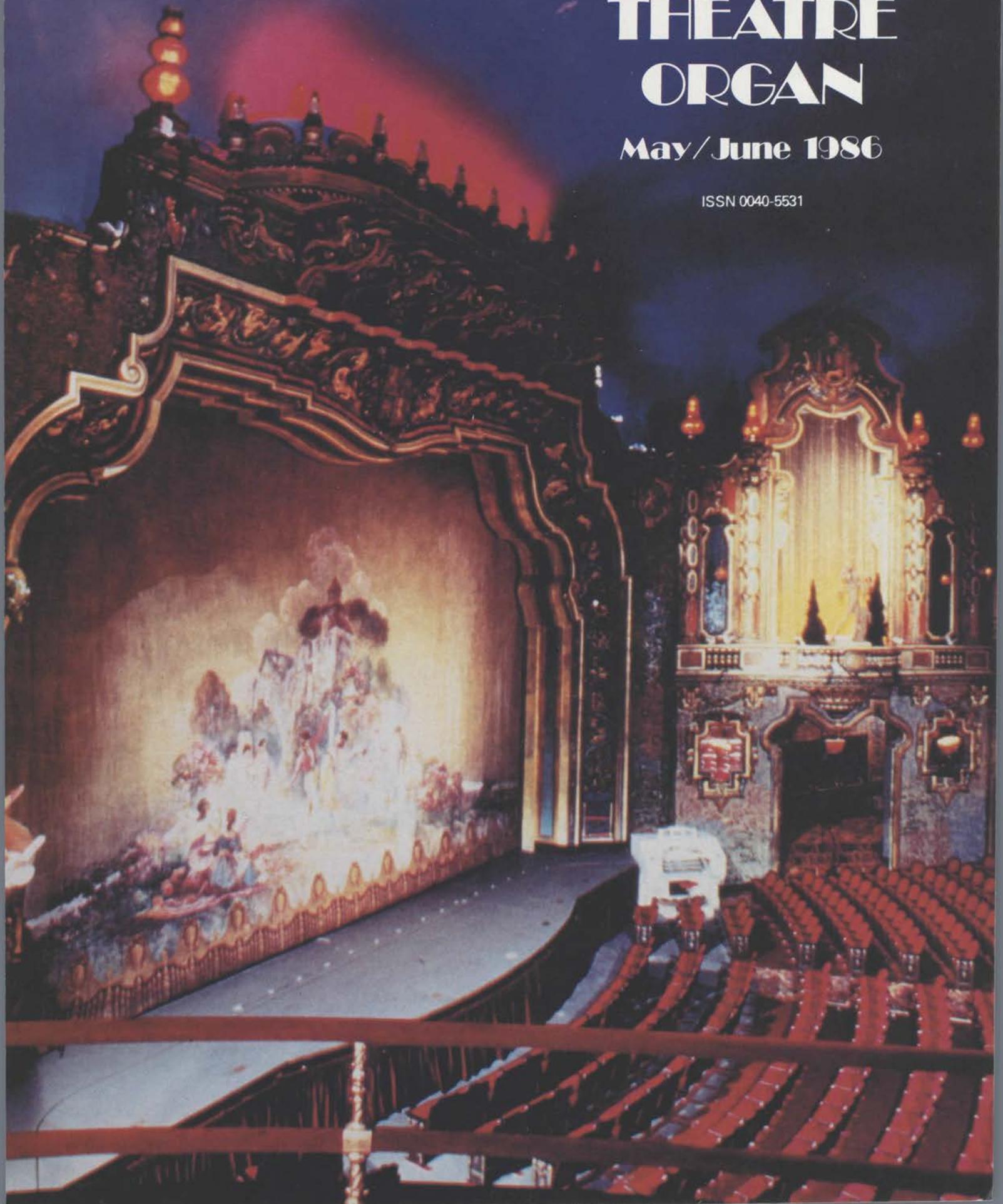


# THEATRE ORGAN

May/June 1986

ISSN 0040-5531



The Rocky Mountain Chapter, in cooperation with the Pikes Peak Chapter  
cordially invite you to attend the



To be headquartered in the beautiful, modern Marriott City Center Hotel,  
located in the heart of downtown Denver, Colorado.

Feature events will include:

Jim Riggs at the 4/20 Wurlitzer in the Denver Paramount Theatre, Denver's last remaining downtown movie palace.

Paul Quarino at the 3/20 Mostly Wurlitzer, Mount St. Francis Convent "The Mundelein of the West."

Joe Galema at the 3/79 Moller, Cadet Chapel, United States Air Force Academy.

Jonas Nordwall at the 4/37 Wurlitzer in the Denver Organ Grinder Pizza Parlor.

Keith Chapman at the 4/82 Roosevelt Organ (1888), Trinity United Methodist, Denver's Historic Downtown Church.

Patti Simon at the 3/19 John Brown Cook Memorial Wurlitzer, Lory Center, Colorado State University.

And in a Grand Finale,

Lyn Larsen and Ron Rhode, together at the Twin Consoles of the Denver Paramount.

Registration also includes luncheon in Colorado Springs, lunch at Colorado State University  
and Gala Reception following the Lyn Larsen, Ron Rhode concert.

Plus Optional Attractions

Friday Night Jam Session at the Organ Grinder Pizza Parlor  
and

Afterglow Home Organ Crawl, Monday, October 13.

Guests may choose one of the following tours:

**Tour No. 1**

Riser Residence,  
3/20 Wurlitzer  
Williams Residence,  
3/10 Wurlitzer and  
Belshaw Residence,  
3/22 Wurlitzer

**Tour No. 2**

Riser Residence,  
3/20 Wurlitzer  
Arthur Residence,  
2/10 Wurlitzer and  
Belshaw Residence,  
3/22 Wurlitzer

**Tour No. 3**

Kremer Residence,  
4/28 Hybrid  
Williams Residence,  
3/10 Wurlitzer and  
Belshaw Residence,  
3/22 Wurlitzer

**Tour No. 4**

Kremer Residence,  
4/28 Hybrid  
Arthur Residence,  
2/10 Wurlitzer and  
Belshaw Residence,  
3/22 Wurlitzer

Registration begins 2:00 p.m. Friday, October 10, 1986.

Activities begin 7:00 p.m. Friday, October 10 and continue through 11:00 p.m. Sunday, October 12.

Afterglow activities begin 9:00 a.m., Monday, October 13 and continue through 2:00 p.m. that day

Registration Fees

\$85.00 Convention registration includes 2 lunches and reception

\$7.00 Jam Session includes transportation and snack

\$22.00 Afterglow includes transportation.

Rocky Mountain Regional — Robert M. Castle, Registrar, Post Office Box 39834, Denver, Colorado 80239



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**Cover Photo**

View of the stage and Solo chamber,  
Loew's Richmond, now known as the  
Carpenter Center for the Performing Arts.  
See article beginning on page five.

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# American Theatre Organ Society

## PRESIDENT'S MESSAGE



Over the past couple of months, your officers and Board of Directors have been busy on several projects. One of the most exciting has been the 1986 Young Organist Competition. We had 11 entries spread across the three age groups. The recordings submitted were excellent and the young artists outdid themselves. The judges this year were Richard Purvis, Dennis James, Tom Hazleton, Grant Whitcomb and Gwen O'Connor. Our appreciation to the judges for the time spent

on this very worthwhile program. Their work has not been completed and I won't be able to announce the winners until a later time. We do look forward to even greater participation next year.

There has been interest in an ATOS Newsletter which would provide the more perishable news of theatre organ. With the termination of *The Console* magazine, there has been a void in getting news to our members. Unfortunately, we have not yet received enough financial backing for this project. If you want a monthly newsletter and are interested in supporting one, please let us know. We are working now to determine how we can proceed with such a project, if only on a trial basis.

The ATOS National Convention in Richmond will soon be at hand.

From what the Virginia Chapter has planned, it looks like a great time for all. Please consider attending this year's convention. You will never regret your decision to hear some great organs and organists and be around ATOS members from across the globe.

The election of the Board of Directors for ATOS for 1986 has ended. The votes are being counted and the winners will be announced shortly. We look forward to having them serve on your Board of Directors. The people nominated this year had outstanding credentials and a genuine interest in furthering the goals of ATOS. A big "thank you" to all who ran for election. Not everyone can win a seat on the board and for those that didn't make it this year, we hope you will try again next year and continue your enthusiasm in ATOS.

What would the "President's Message" be without mentioning the need to increase our membership? Well, I just mentioned it and it is vital to the continuation of ATOS!

I am looking forward to seeing and visiting with you in Richmond.

Sincerely,

Jack Moelmann

## EXECUTIVE DIRECTOR'S MESSAGE



Elsewhere in this issue is a list of members who have made contributions to ATOS beyond the regular dues of \$20. The additional funds received are very important in the ATOS financial structure, and the help is quite out of proportion to the dollars received. The reason the extra funds mean so much is that of the basic \$20 dues about \$19.50 is used to send the Journal (\$15.50), dues notices and membership cards (\$1.50) and to keep membership records (\$2.50).

But all additional funds can be used for growth projects like the Young Organist Competition, better help to chapters and, eventually, a permanent home for the archives. Another way to look at the value of the increased income is to realize that it would take about 1500 new members at \$20 to provide the same extra dollars. Next time you pay your dues consider contributing additional funds. All dues, of course, are tax deductible.

When discussing membership in ATOS it should always be pointed out that: a) PRESERVING THE THEATRE ORGAN FOR FUTURE GENERATIONS TO ENJOY IS THE MAJOR REASON FOR THE SOCIETY'S EXISTENCE AND FOR A PERSON TO BECOME A MEMBER — sell the intrinsic value first; b) A member gets THEATRE ORGAN which many will enjoy, but whether it alone is worth \$20 is an individual judgment decision; and c) Membership is tax deductible, which cuts the very low \$20 dues even further. With ATOS classified as tax deductible by the IRS means that the government believes the preservation purpose is worthwhile and in the national interest. Membership continues to increase and we thank the many who have signed up new members, but with the job ahead we will always feel we never have enough. Keep it up!

Sincerely,

Douglas C. Fisk



# Eberson's Loew's Richmond Is Reborn

by Sharolyn Heatwole

Architect John Eberson has remained largely unknown except to a small number of trade people and those of us who appreciate fine theatres. However, during the 50-odd years of his professional life, he designed over 500 theatres from Paris to Richmond, and became known as the "Father of the Atmospheric Theatre."

Eberson's fame came as a result of the mood of the 1920s and the meteoric rise of the motion picture. Sociologists generally describe the social mood of the '20s as a time of disillusionment, when people felt bored with their lives and desired to escape these feelings. One form of escape was hero worship, as evidenced by the public's fascination with such figures as Babe Ruth, Jack Dempsey and

Charles Lindbergh. The other most popular form of escape was through the motion picture.

The film industry responded to the public's need to escape by providing not only films with themes of idealism and flights from reality, but also theatres in which the buildings themselves were incorporated into the overall escape aura. The theatre became more than just a place for viewing motion pictures — it became the vehicle through which the escape was achieved. Architects responded to this by rushing to build dozens of theatres, each more opulent than the previous one. The point of excess was reached and surpassed. The theatres became boring to the public and increasingly unpopular with theatre owners who had

to finance and maintain the gilt and glitter. There was a need for a new kind of theatre and a new kind of escape, and John Eberson became the architect who provided that change.

Eberson had been involved in various aspects of theatre construction and design since his emigration to the United States from Austria in 1901. He worked for a St. Louis electrical contracting firm and through a project involving the design and installation of an electrical stage apparatus in a theatre in Mississippi, he met George Johnson, a St. Louis contractor-architect, scenic designer and theatre promoter. Soon Eberson was preparing plans and specifications for theatres and supervising their construction.

By 1910 he was in business for himself in Chicago. He traveled throughout the South and Midwest designing and selling opera houses (vaudeville theatres). He soon expanded his business to include movie theatres. The Orpheum Theatre and Office Building in Wichita, Kansas, was his first large commission. It was an ordinary design by current standards — his last theatre to be so. As Eberson stated: "I want to create theatres where pictures can be enjoyed in restful and beautiful surroundings rather than one that would be a mere flaunt of lavishness . . . I don't want my theatres, lobbies and ornament to look at you and say 'Look what I cost.'"

Eberson's first "atmospheric" theatre opened in 1923 in Houston, Texas. The seemingly nonexistent ceiling revealed twinkling "stars" and floating clouds. Sitting in the theatre was like sitting in a classical garden, complete with pergola-topped, vine-covered walls.

This type of theatre gained rapid success and many were built throughout the rest of the '20s. To reduce costs, Eberson opened Michaelangelo Studios, a company that specialized in designing and mass producing his special effects. Various elements were used

Loew's Richmond, photographed soon after opening.





Interior of Loew's Richmond at the time of the opening.

and reused in theatre after theatre — Richmond's proscenium arch also appeared in Detroit.

In addition to small town theatres with "stock" designs, Ebersson also did highly original designs for the large theatre chains. The Loew's chain had Ebersson design a number of theatres for them, including one in Richmond. For Richmond Ebersson designed a theatre on a corner lot with street level shops. Appointed in a manner suggestive of a Spanish castle, it presented a panoply of texture, patterns and color. The Mediterranean upper and lower lobbies contained what appeared to be priceless antiques and ornamentation as well as greenery and six parrots (a Loew's trademark) — four stuffed, two live. The auditorium itself was a Spanish garden.

Not only were there the stars and clouds, but statuary, greenery and doves which flew in and out of the side alcoves.

Ebersson also gave special attention to the paint job in this magic environment. He not only specified each of the over 40 colors, but demanded that the paint be applied in a technique known as "sponge painting," whereby the artisans dipped small pieces of cloth in the paint and painstakingly patted the colors on, inch by inch. The process was responsible for the textured, multi-layered look that was obtained. The stage curtain (which was removed when wide screen productions became popular) was also hand-painted.

Even the carpet received Ebersson's attention — he created it to be as colorful and ornate as the rest of the building. Another Eber-

son touch was the specially designed color scheme used in the theatre's lighting system. Over 300 soft amber lights are used throughout the building, the color of which is still known today as "Ebersson amber."

When Loew's opened in Richmond on April 9, 1928, it was a magical event for the city. Even though it was raining, people waited in line for the grand event, which, by the way, cost 50 cents for admission! Not only could one sit in the Spanish garden and watch the clouds and stars, one was seated there by ushers "dressed in the splendor of Bulgarian generals." "Wild Oscar" played the organ and one could see the silent movie *West Point*.

For the next 50 years, Loew's continued to operate at the corner of Sixth and Grace Streets in downtown Richmond. Gradually over the years, its elegant interior suffered redecorations that erased its colorful character. The Loew's that closed in 1979 was no longer an Ebersson theatre.

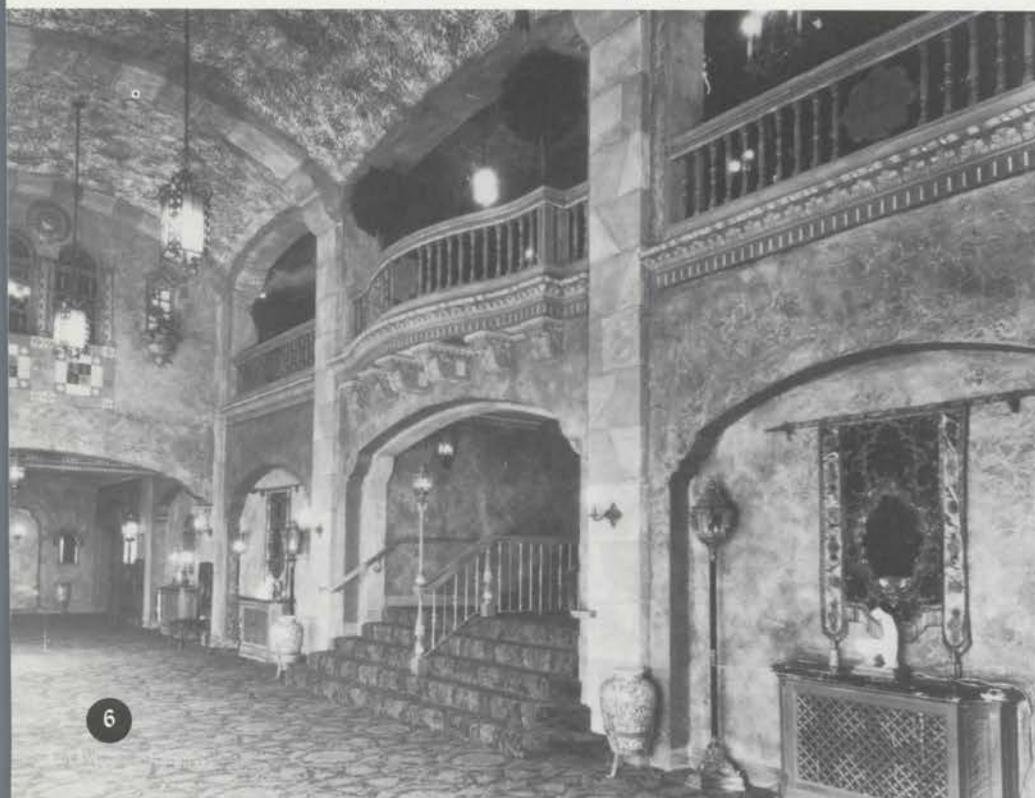
The Richmond Symphony Orchestra, finding the structure to be sound and learning that with renovations the hall could be made acoustically suitable for its programs, purchased the building in 1979. Unfortunately, the cost of renovation far exceeded the Symphony's resources, and in 1980, the Center for the Performing Arts was created and the building was purchased again. A fund drive was launched to renovate the theatre and restore it to its original elegance. By the time it opened its doors again to the public in 1983, over \$5.5 million had been raised.

During the renovation the architects, contractors and consultants made the changes the directors felt necessary to suit the hall for a variety of performing arts presentations. Provisions were made for handicapped patrons, including a system for use by the hearing impaired. The carpet you see today was intended to recreate the original and was especially made for the theatre based on laboratory analysis of a tattered piece of original carpet found backstage. The sponge-painting process was also used in the renovation in an attempt to make the color scheme as authentic as possible. The Center uses the original two "scenic projectors" (cloud projectors) built in 1927 and still functioning today to create the magical effect of floating clouds. The stars, set in the ceiling to recreate the January sky over Richmond, still twinkle through their ports in the domed ceiling.

During the early 1970s, the original 3/13 Wurlitzer theatre organ was donated by Loew's to the American Film Institute, to be installed in their theatre at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The organ was taken to Washington, but because of a change in plans for the AFI theatre, was never installed but sold. Its current whereabouts is unknown.

The new organ is the only example of a "transplant" to a Richmond theatre. Based upon traditional Wurlitzer layouts, this mostly-Wurlitzer organ was previously installed in the Surf City Hotel in New Jersey and at 21 ranks, is the largest theatre organ in Richmond. As work began on renovations, an

The lobby of Loew's Richmond as photographed at the theatre's opening.





Console of the 3/21 mostly Wurlitzer now installed in the Carpenter Center (Loew's Richmond).

organ for the theatre had been ruled out and work had begun to convert one chamber into an office and the other into a storage room. It was at this point that Bill Floyd became involved. Bill had exchanged letters with Hank Crane, owner of the Surf City Hotel regarding the 3/16 Wurlitzer there which was hardly playable. Crane agreed to donate the organ, Bill arranged with the Center to accept it, and Bill and his two sons moved the organ from Surf City to a warehouse in Richmond.

Examination of the organ revealed that

View toward the Solo chamber. Heavy velour stifled original organ; new gold mesh is tonally transparent. Lighting bays in the "sky" are hydraulically closed when not in use.



every component of the instrument needed rebuilding, as did the additional five ranks that had been obtained. As the contractors concluded the building renovations, the organ crew began to expand. Fred Berger and others from C. & P. Telephone Company of Virginia took on the task of wiring the "new" three-manual console and solid-state relay. Klann of Waynesboro, Virginia, who had provided the manuals and pedalboard while the organ was still at Surf City, re-conditioned these and installed new Kimber-Allen contact

rails, and a new solid-state combination system which provides two channels with eight general pistons, six pistons on the Solo, eight on the Great and Accompaniment, and four for the pedals; there is a sforzando reversible, and a general cancel; Syndine actions were used with new stop keys by Hesco. The console also features a transposer. New swell frames and shades by Klann are operated by Peterson electronic motors.

Others who have become involved in the organ project include Tom Landrum, who has done pipework repairs, and who, along with Dick Barlow did much other work, including releathering all regulators. Over the past three years many have given time and talent to the effort: Nick Pitt, Paul Harris, the technical trade students from Tuckahoe Middle School, and many others. Bill remarked, "I am blessed with a wonderful crew who have made this truly a civic project . . ."

In 1985 the theatre was renamed Carpenter Center for the Performing Arts upon receipt of a \$1.5 million memorial gift from the trustees of the E. Rhodes and Leona B. Carpenter Foundation. Listed on the State and Federal historic landmark registries, it looks today much as it did when it opened its doors in 1928. It is a cultural anchor for the plans the city is implementing to revitalize the downtown area — an acoustically superior, multiple purpose, 2000-seat theatre for the performing arts in the center of Richmond. Because of the generosity of the citizens who love it, Richmond has been able to preserve this historic gem for its current and future generations to enjoy. We look forward to meeting you there in July.

The following sources were used in the preparation of this document:

1. Elroy E. Quenroe, "Movie House Architecture, Twenties Style," *Arts in Virginia*, Vol. 17, No. 1 (Richmond, Va.: Virginia Museum), pp.22-34.

Carpenter Center for the Performing Arts, *Reach for the Stars*. Advertising booklet, 1985-86 season.

Special thanks to Bill Floyd for his history of the "new" organ and its rebuilding and installation.

## Lance Johnson's Troubleshooting Guide Quiz Question

You have a dead middle E on the Trumpet 8' on the Solo manual. You find that this same note will still play on the Great. Where would you look first?

Answer on page 55.

### Questions and Answers

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

# THE DENVER PARAMOUNT AND ITS UNWANTED WURLITZER

by Steven A. McCormick

Being the Publix Theatre chain's regional manager for the area including Denver, Colorado, was not the best of jobs in 1928. Clearly, the mighty Publix organization was on the defensive. In the high stakes race to lure patrons into their theatres, other exhibitors were outdistancing Publix by a wide margin. Sure, there were splashy ads in both of Denver's daily newspapers, and the popular "Publix Bucks" promotion (six movies for the price of five). The problem was the theatres — a ragtag assortment of properties, most of them neighborhood houses, some dating from the "teens." This conglomeration of cinemas hardly projected the glamorous Hollywood image that Publix desired.

The competition, on the other hand, had been busy building. Take, for example, the flamboyant local exhibitor, Harry Huffman.

Three new neighborhood theatres (all with 2/6 Robert-Mortons) were opened in 1925 and 1926, and Huffman's best effort, the 1200-seat Aladdin Theatre opened in 1927. Located "uptown" (actually East Colfax Avenue), this atmospheric house (with a 3/12 Wicks, because Robert-Morton couldn't deliver in time) created a sensation in the press as Huffman rushed construction in order to open ahead of the Denver Theatre, which was then also under construction.

And the Denver, which had opened in mid-1927 to rave reviews, was drawing the cream of the movie-going crowd. Patrons stood in long lines to experience its luxuriously appointed interior designed by Rapp and Rapp. While it had opened as an independent house, Fox took over its management.

The inclusion of the Denver in Fox's

arsenal, coupled with the recent opening of its "Miracle Mile" showcase, the Mayan (with 2/8 Wurlitzer), made the Fox organization an almost invincible competitor.

To top it all off, Orpheum announced that they were planning a new major downtown theatre, in the "moderne" theme, to replace their pre-World War I Curtis Street house.

Clearly, Publix needed to do something, and do it quickly! What they needed was something big, something new, glamorous, exciting, newsworthy; a Paramount. The main office must have been in agreement, for by early 1929 planning was well along for the new structure.

In something of a real estate coup, Publix agents had located seven adjacent parcels of land on Glenarm Place between 16th and 17th Streets. Removal of two buildings would make room for the white terra-cotta, Deco-style, three-story building containing the inner lobbies and auditorium of the theatre, as well as shops and office spaces. By leasing first floor space in the adjacent Kittredge Block, then a 40-year-old office building, and constructing the entrance lobby in this leased space, Publix was able to position the main entrance of their new showcase immediately across 16th Street from the competition's flagship Denver Theatre.

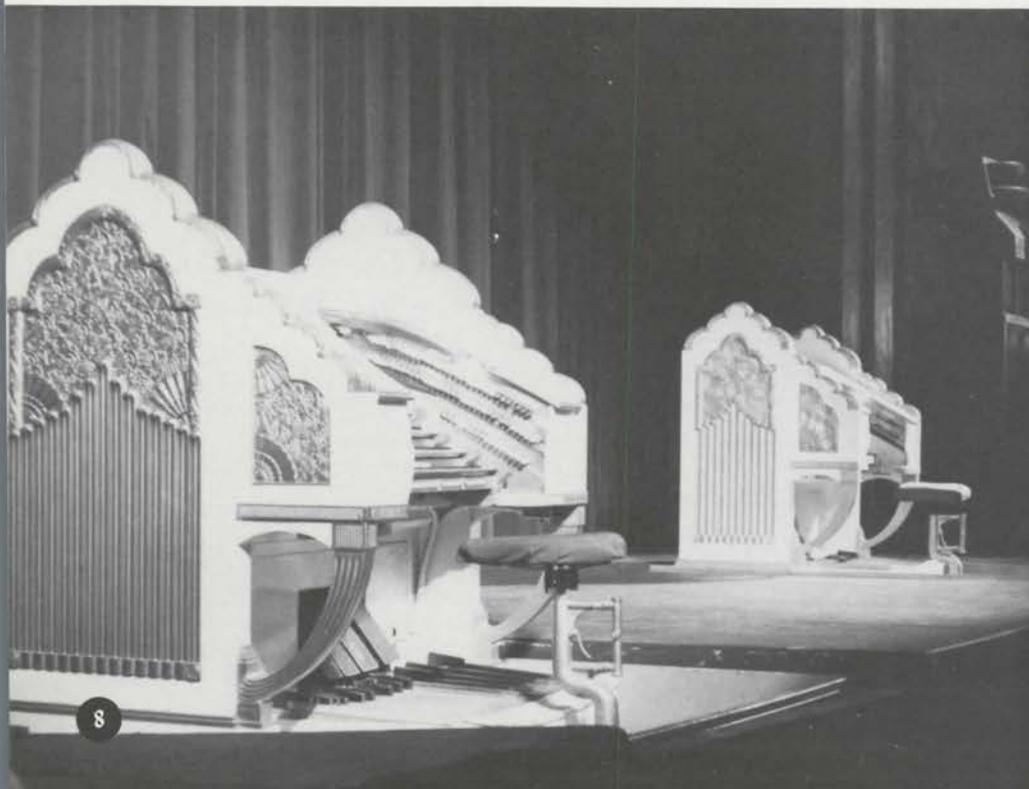
Young Denver architect Temple Buell was hired to coordinate on-site construction activities. Major architectural designs were supplied by Publix's New York office. These drawings were used as the basis of more than one Paramount Theatre. The Aurora, Illinois, Paramount is nearly identical in interior detail to its sister house in Denver.

A slight scaleback from the proposed 2200-2500-seat house was necessary to make the building fit the previously purchased property. Final configuration allowed for 2076 seats on main, loge and balcony levels.

By mid-July 1929, the first steel was erected and Publix ad-men eagerly advised the press that Denverites could look forward to enjoying the splendors of this new Palace of the

The twin consoles on display, master on the left.

(Steve McCormick photo)



Cinema by early spring 1930. Construction continued through the summer of 1929, and by the end of the year the building shell was well along.

Then work stopped as Publix officials tried to assess how the stock market crash was going to affect their operations. In their opinion, a theatre which required fewer employees to run was in line with the changing times, and an appropriate redesign of the half-finished Denver Paramount was in order. Clearly, vaudeville was out. Such a change demanded that architectural drawings be hastily modified to reduce the size of the stage and orchestra pit. Another expense Publix saw that it could eliminate was the organ, and the contract with Wurlitzer was cancelled.

During planning, the exhibitor's music department had selected a Publix No. 1 (4/20) instrument for inclusion in the new theatre. A 2000-seat house would not normally have warranted so large an instrument. However, Publix wisely perceived that the Denver audience was used to, and appreciated, a large and powerful organ in their premier theatres. This tradition dated from 1914 when the first four-manual Wurlitzer ever produced was installed in the Isis Theatre on Curtis Street. To play on Denver's obvious attraction to the theatre organ, the designers took an unprecedented step for a moderately large theatre. "Twin" consoles were ordered. Not one grand console, with a lesser slave to be tucked away in a corner, as had been the case in other theatres, mind you. The two waterfall consoles were designed to appear to be duplicates, each equipped with its own lift, one located to the left and the other to the right of the orchestra pit. In actuality, the consoles would not be duplicates, and the second console was to be nothing more than a slave, with the keyboards, pedalboard and combination pistons the only working elements. Nevertheless, the effect was designed to be like nothing ever witnessed in the Western U.S. Two glittering gold consoles rising simultaneously from the pit under the command of not one, but two organists.

Needless to say, when word of the contract cancellation reached North Tonawanda, the folks at Wurlitzer did not share Publix's enthusiasm for this particular cost cutting measure. Wurlitzer took a copy of the signed contract to the courthouse and after the dust of litigation had settled, Publix found themselves the owners of an unwanted organ.

Back in Denver, work on the new Paramount had resumed. With news that the organ would be installed as originally planned, another design revision of the pit area was undertaken. The resulting pit provided for the two organ lifts, and an orchestra lift so small that it barely accommodated a grand piano.

Completion and decorating of the theatre continued fairly uneventfully through spring and early summer of 1930. Every construction milestone was, at the urging of Publix's promotional staff, well recorded by the local press. Finally, the big date was announced. On Friday, August 29, 1930, the long-awaited Denver Paramount was to have its gala Grand Opening.

Opening night crowds, by invitation only lined up for admission well in advance of curtain time. Searchlights played on the night sky as a special promotional airplane droned overhead. Once inside the building, guests were able to enjoy the piano in their passage through the lavishly appointed lobby areas. A film crew, positioned in the entrance lobby, took motion pictures of the throng as they entered. This film was rushed to a local photographic lab where it was developed, then rushed back and screened as part of the evening's entertainment.

In addition to newsreels, a short subject and the feature talking picture, *Going Coconuts*, the crowd was regaled by the sights and sounds of Jackie and Jean at the "twin" consoles of the mighty Wurlitzer. The management may not have wanted the organ to begin with, but they resolved to make the best of the situation. The "Jackie and Jean" attraction, despite several changes in personnel, was a popular feature of the Paramount, lasting into the '40s.

Opening night provided the public with its first view of this new architectural marvel. Done in a style influenced by the Art Deco school of design, every space was ablaze with a riot of color. The decor did not exhibit the smooth simple lines of later Art Deco. No, this was early Art Deco. Big, bold, angular, full of color and pattern; Gothic Deco.

Passing beyond the ticket kiosk and through the multiple front doors, patrons were immediately awed by the lavish use of space in the lobbies and public areas. The entrance or outer lobby featured gilded geometric plasterwork along both side walls, a barrel vault ceiling, and multi-hued terrazzo floors. At the far end, the grand staircase of terrazzo with wrought iron handrail in bronze, gold and silver tones ascended to the balcony lobby. Archways on either side of the staircase allowed passage through to the main floor inner lobby.

The inner lobbies, by today's standards, were garish, done in shades of orange, red and rust. Chairs and couches upholstered in the latest patterned and flowered fabrics seemed busy sitting on the leaf patterned carpet. Moldings and borders, with a slightly Aztec flavor, were richly stenciled in geometric designs. Beyond the auditorium doors with their bright peacock panels, the balcony and main floor lobbies were connected by yet another stairway. Stairs also led downward to the lower level lobby with adjoining men's room and ladies lounge.

High, angular of appearance, and ablaze with every imaginable color, the auditorium was unlike anything seen before in Denver. Modern, up tempo, and slightly European, just what Publix had wanted. Overhead, sun rays painted on a blue sky radiated outward from the glass and jeweled chandelier. Adorning the side walls were 25-foot-high burgundy silk paintings by the Italian artist Vincent Mondo, using themes from the *Commedia dell'arte*. Between the paintings, multi-fluted golden pillars thrust upward, each capped by a lighting standard and a silvery Deco goddess, replete with cloche hat. Metallic-hued stencil work adorned the walls and ceiling. Rich red carpets, seat cushions and draperies completed the kaleidoscope of hues.

Operation of the theatre under the Publix banner continued until 1936. At that time Fox assumed management from the defunct Publix estate. With Fox's takeover came a redecoration of the lobby areas. "Fox Blue" replaced much of the original brash design work. "Bank Night" and the periodic automobile giveaway, trademarks of the Fox promotional strategy, came to the Paramount along with the occasional appearance of a big band or traveling show company. For a brief period in the early 1950s the theatre was renamed the "Quo Vadis" in connection with the screening of Cecil B. DeMille's extravaganza of the same name.

Rich stencil work and Mondo silk paintings show in this side view of the auditorium.

(Steve McCormick photo)



In 1952, Wolfberg Theatres, a local exhibitor, purchased operational rights to the Paramount, continuing operations as a premier-run movie house. Wolfberg instituted stage shows which lasted through 1955. Hosted by local radio and TV celebrities Fred and Fey Taylor, the weekend-only shows presented a variety of acts, in some cases accompanied by the organ. Bob Castle and Joel Kremer did honors on the bench during this period.

By the mid-'70s it appeared that the Paramount's star had just about burned out. Across the street, old rival Denver Theatre had been "twinned" and was living out its last days as an X-rated cinema. Wolfberg, under the able direction of John Simms, continued to operate the Paramount as a deluxe movie house, although it was becoming difficult to obtain first run films. Additionally, profits from Wolfberg's chain of neighborhood and drive-in theatres were being used more and more to cover the Paramount's deficits.

In what seemed at the time like an unrelated incident, Vern West, a member of the Intermountain Chapter of the National Railway Historical Society, located a print of a 1925 silent feature entitled *The White Desert*. Filmed high in the Rocky Mountains west of Denver, the film, aside from its Hollywood-style contrived plot, contained an enormous amount of material which the local historian would find almost invaluable. It cried out to be screened. But, where?

Through inquiries, Vern was put in touch with John Simms, and through John Simms to Bob Castle. Indeed, all the elements for a grand night of classic silent movie entertainment were still available; an organ, an organist skilled in cueing a silent movie, and a great palace in which to show the film. During discussions, John Simms outlined the plight of the Paramount to Vern West. Would people come downtown to see a movie? Could the house ever be filled again? *White Desert* would be a test.

Much to the surprise of everyone involved, on the evening of February 23, 1978, nearly 2000 people lined up around the corner of 16th Street and Glenarm to gain admission for the one-night-only showing. Theatre management and staff, accustomed to accommodating no more than 200 to 300 people per night, eyed the crowd nervously. As the doors opened, people began filtering in, their eyes upturned to view the fanciful plasterwork and bright colors. Some who had been there years ago marveled at the condition of the place. Most who had never before been in a movie palace were awestruck that such an architectural curiosity could exist in the midst of glass and steel high-rises.

The evening's entertainment included a full vaudeville stage show directed by, and starring, local entertainer Kit Andree. Those "in the know" sat patiently through chorus lines and torch songs eagerly awaiting the "real" entertainment that was to follow. After intermission, as people returned to their seats, the house lights dimmed and, as a spotlight played on a seemingly empty hole in the pit, the most wonderful sounds imaginable poured out of the walls, filling the auditorium. Excitement built as the massive console, now glimmering in the spotlight, appeared from the depths of the pit. All too soon the overture was finished. Amid wild applause the console began a descent, stopping halfway down as the first frames of the film played on the parting grand drape.

So well received was *White Desert* that it became a springboard for an organized effort to assure the Paramount's continued existence. A support group, Friends of the Paramount, was formed with Vern West as president. Another '20s theatre night, this time featuring *Phantom of The Opera*, was scheduled for late October. It looked as though there was some hope for the old theatre yet.

As October 1978 rolled around, ticket sales

for "Phantom" were brisk. Indeed, walk-in traffic for the regularly screened movies was up, due in part to publicity surrounding *White Desert*. Then disaster struck. After closing on a Friday evening, two would-be thieves entered the theatre. Frustrated because they could not locate any valuables, they set a fire on stage. Before firemen could douse the blaze, the grand drape, organ chamber scrims, stage properties and the stage floor had been consumed. Smoke stains covered the auditorium walls and ceiling and much of the inner lobby as well. It was announced that all operations would be suspended indefinitely. Public speculation was that the Paramount had reached the end of the line.

As the extent of the damage to the building was assessed, it appeared that there were some bright spots in the otherwise dismal situation. First, the organ was still in relatively good condition, owing to the efforts of a Denver firefighter who had attended the *White Desert* show. He was able to apprise the officer in charge of fighting the fire that the valuable consoles lay just under the blazing stage floor. With such knowledge, firemen were able to locate the consoles and wrap them in fireproof blankets, averting major damage.

The second ray of sunshine came from Wolfberg's insurers, Continental Union, who made funds available for a full and historically sensitive rehabilitation of the damaged property. Rudy Savage, the last of Denver's old-time commercial decorators, was called in. Within weeks, the auditorium was full of scaffolding as workmen repaired fallen plaster in preparation for new paint. Restoration technicians carefully cleaned the Mondo paintings, by now considered the largest single collection of his works extant. Floors, walls and ceilings were repainted and stenciled, seats cleaned and repaired, and carpeting and draperies replaced. The result was a bright, sparkling auditorium appearing, save for details, much as it had when it opened in 1930. Lobbies, however, while clean and presentable, looked like they had since the mid-'50s when they were "updated" with wood-grain paneling and modern lighting fixtures. *Phantom of The Opera* finally was shown February 3, 1979, as the theatre's "phoenix" performance.

Soon after the fire, John Simms began thinking about selling his Wolfberg chain. Several potential buyers expressed interest in the company but, without exception, they specified that the Paramount had to be excluded from the transaction. A deal was reached early in 1980 and Wolfberg's neighborhood and drive-in theatres became part of the Commonwealth chain, leaving the Paramount to fend for itself. John Simms' courageous wife, Sandy, became overseer of this remnant of the Wolfberg organization. Together with Friends of the Paramount, she would operate and look after the theatre for more than two years. During these lean times, a new owner was sought. Someone who would not only assume the lease and operate the house, but someone who had the where-

View of Denver Paramount auditorium from the Xylophone chamber.

(Ed Zollman photo)





# Leslie®

Pipe Voice of the Electric Organ

*The man behind the speaker that launched the electronic organ industry.*

by Len Clarke

Don Leslie was not a child prodigy. Somewhat reluctantly, he did take a few piano lessons in his very early years. As with most other kids at that age, he had more interesting things to do. In his early twenties, however, he took up a new hobby — playing the piano by ear. The keyboard had always fascinated him and now he took advantage of any opportunity to play the piano or pipe organ.

Whenever possible he listened to well-known organists in the theatre and over the radio, and then spent considerable time studying the wave-forms of the pipe organ on an oscilloscope. He was trying to figure out what was happening to make this sound so good.

The introduction of the Hammond organ and the statement that it could duplicate or exceed the pipe organ sound was good news to him, "Now I can have a real organ in my home."

Don was employed by the Barker Bros. De-

partment Store in Los Angeles as a radio service engineer. They had received one of the first Hammond franchises. The Barker Bros. store featured a pipe organ in the lobby. It was removed and replaced by a Hammond. Within a few months Hammond decided to establish its own outlet by opening a store on Wilshire Boulevard. Barker Bros. lost the Hammond franchise and the pipe organ was then reinstalled.

As a radio service engineer Don was quick to realize that actually he did not know enough to be entrusted with the expensive radio sets he was to repair. He signed up for a radio/TV course by mail. It soon told him that neither he nor his co-workers had any notion of what they were supposed to be doing. This course helped him rise to the top of the 18-man department. To further bolster his confidence, he came out on top when G.E. decided to test 200 Los Angeles repairmen on their technical knowledge of the new TV me-

dium and receivers.

The new Hammond showroom on Wilshire Boulevard was a very narrow, long building with excellent acoustics. The organ sounded very good, even with the small speaker cabinet containing only two 12" speakers. Further inspired by this, Don finally saved enough for a down payment on a used console, Serial No. 58. He figured he could build some type of speaker and save a little money; nothing special, only something that would allow the organ to play.

He soon realized that the organ with his homemade speaker was a mistake, as "the sounds that came out in no way resembled a pipe organ." He also knew that when the Hammond was played in a large hall, the results were outstanding. He decided to see if he could do something to the system to make it good enough to salvage his purchase. He gave no thought at that time to the manufacture of a speaker.

For four years Leslie tried various methods to improve the basic Hammond sound. He felt it needed motion of some kind because the pipe organ had motion with sound coming from the different locations of the various pipes. One idea consisted of 14 small speakers mounted around the edge of a drum which was to rotate to introduce that motion into the output. It was a start, but sounded terrible with the flutter caused by the passing of each speaker regardless of the rotation speed. Changing the phase of half of the speakers, and with a slow rotation, made it sound different; as he increased the speed of the rotation, it sounded better. As it approached tremolo speed, it sounded very good. He disconnected speakers one by one until only one was operating and this sounded best. The Leslie speaker was born.

Later he discovered that it was not even necessary to rotate the speaker. A stationary speaker with a rotating 90-degree bent horn accomplished the same result. Suitable speakers for low and high frequencies, a proper horn design combined with a good bass reflex cabinet, and a modern high power amplifier all led to the result for which he was looking. Of the two bent horns, only one

Don Leslie and the rotating horns of his famous organ speaker.



works; the second is only a dummy for balance. This basic design has never changed.

Convinced he had something, Leslie arranged for a demonstration at the Hammond Los Angeles studio to which 50 organists were called in to listen. They thought the sound was a great improvement. He did his best to convince the Hammond people of the value of his new speaker and stated that if he did not hear from them within 30 days he would start manufacturing the speaker himself. As he says, "They liked it but they didn't take it," adding after a pause, "thank heavens." They did not reply for 17 years.

Leslie had managed to sell the speaker to radio stations in the United States and Canada prior to the demonstration. The CBS station in Los Angeles was one of the first. Radio stations had been quick to purchase the Hammond. Being portable and small, it relieved a serious station problem. Instead of several organists all using one pipe organ for their shows, a Hammond was purchased for each studio. Radio stations had tried many ways to improve the Hammond sound but the Leslie tone cabinet was the best answer.

Hammond made some very good speakers. Cost always was a factor and the open back of most cabinets basically was not good engineering. Although Hammond did not appreciate the Leslie, they purchased one of the first five he shipped. This was quietly purchased from a Denver music company. Hammond could not believe that people wanted the Leslie or theatre sound. It was not the quality of sound Hammond wanted for their

organ. They thought they could do something better, although not necessarily theatrical. They prohibited their dealers from handling the Leslie, making all customers buy a Hammond speaker with each console.

From the beginning, the Leslie was preferred for its tonal enhancement; it also offered considerably more power, plus an adjustable volume control. Hammond speakers did not have this feature and owners complained about the lack of power from their speaker cabinets.

There was a definite demand for the Leslie speaker and so independent dealers were established, such as Ed Harrington in Chicago and Jesse Crawford in New York. Harrington stopped taking Hammond speakers in trade — he had too many. The trade-in value for a Hammond speaker was very limited. As a result, many kept the original Hammond speaker and added a Leslie to their system. They found controls were available to allow the speakers to be used separately or together and this greatly improved the enjoyment of their investment.

Other electronic organ manufacturers were quick to work with Don Leslie. They realized the value of the Leslie sound. The Gulbransen spinet organ housed the first built-in Leslie speaker and others — Thomas, Lowrey and Conn — soon followed.

Baldwin was not exactly overwhelmed by the Leslie. They turned a deaf ear on any attempt to use one. The Baldwin tones were not compatible with the Leslie treatment. Another invention by Don Leslie, called "Isomonic," solved the problem caused by defective harmonic mixing found in most electronic organs even today. One of their earlier and most popular models, the Baldwin 5, could be hooked up to a Leslie by using a simple adapter supplied by Leslie, but this model was not expected to reach a market interested in the Leslie effect. While the Leslie Isomonic system was developed on the original Baldwin Model 5, Baldwin did not use the system. Eventually Leslie licensed Baldwin to use cer-

tain Leslie patents in the manufacture of organ and speaker cabinet models. The first commercial application was in the original Gulbransen Rialto console, and this is the reason that the string and reed voices were so clean and superior. Today, if one listens carefully to the complex voices in almost all electronic organs, the undesirable harmonic beating on fourth and fifth intervals will easily be heard and perhaps someday the Isomonic or some other system will be used to make these voices more natural and acceptable.

Today it is safe to say there is a Leslie tone cabinet for every make of electronic organ. The first multi-channel systems were introduced by Leslie in home and entertainment organs to keep various voices separate for different acoustical treatment. The first organ so equipped was the Conn with two channels. Later, more channels were added; and, in the case of the Gulbransen Rialto, eight separate amplifier and acoustical channels were provided. It is now standard practice to provide several channels for various functions.

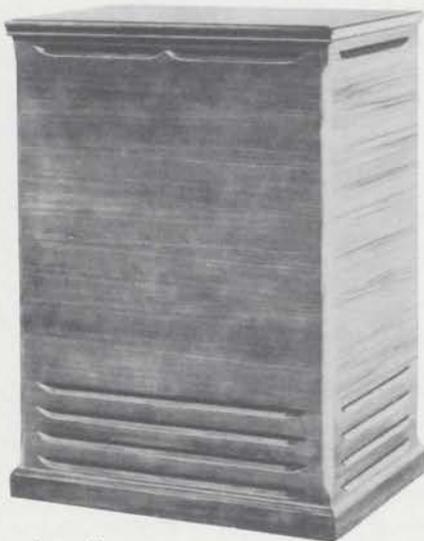
Once the Leslie was on its way, Don could spend more time developing his intricate model railroad, a setup that would permit independent or simultaneous control of 37 electric train engines sharing many scale miles of common track. The engines were all equipped with tiny radio receivers and each would take speed, direction and coupling orders by radio impulse on its own frequency. This system was also invented and patented by Don Leslie.

A now-retired Hammond executive once said during a demonstration at Lyon & Healy in Chicago that "The Hammond can produce 256 million different sounds, nine of which are good." Regardless, Leslie enhanced the complete Hammond range. The Leslie speaker is known throughout the world as the standard of quality organ sound.

The famous Hammond X66 did not have a Leslie as standard equipment. The X66 speaker was made by Hammond. It was an excellent speaker and proved what could be done electronically without moving parts. Nevertheless, entertainers also insisted on using a Leslie and it was possible with the Leslie adapter.

The first cooperative endeavor of Leslie and Hammond was the development of the X77 organ. Hammond approached Leslie with the idea of getting together to have Hammond design and build a console especially aimed at the entertainment field and to have Leslie work with Hammond to design and build a special speaker cabinet to be used with this console.

The program went very well as the two companies worked together and arrived at an agreeable speaker design which included some of the latest Leslie developments, among them the unique acoustical tremolo device that was introduced in the Leslie Model 60 unit. Also, a new development at Leslie was the solid-state amplifier that sounded like a tube amplifier. This was one of the first designs to use current feedback circuits, which resulted in the superior musical sound. The speaker contained four separate channels:



"There is more to it than meets the eye."



Don Leslie showing a friend the elaborate model railroad system he designed and built.

pedal, organ tremulant, a non-tremulant channel, and an acoustical tremulant channel which sounded like a vibraharp on the keyboard sustained outputs found on the X77.

The console was designed for flexible switching into these channels from the two manuals, and a variety of effects could be obtained. The four 60-watt amplifiers produced a total of 240 watts of electrical output, making it very satisfactory for the commercial use for which it was designed.

After the design of the console and speaker cabinet was completed, Leslie produced the speaker and Hammond produced the organ. Dealers would purchase the console direct from Hammond and the speakers direct from Electro Music.

The success of the Leslie interested CBS,

which was in the process of acquiring music-related companies. They eventually acquired Leslie, Steinway, Rodgers, Gulbransen, Lyon & Healy and others. Don was retained as a consultant by CBS. Later, CBS had a change of heart on some of their acquisitions and finally sold Leslie to the Hammond Organ Company.

The battle between Don Leslie and Hammond was ended when he was honored by the Hammond Organ Company at their Frankfurt Fair dinner. "All these years my speakers have generally been looked on as necessary evils. To have Hammond — and where would I be today without Laurens Hammond? — publicly acknowledge that I shared importantly in the development of the electronic organ was my greatest reward." □

## NOTICE OF ANNUAL MEETING

**To:** Members of the American Theatre Organ Society  
**From:** David M. Barnett, National Secretary  
**Subject:** Notice of Annual Meeting  
**Date:** June 1, 1986

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, July 8, 1986, at the Mosque Auditorium, Six North Laurel Street, Richmond, Virginia 23220, beginning at 11:30 a.m. The meeting will be held immediately following the 1986 Convention performance by Jim Roseveare.

**David M. Barnett**  
 National Secretary

## For The Records



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

**COMMAND PERFORMANCES VOL. 3, Selected Gems from the Library of the Detroit Theater Organ Club. Stereo Dolby cassette only, available postpaid for \$10 from DTOC, 6424 Michigan Avenue, Detroit, Michigan 48210.**

With Volumes 1 and 2 behind them, the folks from the land of American know-how have conjured up another formidable program from their extensive archives. First let it be said that the reproduction of the Wurlitzer 4/34 on tape is marvelous. The various new gimmicks introduced since most of these performances were mastered — whether digital, direct-to-disc, half-speed masters, or compact discs — really are no substitute for careful engineering at the source. Hats off to Ted Amano and Frank Laperriere. Nor is there any substitute for a superb Wurlitzer in the right theatre. Producers Don Jenks and Mac McLaughlin had the magic combination before they ever started this project. All they had to do was pick four odds-on favorites from the last two decades of DTOC concerts.

From his concert of December 1967, the legendary Don Baker couldn't do anything wrong. He opens with "Zing Went the Strings of My Heart," which he had probably played more times than Judy sang "Over the Rainbow," and the results are high voltage excitement all the way. The launch starts as a snappy march with full organ and then goes into orbit. The jazz riffs are perfectly registered, and Don's breath-taking "triple tongue" ef-

fects are as astounding as the first time we heard them. If this is what is meant by a *tour de force*, then forces just aren't being toured like this any more! Baker returns with an incredible romp through "Limehouse Blues." Reed stings punch out the main theme. Registration changes cause gasps of delight. Too busy to stop for applause, Don segues into "Suzie Wong," more oriental hokum. After showing us how to play "Chinese" without the usual clichés, the Master roars into an arrangement of "Cherokee" which is so infectious and downright funny that no one could resist — or would want to resist — being thoroughly mesmerized. If anyone you know should be foolish enough to question the genius of Don Baker, don't argue — just play them this tape.

Don Miller follows Baker with more of the same delightful bombast, but without the surefire tempos. His version of "You" is wonderfully inventive but with some edges which need sanding and polishing. Of course, Don Miller made this recording in February of 1969, so our suggestions for improvement may be a trifle tardy! Gershwin's "Our Love Is Here to Stay" has a gorgeous verse which is seldom heard, especially in instrumental versions. Don showcases it along with the more familiar chorus. It all comes out as toe-curling, dirty blues. Unfortunately, there are enough extra beats to qualify this performance for cardiac rehabilitation, but it's great for listening if not for dancin'. However, Don Miller's final ballad "People" demonstrates once and for all how a theatre organ should sound and how it should be played. It is a many-faceted diamond in a flawless setting.

Simple arithmetic tells us that Allen Mills was considerably younger in January 1968, and at least a half year nearer knee pants when he played for the ATOE Convention in Detroit the preceding summer. Nevertheless, most of the seasoned talents noted in his '85 record releases were very much in evidence when he was taped playing the Ethel Waters hit "Am I Blue." Mills gets a quite different sound from the DTOS Wurlitzer with clever use of a few solo voices (some untremmed) which alternate with "full band" in the style of Duke Ellington. The low-down, "dirty blues" arrangement is very long, but Allen is inventive enough from chorus to chorus to keep his ideas fresh.

From the 1967 Convention concert the producers have wisely selected "King William March," which demonstrates Allen's uncanny control of Wurlitzer percussions. The slow military dirge begins with reiterating snare drums and other goodies from the toy counter. Bag pipes join the salute followed by spine tingling reeds. The only thing lacking on the tape is the tumultuous applause this performance so richly deserved.

The last artist, Bill Thomson, played for DTOS in April 1979. His opener "Almost Like Being in Love" suggests the Don Baker influence. It is a muddy performance, however, and there is too much flapping of the swell shades. Bill quickly hits his stride in a brilliant performance of "Holiday for Strings." Yes, the melody during the bridge is

sometimes buried in the obligato — but WHAT an obligato! Judicious use of the piano provides just the right amount of pizzicato. Fantastic! Vox, Tibia and Glockenspiel pave the way for a quiet, peaceful reading of "Evergreen." Bill Thomson gives us plenty of time to hear how lovely the voices of the organ can really be. Is there a better sounding Wurlitzer anywhere in the world? Bill convinces us that there is not — and that's what makes this such a great performance.

Thomson's grand finale, Rachmaninoff's "Prelude in G Minor," has been sure-fire piano fare for generations. Bill begins with piano, but sneaks in the bigger orchestral sounds of the organ until the orchestra dominates. This is not just another clever organ imitation of an orchestral work. It is a masterful orchestral interpretation of a piano piece. Oh, sure, the mental images it evokes are early Buck Jones or even Yvonne DiCarlo; but it's musical, it's boggling and it's fun.

Command Performances Vol. 3 is simply packaged with a sepia-toned photo of the four-manual Wurlitzer console. The plastic cassette box will do nothing for your coffee table. What's on the generous tape will, however, do great things for your hi-fi. Highly recommended.

**TY WOODWARD PLAYS THE AEO-  
LIAN-SKINNER PIPE ORGAN AT THE  
KENNEDY CENTER FOR THE PER-  
FORMING ARTS, Washington, D.C. Avail-  
able from Ty Woodward Productions, P.O.  
Box 3845, Manhattan Beach, California  
90266. \$11.98 plus \$1.50 postage and hand-  
ling.**

Ty Woodward, whose musical career began in Phoenix and who now lives in Southern California, has traveled across the country to record this newest release, and the result is, in our opinion, an elegant concert which will please even the most discriminating listener. The 76-rank Aeolian-Skinner was installed in the Kennedy Center in 1972 by Irving G. Lawless and John Caspers. The recording is technically as fine as we have yet heard.

Side I begins with Charles Ives' whimsical "Variations on 'America,'" which Woodward treats with meticulous accuracy. The five variations on this American (and British) classical melody demand a technique which is at once both forceful and subtle, and Woodward appears to be exceptionally sensitive to Ives' intent.

The second number, Marcel Dupré's "Cortege and Litany," contrasts markedly with the Ives, as a quietly funereal passage builds to a powerful liturgical statement. The artist's precision and prowess are again clearly evident as he moves skillfully through the mood changes in this selection.

"Tuba Tune," by Craig Sellar Lang, is a rollicking exercise in manual dexterity — and on an organ without a Tuba! The Fanfare Trumpet, however, speaks brilliantly and with spirit, and the piece is delightful.

The Welsh lullaby, "All Through The Night," arranged by Dale Wood, is this re-



Ty Woodward

viewer's favorite. The gentle expression with which Woodward articulates this well-known folk tune evokes childhood memories of a pleasantly nostalgic nature. This is beautifully performed.

Side II is given entirely to the first, fourth and fifth movements of the *Symphony No. 5 for Organ* by Charles-Marie Widor. The unique combination here of organ and artist give a fresh and vibrant treatment to what has often been considered an "overworked" opus.

Ty Woodward has produced a virtuoso quality program on one of this country's finest concert organs. This is a recording we recommend with absolutely no reservations.

GRACE E. MCGINNIS

**WAKE UP AND LIVE, Ron Rhode at the Vandiver Residence Wurlitzer, VE 101-Ct Dolby stereo cassette tape available from Vandy Enterprises, Inc., 515 South Esquire Way, Mesa, Arizona 85202. Price \$11.00 postpaid.**

It's a story book romance. Famished for pizza, Glenn and Barbara stumble upon Ron Rhode playing Wurlitzer pipes, and seven years later their home is blessed with an eight thousand pound 2/12 bundle of joy. Poetic justice demands that Ron be the artist to reunite Opus 1419 (formerly of the famed Apollo Theatre in Harlem) with eagerly awaiting fans.

Let it be said up front that this is one of the more satisfying home transplants. Lyn Larsen had a hand in the engineering of the recording, and even the studio-added reverb can't be faulted. Glenn and Barbara Vandiver have every reason to celebrate, and the rest of us can't be blamed for breaking — or at least badly bending — the Tenth Commandment (Exodus, [the Book, please, not the movie] 20:17). It's an installation well worth coveting.

Ron's playing is crisp, clean, and authoritative. He coaxes a fine ensemble sound that has depth and character for his opener



Ron Rhode

"Wake Up and Live," a hectic but cheerful ditty from an early talkie. Rhode is one of the foremost interpreters of the "voh-dee-oh-doh" school of pre-swing dance music. Counter melodies often overwhelm the song line, but in this instance there was little resistance. Xylophone and Glock are expertly used in a mid chorus. Cymbals are a-crashin', and it's fun-time, folks!

A herd of jogging rhinos is our first intimation that we are to be treated to many, many laps of "Chariots of Fire." The Tuba solo is rich and earthy while the strings seem a trifle thread-bare. More Glock accents abound, and counter melodies work manfully to take our minds off the business at hand. Ron calls on the GW "Quiet Village" effect to add a touch of the exotic. It is conceivable that there are people in this complex world who secretly (or perhaps openly) enjoy "Chariots of Fire," and what they listen to in the privacy of their homes is not for us to deride or condemn.

"Please" was an early Crosby classic which gets a 16'-2" Tibia solo line with light reeds for contrast. Ron likes his counterpoint heavy and his piano solos honky-tonk. The third chorus features a 2' contrasting melody which is very clever. Final statements are spirited and full-bodied. Ron Rhode does this early '30s style wonderfully well. More Orchestra Bells lend tribal mystery to "Similou," a hollow-sounding tango which is lush enough to please arch romantics. The Vandiver Wur-litzer is enhanced by some studio reverb. Nice sound.

On the organ, the Theme from "Masterpiece Theatre" is even more ponderous and pompous than when it is heralding Alistair Cooke on PBS. Ron demonstrates a convincing "churchy" sound on the home installation, which is probably reason enough for playing what this reviewer considers the second most irritating theme music on TV. First prize goes to the dopey music used to introduce Vincent Price on "Mystery!" Ron spares us that little gem!

Side I ends with "Czardas," which as played by Ron Rhode is the epitome of what the theatre organ once stood for, beautifully rendered sentimentality. If this is your cup of

Twinnings, no one does it more skillfully. Ron gets a fine ensemble sound that's as breathy and chuffy as divinely possible.

One must certainly credit Ron Rhode for digging way down in musty trunks for the likes of "Zorba." It has all the riveting charm of "Chopsticks," except that Ron plays it skillfully. It eventually ends with a cymbal crash. The Arizona organist next invokes the Crawford mystique for as lovely a reading of "One Alone" as we've heard in many a year. Incidentally, the pedal line is superb. Listen to it a few times and you'll appreciate just how fine a craftsman Ron is.

"Black and White Rag" is Rhode being relentlessly peppy and, we suspect, with tongue planted firmly in cheek. Ingenious use of Piano and Xylophone call attention to the high calibre of the artist — if not the composition. "Sleepy Time Gal" is another case in point. It's a great old tune, and Ron Rhode takes considerable pains to let us hear the verse as well as the chorus. The verse, however, is strictly from Alpo. In the immortal words of Bette Midler, "Why bother!"

Amazing Bagpipes serve as an intro to "Amazing Grace." Harmonies get murky and do not always have the ring of inevitability. Rhode treats the spiritual as a mood piece and works for variety of registrations. Happily he resists the temptation to tack on a big finish. One may argue about his choice of tunes to record, and even question his interpretations, but there is never any doubt that Ron Rhode is always thoroughly professional every second.

The final psalm to the obvious from "Music Man" demonstrates this professionalism brilliantly. As he exhumes Meredith Willson's "76 Thromboses," we can't help noticing how well he plays it, how it skips along happily in the hands of a virtuoso. He shows us it doesn't matter that the organ doesn't have quite enough breathing space. Personal style counts for much in the enjoyment of theatre organ music.

Those who admire Ron Rhode's playing style as well as his awesome technique, and those who enjoy hearing a home pipe installation on its best behavior will like this tape. For those who expect great tunes as well, there may be a few disappointments.

**THE BELL OF CREATION, Joy Frances and Tony Fenelon. Available on cassette or record from Creation Records, 102 Alpine Road, Ferny Creek, Melbourne 3786, Australia. \$10.00 plus \$1.70 postage for cassette, \$2.60 for record.**

Australian soprano Joy Frances and organist Tony Fenelon have produced this recording to benefit World Vision's Ethiopian Famine Appeal. The entire album consists of sacred songs sung by Joy, accompanied by Tony on his own Lowrey Celebration organ.

The first side includes "The Holy City" by Adams, Gounod's "Ave Maria," Handel's "Rejoice" and "Love Ye The Lord," "The Bell of Creation" by Carter and Mozart's "Alleluja." On the second side, Joy has se-



Tony Fenelon and Joy Frances

lected "The Lord Is My Shepherd" by Grant/Ross, "The Lord of The Dance" by Carter, Franck's "Panis Angelicus," Dvořák's "O Sing unto The Lord," "Jesu Joy of Man's Desiring" by Bach, Beethoven's "Ode to Joy" and "The Lord's Prayer" by Malotte.

Joy Frances has a pleasant lyric soprano voice, but on a few occasions it is difficult to understand the words. It is evident that she has a genuine love of singing and her enthusiasm for this project is certainly commendable. Tony Fenelon, who has played many concerts in this country and has several records to his credit, provides a faithful reproduction of the orchestral accompaniment to all of the songs. We commend this album to those who particularly appreciate sacred music and to those who wish to contribute to the charitable cause of World Vision.

G.M.

**THE TWO OF US, David Shepherd and his Residence Theatre Organ, Dolby Stereo cassette tape, COS 107. Available from Cinema Organ Society Sales, 23 Aveling Park Road, London E17 4NS, England. Price \$8.00 including airmail postage.**

The British have always said "A man's home is his castle!" and we agree. Whether a theatre organist's home is always his Palace (or Odeon or Granada) is more debatable. If this recording of an organ transplant succeeds, it's because David Shepherd has the talent, taste and critical ear not to allow something slipshod to be associated with his good name. The organ itself is a clever assemblage of bits and pieces (three-manual Compton console) with pipes, percussions and electronics. Pipe ranks include Viola and Viola Celeste, Stopped Flute, French Trumpet, Orchestral Oboe and Vox Humana. Electronic circuits provide a Bourdon/Open Flute, Tibia Clausa, Diaphone/Diapason, Tuba and Clarinet. All percussions are "live" and on 12" wind. Program notes tell us that "eventually the aging Compton electronics will be replaced," which suggests that David isn't totally thrilled with the present sound of the organ. Nor was this reviewer.

David's concert is more than generous: close to a full hour of carefully polished gems and baubles. The opener, "Coliseum March," is crisply played and features the

French Trumpet. As recorded, one of the ensemble registrations is a trifle shrill, and the "reverb" seems to be limited to electronic sounds. A rubato treatment of "The Willow Waltz" keeps it fluid and interesting. The Glock is lovely and the final Vibraphone touch elegantly dramatic. Combination pistons are racy, and pipe voices don't always blend too well. Microphones as "ears" in a home installation can be ruthless.

"My Heart Stood Still" is typical of Shepherd's creative care in putting together an arrangement. The Chime accents in the first chorus are delightful. Key changes add sophistication and class. We get a little too close to the Chrysglott for comfort. David's lush and lovely treatment of "A Star Is Born" cries out for the acoustics of a big theatre. The more familiar Jerome Kern ballad "Long Ago and Far Away" is another gorgeous arrangement with full chords and grand sweep. "Horse Box" gets dashed off as though it were duck soup to play. It's a charming novelty and a welcome relief from the overplayed staples. David Shepherd likes to take us off the beaten path for musical enjoyment, and he does it through rediscovery of music which has been waiting in the files. Cases in point are "I Have Eyes to See With" and "You're A Sweet Little Headache." Played by David as a '30s medley, one muses "Yes, I remember those tunes. Wonder why they haven't been played more recently!"

"Fenland Frolic" turns out to be an angular cakewalk with solo voices of the organ featured. "Always" is not the one by Irving Berlin, but well worth remembering, even if the registration tends to overwhelm. Side I ends with a grand flourish of what might be superb "chase music" or tea time fare for ravenous piranhas. "Satyr Dance" is the title.



David Shepherd holding down the pedals of his residence organ (mostly Compton). (John Leeming photo)

Side II begins with the lovely waltz "Haunted Ballroom," very much in the Dave Rose/Robert Farnon School of lush string confections. The high notes shriek occasionally as miked. "Whistling in The Dark" from the late '20s gets an early '30s treatment with tasty Vibraphone solo. This reviewer could have waited another 40 years for "Rip Van Twinkle." It's a novelty number faintly reminiscent of "Dixie." You may want to duck the last crashing note. However, David's respectful treatment is, as always, thoroughly professional.

Another dreamy waltz "Dusk" soars convincingly. This is followed by "Harlem Nocturne" done as a beguine with a bigger-than-life Oboe solo. The tempo switches to swing at the bridge with well-placed horn "stings" to add excitement. This and "Moonlight Madonna" which follows are perhaps the high points in a long program where playing is always Grade A. David Shepherd can interpret romantic semi-classics on theatre organ

as well as anyone, anywhere, anytime.

"June Night on Marlow Reach" may never make our Top 40's list, but at least we haven't been subjected to another recording of "Memory." This one is just as dramatic and equally deserving of a hearing. David bows out with "Spectre On A Spree," a skeleton-in-de-closet type of tune featuring the Xylophone and Vibraphone in opening choruses. The musical romp eventually becomes a gut-bucket boogie-woogie (untremmed) suitable for jitterbuggy and other terpsichorean indulgences.

David Shepherd recordings are for those who dislike sloppy playing and are a bit weary of paying for the same old tunes over and over again. Everything he does is beautifully crafted. Performances are flawless. However, the residence organ in its present state — as captured on tape — is at times unworthy of the artist. If the reviewer must rate "The Two Of Us," the answer is "ONE of you is terrific!" □

## Letters to the Editors

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

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

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

American Theatre Organ Society:

Thank you for the two issues of THEATRE ORGAN with the article on Edward Swan. When I saw the picture of Ed sitting at the organ it really threw me for a few minutes. He passed away January 6, 1982, after a bout with cancer, ending a beautiful marriage of over 62 years. Our son lives in Jacksonville and I'm sending him one of the magazines.

I deeply appreciate and treasure your gift.

Sincerely,  
Mrs. Edward Swan  
Homestead, Florida

Dear Bob:

In the recent THEATRE ORGAN (January/February 1986) reference is made to the "White" organ in the Rialto Theatre, Butte, Montana. The organ here was a four-manual job but not built by a firm known as White. This instrument was built by the relatively unknown firm of American Master Organ Company, of Paterson, New Jersey. For any further information, one will have to read Dave Junchen's excellent work, *Encyclopedia of the American Theatre Organ, Vol. I.*

There are reports that the organ sported up to 32 ranks, but this is probably a bit exaggerated. The console of this organ still exists, and for the present is on display at Pizza & Pipes, Fresno, California. One interesting bit about this organ is that the combination action was

"blind." Lights above the two stop rails were energized when a stop or series of stops were brought into play. As a result, the actual stops did not move, as in a more expensive and traditional system. The instrument must have seen much use, as the lower 13 notes of the pedals are noticeably worn — the maple caps by as much as 3/4" where the organist's feet would strike.

In the same issue, a Mr. James Weber makes the point of drawing more public attention to the theatre organ. He mentions television exposure and so on. It should be mentioned most strongly that the theatre organ recently has been getting some valuable exposure.

In most metro areas with a Public Radio outlet, Garrison Keillor's highly popular *A Prairie Home Companion* is broadcast live each Saturday from Saint Paul, Minnesota's recently renovated World Theatre. It is my understanding that a 3/21 Wurlitzer is to be installed. If this comes to pass, live theatre organ could well return to weekly "live" radio. This past summer his program "went on the road" with programs coming from the Sheldon Auditorium, Red Wing, Minnesota, utilizing the 2/8 Kilgen for two broadcasts. The Wurlitzer of the Milwaukee Riverside Theatre was featured a week or two later. Others have been featured. Author Keillor deserves support from theatre and organ fans for the ex-

posure he has been giving to both. He obviously has a "soft spot" for treasures of the past — theatres, theatre organs, live radio and that of superb storyteller. It is a fine broadcast melding folk music, country and western, classical, even an occasional ragtime band. Information on the time of the broadcast (which begins at Minnesota Public Radio) probably can be obtained from the local Public Radio station.

Sincerely,  
Tom DeLay  
Fresno, California

Dear Sir:

The excellent article ("The Theatre Organ . . . Wherein Lies Its Future?" by John Ledwon, THEATRE ORGAN, January/February 1986) sums up what I have been thinking for a decade and says it eloquently. I think that the day of the sobbing Tibias and fixed-position tremolos has long passed. I leave most theatre organ concerts finding that I was moved by only one or two of the selections played. I shall take a walk outside the auditorium the next time the "artist" perpetrates "Diane" or some other '20s hearts-and-flowers warhorse on me.

We need the younger generation and whatever of its music is properly adaptable to the theatre organ. Light, color, movement and some innovative theatricality is now needed.

Ledwon's thoughts are like fresh air in a long-sealed tomb. His approach is even more impressive coming from an educator, professional musician and theatre organist who knows of the glory days.

Sincerely,  
Irvin R. Glazer  
Springfield, Pennsylvania

Dear Sir:

The highly commendable review of the Australian recording, "Five Alive," made in TOSA South Australia's Capri Theatre, incorrectly described Ray Thornley as "a relative newcomer to theatre pipes." In fact, Ray's introduction to organ playing was on a theatre pipe organ in his early teens, before he had touched an electronic. This was more than 20 years ago, when what is now the Capri organ was installed in the Sydney, NSW, home of the late Jack Penn Hughes.

At 16 he was appointed resident organist, on pipes, at the Victory (now Mecca) Theatre, Kogarah, leaving at the end of 1975 to become national concert artist for Lowrey organs. In January and February 1974 Ray visited the U.S.A. and played many organs, including some of the pizza restaurant installations.

Ray has been a regular concert artist on the Australian theatre pipe organ circuit for the past ten years or so. It will be seen Ray Thornley cannot be described realistically as "a relative newcomer" to theatre pipes.

Incidentally, buying "Five Alive" has been made easier for North American readers. It is available in either disc or cassette form for \$10.50 postpaid from Pipe Organ Presentations, P.O. Box 20704, Castro Valley, California 94546.

Eric Wicks  
Ivanhoe, Victoria, Australia □

# ELECTRONIC TUNING AIDS FOR PIPE ORGANS

by John L. Little

In recent years there have become available the equivalent of precision electronic "tuning forks" for each of the notes in a rank of pipes or the strings in a piano. Each pipe or string can readily be tuned in unison with the sound from the electronic device and tuning is thus simplified. There is, however, a controversy over the superiority of the human ear sensing beats vs. electronic aids in setting pitch. Some elderly tuners are deaf or hard of hearing in the upper ranges and must rely on visual aids for the higher notes.

A piano tuned note-by-note precisely to the equal temperament theoretical pitches sounds rather lifeless. This is because of "inharmonicities" in pianos, varying from piano to piano, resulting because the unison or fundamental note of a string or group of strings is accompanied by something closely akin to, but not exactly, harmonics, also called partials. These higher tones which are nearly twice the fundamental, three times, etc., are actually slightly higher than twice, three times, etc. A "well-tuned" piano sounds better if an "octave up" is not exactly twice the unison pitch, but is slightly higher throughout the 88 notes.

Organ pipes have somewhat related characteristics, but to a much lesser degree. Two pipes sounding at once will "pull" one another off pitch perceptively to a trained ear. This is a minor complication in procedures using two pipes sounding at once with reliance on the human ear to detect beats. Setting the pitch of pipes one at a time with an electronic aid overcomes that particular problem. Resonances in organ pipes are somewhat related to inharmonicity in pianos, and one can make a lifetime study of these effects, as some piano technicians have done with piano tuning.

One recognized tuning procedure for organ pipes involves aural tuning with an electronic aid. Some pipe tuners prefer to use an electronic tuning aid that can:

1. Provide for easy selection of any note in any of seven or more octaves.
2. Produce an audible tone for the target pitch of each pipe.
3. Provide volume control to accommodate small and large pipes.
4. Provide calibrated adjustment of A = 440 Hertz over a range of several

Hertz, or up to  $\pm 15$  Hertz if old temperaments are required.

5. Provide calibration adjustment for at least  $\pm 1/2$  semitone (also called  $\pm 50$  cents) to accommodate temperature deviations during tuning compared to the normal playing temperature, especially for metal pipes.
6. Provide visual indication to aid tuning and to accommodate hearing impairment in the high ranges.

If a technician embarked on the design of a visual indicator to aid an organ pipe tuner, the most obvious choice for an indicator would be a cathode-ray tube (CRT) oscilloscope as found in every electronics laboratory. The Japanese Yamaha PT-3 and PT-4 tuning aids used CRT techniques, but these devices have been withdrawn from manufacture because they required a connection to an electrical power source, and they have been superseded by other indicators that are practical to operate from batteries, making them more portable and convenient.

Some of the tuning aids are either battery and/or power-line operated. Their accuracy and stability, based upon quartz control, is phenomenal, especially those in the higher price ranges. Some have built-in computers to simplify the operation while providing extensive feats to aid the tuning technician.

These tuning aids typically have selector switches so that the technician can select the octave and one of its twelve notes. They also have either a built-in loudspeaker or a connection to an external amplifier so that the tuning technician can hear the target pitch. Some of them allow A = 440 Hertz to be adjusted, in a calibrated way, over a range of several Hertz, and also allow a calibrated flat or sharp adjustment of about  $\pm 50$  cents to accommodate temperature variations between the tuning environment and the performing environment. They also have a built-in microphone and/or a connection to an external microphone to pick up the pitch of the pipe being tuned.

Devices with "strobe or strobo" in their name have spinning disks with sectors containing black and white segments, illuminated by an internal flashing stroboscope light, triggered by the tone from the pipe being tuned.

When the pipe is "on pitch" one of the rings appears to be focused, standing still or moving slowly, while the other rings appear blurred. Slow rotation one way or the other indicates that the pipe is flat or sharp, requiring further adjustment. The Peterson 7050 has twelve spinning disks, one corresponding to each of the twelve notes in an octave, and these disks are arranged like the white and black keys on a keyboard. Each disk has seven sectors, one for each of seven octaves, so that any note will produce an immediate indication in one of the twelve windows.

The Hale and Sanderson devices have a ring arrangement of eight jewel lights, and also an additional light in the middle of the ring. If the pipe (or string) being tuned is slightly flat or sharp, the ring lights appear to rotate slowly one way or the other. When the pipe or string is on pitch the lights will remain stationary. If the pitch is substantially off, the direction of rotation of the lights is not obvious. A bright center light indicates that the pitch is sharp, and dark indicates flat. The Widener 300 has a "ring" of three lights to accomplish similar visual indication.

The Sanderson Accu-Tuner has a foot pedal, so that a piano tuner can advance the pitch a semitone at a time while both hands are free for the keyboard and tuning wrench, a feature which might also be useful in tuning electronic organs. The Sanderson device covers nine octaves, and it can be programmed for any temperament scale.

The Widener tuners are specialized for accommodating a wide variety of historical non-equal temperaments and may be of particular interest to voicers and tuners of baroque organs. The Wittner tuners also provide several baroque temperaments along with equal temperament, and an electronic metronome.

Some tuners argue that the human ear can sense a change in pitch of 2/10 cent, and therefore tuning aids need an accuracy of 1/10 cent or better. The Sanderson and modified Hale devices are accurate to 1/10 cent. Most good tuning devices do have stability and accuracy to a fraction of a cent. Temperature effects on metal organ pipes may cause greater changes and thus make such accuracy seem unnecessary, especially while tuning in working environments.

Inexpensive electronic tuning aids for simple musical instruments are readily available at musical instrument stores. Some trade names are Boss, Casio, Micon, Morley, Pro-tone, Seiko and many others. However, most of these devices, which typically retail for less than \$100, are of little use in tuning instruments as complex as an organ or piano.

Some of the available tuning aids useful for tuning pipe organs and pianos are shown in Table 1.

Some sources of supply and further information on these tuners are:

1. American Piano Supply Co.  
242 South Parkway  
Clifton, New Jersey 07014  
201/777-3600  
(Conn, Korg, Peterson)

<b>Manufacturer</b>	<b>Device Name</b>	<b>Made In</b>	<b>Approximate Selling Price</b>
Conn ST-11	Strobotuner	USA	\$ 375
Hale	Slight-O-Tuner	USA	400*
Inventronics	Sanderson Accu-Tuner	USA	950
Korg AT-12	Auto Chromatic Tuner	Japan	175
Peterson 320	Chromatic Tuner	USA	340
Peterson 450	Strobe Tuner	USA	400
Peterson 520	Audio/Visual Tuner	USA	640
Peterson 7050	Node Chromatic Strobe Tuner	Japan	3950
Widener 110	AccuTone Tuner	USA	225
Widener 250	AccuTone Tuner	USA	475
Widener 300	AccuTone StrobeTuner	USA	425
Wittner TM-1	Quartz Tuner	Germany	300

\*\$600 when modified to Sanderson accuracy.

2. Arndt Organ Supply Co.  
1018 Lorenz Drive  
Ankeny, Iowa 50021  
515/964-1274  
(Peterson)

3. Rick Baldissin  
2684 West 220 North  
Provo, Utah 84601  
801/374-2887  
(Modified Hale, Sanderson, Used Yamaha)

4. Continental Music (G.C. Conn, Ltd.)  
150 Aldredge Boulevard SW  
Atlanta, Georgia 30336  
800/241-3030  
(Conn)

5. Yves Albert Feder  
2 North Chestnut Hill Road  
Killingsworth, Connecticut 06417  
203/663-1811  
(Widener)

6. International Violin Co., Ltd.  
4026 West Belvedere Avenue  
Baltimore, Maryland 21215  
301/542-3535  
(Wittner)

7. Inventronics, Inc.  
171 Lincoln Street  
Lowell, Massachusetts 01852  
617/459-2312  
(Sanderson)

8. Midco International  
908 West Fayette Avenue  
Effingham, Illinois 62401  
217/342-9211  
(Wittner)

9. Organ Supply Industries  
645 West 32nd Street  
Erie, Pennsylvania 16508  
814/864-3011  
(Peterson)

10. Pacific Piano Supply Co.  
11323 Vanowen Street  
North Hollywood, California 91605  
818/769-2490  
(Conn, Peterson)

11. Peterson Electro-Musical Products  
11601 South Mayfield Avenue  
Worth, Illinois 60482  
312/388-3311  
(Peterson)

12. Schaff Piano Supply Co.  
451 Oakwood Road  
Lake Zurich, Illinois 60047  
312/438-4556  
(Conn, Korg, Peterson)

13. Song of the Sea  
47 West Street  
Bar Harbor, Maine 04609  
207/288-5653  
(Korg)

14. Tuners Supply Co.  
94 Wheatland Street  
Somerville, Massachusetts 02145  
617/666-4550  
(Hale)

15. Tuners Supply Co.  
190 South Murphy Avenue  
Sunnyvale, California 94086  
408/736-2335  
(Hale)

16. Washington Music Center  
11151 Veirs Mill Road  
Wheaton, Maryland 20902  
301/946-8808  
(Conn, Korg, Peterson)

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Response to this request has grown each year. We are pleased to recognize those who have responded by publishing the following list, and we thank you for taking the extra step.

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Peter Moller Daniels, Hagerstown, MD  
James E. Dawson, Bloomington, IL  
Pascual De Rojas, Miami, FL  
Donald R. Denning, Arlington, MA  
Wallace Dittrich, St. Louis, MO  
Travis Dixon, Glendale, CA  
David Dougherty, Crawford, NJ  
George Downes, Jr., Bolivar, OH  
Brantley A. Duddy, Cedars, PA  
Larry Dunn, Davis, CA  
Warren G. Earnest, Sepulveda, CA  
Thomas Egan, Brooklyn, NY  
Irvin Eilers, Los Angeles, CA  
George J. Elles, St. Clair Shores, MI  
John C. Ellis, Lolo, MT  
Hope Engelsen, Brooklyn, NY  
Luther E. Eulert, Tulsa, OK

N. Barry Hatch, San Diego, CA  
Mrs. Emerson Hawk, Kokomo, IN  
Cameron D. Hay, Bath, ONT  
M/M Thomas Hazleton, Concord, CA  
Porter Heaps, Palo Alto, CA  
Davis G. Heatwole, Richmond, VA  
Jay L. Hein, Louisville, CO  
Robert C. Heldwein, Buffalo, NY  
M/M Robert Hellmund, Phoenix, AZ  
Lyle Henry, Hollywood, CA  
Alfred Hermanns, Clearwater, FL  
Vernon Hier, Sepulveda, CA  
Jerry P. Hill, Denver, CO  
Wilbur W. Hitchcock, Atlanta, GA  
Sandra J. Hobbs, Dunedin, FL  
Bill Holleman, Farmington Hills, MI  
Charles P. Holloway, Akron, OH  
Robert E. Horton, Atlanta, GA  
Dr. A. J. Hovis, Rep. of S. Africa  
M/M William Hubert, Ballston Lake, NY  
Glendon E. Hughes, Edmonton, ALTA  
Ruby H. Hughes, Los Angeles, CA  
Don Idarius, Chicago, IL  
Jack E. Jenkins, Granite City, IL  
D. Brian Jensen, Baltimore, MD  
Thurston G. Johansson, Chicago, IL  
M/M E. M. Johnson, Dallas, TX  
Ms. Selma Johnson, Orion, IL  
Willis Jones, Indianapolis, IN  
Russell Joseph, Bella Vista, AR  
Michael F. Kahsar, Cincinnati, OH  
Joseph W. Kehborn, Ypsilanti, MI  
Neil D. Kelley, Boulder, CO  
Dr. Norman R. Kelley, Waianae, HI  
Mark E. Kenning, Richardson, TX  
Mrs. Carole Kiesler, Pasadena, CA

Warren Lee Smith, National City, CA  
 William C. Smith, Trenton, NJ  
 Graham W. Smith, Sarasota, FL  
 Marian Song, Torrance, CA  
 Rev. James Southard, Toledo, OH  
 Martin J. Spitalnick, Valley Stream, NY  
 Larry Springer, Warren, OH  
 Farilyn Stone, Indianapolis, IN  
 B. H. Stoneman, Mawson, ACT, Australia  
 Mike Stover, St. Louis, MO  
 John J. Strader, Cincinnati, OH  
 Walt Strony, Phoenix, AZ  
 John Struve, Agincourt, ONT  
 Ione Tedei, Franklin Park, IL  
 George R. Thompson, St. Clair, MI  
 Warren G. Tisdale, Harrisburg, NC  
 David Tuck, Lawrenceville, GA  
 Alfred Turnbull, Riverside, CA  
 John I. Underwood, Phoenix, AZ  
 Ernest Vann, Sacramento, CA  
 Robert F. Verduin, Hammond, IN  
 Robert F. Vergason, Bricktown, NY

Earl Von Merwald, Alhambra, CA  
 Arthur P. Von Reyn, Arlington, TX  
 Donald R. Walk, MD, Carmichael, CA  
 John A. Waller III, Baytown, TX  
 Larry L. Warner, Jr., San Pedro, CA  
 Phil Ween, St. Louis Park, MN  
 David D. Weingartner, Fairfield, OH  
 M/M Floyd E. Werle, Springfield, VA  
 Alvin D. Wert, Portland, OR  
 Philip Wesemann, Hampshire, IL  
 George E. White, Euclid, OH  
 Robert Widman, San Gabriel, CA  
 Martin Wiegand, Millville, NJ  
 Robert Willard, Woodside, NY  
 Philip H. Williams, Remsen, NY  
 Woodrow W. Wise, Burbank, CA  
 Tom Wooliscroft, St. Petersburg, FL  
 George Worthington, Bricktown, NJ  
 M. Searle Wright, Binghamton, NY  
 Richard L. Wright, Belleville, IL  
 William A. Yaney, Sylvania, OH  
 Byron A. Young, Salt Lake City, UT

organ map as it should be. It has a great theatre organ tradition to keep up.

The Cinema Organ Society's London organ, the fabulous ex-Trocadero Cinema 270 Special 4/21 Wurlitzer made famous by the legendary Quentin Maclean is installed in the Borough Polytechnic hall. Organists are praising the recent refurbishment and naming it the greatest Wurlitzer over here. Len Rawle declared it to be the most satisfying installation he has ever played.

Len knows a thing or two about Wurlitzers. He has played so many great ones and in his living room has a 4/24 beauty from the MGM-Loew's Empire Leicester Square London. Played by Sandy Macpherson and by Jesse Crawford on his tours here. The new relays and re-arranging of ranks in the chambers have put this beautiful job, the largest ever imported into Europe, on top where it once was when in the cavernous 3300-seat Trocadero Cinema, itself just a memory.

Less happy news is the Cinema Organ Society's job of finding a new home for its Midland-area organ, the lovely 3/10 Compton which has had to be removed from its hall of the nurses home in the Marston Green Hospital near Birmingham. It once played in the ABC chain Tower Cinema in West Bromwich near Birmingham and was broadcast frequently. We hope the COS will locate a new and more permanent home for this delightful 1935-vintage organ.

Christmas brought us the usual flood of movies on TV over the long holiday as we have here. Amongst them I saw three with theatre organs featured. The movie *Yanks*, all about the great WW2 struggle and the things you service men got up to! There is a scene showing Ron Curtis rising to play a solo on the great little 3/7 Compton of the beautiful Art Deco shrine, The Davenport Cinema in Stockport near Manchester. Then there was a great favorite of mine, Jack Lemmon playing (?) a mock-up console in *The Great Race*, and a young lady playing a three-manual Wurlitzer in the film *Front Page Story* with Lemmon again and Walter Matthau. It was Balaban & Katz State Theatre, Chicago, so they said. It looked to me like the Orpheum, Los Angeles. Am I right, folks?

Finally, December 13 — a Friday, too — wasn't so unlucky for us on TV, as a week-long wallow in Jazz brought to our TV screens "Hyman & Braff, Inc." Yes, three quarters of an hour's sheer joy played by Dick Hyman on the Thursford Museum's fantastic 3/19 Wurlitzer with Ruby Braff and his cornet. They played "Sleepy Time Down South," "Them There Eyes," and Hyman had a solo with Fats Waller's "Jitterbug Waltz." A natural for the organ. Finishing with "America The Beautiful," as on their recording. It was a rare treat to see nationwide a theatre organ at peak time viewing. Let's have some more, please!

It seems cassettes are the thing and are outstripping the sales of disc recordings over here now. Theatre organ fans have two superb ones just out to add to their list of "musts" for their collections. The late David Hamilton

## CINEMA ORGAN NEWS

### FROM BRITAIN



by  
 Ian  
 Dalglish



1986 certainly started off with one of the coldest winters on record but, despite the chilly weather, there was warmer news regarding the saving and re-installation of several well-known organs in Britain.

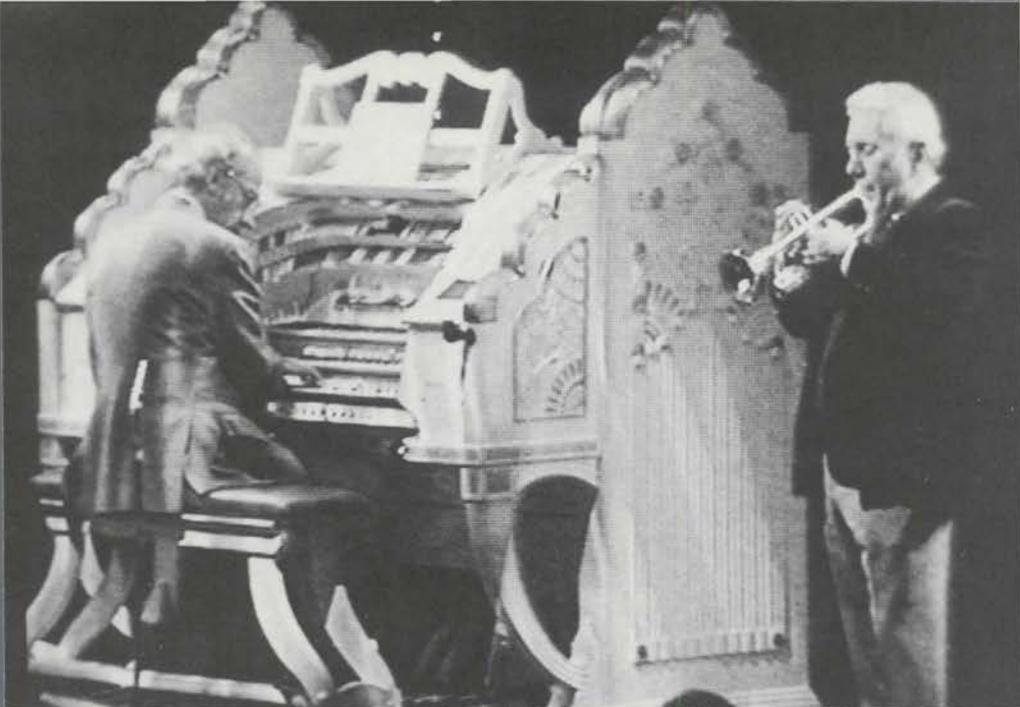
I reported how the State Cinema in Grays, Essex, a wonderful 2000-seater "Super" of 1938 vintage complete with its sparkly 3/6 Compton was under threat from a supermarket. Fortunately a Canadian backer, Ben Freedman, has come to the aid of manager Roy Roberts who has worked so diligently to save the State from being demolished. After a spell of closure December 4 saw *Back to the Future*, a perhaps appropriate film, reopen the State Grays with a packed house and Ken Stroud playing the Compton which is featured at most performances each day. It now means the State is back in business for us theatre organ fans as it has a long lineup of big names for its concerts held several times a year. Restored to its 1938 glamour and not tripled or twinned, it's being given a lot of press and TV coverage and deserves to prosper.

The Regal at Henley near Oxford, also with a 3/7 Compton, has been battling for its life and we hope this cinema is saved, as permission has now been refused for a supermarket extension.

The 3/10 Compton that once graced the Black's Regal, later called the Odeon, in Sunderland in northeast England has now found a new home in the Ryhope Community Cen-

tre not far from its old home. The Sunderland Theatre Organ Preservation Society is going to reinstall it. Played in the early '30s by "Eagle of the Regal," as Arnold Eagle was billed, it was the largest organ installed in the flourishing "Black's Regal Cinemas" chain of luxurious cinemas in the northeastern corner of England.

One of the most loved and best known of the late-style Wurlitzers in Britain was the powerful 4/14 1935-vintage organ of the Gaiety Cinema Manchester. It was recorded many times, broadcast for nearly 40 years nonstop and made famous by Stanley Tudor, its resident for many years, and on recordings by Doreen Chadwick. This organ was bought by the Lancastrian Theatre Organ Trust some years ago and they have been searching for a good home for this gem. Now the trust has found at long last a home for the organ that Harold Ramsay designed in a purpose-built hall at the Woodhey High School at Ramsbottom, not far from Manchester. I for one can't wait to get up to the north and hear this one again. It was a Wurlitzer with charisma without doubt. A sort of "Ethel Merman" of Wurlitzers — a belter! With the Paramount-Odeon Manchester in the Free Trade Hall, Manchester, and the excellent dual-console Christie from the Pyramid-Odeon Sale in the Bluecoat School at Oldham, the Trust will have three fine instruments to their credit. Yes, Manchester will be right on the theatre



Dick Hyman, at the console, and Ruby Braff on cornet, taken from the TV screen during British TV Jazz Week. (John Sharp photo)

made a recording that was to be issued on at least two other labels, one in your country and one over here, but sadly, no record was forthcoming. David died as we know, but his memory lives on the superb cassette, "Leicester Square Looks Round," played on the fabulous Odeon Leicester Square London 5/19 Compton. The title comes from the first track of this splendid cassette, composed by a former resident, John Howlett. Other titles on Side I are "More," "Kashmiri Love Song," "Down By The Riverside," and the patriotic "There'll Always Be An England," an early wartime tune. Side II has delights like "Ah! Sweet Mystery of Life," "In A Persian Market," a lovely version of "People," the Gaumont-British newsreel march theme "March of The Movies," and ending with "The Impossible Dream." Perhaps his finest recording, some are saying. Sadly, David never saw it released, but it's selling like hot cakes here. AC 164 is the number on Audicord Records, 59, Mayfield Way, Barwell, Leicester LE9 8BL, England. It will cost only \$4.50, including air mail postage. Audicord tells me they have others up their sleeves and are well pleased with sales of this and promise more theatre organ cassettes. Frank Killinger was the original producer of this recording, so you know the recording quality would be good.

David Hamilton

(John Sharp photo)



Possibly our finest player of the young brigade over here is Simon Gledhill, a brilliant player. The Cinema Organ Society's latest cassette to be released is "Journey Into Melody." Here Simon Gledhill plays the delightful 3/12 Christie of the Granada Cinema Walthamstow in east London. It's the first-ever commercial recording made here, which is incredible but true. The dual-console organ was installed in 1930, in what was Granada's first great super cinema. A 78 biscuit issued when the big Moorish cinema opened purported to be Harold Ramsay playing the Christie. Well, it WAS Ramsay, but all clever-Dicks say it's the Tooting Granada Wurlitzer, and only said Walthamstow in order to sell the recording in the new theatre! Not a new trick.

There is no kidding here, this Simon Gledhill is brilliant and so is the organ. The title tune by Bob Farnon is delightful. "Falling In Love Again," "Love Is Just Around The Corner," "The Man I Love," the modern ballad "I Know Him So Well," admirably suited for the theatre organ, a finger-twisting "Bats In The Belfry" and themes from *An American In Paris* by Gershwin. Great stuff. Sid Torch's "On A Spring Note" opens Side II. A delightful "Bewitched, Bothered and Bewildered" gets the swiny, sexy touch, and

Simon Gledhill

(John Sharp photo)



Debussy's "Arabesque" contrasts well. More Gershwin with "Summertime," and that magical selection from *Singing In The Rain* movie, before Eric Coates' lush "London By Night" brings this great cassette to a close. The Christie has a full but not aggressive sound as later ones did, and gets around with 12 ranks in its overstage chambers. Make cheques payable to The Cinema Organ Society, COS Tapes, 23, Aveling Park Road, London E17 4NS, England. Just \$8.00 airmail. Well, that's it from me. All the very best.

IAN DALGLIESH □

## Closing Chord

The Toronto Theatre Organ Society has lost another prominent member with the death of organist **Horace Lapp** on January 28, 1986. The well-known musician had been in ill health since 1984. Horace presided at the Casa Loma Wurlitzer (formerly Shea's Hippodrome) in 1974 when it was first played for a function. He was responsible for the instrument going into the Casa Loma. He also played it on other special occasions but unfortunately never presented the instrument in concert at the Castle. He was believed to be in his late eighties.

Horace was born in Uxbridge, Ontario, Canada, and began his career in the 1920s. Lapp met Jack Arthur, a prominent Toronto theatre wizard, who suggested he try his talents in New York City. Horace became a pianist, and accompanied famed Metropolitan Opera star Florence Easton. After a time he returned to Toronto, where he presided at the consoles of organs at the Regent, Uptown, Imperial and Shea's Hippodrome theatres, providing the musical accompaniment to the films of Laurel & Hardy, Charlie Chaplin and others on the silver screen. This same talent would be utilized in the 1970s, when Mr. Lapp provided piano accompaniment to silent films of Laurel & Hardy being shown on TV by the Canadian Broadcasting Corporation. This series is still being shown on television to this day.

Horace formed the Horace Lapp Orchestra and Chorus, which existed from 1936 to 1945 and was considered one of the most popular of Toronto bands. From this group came some famous names in Canadian music, Moe Koffman, Bobby Gimby and Trump Davidson. Horace also helped many young musicians get their start by assisting in their tuition and finding quality teaching facilities.

Another of his musical interests was serving as an accompanist to the Toronto Mendelssohn Choir in the 1920s.

Mr. Lapp was a graduate of two prominent musical schools in Toronto, the Hambourg Conservatory and the Toronto Conservatory of Music, where he studied under Signor Alberto Guererro who later taught pianist Glen Gould.

Radio and television were two other fields



Horace Lapp

in which Mr. Lapp worked. From 1934 to 1954 he was featured on the Kate Aitken radio show over station CFRB, and from 1952 to 1959 he made regular appearances on CBC Television's *Opportunity Knocks*, where his orchestra provided accompaniment for young hopefuls.

Through the late 1960s and 1970s, Horace played regularly at the Ontario Film Institute, the Ontario Science Centre, the Art Gallery of Ontario and in special events on the city's waterfront. At one time, he was musical director for Toronto Parks and from 1972 until 1984 was organist and choir leader at Fairbank United Church.

At the Guelph Music Festival in 1980, Mr. Lapp gave lectures on music and the silent screen. It was during these that Horace explained about his improvisations, which he learned while a boy in Uxbridge. His father had bought a piano when Horace was four and he would play music on it to illustrate old adventure stories that he read regularly. He often said that when cueing a silent film he



Eddy Hanson

would watch it about ten times and then play the music needed for the various scenes.

Even in these modern times, Horace Lapp had his ear on the music. When asked his opinion of contemporary rock music, Horace replied, "I think it's swell, swell, it's a lot of fun."

LARRY PARTRIDGE

**Ethwell I. "Eddy" Hanson**, nationally known organist, composer and pianist, died February 22, 1986, at age 92.

Eddy Hanson was born August 1, 1893. In his early years he made his name in music in Chicago. He wrote his first musical composition at the age of 14, and during his career composed more than 300 pieces. At one time he played saxophone and was a soloist with the John Philip Sousa Band.

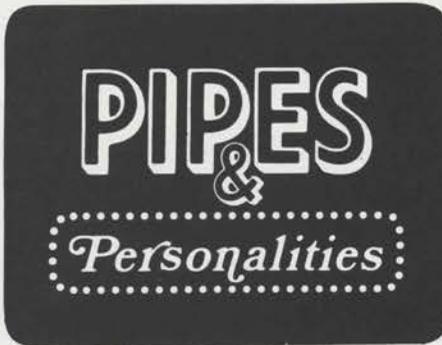
He was the first radio organist in Chicago, beginning in 1923 on station WDAP (WGN), and later became staff organist at Chicago stations WBBM, WLS and WCFL during the years 1924-1928. He was also the first organist to play the original *Amos 'n Andy* theme song on radio. He was selected to follow Jesse Crawford as solo organist in Chicago.

In 1924, Eddy wrote "At The End of The Sunset Trail," which became one of the radio hits of that year. A few years earlier he had written "Rattlesnake Rag," which was used in the 1981 film *Reds*. He recorded three albums for Rollo Records: "Eddy Hanson, Master Organist," "Eddy Hanson Liquid Soul Album" and "Eddy Hanson, The Joy and Pain of Love."

Hanson had lived in Waupaca and the Chain o' Lakes area of Wisconsin for many years and played for various theatres, supper clubs and restaurants in the Fox River Valley.

He is survived by two sisters, Peggy Hanson Dopp and Nioleta Lindermeier.

JACK BEILFUSS/WILLARD LUEDTKE □



### Theatre Organ Summer School

The Cinema Organ Society, in conjunction with the South Bank Polytechnic (London) and the Southern Music Training Centre, is organising a four-day Summer School centred round its 4/23 Wurlitzer organ. There will be a number of events, formal and informal, including the Ian Sutherland Memorial Concert, visits to various theatre organ installations, talks and demonstrations by leading theatre organists, a look at the technical side of the theatre pipe organ, and

an opportunity to play a number of fine instruments. There will also be some events of a more light-hearted nature, including two optional extras in the form of a "Prelude" (a barbecue) and an "Encore" (a visit to a West End show).

Organists who have kindly agreed to act as tutors/leaders include Simon Gledhill, John Norris, Nigel Ogden, Len Rawle, David Shepherd and (from Southwark Cathedral) Harry Bramma.

Accommodation will be available in the Polytechnic Hall of Residence, and transport will be provided to all events.

The event will run from Sunday, August 17 to Tuesday, August 19 inclusive (with the Prelude option on Saturday, August 16 and the Encore option on Wednesday, August 20).

The basic cost for all this is only £99.50, and this includes tuition, practice, transport, breakfast and evening meal, and accommodation, but does not include the optional extra events.

Places for this course are limited, and those interested in attending should write without delay for further details to: David Lowe, Summer School Organiser, c/o Lee Valley Ice Centre, Lea Bridge Road, Leyton, London E10 7QL, England. Please enclose a large business-size self-addressed envelope.

Any visiting ATOS members or organists would be more than welcome to "drop in," even if they can't attend the course as a whole.

### Impro International Moves

Trudy HERNICZ has announced that concert or tape information on Tom Wibbels may now be obtained by writing Impro International, Inc., at their new address, 968 Kentucky Lane, Elk Grove Village, Illinois 60007, or by calling Trudy at 312/894-7779.

Wibbels' 1986 concert schedule has included Quad Cities Chapter, Rochester Theater Organ Society, Central Indiana Chapter, Atlanta Chapter, Toledo Area Chapter and the Phipps Center in Wisconsin, with a European tour scheduled later this year.

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An immediate standing ovation from an audience of 1800 people was the response to a January concert in Rochester by Ty Woodward. His program was extremely well-balanced, ranging from "76 Trombones" to Irving Berlin's "What'll I Do?," and from a lush arrangement of the Welsh lullaby, "All Through The Night" to an immaculate rendition of J. S. Bach's "Gigue Fugue." His playing demonstrated a combination of solid technique and tremendous feeling for the subtleties of the music.

RUSSELL SHANER

### Veteran Organist Retires

Veteran San Francisco organist Elbert LaChelle played his final intermission at the city's Castro Theatre, Friday night, January 31. The 81-year-old organist thus ended a ten-

year engagement at the movie house. He was born in Salem, Oregon, in 1905 and first played a three-rank Hope-Jones in Salem's Liberty Theatre. He became well known in the Bay Area during the golden age of radio over station KFRC (THEATRE ORGAN, May/June 1983). LaChelle came out of retirement in 1976 to play a three-manual Conn electronic at the Castro. In 1982 he switched to the four-manual Wurlitzer being installed by the Taylor brothers.

Theatre operator Mel Novikoff made an announcement at the end of Elbert's recital to the surprised audience and presented the organist with a suitably engraved plaque. Elbert then played Bronislau Kaper's "San Francisco" for the last time. A thunderous standing ovation ensued. David Hegarty succeeds LaChelle as the full-time house organist.

DR. EDWARD J. MULLINS

### Rodgers Strengthens Pipe Organization

Rodgers Organ Company, now part of Steinway Musical Properties, Inc., has announced two new appointments designed to strengthen the company's pipe organ and pipe/electronic combination organ capabilities after rapid growth in these product lines in 1985.

Allan Van Zoeren, who is considered one of the leading pipe organ men in the world, will again assume the duties of Tonal Director for Rodgers Organ Company. In the early '70s he was involved with many of the larger Rodgers Gemini pipe/electronic organs. As a classically trained organist, Allan Van Zoeren has held positions at several prominent New York City-area churches and temples, and has been responsible for the tonal finishing of many organs over the last 40 years.

Steve Adams has been appointed Manager of the Rodgers Pipe Organ Department. He has earned a reputation as one of America's top pipe organ tuners and voicers. Previous to

Allan Van Zoeren (left), recently appointed Tonal Director for Rodgers Organ Company, and Steve Adams, new Manager of the Pipe Department.



Fresno fund-raisers owe thanks to, L to R, Richard Cencilbaugh, who played opening music for the festival; Frank Caglia, Warnors owner, who donated use of the theatre and funds for Carter's appearance; Gaylord Carter; and Tom DeLay, the main force behind maintenance of the 4/13 Robert-Morton.

this appointment, Adams served as assistant manager and event supervisor for the Pasadena Civic Auditorium and Convention Center, and as a pipe organ project finisher with Junchen Pipe Organ Service, Rodgers Organ Company and Fratelli Ruffatti Organs.

Both Adams and Van Zoeren will be headquartered at Rodgers' Hillsboro, Oregon, manufacturing facility.

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Dedicated ATOS members Tom DeLay and Dave Moreno of the Sequoia Chapter fine-tuned Warnors Theatre's incomparable 4/13 Robert-Morton on February 15 for a unique fund-raising celebration for St. Agnes Hospital. The program featured appearances and performances by Hollywood's immortal

Buddy Rogers, Dennis Morgan and Gaylord Carter.

Rogers provided historical background and narrated the only silent movie he and Mary Pickford ever made together, *My Best Girl* (1927), while Carter filled the beautifully restored palace with his inimitable accompaniment.

### Cinema Organ Society Appoints Musical Adviser

The Society has taken a significant step by appointing a professional musician as musical adviser.

It was thought clearly desirable, in a Society aiming at the highest standards, for a musician to be given responsibility for the detailed arrangement of competitions, and of training in theatre pipe organ technique.

In addition, it was felt that the Society would benefit from a musician's views on artistic aspects of organ maintenance, as organists have to play the instruments maintained and regulated by others.

To avoid the risk of any individual musician exercising undue influence over the Society, the appointment is limited to a two-year term. David Lowe has agreed to act as the Society's first musical adviser.

Lowe was brought up in Yorkshire and discovered the theatre pipe organ while still in his teens. He was featured at the Gaumont Bradford Wurlitzer, and later at the Odeon Rotherham Conacher. Through two periods of residence at Streatham Ice Rink, David has since become one of the most successful organists for ice dancing, while continuing in demand as a recitalist on the theatre pipe organ circuit. He is now full-time Musical Director at the new Lee Valley Ice Centre in Walthamstow. David has been a member of the team restoring the famous four-manual Wurlitzer (ex-Trocadero, Elephant & Castle) in the South Bank Polytechnic, London. □

**FOR SALE**

## LARGE COLLECTION OF THEATRE ORGAN PARTS

45 ranks of pipes, 20 ranks of chests, 20 regulators, tuned percussions, blowers, trem, shades, pianos & misc. The following is just a partial list.

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2. Marr & Colton Tibia
3. Kinuras
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7. Posthorns
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10. Flutes

### CHESTS

- 5rk Wurlitzer
- 5rk Wurlitzer
- 3rk Wurlitzer
- 4rk Wurlitzer
- Lots of off-sets

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- 10 Wurlitzer
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- Chrysoglott
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### SHADES

- Wurlitzer (various sizes)
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### PIANOS

- Upright (organ ready)
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Plus many items too numerous to mention.



### THE CONSOLE OF A LIFE TIME!

This five-manual Wurlitzer reproduction by Chris Gorsuch is now for sale. Complete with Peterson relays and a (4) bank memory combination action. Totally electric stop action. The console has Morton second touch on two manuals, 32 toe studs, 80 pistons, automatic rhythm and is completely wired and ready to go. Finest quality, over \$60,000 invested.

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Four-manual Marr & Colton console. The famous New York Picadilly Theatre Organ (later the Hollywood Theatre, Los Angeles). The largest Marr & Colton built. Needs total restoration, combo action missing, excellent project with lots of potential.

**Priced at Only \$1,500**

**Contact: Bob Maes**

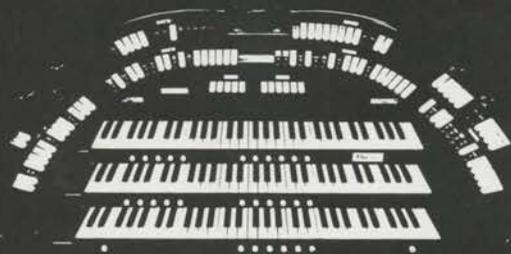
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All prices are F.O.B. Kansas City. Crating will be charged at time plus material. Special arrangements can be made. This will be my last ad. I have everything I need to finish my projects and everything else will be sold.

# KEYBOARD TECHNIQUES



by Cheryl Seppala



## ADVANCED CHORDS

If you have been studying the twelve major scales and the ten break chord formulas presented in the last two issues, you have laid the necessary foundation for learning some of those mysterious "advanced" chords. There are hundreds of songs that can be played with just three chords, hundreds of others can be reasonably reduced to contain just simple major, minor and seventh chords. But if you wish to develop the skills necessary to play more sophisticated harmonies, more formulas are in order.

When you listen to the music of a fine theatre organist, you generally do not hear him "sit" on the same chord for more than a couple of beats. There always seems to be a fluent harmonic movement going on behind the melody. Some lucky organists have the innate ability to create all this beautiful moving harmony totally by ear. Chances are, they may not even be aware of what chords they are playing. But the rest of us must learn the rules for forming these modern, advanced chords. Then, through experimentation we learn how to apply them to a melody.

Let us first study the various types of ninth chords. As you recall, the major scale has only eight notes, with the eighth being the same as the first note. It would follow then, that the ninth is the same as the second. A simple way to find any ninth chord is to think of the seventh chord and raise the root one whole-step. For example, G7 = G B D F, but G9 = A B D F. Note there is no root (G) in a G9 chord. The root is played only in the pedal, not in the chord. At this point, we should mention that ninth chords are often played in this order: Root in the pedal, with third, seventh and ninth as the chord. The fifth is often omitted to give the chord a more modern, open sound.

Try using ninth chords not only where they are indicated on the music, but also as a substitute for a seventh chord, always remembering not to force their use where they might clash with the melody.

There are many variations on the basic

ninth chord. In all types of ninths, the root is played only in the pedal.

Ninth (9)	1	3	5	7b	9
Minor 9 (m9)	1	3b	5	7b	9
Major 9 (maj9)	1	3	5	7	9
Seventh b9 (7 b9)	1	3	5	7b	9b
Seventh #9 (7 #9)	1	3	5	7b	9#

The eleventh chord is built on the seventh chord with the addition of the ninth and eleventh. The 11 is the same as the 4. For example, C11 = C E G Bb D F. To make this six-note chord readily playable: play the root in the pedal, omit the third, and play the 5 7b 9 11 as the chord. In other words, play the minor seventh chord built on the fifth. Examples: G11 = Dm7/G pedal, F11 = Cm7/F pedal. Eleventh chords often precede the dominant seventh chord before it resolves to the tonic.

If you want two handfuls of notes, try a thirteenth chord. It is based on the seventh chord with the 9, 11 and 13 added. (9, 11, 13 = 2, 4, 6). The formula reads, 1, 3, 5, 7b, 9, 11, 13. Usually, you hear the 13 chord with a sharpened 11.

If you are looking for a final chord that will really attract attention, try the 13 (#11) with the root added on top in the right hand. This is sometimes called a 15th chord. This chord takes eight fingers and two hands to play. The formula: 1 3 5 7b 9 11# 13 15. Or as a shortcut, play the seventh chord built on the root in the left hand, think one whole-step up from the root and play the seventh chord built on that note in the right hand. Both must be in root position and the root must be in the pedal. Example: C15 = C E G Bb D F# A C. This is a great way to end a song when you really want to show off!

The thirteenth chord is often reduced to its most important notes to make it practical to play and pretty to hear. Use the root in the pedal, and the 7b 9 and 13.

Another type of chord that creates movement in the accompaniment is the suspended chord. In a suspended 4 chord, you play the root, fourth and fifth of the scale, and resolve

the fourth to the third, making it a major triad. Example: Csus 4 = C F G resolving to C E G. In the suspended 2 chord, you play the second, third and fifth of the scale, and resolve the second to the root, again forming a regular major triad. Csus 2 = D E G resolving to C E G.

Suspensions may remind you of hymns, almost resembling an "Amen." But they form the foundation for many modern tunes as well.

Remember, 9, 11 and 13 chords all start with the seventh and are all possible substitutes for a seventh chord. But, never force their use when they clash with the melody or do not enhance the overall harmonic development of the selection.

This is a great deal of material to digest in one lesson, so may I suggest that you practice applying these new formulas to a different scale every week. Also try putting these new chords to use in a familiar song to see if you enjoy the effect. Truly some people prefer the uncluttered sound of the ten basic types of chords. That's fine too! Our goal is simply to shed a little light on the "mystery" chords: 9, 11, 13 and sus. With a little open-minded study, you may even learn to like the sound of them! □

## CONVENTION PROGRAM UPDATE

The 1986 Convention Committee would like to advise members that the 3/21 Wurlitzer at the Carpenter Center for the Performing Arts may not be completed by Convention time. If the instrument is not in acceptable concert playing condition, the Sunday night Opening Concert by Walt Strony will be moved to the Byrd Theatre and the Thursday morning concert by Chris Elliott will be moved to The Mosque. Should the above changes be necessary, the Carpenter Center will host an Open House on Tuesday, July 8, from 1 p.m. to 3 p.m. for all ATOS members who may wish to tour this spectacular facility.

On Tuesday, July 8, prior to the 8:30 p.m. concert at the Byrd Theatre, we have arranged with The Jefferson Sheraton Hotel to hold a no-host cocktail reception at this newly-restored turn-of-the-century hotel. Great care has been taken to closely restore this enchanting hotel to its original stately glory, as The Jefferson is in both the National Register of Historic Places and the Virginia Landmark Register. Bus shuttle service will begin at 5:30 p.m. and, if you wish, dinner reservations may be made with the Jefferson Sheraton. □



WALT STRONY  
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

Richmond  
1986  
Capital of Southern Hospitality



The Mosque



Street lamp in Richmond



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



State Capitol, Richmond



Bethesda Cinema 'n' Draffhouse



Bethesda Cinema 'n' Draffhouse Wurlitzer console



Richmond Marriott Hotel



Carpenter Center 3/21 mostly Wurlitzer



Carpenter Center

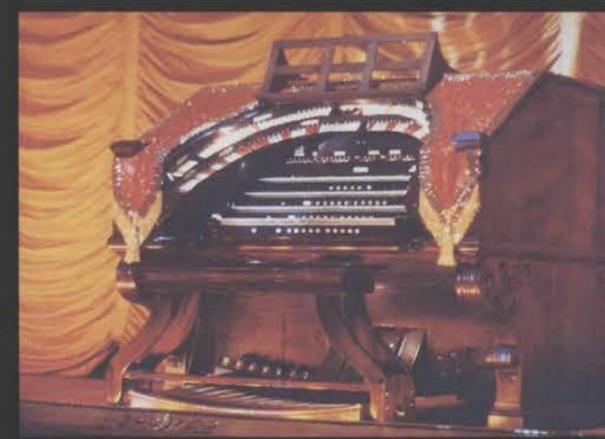


Interior of Sixth Street Market Place



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

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## 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

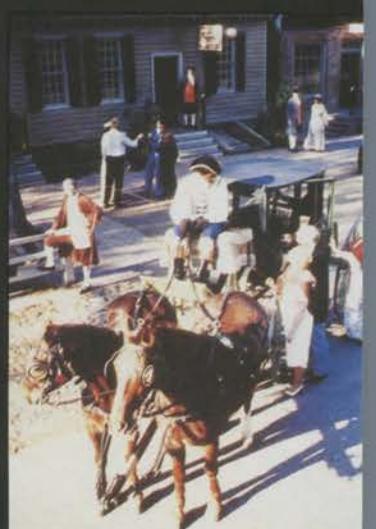
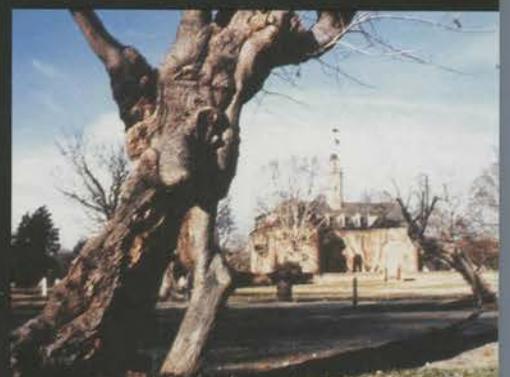


Snetzler organ at Wren Chapel.



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, strobes, 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! □



# CHAPTER NOTES

Edited by Grace E. McGinnis

## ALABAMA Birmingham

205/942-5611 or 205/664-3606

Invasions from the East gave way to a rising West as Dolton McAlpin arrived from Starkville, Mississippi, to perform for our chapter in February. Dolton provided a wonderful program, brought along his own "fan club," and personified "entertainment" as he performed on the Alabama's Mighty Wurlitzer.

March found us back at a cool, but comfortable, theatre with Chapter President Cecil Whitmire at the helm of the Publix #1. Cecil and wife Linda are two of the driving forces of our chapter, and Cecil's familiarity with both organ and theatre only made a fine pro-

gram even better.

Work is progressing at the Alabama as the house opens its doors for the first scheduled public performances in almost four years. We have been the primary user of the theatre while local developers (and owners) Pedro Costa and Nelson Head have been making plans for the new downtown area. With the opening of the new house, local opera, children's theatre, ensemble and church groups have already begun booking dates for performances.

Watch for details as we get closer to producing a chapter-owned recording of the fabulous 4/21 Wurlitzer. Details, contracts, terms and recording dates are being worked out for what is rumored to be a fall release!

GARY W. JONES

# ac/atos

atlanta chapter, american theatre organ society

Atlanta

404/963-6449 or 404/457-4731

The fall and holiday seasons have been very busy, and we have truly been blessed with some outstanding artists. We began in September with our own Walt Winn at his 4/17 Page. Walt is not only a gracious host to our chapter, but also is an excellent theatre organist in his own right, and his selections and registrations are a purist's delight.

October brought us Saenger Theatre organist Tom Helms. For the past two years, Tom has been busily installing the Saenger's much enlarged 4/20 Robert-Morton. Tom has a fresh, clean approach to theatre organ, and he entertained our chapter at the Winn Warehouse 4/17 Page.

Halloween found 15 members on the Roy Davis Annual Tennessee Organ Crawl. Open console was offered at the Chattanooga Tivoli 3/13 Wurlitzer, Bert Allee's 4/11 Estey, Roy Davis' 2/9 Wurlitzer and the McKinney's 2/6 Wurlitzer. The weekend's highlight was a ride and lunch on a real steam train in the Chattanooga area, offered by the Railroad Historical Society. You haven't lived until you've eaten dinner 300 feet underground under a crystal chandelier with organ dinner music in the background.

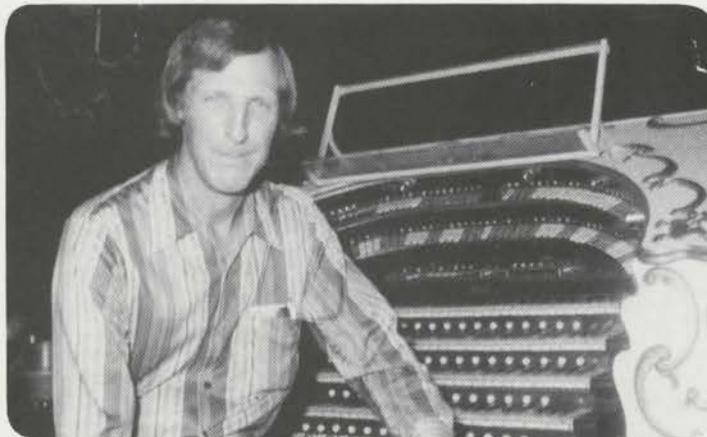


Alabama Chapter President Cecil Whitmire "piloting" the Alabama Theatre's Mighty Wurlitzer. (Gary Jones photo)



Mississippiian Dolton McAlpin at the Alabama Theatre.

(Gary Jones photo)



Walt Winn seated at his 4/17 Page at the September concert in Atlanta.



Tom Helms at the 4/17 Page in the Walt Winn Warehouse.



Tom Wibbels at the Excelsior Mill 3/23 Wurlitzer.

November brought us Indiana organist Tom Wibbels. Tom was a 1985 Convention artist who so impressed us with his playing that we invited him to Atlanta where he performed on the Excelsior Mill 3/23 Wurlitzer.

Bob Van Camp gave us our annual Christmas holiday treat at the December meeting at the Winn Warehouse. Bob has a style all his own, and one never tires of hearing his uncluttered playing.

January and New Year's Eve brought us several concerts by Bob Ralston, culminating with a gala New Year's Eve party at the Excelsior Mill. Walt Winn began the evening's entertainment with Bob bringing in the New Year on the highly tuned and well-regulated 3/23 Wurlitzer.

January was open console again at the

Winn Warehouse with several members surprising everyone with their new-found talent. There are two new Wurlitzer organs, both 2/7 Style E, playing in the Atlanta area; they are owned by Ron Carter and Gordy Johnson and are coming right along.

RON CARTER

**BEEHIVE**  
**Salt Lake City**  
**801/278-6028 or 801/486-9098**

We kicked off the holiday season by joining with the Salt Lake Organ Club for a Christmas dinner and dancing party at the famous Organ Loft. Artist for the evening was Linda Carlisle who played a good mixture of Christmas and pop selections on the 5/36 Wurlitzer. Larry Bray provided his usual excellent catering service along with a great organ to make for a very pleasant evening. Following the dinner, dance music was provided by Linda Carlisle and Scott Gillespie.

We next got together at the home of JoAnn Harmon to discuss chapter activities for the coming year and to install new officers and board members. We were treated to a silent movie, *My Best Girl*, starring Mary Pickford and accompanied by JoAnn, which provided a considerable amount of nostalgia and charm from the early days of movies. Open console followed with most members present trying their hands (and feet) at JoAnn's Hammond Elegante.



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

We have been co-sponsoring a series of four silent movies with the Organ Loft. The first was on February 13 and starred Buster Keaton in *Seven Chances*; it was accompanied by member Blaine Gale. Academy award winner, *Wings*, was shown on March 13 accompanied by Mike Ohman. The other two, *King of Kings* and *My Best Girl*, will be cued by Mike Ohman and JoAnn Harmon respectively. Chapter member Paul Hansen has spent many years accumulating silent movies and memorabilia from the silent movie era and has been gracious in sharing his hobby with the people in Salt Lake City and surrounding areas. We are fortunate to have his talents available to us.

Ken Double, announcer for the Indiana Pacer professional basketball team, took advantage of a recent team road trip to the Utah Jazz to stop by the Capitol Theatre and play the recently refurbished 2/11 Wurlitzer. According to reports, he can really put a pipe organ through a good workout and is an accomplished organist. He is a member of the Central Indiana Chapter, and we would like to invite him back to the Capitol Theatre any time he is in the vicinity.

O. WENDELL HANSON



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

"The Friendly Friar from Fenton, Michigan," Father James Miller, brought his unique styling to Shea's Buffalo Theatre in March and walked away with a standing ovation from a very appreciative audience. In spite of a last minute problem with the lift, which fortunately was in the raised position for the concert, Father Jim presented an entertaining program of blues, rags and jazz that turned the grand old theatre into a New Orleans night club for a few hours. Admittedly a bit intimidated by the size and sound of the organ, having rarely played a house as large as Shea's, he nevertheless mastered the big 4/28 Wurlitzer to everyone's delight and approval. A visiting organ enthusiast from the touring company of *42nd Street*, scheduled to open at Shea's two days later, commented to Father Miller after the concert, "You're a great organist, but you're also one hell of a great entertainer!" Buffalo and western New York wholeheartedly agree.

MAUREN WILKE



**CENTRAL**  
**INDIANA**  
**CHAPTER**  
**Indianapolis**  
**317/255-8056**  
**or 317/546-1336**

Two of our young members provided the program for the January meeting at St. Luke's

Catholic Church in Indianapolis. Martin Ellis, 1985 national winner of the Young Organist Competition, began the program with Schubert's "Marche Militaire." His other selections included several hymns and the "Tocatta and Fugue in D Minor" by J. S. Bach. Matt Dickerson then demonstrated his technique for making a classical organ sound like a theatre organ. He began with de Falla's "Ritual Fire Dance" and ended with "There's No Business Like Show Business." In addition to being a full-time student at Butler University in Indianapolis, Matt also helps repair pipe organs and is currently building his own pipe organ in his grandmother's basement.

The Hedback Theatre, home of the Footlite Musicals, was the site of the February meeting. The Hedback is a familiar place to our members as many of them provide pre-show and intermission organ music for the Footlite Musical productions. Members enjoyed a wonderful program of tunes from the 1920s to the present played by our good friend, John Ferguson. His selections included "You Took Advantage of Me," "Back Bay Shuffle" and "I've Got You Under My Skin." Not only did John play a beautiful concert, but he also provided interesting background material about his musical selections.

CAROL M. ANDREJASICH



**Chicago Area  
Theatre Organ Enthusiasts**  
312/794-9622 or 312/892-8136

The Bears and Rams football teams played their championship games on the same day that we had a social at the Patio Theatre. Melissa Ambrose, who finished second in the Young Organists National Competition, was soloist and gave a great program on the Golden Voiced 3/15 Barton. It was a wonderful treat to hear Melissa, but a bit of a mystery why attendance was less than that at the Bears/Rams game! Both events will be long remembered.

The fund-raising banquet for repairs on the Wurlitzer from the "late" Oriental Theatre was very successful. Jack Olander gave a beautiful program on the Quigley Chapel three-manual Kilgen pipe organ. Jack played light classics, contemporary selections and some theatre styling in his inimitable fashion. Open console was afforded the eager organ buffs. Following the buffet a raffle was held for donated items, presentation of the restored Wurlitzer console and video highlights of the '85 Convention. All had a wonderful time, including Jim West!

There is plenty of activity in this area restoring and maintaining the available theatre organs. Some of the sites are the Montclare, Uptown, Chicago, Gateway, Arcada and St.

Charles theatres. The Tivoli Theatre in Downers Grove is getting a 2/9 pipe organ (which is not a chapter project).

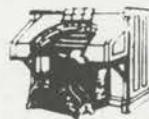
Chicago's south side is to get a boost from Mayor Washington with the restoration of the former Avalon Theatre which is to be a center for the performing arts. The name will be the New Regal Theatre in memory of the old Regal which was a venue for black entertainers. This new center should be a great assist to an area of Chicago which has been a bit neglected. The Avalon once had a 3/15 Wurlitzer, and there are thoughts of an organ for this new restoration. Our members will have to sanction such a move.

Jim Riggs performed at the Hinsdale Theatre to an overflow house on March 2. There is a special thrill to a full house for all concerned, and we wish all organ shows could be for full houses. Jim presented a great program which appealed to the appreciative audience. This excellent show was augmented by the ever-popular sing-along and silent film. Our deep appreciation to Jim Riggs for his superb program. Also, we extend our gratitude to the many accomplished soloists who make these shows possible.

ALMER N. BROSTROM



**CONNECTICUT VALLEY  
THEATRE ORGAN SOCIETY, INC.**



**Thomaston**  
203/357-4581 or 203/261-5269

The Thomaston Opera House, home of our 3/15 Marr & Colton and center of many of our activities, was closed by the state fire marshall because of fire code violations. The Opera House opened in 1884 and is one of the oldest theatres of its kind in the country. Chairman Colver "Cog" Briggs is working with town and community leaders to develop a plan to correct the fire code violations and re-open the facility.

With news of the closing of Thomaston, work has accelerated on the installation of the 3/12 Austin (Opus 1512) theatre pipe organ in the Shelton High School in Shelton, Connecticut. The premiere and dedication of the organ was held on January 25 with our own internationally famous Rosa Rio in a concert which included a Laurel and Hardy silent film. Members of the award-winning Shelton High School band performed separately and jointly with the organ. Despite snow and ice-covered highways, almost 800 people, including city and school officials, attended the concert. Special recognition was given to Crew Chief Norman Turner and his assistant, Charles Putney, who have been involved for over ten years with the restoration and installation of the organ, and to Allen Miller, past chairman and ATOS director, who rescued the organ from the Allyn Theatre in Hartford when the theatre was demolished.

We celebrated our twenty-fifth anniversary on February 8 with a full day of activities at Shelton High School. These included open console, meetings, a buffet dinner, a brief history of the chapter presented by Allen Miller, concert and dance music by Alden "Mitch" Mitchell and, finally, the serving of birthday cake and coffee. Allen Miller, who completed two years as chairman, was presented with a commemorative plaque recognizing his many contributions to the chapter during its 25 year history.

BARRY GOODKIN



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

Our February meeting was held at Bob Kames' Wonderful World of Music. This marks the first time we have met at an organ dealership. Several different models of organs, including Kawai, Wurlitzer and Hammond, were on display. Board member Bill Campbell provided the entertainment for the evening. Open console mixed with some sales demonstrations followed the entertainment.

On March 9 the Wisconsin Memorial Union Theatre featured R. Cameron accompanying *The Gold Rush*, a 1925 silent starring Charlie Chaplin. The organ is an Allen Computer model donated by member James Vaughan.

An interchapter social was held March 16 at the United Church of Christ in Lombard, Illinois. The Smith organ was originally installed in Milwaukee but was moved to its present location in 1945.

BILL CAMPBELL



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

Mrs. Robert MacNeur, otherwise known as Donna Parker, was the very capable concert artist on our Babson Wurlitzer on January 4. From her lively, bouncy opener, "Oh Gee, Oh Joy," to her finale, "Ritual Fire Dance," the music was upbeat with many a foot or finger keeping time. Jazz is prominent in a Parker concert, and she keeps the beat making it really come off on the rather unlikely medium of a theatre organ. This California native first studied organ at age seven, theatre organ at 11 and classical organ with Richard Purvis at 13, so she has a thorough grounding. For the past seven years her home base has been the 4/42 Wurlitzer in the Paramount Music Palace in Indianapolis, so our 3/13 was a fun evening for Donna. Some nicely registered Gershwin, Youmans and Brubeck favorites were interspersed with a beautiful, light-hearted Robert Stoltz waltz, "Two Hearts in Three-Quarter Time." A completely different mood was created with Purvis'

"Fanfare" as one busy lady had feet flying across the pedalboard. Donna, only 29 years old, accompanied the silent Laurel and Hardy *Brats* like a veteran as she did the sing-along slides. Not one, but two standing ovations from her grateful listeners gave us a finger-busting Raymond Scott "Powerhouse" followed by what she termed "a slice of pizza music," "Hoedown." Donna undoubtedly gained several hundred additions to her growing list of fans after her first appearance here.

Many Rhode Island and southeastern Massachusetts folk know the console abilities of Bristol, Rhode Island's Earl Rounds and, finally, his schedule allowed us to have him at Babson on January 26. Those who have heard him at the big 5/21 Wurlitzer in the Providence Performing Arts Center and at the Columbus Theatre's Wurlitzer know that S-M-O-O-T-H characterizes his style. Earl is never bombastic and showy, but the sweet tonal combinations he registers make one want him to just play on and on. Kern's beautiful *Showboat* numbers flowed from the two chambers like honey, as did his two Rodgers waltzes. Our artist likes showtune medleys, and we had several featuring light-hearted, singable music which brightens one's day. Mr. Rounds earned long applause and "That's Entertainment" resulted. This man has a way with music that seems to fit theatre organ to the "T." We'll see you again, Earl, and many more will be in your audience next time!

Our February 23 meeting featured enthusiastic member Bob Legon. Bob, who can always be counted on to give us something interesting and varied, announced that it was "Potpourri" day. As a starter he played "The Wonderful White World of Winter." He explained that his introduction to theatre organ was 30 years ago when he heard some George Wright, Reginald Foort and Dick Liebert albums, and he proceeded to honor each of these artists with numbers they had made famous. What a wonderful, intriguing instrument we have in a theatre organ in the hands of a performer willing to experiment! Bob was given a book of agitated stomach music — belly dancing, to you — and he chose to play "Kel Whadee" from its varied contents.

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Eight request numbers followed, and "Happy Birthday" closed the program serenading Pat Fucci who was adding another one the following day. Our artist was "coaxed" back to the console for just one more, and that we received in his encore, "I Just Called To Say I Love You." Thanks, Bob, for another good program by one of our most ready, willing and able long-time members.

STANLEY C. GARNISS



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

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

The Christmas season started early with an enjoyable concert at the Trenton War Memorial on December 8. The featured artist on the Möller pipe organ was Jerry Nagano. Also on the program was the popular Greater Trenton Choral Society which sang many beautiful Christmas carols. This December concert is usually our best-attended, and many relatives of the Choral Society members experienced

for the first time the lush sounds of the pipe organ as it was handled so capably by Jerry Nagano. Following the concert, the stage was available and many members remained to enjoy the Christmas goodies and spirits plus open console. Chairman Joe Dorsey was finally able to catch up with busy, outgoing Chairman Michael Cipolletti and present him with his plaque for two outstanding years of service.

An open console and meeting took place at the Pascack Theatre in Westwood on January 25. This was the first time that our members had the opportunity to view the newly renovated theatre. From a 1220-seat, grand, old-style theatre with a large stage and murals on the walls, it has been turned into four small theatres. Theatres 1 and 2 are on the ground level, and 3 and 4 are in the balcony. Theatre 1 contains the Main chamber and the console of the eight-rank Wurlitzer. A new chamber on the stage will house the Solo chamber which was in Theatre 2. We hope there will be a balance, but unfortunately all the beautiful reverb is gone. The organ will speak into a small, 185-seat theatre. After four months of renovation, the newly quad theatre opened December 20, and the five ranks of the Main



Jerry Nagano at the Möller console at Trenton War Memorial. (Jinny Vanore photo)



Original 1200-seat Pascack Theatre in Westwood, New Jersey, with 2/8 Wurlitzer.



Theatre 1 of the recently remodeled Pascack Theatre. Screen is the width of this 185-seat theatre.



Garden State Chairman Joe Dorsey presenting plaque to out-going Chairman Michael Cipolletti.

(Jinny Vanore photo)

chamber are used every Saturday night for intermission. Just before the main attraction, the audience views an attractive trailer accompanied by taped music from the Wurlitzer, and credit is given to Garden State and its organists who play for intermissions. During the meeting, members toured the new complex, and many sighs were heard lamenting the loss of the big auditorium. However, open console was enjoyed by the playing members. Vice-Chairman Joe Vanore conducted a business meeting in which he asked for crew members to complete the Solo chamber. Coffee and sociability followed.

The Trenton Concert Series proudly presented Dick Smith at the Möller on February 9 when he returned for his third consecutive year. Many of his followers came to hear and enjoy. His concert was filled with pleasing, well-known music, and many of the endings were in the rousing "Dick Smith" style. The concert was followed by the usual "bring-your-own-food" which is so popular. Tables were set up on the stage and open console followed. It was a good Sunday treat deep in the heart of winter February.

JINNY VANORE



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

715/262-5086 or 612/771-1771

How we enjoyed the talent of Walt Strony, popular young theatre organist, who played the Mighty Wurlitzer for a capacity crowd at the Phipps Center for the Arts in Hudson, Wisconsin, on January 31 and February 1.

Once again we are experiencing disappointment in that our negotiations have bogged down on our optimistic plans for a home for our 2/5 expandable Robert-Morton from Diamond Jim's. It seems that politics, funds, present ownership, etc. have entered into the so-far unsuccessful negotiations, but we haven't given up.

Another bit of sad news is that the Kilgen in the Sheldon Auditorium in Red Wing is out of commission because of water damage to the console caused by a loose sprinkler head. However, the city of Red Wing had recently voted to renovate the auditorium to its original glory with its gorgeous chandelier, and the organ will be removed and re-installed, perhaps with a brand new console. The renovation is scheduled to be completed in early 1987.

On March 12, Ed Hirschhoff, Mike Erie, Arno Marquardt and Verna Mae Wilson had a very pleasant meeting with Barbara Flanagan, well-known columnist for the Minneapolis *Star and Tribune*, concerning her "one-man" fight to save the State Theatre in Minneapolis from demolition. The *Star and Tribune*, under Barbara's by-line, will describe our chapter's efforts to search for a suitable home for a theatre pipe organ. Just recently the chapter had no choice but to turn down two theatre organs which had been offered to us by other chapters because we had no place to install one.

In the meantime, the Organaires have resumed their schedule for 1986, beginning with Joe and Ruth Vaes in January, Marge Shephard on Valentine's Day and Burt and Jean Frank's on March 13. Bill Lundquist often comments on how these sessions have encouraged him to practice and to offer his own arrangements. Our new Chairman, Ralph Doble, has expressed his desire to establish other home organ groups, and we hope we can get that program off the ground.

Members Don Johnson and Bob Scholer, assisting expert Terry Kleven, have just completed installing a new solid-state relay in the 3/13 Robert-Morton at the Powderhorn Park Baptist Church in Minneapolis. This great organ was formerly in the Annex Theatre in Detroit. We have been permitted to sponsor two concerts at the Powderhorn, one with Tom Hazleton producing tremendous sounds and the other with Ralph Kratzer, local pianist-organist, playing selections which required approval by the "powers" of the church who are quite specific about the type of program we could sponsor there, and who do not necessarily appreciate our theatre organ style of music.

At the invitation of Lance Johnson from Red River Chapter in Fargo, North Dakota, Mike Erie of our chapter was guest artist for their chapter on January 18 and was well-received with high praise from Lance and chapter members. How Mike loves that organ!

Work proceeds slowly on the installation of the 3/19 Wurlitzer by the Minnesota Theatre Organ Association at the World Theatre in St. Paul, home of the famous Garrison Keillor's *Prairie Home Companion* show which is broadcast every Saturday night. The organ will be featured in every program when installation is complete and it is in playing condition. We hope to be able to host a concert in the beautifully refurbished theatre, renovation costing about 3½ million dollars. Who knows, one or two more installations may enable us to host an ATOS convention!

VERNA MAE WILSON



**LONDON  
&  
SOUTH  
OF ENGLAND**

8956-32369 or 1-788-8791

Enthusiasm, energy, excitement and enjoyment were the cardinal factors that saw us through the last two months of our 1985 chapter program and into our highly promising 1986 bill of fare. Two superb in-theatre concerts were the highlights of this period.

First was that provided by veteran keyboard exponent Louis Mordish playing the popular 3/8 Wurlitzer at the Granada Harrow. Complementing his long-acclaimed orchestral stylings with bright snatches of equally captivating rhythm and ragtime, and culminating his marvelous program with a superb rendition of "The Caliph of Bagdad," his performance was nothing short of masterful. Having been one of the adjudicators at our Young Theatre Organist of The Year competition in September, Louis also graciously offered a cameo spot in his program to brilliant 12-year-old winner Peter Holt of Wetherby in Yorkshire, who emphasized why his quite exceptional talent for his tender age made him such a justifiable wearer of our coveted chain-of-office.

As is now our custom of featuring our young organists on electronic organ in the theatre foyer during concert interludes, this time smartly turned-out Karen "Budgie" Groom was seated at her own Eminent organ, complete with candelabra, to provide not only pleasure for our large patronage, but also clear vindication of the successful outcome of her tutelage by one of Britain's brightest console stars, John Mann.

Our last concert of the year featured the delightful Doreen Chadwick playing the British-built 3/12 Christie in the Granada Walthamstow which she had last played around 40 years earlier in partnership with her mentor at that time, the great Donald Thorne, playing the second console (which is still in situ, albeit inactive, under the stage extension). Doreen's characteristically majestic style at this magnificent instrument provided pleasure to our ears that was matched in the most welcome boost to our organ restoration fund by the generous and appreciated sponsorship of the concert by member Ken Newell who brought both these joys into appropriate confluence by presenting Doreen with a well-earned bouquet.

Our last Chapter Club Night of the year at Edith and Les Rawle's 3/19 Wurlitzer in Northolt featured ebullient Paul Sheffield from East Ham, our 1984 Young Theatre Organist of The Year, making what is now the traditional young winner's "handover" appearance.

The Christmas/New Year break witnessed several theatre organ programs on radio and television. Brilliant Bill Davies managed the unique feat of live theatre organ radio broadcasts on two successive evenings. First was as part of the BBC's "Friday Night Is Music



Los Angeles' 3/27 Wurlitzer at La Mirada showing console rolled out from its normal storage "cave." (Zimfoto)

Night" series (made so famous under the baton of the legendary Sidney Torch during his 21 years as its conductor) when Bill played the Lancastrian Theatre Organ Trust's 4/20 Wurlitzer in the Free Trade Hall in Manchester, which was the venue for the broadcast. On the following evening, Bill played the lively 3/8 Christie in the Astra Llandudno during the BBC's tribute to 40 years of broadcasting from North Wales, and he gave a fine tribute to the great Reginald Foort whose renowned traveling Möller was domiciled at the nearby Grand Theatre for the duration of WWII and broadcast almost daily by many well-known theatre organ stars of the day.

In a week of special TV programs devoted to jazz, that dexterous Statesider Dick Hyman provided a scintillating session (together with cornetist Ruby Braff) at the Balaban and Katz Style 4 3/19 Wurlitzer that is today the centerpiece of Cushings Steam and Organ Collection at Thursford in Norfolk. This was a long overdue taste of the clear visual attraction of the theatre organ to the home screen viewer.

The other highlight came with a 15-minute BBC radio program broadcast on New Year's Eve in a series called "The Enthusiasts." This had been recorded during our September Club Night at Northolt featuring Douglas Reeve at the Wurlitzer. Notably including interviews with Edith and Les Rawle, this little gem not only engendered much joy and interest with home listeners but has since also resulted in enthusiasts from Denmark and Germany wanting to come to see and hear the Wurlitzer for themselves.

Our young members, of whom we are so proud, also came very much to the fore during the holidays when our chapter was offered the opportunity to provide live cinema intermission music at the Granada Harrow. This resulted in polished and appreciated performances at the Wurlitzer by Paul Sheffield, Jayne Darley, Suzanne Hancock, Geoffrey Solman, Dena Cooper and our well-known mature member, Keith Evans.

The year began with exciting prospects on the organ restoration front with major projects for the Granada Tooting, Granada

Slough, Brentford Music Museum and Gaumont State Kilburn and the Christie at the Memorial Hall Barry in South Wales — all hoped to come to fruition during the year alongside our full and exciting prospective in-theatre and Club Night programs.

Despite the rough, if not exceptional, weather this winter, our Technical Team, led by the indefatigable Les Rawle, has given priority to traveling to Barry each week in an earnest endeavor to get this massive project, the 4/14 Christie, back to voice again just as soon as time and funds permit.

DR. NORMAN BARFIELD



LOS ANGELES  
THEATRE ORGAN  
SOCIETY  
California  
818/792-7084

On February 9 we had the pleasure of hearing Jim Riggs for the first time. His program at the Orpheum Theatre attracted one of our

largest crowds ever, and he proved himself to be a most accomplished artist. We hope he'll return soon.

At our February board meeting plans for the 1987 Convention in Los Angeles really got underway, and we'll be announcing the locations and artists soon.

After having the huge 4/37 Kimball in storage for nearly two years, and even contacting ATOS chapters from coast to coast to see if they could find a suitable home for it, we're happy to report that a church in the San Fernando Valley agreed to accept the organ as a donation and pledged to install it complete as it was in the Wiltern Theatre and permit us to hold concerts on it.

The 3/27 Wurlitzer purchased by the late Ross Reed was donated to our chapter at our Spring Membership Meeting which followed Lyn Larsen's gala "Premiere" concert on March 16. As Ross had spent many thousands of dollars completely rebuilding and upgrading the organ, we anticipate that, even though it will be removed from its present location, it can be installed and playing for the 1987 Convention. Our thanks to the Reed family for their generous support and contributions to preserving theatre organs. In appreciation, we have named Virginia Reed an Honorary Lifetime Member.

MARIA OLIVIER and RALPH BEAUDRY



MOTOR CITY  
Detroit  
313/537-1133

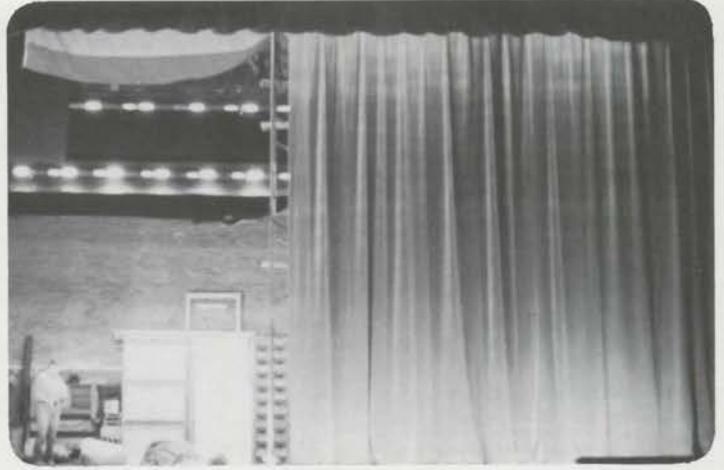
A wildly enthusiastic crowd of over 1200 attended a reserved-seat engagement at the Redford Theatre on March 1 to hear organists Lyn Larsen and Carlo Curley in concert. With Lyn at the 3/10 Barton and Carlo at an Allen placed on a platform in the orchestra pit to ensure eye contact during duets, the duo



The La Mirada Wurlitzer showing half the chambers and toy counter with console in playing location. (Zimfoto)



It was comedy and music with Chuck and Elaine Markey at Motor City's Fourth Sunday program at the Royal Oak Theatre in February. (Fred Page photo)



Motor City fund raising efforts come to fruition as the new grand drape is installed at the Redford Theatre. (Tom FitzGerald photo)

gave the audience the best of the theatre and classical organ worlds in what can best be described as a sound spectacular. The entire program was produced by the young adults of the chapter, an idea conceived by Dorothy Van Steenkiste. Tony O'Brien was chosen to be chairman of the event by his peers, and the tireless efforts of Tony and his committee gave the chapter the most successful show we have had in years.

The Second Annual Young Organist Competition was held before a good-sized crowd at the Redford on March 9. Michael Oliver, a tenth grade honor student from Southgate, won in the Junior Division, and Colleen Feldspausch, an honor student in the eleventh grade at North Farmington High School, took top honors in the Intermediate Division. Colleen was chosen the overall grand winner, and a tape of her selections will be sent to National ATOS for judging. Other contestants in the Intermediate Division were Nordine Castine, a high school senior and member of the National Honor Society at Carl Brablec High School in Roseville, and Jennifer Candea, a freshman at Olivet College and violinist with the Battle Creek Youth Symphony. Chaired by Dorothy Van Steenkiste, committee members were Virginia Duerr, Gil and Penny Francis and Peggy Grimshaw. Judges were Victor Barz, Dan Dembicki, Herb Geisler, Henry Hunt and Dr. Chet Summers.

The Redford, aside from being the home of our chapter, is operated by members as a movie house every other weekend. In January, when *Detroit Monthly* magazine published its 1986 Best of Detroit Awards, the Redford was named Best Family Movie Theatre. A plaque commemorating the honor is proudly displayed in the lobby.

Years of fund-raising by Irene Fitzgerald and her committee came to fruition in February when a new copper-colored grand drape was installed at the Redford. New drapes of the same material now adorn all six exit doors, the orchestra pit railing and the foyer. The auditorium has been further enhanced by replastering and repainting the water-damaged areas in the atmospheric ceiling.

Organists for our biweekly movie series at the Redford in January and February were



Contestants in Motor City's Second Young Theatre Organists' Competition were (front row): Jennifer Candea, Norine Castine, Michael Oliver and overall winner Colleen Feldspausch. Judges (back row) were: Herb Geisler, Henry Hunt, Victor Barz, Dan Dembicki and Dr. Chet Summers. (Dorothy Van Steenkiste photo)



Lyn Larsen at the Barton organ and Carlo Curley at an Allen rehearse for their concert at the Redford Theatre. To ensure eye contact during duets the Allen was placed on a platform in the orchestra pit. (Bill Vogel photo)



Paul Kline performed at the Royal Oak Theatre's Barton in January. (Fred Page photo)

Stan Zimmerman, John Lauter, Newton Bates and Don Haller.

Paul Kline, who has played at several area roller rinks, was at the console of the 3/16 Barton at the Royal Oak Theatre for our Fourth Sunday program on January 26. On February 23 our Fourth Sunday concert featured Chuck Markey in a comedy song and

dance routine with wife Elaine at the Barton organ.

Our thirteenth annual private charter moonlight cruise on the 84-year-old steamer *Columbia* will be held on Tuesday, August 19.

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

DON LOCKWOOD

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

Several hundred organ enthusiasts and some curiosity seekers flocked to the Westchester County Center in White Plains on January 5 when we presented organist Ralph Ringstad at the Center's 4/80 Grand Aeolian concert organ. It was a rare occasion, for this fine instrument, installed when the Center was constructed in 1930, has seldom been heard in recent years. The Center is a vast convention hall-auditorium, designed in the Art Deco style of its day, with a seating capacity of more than 5000 and is scheduled to undergo a \$15 million renovation this summer. Unfortunately, plans include the removal of the organ, and for the past several years county

officials have been attempting to find someone willing to relocate the instrument to a new home. Thus, our program was billed as a "farewell" concert, and in recognition of the event, the County Executive issued an official proclamation declaring January 5 to be Grand Aeolian Organ Day in Westchester County.

The real excitement came when the thundering sound of the organ, complete with its 32' Bombarde, filled the auditorium, and the console rose on its lift into the spotlight with Ralph Ringstad playing a stirring rendition of "Under The Double Eagle." Ralph, whose training and talent extend to both classical and theatre organ, provided a varied fare appropriate to the resources of the instrument; these included Purcell's "Trumpet Tune" (the Fanfare division of reeds, including Brass Trumpet and Post Horn), an excellent arrangement of Kern's "I Won't Dance" and, on the quieter side, several ballads. As the console rose following intermission the audience marveled at the realization that Mendelssohn's "War March of The Priests" was being played without the organist! Thanks to the efforts of Dan and Dave Kopp, the Duo Art player mechanism installed backstage was put into working order, and the Grand Aeolian made its entrance into the spotlight playing its own solo. Both the organist and the instrument demonstrated tremendous



Ronnie Stout holds two of the Duo Art organ rolls found in the Westchester Aeolian's player mechanism. Selections include Victor Herbert Favorites and Wagner's "Pilgrim's Chorus." (Walter Brunke photo)



Brothers Dan and Dave (back to the camera) Kopp repair Westchester County Aeolian's Duo Art player while Ronnie Stout looks on. (Walter Brunke photo)

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versatility with a wide range of music from a Bach "Fugue" to "New York, New York." Ralph took the organ down with the traditional "Auld Lang Syne."

The county is still seeking a home for the organ (anyone interested should contact Walter C. Schatz, Manager, Westchester County Center, White Plains, New York 10607), although some consideration is being given to keeping the organ in place as a result of the interest generated by our chapter and the very successful concert. A crew of members, including Gary Phillips, Dave and Don

Kopp, Roy Frenzke, Bob Seeley, Bob Welch and Tom Stehle, spent many hours and a good supply of duct tape to put the organ in presentable condition.

After more than two years of labor by Bob Seeley and crew at the Middletown Paramount, all ten ranks of the chapter's Style H Wurlitzer are playing and, although much remains to be done with de-bugging, voicing and percussions, the sound of the Mighty Wurlitzer is filling the theatre for the first time in decades.

TOM STEHLE



Ralph Ringstad at the Westchester County 4/80 Aeolian concert organ played a January concert for the New York chapter. (Walter Brunke photo)



Bob Seeley tries the Aeolian during work session while crew members Tom Stehle, an unknown visitor, Bob Welch and Dan and Dave Kopp gather 'round. (Walter Brunke photo)

ATOS  
  
**NOR-CAL**  
**Theatre Organ Society**  
**San Francisco Bay Area**  
**415/846-3496 or 415/524-7452**

Nor-Cal Life Member Gaylord Carter's January 25 concert at the Oakland Paramount was sold out with standing-room only, and the 4/27 Wurlitzer had been fine-tuned by Bob Rhodes. Greeting the audience with "The Perfect Song" (his signature tune and the "Amos 'n Andy" theme song) as he rode the organ lift up, Carter held the audience in the palm of his "Flicker Fingers." He played a selection of mood music from Fairbanks' *Robin Hood* and demonstrated several of the dramatic accompaniments employed in silent films. "Hurry" music cued a segment from W.C. Fields' comedy of the same name. He delighted the audience with the Laurel and Hardy two-reeler, *That's My Wife*. Carter's precise following of the 1925 Harold Lloyd classic, *Safety Last*, was the main event of the evening. His background for this rib-tickler proved that he is still going strong at 80. *San Francisco Examiner* music critic Philip Elwood mentioned in his review that the "... organ freaks ... buy up the rest [of the tickets]."



Oakland Paramount Manager Peter Botto (left) and Gaylord Carter after S.R.O. performance on 4/27 Wurlitzer. (Ed Mullins photo)

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 (416) 597-8803

Jonas Nordwall played for us the following morning at San Francisco's Castro Theatre. His console-raiser was "Zip-A-Dee-Doo-Dah." Three rock-and-roll tunes preceded Fritz Kreisler's "Liebeslied" and "Liebesfreud." An accordion transcription, Charles Magnante's "Tantalizing," was a nice diversion. Classical devotees were pleased with the first movement from Handel's *Fourth Organ Symphony*. Following intermission, two offertory tunes, "Pennies From Heaven" and "Put Another Nickel In," were literally an earth-moving experience. An earthquake, es-

timated at 5.5 on the Richter Scale, shook the building. Many in the audience were unaware of the tremor, and Jonas kept right on playing, not missing a beat. The audience demonstrated their approval with a well-earned standing ovation for this extremely talented musician. Jonas' encore was the "Colonel Bogey March." Nor-Cal expresses its sincere thanks to Jonas Nordwall for his fantastic concert and to the Taylors for making their wonderful Wurlitzer available to us.

Chairman Lowell Wendell, Rudy Frey, Bill Schlotter and Judson Owens travelled to Fairview Park, Ohio, to remove the 4/20 Wurlitzer (Opus 2006) from storage. The instrument is now safely stored in the Berkeley Community Theatre awaiting installation. The organ, originally in the Toledo Paramount Theatre, was donated to Nor-Cal through the generosity of Mr. Gary J. Brookins.

Member Martin Lilley is becoming quite a thespian. He recently acted in his fourth play, *See How They Run*, in Menlo Park. His portrayal of the Vicar, a straight-laced British clergyman, was one of the highlights of the play. Martin lost more than his dignity when he was running around in his underwear in the second act. An Englishman by birth, Lilley is installing a 2/7 Robert-Morton from San Deigo's All Saints Episcopal Church in his home. He also owns two electronic organs and collects reproducing pianos.

Another blustery, rainy day greeted our February concert-goers at the Redwood City Capn's Galley Pizza & Pipes, but not to fear, our artist was Warren Lubich, who can play through any storm — inside or out. He opened his program with "Keep Your Sunny Side Up" and then played the song of the day, "Here's That Rainy Day." Warren is best known from the Avenue Theatre in San Francisco and, to bring back memories of the Avenue, he played "Constantinople," which was heard while people entered back in 1928. He continued to evoke memories for many, this time of the San Francisco Fox, with Cole Porter's "Allez-vous-en" from *Can Can*, which Kay Starr did on the final night at the Fox. Warren's Latin American medley gave the audience a warm, welcome feeling, and his closing number was a favorite of most everybody, George Gershwin's "Strike Up The Band." Warren Lubich certainly knows how to entertain an audience and make people feel good about being there.

ED MULLINS and  
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We were greatly saddened to learn of the untimely passing of our dear friend and fellow member Dale Flanery, just days following our February meeting in his home where we enjoyed the sounds of his beautiful Wur-



Jonas Nordwall at Castro Theatre 4/21 Wurlitzer for his concert that really shook up Nor-Cal. (Ed Mullins photo)



"The Vicar," a.k.a. Martin Lilley, unofficial chaplain of Nor-Cal, is praying for an early installation of the chapter Wurlitzer. (Ed Mullins photo)



DALE FLANERY

In loving memory of a friend and North Texas Chapter member.



Our apology for missing Michael Nauer's face in this photo. Michael played for North Texas Chapter, February 1986.

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litzer pipe organ. Dale had recently expanded the console to four manuals and enhanced its appearance with a gleaming white finish and glistening gold-leaf ornamentation. He was justifiably proud of this fine home installation and was most gracious in inviting individuals and groups to meet in his home to play and enjoy the Wurlitzer and the other instruments he had acquired.

Dale was not only capable at organ restoration but was also a talented musician and a successful businessman. His musical training started at an early age and included playing a wind instrument in his high school band. Among his professional credits are his playing the organ in his church and the Grande Barton in the Pizza and Pipes restaurant in Dallas (before it was closed). All of this was in addition to the management of his successful insurance agency.

Dale journeyed to Chicago last August with our chapter contingent to enjoy the ATOS National Convention — his first. And enjoy it, he did! He was in every audience, at every meeting and on every long bus ride. During those rare “times-out” from the convention, he managed to sandwich in some Chicago sight-seeing, including the view from the top of the Sears Tower.

When we assembled for our February 16 meeting in Dale’s home, we were shocked to learn that he had checked into the hospital, suffering from pneumonia. Not wanting to cause us any concern, he had entrusted us to family member Rod Keener to host the meeting. With assurance that the prognosis was good and that Dale’s confinement would be short, we were grateful to accept his hospitality *in absentia* and to settle back to enjoy the afternoon of Wurlitzer pipe organ music.

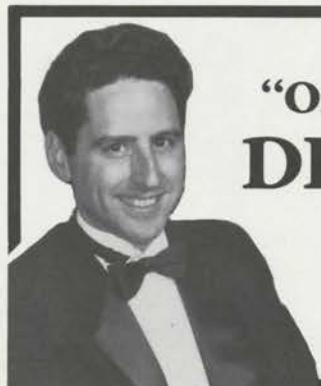
Program Chairman Lloyd Hess introduced us to organist Michael Nauert, new to our group, who played for us. Michael is an accomplished church organist who has been playing theatre pipes for only about a year — and loving it! He told us that he had had the opportunity to play for the Alabama chapter about six months ago on their “Big Bertha” Wurlitzer in the Alabama Theatre. His program was varied and included gospel and church stylings as well as traditional theatre organ fare. He opened with a brightly registered medley from *La Cage aux Folles* and ended with a rousing “They’re Playing Our Song” (which I particularly liked). We are looking forward to hearing Michael again



Dave Johnson demonstrated the wonders of the Yamaha FS500 and accompanying MIRAGE Keyboard for North Texas Chapter, February 1986, Dale Flanery residence.



View of Dale Flanery's beautifully finished Wurlitzer console and five exposed ranks, acquired from a church echo organ. Dale was host for North Texas Chapter meeting, February 1986.



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Dave & Ruth Albaugh

*“This is the first time I’ve ever written to any artist regarding their performance but I felt compelled to do so because I so enjoyed your concert recently at the Royal Oak Theatre. Your program was so well planned and so superbly performed it was truly ‘perfection personified’.”*

Gladys Cheal

*“Things are good and bad only by comparison — comparing your performance with the others is no contest. That’s the most professional performance and presentation I have ever seen and heard. Thirty years ago I would have attended it at least three times and probably five if I could have made two shows in a day.”*

Tom Thornton



Jonas Nordwall at the console of the Rodgers organ and David Jones, owner of the Roseway Theatre in Portland, at the showing of *The General*. (Claude Neuffer photo)



Paul Quarino at the console accompanies Roy Stillwell, violinist, as host Harvey Scott watches. (Claude Neuffer photo)

soon.

Dale had planned to preview for us his recently acquired Yamaha FS500 and MIRAGE Sampling Machine keyboard, but in his absence had asked fellow enthusiast Dave Johnson to substitute for him. We were intrigued, not only by the many authentic orchestral effects of the Yamaha, but also by its capacity for storing and retrieving complex setups and by Dave's remarkable ability to negotiate the pedal board while wearing western boots. After we had enjoyed Dave's fine playing, Chairman Wright cleared the way for open console and refreshments. We all sorely felt Dale's absence, however, and wished that he had been there to share the music and to accept our genuine appreciation for the warmth of his friendship and the musical haven he had provided for our enjoyment.

We will miss Dale very much, as we have missed his wife, Margaret, who left us just a little over a year ago. Margaret and Dale were both long time supporters of ATOS and of our chapter — and dear friends.

IRVING LIGHT

### OREGON Portland

503/775-9048 or 503/771-8098

In January, we were invited to a program at the First United Methodist Church in Port-

land. The featured organist was Jonas Nordwall playing the newly renovated 4/85 pipe organ. The sanctuary of the church has been completely remodeled, and the audience was treated to a demonstration of a new digital delay sound system installed by Dennis Hedberg. This amazing system enhances the natural acoustics of the sanctuary in a manner that adds clarity and expansiveness throughout the room. Combined with the organ, this is indeed one of the most impressive installations in the area. The program was a mixture of orchestral transcriptions and classical works and was enjoyed by all in attendance.

Members had the chance to hear Jonas again in February, this time on the Rodgers organ in the Roseway Theatre. The program for the afternoon included *The General*, starring Buster Keaton. The organ at the Roseway is regularly featured before shows and on special occasions for silent pictures. Jonas provided a dynamic accompaniment to the picture, and the audience was most appreciative.

Our March meeting took place at the Portland home of Harvey and Virginia Scott. They have an original 1916 Estey residence installation which features 16 ranks plus a harp and an automatic roll-player. The main chambers speak through an ornate pipe facade into a large entryway. There is also an echo chamber that speaks into the living room. Members got to try their hands at the

organ plus listen to vintage rolls on the roll-player. An added treat was Oregon Symphony violinist Roy Stillwell who performed a number of selections accompanied on the organ by Gerry Gregorius, Paul Quarino and Don Feely. Thanks to the Scotts for opening their lovely home to our chapter and to Loren and Karen Minear for putting finishing touches on the organ.

DON FEELY



### POTOMAC VALLEY Washington, D.C.

Our February meeting was held in the home of Mr. and Mrs. Robert J. Stratton in Alexandria, Virginia. Bob had installed a 3/12 composite ("mostly Episcopal") in his home a few years ago, having built some of the chests and all of the relay, using direct electric action. He had recently augmented the organ with three electronic pedal voices. The Austin console is replete with couplers (22) and combination pistons (34), so there is always something more the organist can add. Having been a professional theatre organist as well as an organ craftsman, Bob makes sure that everything on the organ works.

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The program consisted of four mini-concerts by members Lou Hurvitz, Lee Prater, Bob Stratton and Floyd Werle, each playing in his own particular style. As an added attraction, Lou and Bob very capably performed "Hungarian Lustspeil," by Keller-Bela, as a duet on the grand piano. Open console and refreshments concluded the afternoon. It was a very pleasant day, thanks to our hosts Bob and Jean Stratton and to all who participated.

Work continues on installation of our 2/8 Wurlitzer at George Mason University in Fairfax, Virginia. We had the Tuba pipes completely reconditioned at Trivo Company, and they are now being installed along with new pipe racks.

DONALD D. FAEHN

## PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Planned events at the Seattle Paramount may be of interest to anyone traveling to the Pacific Northwest or the Vancouver, B.C., Expo this summer. On Sunday, June 8, an afternoon of open console is planned with wine and cheese to be served in the lobby. Former theatre organists in the area have been invited as honored guests, and will also be given the opportunity to play the organ. On October 26 the chapter is planning its first public presentation at the theatre, a duo Halloween program by Jonas Nordwall and Tom Hazleton, for which a slave console, loaned by Mike Wallace, will be wired to the Wurlitzer.

A picnic at the home of Bert and Frankie Lobberegt is planned for July 28, and travelers are also welcome at this event. The Lobberegts operate a museum containing an extensive collection of meticulously restored antique cars and musical devices, and they open their Issaquah home, which contains a 2/8 organ, for an annual chapter party.

Dan Bellomy returned from Portland for a second Seattle-area performance, this one in February at the Tacoma Pizza & Pipes. The organ, a 1930 3/17 Style 260 Wurlitzer, is from the Paramount Theatre in Fort Wayne, Indiana, and has recent additions of a high-hat cymbal and a set of Wind Chimes. Dan included several ballads in his program, always made interesting by occasional original and satisfying re-harmonizations and modulations. "Willow, Weep for Me" contained



Puget Sound officers and board members at the chapter's Marr & Colton: Back row, board members Adeline Hook, Mary Lou Becvar and Pearl Nelson; Front row, Vice-Chairman John Nafie, Treasurer Dan Raven, board member Ken Gallwey, and Chairman Mel Retzlaff. (Thelma Smith photo)

good jazz tempo, creative brass and Post Horn punctuations, and a bass line reminiscent of the best of Ray Brown — some of the most tasteful and well-constructed theatre organ jazz this writer has heard. "Stormy Weather," also very cleverly done, ended with the exciting creative abandon characteristic of Earl Grant.

Young English organist Pauline Dixon played a cameo spot in a surprise appearance at Bellevue Pizza & Pipes in March, a day prior to a benefit performance at the First United Methodist Church in Kent for the Kent Community Care Center. Mary Lou Becvar, a chapter board member, is director of the service center, and Pauline and her mother, Allison, were guests of the Becvars while in the area. Pauline, an energetic young musician, adds a spark to her playing by her own obvious enjoyment of what she's doing. "Swinging Shepherd Blues" was great fun for

everyone, as was "The Trolley Song." "Cry Me A River," given very tender and sensitive interpretation, featured beautiful registrations on this very well-voiced organ. Owners Jack and Betty Laffaw allowed use of the organ for open console, and several people had the thrill of playing it.

DIANE WHIPPLE

**RED RIVER ATOS**  
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We began the year with a chapter social at the Fargo Theatre where we were nicely enter-



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Father Miller presiding at the organ workshop in the Fargo Theatre.



Father James Miller at the Fargo Theatre's 3/14 Wurlitzer.

tained by Mike Erie, an organist from Minneapolis.

Our next event focused on Father James Miller, who started off our new artist series with a thoroughly wonderful concert on February 21 at the theatre. The weather was not very cooperative, but there was plenty of warmth between the organist and the audience. You can't help but have a good time with Father Jim. The following day, he held a workshop and demonstrated as he talked about registration, use of the swell pedal, attack and release, phrasing with embellishments, playing musically and how the approach to theatre organ differs from classical organ.

In March the Fargo Theatre had its sixtieth birthday, and the Red River chapter its twen-

ty-first. To commemorate these events, a dinner was held at the new Radisson Hotel in downtown Fargo. In attendance were chapter members, Friends of the Fargo and many guests including Fargo Mayor Jon Lindgren. We also honored many of the individuals and businesses who have contributed to the restoration projects at the theatre. Our featured speaker was Herbert Scherer, the respected art librarian from the University of Minnesota. He discussed the career of, and showed a film about, Jack Liebenberg, the man who designed the Fargo Theatre changeover to streamlined modern in 1937.

Work is currently in progress on the Brass Saxophone rank and the rebuilding of the Marimba, the final additions to the Wurlitzer. These projects should be completed in

time for our spring silent movie nights, April 18 and 19, when the silent film star, Colleen Moore, makes a return appearance.

SONIA CARLSON

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

Our January 18 meeting was held in the Circus Room of the Holiday Best Western Motel in Fremont, where member Lois Thomsen plays her own Hammond every Friday and Saturday evening. Lois has a large and loyal following, and we were pleased to have a number of Fremont guests in atten-

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Lois Thomsen was the perfect hostess at River City Chapter's January meeting.  
(Tom Jeffery photo)



River City Chapter President, Ann Gabelman, takes a turn at the Sortino Technics.  
(Tom Jeffery photo)

dance. The evening began with a social hour and dinner with Lois entertaining at the organ. Dick Zdan and Jack Moelmann spelled Lois at the console during part of the dinner hour. President Ann Gabelman conducted a short business meeting during which our secretary/treasurer Bob Markworth, was nominated for the national ATOS Board of Directors. Jack Moelmann, ATOS President, explained the activities and goals of the organization for the benefit of our guests. After open console, Jack played a sing-along and

accompanied the silent film *Lizzies of The Field* starring Billy Bevan. By any measure, this was a very enjoyable evening for the more than 55 members and guests. We are indebted to Lois Thomsen for hosting the event and making all arrangements.

Subby and Corinne Sortino hosted our February 22 meeting at their beautiful home. Their living room boasts two digital electronic organs, a Technics and a Lowrey, and five members put them through their paces during open console. A bountiful potluck supper fol-

lowed. Not content with two digital organs, Subby honored George Washington's birthday with a pre-programmed rendition of "Happy Birthday" on a Radio Shack novelty organ. After a short business meeting, Corinne Sortino and Ann Gabelman joined forces in an organ duet. Jack Moelmann, the featured artist for the evening, included a sing-along with lantern slides in his program.

Our chapter continues to grow as we become better known in the eastern Nebraska-western Iowa region. Our more than 60 mem-



Corinne and Subby Sortino hosted the River City Chapter's February meeting.  
(Tom Jeffery photo)



Ann Gabelman (left) and Corinne Sortino join forces in a duet.  
(Tom Jeffery photo)

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Dr. Bruce Belshaw at the console of the Arthur 2/10 Wurlitzer.

(Don Zeller photo)



Jack Jenkins, resident organist at the Fox Theatre in St. Louis, at the console of the 4/36 Crawford Special Wurlitzer in the Fox.

bers have a busy spring and summer schedule planned, including a June program on the new \$300,000 Casavant pipe organ in the Strauss Performing Arts Center at the University of Nebraska at Omaha.

TOM JEFFERY

**ROCKY MOUNTAIN  
Denver, Colorado  
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We started the new year with a special program at Denver's historic Trinity Church. Professor James Bratton of the University of Denver presented a slide program entitled "Hook Your Hastings to A Steere," featuring historic organs of Colorado. Dr. Bratton has spent many years researching, recording and photographing the early instruments of the state and has assembled a very interesting program. Following his presentation, Dr. Bratton demonstrated the 1888 Roosevelt organ in the church. This organ will be one of the featured instruments during the Regional Convention to be held in Denver October 10-13.

The February program was also very special, particularly for long-time members of the chapter. Priscilla Arthur hosted 65 members and guests in her home for a dedication program on the recently completed 2/10 Wurlitzer which was formerly installed in Denver's Orpheum Theatre. The organ was purchased by Bill and Priscilla Arthur several

years ago, but, before the installation could be completed, Bill passed away. Priscilla decided to complete the instrument in his memory. The artist of the day was Dr. Bruce Belshaw, a close friend of the Arthurs. His program included "So Many Memories," "Our Love Is Here to Stay," "Anything Goes" and many other old favorites. A lavish reception followed the program, and many members played during open console. This instrument will be included in the Afterglow following the Regional Convention.

DONALD ZELLER

**ST. LOUIS  
Missouri  
314/968-1940 or 314/631-1495**

By the time this is published, the restoration and installation of our 3/15 Wurlitzer in the gorgeous Granada Theatre in St. Louis will be well underway. We were fortunate to be able to work out a permanent loan agreement with Granada, as it is the last vaudeville/movie palace in the St. Louis area that operates as a movie house. It is still basically an intact, 1200-seat neighborhood movie palace. We plan monthly concerts-silent movies and special programs about four times a year. The organ is being enlarged to 25 ranks, and formal dedication sometime in November of 1986 is projected. We plan for almost daily use of the organ before movies and during intermissions. A group of financial supporters is being organized, known as "The Friends of

The Granada Wurlitzer," with special privileges and considerations for their yearly support. Marlin Mackley of Mackley Organ Service is restoring and installing the organ for us. Marlin is past president of our chapter and is responsible for the superlative restoration and ongoing maintenance of the Fox 4/36 Crawford Special Wurlitzer.

The Fox lobby organ is almost ready for formal dedication later this summer or early fall. Use of the organ is scheduled to begin with the Fall Super-Star Series. The 2/12 Wurlitzer is being installed by Marlin Mackley; it is owned by our chapter and is on permanent loan to the Fox.

We are excited about the Summer Classic Movie Series at the Fox. Chapter Vice-President Jack Jenkins is the resident organist at the theatre and will preside over the Wurlitzer for pre-movie concerts. A guest artist will be brought in to play the only silent movie. For more information, call the box office at 314/534-1111. If you're in St. Louis this summer, you owe it to yourself to attend one of the Monday night movies. Jack Jenkins is a top-notch artist, and it is always a treat to hear him play.

DENNIS E. AMMANN

**SAN DIEGO  
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A first-time welcome was given to Jim Riggs at our February 15 concert. His relaxed

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style, both at the console and with his audience, makes for easy enjoyable listening. The light show put on by the stage crew added a nice effect to the upbeat arrangements of the '30s and '40s tunes played by Jim. He is a star for good reason and we'll welcome him back any time!

The chapter's March membership meeting was held at the California Theatre. This was the first chance that the members have had to hear, individually, the four ranks that were added late last year. One of our members, Walt Slocum, demonstrated each of the ranks, Clarinet, Oboe, Horn Diapason and Quintadena. The organ now has 22 ranks. Walt also explained about the new capture system.

After the business meeting, a mini-concert was presented by two talented members, Russ Peck and Chuck Kramarich. Both young men have many years of piano and organ study behind them and both have played professionally. Russ' presentation included light, easy-going arrangements of nostalgic medleys. Chuck's program was varied in mood and made good use of "sound effects" for the "Syncopated Clock" and "Chattanooga Choo-Choo." This mini-concert was the seventh in a series presented by members and free to all members and guests.

MARY JANE HYDE

## SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our November meeting was held at the home of Vic Thomas. The program was open console at Vic's Conn 652, and our host even



San Diego Chapter members Chuck Kramarich and Russ Peck after their mini-concert.



Jim Riggs at the San Diego Chapter 3/22 Wurlitzer.

played for us, something we don't hear very often.

Our December Christmas party took place at Tulsa's Central Assembly of God Church. Although sparsely attended, we enjoyed a delicious potluck dinner, good fellowship and music on their 4/14 Robert-Morton and grand piano. Dick Van Dera delighted us with an impromptu "concert" before we heard carols played as duets by Luther Eulert and

Dorothy Smith with each taking turns at both instruments. We've heard several of our members in unrehearsed duets, and they always amaze us — one would think they'd practiced together!

Vic Thomas graciously allowed us to meet at his home again in January. Our program, a videotape of the PBS program, "Voices in The Wind," was fascinating, especially seeing the tour through the organ factory. Open

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console on Vic's Conn 652 followed.

In February we met at Phil and Laura Judkins' home for a program played by our host on his 3/11 partly Wicks hybrid. He gave us some suggestions on how to overcome the "seeming slowness" of a pipe organ pedal and played several selections by way of illustration before presenting the purely entertainment portion of his program. Open console followed.

We are making tremendous progress on the installation of our club-owned 3/10 Robert-Morton. The chamber is nearly finished at Vo-Tech High School. We had some marvelous publicity last November in the *Tulsa Tribune*, and our thanks go to *Tribune* writer Rebecca Martin and photographer Mike Wyte for a great story!

DOROTHY SMITH

## SOUTHWEST MICHIGAN THEATRE ORGAN CLUB

Southwest Michigan  
616/343-6491 or 616/344-1438

The weatherman was cooperative as 18 people made their way to the home of Don and Shirley Welsh at Long Lake in Portage for a regular meeting on January 19. The theme for the day was music of the '40s and '50s, and Don was the featured artist on his Model E Hammond. He opened with "You Can't Be True, Dear," a Ken Griffin number that brought back fond memories to this writer who roller-skated to this tune many times. Shirley provided a delicious assortment of refreshments which members enjoyed during open console. Don has built a special building to house his Kilgen pipe organ, and many of us took a peek at the array of pipes and parts he has gathered. We look forward to the day he has them all assembled into a working unit.

That same afternoon, Betty Darling played the 3/13 Barton at the State Theatre in Kalamazoo before two showings of *Gone With The Wind*. She also entertained during the intermissions.

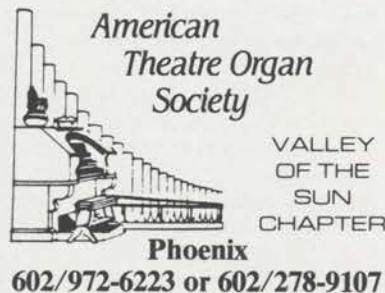
On February 16 we met at the home of Al and Bertha Dinse in Kalamazoo. Al explained how he built his own bandbox, utilizing drums and other percussions he had played during his years with a dance band. He then played several numbers on the three-manual Artisan, demonstrating some of these special effects. Love songs were the order of the day as several members and guests took turns dur-



Ken Butela (left) and Mike McLeier performed on the Conn 653 at Southwest Michigan's Christmas party.

ing open console. Bertha, our charming hostess, tempted us with an endless supply of good things to eat during the afternoon. A heavy snowfall and worries of a treacherous drive home prompted a hastier departure from the gracious hospitality of the Dinses than some would have liked.

L. DIANA HASKINS



Our chapter sponsored a concert on March 2 in Snider Auditorium which was "free" to the public. Sherman-Clay provided the two-manual Rodgers Asilomar electronic organ with pipes, and Walt Strony provided the artistry. This concert was presented to the public to widen the theatre organ audience and acquaint them with a special community project, the removal and rebuilding of the Kilgen theatre pipe organ in the Johnson Mortuary in Yuma. When this organ is rebuilt, it is hoped that it can be installed in the soon-to-be-refinished Yuma Theatre which is now

closed. The theatre was recently purchased by the Arizona Fine Arts Council and leased to the Cultural Council of Yuma. This organization will attempt to restore the theatre.

Walt Strony presented a superb program which demonstrated the versatility of the Rodgers organ. He opened with "Another Opening, Another Show" followed by "Memory" from *Cats*. An upbeat Fats Waller's "Handful of Keys" (and that it was) displayed another dimension of the organ and the organist's dexterity. The first half of the program was brought to a close with a medley of tunes from *Showboat*, one of this writer's favorite Broadway musicals.

During intermission Strony's records were available, and containers provided for donations for the "Save The Organ" project. Walt's records began disappearing and the fish bowls began filling up.

Member Harold Applin of Yuma coordinated the plans for the concert and also served as master of ceremonies. He briefly told the audience of the help needed to rebuild the organ and encouraged them to donate, not only money, but also time and labor.

The second half of the concert opened with Handel's "Hallelujah Chorus" which was most appropriate for this Lenten season. As a change of pace, Walt asked for requests and then proceeded to weave many of them into a fine medley. His closing number was the "Battle Hymn of The Republic," an all-around favorite! The Yuma audience showed

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TATOS President Evan Chase, flanked by Wolverine Vice President Homer Warren and President Fred Page. At the OHIO console: Bill Yaney. (Bill Vogel photo)



In February, Guy and Elsie Kuhn introduced us to the TECHNICS. (Fred Page photo)

their appreciation with a standing ovation — well-deserved!

Thank you, Walt Strony, for a most enjoyable and fine concert. Thanks, also, to Harold Applin for the time and effort which made this concert a reality. May the dream of having the Kilgen theatre pipe organ installed in the Yuma theatre be achieved. If it is, Yuma will be able to boast of having the only pipe organ in a theatre in Arizona!

IONE DANFORD

Anyone wishing to make a contribution to this worthy cause may do so by sending it to: SAVE THE ORGAN PROJECT, 1415 First Avenue, Yuma, Arizona 85364.



VIRGINIA THEATRE ORGAN SOCIETY

Ty Woodward gave a splendid concert for the club on January 6 at the Byrd Theatre in Richmond. Ty has played for us before, and it is a treat to hear his polished style. His classical training is evident, and he is equally at ease with the theatre organ as he is with its more

formal counterpart. Ty played for the regular movie audiences on Saturday and Sunday nights and was eloquently introduced by David Barnett. Remembering how well the piano/organ duo went over the last time with Tim Needler at the grand, this time Ty was at the console and Lin Lunde made the trek up the ladder to the piano box. Again, the audience thought this bit of showbiz was really great.

Our annual membership meeting was held at the home of Paul and Joyce Harris. The Harris' home is like a museum with every type of antique musical instrument one can think of, from a tiny music box to a giant Wurlitzer band organ. The new officers were presented to the membership, and we were treated to a slide show of Richmond, its theatres and its organs. The fun-filled evening was topped off with plenty of good food and conversation.

MILES RUDISILL



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of the American Theatre Organ Society

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After a visit to the Ohio Theatre in Toledo in November and a Christmas dinner at Theatre Organ Pipes & Pizza in Pontiac in December, we met on January 26 in the Redford

Theatre. For a few minutes it could have been 1931. For several members, many layers of dust were lifted from the long-dormant memories of old Redford when a short newsreel of that year, concerning a local event, was shown. Sigmond Ross, a veteran of silent movie accompaniment, brought the mute picture to life with his music. Sig played an hour of concert music prior to the business meeting. This meeting in the Redford was made possible through the gracious goodwill of Motor City Chapter.

On February 23 we had a lesson in computer science. Pat Feight of Keyboard World in Livonia brought a Technics sx-G7 "music machine" to the home of members Guy and Elsie Kuhn. Pat demonstrated the fantastic capabilities of PCM (Pulse Code Modulation), a superior way to reproduce a sound originally obtained by simply blowing a pipe. The gorgeous sound of the "big band" was impressive. The one thing we missed, however, was the knowledge that the Technics had ever accompanied a silent movie in the 1920s. We thank Pat and her family for the considerable time and effort that went into bringing the instrument to Mt. Clemens for our enjoyment. We acknowledge the success of a wondrous electronic technology, but a few of us will not be weaned away from the theatre pipe organ.

CHARLES and BETTY BAAS □

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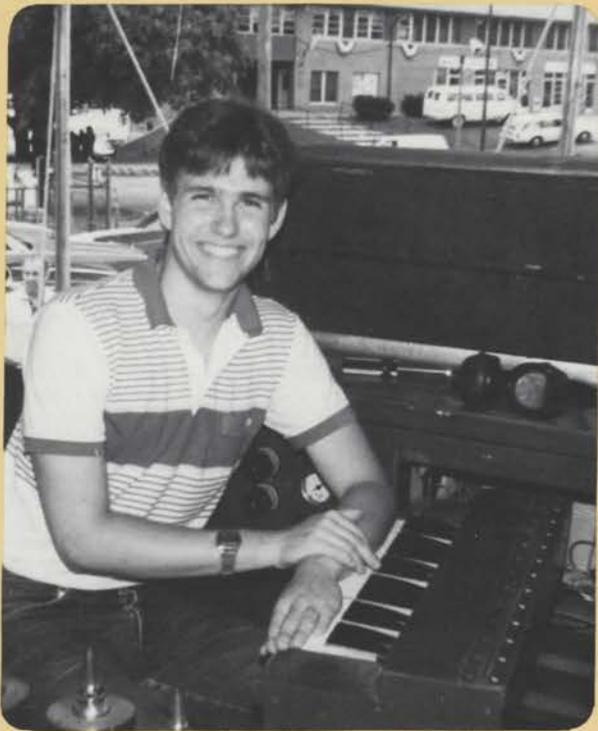
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# May we introduce . . . MARTIN ELLIS



Martin Ellis

Martin Ellis is not a stranger to those who attended the National Convention last August and heard him play the Chicago Theatre Wurlitzer at the closing concert. It is a pleasure to note that he is to be a featured artist at the 1986 Convention in Richmond. Martin is the first winner of the ATOS Young Organist Competition and is one of the many reasons for optimism among theatre organ devotees.

Martin has been an avid music student since the age of four when he started piano lessons. He was in the fifth grade when his family moved from Mount Vernon, Indiana, to North Manchester where he began the study of classical organ with Gary Deavel at Manchester College. Within two years he was playing for services at churches in North Manchester and was, as an eighth grader, appointed part-time organist for his own United Methodist Church.

In junior high school his interest in popular music devel-

oped as he became involved in the instrumental and vocal programs, and he was soon established as a capable accompanist. He was also the student director of the Broadway shows produced by his high school and played the school's Hammond for their basketball games. During these years he continued to expand his duties as church organist and, in 1984, played the dedicatory recital on his church's new Zimmer pipe organ.

While still in high school, Martin was exposed to the theatre organs at the Paramount Music Palace in Indianapolis and the Cardinal Music Palace in Fort Wayne. "It was at this point," he says, "that I fell in love with the theatre organ. It seemed to be the ultimate tool in musical expression that one person could control, and the thought of being able to use orchestral sounds, real percussions and a huge-sounding ensemble really thrilled me!" Martin first experimented with theatre organ styling by imitating records and favorite artists, one of whom is Donna Parker of the Paramount Music Palace, "because," he says, "she played a lot of music I could relate to, a lot of popular tunes, novelty tunes and things that were easily recognizable."

Martin's family subsequently moved to Monrovia, Indiana, which is only 25 miles west of Indianapolis. He then joined ATOS and was introduced to John Ferguson, former music director of the Paramount Music Palace, who has since been his theatre organ coach. Martin has played for Footlite Musicals at the Hedback Theatre, for Central Indiana Chapter and for the White River Arts Silent Film Festival.

Next fall will find Martin Ellis at DePauw University where he will continue to study classical organ under Arthur Carkeek. This young man is most appreciative of the support and encouragement he has received from his local ATOS chapter and friends. Commenting on his cameo appearance with Rex Koury at the Chicago conclave, he says, "I was thrilled to have the opportunity, not only to play an organ with a history like the Chicago Wurlitzer, but also to be the 'first of the first' in ATOS history." Since that occasion, he has performed at the Long Center for the Performing Arts and the Patio Theatre in Chicago and has continued to play for Footlite Musicals.

It is encouraging to those who are dedicated to preserving and promoting theatre organs to know that there are young organists of the calibre of Martin Ellis who are as much in love with theatre organs as we are.

Martin can be contacted at Route 1, Box #103, Monrovia, Indiana 46157. GRACE E. MCGINNIS □

## Donna Parker

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See question on page 7.

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