

A photograph of the Theatre Organ building at night. The building is illuminated from within, highlighting a large, arched window with a decorative frame. Below the window, a sign reads "MOSQUE". The building's facade is dark, and the sky is a pale, hazy blue. The title "THEATRE ORGAN" is printed in a bold, serif font at the top of the page, with the date "March / April 1986" and the ISSN number "ISSN 0040-5531" below it.

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March / April 1986

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Mosque marquee and facade at twilight.
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American Theatre Organ Society

PRESIDENT'S MESSAGE



It is hard to believe that it is Spring once again. Of course, this depends in what part of the country you live. Spring also brings to ATOS the election of members of the Board of Directors. In this issue of THEATRE ORGAN is a ballot and a listing of those who have been nominated for this most important position in your organization. Last year, the number of ballots returned was very disappointing. Just as in any election, the membership has a responsibility to elect

those whom they want to be a part of their leadership for the coming year. I solicit your interest in this most important event in ATOS. Please return your ballot with your choices for the Board.

We are coming close to the cutoff for entries for the Young Organist Competition for 1986. Your committee has been working hard getting the best judges to evaluate the entries and determine the winner. This year we are honored to have Richard Purvis, internationally known organist and an ATOS member, as our senior judge. As I have stated before, we have restructured the program a little so that we will have three age groups this year.

The 1986 ATOS National Convention is getting close. It will be an exciting time. The Virginia Theatre Organ Society members have been working hard to give us a memorable experience in Richmond; not only great organs and organists, but also the opportunity to visit an historic part of our land. The dates are July 6-11, 1986.

Response has been good to the request in the November/December issue of THEATRE ORGAN for finding a group within ATOS to take re-

sponsibility for the Ben Hall Memorial 2/5 Wurlitzer organ which has been installed in the Carnegie Hall Cinema in New York City. The organ has been disconnected and is in the process of being removed. The future location of the organ, and which group will receive it, are unknown at this time. After the entire Carnegie Hall Cinema situation and the proposals received have been reviewed by the Board, we will be able to announce what the future plans are for the instrument.

Although this may sound like a broken record, I must keep on saying it — WE NEED MORE NEW MEMBERS! While we do manage to get some new members, it always seems that some do not renew their membership for some reason. While chapters are perhaps the greatest source of new members because of their activities, our very valuable unaffiliated members are also important in getting their friends to join. Who knows, a chapter could evolve out of a small group, as has happened in many cases before. Please help ATOS and get a new member or two. Give a friend a membership as a present.

ATOS is moving ahead. As we continue into the summer, let's work hard at our many local and society-wide projects.

For those of you who have been following my military career, I have now been promoted to full Colonel. This means I will leave Omaha in July and head for St. Louis (Scott Air Force Base) as the Deputy Inspector General for the Air Force Communications Command.

Sincerely,

Jack Moelmann

EXECUTIVE DIRECTOR'S MESSAGE



The past weeks have been consumed by receiving, opening, coding and input of the renewals of 65% of the ATOS membership. Then came getting out membership cards, follow-ups to those who did not respond to the first notice and running and mailing chapter membership lists. Along with the routine tasks, many letters are received with questions and comments that often mean research before they can be answered. The last part is most enjoyable, as I learn so

much in coming up with answers. And I try to be prompt in my replies, though it is not always possible.

One of the assignments that goes with this position is to assist in putting the Society on a sound financial footing. The financial report appearing elsewhere in this issue shows that for the first time in many years ATOS paid all of the current year's bills with money received for that year. Future budgets will reflect fiscal soundness.

The next task is to examine more ways to increase activities that will meet long-term goals. Doing so will require many hours of dedication and effort by members working through chapters or on projects they wish to handle individually. A case in point: James Weber, a member from Decatur, Illinois, and not affiliated with a chapter, is enthusiastic about ATOS to the point where he has secured over ten new members during the past year. He has written a very thoughtful letter to the Board expressing his ideas about what can be done. Recently he arranged to be a guest on a radio "talk show" where the theatre organ and ATOS received publicity that will result in more new members. And he holds a full-time job. The point of this is that so much can be done if members individually decide "I can do something this year and I will do it." Let us hear from 100 "James Webers" this year.

Sincerely,

Douglas C. Fisk



The Mosque

by Miles J. Rudisill, Jr.

The Shriners are probably best known for the many benevolent functions they perform through their burn centers and hospitals for crippled children. And, of course, most of us have seen them perform in parades with their bands, small vehicle patrols and zany clowns. However, one thing the Shriners have done for all of us who are theatre organ enthusiasts was to build magnificent theatre complexes in major cities across the country. Today they stand as monuments to the architect's skills and the decorator's imagination.

The Richmond Mosque is such a building. Built at a cost of \$2,000,000 in the 1920s, it is considered by many to be one of the finest examples of Mohammedan architecture in the United States. When the building opened it contained a 50-room hotel across the front, a 50 × 25-foot swimming pool, a gymnasium, a bowling alley, a ballroom seating 1000, the awesome auditorium seating 5000, and seven floors of dressing rooms. On the second level were three lounges surrounding the front and both sides of the auditorium. The architect of this Arabian jewel was Marcellus Wright, who also designed Richmond's Hotel John Marshall. The Mosque's hotel rooms are now city offices and classrooms for Virginia Commonwealth University; the pool is used for

life-saving classes by the police academy, and the bowling alleys are a pistol range, also used by the police academy. The ballroom is intact and is used regularly. The section of the main floor that originally was a small restaurant is now part of the extended lobby.

The Mosque had a gala opening on Friday evening, October 28, 1927. According to Douglas Gordon, staff reporter for *The Richmond Times-Dispatch*, it was a night of

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Your BALLOT is
in this issue.**

nights. Richmond had never seen anything like it. The Mosque's minarets, ten stories high, were brightly lighted by floodlights at their bases, providing a wonderful ambience enchanting the park across from the building as thousands made their way to this huge edifice.

Inside, the proscenium opening was large enough to swallow every other theatre in town and high enough to house a cyclopanorama

portraying all the heavens. Every seat was filled. It was a brilliant occasion — people could not believe they were in Richmond. Mme. Ernestine Schumann-Heinck, internationally-famed opera star, sang a farewell concert; Thomas Cannon conducted the Mosque concert orchestra; Prof. Charles J. Possa of New York was at the console of the \$60,000 Wurlitzer pipe organ (Possa had recently returned from a European concert tour where he performed before the king and queen of Spain, and his appearance in Richmond was considered a musical event). The next night, October 29, was the night the Mosque set the pace that was to last less than two years.

There were nine units to the show, beginning with an organ solo by Mr. Possa and ending with the Universal silent movie, *Out All Night*. Between were the Mosque Symphony Orchestra, Mosque Magazine (something like a newsreel), the Mosque Collegians, Mosque Tours, and then the Mosque Presentations which was a series of vaudeville acts. This formula of films and live stage shows started at 1 p.m. each day and repeated itself every three hours until closing. The big silents, *Ben Hur*, *Wings*, *What Price Glory*, and many others, were screened at the Mosque.

But for a relatively small city of 150,000, all of this proved to be too much; after little more than a year the Mosque went dark and back into the hands of Metropolitan Life, the New York insurance company that had financed it. Many reasons were given for its closing in addition to the fact that the bottom had fallen out of the economy. Among them were its refusal to convert to sound (the owners thought it was only a fad); its lack of air conditioning which made it unbearable in the summer months; the Shriner's right to close it down on short notice for their own ceremonies; and the fact that there were other movie houses in the city offering the same type of entertainment: the National, Loew's, and the Byrd had recently opened.

When the Mosque did re-open, it never again attempted a movie-vaudeville policy. A Mr. Corley was employed by Metropolitan Life as resident manager, and it was the beginning of a new life for the building. A concert by Kirsten Flagstad drew so many people that street cars could not get by the building. In 1930 and for several years thereafter, The

The Mosque.





Console of the 3/17 Wurlitzer at the Mosque.

Metropolitan Opera visited Richmond regularly. Their stay was four days with four performances, and their coming to town was like Ringling Brothers setting up. People turned out just to see the trains arrive with all the stars and scenery. The San Carlo Opera Company and the Ballet Russe de Monte Carlo played the Mosque year after year until World War II put a stop to all this.

In 1940 the government of the City of Richmond finally bought the huge complex for \$200,000 and only then did it officially become Richmond's civic auditorium. In 1943 it was taken over by the Department of the Army and served as the nerve center for the anti-aircraft command for all the troops of America. Here the work of the "Blitz Busters," embracing 15 training centers, was supervised by General Joseph E. Green.

After the war the theatre reverted to its use of providing entertainment for the people. The Mosque stage has hosted every type of act, from Arturo Toscanini conducting the NBC Symphony Orchestra to circuses and ice shows. When *Hello Dolly!* played the Mosque during the early '60s, Carol Channing slept in her dressing room on a rented hospital bed because she could not stay in a suite at the Hotel Jefferson as it had just been painted. Every major musical came to Richmond as soon as its run in New York was over — *My Fair Lady*, *Oklahoma!*, *Man of La Mancha*, *The Sound of Music*, *Peter Pan*, and many more; these were all the "heavies," not to mention the bus-and-truck companies we have become accustomed to today.

In 1971 the Mosque was closed for almost a year when the city decided it had to either remodel the place or board it up. About the only thing left today of the Rambusch Studio's

decorations are the large murals across the top of the proscenium. (Rambusch also decorated the world-famous Roxy Theatre in New York.) The theatre has undergone many changes, and today looks rather barren after the removal of most decorations, the painting over of the detail which was so typical of Islamic art, and the removal of all colored house lighting.

Over the years the City of Richmond has spent at least \$4,000,000 on the building, including new concert-style chairs, air conditioning, new lighting system, new stage rigging, modern sound system, and new carpet

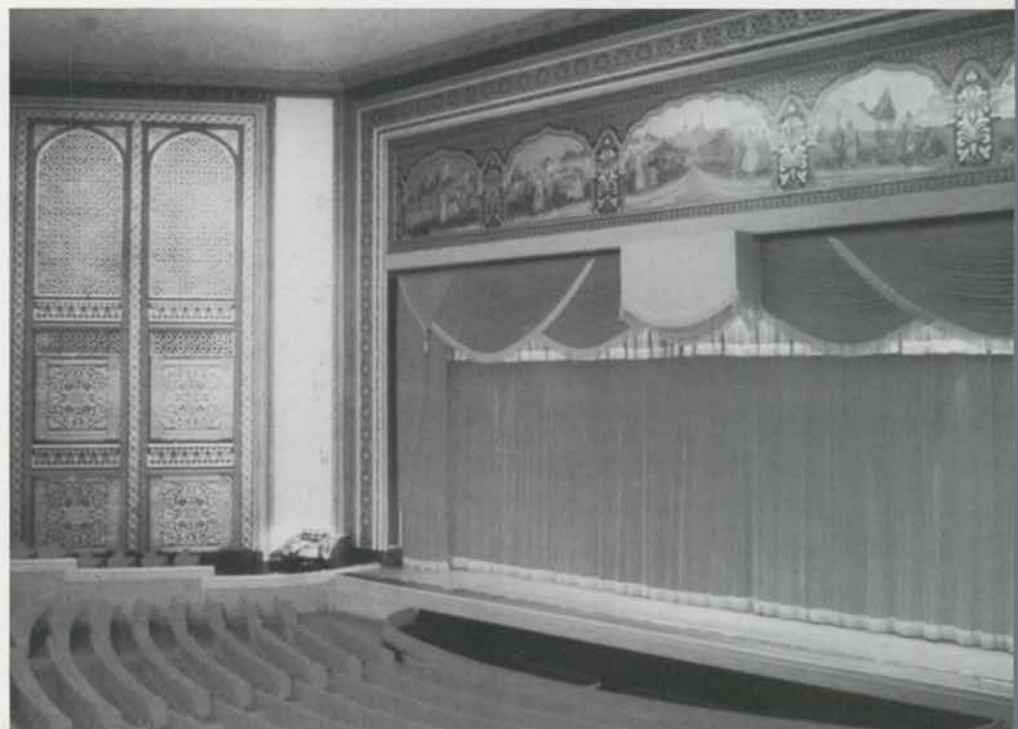
and paint throughout. These renovations were quite an undertaking because of the mammoth size of the facility.

Although the Mosque Wurlitzer is not among the largest of the instruments built by the Rudolph Wurlitzer Company, certainly it is the most famous. The 3/17 Style 260 Special remains intact mainly because of the protection it has received over the years from former ATOS President Tommy Landrum. He and the late Harold Warner, Jr., restored the instrument in 1953 and received recognition from a grateful city council for doing so. Today, the Virginia Theatre Organ Society maintains this organ along with Mr. Landrum.

This organ is believed by many to have been the most important in promoting the theatre organ revival of the mid-1950s. Soon after Warner and Landrum restored the organ, Reginald Foort made several recordings on the instrument for the Cook Laboratories label. These recordings were immensely successful and are now collectors' items. Foort, one of the most famous British radio and theatre organists of all time, was then working as a sales representative for Standaart, a Danish classic organ builder, and residing in Norfolk, Virginia. Emory Cook was an entrepreneur whose early spectacular binaural recordings were used extensively to demonstrate the marvels of the then-revolutionary "stereophonic" sound systems. To hear Reginald Foort play "In A Persian Market" on the Mosque organ is like seeing *Aida* performed at the base of the Pyramids.

The Mosque Wurlitzer has a sound all its own. The 1600 pipes, tuned percussions, and sound effects are located behind grilles at the balcony level to the left and right of the Mosque stage, and the organ speaks forth into the reverberant acoustic environment of the auditorium with a beautiful, crystalline voice. In the rear of the balcony and over the projection booth is a third chamber initially intended to house an Echo division, which

View of the stage, left organ grille and console in the Mosque.





View of the auditorium from the stage, taken soon after renovations to the auditorium in 1968.

was never installed. The console with its three keyboards and pedalboard originally was located on the left side of the orchestra pit, but in 1930 it was placed in its present position in a box to the left of the stage. Designed as a classic instrument for accompanying Shrine functions as well as other shows, this beautiful example of Wurlitzer's art has thrilled millions throughout its lifetime.

The Mosque has had a brilliant past and has a promising future. When it opened in 1927, it was the second largest theatre in the United States. Today, in 1986, it is still one of the five largest in the East. It continues to serve a growing metropolitan area in a variety of capacities.

The Mosque has been Richmond's concert hall for nearly 60 years and is still going

strong. Because the Mosque seats nearly twice as many people, the Carpenter Center for the Performing Arts sponsors its largest shows at the Mosque. *Sugar Babies*, starring Anne Miller and Mickey Rooney, played the Mosque in the fall of 1985. A great spring season is already in the making headed by the smash musical, *La Cage aux Folles*.

With the City of Richmond experiencing a revitalization and rebirth of the downtown area, and the surrounding counties experiencing rapid commercial and residential growth, this monument to the city's past enjoys great promise for her future. We look forward to sharing with you our pride in this building and its original-installation Wurlitzer in July when Richmond will host the ATOS National Convention. On to Richmond, a great place to visit since 1607! □

Carter's Busy 'Canning'

Regular canning season normally gets underway following summer harvest — that is, fruits and vegetables are preserved in tins and quick-frozen packages. But for Gaylord Carter, one of, if not *the* leading national exponent of musical canning, his season extends well beyond late summer. He has already completed getting two items in the can (or perhaps we should say, cassette), and has at least five more in the works for Paramount Pictures Corporation Home Video Division. Each one is a famous Paramount silent photoplay.

Gaylord's first, which has already racked up a successful sales record, was the aviation classic, *Wings*. Carter played his score, accompanying the feature, on the three-manual Wurlitzer installed in the Sargent/Stark mansion in Hollywood.

Studio execs were so pleased with the production they leased the Wilshire Ebell Theatre, Los Angeles, hauled in large projection equipment and had Carter play the film for the trade, all media contacts and publicity people. The organ, a 3/12 Barton, was recently installed in the theatre by the Los Angeles Theatre Organ Society.

Public acceptance of the *Wings* cassette

PLEASE VOTE Your Ballot Is in this Issue!

was swift; Paramount executive reaction equally so. Without dilly-dallying, Carter was signed to compose a score and play it on the Sargent/Stark Wurlitzer for the seafaring classic, *Old Ironsides*. This one has been "canned," but a release date has not been set.

After completing *Old Ironsides*, Paramount people whipped out several other contracts for his inking. Two of these, *The Last Command*, starring Emil Jannings and *Docks of New York*, with George Bancroft, were recorded early in February on the Sargent/Stark organ. It is a point of interest to note that Carter played the premiere of *The Last Command* at Grauman's Million Dollar Theatre, Los Angeles, in 1927. Both features were directed by Joseph Von Sternberg.

Upon completing these two photoplays, Carter will start work on scores for W. C. Fields' *Running Wild*, Eric Von Stroheim's *The Wedding March*, and Cecil B. De Mille's *The Ten Commandments*.

These projects are sandwiched in between Carter's Flicker Fingers tours which take him to all parts of the country. One was his show on January 25 at the Oakland Paramount Theatre. Paramount General Manager Peter Botto informed the famed organist that his show was completely sold out two weeks in advance of his appearance. This had established a record for Carter — the "Standing Room Only" sign was posted a week earlier this year than for his show last year.

Carter also got a chuckle reading a local reviewer's column in which it was stated: "A 60-year-old picture and an 80-year-old organist were the hottest things in town this week!" □

Richard Purvis To Head Judges For Young Organist Competition

Richard Purvis, organist emeritus of San Francisco's Grace Cathedral, has kindly consented to be our special judge for the Young Organist Competition this year. He is known world-wide as a concert organist, composer and master teacher, and those of us who attended the convention in Indianapolis were privileged to hear him perform on the 5/88 Skinner organ in the Scottish Rite Cathedral.

Our youthful contestants can indeed feel honored to have such an artist grade their talents. Four other most capable adjudicators will join him in judging the entrants, and we thank them all in advance for lending their time to such a worthy cause. These youngsters are worth it! □

MARCH/APRIL 1986

Richard Purvis

(Claude Neuffer photo)



TOWARD MORE EFFECTIVE TREMOLOS

by E. S. "Tote" Pratt

As any theatre organ technician, whether professional or amateur, well knows, the proper setting of tremas as to speed, depth, beat and exhaust is a matter of balance, adjustments *ad infinitum* and patience.

The relationship between the regulator and the trem is critical. Wurlitzer regulators utilize three input valves: A central cone valve attached to the top board by a threaded rod which opens with any air demands; a small flap valve which is activated by a dowel when the top of the regulator falls 1/2" from maximum opening; and a large flap valve which opens when the dowel is depressed after the regulator falls an additional 1/2", compensating for air usage as required to keep the pressure stable. A trem merely robs air in measured cycles, causing the regulator to compensate after exhaust from the trem occurs. The valves react to the preset trem beat as the regulator falls and rebounds.

With the Tibia's requirements for a deep, high air exhaust, all three valves should open, causing a maximum collapse and rebound cy-

cle to provide the optimum "sobbing" Tibia tremulation. Conversely, as an example, in the case of strings and Vox Humanas, the tremas are set to exhaust less air with a faster, shallower beat; only the cone valve and perhaps the small flap valve would be involved. Felt washers on the dowel guide pins provide small adjustments to the dowel length before opening valves to achieve the desired tremulation.

The nominal regulator height when inflated is approximately 6" from the top of the regulator to the bottom, which is controlled by the position of the cone valve. The four corners of the regulator top board have to be the same distance from the bottom board if a good trem is to be assured. This balance should be achieved without changing the pressure, by adding or subtracting "S" hooks to the regulator springs.

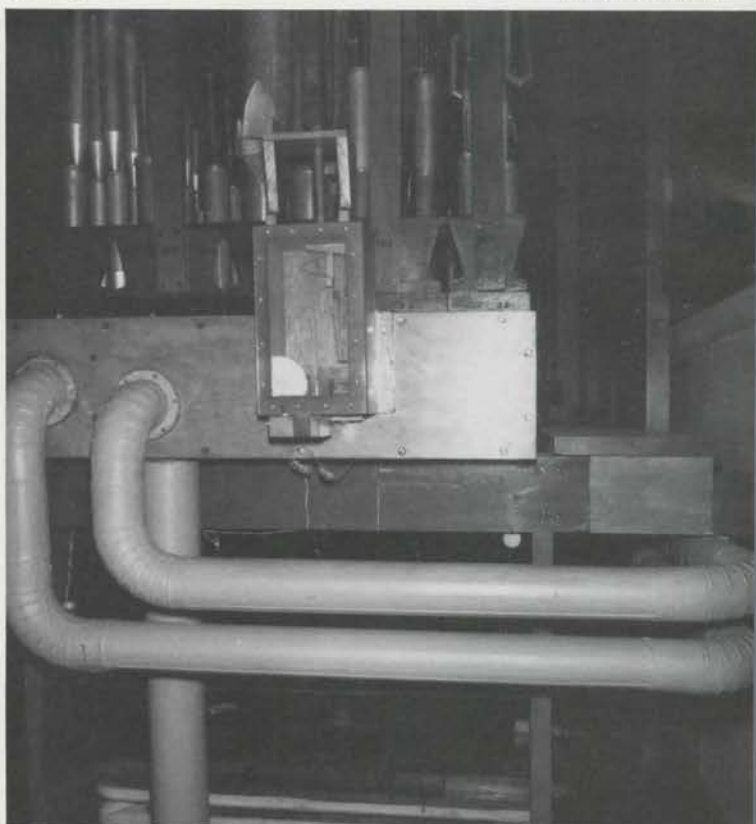
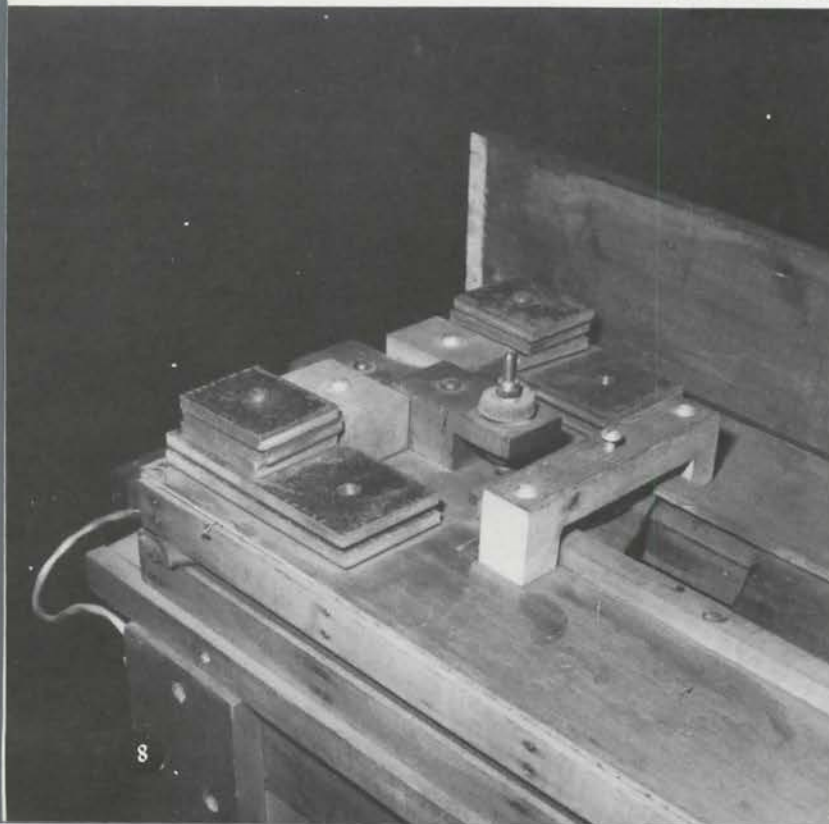
The tremolo itself is a complex of inter-relating adjustments. The air input orifice setting and the output-setting top slide on the trem must have a direct relationship to each

other, otherwise the trem will "choke" out. This latter adjustment generally controls the speed of beat. The depth of the beat (air exhaust) is controlled by the rise of the trem, which in turn is determined by the length of the connecting rod between the top of the trem and the large valve below. The total rise should be between 3/4" and 1-1/4 to 1-1/2". The longer the travel the more air is exhausted. Any change must be compensated for by further adjustments in the input and output valves on the trem to get the desired beat. Substantial weights are highly recommended on tremas to improve this.

You will note that weights on regulators are not covered in this instance, because on the OVC-ATOS 3/28 Emery Wurlitzer in Cincinnati no weights are used on any regulators. Substituted are large weights (2 x 4 x 1/4 cold rolled steel) on the tremas, eight for Tibias, two, four or six for other ranks — except for Voxes using no weights — mounted on each side of the lift ear in the front of the top board. Use of these weights provides reliable

Weighted trem showing two 2 x 4 x 1/4 weights plus equivalent small weights mounted close to the head end to get trem beat desired (fast Tibia on 15" pressure), shown with part of muffler box removed. (Bob Lodder photo)

Solo brass chest showing three of the elbows on the Vox and Solo trem lines, and the new 4" windline replacing the original large rectangular trunk. (Also shows full-scale display action unit.) (Bob Lodder photo)



quick starts when the trem tab is depressed, and deep, easily adjustable beats without sacrificing steady wind when the trem is off. After all, regulators are designed to provide absolutely steady wind at the preset pressure and to rebound quickly after increased air demand has ceased. Weights on regulators virtually destroy the regulator's purpose. The weighted trem impart all the depth, sensitivity and lushness needed for all the ranks.

At the Emery we have done considerable research on trem problems. Here are the results:

1. Only hard lines (metal, soldered) used on all chest and trem lines, no flex runs;
2. No weights on regulators, only on trem;
3. Long wind lines to trem, 3" unobstructed, 18' to 25' long (trem is in the basement under the chambers at Emery);
4. Elbows, minimum of five in each line;
5. Reduce manual chest feed line sizes (selective, see below).

Long wind lines and elbows to trem provide friction in the line to cushion reverses caused by trem exhaust/shut-off cycles, preventing "bubbles," uneven trem action and doubling of the beat at regulators, and making adjustment of the trem simpler. We have two Solo Tibia trem — fast and slow, using the same trem wind line — both easily adjustable at the trem with no regulator adjustments required.

Wurlitzer used rectangular wood wind feed lines to chests where four or five ranks of the same pressure were on a common chest. The first step for a better trem is to replace the rectangular wind line with a 4" metal line. The trunk formerly used was 2-1/4" x 18" I.D., or 40 square inches. The replacement 4" line is 12 square inches, or about one fourth of the original volume of air. After the switchover, we checked the wind pressure using all the af-

ected ranks and leaned on the bottom octave to rob air. The notes played did not fade and the pressure drop was negligible, showing that there was plenty of air volume with the new piping and reduced line size. Note that our 16' Bourdon and offsets are fed by a separate un-tremmed regulator. The five ranks involved are 8' Open Diapason (GG up), Flute, VDO, VDO Celeste and Clarinet (10" wind). The resultant tremulant was beautiful and most effective even with dissimilar rank characteristics.

We performed similar surgery on the Solo brass chest (four ranks), with the same significant results. These ranks are Brass Trumpet, Brass Sax, Quintadena and Oboe Horn — 61 pipes each. Both regulators involved in this modification are standard 32" x 35" Wurlitzer units.

This proves the maxim that oversize wind lines are really an extension of the regulator's steady wind parameters and make the ranks hard to tremulate. In the original Albee installation three other ranks, on this same Solo regulator and trem, were double-decked with a long 6' feed line — a Kinura, Solo String and Orchestral Oboe — all low demand ranks. By changing this to a 4" line we reduced the air volume 50%. The common 3" trem line was broken halfway between the two chests with a tee to the trem, rather than coming out of the four-rank chest directly to the trem. This again provided a delightful smooth theatrical tremulant, equally effective on all seven ranks. The 3" (7 sq. in.) trem line was hard put to shake the wind in the former rectangular wind trunk (52 sq. in.) configuration, as in the Solo.

Allen Miller, in his most interesting and competent article in THEATRE ORGAN (September/October 1984), touched on the problem of oversize wind lines, and Lance

Johnson, whose excellent column will be sorely missed, has several times advocated the elimination of weights on regulators, so there is ample professional empirical support for these changes.

In both chambers, new chest end windboxes were made by Art Havlovic, 1" deeper than the original to permit the 4" wind line to be attached to the bottom for a shorter run. Long runs and excess elbows are detrimental when used on feed lines. Joe Deifel fabricated the 4" hard lines. Bill Ahlert and Art Kessler did the disassembly and assembly to perfection.

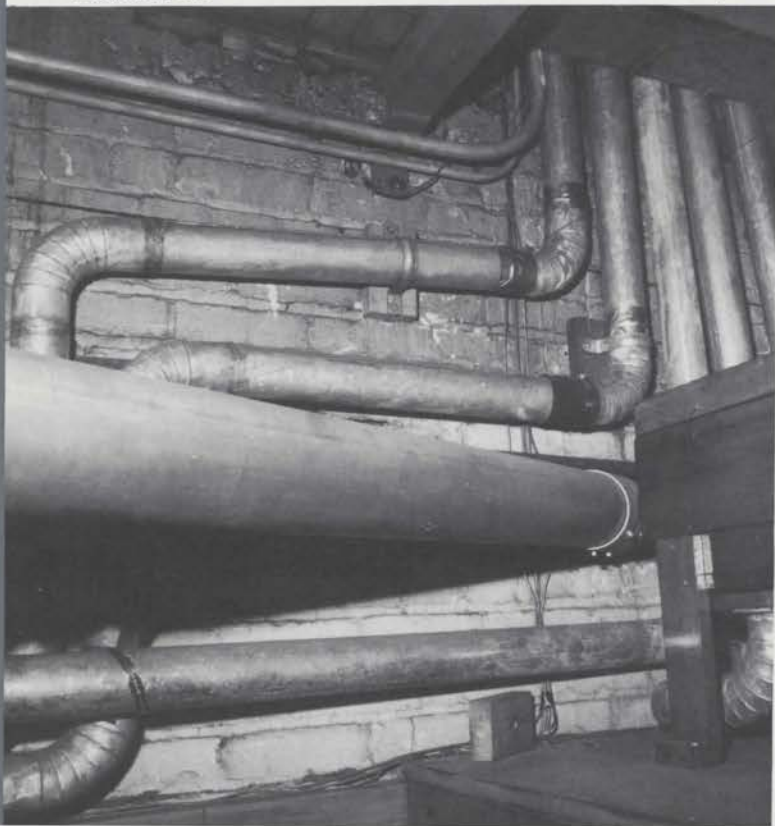
All of our 12 trem now impart a variety of beautiful, lush, balanced rhythm and beat, truly orchestral in nature, which was the intent of the "unit orchestra" concept.

Some installations, such as pizza parlors, seem to favor a definitive trem, with a deep, heavy drop and a slower rebound, using large weights on regulators, and shorter trem lines. In many cases where this is used, the regulators cannot perform naturally to maintain set pressures.

We have found that our trem have been acclaimed by visiting organists, by our own chapter staff and by patrons of our weekend movies. Of course, no trem settings are all things to all people. There are as many opinions as there are organists. We have done what we believe is advantageous for a good theatre organ sound. To attest to the results of this, Grant Whitcomb, in his review of the 1984 Convention Afterglow at Emery, said in part ". . . the organ . . . with probably the best rate of tremulation . . . of the convention . . ."

"Tote" Pratt is the Director of Organ Restoration and Development, Emery Theatre, OVC-ATOS. □

Basement section of trem lines at the Emery Theatre, showing additional elbows used (up to eight per trem). (Bob Lodder photo)



A method of adding elbows on a chamber trem installation.

(Bob Lodder photo)



PROFESSOR CRAWFORD

by Dr. Edward J. Mullins

In 1911 the Kennedy Block was erected at 120 North 27th Street in downtown Billings, Montana. In February 1913 the Kennedy Theater, a vaudeville house located in the building, closed for repairs. It was remodeled and re-opened as a first class picture house, the Gem Theater. One of the best features was a newly installed \$4000 pipe organ and a \$1000 player piano, enabling continuous musical programs.

In the early days of silent movies and vaudeville, the "Professor" was the musician who accompanied the films or led the orchestra. Opening night, February 22, 1913, the organ was under the able care of Professor Roscoe Kernern of Spokane, Washington, who was considered one of the best musicians in Spokane. On opening day the Gem management gave each lady present a beautiful carnation.

The instrument, reportedly a two-manual, seven-rank Kimball with tubular pneumatic action, was the first pipe organ in Eastern Montana. The quotations which will follow are from microfilmed copies of the 1913 issues of *The Billings Gazette* which are on file at the Billings public library.

February 23, 1913: "With capacity houses,

The Billings Gazette, February 25, 1913, advertisement announces new organist, 18-year-old Professor Charles Crawford.

the Gem motion picture theater in the Kennedy Block opened its season last evening. The show house, which is one of the largest and perhaps the most handsomely appointed amusement place of its kind in Montana has just been remodeled and a \$4000 pipe organ installed, which is a decided innovation in the moving picture field in Billings"

A new organist began his first full-time organ position at the Gem on February 24, 1913 — Professor Charles Crawford.

February 25, 1913: "The show at the Gem Theater Beautiful, Kennedy Block, tonight, will be an exceptionally strong one and well worth seeing. The theater film, 'A Shadow of the Past,' in two reels, is one of the best western pictures ever produced, showing life in the early days on the plains, with its trials and perils, in vivid colors. The comedy picture, 'Tom, Dick and Harry,' is made to drive the blues away — a continuous laugh. The big pipe organ, one of the finest of its kind in the state, as played by that able musician Prof. Chero (sic) Crawford, is always a treat. Donald Macgregor, Scotland (sic) favorite baritone, will sing that popular ballad, 'I'd Love to Live in Loveland.'"

On February 26 the *Gazette* reported: ". . . Ches Crawford, who handles the organ to point of perfection, will have something unusual for this stirring drama. The management has received a number of compliments on Mr. Crawford's excellent playing and on the beautiful tones of the immense pipe organ. Entire change of photo play every day. Special children's admission, 5 cents, adults, 10 cents."

March 1: ". . . Mr. Charles Crawford will render appropriate music of the large pipe organ for the drama subjects. . . ." On March 2 the advertisement read "Prof. Chas. Crawford" but notice read ". . . Mr. Chess Crawford will render appropriate music on the large pipe organ."

March 4 and 5 read: ". . . Mr. Jess Crawford will render appropriate music on the large pipe organ. Matinee every day at 2. Evening Performance at 7." March 5 was the last advertisement listing "Prof. Chas. Crawford."

March 8: ". . . Excellent music will be provided at the beautiful pipe organ by that talented musician, Professor Charles Crawford, and the vocal music by Donald McGregor, Scotland's favorite Baritone." March 9: ". . . Jess Crawford will have something appropriate for those excellent photo plays on the large pipe organ. To those that have not heard the pipe organ music with the pictures, it will be one of the treats for music lovers as

well as making the photo plays much better"

The ads ran for one week without Crawford's name. Then on March 12, 1913, his name appeared for the first time as "Jess."

March 13: ". . . Mr. Jess Crawford will render appropriate music on the large pipe organ. Don't forget the recital coming up some time in the near future. Matinee every day at 2; evening performance at 7." March 15: ". . . Jess Crawford will render appropriate music on the large pipe organ. This is the only pipe organ in Billings and the management should be congratulated in fitting up the theater in such splendid style."

March 19: ". . . Jess Crawford will play appropriate music on the large pipe organ. The management wishes to announce that on Easter Sunday, March 23rd, an organ recital will be given during the afternoon. The program as yet has not been decided upon but the music lovers are sure to be given a treat that is only heard in the largest cities. The program will be announced some time this week and will consist of mostly classical music."

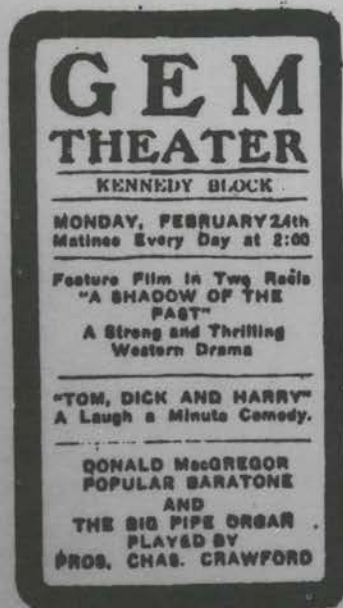
March 20: ". . . Jess Crawford will have something new for the large pipe organ. On Easter Sunday afternoon the management will give an organ recital. Mr. Crawford has some especially selected numbers ready for this recital and all those who are especially fond of the symphony will do well to visit the Gem that afternoon."

Crawford gave his first organ recital on Easter Sunday 1913, an event he would continue later in his career. March 23: "Special Matinee at the Gem." "Special pipe organ matinee at the beautiful Gem theater Easter Sunday afternoon at 3 o'clock will give the music lovers one of the best entertainments that have been given in Billings. Mr. Jess Crawford, organist, will have an extra strong program.

Selection, "Ill Travatore" (sic) Verdi Intermezzo, "Cavalleria

Rusticana" Mascagni
 March, "Tannhauser" Wagner
 Solo, "The Holy City" Mr. Knowlton
 "Love's Dream After the Ball" Czubulka
 "Hungarian Dance" Brahms
 Selection, improvised Crawford
 The management wishes to make the announcement that at another time in the near future another pipe organ recital will be given for the benefit of the patrons. Photo plays started this afternoon at 2; recital promptly at 3."

The next recital was Sunday, April 13, 1913, with Mr. Crawford, organ; Mrs. Clapper, piano; Mr. Steck, violin; and Mr. Knowl-



G E M
THEATER

KENNEDY BLOCK

SMILING DAN,
Kay Bee Drama.

THE ROMANCE,
American Drama.

CLOSE SHAVE,
Punch Comedy.

DONALD M'GREGOR,
Soloist.

JESS CRAWFORD,
Organist.

The Billings Gazette, March 12, 1913, "Jess" appears in advertisement for the first time.

ton, tenor. A. J. Knowlton was also the theatre manager. A large ad on Friday, April 25, promoted "The Star of Bethlehem" in three reels. "A Sublime Masterpiece with Professor Crawford playing the big Pipe Organ. Amateur Night."

Another recital was given Sunday, May 11, and the reporter alludes to the fact that Crawford was eighteen. He was born December 2, 1895, in Woodland, California. "This afternoon at the Gem will be one of the best organ recitals Professor Crawford has offered. It is wonderful when you stop to think of the mas-

The Billings Gazette, May 9, 1913

GEM THEATER
TONIGHT

Prof. Crawford playing the big Pipe Organ with Three reels of the best moving pictures.

A. J. Knowlton in song; Amateurs, the best ever; big Pie Eating Contest. Don't miss the time of your life.

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GEM Theater
Kennedy Block

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3-Reel-3 Broncho Feature
Special Matinee Sunday

With Pipe Organ Recital. Show at 2:00; Recital at 3:00.
JESS CRAWFORD, Organist. A. J. KNOWLTON, Soloist.
Children 5c. Adults 10c.

The Billings Gazette, March 23, 1913, Easter Sunday, Jess Crawford presented his very first Sunday organ recital.

terful way in which he handles this most difficult instrument and only a boy not yet 19 years of age. He has certainly become a great favorite with the music lovers of Billings. . . ." On May 11 the Gem advertisement for the very first time announces "Mr. Jesse Crawford" in a pipe organ recital. A name that would remain for his entire professional career.

On May 18 the following prophesy appears: "This afternoon Professor Crawford will offer another of those more than pleasing pipe organ recitals which have pleased hun-

dreds of Billings music lovers in the past. He is becoming a master of this large instrument and will without a doubt in a few years be one of the headliners in the music world which is saying a great deal but nevertheless is very true. . . ."

May 25 promoted another Sunday recital. "Organ Recital at the Gem. The organ recital to be given by Professor Crawford Sunday afternoon will be well worth your time and your dime, as this accomplished young musician never fails to please with his perfect control of this wonderful 'Pipe Organ with the

The Billings Gazette, May 11, 1913, advertises "Mr. Jesse Crawford" for the first time, a name used for the remainder of his life. Crawford died May 27, 1962, in Sherman Oaks, California.

G E M
THEATER
SUNDAY,
AFTERNOON

PIPE ORGAN RECITAL
By
MR. JESSE CRAWFORD

Assisted by
MISS FRANCES GILSDORF

Singing
I Hear You Calling Me
A. J. KNOWLTON
Rendering
The Message of the Violets
3 Good Reels of Pictures
All for a Dime

Human Voice.' The program includes 'The Spanish Dance' by Moszkowski, and 'Melody in F,' which has been generally requested for this event. The well-known number, 'Oh Promise Me' from the light opera, 'Robin Hood,' has been requested by many admirers of Mr. Knowlton, our popular tenor."

The last feature film Crawford played at the Gem was "From the Manger to the Cross," a five-reel Kalem Biblical masterpiece, on July 29-30. The ad states "Hear the Pipe Organ play to this great production; attend the matinee to avoid the crowd at night."

The Gem was sold shortly thereafter. The August 5 paper mentions that one of the new owners, Bert L. Thomas, ". . . is a Billings boy, just arrived from the coast, where he has been an organist for three years." Thomas replaced Crawford. Jesse's next position was at the Alaska Theatre in Seattle, Washington.

In September the Gem exhibited a talking picture using the Electrophone process. A new organist was hired in October, with the improbable name of George E. Perfect, from the Broadway Theater in New York and Thomas was relegated to singing solos.

The 1913 Billings City Directory lists Jessie (sic) Crawford boarding at 213 North 30th Street; a travel agency is now located at that address.

The Gem was renamed the American in 1917 and became West's 27th Street Theatre in 1922. The Kennedy Block went up in flames March 10, 1950. The old Gem, known as the Empire at the time of the fire, was destroyed. The pipe organ had been removed earlier and might still be in a church today.

The above evidence suggests that Crawford's given name could have been Charles and that Jesse became his established professional name in 1913 in Billings, Montana. Charles, Chas., Chess, Jess or Jesse set the style for theatre organ playing in the heyday of the movie palaces. His phonograph recordings were widely distributed. His many recordings were very popular and his style of playing was much copied by other organists.

Other theatre organists made the same sounds, within the capabilities of their talents, and the "Crawford Style" became "locked in" for many years. Crawford was judicious in his registrations and didn't use any unnecessary stops. He played a clean melody line, used certain stops for accentuation, and mastered the art of second touch. Whatever he did appeared to be the right thing. Obviously, Jesse Crawford was a genius in his art, born with a God-given talent that manifested itself at an early age.

An 18-year-old organist with the title of "Professor" may seem a bit grandiose, but it was the custom in its day. A professor is a "professional," as opposed to an "amateur," one who professes skill in some art, a teacher of the highest rank who holds a "chair" in an institution of higher learning.

While Professor Crawford never held a "chair," I think that no ATOS member will disagree with the fact that he certainly was of the highest rank when it came to occupying a "bench" (or a Howard seat). □

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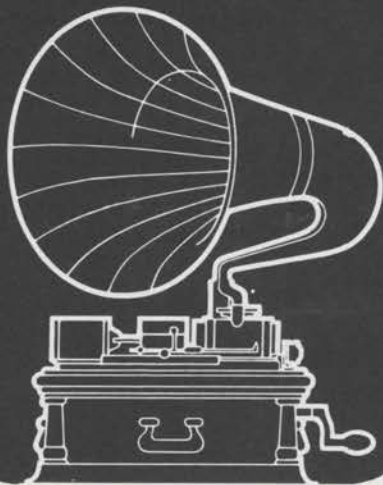
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REAL RHYTHM! Jim Riggs playing the Grand Lake Theatre Wurlitzer in Oakland, California. \$9.95 postpaid from Jim Riggs, Box 228, 484 Lake Park Avenue, Oakland, California 94610.

This release by Don Thompson's Pipe Organ Presentations Ltd. is a double premiere. It's a first for both organist and the assembled 13-rank organ which replaced the long gone Style 235 (11-rank) original Wurlitzer installed in the theatre. According to Jim's jacket notes, it's not pure Wurlitzer. He states that owner Ernest Wilson assembled it from Barton, Kimball, Robert-Morton and United States Organ Co. parts, although Wurlitzer voices dominate. Jim informs us that the Tuba, Clarinet and Diapason pipework is Kimball, while the Trumpet pipes were made by United States Organ Co., although he suspects the brassy rank was actually made by Gottfried. The Post Horn is a revoiced Oboe Horn, the work of New England pipe expert Allen Miller. The Vox Humana, Concert Flute, Tibia and the four ranks of Strings are Wurlitzer. All of the voices have been equalized, as necessary, to provide a fine sounding ensemble. Also, there are some attractive solo voices. It's a good sounding organ.

Jim Riggs is a new name to this reviewer, but if this biscuit is fair evidence of his musical abilities we'll be hearing a lot more from him. Those who heard him during the 1983 ATOS convention confirm our feelings.

Jim Riggs has played in a number of eateries in the southwest and has made favorable

impressions during appearances at San Francisco's fabled Avenue Theatre. He is strongly attracted to the music of the '20s and '30s, which puts him in good stead with listeners with long memories, those who recall the music made by Fats Waller, Jesse Crawford and Paul Whiteman. They are among his idols. If we may offer a suggestion we would advise Jim to strive for more variety in his registration, especially among the colorful soft voices (color reeds, for example). As things now stand he has a strong attraction to full combinations for extended playing time. Some listeners may find such registration a bit heavy. But let's examine the selections.

"Nobles of the Mystic Shrine" is a majestic, fast march dedicated to the men of that fez-hatted organization which performs great public services (like financing children's hospitals) while masquerading as benevolent Arabs (back when those pseudo-orientals, such as Valentino and Gallagher & Shean could be thought of as colorful and romantic characters — long before Khadafy). Here the Nobles pass in review to the strains of a scintillating march brought to life by the talent of Jim Riggs and the skill of march composer John Philip Sousa. It's big and brassy.

"Blue Moon" is somewhat marred in its first chorus by the slightly out-of-tune solo 4' Tuba. If one can overlook this and enjoy the reed mix of the second chorus, it adds up to an enjoyable arrangement. The "calumph-boom" accompaniment is intriguing and the brassy middle part is interesting. But it's the reedy combination of Kinura, Vox and other mixing reeds that carries this one.

"On A Little Balcony in Spain" is a long forgotten "Spanish" foxtrot from circa 1930. It's pleasant and inconsequential music with a touch of tango rhythm, and Jim's jacket notes mention that it was recorded by Leonard Joy and his all-string orchestra. The only reason we recall "Balcony" is because it was a favorite of our first steady. Remember it, Connie Kelly? Jim plays it pretty, in good dance tempos.

"Honeysuckle Rose" gets several treatments here. Composer Fats Waller was content with an unchanging steady beat with his jazz variations providing the interest. Jim prefers mood and tempo changes, although his own variety of jazz improvisation is evident. It's a new and different version of this old favorite.

Jim's "Folk Song Fantasy" includes such goodies as "What Do We Do With A Drunken Sailor," "Red River Valley," "A Rovin'," "Tell Me Why" and "Shenandoah." Each is provided with registration and mood changes as called for by the music (even some gorgeous open harmony on Tibia/Vox voices).

Jim's "Warner Bros. Potpourri" includes a touch of Crawford during "Sittin' On A Backyard Fence" (good use of pitched percussions) and a well-phrased "Shadow Waltz." The set also includes a jazzy "Pettin' In the Park," a verse and chorus of "I'm Like A Fish Out of Water," and a Post Horny, full organ "Forty-second Street." It's a pleasant and often exciting retrospective from the Bus-

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by Berkeley era of cinema choreography.

"The Girlfriend of the Whirling Dervish" is good fun from the late '30s. It's another fond pseudo-oriental remembrance when Arabs could be funny rather than deadly. Jim says he first heard it in a Porky Pig cartoon. It fits. The dervish actually whirls in chromatic flourishes during one chorus and the next to closing is played as the '30s swingbands performed it — wildly. Good jazz on pipes ain't easy but Jim manages it.

A "South of the Border" set consists of the title tune with the inevitable Mexican percussors. The second chorus is an intriguing Tuba solo plus what Jim describes as "mariachi marimba." Mood music.

"Dance of the Blue Marionettes," by a fictitious "Leslie Clair," sounds very much like a tune lifted from a Marx Bros. comedy. The bell-toned percussions get an energetic workout in this arrangement which Jim says he borrowed from Sidney Torch.

"Medley from *Top Hat*" (Irving Berlin) brings us four tunes from the movie classic danced by Fred and Ginger. The tunes are "Cheek to Cheek," "Isn't This A Lovely Day," "Top Hat" and "The Piccolino." There's something here which disturbs us; Jim seems to be trying too hard. The music is all there, played with skill, but often at a frenetic pace on too heavy registration. "Lovely Day" is an exception. It's played at moderate tempo on attractive and varied registration. Then into several minutes of wonderful bombast for "Top Hat" (get that bass figure!) and a wild "Piccolino." For these ears the rather long passages with heavy volume and frenzied tempos are a bit much (the set covers seven minutes and 15 seconds). Those are the only faults (if they are faults) we can find with an otherwise fine recording, one with a tune list which spans a great era in popular music. Besides, who can fault an organist who in his jacket notes acknowledgements adds "special thanks to . . . Mom and Dad"?

Jim Riggs at the 3/13 Grand Lake Theatre organ.



Scott S. Smith

Recording is topnotch. The surface of the review pressing is faultless. The jacket displays photos of the three-manual, double stoprail console and a long shot of the theatre exterior. The back of the jacket has a photo of Jim Riggs and his own notes. The clarity is somewhat diffused by superimposed artwork which makes the notes sometimes difficult to read.

Don't be misled by the title of the record. The emphasis is on skillfully produced organ music, not just on "rhythm." It's a fine musical presentation.

(Stich photo)

MEMORIES OF THE MICHIGAN, Scott Smith at the 3/11 Barton. Stereo cassette only, available from Lansing Theatre Organ, Inc., P.O. box 26154, Lansing, Michigan 48909; price \$7.00 plus \$1.50 postage and handling.

It's an all too familiar story. Theatre closes its doors on Labor Day, 1980, and a dedicated crew records the organ while owners of the house strip the auditorium of salvageable items. Then organ suffers extensive water damage before a disastrous move into storage. Theatre auditorium becomes another memorial parking lot. We've heard that dirge before.

In this instance the cloud has a ferrous oxide lining in the form of a truly remarkable recording by Scott Smith who had been staff organist for eight years at the Michigan Theatre. Although the blurb on the J-card modestly admits to "errors in performance," the overall impact of the recording and the excitement generated by Smith's playing is the stuff of which rave reviews are born. Don't expect much from the packaging except a reasonably clear miniature of Scott at the Barton console. Microphone placement for the taping couldn't have been better.

George and Ira Gershwin's "Who Cares" from their Pulitzer prize winning musical *Of Thee I Sing* serves as a spirited introduction. One guesses from the obvious tape splices that the best of multiple takes were used, but the arrangement is inspired and the organ has gutsy sound to burn. Every note of every pipe rank and percussion is right there, including a sizzling cymbal crash at the end. "My Romance" gets the rich, warm, harmonious treatment it deserves with unhurried, gorgeous chord changes. Scott's intro to the Rodgers and Hart favorite deserves special

MARCH/APRIL 1986



mention. The chorus of strings and Glock sparkles. The Tuba is magnificent. This isn't the smoothest theatre organ playing you've ever heard, but Smith generates more musical excitement per minute than this reviewer has heard in many moons.

"Tangerine" doesn't try to be a Jimmy Dorsey imitation. It's ricky-tick and Xylophone. It's Kinura used unabashedly in a swinging chorus. It's Tibia for a spell. It's a toe tapping boogie turn. It's one of those inspired moments late at night when an organist throws caution to the winds and climbs way out on an artistic limb. This time it really works and is both fun and musically satisfying. A raw, untremmed Clarinet and big, fat pedal notes set the funky mood for "Angel Eyes," a great blues tune too seldom heard on pipes. Scott's treatment is sentimental and lowdown — just about as far away from Muzak as one can get. It's a trip! The long, drawn-out coda is so exaggerated, it works.

Side II begins with "Too Late Now." Vox and Tibias are big and breathy. The Barton as recorded under these conditions has superb presence. The dynamic range is almost as wide as one gets on the new compact discs. Pre-set pistons provide a few gunshots here and there. Unorthodox harmonies are a nice surprise.

We are told that "Nice Work If You Can Get It" was recorded on the last night when the auditorium had been stripped of its finery. The pipe sounds are extremely "live," almost "raw." Scott Smith uses all of his fire power to blow this tune out of the water. The last chord (a 13th) is held one millenium too long! If the listener is in the mood for a searing emotional experience, it's great. The reviewer liked it, but realizes that folks with different tastes may find it irritating and out of control.

"Lansing Street Carnival" is a march played with zest and a big cymbal crash ending. Civic pride was probably the best excuse for including it. Some may question the wis-

dom of preserving the final selection "Who Can I Turn To?" It snarls rather than sings, is badly conceived and haltingly played by Smith. The pedal line is more verve than marksmanship. But there is no doubt about the fact that the sound is just about as far away from electronics as one may hope to get on theatre pipes.

There is so much that is good on this tape, the Barton at its best is so glorious, Scott Smith is such an original talent, that we can only applaud the decision to preserve the Michigan Theatre pipes for posterity. Both the Barton and the artist should be heard from again — the sooner the better!

WALTER J. BEAUPRE

CAROLYN AT THE CONSOLE, Carolyn Riddick plays the Gosport 3/13 Compton, Stereo COS 108. Available from Cinema Organ Society Sales, 23 Aveling Park Road, London E17 4NS England. Price \$8.00 airmail postage included.

It's a marvelous idea: give an annual award (Ian Sutherland Award) to a promising theatre organist which includes sharing the concert bill with a "big name" and publication of a cassette tape on an organ of the artist's choice. The Cinema Organ Society has been doing this for years, and in 1985 chose 22-year-old Carolyn Riddick to co-star with George Blackmore and to subsequently cut this solo tape.

The apple-cheeked Carolyn, pictured at the console of the COS Southbank Wurlitzer (not the Gosport Compton), has been concertizing since 13 and released her first LP in 1981. She holds diplomas from the London College of Music. She's a seasoned pro. Her playing is mature, authoritative and accurate. She has a nice flair for programming. Very impressive on the keyboards — nothing to write home (or abroad) about on the stop tabs.

Her opener, "Oxford Street" by Eric Coates is a lively, theatrical two-step played

Carolyn Riddick at the 3/12 Christie, Granada Theatre, Walthamstow, London.

(John Sharp photo)



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with perfect control of notes and tempo. Unfortunately, the organ Carolyn chose is installed in a ballroom where the reverberation gets in the way of her spritely attack. Every rank of pipes seems to sound like every other rank so that each registered ensemble is the musical equivalent of brown Jello. Compton pipes aren't usually this neutral, and she does manage a good "churchy" sound for one selection. This may be Carolyn's idea of how theatre pipes should sound and no reflection on the instrument itself.

None of this seems to daunt the artist who next turns out a skillful arrangement of "What I Did For Love." What she does is a slow ballad at mostly full blast ensemble sound. Tuned percussions get a tasteful workout. "Parade of the Tin Soldiers" complete with Xylophone gets a slightly slower treatment than usual, but this is a refreshing change of pace. Carolyn balances counter melodies skillfully. She tosses in a few bars of "Soldier on the Shelf" for variety, then returns to an even slower paced "Parade." Expertly done!

Next on the varied menu are excerpts from the BBC series *All Creatures Great and Small* plus snippets from Mozart. If the "Sonata in C" is more Raymond Scott than Amadeus, it's probably intentional. The extraction from "Symphony No. 40" gets the same good humored treatment. Themes from the TV miniseries *The Thornbirds* give us a foretaste of what it might be like if those Golden Arches started serving Mac-Music along with Mac-Nuggets. Carolyn pays Mancini's "junk food" much more respect than it deserves.

The fact that the organist can get all the way through "Bugler's Holiday" by Leroy Anderson without a HINT of solo trumpet sound will give the reader some idea of registration resources. Again, her playing is immaculate. The last selection on Side I, "Sortie in E Flat," is one of those up-beat church pieces designed to clear the sanctuary after services. This time the registration IS interesting, and the Compton sounds like a good church organ.

Side II introduces us to another of those stirring marches the British use as programme openers. This one, "A Bridge Too Far," was aptly named. Few others will be motivated to cross it. "Through the Eyes of Love," on the other hand, is a recent movie theme well worth remembering. Carolyn's registration begins with full organ and builds. "Nola" is beautifully played with drive, bounce, and clarity. There is a delightful bell-like set of tuned percussions on this Compton, and Carolyn uses it well. "Tell Me On A Sunday" is further evidence that tunes by Andrew Lloyd Webber achieve popularity these days on merits other than their melodies.

"Tambourin" is a sparkling novelty featuring the fastest tremors west of the Prime Meridian. Carolyn's generous program closes with yet another collection of musical moments from *Mack and Mabel*. This version seems complete and unabridged. *Mack and Mabel* was a Broadway turkey where the music deserved to survive — if not the show.

To this reviewer "Carolyn at the Console"

is one of those rare operations where the organist is brilliantly successful — but the organ dies! It would only be fair to hear someone else calling the ranks of the Compton at Gosport before writing it off.

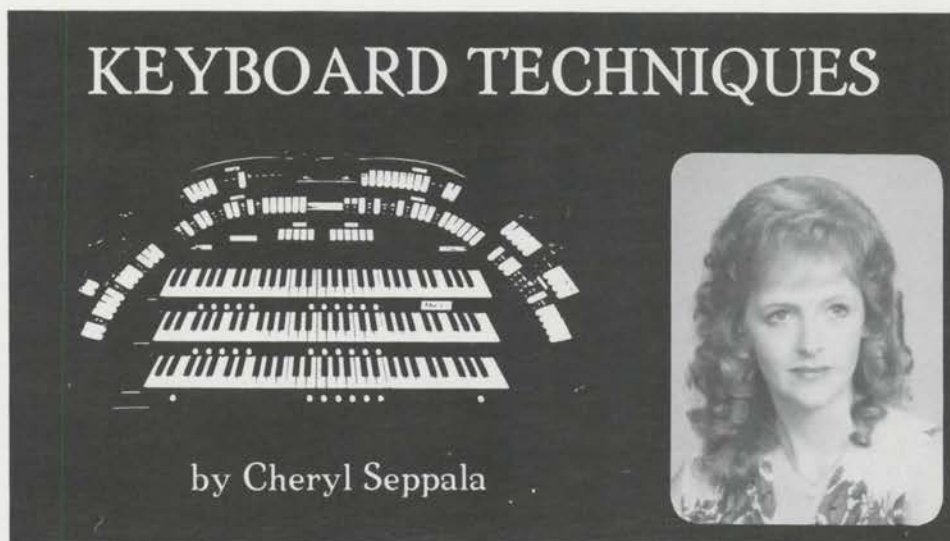
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This isn't an entirely new release; it's actually George's "Red, Hot and Blue" album played on his recently completed 4/32 home installation which he has dubbed "The Hollywood Philharmonic Organ." We reviewed the LP stereo platter a few issues back and found it very palatable.

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Why the CD version? Actually, it's a premiere — "the first pops pipe organ compact laser disc." For those unfamiliar with CD, it's sound quality which is the attraction. The "stylus" is a light ray which "reads" the disc. Thus, in addition to other advantages, record wear has been eliminated. But the CD recording is not playable on existing (stylus-equipped) phonos. This recording is for the high fidelity enthusiast, while the rest of us enjoy the old familiar grooves and wonder whether CD is destined eventually to fill them.

But CD or grooves, a George Wright recording release is an event to cherish. □



CHORDS

When you begin to study the organ, you have an immediate choice to make. Do you wish to play published three-staff organ arrangements wherein you must be able to read both treble and bass clefs? Or do you wish to learn to read treble clef only and use chord symbols for the accompaniment, instead of reading the bass clef? Students who have a very strong piano background usually choose the bass-clef method, as the ability to read two staves simultaneously has already been mastered. However, for the complete beginning organist, reading just one staff and a chord symbol often seems the lesser of evils. Both methods are certainly acceptable. Eventually, you will most likely want to do both. So, let's begin a brief study of the ten various types of chords you will find in most beginning and intermediate music.

In the last issue, we laid the foundation for our study of chords by learning and playing all 12 major scales. It is from these major scales that all types of chords are formed. For our purposes, let us define a chord as three or

more notes played simultaneously, following a particular pattern of scale notes or intervals (distances).

There are four kinds of triads (chords having just three notes). The major triad is the foundation of all other chords. It is imperative that you learn all 12 major chords by selecting the first, third and fifth notes of its respective scale, e.g. C Major = C E G, E_b Major = E_b G B_b. The other three types of triads are formed by altering the third and/or fifth of the major chord. In the formulas that follow, the _b sign indicates to lower a half-step, the # sign indicates to raise a half-step. Frequently used abbreviations are also given.

Major	=	1	3	5
Minor (m)	=	1	3 _b	5
Augmented (aug or +)	=	1	3	5#
Diminished (dim or °)	=	1	3 _b	5 _b

However, not all chords contain only three notes. The four-note seventh chord is one of the most important types to study. It is formed by adding the seventh note of the

scale lowered a half-step to the major triad. The following are some of the most frequently used four-note chords:

7	=	1	3	5	7 _b
6	=	1	3	5	6
Major 7 (maj. 7)	=	1	3	5	7
Minor 7 (m7)	=	1	3 _b	5	7 _b
Minor 6 (m6)	=	1	3 _b	5	6
Diminished 7 (dim. 7)	=	1	3 _b	5 _b	7 _{bb}
			(7 _{bb} = 6)		

The above ten formulas represent the ten basic types of chords. There are many others necessary for advanced study. But consider, by memorizing these ten rules you will be able to form 120 chords! Of course, the most easily recalled chords will be those you use most often in your repertoire.

It is also important to note that these

chords do not have to be played in root position (with the name of the chord as the lowest note). Once you have found the correct notes for any chord, practice it in all positions (inversions) in both hands, e.g. G7 = G B D F in Root Position, B D F G in First Inversion, D F G B in Second Inversion, and F G B D in Third Inversion.

As a very general note: Most organists prefer to play all of their accompaniment chords between the two Fs on either side of Middle C. Chords normally sound best in this range. Also keeping them close together enables the player to connect one chord smoothly into the next. As you practice your chords in all inversions, remember to use finger substitution to achieve an unbroken, legato sound.

We will continue with some of the more advanced chords in the next issue. □

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Volume II

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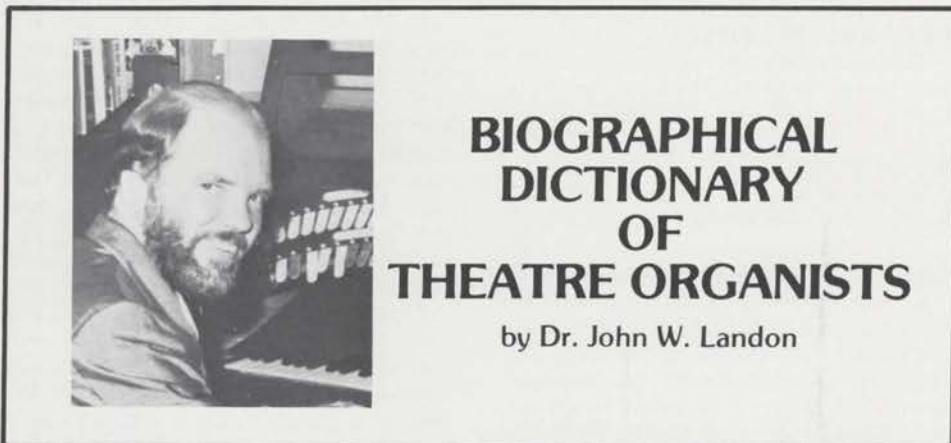
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BOLLINGTON, AL

Born December 8, 1904, in Normanton, a town on the borders of Derbyshire and Nottinghamshire (near Sherwood Forest). His father, James Thomas Bollington, was a deputy coal miner and surveyor who also ran a grocery store and photographic studio.

Bollington began studying piano at the age

Al Bollington at the Odeon Carlton Theatre, Toronto, 1948.



of seven. At 14 he won the degree A.L.C.M. (Associate of the London College of Music). He was too small to use the cap and gown that went with it.

In 1915 Bollington became assistant organist at a Methodist Church and five years later he began playing for silent films at "The Palace," a local cinema. When the picture was bad patrons pelted him with garbage, so the manager moved the piano behind a curtain on the stage.

In 1922 Bollington took a job playing on board the "Lancastria," a "one-funnel" ocean liner on its way to New York. When he returned to Liverpool he changed ships, playing on the "Carmonia," a "two-funnel" ship bound for a three-month cruise.

Bollington returned to England in 1925. His parents had moved to Blackpool in his absence and his father helped Al find a job as orchestral organist at the Palace Cinema, Blackpool. Two years later he married May Crookall, the girl who worked in the box office.

In 1928 Bollington became assistant organist at the Wurlitzer in the Kilburn Grange Cinema, London. He later became assistant simultaneously at the Regal Marble Arch, playing the organ on Quentin Maclean's day off. After two years of holding down these two positions Bollington was appointed solo organist at the newly opened Astoria Streatham, London. Up to this time he had used his full first name, Alfred. At the Astoria he was told that his name was too long for the marquee so he shortened it to Al.

Bollington was thrilled when, in 1935, he was appointed organist of the Plaza Piccadilly Circus. This was one of London's most prestigious motion picture theatres and was often attended by royalty and London's upper crust. However, Bollington soon became frustrated because the theatre management imposed certain restrictions upon his usual style of presentation. On the positive side of the ledger, Al and May had begun to rear a family. First a daughter, Patricia, was born and then a son, Peter.

In 1936 the London Paramount Theatre (Tottemham Court Road) opened with Reginald Foort at the console. Foort left shortly thereafter to become B.B.C. organist and Bollington took the position which was to elevate him to fame. Whereas at the Plaza, management was restrictive, the opposite was true at the Paramount. Bollington soon landed a recording contract with His Master's Voice to make what were to become perhaps his best known recordings; organ solos and organ and orchestra duets with Anton and the Paramount Orchestra. Bollington recorded more than 100 discs over a three-year period.

In 1938 he joined the Civil Air Guard and became a pilot. In 1940 he joined the Royal Air Force as a Pilot Officer and eventually ferried Wellington bombers to North Africa and dropped paratroopers on "D" Day and at Arnheim. By the close of World War II he had become a highly trusted VIP pilot flying King George VI and Queen Elizabeth from the Isle of Man to London. Other famous passengers whom he piloted included Princess Juliana and her children, Field Marshall Montgomery, Anthony Eden and Harold MacMillan.

After returning to civilian life in 1945 Bollington returned to his old post at the London Paramount. In 1948 he was invited to open the new Odeon Theatre in Toronto, Canada. The Odeon featured the last new theatre pipe organ built expressly for a theatre in North America. It was a three-manual instrument constructed by the Hillgreen-Lane Company in Alliance, Ohio, reflecting more modern tonal design than the typical Hillgreen-Lane or other theatre installations of the theatre organ era. Bollington held this post for six years, making recordings and doing radio broadcasting.

Paul Brass at the Grand Opera House, New York City, 1927.



In 1955 Bollington moved to Hollywood, California, where he recorded for Decca Records, played background music at Universal Studios and did some television appearances. In 1959 he appeared on the Lawrence Welk Show, which resulted in his being approached by the Conn Organ Company to tour for them. This he did, appearing in the United States and Canada and recording on the Conn organ for Decca. Thereafter he toured for the Wurlitzer Company, retiring in 1972. Since that time Bollington has concentrated on composing and arranging, having had more than 90 songs published by New York publishers. He designed a *Theatre Organ Stylings Course* which has gone to various parts of the world. Bollington became a United States citizen a number of years ago and today lives in retirement in Woodland Hills, California.

BRAINARD, RALPH S.

Theatre organist in the New York City area. Played the Strand Theatre in New York City in 1922 and 1923.

BRANDT, IDA

Theatre organist on the staff of Loew's Woodside Theatre in New York City in 1927.

BRASS, PAUL (Raul de Toledo Galvao)

Known professionally as Paul Brass, Galvao came either from Brazil or Argentina. He was a theatre organist in the New York City area in the late '20s and early '30s. He played the Momart Theatre in Brooklyn, New York, in 1928 and was on the staff of the RKO Center Theatre, New York City, in the 1930s. Remembered as being somewhat eccentric, he told friends he liked to eat his lunch in a nearby cemetery because it was "so quiet there." His lunch always consisted of turkey legs.

BRAY, LEWIS E.

Theatre organist in the Boston area in the mid-1920s. Organist of the Shawmut Theatre in Boston during those years.

BRECK, EDWARD S.

Theatre organist who was heard broadcasting over Radio Station WRNY, New York City, in 1927.

BRESKIN, DAN

Organist of the Apollo Theatre in Washington, D.C., in 1927.

BREITENFELD, EMIL

Organist of the California Theatre in San Francisco in 1923.

BRERETON, ROBERT

Robert Brereton is widely known to concert-goers across the country as a pianist. In a bitterly competitive field, the San Francisco-born virtuoso has carved a career for himself that is doubly remarkable, for Brereton has been blind from birth.

In addition to instruction from some of the finest keyboard teachers in the world, including Artur Schnabel and the late Olga Samaroff Stokowski, Brereton has been tirelessly assisted by his mother. As only a small por-

tion of the vast piano library is available in Braille editions, a quite unusual method was devised to enable Brereton to learn the extensive repertoire that is now at his command. Whenever a new composition enters his repertoire, Mrs. Brereton (herself not a trained musician) reads off the printed page in every detail until it is thoroughly absorbed. "First I read off the title. If there's a dedication, I read that too. Next come the key signatures and tempo markings. Then the pedal marks, and, of course, all the notes."

Brereton made his West Coast debut while still in his teens and a few months later put in his first orchestral appearance with the San Francisco Symphony Orchestra under the direction of Rudolph Ganz. When he left California for the East, he entered the Juilliard Graduate School where he received three successive fellowships.

In his early twenties, Brereton gave two New York recitals in that city's renowned Town Hall. The New York critics, unquestionably the toughest audience in the nation, were unanimous in their enthusiasm. "A remarkable display of skill and musicality," commented the *New York Times*, while Harriett Johnson of the *Post* found him to possess "such strength he is like a first-rate athlete at the piano, but combined with the sensitivity of the poet."

The following year Brereton was back in California. Here he repeated his triumph with the San Francisco Symphony, this time under the aegis of Pierre Monteux. Of Brereton's talents the diminutive maestro stated: "He is a very fine pianist with a beautiful conception of the works he plays. His art combines verve, brilliancy and a delicate poesy." High praise from a great man. His recitals in the Bay Area evoked memories of such masters as Horowitz. *icle's* influential Alfred Frankenstein marked him as a pianist of "exceptional gifts."

Ensuing seasons have taken Brereton cross-country several times in recitals, chamber music programs and appearances with orchestras.

Brereton first took up the organ a few years back — "just for my own amusement," he says smilingly. He usually plays a small Hammond organ, but when the occasion arose several years ago to record the magnificent pipe organ in New York's Paramount Theatre, the challenge was too provocative to be missed. Subsequently, he made an LP recording of organ transcriptions of orchestral music on that organ (Camden disc CA5591).

BRIDWELL, MAC

Played the Majestic Theatre (a 4000-seat atmospheric John Eberson house) in San Antonio, Texas, on a 3/10 Robert-Morton organ.

BRIGGS, JOSEPH

Organist on the staff of the Regent Theatre, Rochester, New York — an 1800-seat house located at East Avenue and Chestnut Street which opened November 10, 1914, and boasted a three-manual Hope-Jones Wurlitzer, designed by Robert Hope-Jones himself.

(Hope-Jones took his own life in Rochester three days after the theatre opened.)

BRIGHAM, CHESTER

Theatre organist in the Boston area in the 1920s. Director of the Boston Theatre Organists' Club in 1929. Assistant organist to Arthur J. Martel at the Metropolitan Theatre (later called the Music Hall) in Boston. This house seated 5000.

BRIGHAM, RALPH H.

Born October 10, 1883, in North Adams, Massachusetts. Brigham was a student at the New England Conservatory of Music in Boston from 1900 to 1903. He gave over 2000 organ recitals in the United States. He served as organ soloist at the Strand Theatre in New York from 1918 through the mid-'20s; the Capitol Theatre in St. Paul, Minnesota, and the Senate Theatre in Chicago. In 1925 Brigham became organist of the Orpheum Theatre, Rockford, Illinois. He opened the Coronado Theatre in Rockford in 1927.

He held many positions as church organist, including the First Congregational Church of Northampton, Massachusetts, and the Second Congregational Church in Rockford, Illinois. He is listed in *Who's Who in Chicago and Illinois* (1946).

Brigham died September 23, 1954, in Rockford, Illinois.

BRILL, KENNETH

Served as substitute organist at the Roseville Theatre in Roseville, California, during the first two years after it opened.

BRITE, JOE (Joseph L. Brite)

Born Canton, Missouri, July 9, 1903. His parents were Jennie and Sterling P. Brite.

Albert Brown

(Laury Widman photo)



Brite was educated in the Laramie, Wyoming, High School and attended the University of Wyoming. He married Cordelia Metcalf. He had five years experience as a pianist in theatre orchestras in the Middle West, played several months in various Chicago theatres, appeared with Milton Charles in a special organ act at the Balaban & Katz Tivoli Theatre

PLEASE VOTE Your Ballot Is in this Issue!

in Chicago during the summer of 1925. He opened organs at Greeley, Boulder and Alamosa, Colorado. He was organist at the Elks Theatre in Rapid City, Colorado, during 1927 and 1928. Also served as organist of the Homestake Opera House in Lead, South Dakota. Brite later became manager of the Rialto Theatre in Alamosa, and he played the 2/7 Wurlitzer organ almost every night from the late 1920s until his death, September 17, 1974.

BROADBENT, GEORGE W.

Organist on the staff with Roy L. Medcalfe at the Imperial Theatre in Long Beach, California, in 1927.

BROCKHORN, GEORGE

Organist of the Sanford Theatre in Sanford, Florida, in 1926.

BROOKS, ARTHUR S.

Broadcast over Radio Station WPG, Atlantic City, New Jersey, in the mid-1920s.

BROOKS, EDYTHE (Mrs.)

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

BROOKS, THEODORA

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

BROVALL, KAI

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

BROWN, ALBERT F.

Theatre organist in Forest Hills, New York, in 1925.

BROWN, ALBERT F.

Born in New York City in 1895. Organist at Mooseheart, Illinois, from 1922 to 1924. In 1925 he was organist of the Fairgo Theatre in Geneva, Illinois. Opened the Granada Theatre for the Marx Brothers in Chicago in 1926 and the Marbro Theatre for them in 1927. Was guest organist at the Oriental Theatre in Chicago while regular organist Henri A. Keates took his vacation in 1926. Broadcast from Radio Station WJJD in Mooseheart, Illinois, on a Geneva organ during the time that he was organist in Mooseheart.

BROWN, B. (Mrs.)

Organist of the Garrick Theatre in Duluth, Minnesota, in 1926. □

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REVIEWING REVIEWED

An Irishman's Reflections On Reviewing Theatre Organ Concerts and Recordings

by Rodney Bambrick

Having travelled a long way to attend last year's ATOS Convention in Chicago, I read with great interest the concert reviews which appeared in *THEATRE ORGAN*. The spate of rather one-sided correspondence which the reviews provoked in the subsequent issue raises some important and fundamental questions about the whole matter of musical criticism in relation to theatre organ music.

As an ardent theatre organ devotee for many years it has often occurred to me that one of the reasons why theatre organ music is sometimes dismissed out of hand by classical musicians is simply because many performers and listeners in the theatre organ field fail to

recognize that the same musical standards which apply to classical music can and must also be applied to the performance of popular music.

Furthermore, I believe that performers and reviewers alike must realize that musical criticism is a much less subjective exercise than they sometimes like to imagine. There are, I would argue, at least some objective criteria by which performance can be judged. Let me mention just five. First, **ACCURACY**. Playing the right notes in the right place at the right time will not of itself produce a magical performance — but it's a good start. In any event, this deceptively simple prerequisite

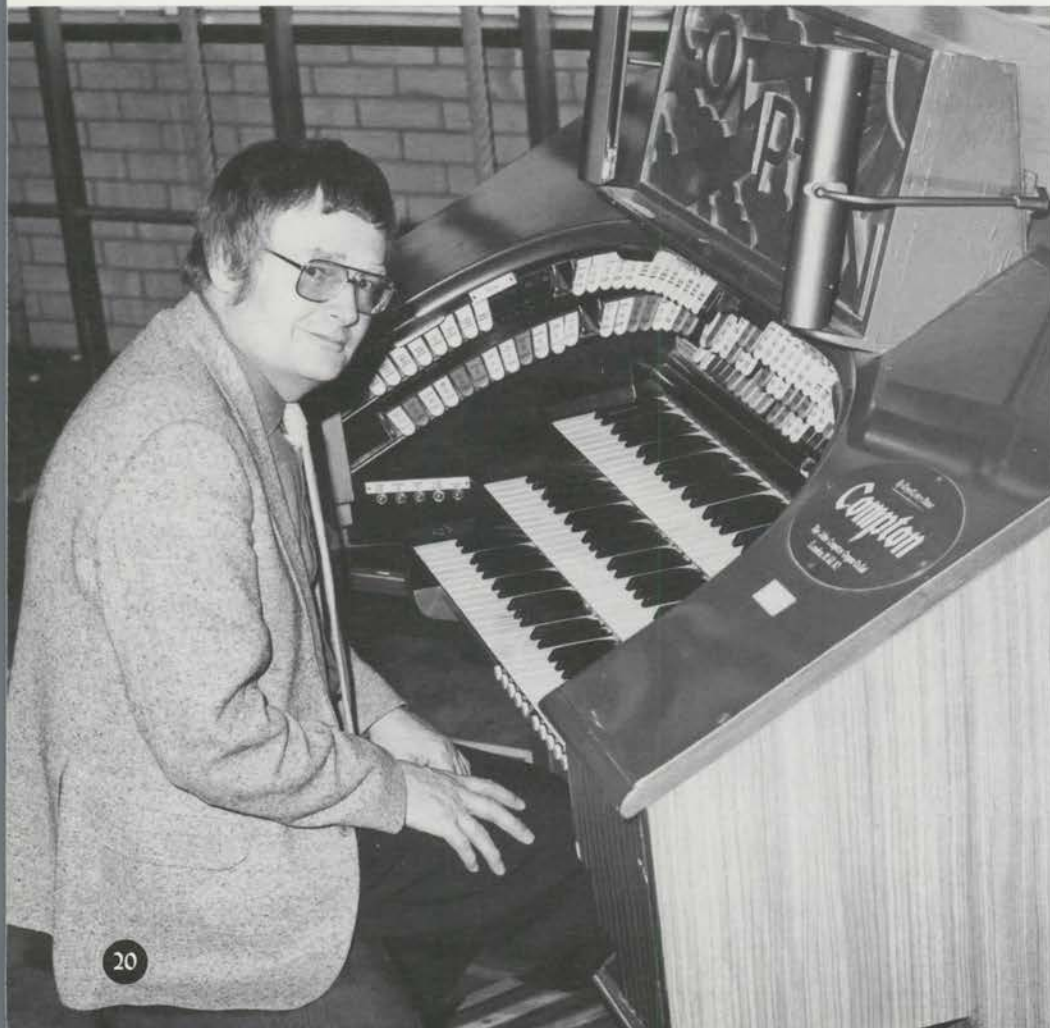
raises some tricky questions. When, for instance, is a performer entitled to take liberties with the music as written? In popular songs (the staple diet of so many theatre organists) quite a lot of freedom is normally acceptable, though I suspect that the odd variants we occasionally hear in both melody and harmony are as much due to blissful ignorance as to artistic licence. In transcriptions of orchestral or instrumental music there is clearly less scope for deviation from the text. John Seng's transcriptions of "An American in Paris" and "La Valse" on a recently issued recording are remarkable examples of what can be done by a performer prepared to respect the composer's intentions.

Alteration of the harmony is a more subtle matter. In an extended arrangement of a popular song I think there is room for fresh thoughts once the original chord sequence has been established, but the harmonic idiom introduced must be used consistently. In other words, a touch of modal stuff in one bar should not be followed by sliding chromatics in the next. At the Chicago Opera House recital last year Hector Olivera's performance of two standards was exemplary in this respect — one garbed in the harmonic language of Louis Vierne, the other presented in the style of a French toccata. For me, the journey to Chicago was worth making for those two performances alone.

The second basic essential which determines the quality of performance is **APPROPRIATE** and **STEADY TEMPO**. By appropriate I mean well matched to the style of the music and to the capabilities of the instrument being played. In rhythmic numbers steady tempo is not usually much of a problem, but in slow ballads a firm underlying pulse is sometimes lost and the music merely meanders. The skillful use of well-judged rubato is of course a characteristic feature of ballad playing but it should never become the excuse for self-indulgent straggling. If at any point in the performance the listener starts to wonder what the time signature is, the rubato has gone too far!

For the theatre organist, the third criterion by which his performance should be appraised is **REGISTRATION**. It has to be both well chosen and well varied. Here it is not easy, I admit, to establish generally accept-

Rodney Bambrick at the console of the 3/8 Compton he helped rebuild for the Gransha Boys' High School, Bangor, Northern Ireland.



able standards, but the ear is not deceived. I have listened to a cassette produced by one of last year's convention participants and on one entire side I can detect little fluctuation in volume level, few telling changes of registration and throughout every bar the tremulants palpitate perpetually. Inexcusable surely on a large instrument! On all but the tiniest of organs, I think it is reasonable to expect the organist to produce a fairly wide range of dynamic levels, to use both solo and ensemble effects, to display at least occasional differentiation of the stop families, and to recognize the fact that tremulants can be switched off as easily (well, almost) as on. Perhaps it should also be said that stop changes should not be made at the expense of accompaniment chords sustained well beyond their normal life span, and that never, never should stop changes affecting the manuals being played be made in the middle of a phrase. It does happen!

Please vote. Your **BALLOT** is in this issue.

The fourth criterion I want to mention is **INDIVIDUALITY**. This is not easy either to achieve or indeed to define, and yet the best performers do undoubtedly have it. For the theatre organist it is probably not quite so difficult to acquire as it is for his classical counterpart, because most of his material has to be adapted and arranged, and it is in the art of arrangement that his musical individuality can be revealed. Here again, some measure of objectivity is not out of the question. Does the arrangement, we can ask, present the music attractively? Does it reveal new insights? Does

it contain some touches of originality? Is it well matched to the instrument on which it is being performed? There is, of course, the danger that in seeking to establish an individual style, the performer will develop and then deploy a favourite device *ad nauseam*. For my own taste, Jesse Crawford did sometimes slither about just a little too much (though he did it very nicely!) and for some of our contemporary organists that wild chase in chromatic thirds to the top of the manuals at the end of every number has become an equally tiresome cliché.

The fifth and final reference point on which I believe useful criticism might be based is **PROGRAMMING**. Here variety is very much the name of the game. Variety in the type of music being played, variety in tempo, in rhythm, in mood and in key. At the Chicago convention I would regard Lew Williams' Mundelein recital as a model in this respect: some classics, some novelty numbers, some jazz, some big band blast-off, some film music, some standard ballads, even a touch of humour. And all played with impeccable precision. Not every organist can match Mr. Williams' technical prowess, but even within a less ambitious range of material, careful programming can ensure the variety that is needed to sustain an audience's interest — to say nothing of their pleasure.

These then are some of the more important criteria by which I believe performance (either in concert or on record) should be reviewed: accurate realisation of the composer's intentions, suitable and steady tempo, imaginative registration, well-balanced programming, a touch of individuality. It takes a very good organist to score highly on all five. As to who should act as assessor, my own view is that this is best done by experienced reviewers. Audience reactions are not without interest, but I would maintain that a professional journal as beautifully produced as **THEATRE ORGAN** should also include informed criticism by writers who fully appreciate the niceties of theatre organ performance.

In conclusion, let me add just two reflections on the Convention itself. Amidst a feast of enjoyable and sometimes excellent performances there were undoubtedly at least two which were embarrassingly bad. But responsibility for this, I think, must lie with the organizers rather than with the organists; they should know who can play!

The other much more encouraging aspect of the convention which impressed me was that three quite outstanding recitals in the programme were all given by *young* organists — Hector Olivera, Jim Riggs and Lew Williams. Judged by the criteria suggested above, all three come out with flying colours. This surely augurs well for the future of the theatre organ on at least one side of the Atlantic.

Rodney Bambrick is head of the History Department of Gransha Boys' High School, Bangor, Northern Ireland, where he organized the rebuilding and installation of the 3/8 Compton organ from the Tonic Theatre, Bangor. He is a member of ATOS and COS (UK). □

Thanks

Paul and Jan Van Der Molen wish to thank the following artists and friends for helping to make our God-given dream become a true and living reality. Whether in full concert or as a guest and visitor passing through, we have enjoyed your contribution to our efforts.

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We apologize in advance if memory failed us and we overlooked someone whose name should be included here.

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Denver's Paramount. The 2000-seat house, built in 1930, re-opened in January 1985 after lengthy restoration. 4/20 twin-console Wurlitzer. For information, call 303/534-8336.

Salt Lake City's Capitol. Built in 1913, this plush 1900-seater is owned by Salt Lake County. The 2/11 Wurlitzer was restored in 1983. Home for ballet, opera, and two dance troupes, an organ pop series and silent film showings are planned. For information, call 801/535-7905.

Oakland's Grand Lake. A 970-seater, built in 1926, it is twinned, but the 3/13 Wurlitzer, installed in 1983, is heard in the main auditorium. The organ is used before both performances each Friday, Saturday and Sunday. Silent films with organ accompaniment are scheduled occasionally. Information can be had by calling 415/452-3556.

Oakland's Paramount. Built in 1931, the 3000-seater has an Art Deco motif. The 4/27 Wurlitzer, installed in 1981, is used for concerts and before films of the Explorama Travel Series. A "Paramount Organ Pops" series is scheduled each year. Two-hour guided tours are available on first and third Saturdays of the month. Call 415/465-6400 for information.

San Francisco's Castro. Built in 1922, the 1550-seat auditorium contains a 4/26 Wurlitzer which is played nightly and during intermissions of double features. Classic films are run as part of a series. For information, call 415/621-6120.

One of the great female theatre organists is Ann Leaf. But did you know that the Mighty Mite of the Mighty Wurlitzer has a sister who was also a theatre organist? Esther Leaf DuBoff, three years older than her famous sister, lives in Omaha and was recently the subject of an interview in the local paper.

She says that she knew she'd be a theatre organist at the age of nine, and at 12, landed her first job in Omaha's Parlor Theatre, followed by stints at the Strand, Musse, Alhambra and Rialto. In 1921, following her marriage, she went to Los Angeles and played the Paramount while sister Ann was at Grauman's Million Dollar. She was Ann's replacement at the New York Paramount when

the latter went on vacation.

In recent years, Esther served as Temple Israel organist in Omaha until 1978 when two fingers were broken in a car accident. She's regained complete use of them, however, and has had a long concert series at the Joslyn Art Museum.

Christmas In Omaha

ATOS President Jack Moelmann had a busy schedule performing during the month of December. At "Sentimental Journey," a dinner dance benefit for Omaha's History Museum at the Western Heritage Museum on December 7, Jack entertained the 350 patrons with music of the Christmas season on a Conn three-manual theatre organ furnished by a local music store. The setting for this event was the beautiful 1931 Art Deco Union Station, home of the museum. The entertainment also included the Strategic Air Command Brass Band Quintet and the Sonny Firmature dance band.

Jack returned to Union Station on Sunday evening, December 8, for the public tree lighting ceremony during "Christmas at Union Station." The museum's 37-foot blue spruce was decorated with hundreds of lights and more than 4000 ornaments. More than 2300 in attendance enjoyed Jack's organ stylings and joined in singing carols.

At the invitation of Bruce Hangen, musical director and conductor of the Omaha Symphony, Jack performed with the Omaha Symphony and Chorus for three Christmas concerts on December 20-22 at the Orpheum Theatre on the 3/13 Wurlitzer. Jack played at the beginning and end of the concert and while Bruce Hangen narrated a Christmas story.

TOM JEFFERY

As if she isn't busy enough with teaching, concerts and arranging music, Rosa Rio has embarked on yet another project. Last August, two principals of Video Yesteryears approached her to provide musical background for over 190 silent films. She played many of them in their original runs, so now she has come full-circle. She uses a Hammond B-3000, and the classics include those of Chaney, Chaplin, Keaton, Fairbanks, Gish and some directed by De Mille. A good share of the pictures pre-date 1928, and will now be available for home cassette use.

The organization bought a \$50,000 video synchronization machine which regulates the speed of the film to bring it up to date. The sound accompaniment is in stereo, with lines feeding directly from organ to equipment.

The *Wall Street Journal* provides timely reading for business people, and others interested in finance and industry. Occasionally, it can be of interest to theatre and theatre organ buffs. Not long ago an item appeared relative to the Grand Lake Theatre in Oakland, California. "The movie starts at 7 p.m.," said the



Jack Moelmann entertains at "Sentimental Journey" in Omaha. (Blanche Masek photo)

lead paragraph, "But crowds tend to come early. Patrons don't want to miss the Mighty Wurlitzer, booming out turn-of-the-century favorites."

The article went on to mention the near-capacity crowds, the cheers for the organ music, munching of the fresh popcorn and occasional 50-cent matinees. Allen Michaan, the Grand Lake's 32-year-old-owner, has spent money liberally to revitalize the house, once threatened with the wrecking ball, and thereby realized the results of the Twenties' slogan: "Pretty Playhouses Please Patrons, Pay Profits." He firmly believes the public prefers viewing movies in ornate theatres, rather than in "multiplex cracker boxes."

Now one of the seven theatres in Michaan's Renaissance Rialto Theatres, the Grand Lake is the largest movie palace left in northern California. He spent \$1 million on it for items such as a 70mm projection system with six-track stereo, replacement of 8000 lights in the auditorium plus another 3000 on the 55-foot flashing sign atop the roof, and installation of a second screen upstairs. The revenue of the house has increased eight-fold in two years.

Add still another theatre organ enthusiast who is writing scores for silent films and accompanying them for audiences: Mike Ohman. An instructor at Brigham Young University in Provo, Utah, Ohman has been a theatre organ and silent movie buff since he first heard the master, Gaylord Carter. Ohman's initial public performance was in the early '70s when he accompanied *The Winning of Barbara Worth* at Salt Lake City's Capitol Theatre. Since then, the recipient of a Master's degree in organ performance at BYU has done frequent work with the theatre pipe organ. He's a regular at the Telluride Film Festival in Colorado, the high point being in 1981 when he accompanied Abel Gance's four-hour showing of *Napoleon*.

ALABAMA

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

ALASKA

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

ARIZONA

- MESA**
Organ Stop Pizza #2
2250 West Southern Avenue
3/25 Wurlitzer. Nightly.

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

ARKANSAS

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

CALIFORNIA (North)

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

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

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

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

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

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

- REDWOOD CITY**
Capn's Galley #2
821 Winslow Street
4/23 Wurlitzer.
Nightly except Monday.

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

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

- SAN FRANCISCO**
Castro Theatre, 429 Castro at Market
4/26 Wurlitzer. Nightly.
Cinema 21, 2141 Chestnut Street
2/6 Robert-Morton. Occasionally.

- SAN JOSE**
Angellino's, 3132 Williams Road
3/13 Wurlitzer.
Tuesday through Saturday.

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

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

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

- VALLEJO**
Empress Theatre
2/12 Wurlitzer. Occasionally.

CALIFORNIA (South)

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

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

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

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

- EL SEGUNDO**
Old Town Music Hall, 146 Richmond
4/26 Wurlitzer. Regularly.

- FRESNO**
Pizza & Pipes, 3233 North First
3/22 Wurlitzer. Nightly.

- Warnor's Theatre, 1402 Fulton
4/14 Robert-Morton. Periodically.**

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

- GARDENA**
Roosevelt Memorial Park
18255 South Vermont
4/17 Wurlitzer. Sundays.

- LA MIRADA**
Standard Industries, 14250 Gannet
3/27 Wurlitzer. Periodically.

- LONG BEACH**
Koons' Motorcycle Shop
1350 East Anahelm
3/34 hybrid. Saturday evenings.

- LOS ANGELES**
Elks Lodge
607 South Parkview Avenue
4/61 Robert-Morton. Rarely.
Founders Church of Religious Science
3251 West Sixth
4/31 Wurlitzer w/traps
and percussions. Often.

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

- Orpheum Theatre
842 South Broadway
3/13 Wurlitzer. Often.**

- Shrine Auditorium
649 West Jefferson Boulevard
4/73 Möller. Occasionally.**

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

- Wilshire Ebell Theatre
8th & Lucerne Boulevard
4/13 Barton. Periodically.**

- MONROVIA**
Monrovia High School
845 West Colorado Boulevard
2/10 Wurlitzer. Periodically.

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

- PASADENA**
Civic Auditorium, 300 East Green
5/28 Möller. Occasionally.

- SAN BERNARDINO**
California Theatre, 562 West Fourth
2/10 Wurlitzer. Periodically.

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

- SAN GABRIEL**
Civic Auditorium
320 South Mission Drive
3/16 Wurlitzer. Often.

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

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

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

- WESTCHESTER**
Fox Studios
10201 West Plco Boulevard
3/14 Wurlitzer. Occasionally.

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

COLORADO

- COLORADO SPRINGS**
City Auditorium, Kiowa & Weber
3/8 Wurlitzer. Often.

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

- Mt. St. Francis Auditorium
West Woodman Valley Road
2/8 Wurlitzer. Occasionally.**

- DENVER**
Organ Grinder Pizza
2370 West Alameda Avenue
4/39 Wurlitzer. Daily.

- Paramount Theatre,
1621 Glenarm Place
4/20 Wurlitzer. Periodically.**

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

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

CONNECTICUT

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

- WILLIMANTIC**
Windham Technical School
Summit Street Extension
3/15 Wurlitzer. Periodically.

DELAWARE

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

FLORIDA

- DUNEDIN**
Kirk of Dunedin
2686 U.S. Alternate 19
4/43 Wurlitzer. Monthly.

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

- Gusman Cultural Center
174 East Flagler
3/15 Wurlitzer. Periodically.**

- TAMPA**
Tampa Theatre, 711 North Franklin
3/12 Wurlitzer. Often.

THE pipe piper

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

DEADLINE IS DECEMBER 1.

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

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

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

GEORGIA

ATLANTA
Excelsior Mill, 695 North Avenue NE
3/33 Wurlitzer. Nightly.
Fox Theatre, 660 Peachtree NE
4/42 Möller. Periodically.
Winn-Sound Warehouse
771 Miami Circle NE
4/17 Page. Often.

HAWAII

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

IDAHO

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

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

ILLINOIS

CHICAGO
Aragon Ballroom, 1106 West Lawrence
3/10 Wurlitzer. Occasionally.
Carl Schurz High School
3601 North Milwaukee
3/45 Möller. Rarely.
Chicago Stadium, 1800 West Madison
6/51 Barton. Often.
Civic Opera House, 20 North Wacker
3/50 Skinner. Often.
Gateway Theatre
5216 West Lawrence Avenue
3/11 Wurlitzer-Kimball.
Sunday Afternoons.
Medinah Temple, 600 North Wabash
5/80 Austin w/perc. Rarely.
Moody Bible Institute
820 North LaSalle
3/14 Kimball. Regularly.
Patio Theatre, 6008 West Irving Park
3/17 Barton. Occasionally.
Sally's Stage #1, 6335 North Western
3/14 Barton. Nightly.
Temple Shalom
4/32 Wurlitzer. Often.
WGN Studios, 2501 Bradley Place
3/11 Wurlitzer-Kimball. Periodically.

DE KALB
Wurlitzer Auditorium
5/65 Wurlitzer. Periodically.

DES PLAINES
Malne North High School
9511 Harrison
3/10 Wurlitzer. Periodically.

DOWNER'S GROVE
Downer's Grove High School, 4436 Main
3/10 Wurlitzer. Periodically.

ELMHURST
Elm Rink, 357 West Roosevelt Road
4/27 hybrid. Daily.

ELMWOOD PARK
Elmwood School of Dance
7332 West Diversey
2/8 Barton. Often.

HINSDALE
Hinsdale Theatre, 20 East First
3/21 hybrid. Periodically.

JOLIET
Rialto Square Theatre
102 North Chicago
4/21 Barton. Saturday evenings.

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

LANSING
Pipes & Pizza Restaurant
3526 Ridge Road
3/17 Barton.
Monday through Saturday.

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

NORRIDGE
Hub Roller Rink, 4210 North Harlem
3/19 Wurlitzer.
Sun, Mon, Wed, Thu. nites.

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

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

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

ST. CHARLES
Arcadia Theatre, 105 Main East
3/16 Geneva. Saturday evenings.
Baker Hotel, 100 Main West
3/10 Geneva. Periodically.

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

INDIANA

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

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

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

FORT WAYNE
Calvary Temple, 2901 North Clinton
2/7 Marr & Colton. Regularly.
Embassy Theatre, 121 West Jefferson
4/15 Page. Occasionally.

INDIANAPOLIS
Hedback Community Theatre,
1847 North Alabama
2/11 Page. Often.
Manual High School,
2405 Madison Avenue
3/16 Louisville-Uniphone. Often.
Paramount Music Palace,
7560 Old Trails Road
4/42 Wurlitzer. Daily except Monday.

KOKOMO
Pipe Dream Restaurant
3/12 Wurlitzer. Daily.

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

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

VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Often.

IOWA

CEDAR RAPIDS
Iowa Theatre, Iowa Theatre Building
3/14 Barton. Periodically.

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

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

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

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

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

KANSAS

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

KENTUCKY

LOUISVILLE
Louisville Gardens
525 West Muhammad Ali Boulevard
4/18 Kilgen. Rarely.

LOUISIANA

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

MAINE

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

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

MARYLAND

BETHESDA
Cinema 'n' Drafthouse, 7719 Wisconsin
2/10 Wurlitzer. Often.

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

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

MASSACHUSETTS

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

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

STONEHAM
Stoneham Town Hall
2/14 Wurlitzer. Occasionally.

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

MICHIGAN

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

BAY CITY
Scottish Rite Temple
2655 North Center Road
3/28 Möller w/traps &
percussions. Often.

BENTON HARBOR
Good Old Times Antique Shop
3/? Wurlitzer. Often.

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

Redford Theatre, 17360 Lahser Road
3/10 Barton. Often.
Senate Theater (DTCO)
6424 Michigan
4/34 Wurlitzer. Monthly.

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

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

KALAMAZOO
State Theatre, 404 South Burdick
3/13 Barton. Often.

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

MUSKOGON
Michigan Theatre
3/8 Barton. Often.

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

PORTAGE
Keyboard Center
3/6 Robert-Morton. Often.

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

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

MINNESOTA

MENDOTA HEIGHTS
D.J. Brady's Restaurant
801 Sibley Memorial Parkway
2/4 Robert-Morton. Nightly.

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

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

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

RED WING
Sheldon Auditorium
2/8 Kilgen. Periodically.

ROSEVILLE
Har Mar Ballroom, 2100 Snelling Ave.
Wurlitzer. Occasionally.

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

MISSISSIPPI

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

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

MISSOURI

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

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

MONTANA

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

BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Often.

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

NEBRASKA

BELLEVUE
Little Theatre Playhouse
203 West Mission Avenue
2/5 Wurlitzer. Periodically.

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

NEW HAMPSHIRE

BERLIN
Berlin Middle School
2/10 Wurlitzer. Often.

NEW JERSEY

ASBURY PARK
Convention Hall, 1300 Boardwalk
3/7 Kilgen. Occasionally.

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

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

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

NEWARK
Casa Itallana, 985 South Orange Avenue
3/11 Wurlitzer. Occasionally.

NORTH BERGEN
Immaculate Conception Chapel
Broadway bet. 78th & 79th Streets
3/12 Robert-Morton. Regularly.

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

PITMAN
Broadway Theatre, South Broadway
3/8 Kimball. Sunday evenings.

RAHWAY
Old Rahway Theatre, Irving Street
2/7 Wurlitzer. Occasionally.

TRENTON
War Memorial Auditorium
West Lafayette & Wilson
3/16 Möller. Often.

NEW MEXICO

ALBUQUERQUE
Regency Ballroom, Ramada Hotel
6815 Menaul North East
5/28 hybrid. Often.

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

NEW YORK

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

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

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

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

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

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

MINEOLA
Chamlinade High School
Jackson Avenue
3/15 Austin-Morton. Often.

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

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

Radio City Studio
Rockefeller Center
3/14 Wurlitzer. Rarely.

United Palace, 175th Street
4/23 Robert-Morton. Sundays.

NORTH TONAWANDA
Riviera Theatre, 67 Webster
3/19 Wurlitzer.
Saturdays, third Wednesdays.

ROCHESTER
Auditorium Theatre, 875 Main East.
4/22 Wurlitzer.

Monthly, September through May.
Eisenhart Auditorium, 657 East Avenue
3/11 Wurlitzer. Occasionally.

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

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

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

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

NORTH CAROLINA

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

GREENSBORO
Carolina Theatre, 310 S. Greene
2/6 Robert-Morton. Periodically.

Masonic Temple, 426 West Market
2/7 Wurlitzer. Often.

NORTH DAKOTA

FARGO
Fargo Theatre
3/9 Wurlitzer. Weekends.

OHIO

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

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

CINCINNATI
Emery Theatre, 1112 Walnut
3/29 Wurlitzer. Weekends.

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

COLUMBUS
Campus Center, Capital University
2199 East Main
2/12 Wurlitzer. Often.

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

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

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

LORAIN
Palace Theatre
3/11 Wurlitzer. Occasionally.

MANSFIELD
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer. Often.

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

MEDINA
County Administration Building
3/6 Austin. Occasionally.

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

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

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

TOLEDO
Ohio Theatre, 3114 La Grange
4/10 Marr & Colton. Occasionally.

WILMINGTON
Wilmington College
2/7 Wicks. Rarely.

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

OKLAHOMA

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

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

TULSA
Central High School, 3101 West Edison
4/46 Kilgen. Periodically.

Christ Chapel, Oral Roberts University
7777 South Lewis
4/21 Wurlitzer. Often.

OREGON

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

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

PORTLAND
Alpenrose Dairy Park
6149 SW Shattuck Road
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Benson High School, 546 NE Twelfth
3/24 Kimball. Occasionally.

Oaks Park Roller Rink, SE Spokane
4/18 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd
4/44 Wurlitzer. Nightly.

Scottish Rite Temple, 709 SW 15th
3/13 Wurlitzer. Often.

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

PENNSYLVANIA

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

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

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

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

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

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

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

MARIETTA
Marletta Theatre, 130 West Market
3/37 Wurlitzer-Page. Often.

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

PHOENIXVILLE
Colonial Theatre
3/25 Kimball. Weekends.

POTTSTOWN
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

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

PROVIDENCE
Columbus Theatre, 270 Broadway
2/6 Wurlitzer. Occasionally.

Ocean State Performing Arts Center
220 Weybosset
5/21 Wurlitzer. Occasionally.

WOONSOCKET
Stadium Theatre
2/8 Wurlitzer. Occasionally.

SOUTH DAKOTA

LEAD
Homestake Opera House
2/5 Wurlitzer. Occasionally.

TENNESSEE

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

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

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

TEXAS

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

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

DALLAS
John Beck Hall
3/15 Wurlitzer. Often.

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

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

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

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

UTAH

SALT LAKE CITY
Capitol Theatre, 50 West 200 South
2/11 Wurlitzer. Occasionally.

The Organ Loft, 3331 Edison
5/38 Wurlitzer. Saturday evenings.

VIRGINIA

RICHMOND

Byrd Theatre, 2908 West Carey
4/17 Wurlitzer. Weekends.

Mosque Auditorium, 6 North Laurel
3/17 Wurlitzer. Rarely.

WASHINGTON

BELLEVUE

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

BELLINGHAM

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

BREMERTON

Bremerton Community Theatre
2/11 hybrid. Periodically.

Masonic Temple
2/8 Wurlitzer. Occasionally.

CARNATION

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

MT. VERNON

Lincoln Theatre
2/7 Wurlitzer. Occasionally.

PULLMAN

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

SEATTLE

Haller Lake Improvement Club
12579 Densmore
3/8 Wurlitzer-Marr & Colton. Often.

Paramount Theatre, 907 Pine
4/20 Wurlitzer. Occasionally.

Pizza & Pipes #1, 100 West 85th
3/17 Wurlitzer. Nightly.

Queen Anne High School, 215 Galer
3/10 Kimball. Rarely.

TACOMA

Pizza & Pipes #2, 19th & Mildred West
3/17 Wurlitzer. Nightly.

Temple Theatre, 49th & St. Helens
2/9 Kimball. Occasionally.

VANCOUVER

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

WISCONSIN

BARABOO

Al Ringling Theatre
3/9 Barton. Occasionally.

HUDSON

Phipp's Center for the Arts
First & Locust
3/15 Wurlitzer. Often.

MADISON

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

MILWAUKEE

Avalon Theatre
2475 Kinnickinnic Avenue South
3/12 Wurlitzer. Occasionally.

Organ Piper, 4353 South 108th
3/27 Möller. Nightly except Monday.

Pabst Theatre, 144 East Wells
4/20 Möller. Rarely.

Riverside Theatre

116 West Wisconsin Avenue
3/13 Wurlitzer. Occasionally.

RACINE

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

WAUSAU

Grand Theatre, Fourth & Washington
3/6 Kilgen. Occasionally.

CANADA

BRITISH COLUMBIA

VANCOUVER

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

ONTARIO

KINGSTON

Church of the Redeemer
Kirkpatrick Street
3/21 Kimball. Periodically.

Hockey Rink, Queen's University
3/19 Hillgreen-Lane. Often.

TORONTO

Casa Loma, 1 Austin Terrace
4/18 Wurlitzer.
Monthly, September through May.

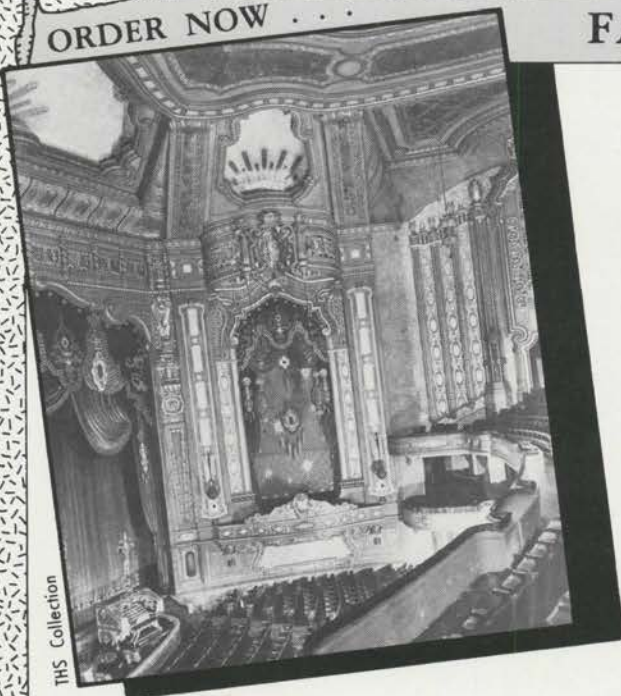
Organ Grinder Restaurant
158 The Esplanade
3/13 hybrid. Nightly.

WINDSOR

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

Please Vote — Your **BALLOT** Is In This Issue

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WALT STRONGY
Sunday at Carpenter Center



EDDIE WEAVER
Monday at The Mosque



LYN LARSEN
Monday evening at the Byrd Theatre



JIM ROSEVEARE
Tuesday at The Mosque



RON RHODE
Tuesday evening at the Byrd Theatre



MARTIN ELLIS
Wednesday at the
Bethesda Cinema 'n' Drafthouse



TOM HAZLETON
Wednesday at the Washington Cathedral



CHRIS ELLIOTT
Thursday at Carpenter Center



LIN LUNDE
Thursday at the Byrd Theatre



J. S. DARLING
Friday at the Bruton Parish Church,
Williamsburg



TOM MARSHALL
Friday at the Wren Chapel,
College of William and Mary, Williamsburg

NOMINEES FOR 1986 ATOS NATIONAL BOARD OF DIRECTORS

*Return enclosed ballot, postmarked no later than
May 15, 1986*



Ray Danford — Electrical engineer, retired; 21-year member of ATOS. Completing second year as president of Valley of The Sun Chapter. Member of Central Indiana Chapter. Served on regional convention committee for Phoenix Festival '85 held last November. Former board member for six years of the Embassy Theatre Foundation which restored, owns and operates the 2800-seat Embassy Theatre, Ft. Wayne, Indiana; helped maintain the theatre's 4/15 Page organ. In 1973 he installed and continues to maintain a 2/8 Wurlitzer

in his home. He believes a most important goal is increased ATOS membership with special emphasis directed to the younger generation.



Robert J. Heinzen — Independent real estate appraiser, married, nine children, youngest in college. Charter DTOC member; served as Vice President and Program Chairman; helped with organ installation in Detroit Iris Theatre and subsequent removal to Detroit Senate; instrumental in purchase of Senate Theater. Member ATOS for 25 years, CATOE 18 years. Church choir soloist for 40 years; presently in Holy Name Cathedral choir, Chicago. Served as President and promoted concerts for Wilmette Chorus. Active in community

theatre both in Detroit and on Chicago's North Shore. Has been a member of and served as officer in several organizations of real estate appraisers.



Catherine Koenig — Catherine Koenig has become a familiar figure at ATOS conventions which she has attended since 1973. She has served as publicity chairman for CATOE and also initiated the idea of a hospitality committee at their convention in 1977. Occasionally she submits items to THEATRE ORGAN. Catherine handled publicity for her husband Harry's concerts and also does detail work for the Koenig Cancer Research Foundation. She admits that she does not play a musical instrument, but has become addicted to the theatre

pipe organ sound and hopes that it goes on for generations.



John Ledwon — Past chairman of the Los Angeles Chapter, Past National Board Member, Convention Chairman for Los Angeles' Convention '79. Teacher/educator in music and theatre arts. Owns and installed a 3/29 Wurlitzer in his Agoura, California, residence. Mr. Ledwon feels that in order for the theatre organ movement to survive and grow, much more emphasis must be placed on involving and catering to the younger listener and performer. Concert promoters must also use techniques proven successful by other large scale

concert promoters in order to compete for today's audiences.



Irving C. Light — Dallas member North Texas Chapter, member ATOS over 20 years. Currently, Chairman of ATOS National committee for "Gifts and Funding." Past Chapter Chairman of North Texas and Garden State Chapters where he promoted organ restoration and theatre installation activities. Has also been active member of Los Angeles and New York City chapters. Supports the growth of ATOS by seeking new chapters and members, by promotion of the Young Organist Competition, the establishment of trust

funding for ATOS' Archives and Library and increased publicity to promote public awareness and support.



Robert D. Markworth — Bob Markworth, a civil engineer and Plant Facility Manager for the Union Pacific Railway, is also President of Markworth Organ Company, and a founder of and very active in the new River City Chapter, Omaha, where he has been instrumental in increasing ATOS membership and promoting the Young Organist Competition. A ten-year ATOS member, he is proud owner of the 3/14 Kimball theatre organ originally from the Leona Theatre in Pennsylvania. He has promoted major successful organ concerts

and other organ programs in Omaha. His main concern for the future of theatre organ is increased involvement of young people.

Please Vote!

Your **BALLOT** is in this issue.



Allen R. Miller — Allen Miller (Glastonbury, Connecticut), ATOS Charter Member, founder and twice chairman of Connecticut Valley Chapter. Currently a Director and Executive Committee member, Allen instituted Technical Awards, active in technical seminar planning, Territories, Ben Hall Organ, and Organ Clearing House. A highly-respected consultant on theatre organ restoration and installation, he has written many technical articles for the journal. He supports Technical Education and growth of ATOS through public exposure to theatre organ. He hopes to compile all past journal technical articles into a notebook for members. He is finishing a one-year appointment to the Board of Directors.

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Dr. Edward J. Mullins — Dr. Mullins practices acupuncture in Billings, Montana, and San Francisco. Ed joined ATOS in 1966; belonged to CATOE, Aloha and, since 1980, Nor-Cal. Experience: American Legion Post Commander; Knights of Columbus Grand Knight; and Deputy Sheriff in Cody, Wyoming; Associate Manager San Francisco's Avenue Theatre. *Console* feature writer for over 15 years; now writing for THEATRE ORGAN. Hobbies: collecting silent film music, swimming and travel. Having travelled extensively visiting many ATOS chapters, Ed understands their special problems. Currently helping organize Jesse Crawford chapter in Montana. Goals: enlarging membership; preventing dues increases; improving chapter's services; operating ATOS on sound business principles.

Currently helping organize Jesse Crawford chapter in Montana. Goals: enlarging membership; preventing dues increases; improving chapter's services; operating ATOS on sound business principles.



Miles Rudisill — Charter Member Miles Rudisill of Richmond, Virginia, has been involved with movie palaces and their organs since his teens. He was historian for the Loew's Richmond renovation, was advisor to the City of Richmond for the Mosque Auditorium renovation, and currently is active at the Byrd Theatre assisting in the staging of organ concerts, silent movies, and other live entertainment. A past-president of the Virginia Theatre Organ Society, he currently serves as director and concert coordinator. Rudisill believes

ATOS should move toward professionalism in staging and publicity, and more involvement of young people.



Alden Stockebrand — An ATOS member for 24 years, Alden Stockebrand has served as transportation coordinator for several national and regional conventions, and has attended 21 national conventions. He serves on the ATOS National Convention Planning Committee, is a former vice chairman, program director, and three-term board member of CATOE. After taking early retirement from his position as police commander, he has been active in real estate investments. Believes that ATOS must attract new members by increased public exposure through concerts, shows, and the media, as well as by expanding the Young Organist Competition.

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PRESENTLY ON THE NATIONAL BOARD

With one year service remaining
Fr. James E. Miller
Richard Sklenar
Walter Strony

With two years service remaining
Tom B'hend
Dr. John W. Landon
Lois F. Segur

Richmond
1986

Capital of Southern Hospitality



The Mosque



RICHMOND
1782

Street lamp in Richmond



Cathedral of St. Peter and St. Paul (Washington Cathedral)



State Capitol, Richmond



Bethesda Cinema 'n' Drafthouse



Bethesda Cinema 'n' Drafthouse Wurlitzer console



Richmond Marriott Hotel



Carpenter Center 3/21 mostly Wurlitzer



Carpenter Center



Interior of Sixth Street Market Place



Mosque 3/17 Wurlitzer



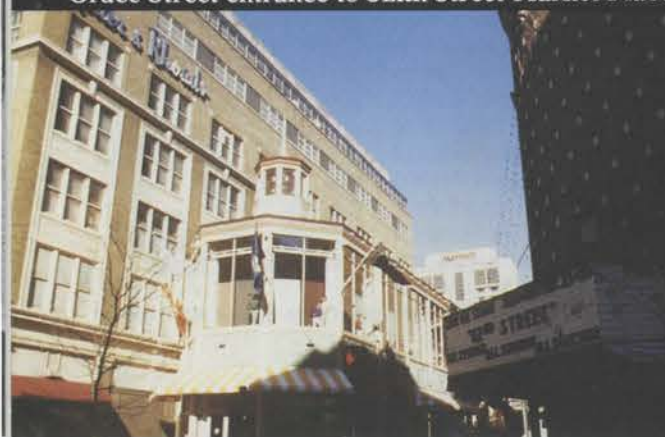
Washington Cathedral organ pipework



Byrd Theatre 4/17 Wurlitzer



Byrd Theatre



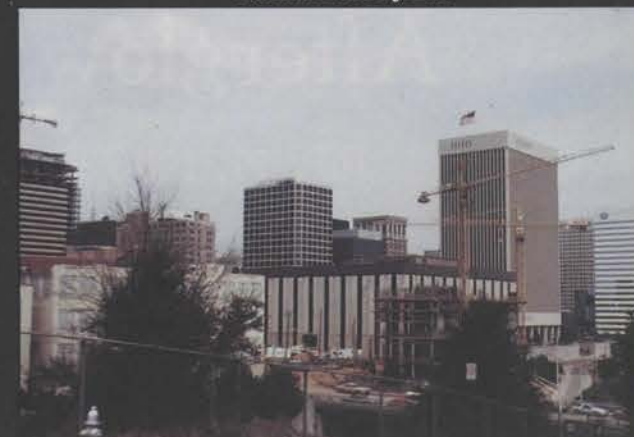
Grace Street entrance to Sixth Street Market Place



Maj. Gen. J. E. B. Stuart statue



General Robert E. Lee statue



Richmond skyline



Richmond 1986

Capital of Southern Hospitality

31st Annual ATOS Convention July 6 - 10, 1986

Williamsburg Afterglow

July 11, 1986

Your 1986 ATOS National Convention will begin on Sunday, July 6, with the ATOS Registration Counter open for business at 10:00 a.m. in the Lower Level North of the Richmond Marriott Hotel. Follow the signs to this area of the hotel. There will be plenty of Hospitality people on hand to assist you. For those arriving early, the Registration Counter will also be open on Saturday, July 5, from 2:00 p.m. to 5:00 p.m. Convention packets will be given to you upon registration and will contain all the information needed, plus your name badge, Pocket Pal, and Banquet and Williamsburg Afterglow tickets. If you haven't yet registered, your friendly Hospitality Hosts and Hostesses will be happy to accept your registration fee and furnish you with your proper complement of items for your convention packet. Visit our Convention Record Store all day Sunday, as well as the exhibit rooms showing the latest in electronic organs.

The first official event of the 1986 ATOS Convention will be the Opening Concert by **Walt Strony** on Sunday, July 6 at 8:00 p.m. at the Carpenter Center for the Performing Arts, on the newly-installed 3/21 mostly-Wurlitzer, part-Gottfried organ previously installed in the Surf City Hotel in New Jersey. The Carpenter Center, formerly Loew's only Richmond movie palace, is located one block from the Marriott at the corner of Sixth and Grace Streets, adjacent to the Sixth Street Festival Marketplace. Architect John Ebersson, famous for his "atmospheric" designs, created at Loew's a beautiful Spanish garden canopied by a blue sky with twinkling stars and drifting clouds. The concert will be preceded by a no-host cocktail party at the Carpenter Center beginning at 6:30 p.m.

Monday morning at the hotel will afford an opportunity to attend scheduled seminars on various topics, to visit the Record Shop and electronic organ showrooms, or to shop or tour in the downtown area. The seminars will be held from 8:45 a.m. to 10:45 a.m. At 11:00 a.m. there will be the Annual Chapter Representatives meeting with the Board of Directors.

On Monday afternoon we will travel the short distance to The Mosque for a 2:30 p.m. concert by Richmond's own **Eddie Weaver** on the Mosque's 3/17 Wurlitzer "Model 260 Special." The Mosque is one of the most spectacular Moorish revival buildings of the 1920s and its vast auditorium in Moorish style is one of the city's most handsome interiors.

After dinner in a restaurant of your choice, we will load buses for a short ride to the Byrd Theatre and an 8:30 p.m. evening concert by **Lyn Larsen** on the Byrd's 4/17 Wurlitzer Hope-Jones Unit Orchestra, one of the finest examples of an original in-theatre instrument that can be found. The Byrd Theatre was designed in the style of an opera house and is richly decorated in the Italian Rococo style.

Tuesday, July 8, will begin with a 9:30 a.m. concert by **Jim Roseveare** at The Mosque. The Annual Membership Meeting will be held immediately following the concert at approximately 11:30 a.m. at The Mosque. Following the Membership Meeting, we will again afford the opportunity to attend scheduled seminars on various topics beginning at 3:30 p.m., to visit the Record Shop and electronic organ showrooms, to shop the downtown area, or to visit and socialize with friends. Tuesday evening we will be bused to the Byrd Theatre for an 8:30 p.m. evening concert featuring **Ron Rhode**.

On Wednesday, July 9, the Convention will take to the road at 7:30 a.m. as we travel to Richmond's northernmost suburb, Washington, D.C. We will travel in the morning in two sections to the Bethesda Cinema 'n' Drafthouse in Bethesda, Maryland, where we will hear **Martin Ellis** on the Wurlitzer there. While one group is attending the first concert, the other group will be provided an early lunch. We will then switch the two groups and repeat the earlier concert.

On Wednesday afternoon both groups will join up for a 1:30 p.m. concert by **Tom Hazleton** at the majestic Gothic Cathedral of St. Peter and St. Paul, also known as the Washington or National Cathedral. Built and supported by free-will gifts, this great Episcopal Church opened in 1912 but is under construction still. The building itself is beyond description, rivalling any European cathedral in size and beauty. The four-manual-and-pedal Great organ was designed and built in 1937-38 by Ernest M. Skinner and Son of Boston, and is in eight divisions with well over 10,000 pipes. Our schedule will allow time to relax on the Cathedral grounds and shop in the gift shop. We will arrive back in Richmond around 7:00 p.m. with the evening free

for dinner on your own.

Thursday, July 10, will begin with a 9:30 a.m. concert by **Chris Elliott** at the Carpenter Center for the Performing Arts. We will then return to the hotel until we load buses for a 2:30 p.m. afternoon concert at the Byrd Theatre featuring **Lin Lunde** accompanying the famous silent movie *Wings*.

Upon your return to the hotel, you will have plenty of time to get ready for the pre-Banquet cocktail party at the Marriott beginning at 6:00 p.m. The Banquet will begin at 7:30 p.m. and the efficient staff of the Marriott is planning a delicious cuisine for us featuring prime rib of beef. Tables will be round for ease of conversation, and you and your friends may reserve tables at the time of registration, if you

like, and thus be seated together. The Richmond Marriott is renowned in Richmond for its excellent food, and this banquet will be no exception. Following the usual entertaining and informative festivities, there will be time for visiting with friends.

While we anticipate that there will be no program changes, the above schedule of events is based upon the availability of theatres, organs, and artists, and except for the Annual Membership Meeting, certain events may be subject to change.

With a great list of artists and an outstanding variety of organs and installations, we invite you to join your friends for the 1986 ATOS Convention. On to Richmond, Capital of Southern Hospitality and a great place to visit since 1607. Y'all come! □



Colonial Williamsburg

FRIDAY, JULY 11, 1986

For the Convention Afterglow, we will travel to Colonial Williamsburg where life today is lived as it was nearly three centuries ago. After a half-century of preservation and restoration, Colonial Williamsburg now offers an unparalleled view of eighteenth century life.

We will begin our Afterglow with a 9:30 a.m. concert at Bruton Parish Church by **James S. Darling**, Organist and Choirmaster at historic Bruton Parish. Located in the midst of the Restored Area in Virginia's colonial capital, the church has a membership of over 1200, and with over a million visitors a year, the Bruton Parish Aeolian-Skinner organ is one of the most heard organs in the United States.

Following the concert at Bruton Parish, you will be free for the remainder of the day to tour Colonial Williamsburg — the Royal Governor's Palace, the Colonial Capital, the colonial residences, public buildings, and busy craft shops. Your general admission ticket to Colonial Williamsburg also includes free bus service throughout the Re-

stored Area. During the afternoon a series of recitals will be played by **Thomas Marshall** on the Wren Chapel organ, ascribed to John Snetzler, ca. 1760, and formerly located in Kimberly Hall, Norfolk, England. It is a remarkable instrument consisting of one keyboard, no pedal, two 8' and 4' stops, one 2' and one 2-2/3'. Its brilliant voicing fills the Wren Chapel with excitement. The Wren Building at the College of William and Mary is the oldest academic building in the English United States.

The activities in Colonial Williamsburg will conclude with a no-host reception at the Williamsburg Conference Center at 6:00 p.m. followed by "A Colonial Feast" in the Virginia Room of the Conference Center.

This step into Colonial Williamsburg and our 18th Century history will be yours if you are among the first 350 to register. □

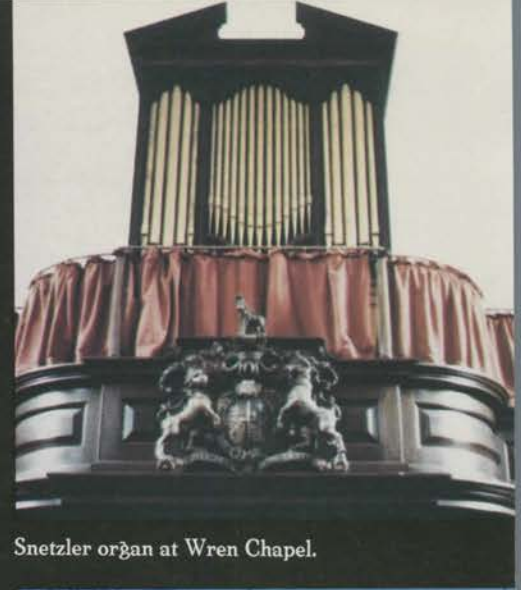
Turn this page and see what you'll see ►



The Bruton Parish Church and its four-manual Aeolian Skinner Organ Console.

The Afterglow at Colonial Williamsburg

Hosted by the Virginia Chapter



Snetzler organ at Wren Chapel.



Wren Building housing Wren Chapel at the College of William and Mary, Williamsburg.

THE WILLIAMSBURG SCENE



CONVENTION REGISTRATION INFORMATION

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

Your convention registration fee includes admission to all shows, concerts, workshops, and seminars. It includes all transportation to and from all regularly scheduled Convention events, some meals, convention brochure, and other materials. Late-night trips to the Byrd Theatre are optional, so there will be an additional small transportation charge for the buses with tickets available at the Hospitality Desk. All transportation will be on modern air-conditioned city and highway motor coaches.

The Convention Banquet will be held on Thursday evening in the spacious Capital Ballroom, and the pre-Banquet Cocktail Reception, a dress-up affair in elegant surroundings, will be held in the Capital Ballroom Foyer. Although the Banquet is optional, the evening promises to be one of the Convention highlights. You won't want to miss the Banquet activities.

The Williamsburg Afterglow will be hosted by the Virginia Chapter on Friday, July 11. The Afterglow price includes comfortable, air-conditioned bus transportation to and from Williamsburg (about an hour's ride), a concert at Bruton Parish Church, general admission ticket to Colonial Williamsburg for the day, an afternoon recital at the Wren Chapel of the College of William and Mary, and "A Colonial Feast" in The Virginia Room of the Williamsburg Conference Center. There is a limit of 350 for the Williamsburg Afterglow, and tickets will be allocated in the order of registration receipt.

The registration fees are listed below and on the Registration Form. To encourage early registration, please note that registrations bearing a postmark after June 1, must include a \$10.00 late charge. If you have questions or need additional information, please contact Sharolyn Heatwole, P.O. Box 7082, Richmond, Virginia 23221; phone 804/744-1738 (evenings and weekends).

CONVENTION REGISTRATION FEES

Convention Registration	\$130.00
Banquet Registration	30.00
Williamsburg Afterglow	60.00
Late Registration Fee (if postmarked after 6/1/86)	10.00

Make checks payable to ATOS CONVENTION '86. If using VISA or MasterCard, be sure to indicate which, include your account number, expiration date, bank number if using MasterCard, and your signature. Mail convention registration form and check to:

Sharolyn Heatwole
P.O. Box 7082
Richmond, VA 23221

All registrations will be confirmed promptly by return mail.

CANCELLATIONS

Full refund will be made for Convention registration if cancellation is postmarked prior to June 1, 1986. If the cancellation is postmarked between June 1 and June 15, 1986, a full refund less a \$20.00 service charge will be made. If Convention registration is cancelled between June 16 and the start of the Convention on July 6, 1986, a refund less a \$75.00 service charge will be made.

HOTEL RESERVATIONS

Hotel reservations **must** be made **separately** by using the HOTEL RESERVATION FORM also printed on the mailing wrapper of this issue. Taking care of ONE does NOT take care of the OTHER!

SPECIAL ATOS CONVENTION '86 ROOM RATES

Single	\$48.00 per day
Double	58.00 per day
Triple	68.00 per day
(All rates are subject to 6% sales tax)	

The Richmond Marriott will honor these special Convention rates until June 15, 1986; beyond that date no guarantees can be made, although the hotel will continue to accept reservations so long as rooms are available. If you anticipate arrival at the hotel after 6:00 p.m., prior arrangements are required to guarantee your reservation. The Richmond Marriott will accept most major credit cards, and all guests will be asked to show a card prior to check-in as a means of identification. Without a major credit card as identification, guests will be asked to pay in advance. Hotel check-in time is 4:00 p.m. Rooms may be available earlier in the day, but prior arrangements should be made directly with the hotel. The Richmond Marriott's address is 500 East Broad Street, Richmond, Virginia 23219, and the telephone number is 804/643-3400.

The Richmond Marriott is one of the city's finest and newest major hotels. It is located in the heart of Downtown at the corner of Broad Street (U.S. 250) and Fifth Street, across the street from Richmond's major department stores and adjacent to the new Sixth Street Festival Marketplace. There are three restaurants in the hotel and numerous restaurants within walking distance of the hotel including the Festival Marketplace. For those driving, there is plenty of parking both across Fifth Street from the hotel (no charge for registered guests) or behind the hotel in a multi-storied parking garage that is connected to the hotel by a second-floor walkway over Marshall Street (no charge for registered guests). Byrd International Airport serving the Richmond metropolitan area, is a short and convenient 10-minute cab ride from the Richmond Marriott.

ALTERNATE HOTELS

When the Richmond Marriott Hotel has been fully booked, it will advise you by telephone that it cannot accept your reservation and will provide you with the telephone numbers of two alternate hotels holding additional rooms for the ATOS Convention. Please include the telephone number where you can be reached most conveniently on the hotel reservation form. The Richmond Marriott will *not* make reservations for you at these hotels; you must contact an alternate hotel direct.

Two alternate hotels are holding additional rooms through June 15, 1986. The first is the Best Western Marketplace Hotel, a newly-renovated 140-room hotel two blocks from the Richmond Marriott and adjacent to the Sixth Street Festival Marketplace. It is located at 7th and Marshall Streets, telephone number 804/649-2378. The second hotel is the new Ramada Renaissance Hotel (opening June, 1986), a 300-room hotel five blocks from the Marriott in the city's financial district at 555 East Canal Street, telephone number 804/788-0900. Bus service will be provided from the Ramada Renaissance to all Convention concerts. Room rates at both hotels through June 15, 1986, will be the same as those at the Richmond Marriott.

PHOTOGRAPHY AND TAPE RECORDING

Photography and tape recording at concerts always present a dilemma because of the possibility that one person's delight and enthusiasm in making tapes or photos can substantially interfere with another person's delight in enjoying the music and sights without being disturbed.

We request that convention attendees exhibit the courtesy of being considerate of others in the audience and refrain from activities that produce visual and audible interferences with the program. Therefore, please:

DO NOT use flash, strobos, or auxiliary lighting for photography.

DO NOT obstruct the view with microphone stands, tripods, booms, wires, etc., and

DO NOT operate equipment that grinds, whirs, buzzes, howls, squeaks, clicks, snaps, crackles, or pops.

DO refrain from talking and visiting during the performances.

Our artists will be available for photos after the concerts and you can flash to your heart's content — but don't miss your bus! □

ATOS Financial Report

I am happy to report that our goal, as stated in my report in THE-ATRE ORGAN September/October 1985, of paying all the 1985 bills with 1985 dues has been accomplished. We go into 1986 with all 1986 dues money available.

Warren Dale Mendenhall, Treasurer

ATOS FINANCIAL REPORT

The accompanying balance sheet of the American Theatre Organ Society and the related statement of income for the period thus ended have been compiled by us.

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

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

PETERSON, SENSE & CO.
Certified Public Accountants

AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF DECEMBER 31, 1985

ASSETS		
Current Assets:		
Cash	\$57,141.61	
Inventory — Binders	2,117.50	
Inventory — Journal	9,138.00	
Inventory — Rosters	1,349.25	
Convention Advance	3,000.00	
Designated Funds	1,350.00	
Money Market Fund	11,715.95	
TOTAL CURRENT ASSETS		<u>\$85,812.31</u>
Fixed Assets:		
Ben Hall Organ	6,700.00	
Computers and Copiers	18,224.94	
Library Equipment and Materials	1,050.00	
TOTAL FIXED ASSETS		<u>\$25,974.94</u>
TOTAL ASSETS		<u>\$111,787.25</u>
LIABILITIES AND CAPITAL		
Bank Loan on Computers	\$5,226.37	
CAPITAL AND SURPLUS		
Capital, Beginning of Period	70,748.01	
Surplus, Current Period	35,812.87	
Capital, End of Period	106,560.88	
TOTAL LIAB. & CAPITAL		<u>\$111,787.25</u>

AMERICAN THEATRE ORGAN SOCIETY STATEMENT OF REVENUES AND EXPENSE YEAR ENDED DECEMBER 31, 1985

REVENUES:	
Advertising	\$ 17,292.02
Back Issues	2,848.14
Binders	1,222.00
Archives	839.15
Dues	110,928.86
Interest	3,206.18
Donations — Unrestricted	4,745.99
New Chapter Fees	100.00
Donations — Restricted	1,350.00
First Class and Airmail	1,406.00
Label Sales and Mailing List	406.95
Rosters	217.75
Bank Credit	220.25
Insurance Rebate	100.00
Brochures	194.00
Trust for Newspaper	200.00
Repay S.F. Expense	75.13
Convention Profit	6,000.00
TOTAL REVENUE	<u>\$151,352.42</u>
ADMINISTRATIVE EXPENSES:	
Contract Services	\$12,741.84
Office Supplies	1,727.35
Postage	3,816.98
Printing	1,776.08
Young Artist Competition	211.97
Phone	2,659.26
Travel, Rooms, Meals	10,397.17
Interest Expense	1,288.19
Copies	347.29
Bond	277.00
Back Issues and Archives	950.00
Storage	780.00
Rent	743.15
Bank Charges	177.77
Refunds	112.00
Young Artist Award	1,000.00
Federal Express	304.73
Tax and Filing Fee	205.33
Equipment Repair	75.00
Insurance	1,274.00
TOTAL ADMINISTRATIVE EXPENSE	<u>\$40,865.11</u>
JOURNAL EXPENSE:	
Phone	\$ 1,681.01
Postage	5,029.63
Photos	2,759.52
Contract Labor	29,928.52
Commissions	1,672.17
Fee — 2nd Class	35.00
Federal Express	1,122.26
Supplies	789.60
Printing	28,803.00
Storage	780.00
Travel	714.00
Equipment Repair	71.55
Interest Expense	1,288.18
TOTAL JOURNAL EXPENSE	<u>\$74,674.44</u>
TOTAL EXPENSES	<u>\$115,539.55</u>
SURPLUS FOR THE PERIOD	<u>\$35,812.87</u>

Please Vote — Your **BALLOT** Is In This Issue

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



This time, we bring you another "pot luck" column which includes items from all over the lode. References were *Etude (E)*, *Local Press (LP)*, *Metronome (M)*, *Motion Picture Herald (MPH)* and *Radio Daily (RD)*.

January 1921 (M) LEON E. IDOINE was born in Birmingham, England, and began his musical education at five, making his first public appearance as pianist the following year. The same year, he commenced training as a church musician by joining a choir, eventually becoming soloist and singing all the principal soprano arias from the standard oratorios. He began the study of organ at ten, and three years later was appointed assistant organist. About this time he performed the feat of singing at sight the tenor solos of Sir John Stainer's "Crucifixion."

During the ensuing eight years he studied under prominent English organists. Coming to America about 13 years ago, Idoine accepted the posts of choirmaster and organist at St. Luke's Church in Altoona, Pennsylvania, and three years later was appointed to St. Mark's Episcopal in Toledo, Ohio.

Since then he has taught piano, organ and voice and directed music for various organizations. Some five or six years ago he became interested in the theatre organ and played in several theatres. For the past year he has been organist at Loew's Valentine Theatre, Toledo's finest movie house.

August 29, 1923 (LP) WGR, Buffalo, at 6:30 p.m., presents organ music from the Hotel Statler on the dining room's Wurlitzer.

November 2, 1925 (LP) ALEX F. TAYLOR opened the two-manual Marr & Colton during dedication ceremonies today at the Zaring Theatre in Indianapolis. (Later, B. B. Burkette played here.)

September 15, 1926 (LP) CHESTER BEEBE, who presides at the console of the Wurlitzer organ Tuesday and Friday nights at station WOR, Newark, will be heard tonight at nine. Such a responsive reaction has been attained through these programs that Mr. Beebe has had considerable difficulty in fulfilling the many requests which have come in to the station. His programs contain the works of the most classical composers as well as the lighter songs of the day.

June 7, 1929 (LP) A new song, "Go-Grow-

Chicago," whose words have appeared in the *Chicago Herald & Examiner*, will be heard over the radio and in the leading motion picture theatres the next few days.

Station KWW will air it at specific times with four Balaban & Katz theatres featuring the song at every show during the organ program. It will be played at the Oriental by PRESTON SELLERS, at the Norshore by RUTH GORMAN FARLEY, at the Senate by MYRTLE PLATT and at the Tower by BASEL CRISTOL.

January 1931 (LP) Rochester, New York's Liberty Theatre is advertising its "new wonder pipe organ which disappears." It is a Style E Wurlitzer, installed in early 1927.

November 7, 1931 (MPH) JACK MARTIN at Milwaukee's Wisconsin Theatre plays "College Daze," which includes "Collegiate," "Betty Co-ed," "Notre Dame Victory Song," "Ring Out Ahoy," "Sweetheart of Sigma Chi" and "On Wisconsin."

February 13, 1932 (MPH) GEORGE EPSTEIN at the Bayside, Long Island, Victory Theatre, with the able assistance of Fred Weiler, manager and former theatre organist, presented an unusual organ-piano duet this past week. "Eppy," as he is popularly known in the neighborhood, is in the habit of offering community singing fests. To many in the audience, the idea of Eppy and Mr. Weiler being a duo comes as a distinct surprise. Their concert opened with a piano duet of the overture "Poet & Peasant," beautifully played and very well received.

Please vote.

Your **BALLOT** is
in this issue.

Mr. Weiler surprised them by playing on the organ the Intermezzo from *Cavalleria Rusticana* as Mr. Epstein accompanied him on the grand piano. Very good applause greeted them at the finish of this entertaining presentation.

March 1934 (E) Question: Why is it that the consoles of most theatre organs have been placed on the left side of the stage when they are not on elevators?

Answer: We know of no special reason for the placing of consoles on the left-hand side.

June 1934 (E) By Harvey Gaul. Remarkable it is how abominable Tin Pan Alley sounds on an organ or transmitted over the air. Of course, we hear it constantly. The cinema palaces broadcast it daily. But did you ever hear on radio a single jazz piece which sounded decent?

Every work we hear sounds as if it were being played upon a huge mouth organ, jerky, gassy, wrong in color, and most frightfully wrong in idiom. Not alone is the everlasting um-pa so annoying. The very structure of the piece is unorganistic.

Then when the organists set the ditties

whirring with ever-shaking Vox Humanas, the whole business becomes a ridiculous performance. You have only to think of movie players and such popular tunes as "River, Stay 'Way from My Door," "Goodnight, Sweetheart," "My Silent Love" (it is never silent along Broadway), "Lonesome Melody," "Stop the Sun, Stop the Moon," and so on, far into the night, and you know exactly what pieces should be abjured.

Fortunately, only the movie cathedrals want jazz to play their wares. All other commercial subscribers are letting it alone. So, you will never hear "Was That the Human Thing to Do?" advertising high-grade merchandise.

September 1934 (E) Question: Where may I obtain plans and information on blowers?

Answer: Builders of blowers who may help are Spencer Turbine Co., Hartford, Connecticut; Kinetic Eng. Co., Lansdowne, Pennsylvania; Zephyr Electric Organ Blower Co., Orville, Ohio; and B. F. Blower Co., Fond Du Lac, Wisconsin.

November 16, 1945 (RD) The DOLPH GOEBEL Trio, heard mornings on the American Network, is a musical pepper-upper these chilly ante meridiems.

That should do it until next time. So long, sourdoughs!

Jason & The Old Prospector □

Closing Chord

Frank Killinger, the man who fathered Doric Records, passed away on September 1, 1985. He was 77. Born in Alameda, California, he spent most of his life in the Bay Area. Death was due to heart failure.

Frank was a charter member of ATOS and is survived by his wife of 35 years, Theodora, and a brother, Richard Penberthy.

He was a recording engineer and an assignment from Fantasy Records for some pipe organ cuts in the late '50s led to his founding Doric Records. Frank and Dick Penberthy were the whole staff of Doric Records and they produced high quality pressings and tapes played by such artists as Tiny James, Everett Nourse, Paul Quarino, Bill Langford, Vic Hammett, Warren Lubich, George Blackmore and Reginald Foort, to name a few. In addition, Doric re-issued organ recordings played by Jesse Crawford, Sidney Torch, George Wright and Frank Denke (pianist). Doric also stocked a large supply of pressings of existing organ recordings, especially the work of British organists recorded by Amberlee Records of London. Frank made several trips to England to record artists and instruments not ordinarily heard in the United States. Thus we were able to hear such organists as Doreen Chadwick and Vic Hammett playing British installations. Among the memorable organs Frank recorded were San Francisco's Avenue Theatre Wurlitzer, the

Orpheum's Robert-Morton and the huge Fox Theatre Wurlitzer. In San Diego, California, he recorded the five-manual Möller organ (played by its originator, Reginald Foort). In England he taped the Manchester Gaumont Theatre Wurlitzer. One of his last and greatest projects was the release of a recording by Buddy Cole many years after the organist's death. He hunted down unreleased tapes of Cole playing his 3/26 "dream organ," edited and equalized the sound and released "Buddy Cole Remembered," one of Frank Killinger's best.

To Frank, producing organ recordings was a hobby, often an expensive one. He never made any money from Doric. In fact, it finally became such a financial burden that he ceased production and sold remaining stocks to the Organ Literature Foundation. Frank Killinger left an enviable mark on the organ hobby in the form of many recordings of organs now vanished. He was one of a kind.

Jack Skelly, whose theatre organ credits included a stint at the New York Paramount, died on December 19, 1985.

A native of White Plains, New York, Jack began music study at eight. After hearing the newly installed Wurlitzer in White Plains' Strand Theatre in 1922, he was determined to become a theatre organist. His principal teacher in this idiom was Don Baker at the New York Wurlitzer store. Others were Sig-mund Krumgold and Egon Putz.

Successive engagements for Jack included the Rye, New York, Playhouse, the RKO Theatre in White Plains, and finally the New York Paramount. His contemporaries there were Krumgold, Putz, Fred Feible and Jesse Crawford whom he described as a "nonpareil" soloist.

After the Paramount days, Jack toured as pianist and musical director for Jack Powell. One year, Powell had an engagement at Radio City Music Hall, so Skelly played exit music during the gig. He was organist for 20 years at Madison Square Garden, was with Harry Reser's Orchestra, and served on Arthur Godfrey's TV ice shows over two years. Until he retired from the Playland Casino a couple of years ago, Jack had an 18-year stint there.

The writer is proud to have had a long correspondence with Jack Skelly and the opportunity of talking with him during the Atlanta ATOS Convention in 1978. It all began with the preparation of Jack's biography, which appeared in THEATRE ORGAN for February/March 1977.

Jack leaves a daughter, Mrs. Sharon Plattner of Rye, New York.

LLOYD E. KLOS

Howard Vollum, age 72, died of a massive stroke on February 3. He was co-founder of the world's largest manufacturer of precision oscilloscopes and other electronic instruments, Tektronix, Inc. His influence and contributions in and to the field of high-technology manufacturing and research made him an internationally known and respected figure. His philanthropic contributions to research, education, art, medicine and the poor were

legendary throughout Oregon. He was one of the original investors in the Rodgers Organ Company.

Mr. Vollum was best known to the theatre organ community as owner of the former San Francisco Paramount Wurlitzer. He built a studio building on his Portland estate to house the Paramount Wurlitzer which he had increased to 49 ranks. The Vollum studio was the scene of several ATOS activities including Oregon Chapter meetings, National Convention programs, and concerts by George Wright and other theatre organ personalities. A little known fact is that the Organ Grinder Pizza restaurants in both Portland, Oregon, and Denver, Colorado, owe their very existence to Mr. Vollum's influence.

To those who knew Howard Vollum personally, he will best be remembered for his humility, love of God, family and friends. The lives of all with whom he came into contact have been immeasurably enriched.

DENNIS HEDBERG

Hubert Selby, founder and first president of Britain's Cinema Organ Society, died at his home in Perth, Western Australia, on December 17, 1985, aged 74. A serious operation for a suspected ulcer a little over a year ago had revealed the presence of cancer.

His parents were both teachers in Ipswich, Suffolk (in East Anglia, England — known to art lovers as Constable Country). He was born there in 1911, the eldest of three children. His younger brother Alan recalls: "I took it as read that at 11 years I should pedal frantically after Hubert along country lanes around Ipswich in search of church organs he hoped to play. Since most were hand-pumped my own role was self-evident — and you may be sure occasional lapses of 'bellows-efficiency' would result in that sighing gasp which heralded a dwindling of pitch."

Sandy MacPherson inspired Hubert Selby to switch his allegiance to theatre organs and when Frank Newman went from Lozelle Picture House, Birmingham, to open the Wurlitzer 3/6 in the new Regent cinema in Ipswich in 1929 he taught him the techniques of the unit organ. A successful audition with one of the cinema circuits soon followed and he toured the country before becoming resident at the Surrey County Cinema, Sutton. In 1934-35 he was assistant to well-known British organist/composer Frederick Curzon, at the New Victoria, London, and in '36 (the year he married) he auditioned for the great Sidney Torch and was signed on for Union Cinemas. Torch, incidentally, tricked him slightly by suggesting he spend half an hour "warming up" and then standing in the darkness in the rear of the stalls before sauntering down at the end of 30 minutes to say: "That's fine — you're in."

Once again, he was touring the country and playing many makes of pipe instruments — Comptons and Wurlitzers, of course, but also Christies and the rarer Jardines. He followed Frank Gordon into the lovely Paramount, Manchester, with its 4/20 Wurlitzer in 1939 and began his broadcasting career there. A short spell of touring for the Granada circuit



Howard Vollum

followed before the war came and he was called up to serve with the Gunners (Royal Artillery). Following the normal rules of military logic, he was allowed to make music only in his spare time and his major posting was to India, where he did some broadcasts for All India Radio.

It was 1946 before he became a civilian again but then he enjoyed a residency in his home town of Ipswich, a trip to Australia which sowed the seeds of his later decision to adopt that country as his own, and a residency at the Ritz, Birkenhead. He rejoined the ABC circuit (which absorbed Union Cinemas before the war) in 1952 and it was on one of his visits to the Regal, Ilford, that he and Tony Moss (now editor of the COS Newsletter) talked of forming a new society to promote the organ as a means of entertainment.

ABC had a number of touring Hammonds and these introduced Hubert to electronic organs, which became important to him when the solo organist more or less vanished from the British cinema scene. He worked in retail music shops and demonstrated before emi-



Hubert Selby

(John Sharp photo)

grating to Australia in 1974. He returned to England briefly in 1977 and toured his native land again in 1983, but apart from that he put down firm roots in his new home.

It came as no surprise to me to learn that he was soon regarded as the best music teacher in Western Australia. The first time I met him, I went away glowing since he had somehow managed to find something nice to say about my playing and I was encouraged to continue.

And in those last ten years of his life he soon found himself in demand for concerts and TV. He leaves behind him four good commercial LPs (and highlights of his 1983 concert at Worthing are scheduled to be released in that form) and private tapes in many collections.

They show him to have been, in the words of COS Chairman Douglas Badham, one who "played with great style, frequently emulating Jesse Crawford and Harold Ramsay, whether it be a lively march or a smoochy ballad and was equally at home with the light classics."

Many theatre organ buffs are also Gilbert and Sullivan fans and will be familiar with the

ditty about the "very model of a modern Major-General": Hubert Selby was the very model of a British cinema organist who set out to entertain — and succeeded.

He is survived by his wife, Jill, and daughter Mandy.

TONY BERNARD SMITH

Kenneth Rosenboom, 66, died November 21, 1985, in Chatsworth, Illinois. He was a native and lifelong resident of Chatsworth, and had been a plumbing and heating contractor for 34 years before retiring in 1980. In addition to his work as a contractor he worked with the Shaklee organization for the past 13 years.

He installed a 27-rank organ in his home many years ago, and helped rebuild and restore 12 organs, including those in the Chicago and Oriental theatres in Chicago and the Rialto Theatre in Joliet. He also installed a larger organ from Wilmette in St. Paul's Lutheran Church in Chatsworth.

He is survived by his wife of 45 years, Arlene, by one son, two daughters, eight grandchildren and one great-grandchild. □

nay Film Co. stock company. So many familiar faces from the past. I noticed small white numbers by each one. There must have been an index at one time.

No. 25 looks familiar, but cannot name him. No. 17 is Bryant Washburn, a handsome dimple-chinned actor who played fine parts in light comedy — the type of story we seldom see today. The girl on the right, No. 11 in the high back chair, looks very familiar — Bessie Love? The children interested me most for they are possibly alive today. I think Swanson was not there, for she would have dominated the entire photo if she were. Unmistakable beauty and personality.

It was a very fine article by Eddy Ethwell Hanson and a real treasure. I remember back as far as Mr. and Mrs. John Drew's comedy playlets.

I wonder if No. 22 is Warren Kerrigan or Bronco Billy Anderson? No. 35 has the Swanson nose, but a more mature look than Gloria. My favorite stars were Alice Brady and Clara Kimball Young.

Thank you for the happy memories the photo gave me.

Sincerely,
Esther Higgins
Collingwood, New Jersey

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 Editor:

Regarding Rosemary Bailey's comments via CATOE's activity report concerning more involvement of youth with our organization, I have to take issue.

Yes, in order to preserve our organization and its goals, we do need very much to bring in newer, younger members constantly. Every organization must to continue to exist. Theatre organ groups have a particular need, as there is an awful lot of physical labor and energy involved in installing and maintaining pipe organs and putting on programs with them.

However, the philosophy expressed by Ms. Bailey insofar as changing the traditional musical styling associated with theatre organ playing to attract younger people to the organization stinks, quite frankly. It doesn't show a very good understanding of today's youth and what determines their musical tastes and social habits. The rest of our American culture is already suffering from too much youth worship, to the point where we barely have any real culture left. Our infatuation with being "in," i.e. youthful goes hand in hand with the "newer is better" and "old must go," has been the cause of countless theatres and theatre organs being destroyed in the name of

"progress." ATOS, by its very nature, is never going to attract young people in mass, nor should it try to. Let's continue to strive for quality, not quantity, in our membership as well as our projects. We have had enough problems over the years with our professional and artistic standards and should not be lowering our standards just to try to gain a few young members.

As a step in the right direction, perhaps Ms. Bailey should do a little reading about what Jesse Crawford said about maintaining the clarity of the melody line!

Lastly, a big pat on the back to the Valley of the Sun Chapter convention organizers for putting on one of the best-ever conventions last November and for their generous donation to the Young Organist fund. Phoenix showed a lot of folks that a convention doesn't have to be long or complex to be good.

Sincerely,
D. Story
Tucson, Arizona

Dear Sir:

I was intrigued and delighted to see in the November/December 1985 THEATRE ORGAN the large group photograph of the Essa-

Dear Bob:

I'd like to comment on an important event that deserves attention: George Wright has released the first theatre organ compact disc (CD), "Red, Hot & Blue." For a number of reasons, every theatre organ fan who either has or is considering getting a CD player needs to buy this disc.

First, the sound quality is incredible. There's no surface noise, no pops — only music, along with an occasional panting trem in the background. In fact, you'll hear all sorts of subtle sounds that would normally be drowned out by tape hiss. This CD is your ticket to a private concert in George's home, a concert you can reprise thousands of times with no loss in sound quality.

Second, George's CD has five songs not included on the album, and they're not to be missed. Even if you have the album, you'll find the CD well worth the price just for these added goodies. In case you thought George might be beginning to slow down, spin this disc and hear a great musician at the height of his power, a man obviously having fun.

Finally, and most important, we need to support George's gutsy and risky decision to release a CD without knowing how many people would buy it. If we send a message that we want 21st-century reproduction of theatre organ music, we'll see more CDs. And believe me, once you hear the first one, you'll be anxiously awaiting the second.

Sincerely,
Gary Konas
Davis, California

Greetings:

Several times I have put pen to paper in response to Mr. Weisenberger's provocative articles. I have been able to restrain myself and

not mail my "two-cents worth" until this, my response to the dialogue between Mr. Berry and Mr. Weisenberger in the September/October 1984 issue.

First, I have no doubt that one can take a given whistle (or organ pipe) of some dimension, apply a slide rule, and have it wail over a wide range of wind pressure and decibel levels. I am confident that any organ man will tell you that tone, timbre and speech transients are a product of careful balance between scale, pressure, cut up, mouth width, material, shape, etc. Are we to believe that any given baroque organ can be carted to the largest outdoor arena, have a slide rule and larger blower applied, and have it sound exactly like it did in the studio?

Now, regarding Mr. Berry and the Hub Rink organ. I think a lot of credit is due to Mr. Berry here, credit which is at least 20 years past due. Mr. Berry and his recordings have exposed the non-organ-oriented layman to "popular" organ in greater numbers than anyone else, to the best of my knowledge. My blood boils when a person with limited knowledge (or limited taste) dismisses Mr. Berry by stating "He doesn't sound like George Wright," and dismisses the Hub Rink organ by stating "It doesn't sound like the — Pizza Parlor." Mr. Berry actually *created* a new kind of organ at the Hub, it just happened to have pipes. Am I alone in this observation? If more people would open their minds (and ears) they would know that Mr. Berry and his organ designing are so unique and refreshing that he, in fact, has no peers; he was and is a pioneer in this respect. Mr. Berry proved (with the Hub Rink organ) that an organ with a relatively few number of pipes playing at a high decibel level sounds nothing like an organ with a large number of pipes (pizza-style) at a similar decibel level.

Another person who is consistently overlooked by the theatre organ world is Hall-of-Famer John T. Muri. His high level of competence and professionalism is beyond reproach!

His style is probably the finest example of authentic pre-talkie theatre style remaining in the world today. While the ATOS professes to preserve history, traditions, etc., of the theatre organ, how can we ignore this living history in preference for the flashy or fleeting? Let us not forget that these beloved instruments were a part of the "show," they were never intended to *be* the show. Mr. Muri is a living remnant of the golden days of Crawford et al. I feel we should assess our direction; it is becoming more and more difficult to find anyone who will concede that Crawford was a talented musician.

I would like to comment on a subject which seems to surface periodically. Do people really think that if "Michael Jackson's Greatest Hits" are played on the local Wurlitzer significant numbers of the younger generation will suddenly be interested in theatre organ? I read this periodically in your journal. I feel that the youngsters who are truly interested in theatre organ also like the "old" music — theatre organ-era music. I feel this is why the theatre organ will live on — because there will always be

those who enjoy this type of music — not the "Top 40," ill-adapted to the theatre organ.

Now that I have probably alienated the great majority of my fellow theatre organ lovers, I can only state that my intent is solely to give credit where it is due, and to remember our roots; they are we.

Best wishes,
Gary Rickert
Oak Forest, Illinois

Dear Mr. Gilbert:

A friend here in the city subscribed to THEATRE ORGAN for me. The November/December issue arrived two weeks ago. I would think that it had been printed exclusively for me with all the interesting items in that one issue.

I live at the Flushing YMCA, directly across the street from Flushing High School. From the front steps here one can see two long blocks down to the RKO Theatre at Northern and Main, where Bernie Cowham performed. In my younger days (I was 75 on March 18) and from a neighboring town I would come to hear Bernie play. I did not know him, but I am acquainted with Lee Erwin and have met and corresponded with Don Baker.

Now think of this: Don Baker in a letter told me of beginning as a pianist at the original Flushing Silent Movie House on Main Street just two blocks from the RKO. Don Baker was here and gone by 1924 and Bernie Cowham came later in 1928 with the opening of the RKO. They did in time know each other but did not overlap while playing here.

Less than a mile further south on Main Street is the former Loew's Prospect, which had a three-manual Austin in the 1930s. Just over five years ago I went in to see what remained and the console looked like something from the *Phantom of the Opera*. The pipes were still there and Bob Atkins and Ken Ladner removed the console and what else they could and took it to Port Washington, Long Island. Later they used what they could and with another Austin console started to build the organ in Chaminade High School in Mineola, which you show on page 46 as an Austin-Morton console.

There were a lot of those Austins in smaller theatres, but they could never be completely removed because as I am told the windchests were built right into the theatre chambers. At Port Washington's Beacon Theatre the Austin was restored briefly by Atkins, Ladner and others, and Mrs. Atkins would play on it briefly Saturday nights between movies. She could never play very long because the projectionist would demand overtime if the second show went beyond midnight. In time the Beacon was "triplexed" and the Austin boarded up completely, never to be heard again.

Flushing High School across the street has a 3/34 Möller concert organ which I saw being installed in 1926 when I was a school kid and stayed after school to watch the erectors work. It had a stop tab engraved "Resultant 32." It has gone to wrack and ruin by this time, but the open console is still there, visible through the auditorium doors. Also the pipes.

Who else but me would know that in by-gone days the New York Board of Education had the money to install 21 pipe organs in the city's high schools? There were Möllers, Esseys, Wurlitzers, Skinners and others, and not one remains playable.

In "Nuggets from the Golden Days" there is a reference to Bernie Cowham. The daughter of George Harvey, Queens Borough President, was in my English class. Dr. Janes (not James) was principal and I remember him. Just two days ago I showed the magazine to Mr. Laurence Halleran, a bank vice president whose deceased uncle is mentioned as requesting a song from Bernie Cowham. That Mr. Halleran was in his time Mr. Real Estate of Flushing, New York.

Now Officer 1492, whom we all saw on the corner and knew was, of course, called "Chris Columbus." Mr. Arnold Gessner, a retired Flushing jeweler, told me that "Chris" probably saved Gessner's life many years ago by grabbing a runaway horse and stopping him as he was about to corner young Gessner. "Chris" was Italian and lived in Whitestone. He died about ten years ago. I saw the obituary, but don't remember his name.

You mention theatre organists named Baker. I knew or met two other Bakers but they were AGO members. Walter Baker who gave recitals on the relatively new Möller 4/72 at St. Paul the Apostle Church at West 59th Street and Columbus Avenue, near Lincoln Center. Dr. Robert Baker, formerly of Union Theological Seminary and now head of the School of Sacred Music at Yale in New Haven, gives recitals on the great Aeolian-Skinner in Woolsey Hall.

Of course, we know these great organs have mixtures and several ranks each, metal and wood that are genuine 32' stops and are giants by comparison with the theatre organ, but are they as much fun to play?

Has anyone mentioned that the present world's three largest organs are within 200 miles of each other? John Wanamaker's in Philadelphia, Atlantic City Convention Hall and West Point Chapel. West Point has in recent years exceeded the great organ at Passau, Germany.

Yours very truly,
George O. Smith
Flushing, New York □

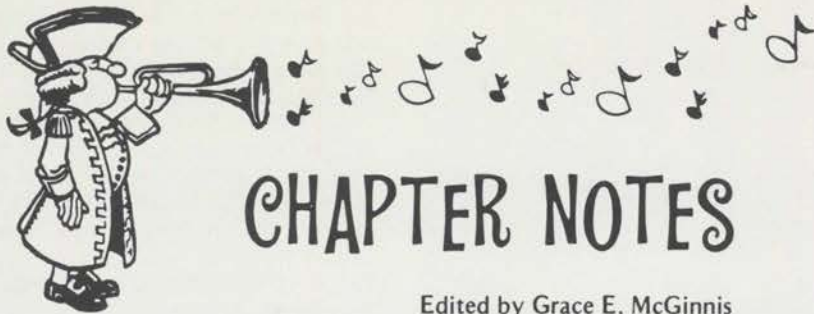
Lance Johnson's Troubleshooting Guide Quiz Question

You find that you have a dead note on all stops on the middle F of the Accompaniment manual. Where would you look for the cause of this dead note?

Answer on page 56.

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. □



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA Birmingham

205/942-5611 or 205/664-3606

Holidays are always special in Alabama. December found us at the Alabama Theatre with Walt Winn performing his fourth annual Christmas Show, a perfect holiday celebration, as always. The Alabama Theatre celebrated its 58th birthday on Christmas Day — this year with heat! Steam has finally been re-connected in the theatre for the first winter in over four years. Paint and plaster are grateful!

The Atlanta invasion continued in January as Rick McGee and John Alford performed a most enjoyable program. These two always provide novel entertainment, and this performance topped all.

Our spring concert has been set for April 27 and Hector Olivera has been confirmed for what we know will be one of our biggest concerts ever. *The Phantom of the Opera*, accompanied by Tom Helms, has been confirmed for October 26 as our fall concert. Make your plans now to attend and visit Birmingham, the "Magic City."

Work is progressing on additions to the 4/21 Wurlitzer. Currently, Larry Donaldson and crew are installing the offset chests for the 16' Violone and busily refinishing and rebuilding the two grand pianos slated for lobby and stage use. Things are looking up!

GARY W. JONES



ALOHA Honolulu

808/696-4533 or 808/523-9079

Highlights of 1985 included a series of mini-concerts by members at the start of each meeting. Inaugurated by Chairman Lou Underhill, this series was well-received, and the artists included Betty DeRosa, Frank Loney, Phil Dooley, Dan Dirksen and Norman Kelley. A one-year Honorary Membership was awarded to John McCreary in recognition of his contribution to the goals of our society. As organist for St. Andrew's Cathedral, John produced and played — at talking speed, mind you — the entire Cecil B. deMille production of *Ben Hur* at the cathedral: a truly magnificent two-hour and 20 minute tour de force by one of Hawaii's best organists and composers.

In March we participated in the American Cancer Society's Fund Raiser by presenting silent movies, *Teddy at The Throttle*, starring Gloria Swanson and Wallace Beery, and *The Adventurer*, starring Charlie Chaplin, in the Aloha Chapter Theatre. Both films were loaned by Bob Alder and were accompanied exquisitely by Bob Alder and Frank Loney on the Allen 425 generously provided by Chairman Underhill. During the Fund Raiser,

members and guests tried their hands at the Baldwin in our booth which was provided through the generosity of Bill Sanders, owner of the Baldwin Studios. Member Betty DeRosa's students, Maylynn Leao, Saint Pule and Lauao Fuamoto, performed for the enjoyment of the crowd. A special videotape of the history of theatre organs in Hawaii was shown — and heard — continuously. A great big "TOOT" of the Hawaii Theatre's Post Horn to booth-sitters Claire Watson, Mary and Jim Chandler, Raphael Ai, Doug Dauterman, Bob Jewell and every other member who helped! This is an excellent way to increase the visibility of ATOS, and we recommend it to all chapters: get involved in fund-raising for charitable organizations.

Dave Kelsey presented a whopping concert for us in September on the 4/16 in the Hawaii Theatre. If you've never heard Dave play the "Flight of the Bumblebee" and "Poor Butterfly," you're in for a real treat! Thanks, Dave, for a terrific performance.

In September, as part of the Ho'olaulea (Mardi Gras, Hawaiian style) in Downtown Honolulu, Bob Alder and Frank Loney captivated audiences with their accompaniment and concertizing on the 4/16 Robert-Morton in the Hawaii Theatre. John McCreary was featured in an original score accompanying *The Hunchback of Notre Dame*.

In December, the Aloha Chapter received a donation of a 2/6 Wurlitzer, the first Wurlitzer ever in Hawaii. A special thanks to Lou Underhill and Steve Herbst for going to California and hauling it back — a monumental task!

To Chairman Underhill and his over-worked Allen, for hosting many meetings, and to Handy and Barbara Hancock and their beautiful Baldwin and home for their sayonara party for outgoing Chairman Underhill, and to John Berengue for encouraging us to play (and for finally playing for us!), and to all the members who contributed to 1985, thank you! The only member who managed to sneak through '85 without playing for us was Chairman Underhill — harrumph! Both Robert-Mortons in Honolulu are playing.



Atlanta's Walt Winn at the console of the Alabama Theatre's Purlux 1. (Gary Jones photo)



Rick McGee (left) and John Alford at the January meeting of the Alabama Chapter.

(Gary Jones photo)



Workmen secure connections from ladders.

The one at the Waikiki is played on weekends by Bob Alder. The one at the Hawaii is played for special occasions and is under constant repair/revision by Scott Bosch and his crew. The organ is used every Sunday morning by members who wish to practice on it.

If you are ever visiting our lovely state, please give us a call. We're mighty proud of our organs and organists. ALOHA!

N. R. KELLEY

CEDAR RAPIDS AREA

Iowa

319/362-9676 or 319/396-5653

We received our wish for Christmas with the new replica Paramount Theatre marquee completed by mid-December. Although it was ready before the holidays, it was evident that Santa's sleigh was not to be the means of transportation as its two steel support arms and cantilevered steel frame support tons of stress. Instead, the early signs of the approaching installation were the strands of multi-colored cable flowing through the theatre's hallways. The advanced electrical design enables a safer maintenance fusing plus the appeal of multiple sequential lighting programs. Thirteen electrical boxes handle the supply for the hundreds of bulbs, including the colors gold, orange and red with conventional black-on-white sign lettering. The marquee was premiered in front page coverage and has become the focal point of the theatre in area nightlife.

Now that much of the original design incorporated in the Paramount's restoration is in place, the process is near completion, with the major exception of the organ grille scrim curtain designs. Acting as a member of the Paramount commission, George Baldwin was an early pioneer of the original conception of the marquee design. It was due largely to this commitment that the Chicago firm which designed the original 1928 version was again contracted for the replica. Then the arduous 14-month process began, leading to the local construction and installation of the monolith. It joins the recently installed lobby ticket booth and replica print carpeting as major successes.



The Cedar Rapids Paramount marquee after installation.

The Weiler residence was our holiday meeting site in December. Hostess Joy was joined by son Jeff, home from his studies at Northwestern University. Jeff has long been active in organ projects. His rescue of the original Englert Barton, along with the progress of the Weiler 2/6 Style D Wurlitzer as original, reflect his interest in authenticity.

MICHAEL VANCURA



CENTRAL INDIANA CHAPTER

Indianapolis
317/255-8056
or 317/546-1336

The Humane Society Benefit Concert will be held April 4 in the Manual High School

Auditorium. Ken Double will be the emcee, and Virginia Byrd Rechtoris will present a style show of clothing from the 1920s. Martin Ellis will be the featured organist, and Tim Needler will accompany a silent film.

The Motor City Chapter visited Indianapolis on November 29, 30 and December 1. Their itinerary included the Finkel home in Shelbyville, the Paramount Music Palace, Hedback Theatre, Manual High School, Pipe Dream restaurant in Kokomo and the Long Center in Lafayette. Brian Holland, Larry Bonebright, Martin Ellis and Rob Richards provided great organ music.

Martin Bevis of Dayton, Ohio, was the guest artist for the December meeting and Christmas party held in the newly renovated Manual High School Auditorium. He opened the program with "That's Entertainment" and ended with a "White Christmas" sing-along. As usual, open console followed, and a bounteous goody table was enjoyed by all.

CAROL M. ANDREJASICH

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

It is always a pleasure to visit the organ installation of a man who knows how to build 'em from scratch, and our October meeting was held at the home of Ralph Charles where a building attached to his dwelling houses his 4/20 organ modeled after a Robert-Morton.



GRACE E. MCGINNIS.

CHAPTER CORRESPONDENTS PLEASE NOTE

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following:

Type all copy, double-spaced, on letter-size (8½" x 11") white paper, leaving 1¼" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number.

Type photo captions on Scotch (3M) Post-it Note sheets (#654 - 3" x 3" or #655 - 3" x 5") and attach to *back* of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

DEADLINES

November 15 for January/February
January 15 for March/April
March 15 for May/June

May 15 for July/August
July 15 for September/October
September 15 for November/December

Send Chapter Notes and photos to:

Grace E. McGinnis, Associate Editor
4633 SE Brookside Drive, #58
Milwaukie, Oregon 97222
Phone: 503/654-5823

The chambers are split, and the stereo effect is plainly evident. Many of the percussions are located outside of the chambers. Among the more spectacular features is a recording and play-back device using organ rolls. When recording the notes, the ranks, pistons and swell shade setting appear as lines on an uncut roll. When the roll is processed by a Cleveland, Ohio, colleague, the appropriate punch marks are made and more and more reproductions of the original selection result. We were spellbound when a playback roll activated the organ, not unlike an invisible man rendering a tune complete with all orchestral and percussive effects. Following our business meeting, we were treated to a mini-concert by a dear friend and long-time member, Lois Hayes, whose selections included many favorites ranging from "Basin Street Blues" to the theme from *The Apartment*. Open console followed. For a rainy afternoon, 75 members and guests had a most enjoyable time.

Larry Krueger hosted our November meeting at the Cabaret Room of the Student Activity Center at the Capital University in Columbus. Some 35 members and guests heard his beautifully voiced 2/12 Wurlitzer. Larry played a mini-concert following the short business meeting, after which there was open console. In addition, we were impressed by a video-tape presentation of organ registration featuring Lowell Ayars. Lowell, ultimate diplomat that he is, was certainly instructive to those of us who seek to program the right registrations for our combination actions.

It was a festive occasion on December 22 when we convened at the Worthington High School for our annual Christmas party. Fifty members and guests were present for this event which celebrated both the Yuletide season and the intonations of our gorgeous Wurlitzer with 12 ranks playing. Following the business meeting, President Mark Williams presented a program of organ selections appropriate to the Christmas holidays and the beautiful winter wonderland that prevailed at that time. Before open console, he called long-time member Willard Ebner to the stage and presented him, on behalf of the chapter, a plaque in tribute to his contribution to our organ installation. Willard's many hours of toil, concern, and standards of workmanship are everywhere reflected in the mechanical assembly of our instrument. While members rotated at open console, we were treated to a superb array of food and drink prepared by our membership. It was a delight to welcome long-term member Charles Prior, Jr., who delighted us with a musical rendition at the console.

Plans are in progress for releathering four regulators in our Main chamber and rewinding certain ranks which will be more appropriately grouped according to their wind pressure requirements. Recommendations of members Bob Cawley, Trent Sims and Don Reighart are being implemented during January and February. Winding will require the acquisition of more regulators and a tremolo.

The first of the Ohio Theatre Organ Concert Series was held December 29, having been rescheduled because of the misfortune of

Please vote. Your **BALLOT** is in this issue.

Dennis James who fractured his toe. It was with real pleasure that we welcomed him back to the Robert-Morton console where his deft left foot seemed to perform as well as ever. The concert spotlight was shared by former Ohio resident organist Roger Garrett, to the delight of the senior set who turned out en masse to see this charismatic performer once more. Dennis' silent movie accompaniment and Roger's sing-alongs provided a wide variety of theatre organ styling at its best. The central theme of the concert was built around the history of Old Columbus Town in the days of the twenties and thirties.

JOHN R. POLSLEY



GATOE

Chicago Area

Theatre Organ Enthusiasts

312/470-0743 or 312/627-3245

Our Christmas show evolved when we joined forces with the Copernicus Foundation to present a program at the Gateway Theatre on December 1 which resulted in an excellent program of holiday entertainment. Freddy Arnish, staff organist at the Hub Rink for many years, headed the program which included a silent movie, a Christmas sing-along, a barbershop quartet and the Elmwood Dancers in *Peter And The Wolf*, accompanied by the organ. This great bill of fare delighted the entire audience.

Enthusiasm and energy continue to be expended on theatre organs and theatres by dedicated ATOS members. The Arcada Theatre in St. Charles is getting much attention in upkeep and improvement. The Maine North High School building in Des Plaines has been sold. We own the 3/10 Wurlitzer which was installed just a few years ago in the auditorium. Its future home is debatable. It could stay where it is or go to the Aurora Paramount. We are watching and waiting for developments. A dedicated group of organ buffs is appearing at the Chicago Theatre on Sunday mornings. They're not on stage. No, they are on the theatre floor removing seats and carpets and doing what they can to further the renovation of this magnificent theatre. The Wurlitzer is being worked on, also, and is used during the work sessions.

The Oriental Wurlitzer is still getting attention, and a February banquet will be held again this year to enhance that organ's fund. This popular and financially rewarding affair has wide appeal.

We were fortunate to have Rosemary Bailey at St. Marys of The Lake Seminary in

Mundelein for a social on December 8. She certainly is in command of the organ, and in her super program did the "1812 Overture" in her grand style. It is an absolutely outstanding rendition as Rosemary does it. The only things missing are the cannons!

ALMER N. BROSTROM



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

On December 8 our annual meeting was held at St. Marks Lutheran Church. Election of officers and board members was held, and a program was played by Gary Hanson featuring traditional Christmas music. A social hour with treats provided by members was held in the church basement following the program.

Our January social was hosted by Ralph Conn at Kipps Supper Club. Ralph is the regularly featured organist at the restaurant and always provides us with a good time. He also played a short concert at the Avalon console during the month. The Main chamber has been rewired to the console and a lift added. We are all looking forward to having the instrument fully operational in 1986. The Strassman Barton committee is still seeking a location for the donated Barton. Many sites have been mentioned, but they have not been acceptable. It is hoped that with luck and some hard work, an appropriate auditorium can be located to house the organ.

BILL CAMPBELL



Babson College, Wellesley
617/662-7055

We met at Babson College on November 24 with member Peter Krasinski as featured organist. While his classical training has been based on church playing, Peter quickly grasped many of the unit orchestra's unique features. A rapid-paced "Lullaby of Broadway" got his well-executed program underway during which several favorites were heard, including a fine piece he had written for the piano. Thanksgiving was remembered with the most appropriate hymn, "We Gather Together." A highlight of Peter's performance on our Wurlitzer was his accompaniment to a non-existent silent movie with each of us free to imagine our own actions and plots. Our guest was well-received and had to return to the console. "The Impossible Dream" was his encore. There is good "home-grown" talent right in our midst if only we would recognize and nurture it.

We had a nice Christmas assured us, on December 22, member Tim Bjareby was our artist. With colorful tables decorated in a Christmas theme and our favorite instrument



Alice Norris, retiring secretary/treasurer, displays her plaque for service to the chapter. (Jinny Vanore photo)



Henry Appenzeller at the Möller console, Trenton War Memorial. (Jinny Vanore photo)

before us, a happy, relaxed atmosphere prevailed. Tim can always be counted on to supply something out-of-the-rut, and this was no exception. With the Perry Mason theme as his opener, he gave us 11 highly different numbers interspersed with Christmas selections. Tim puts his own novel stamp on each number he plays, besides utilizing the organ's total resources. Humor is in his comments as well as his arrangements and brings many a chuckle. His "Rudolph The Red-Nosed Reindeer" got mixed up with a mean "Alley Cat" and came off intact. Long applause gave us a romantic "It Had To Be You," concluding a thoroughly satisfying mini-concert.

STANLEY C. GARNISS



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

**New Jersey
609/888-0909
or 201/445-1128**

Our thirteenth annual installation dinner was held on October 25 at the Trenton War

Memorial. The large, spanky-clean stage and orchestra lift was the dining area where pre-dinner wine and cheese were followed by a delicious catered buffet. New Chairman Joe Dorsey was introduced, and Alice Norris, retiring secretary/treasurer, who did an outstanding job for two years, was given a specially designed plaque which holds a Tibia pipe and is inscribed with the name and years of office. A similar plaque for Michael Cipolletti, who was in Europe and unable to attend the banquet, will be given to him at a future meeting. Joe Vanore, vice-chairman and program chairman, complimented the outgoing officers and thanked the 60 members for attending. The dinner was followed by a mini-concert featuring young member Henry Appenzeller, who is an up-and-coming organist. The applause indicated that all enjoyed the concert. Each year we have featured a young artist at our installation dinner. We feel that the future of ATOS is in the hands of these young organists.

A meeting was held on November 23 at the Olde Rahway Theatre in Rahway, New Jersey. It was an especially interesting meeting as it was a first in several years. After years of poor management, with roof and water prob-

lems endangering the structure, the theatre was boarded up and no one was allowed inside. The "biggest little Wurlitzer" remained silent and uncared for until interested individuals organized Landmarks. It has been an uphill climb, and funding has been difficult, but the hard work of many has finally proved successful. The theatre has become the Rahway Landmarks Union County Arts Center, and extensive restoration is underway.

Our meeting was held in the lobby, which is now quite beautifully restored. Gone is all the old wallboard with its ugly paint and dust of the years. Members were delighted to see a bright, airy lobby with a glowing gold frieze of dancing girls bordering the walls close to the ceiling. All this had been hidden for years. Bob Balfour, who helped to restore the organ and who has maintained it for many years, told the members of the future plans, and that much money is still needed. Members voted to financially assist in this project. Another important part of this meeting was the signing of a long-awaited contract with United Artists. This is the first contract we have had involving the Pascack Theatre in Westwood, even though we have restored and maintained its 2/8 Wurlitzer for many years. The theatre



Signing United Artists contract, L to R, Joe Vanore, George Anderson and Joe Dorsey (chairman).



Rahway Theatre marquee. 'Play A Part' in restoration.

(Jinny Vanore photo)

is being divided into four small ones, but the safety of the organ is assured as the contract provides for a new Solo chamber on the stage in the same theatre housing the Main. Our crew will supply the technical know-how, and

United Artists the wherefor. Intermissions with organ music will continue every Saturday night.

The Rahway meeting closed with open console. The "biggest little Wurlitzer" sounded

forth with verve and was enjoyed by all the members. My, it was good to return to the Rahway after so many years!

JINNY VANORE



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY
LO'LTOS
St. Paul-Minneapolis

715/262-5086 or 612/771-1771

The Organaires were invited, on October 20, to see, hear and play the three-manual Devtronix organ located in a very interesting, spot-lighted room in David and Barbara Kern's home in Buffalo, Minnesota. Dave, a psychologist, said it took him about four years to put together his electronic organ, including the building of a French-style console (beautiful to behold) and all the assembling and wiring of the electronics, making it equivalent to a 21-rank pipe organ. It is always a marvel to me that an "ordinary" person can build an instrument such as this!

A group of us journeyed to Fargo, North Dakota, on November 2 to take in the musical spectacular featuring the Fargo Theatre Big Band All Stars and the silent movie, *Feel My Pulse*, accompanied by the one-and-only Lance Johnson at the 2/15 Wurlitzer. Lance made arrangements for us to tour the theatre and chambers on Sunday, affording Mike Erie an opportunity to try the organ. As a result, Lance invited him to play for the Red River Chapter meeting on January 18. It was a long trip, but worth it!

Our annual election, with a social hour in the atrium by the pool and a bountiful buffet preceding the election, was held November 17 at the Sheraton-Midway Hotel in St. Paul. The Ken Visser Keyboard Center furnished a Wurlitzer spinet for the occasion and Mike Grandchamp, popular organist in the Twin Cities, delighted us with his tunes during the dinner hour and following the election.

In the November/December 1984 issue of THEATRE ORGAN, I mentioned that one of the few places we could hold our mini-concerts was D.J. Brady's in Mendota. Well, now, the present owners are again renovating D.J.'s for a supper club and no longer wish to have the little 2/5 Robert-Morton on the balcony . . . so, the organ was offered to our chapter and was gratefully accepted. A few of us got together for a final "curtain call" and open console on December 7. Don Johnson and Bob Scholer, key persons involved in rebuilding the organ, have dismantled the pipes and "works" which are now in storage. We are presently negotiating for a home for this little "jewel," and chapter members are looking forward to this new and exciting project.

Our longtime friend, Paul-Wesley Bowen, now working and living in San Jose, California, was in Minnesota for the holidays and, on December 29, following a brief social time, gave a concert at the beautiful Cedarhurst Mansion in Cottage Grove. There was an excellent turnout, with everyone exchanging cheery good wishes for the New Year.

VERNA MAE WILSON



Garden State business meeting in the lobby of the Rahway Theatre.

(Paul Szabocsik photo)



Garden State member Bob Reilly tries out this Mighty Wurlitzer. He said it really produces the Big Band sound!



Members and guests at the dedicatory concert of the LATOS Wurlitzer in its Standard Industries warehouse home in La Mirada during the annual Christmas party/brunch and business meeting. (Zimfoto)



**LOS ANGELES
THEATRE ORGAN
SOCIETY**
California
818/792-7084

Our annual Business Meeting and Christmas Party in the La Mirada home of LA's newest (and some say, best) Wurlitzer was a smashing success! Admission was an unwrapped toy for the Children's Hospital, and a station wagon could hardly hold all the toys. Over 150 came for the meeting (125 joined us for the lavish Honeybaked Ham buffet dinner) and to enjoy Bob Mitchell and John Brown as they presented preview mini-con-



Initial concert for LATOS Board of Directors at Standard Industries, La Mirada, California. Our "angel," Ross Reed, owner of Standard Industries, who died suddenly January 3, stands in center of photo (light shirt). (Zimfoto)



Gaylord Carter was the artist at the initial concert for the Board of Directors. (Zimfoto)



John Brown, one of six guest organists at the LATOS Christmas party/business meeting. (Zimfoto)



Bob Mitchell, famed director of the Mitchell Boys Choir, plays as one of six guest organists at LATOS Christmas party/business meeting. (Zimfoto)

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Herbert Geisler, Jr., director of the Concordia College Bell Choir, with organist Walt Strony after Motor City's Annual Christmas Show at the Redford Theatre.

(Dorothy Van Steenkiste photo)



Director Herbert Geisler and one of the two bell choirs that entertained at the Redford Theatre on December 7.

(Bill Vogel photo)

certs on the fabulous 3/27 Wurlitzer which is nearly complete, thanks to the efforts of Peter Crotty, Carl Nebe, Ken Crome and a host of chapter organ technicians who all pitched in to have the organ ready for its debut. Board member Ross Reed and his wife, Virginia, were our hosts for the day and received our warmest appreciation for all they have done to provide a suitable home for this great instrument.

It is with the greatest shock and sadness that we add a footnote to this story; Ross passed away on January 3. He was so proud of the organ and had but a few weeks to enjoy its music . . . but ours is a far better organization for his many contributions to our efforts to preserve theatre pipe organs.

RALPH BEAUDRY

MID-FLORIDA

Our charter meeting in September had 22 persons present. These folks are very enthusiastic theatre organ buffs, and some are very good performers; in fact, Don Baker of New York Paramount days and his wife, Anne, are members.

We had our November meeting in the home of Walter and Hallie Kimble where we heard a program of theatre-style favorites on a three-manual Conn 653 from several members.

On the night of November 22, many of us went to Lakeland where a sister theatre of the Tampa, the Polk Theatre, is currently being

restored. We were treated to an evening of nostalgia with Walter Kimble at the console of a 652 Conn, courtesy of World Music Center of Orlando. The organ was used to entertain during the pre-curtain time and to accompany the 1927 silent movie, *The General*, starring Buster Keaton. The Polk Theatre has the chambers, but never had a pipe organ installed. Our immediate goal is to locate and install a theatre pipe organ in the greater Orlando area, and we would appreciate any help in locating an organ.

MIKE WELLS



MOTOR CITY
Detroit
313/537-1133

Fr. Jim Miller's unique blend of wit and music pleased a very enthusiastic audience at the Royal Oak Theatre on November 9. Rounding out the program, the 32-piece Dearborn Accordion Orchestra, founded and directed by Lana Gore, performed a variety of music ranging from classical to Big Band stylings complete with bobby-soxers. Featured artists included Peter Soave, the 1984 World Champion Accordionist, and Pam Manos and Tammy Boyar, winners of U.S. Championships in the American Guild of Music. We were pleased to welcome guests of the Detroit Theater Organ Club who were at-

tending the Royal Oak as part of their Wurlitzer Weekend.

Proceeds from our Christmas Bazaar, held during the three-day run of the film, *The King and I*, will go toward restoration projects at the Redford.

Our annual Christmas party, held at the Redford Theatre on December 1, was chaired by Irene Fitzgerald and featured Margaret Tapler, son Nick Tapler and Homer Warren at the 3/10 Barton. With appropriate music by Lou Behm at the organ, Don Lockwood read *The Little Girl in The Yellow Dress*, a perennial favorite about Santa Claus written by *Detroit News* columnist H.C.L. Jackson and first published in 1937.

Our annual Christmas Show attracted 1000 people to the Redford on December 7 to hear Walt Strony at the Barton organ and the Concordia College Bell Choir. Walt's program was well-received and included seasonal and traditional melodies. Two of Concordia's three bell choirs, directed by Herbert Geisler, Jr., performed music appropriate to the Christmas season using four octaves of handbells.

During the showing of *The Bishop's Wife* at the Redford on December 13 and 14, the audience was invited to join in singing "Happy Birthday" to Ethel O'Leary, who keeps thousands of Detroiters informed about Motor City activities in her Saturday morning on-the-air phone conversations with WJR personality Bob Taylor. Ethel celebrated her eightieth birthday on Christmas Eve.

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Lance Luce

CONCERTS

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Organists for our biweekly movie series at the Redford in November and December were Stan Zimmerman, Tony O'Brien, Lou Behm and Norm Keating.

Don Haller presented "Music That Makes You Want to Sing" as our featured artist for our Fourth Sunday Show at the Royal Oak on November 24.

We welcomed Lou Behm, who was ill last year, back to the console of the Royal Oak's 3/16 Barton as our Fourth Sunday artist on December 22. The organist for the Wyandotte Masonic Lodge, Lou featured a program rich with Christmas favorites.

We are looking forward to Gaylord Carter's farewell concert to be held at the Redford on May 10 and are honored that he has chosen Detroit for this occasion.

For more information, write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-1133.

DON LOCKWOOD



Emcee Don Lockwood leads a Redford Theatre audience in singing "Happy Birthday" to Ethel O'Leary, the radio voice of the Motor City Chapter, who celebrated her eightieth birthday on Christmas Eve. (Bill Vogel photo)



NYTOS Chairman Tom Stehle playing during Open Console. Gathered round are, L to R, Biff Buttler, Bob Walker, Ashley Miller and Eddie Layton.

NEW YORK THEATRE ORGAN SOCIETY New York 914/343-1756 or 201/694-0779

Carnegie Hall Cinema was the site of our November meeting which featured organist Eddie Layton and the 2/5 ATOS/Ben Hall Wurlitzer. As a change of pace from our regular monthly concerts and open console sessions, program chairman Dave Kopp arranged to have Eddie present a workshop, and those who attended were treated to a most delightful and informative Sunday morning of theatre organ music and playing techniques.

As the New York Yankee's organist for nearly 20 years (he has outlasted countless Yankee managers), Eddie Layton is probably heard at the organ by more New Yorkers than any other organist, but seldom do we get a chance to appreciate his real musical talent as we did at this program. After warming up with a medley of theatre organ standards, Eddie demonstrated the use and technique of counter-melody, playing such old favorites as "Over The Rainbow" and "Blue Hawaii." Several musical tricks mastered in his eight years of study under the late Jesse Crawford, including three-handed playing, were also demonstrated. A highlight was his arrangement of "Begin The Beguine" intertwined with Ravel's "Bolero" theme. Eddie's talent as an organist and a master of harmony was

evident throughout the program, and his wit, personality and teaching skill combined to create a pleasant, memorable, and for us amateur organists especially, productive morning. The intimate setting of the Carnegie Hall Cinema proved to be perfect for this kind of informal program, and the "Little Mother" Wurlitzer was in fine voice.

Following Eddie's program several members took advantage of the opportunity to play at open console, some trying out new



Eddie Layton at the 2/5 ATOS-Ben Hall Wurlitzer in Carnegie Hall Cinema, where he conducted a November workshop for NYTOS.

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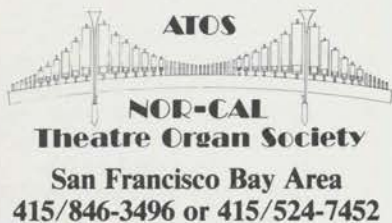


techniques learned at Eddie's workshop while others enjoyed the Danish and coffee and the good fellowship. The only sad note was Ashley Miller's announcement that the organ will need to be removed from the Cinema while Carnegie Hall undergoes major renovation. Where the organ eventually would go was the question of the morning.

Meanwhile, Bob Seeley and crew continue to make progress on the chapter's 2/10 Style H Wurlitzer being installed in the Middletown Paramount, and several ranks are now playing from the console, yet much work still needs to be done. The crew is looking toward the summer as a completion date for most of the instrument.

Although not sponsored by the chapter, Lee Erwin's "Sounds of The Silents" programs at the Beacon Theatre proved very popular. Many members enjoyed the weekly performances of silent classics accompanied by the Beacon's beautiful 4/19 Wurlitzer.

TOM STEHLE



On November 17 we were invited to hear the Oakland Grand Lake house organist Jim Riggs. Jim rode Ernie Wilson's 3/13 Wurlitzer console up playing "Livin' in The Sunlight, Lovin' in The Moonlight." He charmed the audience with "Deep Night," which he phrased in a manner reminiscent of graceful ballroom dancing music. The way he played Sidney Torch's version of "Twelfth Street Rag" demonstrated the excellent craftsmanship of Ernie Wilson, Wesley Cavett and Bill Petty on the Wurlitzer installation. Jim puts so much feeling and positive energy into his playing that he can get any listener into the swing, as demonstrated by his medley from the 1935 Fred Astaire and Ginger Rogers hit, *Top Hat*. My favorite number was John Philip Sousa's mighty march, "Nobles of The Mystic Shrine," which creates the imagery of nobles marching proudly in procession. Other great numbers were his concert version of Fats Waller's "Honeysuckle Rose," and his



Jim Riggs played for Nor-Cal at the Grand Lake Theatre, Oakland, California.

(Rudy Frey photo)

own favorite, "She's The Girl Friend of The Whirling Dervish." Jim played, for Aura Edwards, an untitled piece that he composed many years ago when playing the theatre pipe organ at her house. Aura got Jim started on this marvelous journey into the Golden Years of the Mighty Wurlitzer and those wonderful tunes that Jim plays so well.

Jim has just released his first recording which contains several popular hits recorded on the Grand Lake Wurlitzer. Once you hear this record, you will know why Jim is loved throughout the Bay Area. He is slated to accompany Cecil B. DeMille's *King of Kings* on Easter Sunday at the Grand Lake.

Our December meeting was held at the Berkeley Community Theatre, our new "home," and had as its guest artists, two very special and talented ladies, Lee Lees at the Rodgers 33-E and Eunice Steele at the Baldwin concert grand piano. They opened with a medley from *La Cage aux Folles* as they rode up on the orchestra lift. Lee played several solos on the Rodgers including "A Dancing Tambourine," which she played especially for Ray Taylor. Lee and Eunice played a really fun piece entitled "Brazilian Sleigh Bells," and closed the concert with a medley of Christmas

songs which got most of us into the true non-commercial Christmas mood. The style, love, enthusiasm, teamwork and respect that Lee Lees and Eunice Steele give to their arrangements and to each other are really incredible. If you ever get a chance to hear Lee and Eunice together, you'll have a great time because they make their audiences feel comfortable and happy right from the start.

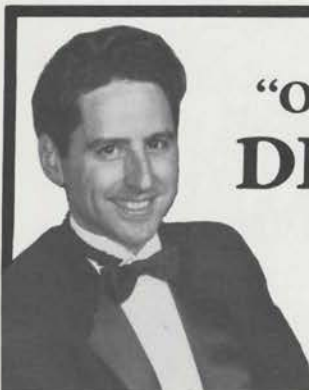
MICHAEL VERN KNOWLES



**NORTH
TEXAS
CHAPTER**

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

The Christmas season provided the occasion for showing off our newly installed 3/8 Robert-Morton in the Lakewood Theatre in Dallas. We welcomed the suggestion of the theatre management that we have members play short programs at the opening of the evening shows. Several of our experienced organ-



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Vernon P. Bickel

"You are in the select category of Artists who are highly revered by the Rochester Theater Organ Society, and as such you have been invited back many times. Your appearance this fall (1984) will bring the total to eight, which is more than any other Artist who has played for RTOS."

Russ Shaner

"Congratulations on your fine concerts at the Akron Civic Theatre. I have heard from many of my friends concerning the concert and they have all raved about it. It's been quite awhile since I've heard so many favorable comments on one of our programs."

Larry Krueger



Lloyd Hess plays a duet with himself on his recorder-equipped grand piano.



Lloyd Hess, host and performer for North Texas November meeting, at his Allen organ with the ornamental pipe facade which he built.

ists volunteered their talents during the holiday season. Charles Evans, Dale Flanery, Bill Flynt, Lloyd Hess and C.B. Sutherland played for at least one performance. We believe that this contributed to the "record season attendance" reported by the manager. We are anxious to have the theatre be successful — we also benefit from that success. This organ installation represents a significant in-

vestment of time and money by both the Lakewood and our chapter. We are pleased with the results and now want to share it with the community and build an enthusiastic following. We look forward to plans for a public concert and trust that this exposure will help to build an audience for our concerts.

This has been a year of many "firsts" for us, and our November meeting continued this

trend. Vice-Chairman Lloyd Hess invited us to his home for our first opportunity to hear and play his vintage Allen organ. What we found was both visually and tonally pleasing. We were surprised to find that Lloyd's many talents include fine cabinet-making skills. We found that he had embellished the Allen console with display pipes and cabinetry that transforms it, in imagery, into what I am cer-



North Texas chapter members enjoy their Christmas party following the program in John Beck Hall.



Gil and Sylvia Swift hosted the North Texas Chapter Christmas party. Organ is from the El Paso Plaza, now in their John Beck Hall studio.

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Paul Quarino waits to greet those hardy Oregonians who brave the rain for the Christmas Show. (Claude Neuffer photo)



Fantastic Roy Fritz keeps the audience alert for the next trick while his wife, Jan, attends. (Claude Neuffer photo)

tain Lloyd would like it to be — a glorious pipe organ. With Lloyd's talented ministrations on the keyboard, it comes as close as these electronics will allow (and that's mighty good). The high point of the program, though, was the "premiere" of Lloyd's new grand piano with Pianocorder attachment. Lloyd began by having the instrument reproduce music that he had played and captured earlier. He then began to add his live duet performance to the playback. Now — a live piano performance by Lloyd Hess is remarkable, but two Lloyds playing masterful piano duet arrangements is breathtaking. We thank you, Lloyd, for your gracious hospitality and for a wonderful musical experience.

The pairing of our annual Christmas party with the facilities of John Beck Hall and its El Paso Plaza Wurlitzer has become a holiday tradition. The popularity of this combination is apparent from the capacity attendance again this year. This year, open console was substituted for a more elaborate program. This gave us an opportunity to hear many of our talented members perform on the Wurlitzer. It also provided more time for conversation and getting to know one another better.

Both formats are enjoyable, so change off is probably in order.

IRVING LIGHT

OREGON Portland

503/775-9048 or 503/771-8098

A dinner/membership meeting and Christmas Show set our holiday mood. The Sherwood Odd Fellows Hall was the site of the dinner/meeting after which we walked around the corner to the Sherwood Oriental Theatre for an afternoon of magic, music and movies.

The magic was created by member Roy Fritz and his lovely wife, Jan, who graciously allowed her husband to suspend her in mid-air, giving a new dimension to the word "trust." Roy made things appear from nowhere and disappear into nothing, and we loved being baffled by the whole thing.

The music was created by Paul Quarino at the 3/8 Wurlitzer and included a sing-along of holiday songs plus favorites such as Leroy Anderson's "Sleigh Ride." Paul's Christmas

music is always received enthusiastically by our members and guests.

The movies were ideal for a rainy start-the-holidays-right kind of Saturday afternoon. We saw Charlie Chaplin in *A Night at The Show* and our perennial favorite, *Big Business*, with Laurel and Hardy. Both films were artfully cued by Paul Quarino.

This year, Paul instigated something novel at the Organ Grinder. Christmas sing-alongs replaced the Old Time Gospel Music for the two Sundays before Christmas. Booklets with the words were distributed so all could participate — and they did! A number of patrons were heard to comment that they would be pleased to see this become a tradition.

PIKES PEAK AREA Colorado Springs

303/687-6530 or 303/633-4407

Our monthly First Sunday Open House/Open Console sessions at the Colorado Springs City Auditorium have been very successful. After three meetings, we have begun to increase our membership and interest is



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high. Out-of-town members and visitors are welcome to drop in and share our fun.

The Colorado Springs City Council has recently voted to rename the Little Theatre in the City Auditorium Building after former Colorado Springs resident Lon Chaney, Sr. Mr. Chaney was born in Colorado Springs in 1883. A dedication is planned for this spring when two Chaney movies will be shown with accompaniment on the 3/8 Wurlitzer.

Our chapter organ installation project is beginning to pick up speed. We have set a target date of Labor Day weekend to have this organ completed. This instrument is a 3/9 Wurlitzer and is being installed with additions that will make it a 3/? when completed. More later!

The first phase of restoration of the Pueblo Memorial Hall 4/58 Austin is nearing completion, and it is hoped that the organ will be featured in a concert this spring. About \$40,000 has been spent on this project so far, and it is hoped that a complete restoration can be accomplished over the next few years. A citizens' committee hopes to raise over \$100,000 to complete this project.

DAVID N. WEESNER



POTOMAC VALLEY
Washington, D.C.

We had a variety of programs/meetings in 1985. Since we are in the area of the National Capitol, we are fortunate to have members who are affiliated with the renowned military



Potomac Valley Chapter member Lou Hurvitz at the Dick Kline Wurlitzer.

bands. Vice Chairman Floyd Werle, recently retired from a distinguished career as chief arranger for the Air Force Bands, always enlivens our open console sessions. Lou Hurvitz, now returned to our area from a tour of duty with the Army Bands in Germany, is also an accomplished theatre organist. He presented a great concert for us at Dick Kline's residential installation of the Fox/Capitol Wurlitzer in October.

Thanks to the inspiration and promotion by Doug Bailey, Dick Kline and his magnificent installation were featured on the local TV program, "Capitol Edition," this fall when veteran theatre organist Art Brown was reunited with this instrument after some 40 years. Art had played to packed houses during the war years and had some nostalgic memories to share. The interviews with Dick

described the "labor of love" required for rebuilding and installing the organ and building his house around it.

We were invited to tour the facilities of Trivo Company in Hagerstown, Maryland, in July. Trivo is a builder of quality reed pipes, and we saw first hand the many steps and the craftsmanship required to design and build pipes, from casting the boot to final voicing. Trivo also restores existing pipes, and we saw some of that work in progress.

Work continued during the year on the installation and improvements on the two chapter organs. The Kimball at the University of Maryland suffered some water damage which is being repaired. Installation of the Wurlitzer at George Mason University is nearing completion.

DONALD D. FAEHN

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Dick Schrum with guest vocalist Beryl Brandmarker.

(Diane Whipple photo)

**PUGET SOUND
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The invigoration of overcoming the ravages of a morning blizzard brought us to Dick Schrum's November program at Bellevue Pizza & Pipes with a heightened sense of appreciation for the good music and warm hospitality enjoyed that afternoon. Dick's manner is relaxed and entertaining, and this day he presented a great many renditions influ-

enced by his keen ear for instrumental jazz as heard on recordings of all periods, as well as his long-time associations with local jazz performers. "No Moon At All," done in the style of Art Van Dam, was outstanding, as was Tommy Dorsey's "Opus One." An old and inventive friend, "Martha Lake," recently completed studying arranging with Spike Jones and coached Dick for his presentation of "Cocktails for Two," which retained all the fresh and zany quality of the original.

Following intermission, Tom Hobbs joined

Dick on the vibes for a set of jazz favorites. The surprise of the afternoon was an appearance by another friend, Australian-born vocalist Beryl Brandmarker, who did several tunes of the early 1900s with verve and good humor, accompanied by Dick at the organ.

DIANE WHIPPLE

**The River City
Theatre Organ Society
Omaha, Nebraska**

402/292-7799 or 402/572-1040

Our November meeting was held at the home of ATOS President Jack Moelmann near Offutt Air Force Base. Fifty members and guests enjoyed a buffet supper with baked ham furnished by Jack. Before the main event, 11 members played Jack's customized Hammond organ during open console.

Jack was the featured performer playing a short concert, a sing-along and accompaniment for the Laurel and Hardy silent *Liberty*. On November 17 a contingent from our chapter traveled to Hastings, Nebraska, to attend an organ concert at the Masonic Temple Theatre presented by Ernest Yeagley on their 3/21 Kilgen concert organ. Mr. Yeagley's program also included organ/vocal duets with Mr. Dick Hall. At the conclusion of the program, Jack Moelmann addressed the audience on the objectives and goals of ATOS, pledging support for the preservation of the-



Warren Piper entertains at the Markworth's 3/13 Kimball.

(Tom Jeffery photo)



With Harold Kenney looking on, Jack Moelmann admires his new cable car bell.

(Tom Jeffery photo)

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River City members and guests listening to Jack Moelmann playing the Markworth Kimball. (Tom Jeffery photo)

atre organs and their music.

Penny and Bob Markworth hosted our December 14 Christmas party at their home in Omaha, with Vice President Harold Kenney chairing a short business meeting. The Markworth's 3/13 Kimball, an excellent home installation, was originally in the Leona Theatre in Pennsylvania. Since our last visit, Bob has added more novelty sound effects to the toy counter including an authentic San Francisco cable car bell and several duck calls. During the meeting, Bob Markworth presented Jack Moelmann with his own cable car bell, complete with pneumatics designed by Bob. Obviously delighted, Jack noted that he may need a larger blower to wind his percussions. We continue to grow, with 59 members and guests attending this meeting. During open console, 11 members put the Kimball through its paces. Before the evening's program started, we enjoyed a festive buffet supper organized by Carol Ring and Mary Kenney while Warren Piper, a well-known Omaha organist, entertained us. Afterwards, Bob presented a short dissertation on his installation and played one selection. The formal program by Jack Moelmann featured music of the Christmas season, a sing-along and *Two Tars*, a Laurel and Hardy comedy. Guest

Jean Turner played the piano in a Christmas medley duet with Jack. It was announced at the meeting that we are planning another organ concert for April 13 at the Orpheum Theatre, a benefit for Western Heritage Museum.

TOM JEFFERY

ROCKY MOUNTAIN

Denver, Colorado

303/797-2232 or 303/233-4716

Members of the Denver Chapter AGO were our special guests for a special post-holiday concert and reception held at the historic Paramount Theatre on December 29. Over 150 persons enjoyed a variety of music performed by Paramount staff organists Bob Castle, Dorothy Retallack, Patti Simon and Joel Kremer. Music included such favorites as "I Love to Hear You Singing," "Sleigh Ride" and "The Secret." Joel Kremer closed the program with his rousing rendition of "Stars and Stripes Forever."

Following the program, a catered reception was held on stage for members, guests and performers. It was a delightful afternoon of good music performed by the Paramount

staff, who are also valuable members of our group.

Our members are hard at work planning a spring concert at the Paramount and a four-day regional convention to be held in Denver next October 10-13. Details on the convention will be released shortly.

DONALD ZELLER

ST. LOUIS

Missouri

314/968-1940 or 314/631-1495

Belated New Year's greetings from St. Louis, home of the Fabulous Fox Theatre. Our members enjoyed a fine Christmas party at the home of retiring Chairman Paul Coates, with a sensational program played by Mark Gifford of Bybee Church Organs Inc. of St. Louis. This was on the Coates' 4/15 (slated to become 40-rank) instrument. We'll have to keep our eye on Mark, for he is definitely an up-and-coming theatre organist.

We are completing the installation of the club's 2/14 enlarged Wurlitzer in the lobby of the Fabulous Fox Theatre. The organ was originally in the Majestic Theatre in East St. Louis, Illinois. Marlin Mackley, of Mackley Organ Company, is doing the installation for the club. Marlin is a past chairman of our chapter and performed the superlative restoration of the Fox 4/36 Crawford Special Wurlitzer. The lobby organ will soon be in use with Jack Jenkins at the console. At special events and during the summer movie series, Jack entertains to packed houses with his spellbinding performances on the auditorium organ. Now we can enjoy him on both instruments. He is also installing the Bill Oberg 3/18 Wurlitzer (from Memphis) in his home, and it should be playing by May.

We are planning a formal public dedication of the Fox lobby organ in May or June, and anyone interested in this or the summer movie series and the silent movie should contact Chairman Dennis Ammann, Rt. 1, Box 330, Highland, Illinois 62249, or phone 618/654-7855. All correspondence with our chapter may also be directed to him.

We are also planning more theatre organ installations in our area. One will be at the Wildey Theatre, soon to be renovated under the ownership of the Madison County Arts Council. The 3/14 Barton came from the Paramount Theatre in Lynchburg, Virginia, and was originally redone by Dave Junchen

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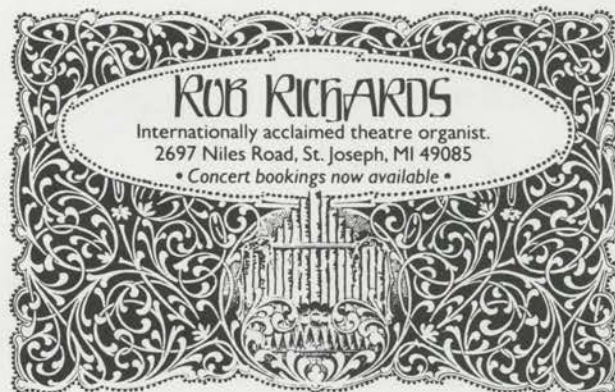
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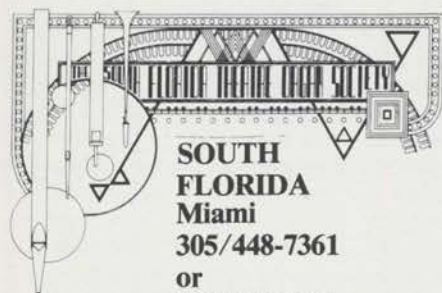
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for the now closed Old St. Louis Noodle and Pizza Company. The second one is in the Lincoln Theatre in Belleville. Members Richard and Betty Wright are owners of the theatre. They are installing a Wicks 2/8 theatre instrument with percussions and also have an 18-rank Kilgen they are considering as a possible separate installation in the theatre for classical performances. Both of these promise to be unique installations.

DENNIS AMMANN



**SOUTH
FLORIDA
Miami**
305/448-7361
or
305/443-2651

We held a combination annual meeting/Christmas concert on December 8 at the home of Millie and Calvin Jureit, who have hosted the chapter's Christmas party for 18 consecutive years. Lew Williams of Phoenix, Arizona, performed on the Jureit's restored organ which has a Kimball console and mostly Wurlitzer pipes. There is also a Yamaha grand piano in the Jureit's spacious living room, and Lew played several piano/organ duets as well as numerous holiday songs and classical works. While playing a medley of requests from the large audience, Williams gave a new meaning to the word "transition" when he moved from Bach's "Tocatta in D Minor" to "Tico Tico." A resident organist at the Organ Stop Pizza in Phoenix, Williams played for the ATOS National Convention in Chicago last summer.

During intermission a short business meeting was held, and the Bylaws were amended to change the election of officers from December to June. This was done because the chapter's program season runs from September to May, and the officers were changed in mid-stream.

In November, David Kopp, organist at Madison Square Garden in New York City, entertained members at Andre Hall. An officer in New York Chapter, Kopp extended greetings from his chapter to ours before



Mildred Jureit, Lew Williams and Cal Jureit pose after Lew's concert for a capacity audience at the Jureit home. The organ uses a Kimball console to control mostly Wurlitzer pipework. (G. W. Gerhart photo)

tackling the Mighty 4/15 Wurlitzer which Bob Andre has restored over the years. An arranger as well as a musician, Kopp played a great variety of music, including a delightful spoof on songs known by wrong names.

In October the renowned showman, Gaylor Carter, gave one of his most interesting performances at Gusman Hall. He joked about retiring, but judging from the way he played, he doesn't seem ready to stop.

On January 14, organist Ty Woodward included Miami on his multi-city concert tour and performed to an enthusiastic audience at Gusman Hall.

JO WERNE

SOUTHWEST MICHIGAN THEATRE ORGAN CLUB

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There were so many organ events during November and December that our members scattered in all directions trying to take in as

many as possible.

On November 3 and 10, Mike Kinter invited us to his unique gift shop, The Mole Hole, in downtown Marshall for a Christmas open house. He has installed a Barton organ that originally came from Marshall's old Garden Theatre. Victor Barz was guest organist.

Our regular November meeting was held at Evelyn Sherman's home in Kalamazoo. Evelyn accompanied a sing-along on her Conn classic organ, and open console concluded the afternoon's activities.

Hector Olivera gave a concert on Kawai organs at Stannard's Music in Kalamazoo on November 19. He treated the audience to a full hour of fine organ playing interspersed with his usual humorous comments — a very enjoyable performance.

Some members attended the Carlo Curley concert at Fountain Street Church in Grand Rapids on November 29. Afterwards they took a side trip to Noodles Restaurant to hear Charlie Balogh play the Mighty Wurlitzer and Yamaha FX-20 and accompany singer Kitty Holloway.

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Because of his impressive performance during *Articipation*, Neil Johnston II was asked to play his Technics organ for the Christmas shoppers at Crossroads Mall in Portage on December 7.

A few members made the trip to the Detroit Theater Organ Club for the Lyn Larsen concert on December 8, as guests of Ken Butela. Others were occupied that same afternoon at the State Theatre in Kalamazoo where an Old-Fashioned Christmas Show was being held, sponsored by the State Theatre Vaudeville Association. Bill Mollema was at the console of the 3/13 Barton that day. Bill has helped restore and maintain the organ for the past 25 years. He and John Catherwood will continue their care of the organ even though the theatre has changed owners.

An evening of lively organ music was provided by Father James Miller on the Rodgers Custom 340 theatre model at the Sturges-Young Auditorium on December 10. Neil Johnston was master of ceremonies and Neil II was invited by Fr. Miller to play some numbers for us during the second half of the program.

Our final activity for 1985 was the annual Christmas party on December 15. It was held in the board room at McLeier Oil, Inc., in Kalamazoo. The program featured Christmas selections by Mike McLeier and Ken Butela at the console of the Conn 653 which is a custom installation including two additional speakers and four sets of pipes. Ken accompanied a Christmas sing-along, and the 31 people who attended enjoyed an abundance of tasty refreshments during open console.

L. DIANA HASKINS

gan enthusiasts from 24 states, Washington, D.C., and Edmonton, Canada. Artists included Tom Hazleton and Walt Strony in concerts at the Organ Stop in Phoenix, Lowell Ayars at the First Christian Church Fellowship Hall installation, and Lew Williams at the Bill Brown residence organ. Ron Rhode performed at the Mesa Organ Stop, and Lyn Larsen and Carlo Curley presented a duo concert at the Valley of The Sun Center. Some of

Please vote. Your **BALLOT** is in this issue.

the organists participated in a Saturday morning panel discussion which included an interview with Hall of Fame organist Betty Gould. Conventioneers enjoyed a bit of Old West with a Sunday night dinner at Rawhide, an authentic 1800s town. Our regional convention was so successful that we were able to donate \$1000 to the ATOS Young Organists Competition.

Our December meeting and Christmas party was held at the home of members Glen and Barbara VanDiver. Following a potluck dinner, Walt Strony played songs of the season on the VanDivers' theatre organ. Some of our members then participated in open console.

We finished 1985 on a positive note, and we look forward to 1986 with a lot of enthusiasm.

MADELINE LIVOLSI

ended with a great crescendo. House organist Lin Lunde came in on the final chord, swelling the organ to its full brilliance making a wonderful transition as the Christmas lights came up. David Barnett stepped on stage and made a snappy introduction of Lin Lunde, David Newman at the piano and tenor Chuck Rhode (Ron's brother). Chuck, David and Lin rendered a couple of Christmas numbers; then the console sank to picture level, the lights went down and "A Christmas Song Fest" came on the screen as the curtain went up. The sing-along ended with "White Christmas" led by Chuck Rhode, David at the piano and Lin at the Wurlitzer. This was followed by a Bugs Bunny cartoon and finally the movie *White Christmas*. The film had not been seen in a theatre for 25 years and was greeted as though it had just been released. It was a new print and everything about it was excellent. The show ran for three days, December 13 to 15, with two matinees. The crowds were excellent; the evening shows sold out. Radio advertising really pays off! All who were involved in this show, even the projectionist, were club members.

On December 20 our annual Christmas party was held at the home of David Barnett who owns a fine little 2/8 Wurlitzer. Everyone had a great time and, considering the first snow of the season, the turnout was not too bad.

Paul Harris and his crew are busy re-covering the regulators on the Byrd Wurlitzer. One is finished, and there are seven to go. It takes about 20 hours to cover one of these huge pieces of equipment, and Paul and his crew deserve a great deal of credit for their work.

Although our chapter is new to ATOS, we were founded in 1957 as the Richmond Organ Enthusiasts Club. The club has been very active since its conception. In the last three years we have presented six silent films at the Mosque Theatre and at the Byrd and have featured nationally known organists. Our club maintains the Wurlitzers in the Mosque and Byrd Theatres.

MILES RUDISILL



VALLEY
OF THE
SUN
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

We survived our first regional convention over the Thanksgiving weekend, and had a good time doing it! We hosted about 300 or-



Christmas at the Byrd Theatre was spectacular this year. Thousands of gold lights decorated the auditorium from dome to floor, and two ten-foot gold trees filled with hundreds of lights were on each side of the stage. All of these lights were "tied in" with the blue footlights giving a most beautiful effect when the house was all in blue. The show started with some exciting holiday music on tape which

TROUBLESHOOTING GUIDE QUIZ ANSWER

Question from page 40.

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May we introduce . . . REBECCA RIEKER



San Diego's entrant in the 1985 Young Organist Competition, Rebecca Rieker, was second runner-up in the finals. Becky is 18, and the list of her accomplishments would be impressive if she were 25. She has played piano since she was six and organ since she was 12. She says her special love is for theatre music and older popular music. Becky also plays the flute and sings.

Rebecca has been quite active in the Crawford High School Band where she was section leader for three years, president for two years and Drum Major her third year. She also sang in Crawford's honorary choral ensemble and in her church choir. She has been awarded every musical honor offered by Crawford High School. She was, in addition, organist for Crawford's Senior Baccalaureate for three years and has been asked to return to the position this year.

Although Becky has lived in San Diego for all of her 18 years, she has traveled throughout the United States and to

Germany. She is presently attending the University of California at San Diego, majoring in languages with emphasis on German.

Miss Rieker says she adores all aspects of music, and likes listening and dancing as well as performing. She has given several organ concerts for the Organ Stop Club in San Diego and has had several opportunities to play for her church. She studies with Cheryl Seppala.

Becky feels very positive about her experience in the Young Organist Competition; she says it was both exciting and rewarding. "Even if one doesn't win," she says, "every note is a step toward playing confidence and conquering stage nervousness. I'm just looking forward to next year."

Becky can be reached by contacting Cheryl Seppala at Organ Stop, Inc., 6545 El Cajon Boulevard, San Diego, California 92115.

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Early moving picture trade magazines, pre-1930 and especially pre-1915 — *Moving Picture World, Billboard*, etc., single copies or runs; pre-1970 hobby publications, including *The Cipher, The Console, The Bombarde*, and THEATRE ORGAN; Wurlitzer, Robert-Morton, Link et al original sales catalogues and literature; interior and exterior photos of early (pre-1915) nickelodeon theatres. Dave Bowers, Box 1224-TO, Wolfeboro, New Hampshire 03894.

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