlitzer console now installed in the Renaissance Theatre, Mansfield, Ohio. See article starting on page five.  
Jeff Sprang photo

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# American Theatre Organ Society

## PRESIDENT'S MESSAGE



One of the most exciting things happening within ATOS at this time is our 1986 Young Organists Competition. Our first attempt at this type of event was extremely successful. We had ten chapters send in entries and the winner, Martin Ellis from Indiana, played a great cameo appearance at the Chicago Theatre. We have changed the rules a little to allow better competition by age group. In addition, we will have three winners, one from each category. Each will receive a \$300 cash award. The overall winner selected by the judges will be awarded an additional \$200. The net result is a greater opportunity to be an ATOS young organist winner. The overall winner will appear in a cameo performance during the 1986 National Convention in Richmond. We look forward to all of you participating in this challenging competition. It is the young people whom we need to encourage to carry on the tradition of the theatre organ.

In the September/October issue of THEATRE ORGAN you saw the minutes of the Board and Membership meetings, as well as the ap-

pointment of some 15 committees to serve ATOS for the coming year. Your interest in the business of the Society is essential, and I hope that you will take time to see what has been done and will be going on in ATOS. The committees appointed are already busy working on programs for the year. If you have any ideas, please let the chairman know. We must all work together.

Our Executive Director, Doug Fisk, has been a great asset to our organization. He continues to stress membership building in ATOS, but he can't do it alone. Membership growth is a constant activity, whether it is to receive a prize in a competition such as the Australian trip or whatever. Help us out, get your friends, neighbors, relatives to join our dynamic organization.

As we go into 1986, I wish each and every one the blessings of this holiday season. May 1986 be an even better year for ATOS.

Sincerely,

Jack Moelmann

## EXECUTIVE DIRECTOR'S MESSAGE



Oh, what can be accomplished with good publicity! Two examples: Many of you may be familiar with the radio program "Pipedreams," heard on public radio in many cities. It is normally devoted to classical organ. Through the efforts of Karl Eiler working with the producer, Michael Barone, one recent program featured the theatre organ. The program consisted of recordings of many widely known theatre organists. The ATOS address was given and listeners were told to write if they wanted more information about theatre organ locations and the sources for securing recordings. And the letters came and are still coming! Along with the requested information membership applications and the descriptive brochure were sent. Over 20 new members have joined and with the letters still coming it will mean more memberships. A point in many of the letters was that they did not know such an organization as ATOS or its chapters existed. Which means that there are many potential members out there for ATOS and our chapters if they knew there was a chapter and a theatre organ they could enjoy in their area.

A second example is how a local chapter (in this case a new one) was able to make its first public event an overwhelming success with a lot of publicity and a sold out theatre. The location was Omaha. There is one theatre organ in a theatre and the River City Chapter is just a few months old. They chose to work through a widely known and respected local historical organization responsible for the upkeep of a museum. Using the historical group's name and having that group help sell tickets and arrange publicity enabled members of River City to appear on all local TV stations and get excellent coverage in newspapers and on radio. The sponsoring group made \$6000 and the local chapter has an improved entrée to the theatre and local publicity outlets for future events. Clearly, both groups benefited. And more "spin-offs" are developing. If your chapter is interested in more "how to" details, call or write Jack Moelmann, who was instrumental in starting the chapter and was extensively involved in the event described above.

Sincerely,

Douglas C. Fisk





# A Hollywood Star Moves to Ohio

by Gary Konas  
Photos by Jeff Sprang

Early in 1929, a 3/18 Wurlitzer, Opus 2022, was installed in Warner Brothers' Hollywood studio for scoring talkies and beefing up the studio orchestra sound. More than 2000 miles away, in Mansfield, Ohio, the Ohio Theatre — just one year old itself — had a 3/10 Kimball to entertain moviegoers. Two very different and seemingly unrelated installations, right? Sure, but paths do have a way of crossing in the organ world.

During the past 56 years, both the Ohio and this particular Wurlitzer have had their ups and downs; both have faced uncertain futures. In 1985, however, the Ohio — now aptly renamed the Renaissance Theatre — is a beautifully restored performing arts center, and Opus 2022 has taken up residence there as a valuable community resource.

Except for the New York Paramount studio organ on which Jesse Crawford made so many recordings, Opus 2022 may be the best known studio organ of them all. In the 1930s, Americans stopped whatever they were doing

at 7:00 p.m. and turned on the "Amos 'n' Andy" radio program, which opened with Gaylord Carter playing "The Perfect Song" on the Warner studio Wurlitzer.

In 1948, after using the organ nightly for many years, Warner Brothers sold it to KNX, the local CBS affiliate. The organ lay in storage until actor Joseph Kearns heard that it was available. Kearns, best known for his roles as the vault-keeper on the Jack Benny radio show and as Mr. Wilson on TV's "Dennis the Menace" series, had been a professional theatre organist in Utah. Kearns bought the Wurlitzer in February of 1955, even though he had no place to put it.

Since he had no home for the organ, he built one, a three-story house in Hollywood designed specifically for the organ. The lower level was the garage, but also housed the main chamber, relay room and blower room. The second level consisted of a kitchen, the solo chamber, and a 15' by 30' living room which included the console and a grand piano that Kearns added. Sound from the main chamber below came up through a tone chute. The bedrooms and an echo chamber were on the

third level.

The organ, including eight added ranks, became playable in early 1956. During the next few years, many notable theatre organists, including George Wright, Al Bollington, and Johnny Duffy, made recordings. But Kearns died suddenly, and his dream appeared to be over. People who cared little about organs bought the house, and it sat vacant, a tempting target for vandals.

Fortunately, W. S. "Stu" Green came to the rescue. He knew a couple of Los Angeles newcomers, Bob and Ruth Carson, who were organ enthusiasts looking for a home. Stu recommended the Kearns residence, and they promptly moved in.

Most well-known organists, even such classical greats as Virgil Fox and Richard Ellsasser, visited the Carson home. In 1964 Lyn Larsen made the first of his many LPs on Opus 2022 under the Malar Label that Lyn owned but later sold to Bob for \$2. Even though he had a 3/30 studio organ of his own, George Wright made his "Sounds of Love" album on the Carson Wurlitzer; evidently he felt the subtle tonal nuances of the organ were

Architect's drawing of the facade of the Renaissance Theatre, showing the connecting walkway to the Holiday Inn on the right. (Alexander-Seckel, Architects)





well-suited to the collection of ballads he chose for that album.

Although the Kearns/Carson Wurlitzer became one of the most popular in the country, misfortune began to strike. First, Ruth Carson died, and Bob turned to his work for comfort. In late 1972 the situation seemed to brighten when Helen Dell, one of many who had recorded the organ under the Malar label and who had helped run the Malar business after Ruth's death, married Bob Carson. Sadly, though, Bob died in 1975. The house, however, had already been vacant for several months, because the building's owners had raised the rent to a prohibitive level, and the Carsons had been forced to move out.

The organ was forced to move, too, for the house was to be razed in favor of a new housing development. The organ went into storage and was sold to a pizza/pipes partnership headed by Ron Walls. Through business reversals, Walls lost the organ, and it was purchased by the Renaissance Theatre, Inc., a group that prepared the third, and one hopes permanent, home for Opus 2022.

During this time of trouble for the Kearns/Carson Wurlitzer, the Ohio Theatre in Mansfield was having its own problems. In fact, by 1979 the theatre was run-down and showing X-rated movies. *Deep Throat* was the last of the X's; public protest closed the theatre.

Fifty years earlier, none of the 30,000 residents of the city located midway between Columbus and Cleveland would have envisioned such a fate. On opening night, January 19, 1928, thousands turned out in a snowstorm, and the next day the theatre ran an apology in the local paper to those who had been unable to get in the night before.

The Ohio was one of those grand, opulent theatres that \$500,000 could buy in the 1920s. Overlooking the 1500 seats was a lead crystal chandelier weighing 3000 pounds — including its 105 light bulbs. It illuminated the Grand

Baroque interior, including the silk side panels, gold leaf, shell motif, and muted colors of dusty rose and turquoise.

The theatre returned a profit during its first 20 years, but it gradually declined as television became popular. The Kimball was removed, and the decline continued until the theatre seemingly uttered its final gasp with *Deep Throat*.

Ironically, though, while TV hurt, and while the theatre was finally closed in response to the exhibition of women on screen, it reopened with the exhibition of women on TV: in 1980 the Miss Ohio Pageant was staged at the Ohio. The theatre was cleaned up to make it presentable for the television cameras, and people had the opportunity to see that the Ohio was a potential asset to the city.

In August of 1980, an anonymous benefactor helped turn potential into reality by buying the Ohio Theatre and presenting it to the non-profit Renaissance Theatre, Inc., a group originally formed to save another local theatre. Other donations followed, and repairs began. The theatre was renamed the Renaissance to reflect the city's renewed interest in theatre arts.

In December of 1983, a fund raising campaign was begun to raise \$1.6 million to finance restoration of the theatre primarily into a house for live entertainment, but with auxiliary uses as an educational center, a community auditorium, and, in conjunction with the adjoining Holiday Inn, a convention/trade center.

The theatre has been used increasingly during these years of restoration. In 1980, for example, 21 events were held, with a total attendance of 12,000, while in 1983, 88 events attracted a total of 90,000. The Renaissance is the home of the Mansfield Symphony Orchestra, and a variety of nationally known artists, ranging from Itzhak Perlman to Johnny Cash, have performed at the Renaissance.



The crystal chandelier in the auditorium of the Renaissance Theatre. (Jeff Sprang photo)

Theatre organ enthusiasts are undoubtedly most interested in what was done to prepare for the organ. Fortunately, not much needed to be done, as there were already two chambers in the theatre. A fire escape was relocated to enlarge the main chamber and make room for extra ranks. Also, closets that were originally used to house tremms and muffle their sound were removed. Finally, a new lift was installed that allows the console to descend farther into the pit than did the original.

The organ was restored by master organ technician Ken Crome, who said that, rather than make major changes in the organ, his job was to restore it to its original condition. The console, for example, has an ivory finish as it had when it was in the Warner Brothers studio. The console was totally rebuilt, and an electronic combination action replaced the old pneumatic one. Ken replaced the original pedalboard with a standard AGO one. Lyn Larsen, who has been involved in other restoration projects during the past few years, drew up the new specifications.

The installation is a 3/20 — basically a Style 260 plus the Brass Saxophone and Kinura that Kearns added. Six other ranks that Kearns added were not of the best quality, and Ken decided not to use them. Otherwise, only minor changes were made in the pipework. The English Horn rank, which several organists had remarked needed work, was voiced by the Trivo company. It is installed off trem. Ken put the strings on their own trem, and added an extra regulator. The blower and toy counter are original.

When asked whether there might be a problem with a studio organ speaking into a medium-sized theatre instead of the small room that it was presumably designed for, or the living room it spent many years in, Ken answered emphatically not. Wurlitzer made

Lyn Larsen chats with the audience during the dedication concert.

(Jeff Sprang photo)





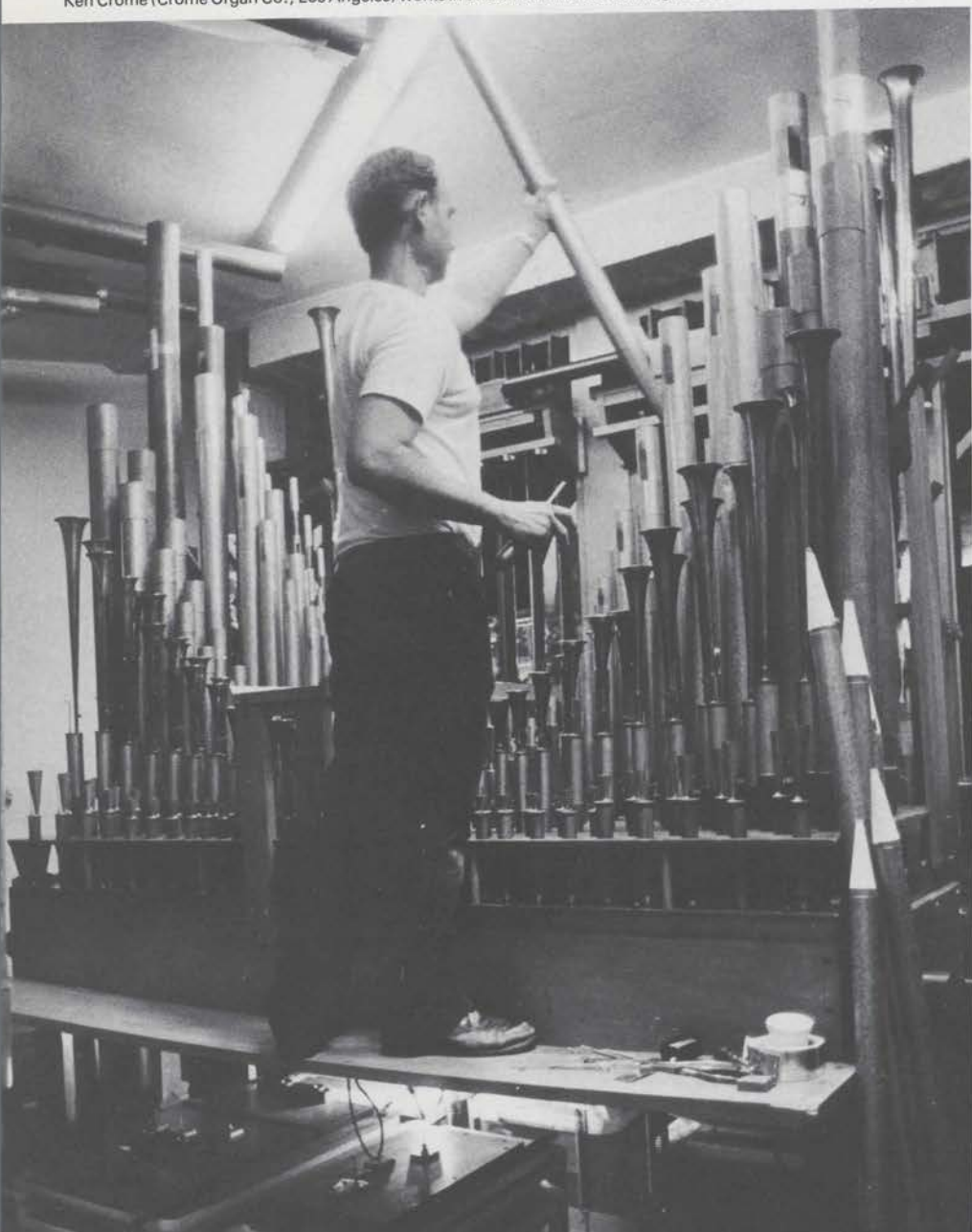


View of the front of the house, Renaissance Theatre. The black box above the proscenium houses speakers.

(Jeff Sprang photo)

Ken Crome (Crome Organ Co., Los Angeles) works in one of the chambers during installation.

(Jeff Sprang photo)



very few changes for studio organs, and only small ones, such as equipping the studio model with a metal Diaphone instead of a wooden one. Most importantly, wind pressures were the same.

On May 17 there was a full house of very enthusiastic patrons hearing the Warner/Kearns/Carson Wurlitzer come to life again with Lyn Larsen at the console. It was a night of nostalgia for many. Mr. Larsen was again playing on the friend he knew while living in the Robert Carson home. Also in the audience was Donna Parker, who had been a student of Lyn's and played this same organ. And there was Buddy Nolan, who was a close friend of Joe Kearns and had spent many an evening entertaining Joe and his friends. They are all very eager to again play their old friend. And that will come in the future.

The organ is used for the summer movie series, and for preludes to other programs, including the Mansfield Symphony Orchestra and the Bob Hope Benefit Show for the theatre.

Dennis James played on August 24, 1985. The first of a series of four winter programs began with Dave Weingartner on October 5, to be followed by Hector Olivera, Rex Koury and Ron Rhode for the 1985-1986 season.

The main objective of the Renaissance Theatre Organ Association is to encourage and develop local talent, which has already begun. □



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# The Virgil Fox Touring Organ

by Len Clarke

Resting in the sanctuary of the Southern Baptist Church in New York City is a beautiful four-manual drawknob Allen digital computer organ. If the console could speak other than musical sounds, it could tell a story all its own. Designed for the research and development display room at the Allen Organ Company, Macungie, Pennsylvania, the console was made of only the best matched-grain walnut. Originally, it controlled an electron tube organ, later a transistor organ, and finally a huge digital computer organ. However, circumstances changed the destiny of this console rather suddenly. It was to become the Virgil Fox Touring Organ.

Traveling organs are not exactly common, but they do exist. Allen has built several. Naturally, any type of electronic traveling organ is somewhat less complicated than a traveling pipe organ. Virgil Fox was well known for his use of a traveling organ which was made available at an attractive fee for prominent artists. Making certain that a model was available became an issue from time to time, only to prove the value of having one of his own. He could have purchased the organ he was using, but why not have one made just for him to meet his specific needs?

Whenever Mr. Fox was in town or nearby,

he kept up his contacts with Allen. One day he was advised that one of their traveling organs which had been built for Carlo Curley was in Philadelphia and set up for a concert. Naturally he was interested in seeing and hearing the organ. He never forgot the impression it left with him.

Later, a very tight and conflicting schedule forced him to a decision. Could Allen build one to his specifications fast? Of course, only a five-manual would fill the bill. Allen tried to convince Fox that a three-manual was a possibility. A four-manual he might consider, but how fast? With their vast experience, the specific voicing demands by Mr. Fox proved to be more of a challenge than a problem.

On the floor of the R & D display room stood the beautiful walnut four-manual drawknob console. They could, with changes to his specification, make up a touring organ on a rather fast schedule. The final design: 150 stops, more than 300 console controls, 53 toe studs, 11 computer memory banks and an audio system comprised of 26 channels and 600 speakers — the largest audio system Allen had built for a single organ. Self-storing cables with special connectors made it possible to unload the organ from a truck and have it assembled ready to play in an hour. Besides

all the usual choruses typically found in larger instruments, extra reeds were included for performances with symphony orchestras.

To make the console more impressive in appearance, Mr. Fox requested that the top be raised several inches; also, it must be painted black. Who is to argue with Virgil Fox? Fortunately, the available shell was only 46" deep, which was within specifications to allow for easy access through standard stage doors.

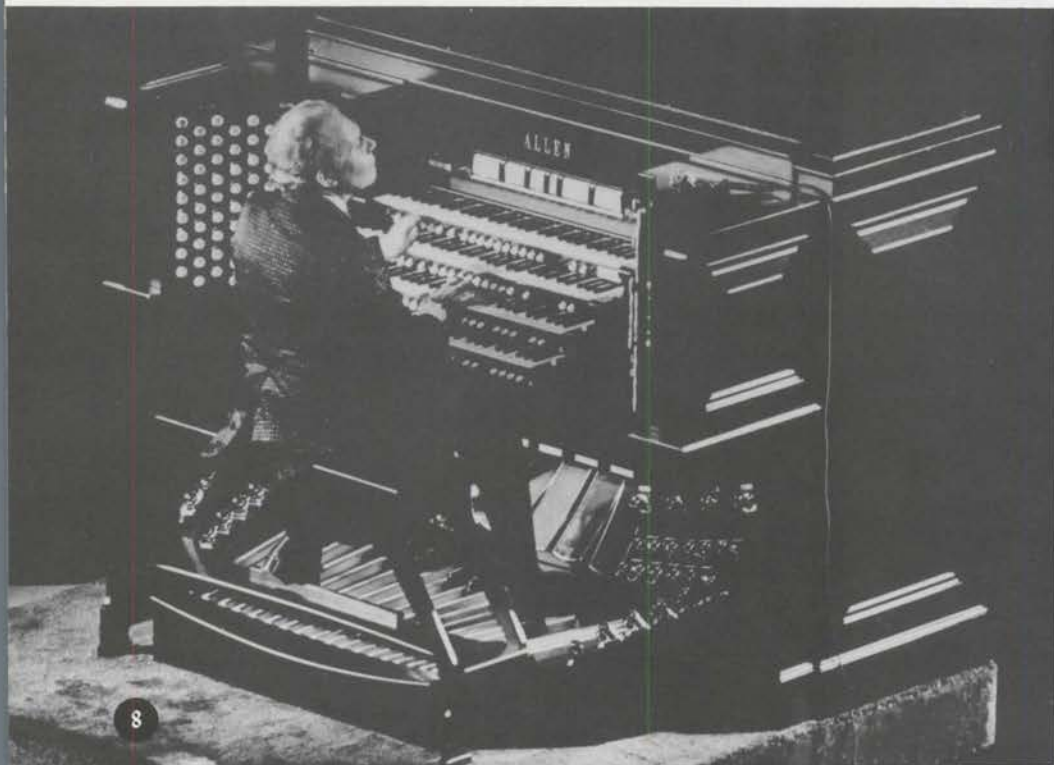
The fact that Allen was building a touring organ for Virgil Fox was kept a secret as much as possible from the dealers. They held off any announcement until the annual dealer seminar in May of 1978, held in Macungie, Pennsylvania. The day arrived and Virgil was kept out of sight (actually he was asked to stay in the men's room) until the proper time. Mr. Pearce, Vice President of the company, started to demonstrate the new organ as it was unveiled and the dealers were thrilled to get their first look at the Virgil Fox Touring Organ, not dreaming they were to meet the famous artist. Only a few notes were played when Virgil appeared and with his usual dramatic gestures, all in good fun, said, "Mr. Pearce, you can't play that organ — that's my organ." Virgil rushed to the console and gave an impromptu ten-minute concert to a cheering crowd of 300 — easily one of the most exciting experiences of their careers for Allen dealers. The tour then began with appearances in cities throughout the country and with a number of major orchestras.

Built for the job it was to do, it's ruggedness was put to the test when the truck carrying the organ overturned and came to rest upside down. This happened in Lordsburg, New Mexico, a small town of about 3500, while the organ was en route to Trinity University in San Antonio, Texas, for a concert two days later. A local crew was dispatched to the wreck site. The organ was eased out of the demolished truck and moved to a nearby warehouse where it could be righted from its upside-down position and inspected more carefully. "Is it playable?" was the first question. To learn the answer as soon as possible, the organ was then loaded on a U-Haul for delivery to the university's Laurie Auditorium in San Antonio. The movers would not release the organ until they were paid over \$1200 in cash — no credit cards here. The organ finally arrived at the auditorium just 12 hours before the concert. It was completely set up, and after a thorough physical check, the system was turned on, voltages were checked, amplifiers reset, and everything worked! The concert was played on schedule.

To quote Fox's own words, "The organ was ultimately loaded into a U-Haul truck and brought to the Laurie Auditorium stage where we waited. After taking stock of the damage that was visible, we hesitatingly connected everything and were delighted beyond all possible imagination when the instrument actually played without any trouble. This is nothing short of a near miracle when one considers that the console and computer section came to rest in the wreck in an upside-down position with the keyboards hanging free and the stop jambs knocked out of alignment. I

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Virgil Fox at the console of his touring Allen organ.





thought computers were delicate!" In Milwaukee five days later he again played the organ in concert; five days after that in Madison. It was another four days before the organ finally reached the Allen factory to have the damages repaired.

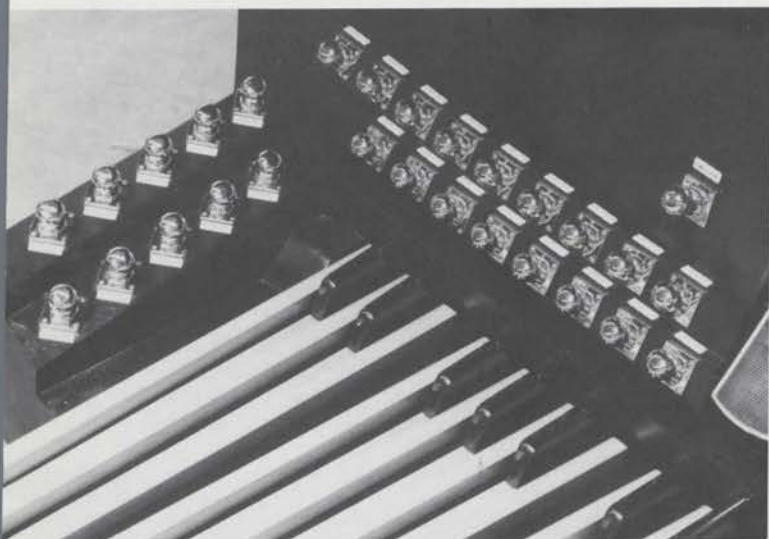
On August 25, 1980, only eight weeks before his death, Virgil Fox visited his friends at Allen Organ Company. Mr. Pearce and Allen President Jerome Markowitz recall that his enthusiasm was as high as ever. He visited Allen's Octave Hall and was intrigued with some

additional sounds that had been developed. He started to discuss details of adding these to the touring organ.

Even to the end, Virgil Fox would never accept the seriousness of the state of his health. Obviously in very poor health, he surprised everyone with a final decision to go ahead with the performance playing his touring organ with the Dallas Symphony Orchestra on September 26, 1980. With enormous courage he performed beautifully; at the end, he received a five-minute standing ovation. This

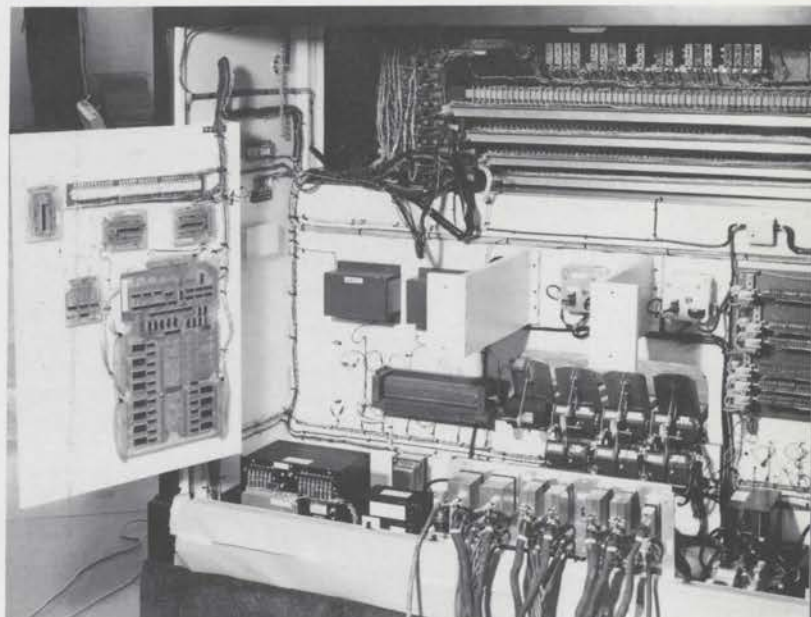
was his final performance. Twenty-nine days later, he passed away in Florida.

As the organ had been purchased by Mr. Fox, it became the property of his estate and was temporarily set up at the Allen factory and put on display. After a few months, the instrument was sold by the estate to the Southern Baptist Church of New York. It is fitting that the organ now has a home with glorious acoustics and a congregation that fully appreciates the historic significance of this unique Allen organ. □

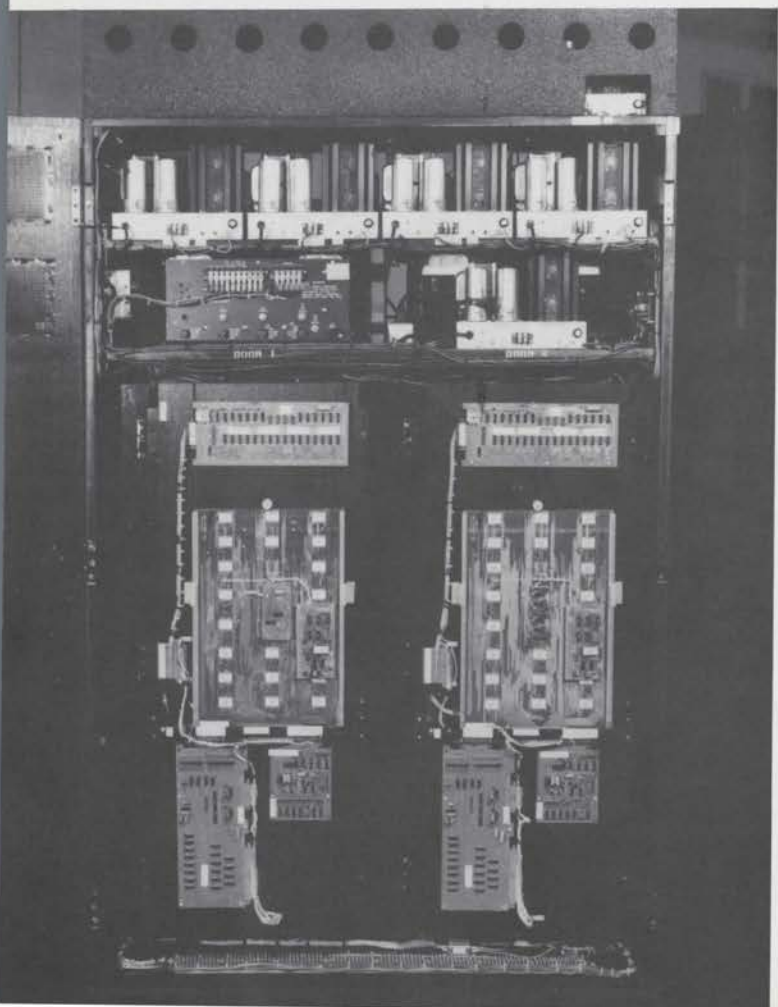


The left pedalboard jamb is fitted with 28 toe studs. The right jamb contains 25 more, for a total of 53.

Two of the 11 digital computer tone generation systems employed in the instrument. All of the generators are housed in three of these cabinets on casters.



Interior of the Fox touring organ console is surprisingly uncluttered. The large microcircuit board on hinged panel at left comprises half of the instrument's capture combination action.



### ATOS MEMBERSHIP APPLICATION FORM

(See page 29 for instructions.)

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# THE MITSUKOSHI WURLITZER

by Dr. Edward J. Mullins

Japanese department stores do not simply sell merchandise. They also function to contribute culturally. Mitsukoshi Limited considers its stores as cultural media through which it aspires to promote international cultural exchanges and raise the cultural standards of Japanese people. One of the unique things about the Mitsukoshi Main Store in Tokyo's Nihombashi district is that it is the only department store in the world having its own theatre pipe organ.

In 1673 Takatoshi Mitsui, a clothier, began selling kimono fabric rolls on Nihombashi Street in a dry goods store called Echigo-ya in the town of Edo, then the headquarters of the Tokugawa warrior family who ruled Japan. The store's sales system of cash-and-carry on list prices in the old Edo three centuries ago was as much a novelty as the mail-order system in the United States in the 19th century.

The new idea caught the fancy of the Edo population, which was weary of the hush-hush wangling in shopping for apparel materials. In 1904, the 37th year of the Meiji Era, the store was renamed Mitsukoshi Gofukuten (clothes shop) and declared it was embracing the department store system. It became the present Mitsukoshi Department Store in 1928. Edo has now become Tokyo, and the shop once called Echigo-ya is the most famous department store in all Japan.

On February 26, 1930, Opus 2099, the only Wurlitzer sent to Japan, was shipped from the factory at North Tonawanda, New York, to the port of Yokohama by steamship. The Model R20, three-manual, 11-rank straight stop rail, with walnut rolltop console, was installed in the Central Hall, an atrium rising to the top seventh floor, of the Mitsukoshi Main Store. The console was put on display in the seventh floor exhibition hall and theatre, while the second floor balcony structure was under construction. One unusual aspect of the console is the "tropicalized" keyboards; the ivories being held in place by six flat-head screws. This is believed to be the only such tropicalization done by Wurlitzer.

The store has a roof garden with bonsai trees, a waterfall and a playground, an art gallery on the sixth floor, plus 18 restaurants, coffee shops and tea rooms. It is the only Tokyo department store with its own subway station (Mitsukoshimae on the Ginza Line) in the basement. Located in the downtown shopping district, it can also be reached by taking the Tozai subway line to the Nihombashi station. Fortunately, the store was missed by the bombings during World War II.

Two bronze lions guard the Main, or Lion, Entrance. They are replicas of the lions at London's Trafalgar Square that guard Nelson's Column. They were placed outside the main entrance in 1914 and symbolize Mitsukoshi's elegance and courage. When the store

opens its doors at 10:00 a.m., the staff is on hand to greet shoppers and visitors with polite bows, as is the Japanese custom. As you enter you can hear the sounds of the Mighty Wurlitzer being played by Mr. Hiroshi Matsuzawa, who has been house organist for over 32 years.

Approaching the Central Hall of the store you are overwhelmed by the beautiful statue of the goddess Tennyo "Magokoro" rising to the fifth floor. The statue is a masterpiece of Mr. Gengen Sato, a famous Japanese sculptor, who spent more than ten years at the task after it was commissioned by Mitsukoshi Limited.

Consisting principally of a 500-year old Japanese cypress "Hinoki" that was selected from the woods surrounding the Kibune Shrine in Kyoto, the statue is painted with clay pigment and chemical coloring, and decorated with gold and platinum. The figure

represents the cloud-swathed Goddess of Sincerity descending lightly to the fruitful earth, accompanied by a phoenix bearing an offering for her tray of heavenly flowers. Erected in 1960, it has become a favorite meeting place for visitors. The size of the statue can be judged from the photograph showing the second floor balcony (where the organ is located) behind the statue. A very imposing and impressive sight, to say the least.

A marble staircase runs to a landing behind the statue and then divides. Above the landing on a small balcony is the ivory and gold console of the only Wurlitzer in Japan. The organ is installed in two chambers, main and solo, located on either side of the console. Thin curtains cover the chambers. The organ is tuned monthly and has a pleasant sound, considering that the music travels seven floors.

The 791 pipes that make up the 11 ranks are as follows: Main chamber — 16' Flute-Bourdon (97 pipes), 16' Tuba (73), 16' Open Diapason (85), 8' Clarinet (61), 8' Salicional (73), 8' Voix Celeste (73), 8' Dulciana (73) and Chrysoglott; Solo chamber — 16' Brass Trumpet (61), 8' Tibia Clausa (73), 8' Oboe Horn (61), 8' Vox Humana (61) and Cathe-

Organist Hiroshi Matsuzawa at the console of the 3/11 Wurlitzer in the Mitsukoshi Main Store in Tokyo. Well-worn ivories of manuals are held in place by six flat-head brass screws. (Ed Mullins photo)







Central Hall of Mitsukoshi department store showing height of Tennyo "Magokoro" statue. Wurlitzer organ and console are on second floor balcony behind statue. (Ed Mullins photo)

dral Chimes.

I first heard Hiroshi Matsuzawa play in 1972 and have returned six times, most recently in August 1984 en route to Beijing, China. Mr. Matsuzawa is a very kind and considerate gentleman whose English is better than my Japanese. When he learned that I was doing a story for THEATRE ORGAN he located an interpreter to assist with the interview. The sales staff also speaks German, French and Chinese.

Matsuzawa-san is married and father of three children ages 27, 24 and 20. The older two are living at home and the youngest is in school. He began his musical studies with piano lessons at an early age. He received instruction in piano and voice in grade school and middle school. His advanced musical education was at the Tokyo Art School, where he studied harmony with Mr. Motoyuki Sasaki. He learned to play the organ on his own and has developed a distinctive style with a flair for showmanship.

The organ did not have a regular organist after it was installed in 1930. It had many visiting players such as guest organists, clergymen and music teachers. Matsuzawa became the first full-time organist in 1951, a job he has held to this day. In autumn and spring he has many private engagements playing for weddings in hotels.

Visitors to the store are entertained by the superb sounds and music of the Wurlitzer five days per week. The store is closed Mondays and Wednesday is the organist's day off. He plays 15-minute recitals thrice daily at 10:00 a.m., 12:00 noon and 3:00 p.m. Over the 12 years that I've heard his concerts I've noticed Matsuzawa's penchant for playing popular

and semi-classical Occidental music. He also likes Hawaiian tunes and plays traditional Japanese music during cherry blossom time, as well as popular Japanese music.

His hobby is magic and he frequently performs magic tricks and illusions at company parties. He is a friend of Dr. Vernon Di, a well-known magician and habitué of the Magic Castle in Hollywood, which he hopes to visit one day. Future plans also call for a trip to the United States and a chance to sample some of the American theatre organs.

He will be 60 years of age in May, 1985. The store policy is that employees must retire at

sixty. Let's all hope that Mitsukoshi Ltd. will make an exception to the rule in the case of Matsuzawa-san so that he will remain on the bench of the Mitsukoshi Wurlitzer for many years to come.

*Dr. Edward J. Mullins, an ATOS member since 1966, practices acupuncture in San Francisco and in Billings, Montana. His profession enables him to travel throughout the world and observe the theatre organ scene. Ed was a Special Feature writer for The Console for over 15 years.* □

## ATTENTION: FRIENDS OF BEN HALL

The Board of Directors of ATOS has determined that they do not have the means to properly supervise the operation and maintenance of the ATOS-owned (2/6) Wurlitzer organ (known as the Ben Hall Organ), installed in the Carnegie Cinema in New York. In order to assure that this organ receives a proper place in ATOS history as a memorial to the late Ben Hall, we make the following offer:

ATOS will donate the Ben Hall Organ to a nonprofit group formed for the purpose of operating and maintaining the organ in a manner to assure its present and future preservation as a memorial to Ben Hall and to demonstrate the purpose of ATOS in the education and historic value of the theatre pipe organ to all Americans.

The organ must remain intact but may be expanded (the two-manual console must remain a part of the organ). The organ must be returned to ATOS if the group decides that they can no longer operate or maintain it in the proper manner. This group will have the

authority to move the organ to any public location they desire, but must make the first offer of a contract to the owner of the present location at the Carnegie Cinema. This condition is set because of ATOS Board's appreciation to the Carnegie Cinema for housing the organ in the past. This nonprofit group must adopt a set of bylaws to assure that all decisions about the operation, maintenance, or location of the organ are made by a group of directors and not by any one or two individuals. The decisions must reflect the desires of the majority of the members. The ATOS Board of Directors must approve the bylaws of the group.

As a first step in making this offer, the Board of Directors invites any member interested in this type of program to write to ATOS, P.O. Box 420490, Sacramento, California 95842. Any group that wants to reply may do so by listing the names of all members of the group. ATOS will furnish more information and take further steps if the response to this offer shows appropriate interest. □

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# TREMULANTS

by Dan Barton, Organbuilder  
Illustrated by the author

No doubt there are a great many organ enthusiasts who have full knowledge of tremulants, but there are also many who have had no opportunity to gain this information. So, to the first group this article will be a review; to the others a source of interesting information.

All theatre organ buffs know that well-regulated "tremos" are a "must." During the "Golden Age" the sobbing Tibia became famous with theatre organ buffs, but not so with the "purists" of the classical organ world. A well-known and highly respected authority on classic organs states in his book, "The overdone tremolo heard in a theatre organ, especially in connection with the big solo Flutes causing them to go off pitch, thereby creating a sobbing effect, has no connection with serious music. Such a tremolo is essentially vulgar and distressing to the educated ear."

His opinion notwithstanding, the tremulant as used on high pressure (ten inches and upward) unit theatre organs is one of the important factors that help create the characteristic sound which distinguishes the theatre organ from the classic or church-type organ.

To explain this I quote Mr. William H. Barnes' "The Contemporary American Organ," which states with reference to the tremulant, "The tone may increase and decrease in intensity, the pitch remaining constant."\* Mr. George Audsley, author of "The Organ of the 20th Century" states, "the action of a tremulant should be sufficient to impart a gentle, wave-like ripple or undulation to the natural speech of the pipes." These gentlemen are highly regarded authorities on the history of church and concert organs, architects of organ specifications and experts in tonal design. Note the reference to the "pitch remaining constant" and "the natural speech of the pipes." Robert Hope-Jones changed this concept of a tremulant. With the use of high wind pressure, Hope-Jones introduced a tremulant that took many of the voices off pitch so they were considerably on the flat side. The Tibia with its famous sobbing voice is no doubt the best example of the value of the "variable pitch" tremulant to a theatre organ. Now to the types of tremulants.

\*The early Hammond was equipped with a "variable intensity" vibrato. They discarded it as soon as their variable pitch trem was perfected after several years.

Figure 1 shows the kind of tremulant commonly used on high pressure unit organs, a "bellows" type. It also shows: the stop action which controls the tremulants (1), the 3" wind conductor (2) which is connected to the regulator (also called reservoir) or the pipe chest. No. 3 is the wind box on which the bellows is mounted, 4 is the bellows, 5 the pallet (also called valve) which opens and closes the bellows, 6 is the adjustable slide controlling the exhaust, 7 the weight, and 8 is a dowel resting on a pneumatic controlled by the stop action (electric circuit not shown) connected to the tremolo stopkey at the console. When the stop action pneumatic deflates, the dowel drops, allowing the tremulant bellows to fall. This opens the pallet, admits wind to the tremulant bellows and starts the tremulant action. Other devices may be used to control the tremulant "Off and On." No. 9 is the adjusting rod which raises or lowers the pallet and determines the amount of air allowed to enter the tremulant bellows.

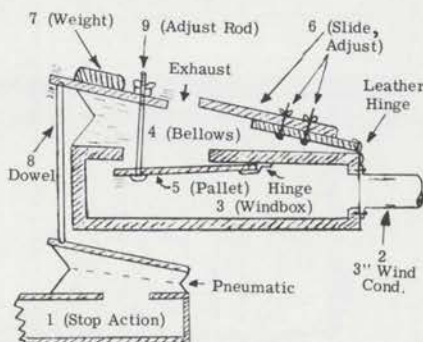


Figure 1. Bellows tremulant cross section.

The function of the tremulant is to allow a small amount of air to escape from the regulator at regular intervals. This causes the regulator to bounce, causing a movement of the air in the pipe chest which, in turn, creates a vibrato in the speech of the pipes. The variation in the vibrato, very light to heavy, is controlled by the amount of air that is allowed to escape from the regulator. This adjustment is made at the tremulant. The vibrato will be very slight if the adjusting rod (9) holds the pallet (5) close to the opening so only a small amount of air is admitted to the bellows (4) and the adjusting slide (6) is nearly closed. Conversely, the vibrato can be strengthened

by an opposite adjustment. There is a limitation in the fast and slow adjustment. When a small amount of air is allowed to escape from the regulator the tempo of the bounce is faster than when a greater amount of air escapes with each bounce. The adjusting slide (6) should be opened to a position where the amount of air escaping from the exhaust balances the amount of air entering the bellows at the pallet opening (5). There is also a limit on how great a bounce can be used, for if the escape of air is so great that it lowers the pressure in the regulator to an extreme degree the pitch will go so flat that the speech of the pipes will be ruined. The Tibia is the only stop in a unit organ that responds to an exaggerated tremulant beat. Tremulants on all other unit stops should be adjusted so the speech goes slightly off pitch, flat. The Strings should have a faster and lighter vibrato than the Flutes and Reeds.

The physical placement of the tremulant in relation to the regulator is of great importance. A short article in the December 1964 issue of *Bombarde*, "Technical Advice" by Lee Haggart, stated that the tremulant should be located five to ten feet from the regulator and have at least two elbows in the wind line. A number of people who read the article asked, "Why?". It is possible that there are some enthusiasts who have removed organs from theatres and, after restoring the instruments, have installed them in their homes or elsewhere and because of cramped space or lack of knowledge have installed the tremulants in the wrong manner and had tremulant trouble ever since — especially with the Tibia; a proper adjustment of the wind line will make a Tibia speak with an appealing sob, instead of a belch.

The reason for the extended wind line and the elbows is to do away with the "surge." Surge is thus defined: to rise suddenly to an excessive or abnormal value, a violent rising and falling.

What happens when the tremulant is installed too close to the regulator and connected with a straight conductor? The wind line (2) and the windbox (3) are normally filled with air. The dowel (8) drops, allowing the weight (7) to close the bellows which opens the pallet (5). The air pressure in the windbox raises the bellows, the pallet closes, stopping the escape of air, but THE AIR DOES NOT STOP in the wind line; it keeps right on flowing, compressing the air in the windbox. This raises the pressure. The air in the bellows flows out of the exhaust. The weight drops the bellows, opening the pallet. The air in the windbox, now at an abnormally high pressure, enters the bellows, opening it with a jerk. The pallet closes much sooner than it should, creating an uneven beat or "gallop." The "chop" is transmitted through the wind line to the regulator and then to the pipe chest. This irregularity, or wind line "surge," is plainly distinguishable in the speech of the pipes.

How to cure it? Run a longer wind line with a conductor not over three inches in diameter, or put an elbow in the line, perhaps a number



of elbows if necessary. The friction caused by forcing air through a length of small pipe or sharp turns in a series of elbows reduces the velocity so the surge is dissipated before it reaches the windbox. The three-inch wind line can be up to 25 or 30 feet long, and often is in theatres where the tremulant is installed in a room adjacent to the organ loft so that the beating noise of the tremulant cannot be heard in the theatre.

The wind line of the tremulant can be connected to the regulator or the pipe chest. The pipe chest merely acts as an extension of the wind line when so connected. The choice is a matter of convenience in making the installation.

The tremulant must operate with an even, smooth rhythm. To repeat: the adjusting slide (6) should be opened to a position where the volume of air escaping from the exhaust balances the amount of air entering the bellows at the pallet opening (5). The use of both springs and weights on the regulator helps to establish the proper rhythm. The exhaust hole controlled by the adjusting slide (6) is always open to some extent. The larger the regulator the larger the tremulant required. The amount of weight (7) depends on the wind pressure used in the organ and the size of the tremulant.

A number of the classic builders used the bellows type tremulant such as described, except that they used springs instead of weights. Where pipe tones are held to nearly exact pitch and the tremolo is only a waver, the springs work well. To theatre organ buffs who own such classic organs, I suggest trading the springs for weights and adjusting the tremulant to a slower beat. This will give a classic organ a bit of theatre organ quality.

Figure 2 shows a "beater" tremulant used on classic organs with pressure up to ten inches. The installation is the same as for the bellows type. The beater is faced with felt and leather. The rush of air from the wind box

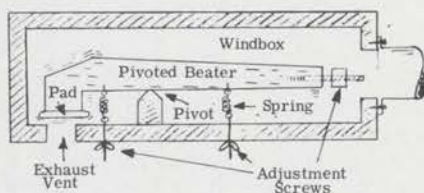


Figure 2. Beater tremulant cross section.

causes the beater to close the exhaust hole thereby stopping the flow of air. The springs then return the beater to its normal position and the operation is repeated. Regulation is made by tightening one spring and loosening the other and moving the weight mounted on a threaded rod at the end of the beater. The beater type is effective on classic organs where the tone is held to nearly exact pitch and the tremolo is a wavering of sound intensity or undulation in the speech of the pipe.

Figure 3 shows a tremulant that is mounted inside a regulator. It is simple in design and used in classic organs of not over five-inch wind pressure. The beater is made of flexible

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hard wood. The principle is the same as the "beater" type, the flexible arm bending up and down as the current of air through the exhaust hole draws the beater head down to cover the hole and the spring of the wood returning it to the open position. The adjusting is done by loosening one screw and tightening the other, moving the halfround mounting roller which raises or lowers the beater arm.

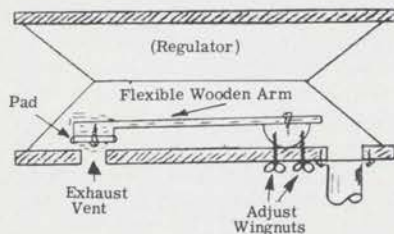


Figure 3. Beater trem inside regulator.

Theatre organ-minded owners of classic organs using beater- or regulator-type tremulants can come nearer to theatre organ sound by changing to bellows-type tremulants.

Every unit organ of ten stops or over has a different vibrato in the celeste effect, a string rank tuned to unison pitch plus a second string rank (of the same scale and tone quality) tuned slightly sharp or flat, usually sharp. When used together the two strings generate a delicate tremolo of lovely vibrant quality and warmth of tone, a beautiful voice when used as a solo stop.

The celeste effect is a vibrato in itself and it is unthinkable for an organist to use the regular tremulant with the Celeste. Why mention it? It has been done in theatres, and on organ recordings. It is "tremoloing" a tremolo, resulting in a "battle of the beats." Use of Celeste relieves the monotony of continual use of the regular tremulant and offers a contrast in the variety of tone colors, which all organists should strive to achieve.

The celeste effect is not confined to strings. Years ago I used a Celeste created from two Oboe Horn ranks. The result was most pleasing and many people thought I had invented a new tonal quality. I have even heard about

some hobbyists experimenting with a Tibia Celeste. I didn't hear the result, but it probably would have a somewhat raunchy sound. More power to the enthusiast with the will to experiment. That's how my "Bartolina" voice came into being.

Organ tremulants have been much criticized because they seem too fast. Compared to the vibrato in vocal music or that of violinists or cello players, and even from trombone and trumpet players, the organ vibrato is much faster. An eminent musical authority states, "the organ tremolo is so fast (or deep) that it is impossible for the ear to recognize the true musical tone of the pipes' natural speech."

The Midmer-Losh and Austin organ companies developed tremulants that overcame this criticism. There may be others unknown to the writer. Mr. John Austin invented the universal wind chest, an air-tight room about six feet high, the length of a 73-note straight organ chest and wide enough to accommodate up to 12 ranks of pipes mounted on top of this wind-box. The pipe valves are in the ceiling and all the mechanisms controlling the organ action are inside the box. While the organ is playing, a person can enter the wind chest through an air lock which is a small hallway with an airtight door at either end. Thus the wind chest can be entered for inspection and maintenance of all working parts while the organ is being played.

Because of the volume of air inside the room-size universal chest, the ordinary tremulant cannot be used. Instead, Mr. Austin devised a chamber "fan," a thin board about three feet long and two feet wide, pivoted on an axle in the center, which was mounted directly above the pipes. This fan arrangement was rotated by an electric motor. By using a variable speed control the undulation in the pipe tones could be of the lightest kind, beating as fast or slow as desired. Mr. Austin later perfected an arrangement whereby the tremolo could be created inside the wind chest, because of the lack of sufficient head room encountered in some organ chambers.

Midmer-Losh used a mechanical means that bounced the regulator, light or heavy, fast or slow. There is no exhaust of air from the regulator, consequently the pressure rises and the pipes go sharp instead of flat, as with the usual tremulant. The tremulants on the large seven-manual Midmer-Losh organ in the Atlantic City auditorium are of this design.

Whatever the design, the well-adjusted tremulant is all-important to the theatre organ sound. I hope I have succeeded in penetrating some of the mystery which seems to surround the various adjustments, ranging from shimmer to sob, depending on the ranks involved and the personal taste of the organ buff. His taste is often more refined now than in previous generations but he still likes his Tibias trem'd for maximum sexiness. So do I. □

Reprinted from *The Bombarde*,  
a quarterly publication of ATOE,  
Fall, 1965.



# AL GULLICKSON

## The Boy Wonder Organist

by Lloyd E. Klos

Those who remember the great days of the theatre organ in the Milwaukee area probably recall the name of Al Gullickson. His artistry was known there as well as in other areas of Wisconsin.

Born in Oslo, Norway, on May 6, 1907, Alford Loren Gullickson began his music lessons at an early age. After instruction from leading teachers in Norway, Berlin and Paris, he became proficient at playing the harp, piano and accordion before his tenth birthday. A concert tour of Europe followed.

When he was 12, he and his parents emigrated to the United States and settled in Milwaukee. Entering show business, one season Al appeared in a triple roll as accordionist, singer and dancer with Rudy Vallee on a tour of the Orpheum Circuit.

Later, Al began organ study at the Barton

School in Chicago. He said, however, "I took a few lessons, but mostly I just picked it up on my own and practiced for hours every day." After the family moved to Stevens Point, Wisconsin, he served as organist in area theatres while still in high school. On several occasions in the early '20s he was featured as a singing organist over radio stations WTMJ and WISN in Milwaukee, WDAP in Chicago and KDKA in Pittsburgh.

In 1923, he began a stint with the Barton Organ Co. of Oshkosh, Wisconsin, as a demonstrator of their instruments. He dedicated more than 50 theatre organs in Wisconsin, Illinois and Michigan with opening night concerts.

"Those were the great theatre days," he said. "I was known in those times as 'The Boy Wonder Organist'." He must have been a

handsome lad, as he got much mail from female admirers. And not all were from young girls either; mothers and matrons found him irresistible. For example, he opened the 1090-seat Capitol Theatre in Kalamazoo, Michigan, as guest organist in 1927, playing the accompaniment to *Frisco Sally Levy* on a 3/14 Barton.

He was held over by popular demand at the Capitol for several years. It was one of the first theatres to house a "four-poster" lift for which Barton installations became famous. A faded clipping has this to say about his legion of fans there:

"Mr. Al Gullickson, organist of the Capitol, finds that his waking hours are rendered almost unbearable by the nature of letters and telephone calls constantly coming in. They are not all from young things, either, these emotional enthusiasts. 'Mother' gets her occasional innings. Also, spelling and grammar have been sadly neglected in most cases.

"One timid, young thing asked, 'When you are through playing, will you come down and set with me?'

"An emotional creature writes: 'Your picture makes me think of a ainjul.'

"Another coyly admits, 'Ma got hold of my last letter to you. She says I better mind my own business and wash up the dishes.'

"One is signed, 'Only a barberette.' Another reassures the young musician thus: 'I am not a handsome woman, but I am a good woman.'

"Dear me, it is sad, is it not? But worse is yet to come.

"While playing an engagement in a leading Wisconsin city, young Mr. Gullickson was followed by an ancient pest, a wild-eyed woman with literary tendencies. The lady was a sort of high priestess of her cult. She kept midnight vigil so she might go at that hour and deposit a love sonnet or something worse under the young musician's door.

"She finally had an inspiration. She left a token done in pencil. One might decipher a burning sun in the heavens with several tall sunflowers blandly looking on. When asked the interpretation, the lady sniggered and said, 'You know, Mr. Gullickson, the sunflower always looks towards the sun, but the sun never minds.'

"Love can be so unkind," Al says."

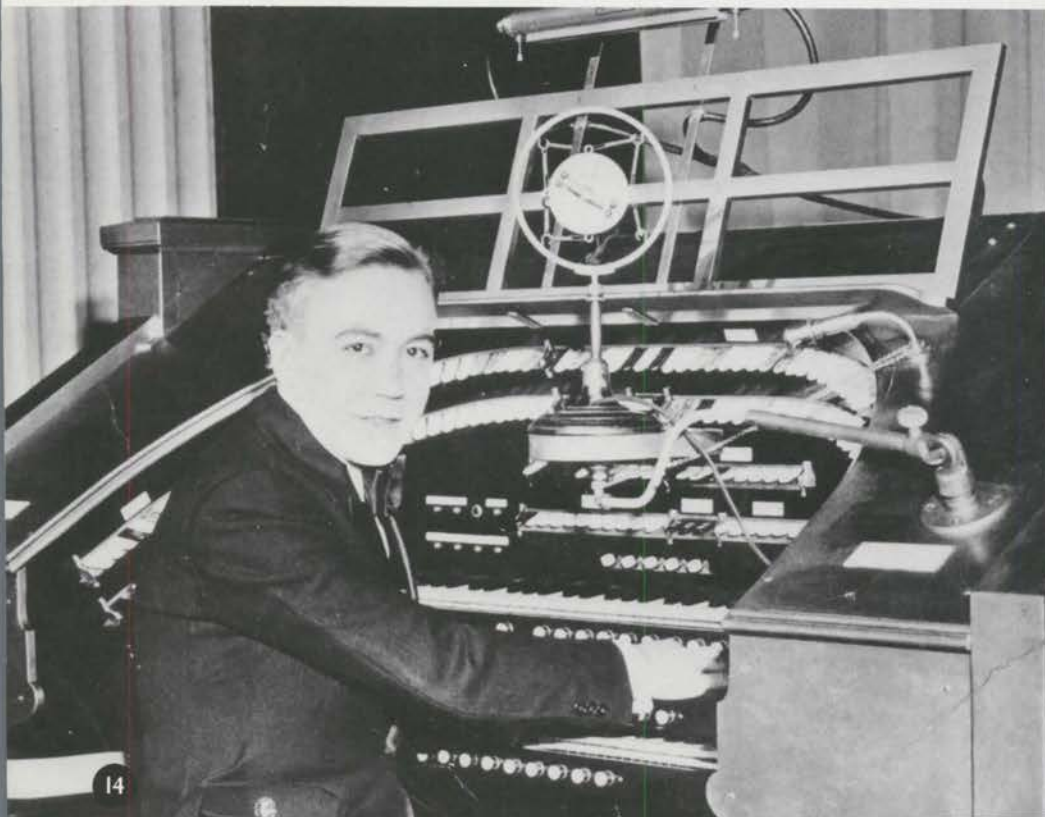
In 1927, he opened the Fischer Theatre in Oshkosh, which was billed as "Wisconsin's Most Picturesque Playhouse." Al accompanied *Seventh Heaven* with Janet Gaynor and Charles Farrell, and of course, played the well-remembered "Diane," written by Erno Rapee.

The folksey advertising said: "Howdy, folks — meet Al Gullickson, Boy Wonder Organist, playing the picture. He plays the classics like a master, and jazz like you never heard before."

When he opened the 2/8 Barton in the 1200-seat Jeffries Theatre in Janesville, Wisconsin, a reviewer from the *Janesville Gazette* commented:

"Alford Gullickson, the Boy Wonder Organist, who has been at the organ console since the opening of the theatre, has achieved

A young Al Gullickson at the 3/18 Kimball in Milwaukee's Warner Theatre. The carbon microphone was used for his radio broadcasts. (L. Gullickson collection)





considerable distinction for his remarkable melody and the marvelous results he obtains from the organ. Letters, telephone calls and personal messages have been received by the Jeffries management from patrons of the theatre, telling how genuinely they enjoyed the playing of Mr. Gullickson."

In April 1931, he opened the Barton in the Fox Theatre, Green Bay. A reviewer covered the event: "Capacity audiences greeted Al Gullickson, the Personality Organist of Green Bay, at the Fox Theatre over the weekend upon the dedication of the new Barton organ, installed in the house during the past few weeks.

"Twin-city movie fans were thrilled at the skill and genius of the young musician who has won state-wide fame through his fine playing. The handsome, golden-voiced instrument was inaugurated on the Fox program at the midnight preview on Saturday. That seemed to be the most important part of the program in spite of the fact that two very fine, high-class feature films were shown, plus newsreels and enjoyable comedies.

"Despite the fact that 'the show must go on,' the large audience applauded Mr. Gullickson until he had to return to the beautiful console, time and time again. He not only thrilled the crowd with his perfect organ music, but proved an unusual entertainer with the accordion. The young organist seemed to feel his audience, and each number he played proved more popular.

"While he did not deem it just proper to demonstrate the beautiful organ with instrumental and classical selections at the opening, he showed clearly the volume and capacity of the mammoth instrument.

"However, manager Hannan has announced that Mr. Gullickson will appear in a classical program during the performances beginning with Tuesday evening when Will

Al Gullickson at a Hammond console in his brother's music store in 1975. At the time, he said he played for his own enjoyment. (Dr. John Landon collection)



Al poses with Miss Wisconsin in January 1966 at a Hammond organ.

(L. Gullickson collection)

Rogers will be featured in *The Connecticut Yankee* as the feature film presentation.

"Although the services of the young organist are in great demand, the theatre management has arranged for a two-week engagement, thus giving the twin-city movie patrons the opportunity of hearing the finest in organ music."

Gullickson played the Parkway 3/10 Barton in Madison, the Wisconsin 3/10 Barton, the Warner 3/18 Kimball and the Riverside 3/13 Wurlitzer in Milwaukee. He accompanied such classic films as *The Hunchback of Notre Dame* with Lon Chaney (1923), *The Sheik* with Rudolph Valentino (1921) and *Seventh Heaven* with Janet Gaynor and Charles Farrell (1927). Among the stars of stage and screen whom he met were Jimmy Cagney, Rose Marie, Judy Garland, Sophie Tucker and Ted Lewis.

"We had four shows a day, seven days a week, and I played over the radio before the theatre opened. I played over stations WTMJ and WISN in Milwaukee."

A faded clipping shows the artist at the console, with a carbon mike visible. The cut line says that "beginning Monday at 10 p.m., WTMJ will bring the listener the music of the Warner Theatre's organ as played by Al Gullickson. The organ is a duplicate (*sic*) of the Roxy Theatre organ in New York, and the largest in the middle or Northwest, having 30 pipes" (*sic*).

Near the end of his theatre days, he presented a concert on the state's largest theatre organ, the Kimball in the Warner Theatre, Milwaukee. Years later, he was asked to present another concert on this instrument after it was installed in Tech High School in Milwaukee.

Following his theatre days, Al was one of the last full time organists working the Milwaukee area. The first Hammond organ came out in 1935, and he purchased the tenth instrument to come off the assembly line. He later worked for the firm, demonstrating and giving concerts. He played at conventions, in hotels and in night clubs. In 1937, he was featured as an accordionist in a downtown Milwaukee night spot.

He had stints at the Mandalay Lounge of the Racine Hotel, and the Faust Hotel in Rockford, Illinois, from which he did both radio and TV broadcasts over WREX.

In 1960, he began a string of engagements at Weiss' Supper Club, The Pied Piper, and Wonder Bar, of Rhinelander, Wisconsin. In 1967, he performed over WAEO-TV.

Al's brother, Lloyd, was in the retail music business for over 30 years. Al worked for him from 1958 until Lloyd's retirement in 1969, as a salesman-demonstrator.

Al's step-daughter, Eleanor Morgan, now living in Sweden, gives us a few intimate glimpses of the late organist. "He collected photos of his contemporary organist friends: Jesse Crawford, Dick Leibert, Milt Herth,



Ken Griffin and George Wright. He kept a telegram from Miami, dated 1927, offering \$175 a week, which he refused.

"His oldest sister always wondered where his parents stashed us four older children while they were trundling the baby about Europe on their tour. She also stated that it was very true that Al had to change his room number every few days to avoid female admirers. Shades of Elvis Presley!

"Al composed five songs: 'Black Maria,' 'Joan,' 'That's Me,' 'Whirlwind' and 'That's Where My Money Goes.' I am fortunate to have a recording of the first."

Eddy Hanson, an organist with a dry wit, relates the story of his contemporary. "Al

was appearing in a theatre where one of the acts featured a large troupe of Chinese acrobats. Dressing room space was limited, so they used Al's room for their overflow. Al fumed the first day, and then made up a bundle of shirts, opened their dressing room door, tossed it in, and barked: 'No starch, and have these back by Friday!'"

Toward the end of his days, Al Gullickson lived in a nursing home in Rosholt, Wisconsin, where he died at age 72 on June 13, 1979.

*(Editor's Note: The author expresses thanks to Mrs. Eleanor Morgan, Dr. John W. Landon and Lloyd Gullickson for supplying the material and pictures used in this feature.)* □

solo melody. A solo string, depending on the range, can imitate a beautiful violin or cello solo as well.

3) As the Tibia is the backbone of the theatre organ, the DIAPASON is the backbone of the classical or church organ. The Diapason does not imitate any instrumental sound, but is a tone peculiar to the organ. It is a full, round, but indefinite sound often used to add body to a full organ combination. The 8' Diapason also is a very good accompaniment (often in combination with Strings and/or Tibias). If you are playing a classical selection or hymn on a theatre organ, the Diapasons most definitely should be used at all available pitches to achieve the most "classical" sound.

4) The REEDS and BRASS are normally grouped together and color coded "red" on many theatre organs. Although orchestrally the sound is produced very differently, on a theatre organ they serve the same function — namely as solo voices, imitative of their orchestral counterparts. Be careful not to obliterate the solo sound you are trying to achieve by adding other stops with them. If you want a Clarinet to sound like a clarinet, use it alone. Any other stops will detract from its authenticity. Three "red" sounds worthy of special attention are the Vox Humana (human voice), Kinura, and Post Horn. The Vox is a very distinctive, pretty theatre sound when used in combination with Tibias and Strings. The Kinura is a raspy, nasty, biting sound, usually combined with a higher-pitched Tibia for clarity. The Post Horn is a very brassy, piercing sound that can be heard even over a full organ combination. It is often used for accents and "riffs." A 16' Post Horn also adds a great booming foundation to any full organ combination.

This is a very brief description of the four families of theatre organ sounds and their use. Remember to strive for variety by changing your combinations every eight measures or so. Strive for clarity and authenticity of sound by selecting the proper octave in which to use the stop you have selected. Strive for contrast between the melody and accompaniment, so both can be heard distinctly, but with the melody prevailing. The most important factor in registration is to select sounds that please you and your listeners. This is accomplished by many hours of fun experimentation. You have an entire orchestra at your fingertips and you are the conductor! As a final word of caution, don't be misled by organ arrangements that give registrations "for all organs." This is really not possible, and many times those registrations are not as good as what you can develop on your own instrument.

Do not underestimate the importance of registration as a skill worth developing. No matter how accurately or fancily you play, the end result will not be pleasing if you have not taken the time to carefully register your selection! □

## KEYBOARD TECHNIQUES



by Cheryl Seppala



## REGISTRATION

The art of skillful registration is of primary importance in good theatre organ playing. Let us define registration as selecting and combining the various voices and controls on the organ to produce the most desirable effect. This selection of sounds is a very personal matter to be sure. Each organist has his "pet" combinations he prefers to use. However, there are some combinations that are frequently employed. These are the ones we shall discuss.

First of all, let us agree that there are basically four different families of sound on an organ. They are Tibias or Flutes, Strings, Diapasons, and Reeds/Brass. Also there are the fun extras like percussions and toy counter. And there are also non-speaking tabs such as tremolo, couplers, and on many electronic theatre organs reverb, sustain, vibrato, etc.

Let us consider these four families of tone and how they might be used alone or in combination. We will assume we are all familiar with the pipe footage notation on stops, with 8' being the standard pitch, 16' one octave lower, 4' one octave higher, etc.

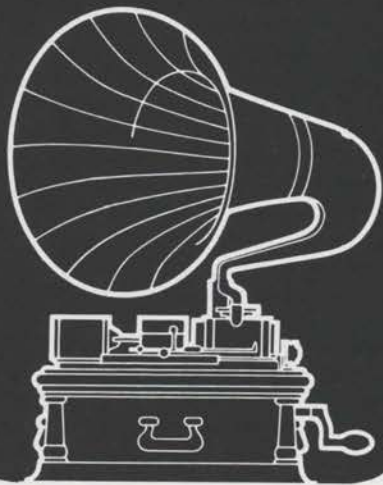
1) TIBIAS must be considered to be the backbone of the theatre organ. They create the beautiful, lush, smooth, throbbing theatre sound we know and love. In

fact, we love that sound so much, we are sometimes tempted to forsake all others and just use Tibias. They are such a comforting sound when we are practicing something we don't know very well yet. It is true they predominate in many theatre organ combinations because of their rich beauty. For example, open harmony is often played on an 8' and 2' Tibia. Blocking is often done with a 16, 8, 4 and 2' Tibia Chorus. Some beautiful solo melody registrations utilize Tibias. One of my favorites is Tibias 16, 4, 2 2/3 and Vox Humana 16 & 8. Tibias are also often used in combination with Reeds to add color or clarity. For example, add a Tibia 2 2/3 to an Oboe for an Oriental flavor, or a Tibia 4 to a Kinura for clarity and punch. And on many electronic organs, percussive effects are obtained by using Tibia sounds with sustain to create harps, music boxes, chimes, etc.

2) STRINGS add a full, rich, ethereal dimension to any combination. If you are fortunate enough to have a String Celeste, use it with your Tibias for a lovely theatre combination: Strings and String Celeste 16 & 8, Tibias 4 & 2. Strings also provide a beautiful accompaniment for a



## For The Records



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

**PUT ANOTHER NICKEL IN,** Ken Stroud plays the Mighty Compton at Napton Nickelodeon and tries the mechanical music machines, 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 one is primarily a souvenir album for those who have spent a pleasant few hours at the Napton Nickelodeon (near Rugby, Warwickshire) and want to take home the sounds, or for collectors of band organ nostalgia. Side I offers a dozen instruments from the collection, all nicely recorded and working efficiently. The Swiss music box dates from the 1880s while an electric orchestrion was built on the premises (one wonders why) from scratch in 1984. Most intriguing to this reviewer was the Hupfeld Violina Phonoliszt. Played from a circular bow, the three violins plus piano could easily be mistaken for a quartet of 8-year-old recitalists gleefully dismembering Offenbach's "Barcarolle." But a certain amount of mayhem and musical abuse can be fun, especially if the tunes are "Home in Pasadena," "For All and Ever" and "El Bandido." Other more familiar songs such as "Bye Bye Blackbird" or "Silver Threads Among the Gold" may cause one to flinch. Instruments heard include an Italian re-iterating piano (Racca Melodici), a barrel reed organ and barrel piano, a Wurlitzer Photo-Player, a Belgian Decap Dance Organ, and Tino the Accordion Boy (a real accordion

plus rhythm section). A complete tune listing here is superfluous because one doesn't buy this sort of record for the songs played; one longs to hear what a Popper Happy Jazz Band sounds like. Ken Stroud may or may not be inserting the nickels.

Mr. Stroud is definitely featured on Side II at the Compton Cinema Organ, which we are told once occupied the orchestra pit of the Hammersmith Regal and is now the "flagship of the Napton collection." The 3/12 has an exceptionally fine sound, and the Melotone (a pre-Hammond vacuum tube contraption exploited by the Compton people) blends with the pipes better than any other which the reviewer has heard in British installations. The Melotone is prominently featured in "Annie Laurie."

Ken Stroud's other renderings are in keeping with the ambience of the Napton tourist attraction. Ken is of the Freddie Laker school of theatre organ playing: get 'em there fast with no frills of fuss. It's a style which keeps audiences screaming for "more!" — and reviewers panting for "less!" His "Song of India" could easily serve as a baseline for all other recorded performances. Now Tommy Dorsey can empathize with how Rimsky-Korsakov must have felt after hearing the swing version. In transit across the Atlantic, "On A Clear Day" has lost much of its original melody line. Stroud's ultimate barn-burner, "Tiger Rag," clearly suggests that deliberate and premeditated arson is not always the strategy of choice. Perhaps someday a smart tiger will write a tune with the refrain, "Hold that organist!" One can only hope.

In summary, the mechanical instruments are interesting, the Compton is wonderful, and Ken Stroud is not the organist to show it off to its best advantage in these parts.

WALTER J. BEAUPRE

**THE ART OF EDWIN H. LEMARE, WPO 103 (Dolby System stereo cassette only).** Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$10.00 plus \$1.50 postage per order.

How these performances in 1913 of world class organist Edwin H. Lemare came to be re-created on the Welte-Tripp organ in a Boston church was explained in THEATRE ORGAN earlier this year (January/February, 1985, p. 18). If you liked the first tape (we certainly did) you'll enjoy this one also. The high frequency ambient noise from the roll player mechanism and/or organ is still present under every selection, but it detracts very little from the organ presence and none from the artist. J. S. Bach opens this concert also, but it is the lesser known "Prelude and Fugue in D Major." Although very little of Bach's vast output ranks among this reviewer's alltime favorites, it's a relief to hear something other than the "Toccata and Fugue in D Minor," "Gigue," or the accompaniment to Gounod's "Ave Maria." Lemare's interpretation of the D Major is a lesson in how wonderful romantic playing at its best can be after

the computer-deliberateness of today's baroque-hearted lovers. Those who try to impress this reviewer with the "mathematical purity" of Bach should be advised that some people find algebra less than tuneful! Lemare keeps the voices clearly differentiated and soaring in the special direction of song — and that's enough. Don't *tell* me I should like Bach; *show* me why if you can. And Edwin H. Lemare can.

Mozart's "F Minor Fantasia" is next. The influence of Bach is obvious in the opening passages; however, Lemare reminds us that Amadeus was into more complex harmonies, rhythmic patterns and emotional depths. Mozart's great skill as an orchestrator is matched by the organist's registrations. It's incredible that a roll player could capture the timbre as well as the notes!

If the program thus far has been a bit heavy for some, the lovely Italian melody of Rossini's "Quis est Homo" (*Stabat Mater*) will be especially welcome. Lemare just lets it sing chorus after chorus.

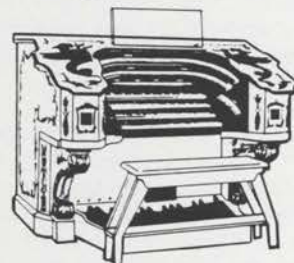
The reverse track of the cassette opens with the "Prelude" to *Hänsel und Gretel* by Humperdinck. That there are too many choruses of the familiar "Prayer" is the fault of the composer, not the artist. Musical shows with just one big hit tune are not limited to the 1980s. Lemare tries to keep the "Prelude" interesting with variations of tempo and contrasting registrations.

Boccherini's "Minuet" is both witty and ponderous. Lemare's unhurried tempo gives one a fresh view of this familiar classic. Dancing can be graceful and hypnotic without being cute or clever.

In this release we are treated to only one Lemare composition. It's a lovely "Improvisation" with lots of Chrysoglott and Harp runs. The modern harmonies are a sobering reminder that good music really hasn't advanced that much in 70+ years. Neither has good organ playing!

The final selection is the last movement (not the "Largo") from Dvorak's *New World Symphony*. In this reviewer's opinion, no organist anytime, anywhere has played a

## Season's Greetings



LAND OF LINCOLN  
THEATRE ORGAN SOCIETY  
CORONADO THEATRE  
Rockford, Illinois



better transcription of a symphonic work. Lesser artists often get so wrapped up in trying to imitate orchestral instruments on the organ that they lose the mood and sweep of the piece. Lemare masterfully creates a dialectical tension between the Slavic "Old World" and the "New," never releasing his firm grip on either our emotions or the musical intent. We must remember that when Lemare made these rolls there were no great orchestral recordings of symphonic works. Few listeners could compare what he was doing with, let's say, a Bernstein/New York Philharmonic performance. Today with the great orchestras of the world as available as our turntables, an organ transcription is both foolhardy and superfluous — unless the artist can give us a new appreciation of the work. Among theatre organists in recent memory only Ann Leaf and Dennis James have really succeeded beyond the level of clever orchestral imitations. And now, out of the distant past comes a masterpiece.

Those few theatre organ fans who think they don't have an ear for classical organ playing haven't heard Edwin H. Lemare. Highly recommended.

WALTER J. BEAUPRE

**REGINALD DIXON: A RETROSPECTIVE Volume 1: 1932-1940. Stereo Dolby cassette tape, Pipe Organ Presentations, Ltd., P.O. Box 20704, Castro Valley, California 94546. Price \$9.95 postage paid.**

Born October 16, 1904, in the Sheffield famous for its cutlery, Reginald Dixon escaped the steel trade and the law (the prediction of a confident Gypsy) to become "Mr. Blackpool," England's most popular organist. At 13 he was playing piano in a local cinema and organ in a Methodist Church. According to Peter Ashman's biography, Dixon had been inspired by the likes of Reginald Foort and Jesse Crawford. Valuable boot training for what he was to do so successfully at Blackpool came while trying to synchronize his film-scoring efforts to speeded up projectors during matinee performances. Reggie was ready for the demands of Tower Ballroom dancers who insisted on a peppy style of playing. His was the right flair with the right training at the right time. Via BBC radio he soon became a household word. Nor did his popularity end with retirement from Blackpool in 1969 when reissues of early 78 rpm recordings as budget LPs flooded the U.K. Tapes of vintage Dixon were still readily available for a British pound or so in the 1980s.

Entrepreneur Don Thompson, armed with original 78s lovingly hoarded by Dixon's mother Alice, has launched a retrospective encompassing the "early years" and the "golden years" prior to WWII for the benefit of U.S. markets. In a letter to enlighten prospective reviewers Don explains that the earliest cuts are of "immense historical interest to Dixon fans" and mother Alice "HAD played the early recordings quite a lot." Although the tunes are recognizable, one must imagine

## Season's Greetings from Detroit



that Dixon is playing an organ — not to mention the Wurlitzer 2/10 (Model 205, #2037) first installed in the Tower Ballroom. One of the tunes turns out to be "Marche Militaire" under an alias. By "Alice, Where Art Thou?" we begin to hear lots of arpeggios, mini-cadenzas, and something which sounds suspiciously like an organ. "Grasshopper's Dance" is a Leroy Anderson-style novelty articulated with clarity and zest. Dixon can be light without being wispy or cute — nothing "sissy" about his playing. It's good! "Crazy People" introduces the short chromatic Dixon "turns" with strict dance tempo. Pedal and accompaniment lines are clean and authoritative. Registration is orchestral, reminiscent of those early sound film bands.

The frenetic hype which eventually became the mark of Blackpool is first heard in "Castles in the Sand." Reg's abrupt modulations between medley tunes are no-nonsense simple and direct. "Canadian Capers," taken at a breathtaking tempo, is miraculously sure-footed all the way. He dazzles but never confuses the listener. With a socko finale, no wonder it was a best selling recording in its time. "The Words Are In My Heart" is very Crawford. "La Paloma" is typical of Dixon's laser beam clarity of melody line: any complexity is absolutely "smokeless." Reg never makes the listener work; he does all the attention focusing. This may be one of the secrets of his phenomenal appeal. In spite of the fidelity of the recordings, the marches "London Bridge," "Blaze Away" and "With Sword and Lance" work a special Dixon magic. He knows how to build tempos to a fever pitch of excitement. In this reviewer's opinion no other British organist since RD has equalled his marches, and Lord knows they've tried.

By "Dixonland #7" on Side I the new Wurlitzer 3/13 complete with piano has been installed in the Tower Ballroom, and Reggie rattles the ivories frequently. To close the side Dixon's voice is heard introducing his famous signature tune "I Do Like to Be Beside the Seaside," and Side II opens with 31 seconds of this Blackpool theme. Tunes are technical-

ly better recorded. Untremmed reeds cut through like a buzz saw. Reg's dazzling improvisations and infectious rhythms carry him through many medleys of pop hits. The second chorus of "Rosalie" with piano prominent is nice, although the first chorus of "Music, Maestro, Please" may jar the teeth of American listeners. "Says My Heart" reminds one (pleasantly!) of the Guy Lombardo orchestra on Benzedrine. Reg's left hand carries the melody for "Whispering" while his right sets off the fireworks. Anyone who can't warm up to "Margie" has to be a hopeless anglophobe!

On the Wurlitzer in the Granada Clapham the playing of "Change Partners" is messy and irritating. Frankie Carle's "Sunrise Sere-nade" is terrible as recorded in what seems to be a reverberent house-of-horrors. Ravel's "Bolero" without any sensuous build up is just plain embarrassing. Reggie's rendering demonstrates how humdrum Joe Garland's "In the Mood" really was without benefit of Glenn Miller.

It's only fair to say that this 90-minute tape is a "retrospective" — not a "Best of . . ." album. This reviewer considers about 1/3 of the contents great Dixon. So if American theatre organ fans don't have ready access to any Dixon recordings, it's worth having. The packaging job is tacky with misspelled words, punctuation blunders and typesetting goofs. The last tune in the set is titled "After You've Gone." This bit of misinformation is repeated in Don Thompson's epistle to his reviewers, so apparently he really doesn't know that the song with lyrics which begin "I'll be down to ge'cha in a taxi, Honey . . ." usually carries the title "Darktown Strutters' Ball."

WALTER J. BEAUPRE

**JEFF BARKER PLAYS ENGLISH STYLE ON THE COLONIAL THEATRE ORGAN.** Jeff Barker at the Colonial Theatre Kimball, Phoenixville, Pennsylvania. Available from Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 per order postage and packing.

Jeff Barker, an Englishman, came to the States in 1964 for a summer gig in Surf City, New Jersey, and liked it here so much that he stayed.

We remember Mr. Barker around 1970 playing dance music on an electronic at a little place on the tip of Long Beach Island, the same island that is home to Surf City. This record is a tribute to a talent that has grown and matured over the years.

The 3/25 Kimball organ, originally from the State Theatre in Philadelphia, reopened in the Colonial Theatre in suburban Phoenixville in 1976. Owner Jim Breneman has since then sponsored sold-out vaudeville programs and organ concerts.

Although most of the music on this record is obscure, it really doesn't matter because it is played in an interesting way. Side I, for example, opens with a cute lively novelty number entitled "When You're Counting the Stars Alone," which is followed by a flapper-like



"Corn Silk." "Twelfth Street Rag," a wild theme-and-variations arrangement of the fingerbuster, cleverly interweaves "Somebody Stole My Gal" in the left hand countermelody in the final chorus.

During "La Cage Aux Folles" medley, we get our first glimpse of Mr. Barker's balladeering in "Song on the Sand." Good use of rubato, phrasing, shades, and registration all contribute to the romantic playing we hear here and in "The Singing Hills," a somewhat obscure yet familiar ballad, on Side II. His arrangement of "The Best of Times" makes you feel that it really is.

Side II opens with "Song of the Dawn," a "Desert Song"-sounding piece made interesting through registration and rhythm changes. "Waltzing Bugle Boy," in a refreshing 3/4 time, yodels its way into your heart. After "Bohemia," another novelty number, is "Song of the Wanderer," a ballad with a beat and a refreshing modulation to a new key. Closing Side II is "Puszt." The buzzy Kinura lends a chuckle to the humorous piece, which includes snippets of "Joshua Fought the Battle of Jericho."

Sam LaRosa as recording engineer and Harry Randel in mastering and production have presented a recording with good fidelity and a quiet surface, as well as inaudible editing.

Mr. Barker's playing is clean, the registration is varied, and the music sings. The organ is a well-maintained pipe organ. If you are looking for a record to listen to again and again, and you want a repertoire that is a little different, this recording is for you.

SHIRLEY HANNUM KEITER

**ORGAN MOODS AND MEMORIES.** Richard Wayne at the Hammond Elegante. Cassettes, records, or tapes. Reader's Digest, Dept. R8880-1, Attn: Music Division, Pleasantville, New York 10570. \$39.96. Installation payment plan available.

In past releases of multi-record albums of organ music, *Reader's Digest* has featured many artists and different organs within each set — nine organists and 16 organs, for example, on *The Mighty Pipe Organ Plays Golden Favorites*. In this set, however, the producers departed from this successful format to one organist, one organ.

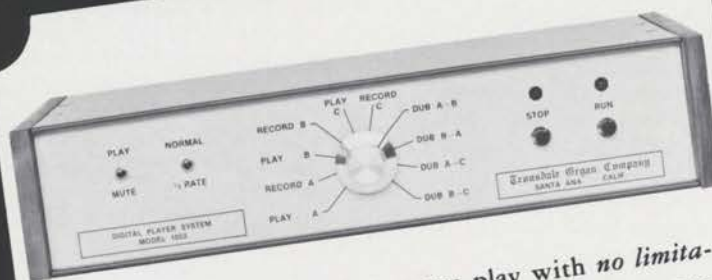
It can be dangerous to give any one musician 14 sides, or 3½ hours of playing time to do whatever he wants to show his playing abilities and the capabilities of the instrument. In this set, Richard Wayne presents E-Z listening through simplistic arrangements and limited registration on the Hammond Elegante. When he does include strings, it's always a refreshing change. And every so often, the Hammond Auto-Vari rhythm unit is shown in its best light.

Most of the time, the styling of this laid-back, mellow record set is straightforward and sometimes metronomic, even if the rhythm unit is not used. But Mr. Wayne's ballad arrangements are rather refreshing, as they are played from the heart. Sometimes

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there are hints of other theatre organists' styling, and some arrangements sound faintly familiar. All the introductions certainly get your attention, too, as it's not always obvious where it's going. Mr. Wayne's limited use of the flute channel and an annoyingly ever-present reiterating something-or-other sometimes becomes tiring. And a limited array of keys makes one long for some sharps.

However, the saving grace of this set is the emotion found in many of the ballads. When a recording is made intellectually, it appeals only to the ears. But when some arrangements come from within, the appeal is to the nostalgic heart.

Copious program notes give historical data about all the songs on all seven records. The notes make interesting reading and are very well written. Quality pressing is what RCA is known for, and this set is no exception — mirror-like, quiet surface, and inaudible editing.

Record titles are as follows:

RECORD	TITLE
1	<i>The Happy Organ Plays Happy Hits</i>
2	<i>Golden Waltzes</i>
3	<i>Golden Hits of the Romantic '30s</i>
4	<i>Great Hits of the Roaring '20s</i>
5	<i>Something Old, Something Blue: A Bouquet of Jerome Kern Classics</i>
6	<i>All-Time Film Favorites</i>
7	<i>Great Hits of the '40s, '50s and '60s: A Bouquet of Irving Berlin Classics</i>

*Reader's Digest* offers other record sets that the theatre organ enthusiast might also enjoy; write for a catalog.


This set provides a variety of selections to please almost any taste. If you are looking for background music for a party, or just something to help you unwind at the end of a long day, this set is for you.

SHIRLEY HANNUM KEITER

**DON'S DANCE PARTY.** Don Thompson . the Wurlitzer. Stereo Dolby cassette tape only. Pipe Organ Presentations, Ltd., P.O. Box 20704, Castro Valley, California 94546. Price \$8.95 postage paid.

"We believe in giving value for money," declares Don Thompson in his August 15, 1985, letter to the prospective reviewer of *Don's Dance Party*. He may be referring to the fact that his latest tape (90 minutes) with "over 75 great tunes" (this reviewer recognized 76) costs out to only 10 cents per minute or 12 cents per tune. Oh yes, and each tune averages about 1 minute, 11 seconds playing time. So no matter which quantitative measure one prefers — litres or gallons — it turns out to be quite a crock!

The plastic cassette box sports a color photo (suitable for carrying in wallet or purse) of Don at the Organ Grinder Wurlitzer. Thompson is actually playing three other Wurlitzers: one at the Riviera in North Tona-wanda, one at the Auditorium in Rochester, and one at Ye Olde Pizza Joynt in Hayward.



American  
Theatre Organ  
Society

**VALLEY OF THE SUN  
CHAPTER**

Wishes You a Happy Holiday  
Season and a Prosperous  
New Year!

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Phoenix Fall Festival '85  
Regional Convention!

But in each instance the instrument is well recorded and seems to be functioning admirably.

Don has taken a host of "golden oldies" and strung them together (occasionally with rather abrupt tape splices) so that they serve the urge for dance sets of fox trots, waltzes, two-steps and one tango. The tape could also oblige basic sing-along needs and as a general background for social gatherings. A complete catalog of the 76 tunes seems unnecessary. They're standards from "Avalon" to "You Light Up My Life" with only two unknown to this reviewer: "Comrades" and "Maggie Murphy's Home." If patience persists one can even hear "Melancholy Baby." So much for quantity and kind.

Before dealing with the less objective subject of quality it might be helpful to both the artist and the reader if one of the pragmatics of reviewing were explained. There is a difference between evaluating a one-time-only entertainment event such as the performance of a musician in a restaurant or pizza establishment and a musician's performance via recording or tape which can be audited repeatedly under quite different circumstances. For the entertainment organist to fake his way through a request tune to please a customer who just slipped him five bucks is standard procedure in a bar or grill; one doesn't take such liberties when preparing for a recording session. The live event offers such perks as jolly companionship, the overpowering aroma of Oregano, ambient room noise to cover fluffs, whoopie cushions, "Happy Birthday, Dear Trixie!" and all that good stuff. The disadvantages are organ malfunctions, human error during performance, and variations in audience response.

When a performance is recorded for playback distribution the musician can control the accuracy of playing, select the best from a variety of interpretations, weed out selections that don't seem to work, assemble the best from performances over a period of months and years, appeal to a particular audience of record buyers, etc. The drawbacks are the absence of "event magic," private auditing of

one's performance under all kinds of conditions, the non-selective "ear" of the recording apparatus, the personal, non-polarized sophistication of the listener, and so on.

Occasionally an entertainer/musician may cut records or tapes for the nostalgia market. People enjoy a live event so much that they want to take home a memory of it. Lots of theatre organ records are sold that way. If there's a quality performance on the record it will get replayed. If not, it gathers dust on the shelf. The buyer served as his/her own reviewer.

When Don Thompson or any other musician enters the privacy and solitude of a reviewer's music room via a record/tape release he does so stripped of event dynamics, personal charm, and the opportunity to interact with an audience. All he has going for him is the quality of music in those grooves or magnetically imprinted on oxide. And as a reviewer for THEATRE ORGAN, Walter Beaupre must assume that readers are in much the same position. His job is to tell readers what's there to hear. If he's lucky he may also be interesting in the process. Obviously music and writing are different modes of expression, so the writer often must use metaphors to get his point across.

So let's take a qualitative look at *Don's Dance Party*. As dance music the tempos are generally consistent and similar to what one might find in Lester Lanin society rhythms. These probably wouldn't work for line dancing. The medley which begins with "Ain't She Sweet" gradually increases in tempo, but this may have been a deliberate strategy on Don's part: speed it up for fun.

Thompson is at his best (and his best is impressive!) playing "Sleepy Lagoon." It's tastefully registered and played with feeling. He plays "You Light Up My Life" with restraint and perfect control. It's pretty. Don has good fun with "Good Ship Lollipop" and Miss Temple's other whimsical hit "Animal Crackers." "Honey" has some very creative counter melodies. His "Charmaine" is a clever Mantovani impression. "The World Is Waiting for the Sunrise" doesn't contain a single pedal line goof. The reviewer was impressed with Don's 3/4 time version of "Roses of Picardy." "Bye Bye, Baby" suggests Blackpool but doesn't get much closer than, let's say, Groton, Connecticut. The first chorus of "New York, New York" is OK; talk to your brother-in-law during the second.

Some of Don's worst moments are in the pedal line of "Where or When." "Moon River" gets off to a confused start. What Thompson intended to do with Glock embellishments in "Tea For Two" is anybody's guess. The harmony (if not the Mountie) betrothed to "Rose Marie" gets lost in the Canadian Rockies. Don's playing of "Always" and "Together" along with that other bombing of Berlin are best forgotten. The Eddie Heywood-type left-hand figure he employs in "Canadian Sunset" perseverates until dark descends. Don chooses the spelling "Jealousy" for Jacob Gade's "Jalousie" — and that's probably some sort of poetic justice



when one looks at the last five letters. The pedal line for this "tango of love" should be enshrined in every musical household as a threat to nasty little boys and girls who think organ pedal boards are bongo drums.

In summary, *Don's Dance Party* may be just the ticket for your next uninhibited BYOB mixer. But if you aren't into singing and dancing, it may be the longest 90 minutes of your life.

WALTER J. BEAUPRE

**ICE CASTLES, Tim Flint plays the Technics G7, Grosvenor Records, Birmingham, England. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. \$9.00 plus \$1.50 postage per order.**

Tim Flint is a very young British organist making his recording debut. Except for the Technics G7 he has a lot going for him. Engineer John R. Taylor has worked his usual magic with microphones. Perhaps this would be a good time to suggest that Taylor visit the U.S. to do a workshop on techniques for recording electronic and theatre pipe organs. Recent American releases which have come to this reviewer's attention suggest that our better efforts are the result of Kismet rather than expertise. Let's see . . . where were we? Oh yes, the G7.

The way Tim plays it, the G7 has a very good piano, a respectable imitation of the Hammond tibia sound, lousy strings, a stringy accordion, a flute that turns into a tin whistle, and other synthetic tones which are sometimes pleasant enough musically, but which defy verbal description without a stop list. For theatre organ fans that's something of a handicap.

Tim Flint is 20. His playing is assured, accurate and articulate. As with many accomplished youngsters under the legal drinking age he has an insatiable thirst for the styles of seasoned musicians. "Through the Eyes of Love" begins with an extended piano introduction, then a piano solo with wobbly string backing. He can't resist turning on the plastic rhythm. A pity. It's a lovely song and a nice arrangement. Tim has a clear concept of how he wants to interpret the tune.

The tempo for "Eleanora" is right: it waltzes fast and true. Flint uses the Hammond sound, a good brass flute solo, and something which could be an accordion. "Isn't It Romantic?" is another good arrangement with clever counter melodies. Whatever percussion overlay he is using on the G7 produces a muddy, hollow sound that is dreadful. Unfortunately he sticks with it almost to the bitter end. "Alla Turca" is subjected to a hokey harpsichord with modern plastic rhythms and a final chorus which sounds as though it were played under water in which no fish could survive. There are too many similar choruses of Robert Farnon's "Portrait of a Flirt," a Dave Rose-y type waltz. Tim breezes through it with technical authority. The piano riffs are admirable in "Opus One." The tempo is right and there is restrained use of electronic rhythm. The

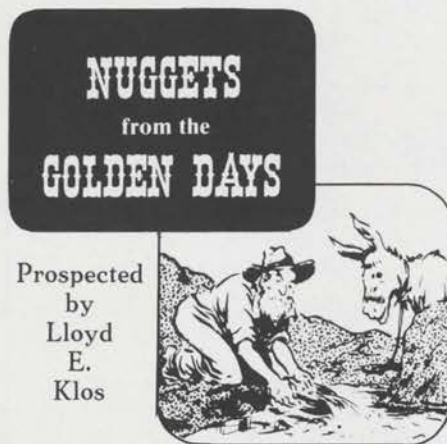
horns he uses for the solos? Hard to tell.

Side II takes us for "A Walk in the Black Forest" armed with piano and rhythm section. Once Flint gets his bearings he swings Hammond in the style of Jimmy ("The Cat") Smith. For "All the Things You Are" his excellent musical ideas get repeated for no real reason except, possibly, that he ran out of variations before he ran out of Kern. A fast samba medley includes "Tico Tico" with graceful bows to . . . guess who? It's very well done.

The guitar featured in "The Rodrigo Guitar Concerto" is not bad, but the solo voice could be anything. Two final swing tunes, "The One I Love Belongs to Somebody Else" and "You Can Depend On Me," serve as a dance set. Jazz improvisations are elementary, and Tim once again demonstrates that he can bounce fingers Jimmy Smith style.

Tim Flint has the basic technique to be a fine theatre organist. Whether he will develop into a David Shepherd, Nigel Ogden, or Len Rawle is anybody's guess.

WALTER J. BEAUPRE □



Prospected  
by  
Lloyd  
E.  
Klos

As a Christmas gift to our faithful readers, we give you some choice nuggets from the lode, featuring name organists. References were: *American Organist (AO)*, *Exhibitors Herald (EH)*, *Local Press (LP)*, *Motion Picture Herald (MPH)*, and *Variety (V)*.

*July 1923 (AO)* A native of Chicago, student of and first assistant to Frank Van Dusen of the American Conservatory, EDWARD EIGENSCHENK, won the conservatory's gold medal recently for organ playing. He has devoted himself entirely to theatre work with occasional recitals in Kimball Hall, Orchestra Hall and elsewhere. At the age of 17, he became first organist of the Stratford Theatre in Chicago. He plays from memory a repertoire of a thousand works. His talent is exceptional, his poise and balance unusual for a young man, and his power of concentration rarely equalled. Add to this a strong personality, marked originality, and untiring devotion to work, and you can explain his phenomenal advance and a salary the majority of long established musicians would be proud to record. Mr. Eigenschek plays all the larger works of Bach and the complete sonatas of Guillemant, Widor and Vierne.

*September 15, 1923 (LP)* The Eastman

School of Music in Rochester, New York, announces its fall term, opening September 17. Included is a course in organ accompaniment of motion pictures. Superior studio equipment. Instructors are JOHN F. HAMMOND and ROBERT J. BERENTSEN.

*August 29, 1924 (LP)* KFI, Los Angeles, is presenting an Aeolian Organ recital from 6:45 to 8 p.m. A week later, WJAR, Providence, Rhode Island, will broadcast a Capitol Theatre program at 6:30 p.m. and a Skinner organ recital at 8:15; WDAF, Kansas City, will present a program from the Newman Theatre from 4 to 6 p.m.; and KFI, Los Angeles, will host a program from the Metropolitan Theatre, starting at 6:45 p.m.

*August 20, 1926 (LP)* Brunswick Records announce the release of record #3178 by eminent New York organist, JOHN PRIEST. The numbers are "Tell Me You Love Me" and "Reaching for the Moon."

*May 21, 1927 (EH)* BASEL CRISTOL at Chicago's Uptown Theatre presented as an organ selection, "Russian Lullaby" as the theme for the Colorart Picture, "On the Trail of the Ranger," assisted by a violin solo by Victor Young.

*March 14, 1928 (LP)* WCCO, Minneapolis-St. Paul, is presenting EDDIE DUNSTEDTER in an organ concert, starting at 12:30 a.m.

*Circa 1930 (V)* It took an alert tin pan alleyite to give the New York Paramount some idea whereby its pit orchestra will get a little individual recognition along with the JESSE CRAWFORDS at the Wurlitzer consoles. Ager, Yellen & Bernstein annexed a nice plug-fest for itself but did a great job in the battle-of-music idea between the house orchestra, Irvin Talbot conducting, against Jesse Crawford at the organ.

To "Mr. Gallagher and Mr. Shean" parodying, the slides set the idea humorously and quickly. They match up pretty evenly, too, although Crawford naturally has the edge on the jazzique. Talbot tried hard to keep rhythm with his baton, was against time in his jazz offering.

Crawford opened with a classic melody and the orchestra did "Indian Love Call." Crawford did a jazz and ditto by the band; ballad and ditto, this time the orchestra's being augmented by Caro Nome in a soprano solo. Crawford flashed the slide which said "No Fair!," and called on his wife for assistance. That great jazz organiste socked it out plenty, both clinching the conquest by the Crawford with "When Day Is Done." The slide idea led into a combination by both, thus taking the curse off it through applause voting.

It was a highly interesting and entertaining 15-minute overture and a departure from the conventional program starters. It's an idea which is readily adaptable to any house for pitting band and organ against each other. It's not new in picture houses. Paramount is following other houses, not on the Publix circuit, with this and along very close lines, to the others.

*January 1931 (LP)* The NBC network is presenting AL CARNEY in "Organ Melodies." JESSE CRAWFORD is featured on



WABC, New York, and ARLO HULTS is a guest organist this week at Rochester's RKO Palace.

October 23, 1931 (LP) Manager McNamara of the Palace Theatre in Stamford, Connecticut, announces the engagement of a new featured organist, ADOLPH "DOLPH" GOEBEL.

November 7, 1931 (MPH) BERNIE COWHAM at Flushing, New York, Keith's, entertained his audience with another interesting community sing. The signature song, "Voice of the RKO" was played as the opener with an oral explanation about the songs and "singing class" following. Bernie is one organist who really does try to please his audience, not only obliging with their requests, but also by working out novelties of his own creation. This week's program consisted of the singing of "There's No Other Girl," "River, Stay 'Way From My Door," "Shine On, Harvest Moon," "Waiting for a Call From You," "My Little Gypsy Sweetheart," and a parody on "Just One More Chance," which he had made popular. This parody was written about Empress Eugenie hats. Of course, Bernie closed his solo with his ever popular edition of "The North Shore Daily Journal." Up-to-

the-minute news, both local and national, is written to the tune, "It's the Girl," with the audience singing the news and certainly enjoying it, if applause means anything. Bernie has been at this house three years and his popularity is ever increasing.

*Gold Dust:* 7/23 TOM GRIERSON at Rochester's Strand 4/18 Marr & Colton . . . 8/23 HENRY F. SEIBERT over WEA, New York, from the Skinner Organ Studio . . . 1/25 STEPHEN BOISCLAIRE, WGY, Schenectady . . . 1/26 RALPH WALDO EMERSON, WLS, Chicago; ERWIN SWINDELL, WOC, Davenport, Iowa; VINCENT PERRY, WEAR, Cleveland; ARTHUR BROOK, WPG, Atlantic City; RENE DAGENAIS, WBZ, Springfield, Massachusetts; Team of FORD & GLENN, WLS Chicago . . . 2/26 Dr. SHELDON & ALFRED HOLLINS, WSB, Atlanta; W. E. ZEUCH, WAHG, Richmond Hill, New York . . . 4/26 ARTHUR CLIFTON, WBZ, Springfield; LAWSON REID, KTHS, Hot Springs; HARRY NICHOLS, WMC, Memphis.

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

Jason & The Old Prospector □

that I am unwilling to believe that you were in any way insincere.

Best personal regards,  
Leon Berry  
Park Ridge, Illinois

Dear Bob:

I am writing to assure the membership that the largest segment of the American Theatre Organ Society, the unaffiliated members, are out there and about 1200 strong. I would have thought that we would have been recognized, as in the past, by the president at the banquet during the convention. Hopefully, the new administration will see fit to recognize all segments of the American Theatre Organ Society.

Sincerely,  
Harry Heth  
Houston, Texas

Dear Mr. Gilbert:

I really feel the comments about Tom Wibbels' performance at the Convention were in bad taste. Reporting of this nature does not speak well of our organization. Nothing was said about the standing ovation Tom received because the audience loved him. I polled our members that attended the Convention and they are "up-in-arms" about the review.

Tom appeared in concert at our theatre on October 12. Again there was a standing ovation when he finished playing. The audience and our members were very pleased with his musical renditions, especially the theme he arranged for "Igar the Magnificent." Standing in the inner lobby you hear all the remarks when the audience leaves the theatre and believe me they were all *very good*.

It takes a long time and a lot of hard work to gain recognition in ATOS. What a shame that someone can cut you down unfairly. Is it really just a mistake or an oversight?

Sincerely,  
Dorothy Van Steenkiste  
Motor City Theatre Organ Society  
Detroit, Michigan

Dear Bob:

I don't often write letters to the editor, unless that is, I feel that there is something just so grossly out of line or in total disagreement with what I feel is correct, but in the current issue of THEATRE ORGAN, a review by Walter Beaupre of the performance of Tom Wibbels at the recent ATOS Convention makes me wonder if we were at the same convention. The one I attended was put on by a young man who is in my mind and that of the many others there, one of the REALLY outstanding young theatre organists in our midst today. From where I sat I heard nothing but raves, not only for his fine selection of music but for his impressive and very individualized showmanship. I do not understand how an artist, one of very few at the convention, who received a resounding STANDING OVATION at the finish is deserving of such a negative, lack lustre review. If as we all pretend that our main reason for surviving, ATOS that is, is to promote the theatre pipe organ

## 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.

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

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.

Dear Bob:

I'd like to express my thanks for the tribute to Harry during the convention at the Patio Theatre, where he had been scheduled to participate in the program.

Hearing a re-play of one of his organ arrangements and seeing his photo projected on the screen was a very meaningful experience for me, and apparently it was for others, also, because many of the members came up to me later and told me they thought it was a wonderful way to remember Harry.

Sincerely,  
Catherine Koenig  
Niles, Illinois

Dear Bob:

OUR MANNERS ARE IMPROVING.

During the most recent convention of ATOS I was reminded of a scene at the 1975 convention in San Francisco. It took place at the Oakland Paramount Theatre, where a fine young organist was to play a new synthesizer instrument. It was never advertised as a theatre organ or theatre organ program. He was greeted with jeers, catcalls, booing and the like. He never deserved a bit of this arro-

gance/rudeness. It was a *bad* scene.

However, during the '85 event we were "treated" at *one* event to some absolutely deadly "playing." While many folks wisely left early, a goodly number remained to the loud, bitter end. Not once did we hear booing, jeers or the like. If ever there was an event for them, this would have taken the Perflex-lined gluepot.

Indeed, hearing this program gave one an appreciation of the other side of the theatre organ — that of a well-played program.

Yes, our manners are improving.

Sincerely,  
Tom DeLay  
Fresno, California □

Dear Bob:

In regard to Dr. Beaupre's review of my effort at the Patio Theatre during the recent convention, I would like to say the following: to the six persons whose "anguish was very real," I regret having caused you this discomfort; and to the many, many wonderful people who congratulated me afterward and expressed their favorable opinions of the presentation, may I again say "Thank you," and



# Merry Christmas

from

Floyd and Doris Mumm  
Designers and Typesetters  
of THEATRE ORGAN

and especially the up-coming young artists, should we allow such strangely biased reviews to destroy their confidence. I admit, there were a couple of performers at the convention who did not measure up to the professionalism we have grown to expect, but Tom Wibbels was certainly not one of them.

We have had the great privilege of Tom's artistry in concert at the Capitol last year, and believe me he knows how to please an audience. We most certainly look forward to his return as often as possible. I think this young man deserves a lot better than what he got in that review.

Best regards,  
Gordon Madison  
Capitol Theatre  
Chambersburg, Pennsylvania

Dear Mr. Gilbert:

As one of the conventioners to the Chicago Convention of ATOS I regretted to read the review of the entertainers in the last issue of THEATRE ORGAN.

In part, the total ignoring of a young man who did a fine job of entertaining, Tom Wibbels. All of my friends who came to the convention from Dallas feel exactly as I do. He displayed much talent and showed great promise.

We need to encourage the young artists, not tear them down.

Sincerely,  
Kathleen McDonald  
Dallas, Texas

Dear Bob:

I received the September/October issue of THEATRE ORGAN today. As an attendee of the Chicago ATOS Convention I immediately turned to the "review" section. While I am in reasonable agreement with the reviews, I must take you to task on one. That of Tom Wibbels.

Prior to his performance I had never heard any of his playing. I must say he was the most refreshing organist to come to the theatre organ circuit in years. He was one of the best artists at the convention. Please remember, he

received a standing ovation while people were calling out, "more, more"!

As an organization we are supposed to encourage new talent to get into T.O. A "review" like this one certainly doesn't accomplish this and is counter productive to our Society's existence.

Walter J. Beaupre's review of Mr. Wibbels is an insult to Tom and to his audience who all loved his performance and know that the review was "mis-guided." I believe you owe Mr. Wibbels an apology in the next issue of THEATRE ORGAN.

Sincerely,  
Kenneth R. Aultz  
Cincinnati, Ohio

*Ed. note: Letters expressing essentially the same views concerning Tom Wibbels as those above have also been received from Robert Eyer, Jr., Chambersburg, Pennsylvania; Linda Osborne, Dallas, Texas; Robert N. Cowley, Springfield, Ohio; Lorena M. McKee, Dallas, Texas; and Bob Legon, Malden, Massachusetts. Space does not permit publishing them all.*

*We would refer these correspondents and all readers to page 21 of the September/October THEATRE ORGAN, and call your attention to the fact that the ratings were by members of the audience chosen at random, and the comments are theirs, not those of Dr. Beaupre unless he has specifically stated that they are his.*

*The editors of THEATRE ORGAN would be interested to hear from professional theatre organists, and from the general membership of ATOS, as to the value and fairness of convention concert reviews in general, and whether convention concerts should be merely reported as events or evaluated in a review. We would also like to have expressions of opinion as to a preference for the audience rating method used this year vs. reviews written by one or two staff reviewers as was done during the past three years.* □

## Lance Johnson's Troubleshooting Guide Quiz Question

You are under the chests looking for dead notes with a test wire. Upon coming to a dead note, you find while energizing the magnet that there is air rushing out of the primary valve hole. Explain two possible causes.

(Answer on page 55)

### 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. □

# PIPES & Personalities

## Play It Again, Jesse!

You say there is no such thing as a cat who prefers theatre pipe organ music? Wrong, oh doubting Thomas! But this one isn't a "Thomas." Her name is "Barbie" and she lives and works in the Robert Beverly Hale Library in Matunuck, Rhode Island. Her job description includes intimidating (not necessarily catching) mice and hypnotizing small children while their mothers select books. When the library installed a Hi-Fi system "Barbie" ignored it completely until one of the patrons donated some theatre pipe organ records and tapes. With the magical strains of "Charmaine" and "Jalousie" this most selective of music lovers jumps to her exclusive perch on the book check-out counter, preens herself sensually, and regulates the trem on her 16' Purr. "Barbie" has moral standards where music is concerned which are beyond reproach. She wouldn't dream of trying to sneak a tape recording of a live George Wright performance.

According to Head Librarian Ruth Clarke, "Barbie" has her favorite artists and has been known to climb down from her throne and demand to be let outside during certain performances. A target of considerable press coverage, "Barbie" has an uncanny public relations sense. During a recent celebrity interview a nosy reporter with the manners of a German Shepherd asked her to name both her favorites and those current theatre organists she placed in the Kitty Litter category. "Barbie" closed her eyes disdainfully, rolled onto her back to have her tummy scratched, and purred softly, "Sorry, darling! I don't do record reviews."



Barbie, the discriminating library cat.  
(Times photo by Daniel G. Dunn, used with permission.)



## Devtronix Names Wilcox to New Post

Devtronix Organs, Inc., has announced the selection of Dick Wilcox as Chief Engineer of its Organ Computer Division. Wilcox is the founder of Alpha Microsystems, Inc., of Santa Ana, California, which manufactures high tech computers for a specialized market.

Dick, also interested in organs, purchased the Devtronix "super" Publix model a few years ago and developed a computer control system for it. Devtronix worked with him in integrating the system into an operating organ, and this led to a highly refined software controlled system.

Wilcox recently purchased the Wurlitzer organ from the Cardinal Music Palace, and it is to be installed, together with the Devtronix Publix organ, in a 5000-square foot music room now under construction. Both organs will use the Wilcox/Devtronix Computer Control system.

Devtronix has also announced the formation of a new company, Lowell Organ Company, to manufacture and market a new medium-priced, ready-to-play church/classical instrument. The organ has three manuals and a full pedalboard, with 66 lighted drawknobs in side jambs. It contains ten sets of 109-note tone generators, plus an independent celeste generator, with four separate audio channels, and utilizes the Wilcox/Devtronix Computer Control system which through software provides all relay functions, couplers, mutations, mixtures, transpositions and capture combination action with ten or more memories.

\*\*\*\*\*

Doc Bebko paid his eighth annual visit to his daughter Barbara's family at Christmas in Salt Lake City and reports a super time in Mormon Country. A new \$500,000 organ has been installed in the Assembly Hall, adjoining the Tabernacle, and has superb sound and acoustics. There are three practice pipe organs on the premises for the five staff organists. One whom I heard, Melvin Dunn, has been there 34 years, and his job is to maintain all five organs in the complex. Hardly has

Lorraine Nelson at the Fargo Theatre 3/13 Wurlitzer.



Dick Wilcox



Devtronix organ.

time to practice, he says.

"We visited Larry Bray's Organ Loft the Saturday after Christmas and the big crowd each paid \$8.50 for a complete beef dinner (with salad bar, buffet style). Spent the evening listening and dancing to the music of the 5/38 Wurlitzer. House organist Scott Gillespie plays in the Big Band style of Dorsey, Miller, et al, accompanied by a very compe-

tent drummer. Larry Bray's nephew told me he inherited no debts or mortgages when Larry died, so he has clear sailing. With the console recently rebuilt, the instrument never sounded better. The charge is only \$3 to come in and just listen. The place closes at 1 a.m. Every theatre organ lover should make the pilgrimage to 'the Chosen Place' and enjoy the glorious sound."

\*\*\*\*\*

The Rahway (New Jersey) Theatre was officially designated the "Union County Arts Center" at the October 17 meeting of the Union County Board of Chosen Freeholders. The 57-year-old theatre is owned by the non-profit Rahway Landmarks Inc. The group has been working since January on restoration of the theatre, and is planning a fund drive to enable the work to continue.

\*\*\*\*\*

Dr. John Landon's latest book, *Behold the Mighty Wurlitzer: the History of the Theatre Pipe Organ*, has gone into its second printing.

## Red River Chapter Buys the Fargo Theatre

The Red River Chapter took over operation of the Fargo Theatre in July 1983. On August 2, 1985, an acquisition ceremony was held at the theatre to celebrate the chapter's purchase of the building. The program included brief remarks by civic officials, who all stressed the preservation of the landmark and its bright future. Ted Larson, instructor of Film Studies at Moorhead State University, talked about future artistic goals, and Gene Shannon, President of Friends of the Fargo, gave a summary of their involvement. Lance Johnson, Master of Ceremonies, then introduced Bill and Martha Powers, and handed each a check. Bill is a chapter member and represented one half ownership, and Martha Powers accepted on behalf of the Elliott family, the remaining half (the theatre was built by the T. F. Powers Construction Co.). Lance was named chairman of the committee to raise funds for restoration. Several large money gifts had already been received and were announced at this ceremony. Lorraine Nelson

Bill and Martha Powers receiving checks from Lance Johnson.





#### Brings out the best!

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

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

#### A repeat performer!

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

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

#### A real money-maker!

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

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



#### Boosts attendance!

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

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

#### The very best!

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

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

#### A winner!

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

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

# BOB RALSTON

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Lyn Larsen and the Ken Mackintosh Band at Worthing Assembly Hall, West Sussex, U.K. (John Sharp photo)



Lyn Larsen and visitor Carlo Curley, Worthing Assembly Hall, West Sussex, U.K. (John Sharp photo)

and Hildegard Kraus provided organ music before and after the program.

The chapter is 20 years old and the members have accomplished many things along the way. Please come and visit; we'll be glad to show you around.

SONIA CARLSON

## More Publicity

In an article syndicated nationally by Newhouse News Service to about 250 newspapers, writer/reviewer Byron Belt described something of the history of the New York Paramount Wurlitzer, and then told of its present installation in Wichita's Century II Exhibi-

tion Hall. Belt was very complimentary about Billy Nalle's playing in the Wichita Pops Series, and about his recordings issued by Wichita Theatre Organ.

## Larsen a Hit at Worthing

Lyn Larsen played to a full house on September 29 in the Worthing Assembly Hall, West Sussex, England. For the first half Lyn soloed on the 3/10 Wurlitzer, then was joined by the Ken Mackintosh Band for the second half.

It was a most impressive program throughout; the precision ensemble of organ and band seeming a result of long collaboration,

whereas they had rehearsed together for only an hour and a half.

Several U.S. visitors were present for the occasion, including Carlo Curley, Henry Hunt, Marian Miner Cook and THEATRE ORGAN Editor Bob Gilbert and his wife Beth.

\* \* \* \* \*

Theatre organ activity, not only alive and well in New York State, is on the increase. Besides instruments in New York City, Long Island, Binghamton, Elmira, and on the Thruway Circuit from Buffalo to Schenectady, another group in Geneva is actively searching for an instrument for the Smith Opera House

## NOTICE: NEW ELECTION PROCEDURES

The new procedures proposed by Mike Ohman in the interest of economy and handling, proved very successful on both counts for the 1985 election and will again be followed for the 1986 election of the National Board of Directors. These procedures outlined below are in accordance with the target dates set forth by ATOS bylaws:

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

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

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

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

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

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

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

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



Performing Arts Center. This effort began in late 1984.

The SOHPAC is the 1862-seat ex-Geneva Theatre. It had a transplanted two-manual Wurlitzer when Jess Littlefield and Lloyd Klos visited the place in 1960. Once played by Frank Lybolt, it was removed some time ago. The new organization, spearheaded by Craig Young and Tom Nichols, are voraciously searching for a replacement, and they may have found one — a 3/14 Robert-Morton in the Newark, New York, area.

\*\*\*\*\*

Eddie Weaver returned to the Byrd Theatre in Richmond, Virginia, after an absence of over two years for a concert on October 13. Weaver started playing the Byrd Wurlitzer in 1961. His former pupil, Lin Lunde, now plays at the Byrd on weekends.

### A New Dimension

Although Sunday afternoons are typically slow for the pizza business, this is no longer the case at the Portland Organ Grinder since veteran staff organist Paul Quarino inaugurated an "experimental" program on August 8. From 12:30 until 3:00 on Sunday afternoons Paul plays Old Time Gospel Music to nearly full houses, and owner Dennis Hed-

Paul Quarino packs the house for Old Time Gospel Music at the Portland Organ Grinder.

(Claude Neuffer photo)



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

**MUST BE POSTMARKED BY MARCH 1, 1986.**

It is time to nominate candidates for the National ATOS Board of Directors for a three-year term from July 1986 through June 1989.

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

berg is both surprised and pleased.

Because of Paul's experience as a church organist (he started when he was ten), his repertoire of gospel music is vast and varied. His selections range from a light and bouncy "Do, Lord" to a rock rhythm version of "Victory in Jesus" to a soft and pensive "In the Garden," and he always closes with a rousing "When the Saints Go Marching In." The response from the audience is uninhibited and enthusiastic. Even patrons who have not known about the gospel format seem to catch the spirit of the day and clap and tap along with the "regulars." Neither the monkey nor the movie is part of this program, but Paul does play "Showers of Blessings" while the bubbles fall.

No one could have predicted how successful this new idea would be, but after two months the crowds are still filling the dining room each Sunday afternoon, and there is such positive feedback from the customers that we'll probably be hearing Old Time Gospel Music for some time to come.

GRACE E. MCGINNIS □

\*\*\*\*\*

The Wurlitzer Company is donating all of its early corporate records to the regional historical center of Northern Illinois College. Included are some 1200 drawings, detailing installations of Wurlitzer organs in movie palaces and other locations in the United States and Europe.

This represents the largest acquisition to date in a growing collection of documents





# Holiday Greetings from the ATOS Staff

Lowell Ayars • David Barnett  
Tom B'hend • Vern P. Bickel  
Douglas C. Fisk • Robert M. Gilbert  
Russell Joseph • Rex Koury  
Dr. John Landon • Dale Mendenhall  
Allen Miller • Ashley Miller  
Fr. James Miller • Jack Moelmann  
Lois Seğur • Richard Sklenar • Walt Strony

and  
Best Wishes  
for  
1986

from a number of Illinois-based firms, to be housed in the center. The center will arrange, clean, and describe the collection, removing all material which might damage the papers, including staples and paper clips. Documents will be stored in special acid-free folders. The oldest document is a price list from the 1860s. Founded in 1856 in Cincinnati, the company acquired a plant in 1908 in North Tonawanda, New York, and in 1919 established the DeKalb, Illinois, division.

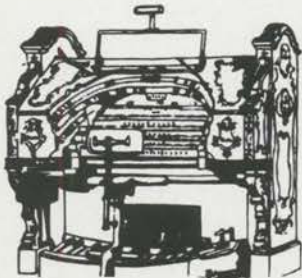
(From *The Diapason*)

\*\*\*\*\*

From *Preservation News*, October 1 1985, National Trust for Historical Preservation: "HISTORIC MOVIE THEATERS. Is there a historic movie theater in your town? If so, we want to include it in a book. Send the name, date, contact person, mailing address and phone number to Diane Maddex, 1785 Massachusetts Avenue NW, Washington, DC 20036."

\*\*\*\*\*

Since its May 1984 debut at Proctor's Theatre in Schenectady, New York, the 3/18 Golub Wurlitzer has attracted an enthusiastic and growing audience. With the appointment of Allen Mills in October of that year as Proctor's first organist/artist-in-residence, a monthly concert series was inaugurated. The first season was a hit, with an average of 1700



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Allen Mills

attending each concert, and drawing crowds of organ buffs and old-time music lovers from around Northeastern New York and from neighboring states as well. The December holiday concert was played to an SRO house.

The concert series has been extended for the 1985-86 season to ten concerts, including an extra performance of the popular holiday concert in December. Remaining concerts are:

- December 14 & 15 — *An Old-Fashioned Christmas*, a full-scale theatrical production with "The Off Broadway Babies," a children's chorus, ballet and more.
- January 26 — *A Pop Concert* with Dennis James.
- February 16 — A silent film classic, *The Circus*, with Charlie Chaplin, scored and accompanied by Allen Mills.
- March 9 — *A Pops Concert* with Lyn Larsen.
- April 20 — *Music from Broadway* with guest artists assisting Allen Mills.
- May 18 — *A Patriotic Salute* with the precision dancing of "The Off Broadway Babies."

Apart from the concert series, Allen Mills will be the featured artist with the Schenectady Symphony on February 22, when he will play the Symphony No. 3, the "Organ Symphony," of Camille Saint-Saëns.

Detailed information may be obtained by writing to Proctor's Theatre, P.O. Box 279, Schenectady, New York 12301, or by phone at 518/346-6204.

\* \* \* \* \*

Did you know that a former theatre organist was greatly responsible for launching the zany, madcap band of Spike Jones and His City Slickers on the way to fame and fortune? In 1942, Jones and the band were just another

outfit, doing gigs on the West Coast. British-born composer and once great theatre organist, G. Oliver Wallace, serving as Walt Disney's composer-arranger (score of *Dumbo*) was known for a sour disposition.

However, with World War II on and the populace in need of some laughter, Disney asked Wallace to compose a song for a cartoon, *Donald Duck in Axis Land*. Wallace showed his score to a neighbor, one of Jones' associates. As the cartoon was still in production, the song had to be published before being recorded. Jones persuaded Disney's attor-

neys and RCA Victor executives that the song was worthy. Only 500 pressings were released initially, but "Der Fuehrer's Face" zoomed like a rocket. Within weeks, thanks to Martin Block and other disc jockeys, Spike Jones had realized the first of several gold records, symbolizing a million discs sold. Spike and his band had made it at last.

The whole story of this unique band and its leader is contained in a definitive picture/text book, "Spike Jones and His City Slickers," by Jordan R. Young, published by Harmony Books.

# MEMBERSHIP CONTEST

WIN  
AUSTRALIA  
NEW ZEALAND  
TOUR

## 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 28

**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.

##### RULES

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

##### RECORDS

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

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

You may use the Membership Application Form on page 9 or a facsimile.





A lady driver shows up two men drivers in getting a recalcitrant bus to go, as conventioners watch.



Father Jim Miller and President Rex Koury with second place winner Melissa Ambrose, showing her award certificate.



Mrs. Dan Barton, widow of famous organ builder, at Chicago Stadium concert during ATOS convention. (Ed Mullins photo)

## New Catalog from Vestal Press

We have just received a copy of the 25th anniversary catalog from Vestal Press. Beautifully done, it is 8-1/2 x 11 in size, 56 pages, well illustrated, and offers books, recordings and other material for many hobbies. ATOS members may obtain a copy without charge from The Vestal Press, P.O. Box 97, Vestal, New York 13850.

\*\*\*\*\*

Two radio broadcasting pioneers in the Rochester area passed away early this year, Howard B. Bloomfield on January 5, and George S. Driscoll on January 22. Both had experiences in the '20s and '30s, trying to capture the sounds of theatre pipe organs for radio audiences.

In the early '30s, Bloomfield was on the staff of WHEC and he engineered the programs from the Loew's Rochester and West End theatres. Bloomfield used a Western



George Wright walks Edna Sellers "down the aisle" during his Afterglow concert. (Ed Mullins photo)

## Convention Postscripts

A few photos which were received too late for the convention coverage in the last issue.

Vern and Marian Bickel pose beside their new Allen 6500 theatre organ.



Electric carbon microphone on a long pole, hoisted to a position in front of a chamber grille. Climbing a ladder, he announced the program. When a cipher occurred, he entered the chamber and pulled the offending pipe.

Driscoll's first job was at WMBO in Auburn, New York, where he wore three hats: ad salesman, program director and announcer, all for \$15 a week. The station had but one microphone and Driscoll did "remotes" by announcing 15 minutes of music, unplugging the mike, tearing down to one of the local theatres, plugging in the mike, and announcing a half-hour of live organ music. How times have changed!

\*\*\*\*\*

Vern Bickel, Curator of the ATOS Archives, and his wife, Marian, recently hosted a party in their Chula Vista home, celebrating the tenth anniversary of the San Diego Chapter. Their new Allen 6500 theatre organ was featured in a mini-concert for the more than 50 members present. Wayne and Cheryl Sepala presented an outstanding musical pro-





Jack Moelmann and flappers Kim (left) and Laura Markworth ready to rise with the Orpheum's Wurlitzer to stage level. (Photo courtesy of *The Downtowner*)



The Orpheum marquee. Mall construction seriously restricted theatre access. (Tom Jeffery photo)

gram, demonstrating the vast resources of the Allen organ.

Vern and Marian are charter members of the San Diego Chapter. They manage the ATOS Corporate Office, as well as the Back Issues and Binders Department. Members who travel to the San Diego area are invited to visit and play their new instrument. Be sure to give them a call when you are in their area.

## An Afternoon of Nostalgia

Jack Moelmann, newly elected president of ATOS, was the featured organist on August 25 at Omaha's Orpheum Theatre. Jack's concert, *Those Were the Days*, was a benefit for Omaha's history museum, the Western Heritage Museum. The proceeds were earmarked for a new permanent exhibit opening in September entitled *Into the Twentieth Century — Omaha 1900 - 1930*. Chartered by ATOS less than one year ago, and with approximately 45 members, this bold undertaking was the first public concert produced by the River City Theatre Organ Society. Presented in the Or-

pheum Theatre, a 1927 vaudeville and movie palace restored to its original splendor in 1975 as a civic performing arts center, the program was truly an afternoon of nostalgia. The theatre's 3/13 Wurlitzer is an original installation, expertly restored and maintained by George Rice and Stan Gross.

The Orpheum is a heavily-booked facility, and rehearsal time was limited to just a few hours before the concert. Thorough organization and total cooperation were the keys to a successful result. RCTOS President Ann Gabelman assigned responsibilities to all workers. Jack Moelmann prepared detailed cue sheets for the Orpheum's professional stage crew and the projectionists. Betty Davis, the Museum's Director of Public Relations, arranged for all advertising, publicity, printing and the theatre rental.

One rather serious problem existed on the day of the concert: The street in front of the Orpheum was torn up for pedestrian mall construction, and the street on the north side of the theatre was torn up for utility construction. Theatre accessibility was seriously restricted. Consequently, electric golf carts, one driven by a City Councilman, ferried elderly or disabled patrons to the entrance from parking lots, and members of the museum's service group, the Redcaps, escorted patrons to the door.

When the opening introductions were made, and the Wurlitzer rose on the lift with Jack playing "The Trolley Song," the console was flanked on both sides by Laura and Kim Markworth, who were costumed as flappers. During intermission, Laura and Kim, along with their mother, Penny Markworth, RCTOS Secretary-Treasurer, and Loretta Wolf circulated in the foyers in their flapper costumes.

The first half of Jack's concert included medleys of Walt Disney tunes, Broadway show tunes and songs from the 1920s. A sing-along with lantern slides took us to intermission.

In the last half, Jack did an outstanding job of cueing Buster Keaton's 1926 silent movie classic, *The General*. The program was concluded with a "Tribute to America," a medley of patriotic songs along with a color film of Air Force jets in high altitude flight, ending with the "Star Spangled Banner."

The audience of over 1300 enthusiastically demonstrated their enjoyment, and the nostalgic event raised over \$6000 for the museum.

TOM JEFFERY

## Dennis James Suffers Broken Foot

In early November, while working in his office, Dennis suffered a broken left foot when his ankle turned as he was going up a step. He expects the cast to be off before his concert on December 29 with Roger Garrett at the Ohio Theatre in Columbus. His concerts before then have all been rescheduled. □

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# CINEMA ORGAN NEWS FROM BRITAIN



by  
Ian  
Dalgliesh



1985 will go down in history for the passing of the most famous of all theatre organists, Reginald Dixon. No other organist received such press coverage and TV and radio tributes. The top daily papers, the Times and Daily Telegraph, reported his passing on their front pages. The world famous Tower Ballroom in Blackpool was packed to its limits on Sunday 14 July at the memorial concert, which showed the esteem in which he was held. Arnold Loxam played prior to the actual concert; he is one of the regular team of players. There was a sherry reception for invited guests and dignitaries. Nigel Ogden compered the proceedings. Robin Richmond played, all agreed superbly, and recalled many personal memories of Reg. Peter Ashman presented a slide and audio tribute to Mr. Dixon; few were better placed to do this as Ashman wrote the best selling biography of Dixon a few years ago. To the right of the stage a commemorative plaque was unveiled by Reg Dixon's two daughters who were present with their families. It has a coloured photo of Reg. Also playing was the principal organist of the Tower team, young Phil Kelsall.

A special booklet was published by the Cinema Organ Society, written by Tony Bernard

The Reginald Dixon memorial plaque at the Tower Ballroom, Blackpool. (John Sharp photo)



THIS TRIBUTE IS IN  
HONOUR OF  
REGINALD DIXON M.B.E.  
KNOWN TO MILLIONS THE  
WORLD OVER AS  
MR. BLACKPOOL  
FROM 1930-1970 HIS  
MASTERY OF THE TOWER  
BALLROOM WURLITZER  
ORGAN CREATED A MUSICAL  
LEGACY WHICH WILL LIVE  
FOREVER.

Smith, editor of the C.O.S. Journal. Now there is to be a Reginald Dixon Memorial Fund and people are talking of erecting a statue and coming up with other ideas. As one can imagine, EMI, Mr. Dixon's recording company, swiftly stepped in and brought out one double LP album made up from his final LP recorded at the Tower in 1970 and one of his first after he left the Tower made on the BBC theatre organ, and a week or so later another LP appeared on another of their labels made from items taken from the mid-and later-1950s after he switched from 78s to 45 rpm records. Both are welcome items and are happily reasonably priced discs. Bob Barratt, Mr. Dixon's A & R man, has a great many more items for the future.

Another "great," Sidney Torch, was honoured by receiving the "MBE" for services to the BBC Radio for conducting and arranging for the BBC Concert Orchestra. Only theatre organ fans know him for the organ, as to most people here he is a name for conducting and arranging on radio. His old "mount," the Gaumont State Kilburn 4/16 Wurlitzer, is having its large console overhauled and rebuilt in Northampton by John Bowen, the excellent organ builder who maintains the fabulous organs in Turner's Musical Merry-Go-Round at Northampton, England. Nigel Turner, the owner, told me this good news. Rank-Odeon, our third largest cinema chain, own the State Kilburn but have kept it closed for a few years. The vast cinema, capable of seating just over 4000, doesn't pay, they say. The console is to be moved back to the State and the building is to be altered for other uses and we hope the organ will come into its own again. We all miss it. How much access the organ fans will get may pose a problem, Nigel told me. Let's hope it all works out. The State has architectural "listing," which means in theory it can't be pulled down, at least without a major political row.

Another cinema also called the State at Grays in Essex, a real late-style gem dating from 1938 and housing its fiery splendid 3/6 & Melotone Compton has also shut down. A new owner bought it and then the local authority slapped a preservation order on the building and the owner closed the cinema down. Sadly, the fans are denied use of the Compton for organ concerts.

Another venue very popular for organ con-

certs is the delightful Regal at Henley-on-Thames, the rowing mecca. Here the cinema was built in 1937 without an organ, but a 3/7 Compton was installed only a few years ago. It came from the Ritz Cinema Tunbridge Wells in Kent. A supermarket chain wants to enlarge their store and now the battle is on to save the Regal. Several big names of showbiz like Robert Morley who live in Henley want to see the cinema and organ survive.

Two of the lesser known names for your collection of builders of theatre organs are Spurden-Rutt, builders of the Rutt Unit Organ, and Ingram of Scotland. To my knowledge, Robert Spurden-Rutt built only three actual unit-type organs, the Palace Cinema Slough in Buckinghamshire, the Super Cinema Oxford and the Regal Cinema Highams Park in North London. The last gem got buried and forgotten under the Bingo callers rostrum when the cinema went over to Bingo. A Scottish friend of mine, Charles Davidson, a commercial radio producer, purchased the little gem and stored it.

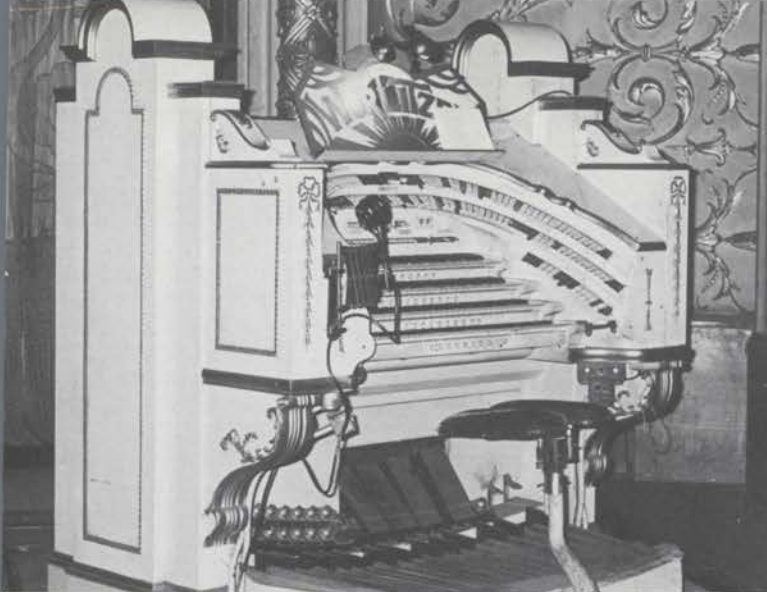
He also managed to rescue another unique "wee" gem, the 2/4 Ingram from the suburban Astoria cinema Costorphine in Edinburgh, Scotland's beautiful capital. This little old dear was broadcast very regularly on the BBC Radio in the golden era and was said to be the smallest theatre organ heard on radio. I have played it and can say it was delightful. After being stored and no home found for it, Charles bought it and also couldn't find a place for it and his 3/6 Rutt and his 2/7 Wurlitzer from the Rex Stratford, London. Now happily, he has loaned them permanently to St. Albans Organ Museum in Hertfordshire in the famous cathedral and Roman city, so alongside the Wurlitzer they own from the Granada Edmonton, once played by Don Baker, we can all enjoy the rare specimens of theatre organ building.

Meanwhile, the largest Wurlitzer installed in Europe, the 4/21 270 Special of the former Trocadero Cinema London, made famous by Quentin Maclean and the pride of the London area of the Cinema Organ Society, is about to appear with its new relay system which will improve the action of this most beautifully voiced organ. Another smaller but excellent Wurlitzer, Opus 2116, was installed in the vast New Victoria Cinema Bradford in Yorkshire in 1930. After being poorly installed in a club in the northeast of England, it has now found a beautiful new home of its own. Few theatre organs can boast this.

The NETOA (North East Theatre Organ Association) has installed it after a painstaking rebuild in a converted chapel at Howden-Le-Wear in County Durham in northeast England. The chapel has been rebuilt as a luxury cinema, complete with stage and slide effects and projection equipped. It is set to be one of our top concert venues, without doubt.

The largest cinema circuit here is ABC (Associated British Cinemas, to you) and they employed well over 200 theatre organists in the golden era, many top names. Gradually all their organs went when the cinemas were twinned and tripled to make complexes. One organ remained, the very beautiful 3/8 &





The unusual console of the 4/16 Wurlitzer of the Gaumont State Kilburn, made famous by Sidney Torch. (John Sharp photo)



Phil Kelsall at the Tower Ballroom Wurlitzer during the Dixon Memorial Concert. (John Sharp photo)

Melotone Compton in the ABC Royal at Plymouth in Devon. It was nationally known for its thousands of radio broadcasts by Dudley Savage, a household name on radio. Now, unbelievably, ABC are installing a Compton in their splendid ABC Savoy Northampton. The house was tripled, two minis in the stalls (ground floor rear) but that leaves the chambers and old stage still intact and so the manager, Ken Porter, an avid organ fan he told me, wanted to see those chambers filled with organ again. The original organ, a 3/7 & Melotone Compton, was removed many years ago, but happily before long those chambers will ring to the sound of another Compton. Another friend of mine, Mark Burgess, owned a couple of theatre organs and like his friend Charles Davidson, couldn't find anywhere to put them, so he has come to an arrangement with ABC to lease them.

Richard "Dave" Pawlyn, the well-known organ builder of Aylesbury, is installing parts of these two Comptons in the ABC Northampton. One of the Comptons was designed by Harold Ramsay for the Union Circuit's Ritz Cinema in Cleethorpes, an East Midlands seaside resort. It was a 3/7 & Melotone. The other is the famous 3/10 & Melotone Compton that was built in 1938 for the world famous Warner Theatre in London's Lei-

cester Square. It was removed to make way for a vast 70mm screen when they put on *My Fair Lady* and Warner Brothers donated the organ to a teacher training college chapel in Canterbury, Kent. They sold it to Mark Burgess. We are all simply agog over here with this news. Could it lead to more ABC managers getting their way and putting organs back into those vacated chambers?

The Warner console was quite beautiful. It was circular and the console came up backwards and then turned round for the solo, most delightful. The builder who installed it in the chapel in Canterbury chopped this "one off" rarity up to make it a two-manual! He also threw out the wooden Tibia and traps and that lovely Melotone unit. Well, you can't win all of them.

A circuit that didn't go in much for organs was Odeon. They had a very strong style of architecture and decor, and soon lovers of the "Odeon Style" will be able to moon over their lost and bulldozed favourites as Mercia Publications are bringing out a tome showing all of the cinemas constructed by Oscar Deutsch, the founder of Odeon. Now it's all part of Rank Organisation, along with the former Gaumont Circuit.

Mercia Cinema Society now tells me that they are happily going to follow this with a book on Gaumont-British Cinemas, who,

along with their arch rival ABC, were responsible for installing more organs than any other circuits in Europe. So fans of the rapidly vanishing "Super Cinemas" have something of which to look forward.

WIN  
AUSTRALIA  
NEW ZEALAND  
TOUR

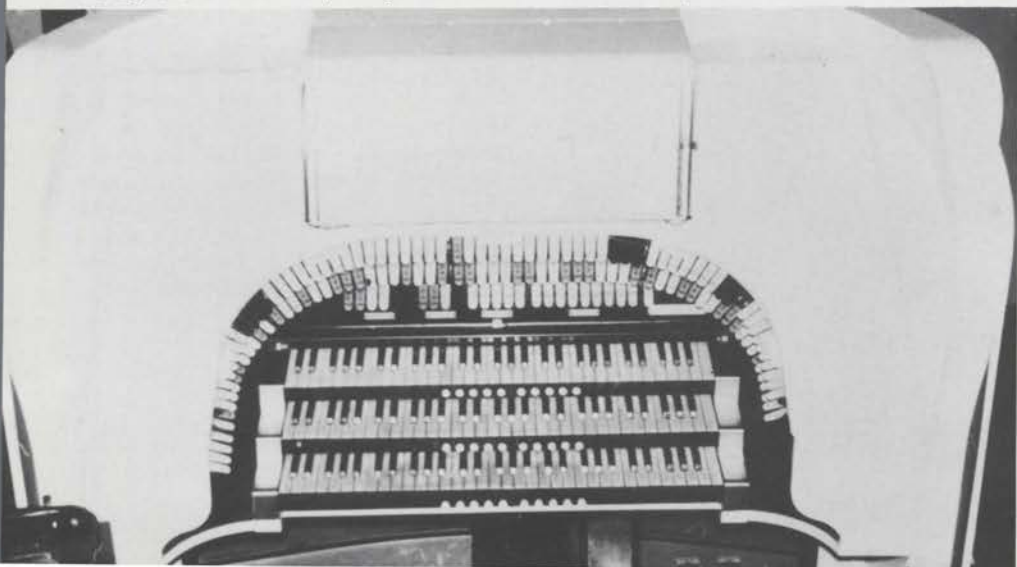
Read about the ATOS-sponsored Tour to Australia and New Zealand on page 28 of this issue. Then check the New Member Contest on page 29 so that you can get in on this trip with your expenses paid.

On holiday recently I sampled two of the three most famous commercially successful theatre organ installations in Europe, the Cushing organ museum in Thursford in Norfolk and Turner's Merry-Go-Round at Northampton, both equipped with fabulous 3/19 "BAL 4" model Wurlitzers, as many of you know. Thursford's organ came from the Paramount Leeds in Yorkshire and Northampton's from Paramount Newcastle-on-Tyne. Nicholas Martin is resident at Northampton and plays daily. They have recently put in the new Christie Transmission relay system. At Thursford George Cushing showed me the video equipment for displaying the resident organist's talent to the vast daily crowds. Robert Wolfe plays there. He is about to leave as I write this column for seven dates, including Detroit Senate 13 October, Riviera Tonawanda 16 October, Rochester and Casa Loma, and finally Shea's Buffalo on 3 November. Robert's latest LP "Say It With Music," made on Cushing's Thursford 3/19 of course, is excellent. It was recorded at a "live" concert, the record producer being none other than Bob Barratt of EMI and Reg Dixon fame.

Where I came in! Have a Happy Christmas, all of you. Wonder if Father Christmas will leave a Wurlitzer in your stocking?

The original console of the Compton organ in the Warner Theatre Leicester Square London.

(lanpix photo)







## BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

### BERRY, MARGARITE

Organist of the Majestic Theatre in Portland, Oregon in 1923.

### BERRY, RAMON

(Real name, Charles Raymond Berry)

Born in Sioux Falls, South Dakota, January 9, 1906. Parents, Jessie A. and Charles L. Berry. Ramon Berry attended Sioux Falls High School. He began piano study at age five under Claude Gondierre in Sioux Falls. He gave his first recital at age ten. He began his pipe organ study at age 13, and became organist of the First Presbyterian Church in Sioux Falls, a post which he held from 1919 to 1924. He was also organist at various theatres in Sioux Falls and in the summers of 1922 and 1923 he studied concert organ in St. Paul, Minnesota, under Professor G. H. Fairclough. He was organist of the Princess Theatre in St. Paul in 1923. He studied theatre organ under Claude B. Ball in Chicago in 1925.

He was solo organist of the Irving Theatre in Chicago from 1925 to 1926. Opened the Fargo Theatre in Fargo, North Dakota, March 15, 1926, as solo organist, served as solo organist at the Alamo Theatre in Chicago from 1926 to 1928. He was President of the Chicago Society of Theatre Organists in 1929. Later he was guest organist for the Lynch Circuit in Chicago, and appeared in concert in Sioux Falls, Fargo, St. Paul and Chicago. He served as instructor at the Ball Theatre Organ School in Chicago.

### BETTS, WILLARD (Dick)

Organist of Loew's Coney Island Theatre in New York City in 1927. Organist of Loew's Rochester Theatre in Rochester, New York, in 1930.

### BICKFORD, GEORGE

Born in Washington, Iowa. Began piano

Willard "Dick" Betts at the Piccadilly Theatre, Rochester, New York. Miniature slave console in the foreground.



lessons at age eight with a local teacher. Took some organ instruction in later years from Helen Crawford. He organized a five-piece band and toured the country for three years after graduating from high school. He started playing the organ for silent pictures at the Fox Theatre in Washington, Iowa. During the next several years he played at the Rialto Theatre in Boone, Iowa; the Strand Theatre in Cedar Rapids, Iowa; and the Englert Theatre in Iowa City, Iowa. In 1928 he moved to Davenport, Iowa, and was engaged to play organ at the Garden and Capitol Theatres there, as well as at the Fort Theatre in Rock Island, Illinois. His last theatre organ assignments were at the Des Moines and Paramount Theatres in Des Moines, Iowa. In later years, he managed the Davenport Club, a private luncheon and dinner club in Davenport. The club had a Hammond organ which he played occasionally.

### BIEBEL, FATHER WILLIAM

Father William Biebel, a native of Erie, Pennsylvania, has the enjoyment of several simultaneous careers, those of clergyman, educator and organist. Following studies at Gannon University, St. Bonaventure and Catholic University, he was ordained to the Catholic priesthood in May of 1962. Since then he has been assigned to his high school alma mater, Cathedral Preparatory School, as instructor in English, theology, German and music. Since 1969 he has served as Assistant Headmaster in charge of academic affairs and earned his Master's degree in religious studies from Marquette University in 1970.

Biebel's interest in music was inspired and promoted by his family. He did formal study at the Erie Conservatory of Music and graduate work at Catholic University in liturgical music, chant and composition. He served as Dean of the Erie Chapter of the American Guild of Organists and plays occasional programs of sacred music and does some liturgical composition.

Like most theatre organists, Father Biebel was fascinated by the special sounds of pipes at an early age. On his return to Erie in 1962, he began first-hand experimentation with the 3/13 Wurlitzer formerly in Erie's Warner Theatre and soon moved to almost weekly programs on the 3/31 Wurlitzer formerly in the Stuart Gee residence.

Since the mid-1960s, Biebel has played many local programs and was chosen to open the theatre organ at Gannon University, a Tellers instrument saved from the now demolished Shea's Theatre in Erie. He has performed most often on the 4/28 Wurlitzer located in the Maryland home of Richard F. Kline, an instrument associated with recordings and concerts by Lee Erwin and more recently an album by Lyn Larsen. His concerts there included those for the Potomac Valley Chapter of ATOS, the Dickinson Theatre Organ Society, the Washington Chapter of AGO, a special concert for the Association of Anglican Church Musicians in 1976 and a concert for the national convention of the American Institute of Organ-builders in 1982.





Father William E. Biebel

“Father Bill,” as many call him, has been a featured artist for many chapters of the ATOS — Cleveland, Pittsburgh, Detroit (Motor City), South Florida and Eastern Massachusetts. He has been featured three times at the Kimball of the Dickinson Theatre Organ Society in Wilmington, as well as the Detroit Theater Organ Club, the Rochester Theater Organ Society and the Niagara Frontier group at North Tonawanda. Additional programs have included concerts for the Bluegrass Chapter on Dr. John Landon’s restored instrument in Lexington, Kentucky; a concert at the Clemens Center, Elmira, New York; and one on the organ of the Macomb Theatre in Mt. Clemens, Michigan.

**BIECK, ELMER**

Theatre organist in the California area. Recorded a number of 78 rpm recordings on the Hollywood Rhythms label, approximately 1950. It is not known what organ was used for these recordings.

**BIENNE, MARCEL**

Theatre organist in the Seattle, Washington, area in the 1920s. Organist of the Ridgmont Theatre in Seattle in April 1926. In November 1926, organist of the Embassy Theatre there, a post which he was to hold for several years.

**BIGGS, ARTHUR H.**

Theatre organist in the Seattle, Washington, area. Organist of the Woodland Theatre in Seattle as of January of 1927, organist of the Ridgmont Theatre in Seattle as of June of 1927.

**BILGER, BILLY**

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

**BILLINGS, ROBERT**

Born in Macon, Missouri, April 5, 1900. Attended the West Division High School in Milwaukee, Wisconsin. Was recording organist for the Q.R.S. Music Roll Company for one year, and six years with the U.S. Music Roll Company. He recorded hand played rolls covering the musical spectrum from classical to fox trots. There are many musicians in his family. His father was an inventor of improvements on musical instruments. Billings also studied voice extensively.

**BIRCHALL, HERBERT**

Organist of Regent Theatre, Dunkirk, New York, in 1923.

**BIRDSONG, MABEL GRAY**

Organist of the Washington Theatre in Dallas, Texas, in 1914 (2/11 Hillgreen-Lane organ), and at the same time organist of Christ Episcopal Church, Dallas.

Birdsong studied with George Perfect, dean of Dallas theatre organists. She had planned to become a concert pianist and studied under Isabel Hutchinson at Bush Temple Conservatory, Dallas. Her plans changed when she married Lawrence Birdsong, Sr., and moved to Longview, Texas, where she became organist of the First Baptist Church in 1919. For a short time she played at the Rembert Theatre, Longview, but finally settled for the church job exclusively. In 1945 she studied with Roy Perry of Kilgore, Texas. She was honored in 1970 for her 50 years as organist of Longview’s First Baptist Church.

**BLADES, EARL**

A native of Benton, Wisconsin, Blades studied organ under Frank Van Dusen in Chicago. He held church organist positions in the Chicago area, but turned most of his energies to playing the organ in Chicago theatres. For several years he was organist of the Gumbiner Deluxe Theatre, Chicago. A graduate of the American Conservatory of Music, Chicago.



Earl Blades

**BLAIR, ADELE (Mrs.)**

Wife of Harry Blair, well known song plugger for Shapiro-Berstein, who ran a music service for theatre organists. Adele Blair played the Loew’s Gates Theatre in New York City in 1927, at the time that Harry Blair met and married her.

**BLAKE, GEORGE**

Theatre organist who was heard over radio station WJZ, New York in 1930. Broadcast as a substitute for Lew White from the RKO Center Theatre, Rockefeller Center, New York City. Blake was announced as Lew White’s protégé. He later became an organist in a church in South Orange, New Jersey.

**BLAKELY, ARTHUR**

Broadcast over radio station KHJ, Los Angeles, in the mid-1920s.

**BLANCHARD, WILLIAM G. (Dr.)**

Theatre organist in the Indianapolis, Indiana, area in the silent picture days. Among the posts he held was that of organist of the Indiana Theatre, Indianapolis.

Blanchard was born September 5, 1905, in Greencastle, Indiana. He studied music at DePauw University, the University of Michigan, Union Theological Seminary and Columbia University. He did considerable radio and theatre work before becoming superintendent of music at a high school in Sidney, Ohio. Six years thereafter he moved to Claremont, California, where he became Professor of Organ at Pomona College and organist of the Garrison Theatre. He served as organist of The Claremont Colleges, Claremont Graduate School, and in 1938 he began a long tenure as organist of the Claremont United Church of Christ.

Blanchard retired in 1971 and later suffered a stroke from which he never fully recovered. He died December 19, 1978. □

**HOLIDAY  
GREETINGS  
FROM**

**CATOE**

**HEALTH  
AND  
HAPPINESS  
IN 1986**



# THOSE WERE THE DAYS

by Eddy Ethwell Hanson

They come and they go, proving the old bromide "every dog has its day" to be all too correct. Each generation has its movie queens and kings, raised to dizzy heights of adulation and fame by popular acclaim, to dazzle and glitter for a while, only to fade with the passing of years, and then the next crop of stars moves up from the younger generation.

In the years from 1914 to 1917, Chicago had its very own moving picture company with a stock company of 55 actors and stars. The company was known as the Essanay Film Co. and the studio was on Argyle Street on the north side of Chicago. It was owned by George K. Spoor and Billy Anderson; hence the name, born of their initials "S" and "A." Billy Anderson was the first western cowboy actor. He didn't really know how to ride a horse, and fell off many times before he could stay put; a stunt man did all the hard scenes dressed as a double, in long shots.

The photograph shows the entire Essanay stock company, most of whom are now deceased. Many of them were young when this

picture was taken (about 1915 or 1916), and they all hoped for stardom, of course. Many of them made it. Seated in the row immediately behind the two children on the floor are, L to R: Ruth Stonehouse, Beverly Bayne, Francis X. Bushman and Mabel Normand. In the next row back, slightly to the right of Miss Normand, is Wallace Beery. In the same row, slightly to the right of Ruth Stonehouse, is Clara Kimball Young. In the back row, almost directly above Ruth Stonehouse, is Ben Turpin. Gloria Swanson was married to Wallace Beery, and they drove around Chicago in a yellow Stutz roadster. By the time this picture was taken Gloria had gone on to Mack Sennett movies in California, where she was a bathing beauty. If she is in this picture, no one so far has been able to pick her out.

In July 1917, moving picture companies and exhibitors from all over the United States had a big convention in the Coliseum at 14th and South Wabash Avenue. There were many stars present, and many pipe organ companies had exhibits hoping they could sell their

organs to the movie theatres. Wurlitzer Hope-Jones had an exhibit, as did Kimball, Barton, Kilgen and Skinner.

The writer, an organist and very young at the time, was with the Barton Organ Company with offices in the Maller's Building, 5 South Wabash Avenue. He was in charge of the Barton Organ booth at the convention, so he had a close-up view of what took place.

On the night of July 17, 1917, there was a big banquet at the Hotel Harrison in honor of the reigning King and Queen of the movies, Francis X. Bushman and Beverly Bayne. They were then at the very zenith of their popularity and power, but they did not show up for the banquet, snubbing everybody. As the writer was entering the lobby of the Morrison Hotel on his way to the banquet, a cab drove up to the curb, and out stepped a very young, very slim and beautiful girl, Norma Talmadge. She was accompanied by Joe Schenk, whom she later married. She became one of the all time glamorous stars of Hollywood. Mary Pickford and her mother were at the

The stock company of Essanay Film Co., circa 1914-1916.





banquet too, and the writer could not keep his eyes off Mary's mother, Charlotte Pickford, whom he still thinks had one of the most beautiful faces he ever saw — lovely kind eyes, and an expression like the mother of whom we all dream. There were a lot of drinks at the tables, and someone asked Mrs. Pickford if she would have one more drink. She replied, "Only a spot, please." It was the first time the writer had heard the expression.

To get back to Bushman and Bayne: he had a wife and several children in Baltimore, Maryland, but in those days this was all kept a secret from the public, as romantic stars were not supposed to be married or have children. When the news leaked out they both lost their popularity, almost overnight, as it did not sit well with the public when Bushman left a family to marry Beverly Bayne (who divorced him some years later). In the old days the people demanded good morals and decency in their stars. But while they lasted they were sitting on top of the world, and I suppose they thought it would never end. Bushman had a lavender limousine, or town car as they were called then, that seemed to be a mile long. He had two lavender-liveried footmen and a lav-

ender-liveried chauffeur. Bushman wore a huge lavender ring (as large as a half dollar) and when he drove up and down Michigan Avenue it truly was "A Royal Lavender Streak." The police and merchants in the Loop asked him as a favor not to come into the Loop, as the people mobbed him and the pickpockets and shoplifters had a field day whenever he went into a store. The clerks forgot their jobs, as well as the customers, and bedlam reigned.

How different things are today! In 1917 sex was a dirty word and no stage or movie setting was allowed to have a bed or a bedroom scene. Legs were called "limbs," and busts were "bosoms." Ladies were frail, and fainted on the least pretext. In fact, "they all enjoyed poor health, and complained of feeling better." As a side note to this story of the silent movie days, the writer remembers being called on the carpet for a "risque" line in the chorus of one song used in a sing-along. It read "You can bet your bottom dollar." The management made him change it to read "You can bet your only dollar." *Alas Tempora mutantur, nos et mutamur in illis* (Times change, and we change with them too). □

There is still time to get five new members and be a part of the membership contest.

Closing date December 31, 1985.

1979, and his three children, for this was an active and involved family.

I was always treated as one of his family and was privileged to be the last organist to play for Reiny on his Publix #1. It was, therefore, with a genuine sense of pride that I was able to play Reiny's favorite song, "To A Wild Rose," at his funeral on the Aeolian organ once owned by Colonel Little and now installed in Trinity Lutheran Church in Bismarck.

PAUL J. QUARINO □

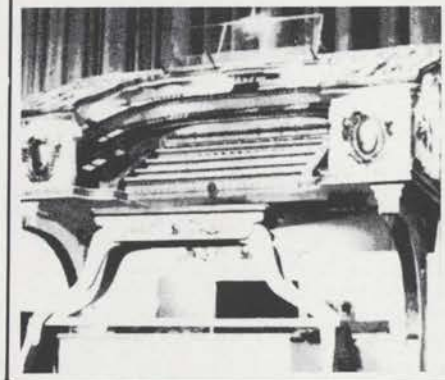
**Clyde M. "Sandy" Balcom** passed away in Seattle, Washington, on September 3 at the age of 86. He was founder of the well-known Balcom & Vaughan Pipe Organs, Inc. and was, for many years, the leading organ builder in the Pacific Northwest.

Sandy was born at Fourth Plain, Washington, on December 23, 1898 and grew up in Portland, Oregon. His first job was as a street newsboy selling the *Oregonian*. In 1914 he moved to San Francisco and worked as a "dust boy" at the Eilers Music Company. Sandy served as helper on installations of Murray Harris, Johnson and Kimball organs sold through Eilers. He worked with Leo Schoenstein, Babe Jacobus and Red Loller on many theatre organs.

In 1921 Sandy became the head of the organ department of Sherman, Clay & Co. and supervised the installation of the Robert-Mortons in the American Theatre in Bellingham, the Palomar in Seattle, the Vining in Ashland and the Bob White in Portland. He

#### HOLIDAY GREETINGS

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



## Closing Chord



The theatre organ world lost a true friend on August 21 when **Reinhold (Reiny) Delzer** passed away in Bismarck, North Dakota. Reiny was born in Bismarck on July 21, 1905, and worked as a homebuilder until 1940 when he became a general contractor. His company, Delzer Construction, built bridges, streets and utility piping in a four state area.

Theatre organ followers, however, will remember Reiny best as the man who saved the 4/20 Publix #1 from the Minnesota Theatre in Minneapolis in the late '50s, and who was one of the hosts of the 1963 ATOE Annual Meeting in Bismarck. In the Fall, 1961, THEATRE ORGAN there is a four-page supplement picturing the installation of the Publix

in Reiny's house. On the back page of this insert it says, "Organ enthusiasts are welcome to inspect and play this organ at the Delzer home." And this statement characterizes this man whose great love of theatre organ was made manifest in his hospitality. His home was always open to organists and listeners who shared his love for the instrument.

The main reason that Reiny's home was always open was, as he told it, because of an incident that happened when he was nine years old. He had wanted to see the Aeolian residence organ in the mansion of a local banker named Colonel Little, but he was turned away. The disappointed child told the banker, "When I get big, I'm going to have an organ bigger than yours, and I'm going to let everyone see it." And he did!

Through the years, thousands visited and heard the Delzer's Wurlitzer. It was, in 1961, rededicated by Eddie Dunstedter who had originally dedicated it in the Minnesota Theatre in 1928. Organ events were both formal and casual, and included annual visits by groups of school children. For many, this was their introduction to theatre organ, and there were even some who went on to become professional organists; two, in particular, are Dr. John Ellis who teaches organ at the University of Montana and Rob Richards who now lives in Michigan. The console has been autographed by all of the old-time theatre organists who visited the Delzers and played the Publix.

There are more stories than can be told here about this generous and hospitable man, his charming wife Ruby, who passed away in



Reiny and Ruby Delzer celebrated their fiftieth anniversary, July 21, 1976, at their home in Bismarck, North Dakota. (Paul Quarino photo)





Clyde M. "Sandy" Balcom (left), pictured with Oliver Wallace, former theatre organist who later became musical arranger for Walt Disney Studios.

also installed many Fotoplayers in the smaller houses. Once he got to the Puget Sound area he fell in love with the climate, the scenery, the fishing and the opportunities in the theatre organ field. He took over the sales and installations of Kimball theatre organs and installed about 20, including two in Alaska. He also maintained most of the organs and soon became the leading theatre organ man in the Northwest.

In 1924 Sandy married Mary Young, and they had a particularly beautiful marriage for more than 61 years until she passed away on August 14 of this year. Their daughter, Susan B. Hammer, lives in Carmel Valley, California and is an executive with the Hilton Hotels.

When sound films ended the era of theatre organ, Sandy focused on servicing both church and theatre organs. E. L. "Pop" Vaughan had worked for the Robert-Morton Company so he and Sandy formed a partnership which became Balcom & Vaughan Pipe Organs, Inc. During the depression the company was active in relocating theatre organs into churches at minimal cost. Sandy felt that these used instruments served as stepping stones, and, in many cases, he did subsequently replace them with custom-built organs designed for churches. A number of organs were also installed in skating rinks, radio stations and even beer halls. In all cases Sandy insisted on first-class installations and would not tolerate shoddy workmanship.

In 1944 the company took over the Meridian Theatre and converted it into a workshop. Sandy had installed a Fotoplayer in this theatre in 1923. After the war the firm started building new organs for smaller churches and chapels, including about 80 for the Mormon Church. In time the firm built larger and larger organs of increased sophistication. In 1948 Sandy became the representative for Wurlitzer electronic organs and formed a separate corporation, Balcom & Vaughan Pianos & Organs, and was, for some time, the leading Wurlitzer dealer in the nation. He retired from the electronic company in 1964 and

from the pipe organ shop in 1966. His first love was always the pipe organ, and he was always dropping by to check on the progress of the work in the B & V shop.

Sandy was also a superb fisherman and knew every lake and stream within driving distance of Seattle. He was also a master storyteller. The late Justice William O. Douglas, a fishing buddy, wrote in his autobiography, *Go East, Young Man*, that he had once invited a New York lawyer friend, George Draper, on a fishing trip and that "Sandy Balcom, the great fisherman, had come for a vis-

it, fishing by day and telling his stories by night. Sandy is a cross between Danny Kaye and Groucho Marx with a touch of Jack Benny added. At the end of the third day Draper took me outside and said, 'For three days now I have laughed. I have never laughed so continuously and so long. I have laughed so much I am totally exhausted. Either Sandy must go or I must go!'"

Those of us who were privileged to know and love Sandy will keenly miss his enthusiasm, encouragement, humor and friendship.

BILL BUNCH □



## CHAPTER NOTES

Edited by Grace E. McGinnis

### ALABAMA Birmingham

205/942-5611 or 205/664-3606

"Busy" is the word that best describes our past few months. July found us traveling to the Saenger Theatre in Pensacola, Florida, for the dedication of the new Robert-Morton recently built and installed by Tom Helms. Several of our chapter members helped with this organ, and we are all very pleased with Mr. Helms' accomplishment. The second Sunday in August found us at Southside Baptist Church in Foster Auditorium, home of the former WAPI studio 3/6 Kimball. Tom Bagwell, 12-year-old virtuoso, provided a delightful program of various types and styles of music. The September program was our second annual Young Artist program. Tom Bagwell, 12; Bryan Black, 16; Brian Preston, 14; and Michele Radue, 14, provided a marvelous program on both the Kimball and the piano. This program, designed to promote younger artists in the area, was a tremendous success for the second year in a row.

The Wurlitzer at the Alabama Theatre is going through some changes, including the permanent installation of the new Trivo Post Horn. This brings our Publix #1 to 21 ranks with more on the way. Larry Donaldson and crew have been busily preparing chambers, chests, pipework, relay and console for all the scheduled additions. The master Xylophone has been moved to its new location outside the swell shades and, along with the ability to select a single or reiterating stroke, will certainly give the organ a much needed "kick" in the percussion area. Other scheduled additions include a Flute Celeste, 16' Violone, a more unified console, several traps and a few more surprises. Prior to the Post Horn installation, Larry and crew spent several weekends adding a new regulator to take the Solo Tibia

pedal off the tremulated Tibia regulator, adding more stability to the rank. Results are very favorable. More work has been done on the 3/6 Kimball. Several traps and percussions have been completely releathered, regulated and adjusted, enhancing the already beautiful sound of the organ.

GARY W. JONES

**ac/atos**

atlanta chapter. american theatre organ society

Atlanta

404/963-6449 or 404/457-4731

This has been a busy year for us. In February John Seng played a concert at the fabulous Fox Theatre on the 4/42 Möller and utilized the new 32' Diaphones obtained from Roy Davis in McMinnville, Tennessee. In March Kurt Von Schakel presented a well-received chapter program on the Walt Winn Warehouse 4/17 Page. The organ was in great shape with the exception of a squeaky Howard seat. Kurt played several unfamiliar novelty tunes and presented a really outstanding program.

In April we sponsored programs at two local churches. Member Rick McGee presented a program on the 3/7 Kimball at Grant Park United Methodist Church, and Paul Stockhammer performed at St. Paul United Methodist on the historic 2/13 John Brown Organ built for the 1895 Cotton States Exposition in Piedmont Park in Atlanta. Rick is currently one of the organists at the Excelsior Mill, a local restaurant with a 3/23 Wurlitzer.

In May we were presented a slide and sound program by Theatre Historical Society members Charles Walker, of Theatrical Paraphernalia, and Clay Holbrook and John Tanner on Atlanta's long-forgotten theatre palaces. Theatres involved were the Roxy, the



Capitol, the Paramount, Loew's Grande, Howard and, of course, the only remaining one, the fabulous Fox.

August brought us a real treat, John Muri, who has recently moved to the Atlanta area. John presented a delightful program, including selections from *West Side Story* and *Victory at Sea*. He entertained us on the 3/23 Wurlitzer at the Excelsior Mill. This was a well-attended concert, and John provided a professionally printed program with comments about the *West Side Story* plot.

Two members, Ron Carter and Gordy Johnson, are presently installing identical 2/7 Style E Wurlitzers in their homes. They hope to have these instruments playing early in 1986. Work will soon begin on expanding Charles Walker's 2/4 Robert-Morton to a 2/9 and hooking it up to a new Morton console. Charles is active in many areas including the Carousel Association.

Pipe Organ Sales and Service is busily restoring the 3/54 Aeolian residence organ in the Callanwolde Mansion. John Tanner and Charles Walker have been very active in the restoration of this instrument.

RONALD CARTER



**CENTRAL INDIANA CHAPTER**

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

We had no meeting in August because of the National Convention. The September meeting was held at the estate of Philip and Betty Hedback on September 8. A catered outdoor picnic was served to about 170 mem-

**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.

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**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



GRACE E. MCGINNIS.



Organist/Manager Van Jones at the Shady Nook's 4/30 Wurlitzer.

(John Polsley photo)

bers and guests. A short business meeting was held during which discussion centered around a possible bus trip to McMinnville, Tennessee, for an organ bash in November. After the meeting, the Hoosier Ragtime Revelers provided an hour of Ragtime and "oldies" that delighted everyone present.

WAYNE R. PIPHER

**CENTRAL OHIO**

**Columbus**

513/652-1775 or 614/882-4085

In spite of threatening skies, the promise of a great afternoon won out. Twenty-six members and guests gathered at the Shady Nook Theatre Restaurant near Oxford, Ohio, for our August meeting. President Mark Williams deftly sidestepped the formality of a business meeting so we could proceed directly to a mix of music and morsels. Manager/organist Van Jones, a most hospitable host, gave us a very generous helping of old favorites on the 4/30 Wurlitzer, some of which he sang in rich baritone. Then for two hours we had the gorgeous instrument available for open console, for which there was no lack of talent.

After our repast, we didn't allow the fun to stop there — a sizeable contingent proceeded to the Springdale Music Palace to hear and enjoy Karl Cole at the 4/23 Wurlitzer. We've got to say it again — it's one superb instrument mechanically, and musically. The Palace has enjoyed an ever-expanding audience to a perimeter of 100 miles or more, and this is, in a small way, a tribute to staff organists Karl Cole, Dave Weingartner and Rod Barbour.

JOHN R. POLSLEY



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Conventions have a way of approaching, happening and then passing on. Memories



SEASON'S GREETINGS

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South  
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linger — memories of renewed friendships, glorious instruments, excellent artists and their music, and interesting places. the 1985 Chicago Convention had a few "dark" spots, but compliments, appreciation and joy abounded. It is difficult to realize that almost two years of planning and preparation went into the convention, and then, in less than a week, it was over. The committee worked hard and cooperated fully. The outcome was rewarding and acknowledgement was extended to the committee in the form of an appreciation party at the Baker Hotel in St. Charles which has a Geneva pipe organ in good order.

Many comments were heard, one of which was that we were fortunate to have so many wonderful organs in our area. This is true, but for us to hear an organ presented in concert, as during the convention, is extremely rare. The Stadium organ, for example, is used only during athletic events and not too much then. To see and hear that organ during the convention took a big bite out of your registration fee — over \$2000 just to open the doors! Any organ presented in concert takes planning, cooperation and cash. The amount of cash varies with the conditions, publicity, artist and so on. Most of them are rarely less than \$2000. Thus, we locals do not hear these magnificent instruments too often.

A profound comment came from Rosemary Bailey who remarked that the future of

ATOS depends on our youth. This we have heard before. "BUT," she continued, "our youth is attracted by contemporary music and greatly repulsed by most of the old stuff. Therefore, our old-timers should learn to accept the newer musical renditions in order to enhance the future and continuance of ATOS." This may be rough for some, but it is true!

And now with the 1985 Convention in the history column, we continue with Gaylord Carter at the Arcada Theatre in St. Charles, plus outstanding magician Bruce Walstad and some movie shorts for a full program. Plans for a variety show at the Patio Theatre in November are being formulated, also a December show at the Gateway Theatre. It is planned to use local artists for both shows. It is a good idea to use locals occasionally.

Life continues, and thoughts are now focusing on the 1986 Convention to take place in Richmond, Virginia. HAPPY HOLIDAYS!

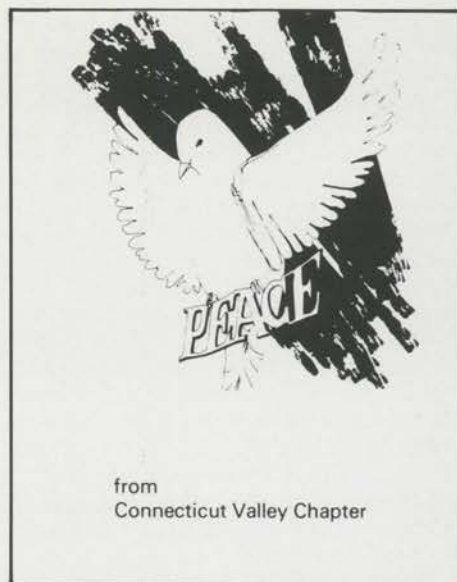
ALMER N. BROSTROM



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

The May 10 Lyn Larsen concert at the Riverside Theatre was a real gem. Lyn is unmistakably one of the finest artists on the circuit today. *Milwaukee Journal* theatre critics are assigned to cover all events at the Riverside, and Larsen's concert was no exception. Kevin Lynch of the *Journal* staff noted that the 1984 title of "Organist of the Year" was very fitting to Larsen's talents. He also said that the 1928 Wurlitzer 235 Special "is a musical monstrosity that demands stylistic range to deal with its embarrassment of sonic riches." In other words, he enjoyed the concert along with the rest of us.

The biggest event of the summer was the donation of the 3/10 Barton organ, removed from the Colonial Theatre in Milwaukee some years ago. David Strassman of Kentfield, California, a former Milwaukeean, donated the organ to our chapter after it was discovered that the loft where the pipes were being stored had been broken into. Someone stole all the metal pipes and probably melted them down for scrap. However, the Tibia and



from  
Connecticut Valley Chapter

the Flute woods are complete. The console, intact, is in California. It would be great to have a Barton in our city along with the two Wurlitzers and the Oriental Kimball.

Our annual picnic was held at the Lake Geneva home of Fred Gollnick on August 18. About 40 attended the event. Fred has a fine two-manual Barton in his music room. Liquid refreshments were provided by the chapter with everyone bringing something for the grill and a dish to pass. A fine time was had by all!

The new Avalon Wurlitzer console was recently moved into the theatre. Final connections are being made with a Z-tronix relay. The double-stop rail console will allow eventual expansion of the organ to 20 ranks.

WILLIAM CAMPBELL



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Ty Woodward and the Möller console of the Trenton War Memorial. (Jinny Vanore photo)



Mel Robinson seated and Charles Hoffner standing by at the console of the Hoffners' 3/19 Marr & Colton. (Jinny Vanore photo)

many beautiful, green agricultural areas that are the reason New Jersey is so aptly named the "Garden State." This was the type of scenery viewed by our members coming from all parts of the state to meet at the home of Charles and Mary Hoffner in Vineland on

May 26. Of course, the main attraction was a 3/19 Marr & Colton with a Steinway grand Duo Arte wired to it.

The Hoffners are gracious hosts, and some 30 members enjoyed the music and socializing until 4:00 when we piled into cars and ad-

joined to a nearby restaurant. There all were seated at a long table and had an enjoyable dinner accompanied by the usual lively pipe organ quips that also entertained nearby diners. Members then returned to the Hoffners' where coffee, dessert and more music completed a delightful afternoon. Many thanks to the Hoffners for their warm hospitality.

June 23 was a big, red-letter day for us and our hard-working crew which works on the 3/12 Robert-Morton theatre pipe organ in the Immaculate Heart of Mary Chapel in North Bergen. This chapel, which was the former Astor Theatre, has been renovated into a small, active Catholic Church with the altar on the original stage and pews replacing the theatre seats. The acoustics are great, and the organ fills the room with sound.

We felt much pride and joy as the first concert on the restored organ was given by the young, talented Walt Strony, currently the organist at the Organ Stop Restaurant in Phoenix, Arizona. His delightful program of both classical and popular music used unusual tone colorings and just plain "showed off" our Robert-Morton in great style. Though more work remains to be done on the organ before it is in top condition, Walt's ex-



Organ crew and guest artist at the Immaculate Heart of Mary Chapel (formerly the Astor Theatre) in North Bergen. L to R, Bob Schmidt, Gary Phillips, Frank McCraigh, Joseph Visinho, Walt Strony and crew chief Peter Polito.

(Peter Polito photo)

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Charles and Mary Hoffner with their "Welcome" pipe.  
(Jinny Vanore photo)

perience and knowledge of stops and ranks produced a concert that still has members talking. It was a wonderful program and many bouquets go to the artist and to the dedicated organ crew.

On June 28 an unusual free concert was offered by our chapter. Featured was the young, well-known organist from Arizona, Ty Woodward. This was the first concert at the Trenton War Memorial for Ty, and the mighty Möller performed "mighty fine" under his skillful fingers. The concert included many theatre-style favorites, and the audience was delightfully impressed with his classical offerings which demonstrated the technique with which he was able to win many AGO competitions. It was a most enjoyable concert and was followed by open console.

JINNY VANORE

### JOLIET AREA

Illinois

312/393-9201 or 815/726-7665

We were entertained at the home of Meg and Taylor Trimby by our entrant in the Young Organist Competition, Donald Walker, who played the Trimby's 2/6 Marr & Colton. Many other members enjoyed the chance to play during open console. Donald Walker played a cameo at the Rialto Theatre during the 1985 Convention.

Rosemary Bailey, at whose concert Donald

played, really put the 4/21 Barton through its paces, and the organ did not falter under her lightning-fast fingers. All of the attendees enjoyed both performances.

The voice of the Indiana Pacers basketball team, Ken Double, provided an "Old-Fashioned Sunday" organ concert at the Rialto Theatre in June. His selections were well-received by the large turnout, and they enjoyed the Laurel and Hardy silent movie.

In September we had a champagne brunch social at the home of Norman and Mary Martin. Norman provided the entertainment, and many tried their hands at open console.

From all the members of JATOE, we wish you a safe and happy holiday season.

TAYLOR TRIMBY



### Land O' Lakes Chapter

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Louise Borak played for us at D. J. Brady's on May 19 in her bouncy, energetic style. Open console followed.

The Organaires met at Larry Koch's daughter Judy's home in May and Glenn and Harriet Bateman's in June. It is always pleasant to meet with this group who enjoy each other's efforts at the various home instruments.

Bobby Schmidt, at Indian Hills Resort at Stone Lake, Wisconsin, held another Musical Festival weekend over Memorial Day with Larry Ford as guest artist at the custom Rodgers; Dr. Kerry Grippe, Professor of Music at the University of Iowa, at the grand piano; Sylvia Hartman, harpist/pianist/singer; and Mike Erie and Bill Eden at the organ. As one of the features of the program, Larry and Kerry performed the "Rhapsody in Blue," which really delighted the audience. All that talent in one weekend — fantastic!

We are not as fortunate as some chapters in that there is an extreme shortage of theatre organs in this area, and our mini-concerts must be concentrated at Phipps Center, D. J. Brady's, the Cedarhurst Mansion in Cottage Grove and the Sheldon Auditorium in Red Wing. The latter is where, for the past several weeks, Garrison Keller's popular Prairie Home Companion radio show has been broadcast, with Karl Eilers at the Kilgen, and

just last week, Philip Brunelle played. At least the organ is being heard nationwide in this show. The Prairie Home Companion will return this fall to the World Theatre in downtown St. Paul. This theatre is being renovated with provision being made for the installation of the Minnesota Theatre Organ Association's 3/19 Wurlitzer.


Member Tim Stevens, recently moved to Maple Plain from Iowa, played the Mighty Wurlitzer at the Phipps Center for a tour group and accompanied a silent film, to the delight of the audience. He did a super job!

When the dust had settled after our return from Chicago, a social was held at Cedarhurst, formerly the home of "Goldie," our favorite Wurlitzer. The Robert-Morton, installed after "Goldie" was shipped to Schenectady, suffered water damage, and extensive repairs were made by Terry Kleven, who also added 16' extensions to the Bourdon rank. Chairman Mike Erie and Vice-Chairman Tom Neadle each played several selections combining their talents with Tom at the piano and Mike at the organ. Even Verna Mae was on the program, with Tom at the organ and Verna Mae at the piano in a duet. After intermission, Jim Kennedy, old-time silent film performer, surprised us with a visit and seemed to make himself right at home on the organ. Jim recently re-dedicated the Barton in the Ironwood Theatre in Ironwood, Minnesota, where he had been among the first to play it when it was originally installed.

Labor Day weekend found several members at Indian Hills with the famous organist/teacher/composer Rob Calcaterra, as guest artist, conducting two seminars with three evening concerts. Bob Schmidt, owner of Indian Hills, has finally seen his dream come true as he now has a lift for his custom Rodgers. What a thrill for the performers and audience alike to see the organ rise from the basement to the Evelyn Schmidt Music Room with the stage set with a picket fence and Bob's beautiful plants decorating the whole room. Normally there is a switch on the organ that can be operated by the organist, but in this case the "man in the basement" had to be cued when to raise and lower the organ! Other artists appearing on the program were Mike Erie and Bill Eden, each taking the trip up and down. The weekend included a pontoon ride on Sunday, a gorgeous day, with Don Taft and his accordion on board so we could sing.

That's it for now!

VERNA MAE WILSON



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Rob Calcaterra in a happy mood at the Granada Harrow London Chapter concert. (John Sharp photo)



Adjudicators for the London Chapter Young Theatre Organist Competition, L to R: Janet Dowsett, Louis Mordish, Graeme Wright and Len Rawle. (John Sharp photo)



## LONDON & SOUTH OF ENGLAND

8956-32369 or 1-788-8791

A characteristic mixture of hard work and enjoyment has been the keynote of our activities during the first half of this year as we have celebrated our eighth anniversary with our fine society. However, this happy situation has been tinged with sadness at the passing of veteran member, much loved Bert Quaddy, and of the legendary Reginald Dixon. Two quite exceptional bastions of the theatre organ fraternity, we have enjoyed our great love of theatre organ that much more because of their truly monumental contributions, albeit in radically different ways, over so many years.

With a crisp and constructive Annual General Meeting held at the end of March at Les and Edith Rawle's hospitable Wurlitzer Lodge, during which a wide cross-section of members contributed much helpful discussion, our officers reported an excellent year of activity and pleasure, together with a most healthy balance sheet.

Chapter Club Nights at the Rawles' magical 3/19 Wurlitzer have continued to be varied, popular and appreciated. In April we welcomed Trevor Bolshaw from the West country, and well-known in the U.S.A. (especially at his favorite stateside organ, the 4/42 Möller

in the Atlanta Fox). Our May meeting brought "surprise artist" Byron Jones from Wales for a typically lighthearted evening. Graeme Wright, a long-standing theatre organ enthusiast and now a professional electronic organ demonstrator with Farfisa and Bontempi, played our June night in fine style.

Janet Dowsett and Dena Cooper, two of our popular young organists, together with several other of our budding young console stars, arranged and provided a spectacular event at Wurlitzer Lodge during which they presented a thrilling musical extravaganza centered on the Wurlitzer and provided a marvelous supper interval as well. This was their way of saying "Thank you" to the chapter for supporting them while providing a thoroughly commendable fund-raiser at the same time. We are understandably very proud of them all.

Another outstanding event, also aimed at fund-raising in support of our young people, was a "Forty Years On" party staged by much-loved members Beck and Terry Parsons at their delightful home. This was their way of also celebrating with older members the fortieth anniversary of VE Day. Centered on their Conn organ, played by Paul Sheffield, Dena Cooper and Janet Dowsett, and supported by numerous other attractions, including a delicious buffet supper, this was really a "great ATOS night out."

Following a superb concert at the Granada Harrow 3/8 Wurlitzer by Doreen Chadwick in February, we returned to Harrow in May

for our Eighth Birthday Concert which featured brilliant Rob Calcaterra in a magnificent concert at this small, late-model instrument. Handling it with the artistry and theatricality of his all-around musicianship, keyboard dexterity and dedication to his calling, Rob's highly applauded program covered a broad musical repertoire. His most enthusiastic audience included the Mayor and Mayor-ess of the Borough of Harrow. A truly memorable musical afternoon was complemented by an enjoyable meal in a nearby restaurant. As is now our practice, foyer musical interludes were provided by our young organists on a Yamaha electronic, this time by Maria Wisdom before the concert, Chris Theobald at intermission and Dena Cooper to "play us out."

Beginning in late July with another "Barbeque Funday" at Edith and Les Rawle's, held indoors alongside their 3/19 Wurlitzer because of the unusually inclement weather, our summer holiday period culminated in our eighth "Young Theatre Organist of the Year" competition at the brilliant 3/8 Wurlitzer in the nearby Granada Harrow. Raising more than \$200 toward our major organ restoration projects, the happy atmosphere, together with the pleasurable cameo spots at the Wurlitzer by numerous chapter members, completely overcame the inability to be outdoors.

This great success was followed by an equally enjoyable "Musical Supper Evening" at the lovely home of members Beck and Terry Parsons at Walton-on-Thames. This

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featured the magical combination of Doreen Chadwick's captivating talents at the Conn electronic and Terry's superb refreshments. Doreen and her sister, Melba, were house guests of the Parsons prior to a concert at the Compton at the Regal Henley.

Fifteen youngsters traveled from many parts of the country to participate in our Young Theatre Organist Competition. Ranging in age from 11 to 16 years, they exhibited exceptionally high standards of both ability and presentation, hence a most happy day for the audience of 300 enthusiasts. The hardest worked of the day were our four adjudicators; Janet Dowsett, who had herself participated in one of our early competitions; Graeme Wright, now of the Bontempi company; Louis Mordish, an all-time great theatre organist of the British cinema and theatre scene; and, Chapter Chairman Len Rawle playing his usual non-voting role.

Winner of the handsome, silver-inscribed Chain-of-Office was 12-year-old Peter Holt from Wetherby in Yorkshire whose selection from *Chitty Chitty Bang Bang* exhibited professionalism and musicality well beyond his



The London Chapter "Younger Generation" entertains in a fund-raising evening. They collected the money, ran the raffle, baked the cakes and washed up. A truly fabulous effort.

tender years. Two of our well-known young ladies, Suzanne Hancock, 15, from Stevenage and Karen "Budgie" Groom, 14, from Edgeware, took second and third prizes respective-

ly. With attractive prizes for everybody, including Edward Perkins, 10, from South Wales, there were certainly no "losers." A special highlight of the program was the "adjudicators' interlude" provided by last year's winner, ebullient Paul Sheffield, who, despite recent ear surgery, was playing his heart out to cheer his father who had been allowed out of the hospital for the day especially to hear his popular son play.

Third winner of the Dean Herrick Trophy, also presented on this occasion, was "Budgie" Groom who joyously received it from last year's winner, David Redfern of Belper, Derbyshire, who had traveled down with his father. Now presented annually to the contestant in the previous year's competition who, in the view of the chapter committee, has made the greatest contribution and achievement during the year, this special trophy commemorates the late ex-patriate American console star who made such a significant impact on the South African theatre organ scene.

As usual, this happiest of days, during which we were also pleased to have many of our other young proteges with us, was rounded off by newly announced winner Peter Holt playing us out with his sparkling rendition of "Orpheus in the Underworld."

Beginning the autumn season of popular Club Nights at Wurlitzer Lodge, saw a most welcome return of the great Douglas "Mr. Brighton" Reeve to the console with his dis-



The 15 competitors in the London Chapter's 1985 Young Organist Competition are pictured at the Granada Harrow, L to R: On the bench the three winners, Karen "Budgie" Groom, 3rd; Peter Bolt, 1st; Suzanne Hancock, 2nd; seated on stage apron, Richard Bury, Darren Ward, Kieran Fallone, Matthew Huddleston, Beverley Johns, Hayley Jones, Joanna Freer, Karen May, Jayne Darley; standing in front, Craig Boswell, Rachel Francis, Edward Perkins. (John Sharp photo)



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January 26 — Proctor's Theatre, Schenectady, New York  
February 21 — Strand Theatre, Shreveport, Louisiana  
February 22 — I.U. Auditorium, Bloomington, Indiana  
March 1 — Embassy Theatre, Fort Wayne, Indiana  
March 8 — City Hall Auditorium, Portland, Maine  
March 15 — Ohio Theatre, Columbus, Ohio  
March 25 — South Carolina Philharmonic, Columbia, South Carolina  
April 3 — Konzerthaus, Vienna, Austria



tinative brassy style that has delighted millions for over 40 years, but which was ours alone for two hours of sheer magic at our favorite Wurlitzer. We were also delighted to have with us again our long-standing stateside friends and members Fred and Joy Mitchell and, for the first time, our worthy journal editor, Bob Gilbert, and his wife Beth. All of this was further enhanced by the presence of Alan Smith of BBC Radio 4 who was recording our activities for a 20-minute program in a forthcoming series to be called "The Enthusiasts."

DR. NORMAN BARFIELD



**Detroit**  
313/537-1133

Our annual picnic on July 21 was held again this year at Murray Lake, a private reserve near Ann Arbor. Activities for everyone included open console at the organ provided by Stan Zimmerman and Smiley Bros. Music Company and canoeing on Murray Lake on

the S.S. Stanley, also furnished by Stan. Thanks to Ray and Dorothy Van Steenkiste, there were games for young and old climaxed by a good old egg-toss. A fresh idea. Fresh eggs, too!

Our twelfth annual private-charter moonlight cruise on America's oldest passenger steamer, the 83-year-old Columbia, on August 20, attracted our largest crowd yet. Over 1300 passengers enjoyed the dance music of organists Stan Zimmerman, Don Haller and Dennis Minear plus the Harmonica Varieties on the second deck, open console and the



Motor City members engage in an egg toss at the picnic at Murray Lake.

(Bill Vogel photo)



Bob Mills tries his hand at the organ while Wayne Lathrop looks on during Motor City's annual picnic.

(Bo Hanley photo)



Oren Walther, Redford projectionist, and son Will paddle Stan Zimmerman's S.S. Stanley on Murray Lake at the Motor City picnic.

(Bill Vogel photo)



The barbershop quartet Four-of-a-Kind serenades passengers on the Columbia during Motor City's moonlight cruise.

(Hugh Hammerstrom photo)

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Dennis Minear was one of the three dance organists for Motor City's annual moonlight cruise on the Columbia. (Hugh Hammarstrom photo)



Dave Kopp performed for the New York Chapter's July meeting at the Trinity Methodist 2/6 Wurlitzer.

song stylings of Fran Carmody on the third deck and the harmony of the Four-of-a-Kind barbershop quartet on all four decks. The two organs for this cruise were provided by Stan Zimmerman and Smiley Bros.

Monthly organ workshops and Club Days were held at the Redford Theatre on July 7 and August 4. These events are coordinated by Gil Francis and offer members a chance to get better acquainted.

Members who provided overture and intermission music for our biweekly movie series at the Redford were Newton Bates, Grace Joslin, Evelyn Markey, Stan Zimmerman and Tony O'Brien.

Sigmond Ross, veteran Detroit theatre organist, performed at the 3/16 Barton at the Royal Oak for our Fourth Sunday program on July 28. Another Detroit entertainer, Wilma Steslick, who now resides in Florida, was featured artist for our Fourth Sunday concert at the Royal Oak on August 25.

Our Grand Drape Committee, headed by Irene FitzGerald and Donald Martin, is in the process of choosing the material for a new main curtain for the stage of the Redford Theatre.

A Young Peoples' Concert, to be planned and presented entirely by chapter members 30 years of age and under, is scheduled for the Redford on March 1. The group has been given guidelines and a budget and has selected Tony O'Brien and Donald Martin as co-chairmen of the event.

Gaylord Carter, who began our long-running series of public organ concerts when he accompanied *The Mark of Zorro* at the Redford on October 24, 1967, has announced that he plans to retire and has chosen the Redford for his final performance, ending a long and distinguished career. The date of Gaylord's farewell program is May 10, 1986.

The chapter will also present Ron Rhode in concert at the Royal Oak on April 12.

For more information write: 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 on July 27 at the Trinity Methodist Church in Clifton, New Jersey, where members had an opportunity to enjoy a short concert by Vice-Chairman Dave Kopp, Madison Square Garden organist, and to play at open console on the church's unique 2/6 Wurlitzer. The organ was installed by Wurlitzer in 1932, and is housed in two chambers on either side of the chancel. Dave's mini-concert included music from *Forty-Second Street*, a bouncy arrangement of the "Twelfth Street Rag" (the church members present seemed to enjoy this musical fare which they don't generally hear

from their Wurlitzer), as well as a beautifully performed "Sleepers, Wake" by J. S. Bach. A surprising number of members braved the steamy hot afternoon to enjoy the program and play at open console. In spite of the weather, it proved to be a successful, pleasurable day.

On September 8 we joined with Garden State Chapter for an open console session at the Carnegie Hall Cinema in New York. Situated in the basement of the famous concert hall, the attractive 300-seat cinema is the home of the ATOS-owned 2/5 Wurlitzer that formerly belonged to Ben Hall, theatre historian, author and charter member of ATOS and NYTOS. Opus 2095, the organ is the last Style 150 built by Wurlitzer and was originally installed in the Lawler Theatre in Greenfield, Massachusetts. Thanks to the efforts of National Directors Ashley Miller and Allen Miller, members from both chapters had an opportunity to spend a pleasant Sunday morning playing and listening to the "Little Mother" Wurlitzer, as Ben Hall affectionately called the instrument. After all who wished to play had taken their turns at the console, we prevailed upon the musical talents of Allen and Ashley as well as those of Rob Calcaterra, who stopped by during the morning, to play several selections for us, allowing us to enjoy the Wurlitzer in most capable hands. Rob stayed on to play-in the crowd for the matinee while board members moved on to other quarters to hold a business meeting. The early



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Middletown, New York, Paramount crew members Bob Welch (left) and Bob Seeley prepare to install junction board and cable for the main chamber.

Sunday morning trip to Carnegie Hall Cinema proved to be well worth the effort for all who attended.

Meanwhile, progress on the chapter's 2/10 Wurlitzer at the Middletown Paramount continues, but in spite of the best efforts of Bob Seeley and crew, the organ will not be ready for the gala opening of the theatre on September 21 when the Orange County Arts Council will present jazz trumpeter Dizzie Gillespie as its premiere performer. With most of the organ in place in the chambers, effort is being directed to winding and wiring the instrument. The crew expects to have the organ playing later in the fall.

TOM STEHLE

  
**ATOS**  
**NOR-CAL**  
**Theatre Organ Society**  
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**415/846-3496 or 415/524-7452**

Our annual picnic was held on July 21 because of the shift of the National Convention to August this year. We met at the Wurlitzer-equipped residence of Vice-Chairman and Mrs. Harold Solderstrom, and it was obvious that Harold had been working on the instrument as it had a beautiful sound. It was played throughout the afternoon by a succession of



Bob Vaughn at the Castro Theatre 4/19 Wurlitzer for the September 6 show. (Ed Mullins photo)

organists. Over sixty guests thoroughly enjoyed the afternoon and won't hesitate to accept the next invitation from Harold and Mary Anne.

San Francisco's Castro Theatre presented "An Evening With Bob Vaughn" on September 6 to a packed house. Bob, a charter member of ATOS and Nor-Cal, accompanied six silent comedies at the Taylor brothers' 4/19 Wurlitzer. Featured in the merriment were Chaplin, Keaton, Lloyd, Langdon, Our Gang and Laurel and Hardy's classic *Two Tars*. Aloha Chapter members Claire and Al Watson were there en route to Hawaii after attending the Chicago convention.

Nor-Cal member Martin Lilley was in Japan in August. He stopped at the Tsukuba Expo '85 World's Fair and saw the organ-playing robot. The robot reads very carefully laid out simple music. It played a Yamaha

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Castro's marquee reads: "WURLITZER SPECIAL! AN EVENING with BOB VAUGHN" for September 6 silent comedy show. (Ed Mullins photo)

electronic organ. It is claimed that it can play faster than a human, for example, a fifteen-note-per-second trill. Lilley said that it played Bach too slowly. Martin also visited the Mitsukoshi Nihombashi department store in Tokyo and heard organist Hiroshi Matsuzawa's concert on the 3/10 Wurlitzer installed in the store. It is the only Wurlitzer ever shipped to the Far East. Lilley reported that he enjoyed Mr. Matsuzawa's playing more than he did the robot's.

ED MULLINS



**NORTH  
TEXAS  
CHAPTER**

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

While some of us were enjoying the ATOS Convention in Chicago, work continued here in Dallas on our installation of the chapter 3/8

Robert-Morton in the Lakewood Theatre. Under the leadership of Chairman Gordon Wright, the many volunteer restorers/installers have been making great progress toward their goal of having the organ playing this September. At the end of August, wiring and winding are virtually complete, and most of the pipes are in place and making sound. The restoration of the remaining 14 pipes of the mangled Tuba rank has been relegated to professional help — in the interest of both time and temper. This has been our main focus and has received help from a list of members that is too long for these notes. Gordon commends, though, the trio of Past Chairman Gene Powell, Richard Cooper and Fred Garrett, that spearheaded the installation planning and chamber construction; the thousands of hours that these dedicated men have contributed have been a major impetus to reaching our objective. Their lead has now been followed by many more who have been doing pipe restoration and installation under the guidance of Gordon Wright and Earl McDonald. The chapter acknowledges and applauds the dedicated work of all of these volunteers that now permits us to anticipate the pleasure that this organ will soon bring to the chapter and to the community.

We did take time out in June to listen to



"Bride's Special" at June meeting of North Texas Chapter. (Wally Eakins photo)



Lloyd Hess played for North Texas Chapter in June. (Wally Eakins photo)

theatre organ music as part of our regular meeting. Program chairman Lloyd Hess discovered a theatre organ we had not yet had the pleasure of hearing, and it is in a delightfully air-conditioned edifice. This is a 3-manual Allen electronic in the Trinity Temple Assembly of God Church. Lloyd learned of this organ from a pupil of his who also happens to be the associate pastor of the church. Because of the circumstance, Lloyd also agreed to play the program.

Lloyd is an accomplished organist and pianist, always busy with professional engagements. His programs are always a pleasure, and we look forward to any opportunity to hear him play. Our June meeting happened to fall on Fathers' Day, so Lloyd keyed his music to the Dads as well as to the "month of brides." For his opening medley of "songs I am asked to play for weddings," Lloyd made good use of the lush Tibia sound and his own theatre styling to enhance our enjoyment of these familiar songs, concluding with "I Love You Truly." As he closed the medley it seemed natural to hear the familiar strains of the "Wedding March," but it came as a big surprise to see a formally dressed wedding couple come down the aisle in step with the music. When they turned at the front of the church and exited through the side door, we realized that Lloyd was having some fun at our expense, he having persuaded two friends to help him heighten the effect of his June theme. The varied program that followed in-

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Paul Quarino gives Leonard Vernon's Robert-Morton a workout at open console.  
(Claude Neuffer photo)



Ken and Doris Ensele treat Oregon Chapter listeners to special music at the annual picnic.  
(Claude Neuffer photo)

cluded selections on the grand piano, some rousing gospel stylings on the organ and a moving Fathers' Day anthem. A masterful performance and a delight for all. The chapter is grateful to Pastor Rich and to the Trinity Temple for their generous hospitality and to Lloyd Hess for a most enjoyable program.

IRVING LIGHT

## OREGON Portland

503/775-9048 or 503/771-8098

Our August picnic was held in the small community of Pleasant Hill, just east of Eugene, at the home of Ken and Doris Ensele. The Enseles have installed a 2/9 Wurlitzer in a large, barn-like building which is large enough to hold our entire chapter if it rains — which it didn't. The Wurlitzer was in continuous use by our members and guests from the Eugene Organ Club throughout the afternoon. Just before time to close, Ken and Doris entertained us with a swinging accordion/organ duet. It was a wonderful afternoon of fun for the more than 60 people who attended, and we are pleased that Ken and Doris chose to bring their Wurlitzer from California on a flatbed truck. We also wish to thank them for their hospitality and the delicious carrot cake they served.

On September 14 we were invited to return to scenic Astoria for an open house at the

home of Leonard Vernon. Leonard's house is located high on a hillside with picture windows providing a spectacular view of the town and the harbor where the Columbia River meets the Pacific Ocean. It is a beautiful drive to Astoria from Portland, and some of our members stayed overnight to visit the famous Maritime Museum and dine at the fine seafood restaurants.

It was open console all afternoon with music provided by Organ Grinder organists Paul Quarino and Don Feely. The 2/12 Robert-Morton sounds clearly into the large living room and is not overbearing or too soft. The Chrysoglott is outstanding and loud enough for many unusual effects. Bob Rickett was there with his new video camera, so some of us will be making unscheduled appearances on his TV screen. We also enjoyed Leonard's fine collections of railroad pictures and ship models. Thanks to Leonard Vernon for this most enjoyable afternoon of music and friends.

BUD ABEL

## PUGET SOUND Seattle

206/852-2011 or 206/631-1669

Many old and new friends attended a July picnic at the home of Bert and Frankie Lobbergt where we enjoyed lunch in the shade of tall evergreens on an unusually hot day. Those touring the museum for the first time

were enthralled with the meticulously restored automobiles, music machines and other miscellany, while others congregated amidst a collection of well-chosen antiques in the living room of the massive, timbered and stone home to enjoy open console on the pipe organ and grand piano. Twenty-three British Columbia friends came in rented vans, and others came from all corners of the state to



Organ crew chief Don Myers enjoying the fruits of his labors at the Seattle Paramount.  
(Ken Gallwey photo)

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make this a pleasant reunion. Favorite organ tapes were played outdoors throughout the afternoon over the recently acquired public address system.

Approaching the fall concert season, work continues on the Paramount organ and on the installation of Mike Wallace's organ at the Neptune Theatre in Seattle. Andy Crow is starting to install his enlarged Wurlitzer in the new Washington Center for the Performing Arts in Olympia, formerly the Liberty/Olympic Theatre.

Although a group of dedicated volunteers has regularly worked at the Paramount, Don Myers and Gennie Whitting have served as the catalysts, being largely responsible for gaining access to the organ, arranging a maintenance agreement with the theatre's owners and planning and carrying out the improvements to the organ. They have teamed their talents on many restorations in the Northwest, with Don applying his technical knowledge and experience and Gennie learning any required skills as a project unfolds, even to replacing the gold leaf on a console. Together, they epitomize the challenge and spirit of the ATOS.

We are sorry to report the passing of Sandy Balcom, whose wife, Mary, preceded him in death by just three weeks. A suitable tribute to this early technician and organist will appear as the information is available.

DIANE WHIPPLE



Gennie Whitting and "friend" in the lobby of the Roseway Theatre, Portland, Oregon.

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As usual, the Fargo Theatre is alive with projects, aside from the daily double-feature movies. Our "new" piano is in the orchestra pit and is operational from the console. We expect to add two more ranks and a Marimba in a few months. Expression shades are being added to the new percussion chamber. Next year the new organ grilles with lighted fountains, copied as faithfully as feasible from the original blueprints, will complete the return of the auditorium to the Moderne style.

Design work and remodeling of the lobby are also in progress. Along with all the restoration, a booklet on the history of the theatre is being prepared to aid in the fund-raising.

The Wurlitzer and stage facilities get much use, too, with school programs, public variety shows and our own Fargo Theatre Big Band All Stars, to mention a few.

In 1986 we look forward to our new artist series as Father Jim Miller appears on February 21. On Saturday he will conduct morning and afternoon master classes in playing technique.

SONIA CARLSON

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

We were fortunate, indeed, to hold our July 20 meeting in Omaha's beautifully restored Orpheum Theatre, now a heavily booked performing arts center. The Orpheum's 3/13 Wurlitzer is an original installation and is maintained in mint condition by George Rice and Stanley Gross. George presented a short history of this instrument, its installation and rehabilitation. The objective of the meeting was twofold, to give members an opportunity to play the Wurlitzer and to scout the theatre and start advance planning of our August benefit concert for the Western Heritage Museum. Nineteen members took advantage of open console time. During the meeting, Director Bob Markworth presented Jack Moelmann with a slide whistle which he had designed and handcrafted. It was attached to the console windline for a demonstration of its sound and the pneumatic action.

On August 25 we presented an organ concert, "Those Were The Days," as a benefit for the Western Heritage Museum, Omaha's historical museum. Starring Jack Moelmann, newly elected ATOS President and a founder of our chapter, this was an ambitious undertaking and a first for us since we were formed less than one year ago. Held in the beautiful 1927 Orpheum Theatre, it was truly an after-



River City Chapter board members and officers, L to R: Tom Wolfe, Vice President Harold Kenney, President Ann Gabelman, Secretary-Treasurer Penny Markworth, Bob Markworth and ATOS President Jack Moelmann.

(Tom Jeffery photo)

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noon of nostalgia, musical memories, sing-along and a silent film with organ accompaniment. Jack skillfully cued Buster Keaton's 1926 classic, *The General*, to the delight of the audience of over 1300. To conclude a most enjoyable program, Jack played a medley of patriotic songs while screening a color film of Air Force jets flying at high altitude. As the opening bars of "The Star-Spangled Banner" were heard, the screen was flown to reveal a gigantic American flag, brilliantly illuminated. His encore included "My Way" and "Goodnight, Sweetheart." This concert raised over \$6000 for the Western Heritage Museum.

TOM JEFFERY

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

On May 19 we gathered for a celebration at the newly opened Organ Grinder Restaurant and heard staff organists Patti Simon, Ed Benoit and Keith Kendall. The new owners of the Organ Grinder encourage the organists to have their own individual styles and to use the microphone to make the customers feel welcome. The Mighty 4/37 Wurlitzer suffered for its months of not being played, but it is gradually being brought back to its original grand sound, and all theatre organ enthusiasts are glad to have it playing again.

On June 29 we again gathered at the home of Dr. Bruce and Sally Belshaw for a potluck



Staff organist Keith Kendall at the Denver Organ Grinder.

(Ed Zollman photo)

supper followed by a concert performed by our host. Bruce treated us to the lush "I'll Never Love This Way Again" and "We'll Gather Lilacs." He showed his versatility with an Irving Berlin medley and a brassy, toe-tapping "Mame." This beautiful 3/22 Wurlitzer originally was installed in the Chicago Nortown Theatre and has been lovingly restored by Bruce and his son, Don Belshaw. It is a work of art!

PATTI SIMON

**SOUTHWEST MICHIGAN  
THEATRE ORGAN CLUB  
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On March 24, as guests of the Albion Theatre Organ Club, we met at the Bohm Theatre in downtown Albion where Dr. R. C. Rowan gave a history of the theatre and a tour backstage. During open console, members from both clubs played the 3/8 Barton. The organ, in its original location, has sustained water damage, but much hard work by the organ crew resulted in four ranks that were playable that day. Our second stop was at Goodrich Chapel at Albion College. Dr. Albert Bolitho, head of the Organ Department, told about the 4/81 Möller and played one number, then allowed members to have open console. Afterward, most of the group made their way to

the Rowan home where refreshments were served during the showing of a Buster Keaton silent *One Week*. Dr. Rowan has a 2/7 Wurlitzer that originated in the Elm Theatre in Philadelphia and which many people played during open console to conclude a wonderful afternoon of organ music.

A trip to Detroit was taken on April 14 for Ann Leaf's farewell concert on the Detroit Theater Organ Club's Wurlitzer.

May's meeting began with a concert at Kalamazoo's State Theatre featuring local organist John Durgan at the console of the 3/13 Barton. After the program we adjourned to Hobie's restaurant next door for refreshments and a business meeting.

A meeting was held on June 9 at the Roaring '20s in Grand Rapids. Charlie Balogh, featured organist at the restaurant, presented a delightful program of theatre organ favorites. Neil Johnston, Jr. played the numbers he had prepared for the ATOS Young Organists Competition. He was one of the ten finalists. Open console on the Mighty Wurlitzer concluded an afternoon of very enjoyable music.

The annual picnic was held on July 21 at the home of Ken and Dorothy Butela at Kimble Lake in Vicksburg. Following a potluck dinner, the program began with taped selections by some well-known theatre organists. Ken then played some numbers on his Conn 650 and accompanied a sing-along. During open



Staff organists Ed Benoit and Patti Simon at the 4/37 Wurlitzer, Denver Organ Grinder. (Ed Zollman photo)

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console, members performed on the Conn and a Conover grand piano.

DIANA HASKINS



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We are happy to announce the premiere program on September 7 of the restored Marr & Colton theatre pipe organ formerly installed (1925) in the Rivoli Theatre in Toledo. In the heyday of silent movies and vaudeville, the organ was played constantly, but it fell into disrepair in the late 1930s and was all but forgotten until plans for demolition of the Rivoli were announced in the late 1960s. The organ was then placed in storage in an old firehouse on Summit Street, and it became apparent how much deterioration and water damage had taken their toll and what a massive job it would be to restore the instrument. Subsequently, St. Hedwig's Church, owner of the Ohio Theatre, offered to allow the society use of the theatre to install the organ. The Ohio was built in 1921, and was an ideal place for the organ to play again. After several years of setbacks and seemingly unsolvable problems, the project was all but stopped until 1983 when some new personnel devoted hundreds of hours to rebuilding and assembling the organ. Thanks to this group of dedicated people, we now have a beautiful theatre pipe organ in a newly renovated historic theatre in Toledo. Much credit goes to Father Paul Kwitkowski, Pastor of St. Hedwig's, who has been instrumental in the renovation of the Ohio Theatre, now also known as St. Hedwig's Cultural Center.

Tom Wibbels played the dedicatory concert, and, according to a review written by Tony Britz, Tom has the rare talent to hold 1100 people in a theatre where the temperature exceeded 95 degrees. Tony's review also says that "even though Tom only had four ranks to work with, he filled every corner of the theatre with lush, rich sounds. Tom's classical abilities were evident in his rendition of Grieg's 'In The Hall of The Mountain King,' when he introduced the piece with contrasting two-part pedal rhythm which developed into a four-part fugue." Tony reported also that the audience really proved their feelings when all of them returned after intermission to a

very warm theatre to hear Tom accompany a silent movie and sing-along and complete his concert — earning him a long and enthusiastic standing ovation.



VIRGINIA THEATRE ORGAN SOCIETY

We are now officially a chapter of the ATOS, the sixtieth in this prestigious group which extends around the world, and it is felt that the club will benefit greatly from this association with such a well-respected and established group of people.

The vice-president of Universal Studio and his director visited the Byrd Theatre on August 16 to explore the possibility of using the building for a scene in a motion picture to be filmed in Virginia. Lin Lunde was present and gave them an earful of organ music. The two were extremely impressed with the building.

The Byrd Theatre really came alive on August 22 when over 600 eager movie-goers began lining up in front of the elegant old theatre. All the bulbs had been replaced, the brass doors were shining, and the red velvet ropes were out front to guide the crowd. The show was about 20 minutes late starting because the people just kept coming, according to Duane Nelson, General Manager. The amber lights went down and the whole house turned fiery red as Lin Lunde rose from the pit on the bench of the red-covered console in a golden spotlight. After a brief introduction, the console sank to picture level and the house went dark as the picture came on the screen. For the next two hours the audience was taken back 70 years to see how one of the all-time great movies was made. After the show, Lin was called back several times to acknowledge the enthusiastic applause.

Work is progressing at a fast pace on the Byrd's 4/17 Wurlitzer. A Post Horn was installed by David Barnett, Lin Lunde and Miles Rudisill. The Post Horn came about when Ron Rhode was here and it was mentioned that the club would like to have one. A few days after Ron returned to Phoenix, a call came that he had found one which he thought might be suitable. Within a week it had been installed. Some people move fast!

Paul Harris, with the help of John Stenstrom, has rebuilt the Glockenspiel and is now working on the Chimes. When they are finished, Paul will start to rebuild the Toy Counter. Gary Cowardin has replaced the old generator with a rectifier. This enables the organ to respond more readily to the player. Lin Lunde says it gives the organ more "zip!" The Wurlitzer grand piano was tuned by Ed Jones, and Bill Enos, who has been extremely helpful in the rebuilding of the console, recently repaired the motor controlling the maskings of the screen. John Stenstrom has rebuilt the heaters in the chambers to maintain the even temperature which keeps the organ in tune. This crew, no doubt, is one of the busiest groups in the country.

When the Byrd Wurlitzer is finished, the crew will turn its attention to the 3/17 Mosque Wurlitzer.

MILES RUDISILL



**WOLVERINE CHAPTER**

of the American Theatre Organ Society

**Central & Lower Michigan  
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It has come to pass! We have found someone who can play the accordion better than the organ. Well, at least as good. At the home of member Lester Hamilton, Dennis Minear gave a good playing of Lester's accordion. But wait, there were no hands on the accordion! Les finally had his accordion "on line," i.e. playable from his Devtronix console. Dennis demonstrated. Real novel — especially the accordion/toy piano duet. Dennis also accompanied his friend, Fran Carmody, who sang "Frankie and Johnny" and "Hard-hearted Hannah," plus some other songs. Many of us made our first acquaintance with the rising star of Melissa Ambrose, a recent winner in the Young Organist Competition, who demonstrated her musicianship beautifully. It was a most enjoyable July afternoon at Lester's lakeside home.

In August, our good friends Gary Montgomery and H. C. Scott, of Theater Organ Pizza & Pipes, hosted our picnic at their home in Bloomfield Hills. After giving our hosts' windless organ a workout, most Wolverines adjourned to the restaurant to hear John Steele play his ever-popular selections on the Wurlitzer.

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## May we introduce . . . JOHN COOK



John Cook at the 5/21 Wurlitzer in the Providence Performing Arts Center.

Four young artists were featured in a concert at the 1984 National Convention in Indianapolis, and John Cook, at 14, was the youngest on the program. John was also one of the finalists in this year's Young Organist Competition. He is a junior this year at Braintree High School in Braintree, Massachusetts, and is an organ student of Lillian Cunningham of Rockland. In addition to his love for the organ, John likes basketball, swimming and bicycling, and this past summer was a staff member at the St. Colletta's Early Childhood program where he worked with young retarded children.

John recently performed in concert for a Youth Festival at the Holy Trinity German Church. He has also played for the Plymouth Lodge of the Sons of Italy and for the South Shore Organ Society, as well as for ATOS groups.

Last February John was the featured artist for the Eastern Massachusetts Chapter on their 3/13 Wurlitzer at Babson College. Stu Hinchliffe, in a review of John's program,

said, ". . . it was one of the pleasantest, best arranged and best performed afternoons of theatre organ I have enjoyed in quite some time." Because John has the quiet, reserved demeanor of a typical "Yankee," Stu affectionately refers to him as "Old Sobersides," and, he adds, "There's a wealth of promise in this fellow . . . We may very well be proud some day to claim him as our own."

John says his interest in theatre organ was sparked when he was ten, and his parents took him to hear Douglas Rafter play at Babson. John is quite serious about his organ playing, but does not rule out the idea of teaching or being a technician/maintenance expert. His parents, Jim and Joan Cook, are totally supportive of John's interests and activities, and their own love of theatre organ is evident as they proudly watch their son developing into a fine performer.

John lives at 137 Forest Street, Braintree Massachusetts 02184.

GRACE E. MCGINNIS □

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Rodgers Trio Deluxe three-manual theatre organ, two tone cabinets with reverb and toy counter. Excellent condition. \$4100. Contact K. A. Morton, 603 Hamilton Drive, Cinnaminson, New Jersey 08077. 609/829-9425.

Wurlitzer 12-note 16' Metal Diaphone. A-1 condition. R. Leutner, 4927 King's Cove Road, Racine, Wisconsin 53406. 414/639-1219.

Miscellaneous organ parts, all makes. Morton three-manual console. Regulator, chests, percussions. SASE to George Brown, 1734 Poplar, Twin Falls, Idaho 83301.

2/12 Wurlitzer/Skinner theatre organ. Tibia, Trumpet, Diapason, Salicional, Flute, Vox, Bourdon, Diaphone. Playing in home. Also Quintadena, Celeste, Strings, Harmonic Flute, Salicional Diapason, Haskellized Saxophone, Glockenspiel, 61 note Harp, Chimes, etc. Must sell. 813/321-1823 or 813/797-1940.

## FOR SALE

Choice PAGE Theatre Organ Ranks: Flute, Diapason, Tibia Plena, Tuba, Clarinet, Vox Humana, VDO, Celeste, Morton Oboe Horn. Also chimes, Harp, Xylophone, Glockenspiel, Klann electric relays, Page single unit chests, regulators, 3-manual Marr & Colton console, 5-hp Spencer blower, etc. Send SASE for details to Larry Fenner, 1444 Esther Drive, Lebanon, Pennsylvania 17042. 717/273-6521 or 717/274-2254.

3/23 Allen ADC-6500, white with gold trim. Fourteen sets of speakers, many extras, asking \$40,000. Specifications on request. Mrs. Walter Cline, 4655 Harris Hill Road, Williamsville, New York 14221. 716/633-8221.

MOVING SALE: Don't want to part out. Famous Buddy Cole 3/27 Wurlitzer/Morton. Full color brass and grand piano, \$45,000. 3/15 Robert-Morton, original, beautiful, \$27,500. 2/11 Robert-Morton, \$12,500. Others. Three-manual Wurlitzer, single bolster console, \$2,500. Consider ALL offers, maybe motor home or? Write P.O. Box 66261, Portland, Oregon 97266.

1918 Austin French Horn. Flared, hooded, harmonic. Pressure — 8'. Cleaned and revoiced. Photos and demo tape available. 909 W. 6th, Lawrence, Kansas 66044. \$800 or best offer.

Robert-Morton 3M console, new oak case, bench music rack, etc. Unfinished. Art case deco in box. 147 stops. 75% wired for new specs. Price negotiable. Rebuilt Spencer blower, 3 hp 1 phase 12" discharge, 10" wind, \$550, offer. Lee Smith, 744 West Fountain Way, Fresno, California 93705. 209/227-8398.

Mint condition, Hammond Concorde, 25-pedal, self-contained. Good theatre, classical, jazz. Four sets drawbars, 20 presets, numerous percussions, stop tabs, Auto-Vari rhythm, deluxe features. \$4,750. Diane Whipple, 206/631-1669.

2/3 WURLITZER THEATRE PIPE ORGAN. Toy counter, Xylophone, and Glockenspiel, with self-player action available. Ideal for smaller restaurant or pizza parlor. Contact: Muller Pipe Organ Co., 1365 South Detroit, Toledo, Ohio 43614. 419/382-6761.

Fabulous Minnesota Theatre/Delzer 4/21 Publix Wurlitzer, showroom condition, must see and hear! \$75,000; Wurlitzers: 3/8 — \$12,000; 2/5 — \$8,000; 2/4 — \$4,000, all original and complete; Post Horn rank \$1,000; French Horn \$600, Mills Jukebox \$2,000. Phone 701/223-3225, Box 1334, Bismarck, North Dakota 58502.

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Back issues THEATRE ORGAN, *Bombarde*, \$1.00 each, *Keyboard, Console, NAAM*, 50¢ each, postpaid. Minimum order \$3.00. C. Vallette, 1026 Claire, Huntingdon Valley, Pennsylvania 19006.

Conn Model 633 "Serenade", Mediterranean style, medium finish, two full manuals, 25 note pedalboard, very good condition, fine for beginner or practice organ, asking \$1,975. Dave Toeppen, 409 S. Hi Lusi Avenue, Mt. Prospect, Illinois. 312/255-2255.

Spencer Orgoblo 350 — 8" blower with 1 hp motor. Make offer or will swap for all-electric set of brass (not plated) chimes with keyer or separate keyboard. Gordon Cornell, 8839 Nabida Drive, Cincinnati, Ohio 45247. 513/385-8337.

THEATRE PIPE ORGAN, 3/9 Welte-Wurlitzer. Tibia, Flute, Diapason, two Strings, Vox, Clarinet, Oboe, Trumpet, toy counter, Marimbaphone, Orchestra Bells, chimes, 49 note. In good condition, now playing. Write M. Counts, 4113 Ashwood Court, Ventura, California 93003, or call 805/644-4342, mornings or evenings.



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### Troubleshooting Guide Quiz Answer

(Answer from page 23)

- 1) Secondary pneumatic has a hole, causing high pressure air to leak through the secondary and down through the primary exhaust valve.
- 2) Primary pneumatic may have been wet, so that the leather on the pneumatic (now dry) has become stiff and will not fully lift the valves.

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## WANTED

Console pictures or diagram of stop layout for 3/12-16 Robert-Morton organ, vintage 1926-28. J. R. Polsey, 146 New Haven Drive, Urbana, Ohio 43078.

Volume #3 (1961) and #2 of volume #4 (1962) of THEATRE ORGAN magazines. Walter Gelinas, 150 Willis Avenue, Seekonk, Massachusetts 02771.

## WANTED

A taped copy of Buddy Cole's album "Autumn Nocturne". Please write, stating price, to Chuck Kramarich, 2439 Patterson Road, Escondido, California 92027.

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All-electric set of brass (not plated) chimes with keyer or separate keyboard. Gordon Cornell, 8839 Nabida Drive, Cincinnati, Ohio 45247. 513/385-8337.

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