

THEATRE ORGAN

September/October 1986

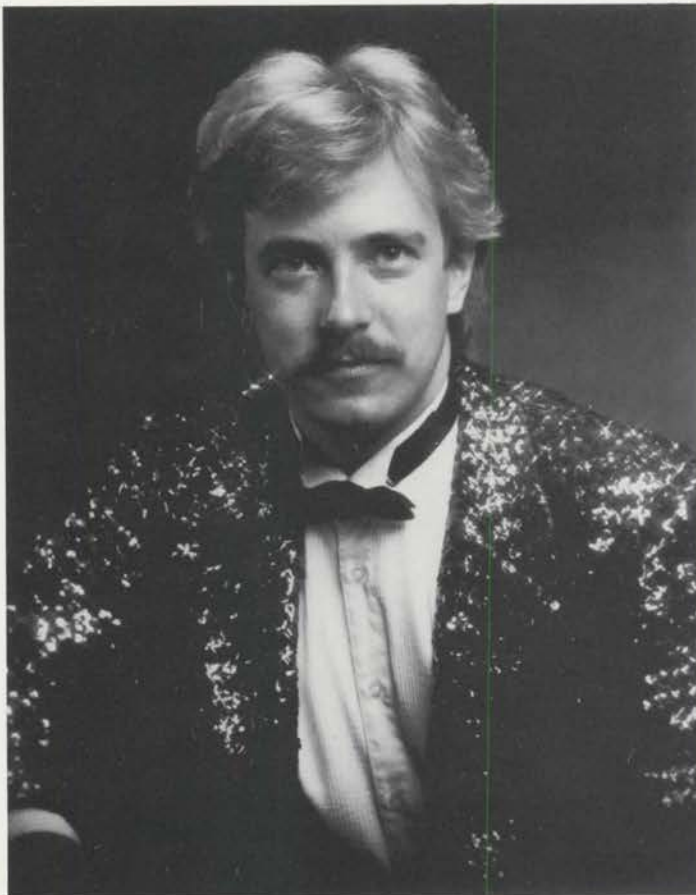
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Don Hall, Aberdeen American News



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4/23 Robert-Morton in the
Saenger Theatre, Pensacola, Florida.
See article beginning on page five.
Photo credit: ASA Photo/Graphics, Pensacola, Florida

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American Theatre Organ Society

PRESIDENT'S MESSAGE



For those of you who missed the Richmond ATOS Convention, it was a great success! I know that everyone there had a great time visiting that historic town and hearing the excellent organs which Richmond has to offer. A "Well done!" to the Virginia Chapter for hosting a terrific convention. We look forward to coming back to Richmond again in the future. To all of those who worked so long and hard, thank you for a great time.

We have started a NEWSLETTER which, at the request of many of you, will provide you with current news of activities in the theatre organ world. Our THEATRE ORGAN journal does not allow us to have perishable news in it because of deadlines and its purpose as the journal for ATOS. To fill the void, the NEWSLETTER should be informative and interesting. However, it costs money to publish a monthly newsletter, so we need to know what you think of it and if we should continue beyond the six-month trial period. You will receive it as part of the Journal on those months that the Journal is published and as a separate item the other months. Board member Tom B'hend will be the first editor of the NEWSLETTER.

We welcome to your Board of Directors Allen Miller, Catherine Koenig and John Ledwon, who were elected by you to serve a term on the Board. We look forward to their ideas and inspiration during their terms.

We will be getting underway with our 1987 Young Organist Competi-

tion soon. Dwight Thomas, this year's winner, put on an outstanding cameo performance during the convention. Our best wishes for Dwight's continued success in theatre organ.

Allen Miller has been working hard on a *Technical Manual* which will be available soon through the Library/Archives. It should help fill the void of technical information about setting up and maintaining theatre pipe organs.

Special thanks to those at the convention who volunteered equipment for the Library and Archives and volunteered to help during the coming year. We are in desperate need of your help and support if we are to achieve our goals.

A great deal of business was transacted during the several days that your Board of Directors met in Richmond. I hope that you will take time to read the minutes of the meetings. If you have any comments or suggestions, please let us know.

Again, thank you, Virginia Theatre Organ Society, for hosting a great convention.

Sincerely,

Jack Moelmann

JOURNAL COMMENTS



Within a few weeks, membership renewal notices will be sent to about 60% of our members. After the decision to renew is made (please don't consider the alternative), you are urged to return your check directly to ATOS in the envelope provided with your renewal notice. This method increases accuracy and saves this office time in processing your renewal. And, if you do it right away, it saves ATOS the added cost of sending a "reminder" notice later.

Along with the decision to renew directly to ATOS, please consider a category above "regular" if you can. We can only keep the regular

dues at \$20 if many of you voluntarily add extra funds. The additional funds become significant in our ability to add programs that can mean so much in our long term goal of preserving the theatre organ for future generations to enjoy. With your help, 1987 can be the best year ever for ATOS.

Sincerely,

Douglas C. Fisk



THE IMPOSSIBLE DREAM

by Tom Helms

“THIS MONUMENT IS DEDICATED
TO THE BEST IN MUSIC, PHOTOPLAY
AND THE THEATRICAL ARTS.”

— Julian Saenger

Sitting back, sinking into the sea-green plush of the theatre, with the orchestra striking the first notes of Broadway excitement, provided a special thrill for me. After fifteen years of dreaming, planning, working and sometimes agonizing, seeing the Saenger Theatre alive and well as a new performing arts center filled me with a heartwarming sense of paternal pride.

In 1971 the 46-year-old Pensacola Saenger, the second house built by the Saenger Amusement Company of New Orleans, was destined for the wrecker's ball. At the invitation of a friend, I toured the theatre and, for the first time, played the old Robert-Morton organ there. I knew that I had to let the people of the community know what a wonderful potential was asleep here in this giant facility which was on its last leg as a movie house. The American Broadcasting Company was trying to sell the theatre for its property value, and in the wings was a new parking lot. After gaining approval from the management, I started, in my spare time, to repair the moribund Morton. After several weekends of intense labor, respectable sounds were heard from the organ for the first time in years. The manager was so excited at this development that he asked me if I would play for intermissions on the weekends.

Months passed and work continued, aided by friends who were subsequently to form the Gulf Coast chapter of ATOS. By late 1974, the SAVE THE SAENGER project was well underway. I was able to present six free organ concerts to raise public interest in the old structure and its Robert-Morton, and as interest grew, the organ became the heartbeat of the whole Saenger project. The tattered the-

atre, with all of the problems that a downtown location could create, had a spark of life behind those elegant Spanish organ grills with which everyone fell in love.

After the success of the first Saenger Theatre (now the Strand) in Shreveport, Louisiana, with its 2/11 Robert-Morton, Julian Saenger started construction of a second the-

atre in Pensacola in early 1924. For what was a thriving boom-town in those days, Saenger planned a deluxe house of 2250 seats with an impressive organ. Incorporated into these plans by prominent New Orleans architect Emil Weil were the usable remains, such as the wrought iron balcony railing, of the old Pensacola Opera House which had burned a

Front of the Saenger Theatre in Pensacola which houses the Wonder Morton owned by Gulf Coast Chapter.





Ornate Spanish grillwork in front of pipe chamber in Saenger Theatre.

few months earlier.

During construction, the Pensacola Saenger suffered many setbacks. The 3500-seat flagship in New Orleans was developing into such a mammoth project that money was getting tight. The Pensacola budget of over one million was cut to \$500,000, less than half the original figure. Many of the proposed appointments and features, such as a completed arcade and lobby spaces, were deleted. Fortunately, though, these cost-cutting changes were implemented after the construction of the over-size stagehouse. When I found the original blueprints in the attic of the theatre, I could see the evidence of these deletions and, regretfully, learned that much of the planned organ and its elevator were never installed. What was to have been a much larger instrument was trimmed down to a lean 2/6 Robert-Morton. Incidentally, people often ask why

the Saenger theatres always used Robert-Morton organs. I was told that Julian Saenger owned a large block of stock in the Robert-Morton Company; thus, it was to his advantage to purchase and exhibit organs built by that firm. The tremendous instrument that Robert-Morton built for the flagship Saenger in New Orleans was used to demonstrate the tonal capabilities of Robert-Mortons to prospective clients. In Pensacola, preparations for a divided organ installation were made. Even the swell-shade framing was installed in both large chambers. But for economic reasons the six ranks were installed in the right chamber only. The small instrument, however, boasted a complete tuned-percussion section.

My dream was to enlarge the organ and use both of its chambers as had been originally planned. Convincing others that this would work, however, was not always easy, but dreams *can* come true if you believe in them long enough! After the SAVE THE SAENGER concert series, the dream began to materialize with the restoration of the old rehearsal grand piano and the addition of a player action, making it playable from the organ, a project which took thirteen months. By this time, Dr. B.D. Rhea had joined our efforts and, with his fully equipped workshop, progress on the organ became more encouraging. As publicity increased, a \$500,000 gift from the Florida Board of Regents to the newly formed Friends of the Saenger started the fund-raising drive for the complete restoration of the theatre. The architectural and engineering firm, Holobird and Root, of Chicago, was engaged to restore the old house. The massive first phase of this restoration necessitated the removal of the old Morton console and much of the pipework. The theatre had been flooded several times during hurricanes, and when the console was lifted for the first time in fifty years, it broke into pieces.

After much discussion, it was decided to enlarge the organ to its originally planned size. I had played the beautiful Wonder Morton at Loew's Palace Theatre in Manhattan



Tom Helms at the console of the 4/23 Robert-Morton at the dedication program, 1985. (Bob Rogers photo)

and felt that this particular style of console would be perfect for the Pensacola Theatre. To build such a console, however, is an unbelievably difficult challenge, but Dr. Rhea agreed to undertake the construction in his shop. (Documentation of his project is covered elsewhere in this issue.)

As our project accelerated, a nationwide search produced necessary components for the new Saenger organ. The long-silent Morton in Loew's State Theatre in New Orleans provided several additions, as did the Morton originally installed in Loew's Pitkin Theatre in Brooklyn, New York. A 25hp Spencer blower was found in West Texas and relocated to the Saenger. Some pipes and chests from his home installation were donated by member Curt Goldhill. Trivo Company was engaged to build hard-to-find color ranks, such as the Saxophone. The Kinura and Posthorn were fabricated by myself. All of the additions were selected and scaled to ensure a cohesive ensemble for the Pensacola Saenger.

Winding of these high-pressure unit orchestras was a problem that no builder of the era always got right. After years of studying the most successful installations and winding schemes, the best of all combined practices was applied to this installation. Lyn Larsen offered many helpful suggestions. To aid in the recording of the instrument, much attention was given to providing an installation free of the wind noise and leaks so characteristic of high-pressure organs. A special muffler was constructed to fit in the tight space over the blower to attenuate any turbine noises, and the tremulants were located in the rooms above each chamber.

During those years, we became quite familiar with setbacks. For example, after repairs were completed, the large 16' Tubas, Diaphones and Tibias were hoisted into the new Main chamber and strategically placed for

View of proscenium and organ from the balcony of the Saenger Theatre.



safe storage. I stopped by the Saenger, after a long trip, to check on the restoration and found that everything stored in the Main chamber had been destroyed. All of the pipes had to be hoisted back down, re-rolled, resoldered and repaired another time.

However, seeing the theatre restoration progress gave us renewed energy to continue our work. This work was being done during a period when inflation was at its peak, and none of the money allotted for the organ project by the theatre restoration board was ever received by our chapter. Without this support, the dream of having a solid state relay and combination action seemed to be more impossible than ever. As a result of the impressive console construction and other work, however, several large financial gifts were pledged, and these were matched by the Monsanto Corporation of St. Louis which brought us over our financial hurdle. Peterson Electro-Musical Products built both the relay and combination action, and the long-awaited purchase of these parts made it possible to complete the project.

Our last impasse was the elevator. Since the original was deleted from the plans in 1924, a new hydraulic system had to be found. During the theatre's restoration, which was complete by this time, the orchestra pit floor had been raised by filling it with concrete which had to be removed along with the 60-year-old concrete wall which formed the back wall of the pit. Crews were scheduled, and the sounds of jackhammers filled the theatre for weeks. All this had to be done during the theatre's idle summer months. The pit was covered with plastic to prevent concrete dust from filling the newly restored house. After six exhausting weeks of very hard labor, this job was completed, and the pit was ready to receive its new lift. Wonder Morton consoles are very impressive and very large and are too big to live in a pit. A new "garage" was constructed behind the pit to house the console. The platform rides on steel rails both in the "garage" and on the elevator and can be easily rolled into place by one person.

In the spring of 1985, the organ was given its long-awaited tonal finishing and then, after fifteen years, was ready for its dedication. Seven years had passed since it was last heard in public, and this concert was planned to demonstrate the many tonal capabilities of the new Morton. The program included organ solos, a slide tour of the interior of the organ, a sing-along, a short Harold Lloyd silent, and many surprises, including an orchestra. A professional advertising agency had so successfully promoted the concert that a capacity crowd was there and was treated to the new (old) sounds of the sixth Wonder Morton in a Saenger theatre. Friends and ATOS chapters were represented from all over the country and toasted our success at an elegant champagne reception on the stage after the show. Now, perhaps, you can understand how seeing such a dream become reality would evoke a feeling of paternal pride. The Pensacola Theatre is *not* a parking lot today — it is a beautiful, functioning tribute to the "best in music, photoplay, and the theatrical arts!" □

We Did It!

by Dorothy Standley

An old radio show came on the air with the words: "The house lights dim; a hush comes over the audience, and the curtain rises on the first act of . . ." So it was at the dedication of our new 4/23 Robert-Morton theatre organ in the recently restored Saenger Theatre in Pensacola, Florida. Our story begins.

From the time he brought the first sheet of plywood home on the top of his car to the finishing of the gold leafing on the console, Barclay Donaldson Rhea, M.D., master organ builder, started and completed a labor of love. In between were miles and miles of wire, thousands of pipes, windlines, chests, regulators, etc., that most of you who have ever tackled a pipe organ know all too well.

Dr. Rhea, a practicing radiologist, a Major in the Army Medical Corps during WWII, a kinsman to the wife of President Andrew Jackson and quintessential southern gentleman, had never built an organ console, but master-builder he is. His workmanship is of a generation gone, characterized by meticulous detail, careful planning, exquisite execution, an unflinching eye for beauty and infinite patience. We are so very fortunate that he did this work for us, on his own time and at his own expense. When he undertook this project, he wrote the fateful words, "What A Fool Am I," as a parody of the song, in the margin of his shop notes.

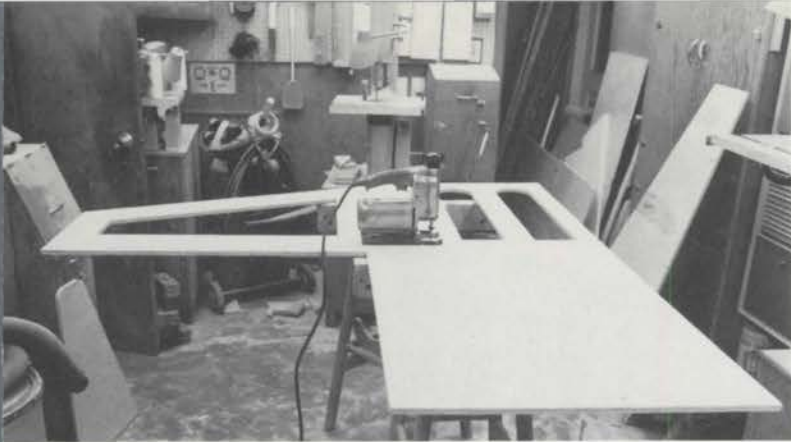
It was more than ten years ago that we found our long-neglected, puny, original-to-theatre 2/6 Robert-Morton. We named it "Lola," worked on it, maintained it, repaired it, restored it and played it with love. Gulf Coast Chapter gave several concerts during this time to raise money to "Save The Saenger." Our capable resident organist, Mr. Thomas F. Helms, had a dream of a large, magnificent instrument, of impeccable tonal balance, that would fill the restored theatre with organ music second to none. He encouraged our group to aim for this. With his skill, and after consultations with Lyn Larsen, Tom produced a tonal design to fill this dream. His motivation and enthusiasm kept us pushing on, and his expertise and personal skill as a craftsman contributed greatly to the completion of this project.

Before Dr. Rhea started work on the console, he undertook the gargantuan task of completely restoring the Brambach baby grand piano stored backstage at the theatre under a pile of old, dusty stage props and scenery. We were told that this was the original rehearsal piano used at the Saenger in its early days. Dr. Rhea modified an Aeolian player-piano action to enable it to be used in the Brambach to make it playable from the organ console — no easy task! The finished piano sits grandly now, for all to see and hear, in the box seats immediately below the new chamber opening stage right.

Then came the time when we all felt that we could give "Lola" the attention she wanted. First, we scouted for the necessary Robert-Morton parts, then we mounted a campaign for funds. Our men, some "shanghied" volunteers and Tom Helms rented a truck and drove hundreds of miles to bring these parts home. What days! We faced, too, the problem of storing the thousands of pieces until we could refinish, repair, re-leather and install them. Some pipes were in such terrible shape they looked like refugees from a war disaster area. Eventually, all were put into first class condition by Dr. Rhea and Tom. At first, all these parts were stored under the balcony in the theatre, but we had to empty that space when restoration was in full swing. Parts were "farmed out" to every conceivable bit of space, including private homes and the top of the case of an antique Wurlitzer in a local historical church.

We made several trips to Fort Worth, Texas, during this time to measure, photograph and copy parts of the Wonder Morton owned by North Texas Chapter. Their cooperation was invaluable since one can't find a Wonder Morton at just any local supermarket. Only five of these instruments were produced, so having an original to copy was a bonanza.

Tom heard of a blower for sale at McMurray College in Abilene, Texas, and we made a trip there to buy this behemoth from the college. Naturally, the thing was still completely assembled in the basement of the college auditorium, and our task was to disassemble and move the tons of equipment upstairs and into



First stage of console construction in Dr. Rhea's workshop — still a long way to go.



Sad and pitiful state of ranks of pipes before Dr. Rhea worked on them.

a rented U-Haul — all this in a Texas temperature of 117° and no airconditioning. We pulled this loaded — and I *do* mean loaded — U-Haul back to Pensacola to the Saenger Theatre. At that time the trap door was still in the original stage floor, so the blower and motor were lowered v-e-r-y c-a-r-e-f-u-l-l-y through this opening to the blower room where it would be completely reconditioned and installed. As a safety precaution, a sump pump was installed in the blower room since it is five feet below mean flood level during a severe hurricane. After the blower was permanently installed, Dr. Rhea built a very large muffler to tame the noise of the mighty beast.

Then it was time to investigate the space for the second chamber. This is the room the planners planned, the builders built, but the financiers didn't finance, and the original 1926 lightbulb was still hanging on its bare wire along with antique dust from 1926. Here Tom Helms measured everything so that chests, pipes, regulators, supports, wiring, swell shades, etc., would fit with the jewel-like precision of Dr. Rhea's workmanship. The chamber also received its first coat of paint. Some of the ranks from the original chamber were relocated to achieve better tonal balance. Additional openings were cut and fitted with swell shades to help the organ speak with more authority into the auditorium.

Meanwhile, work on the keydesk progressed! The stop bolsters had been bent and were ready to be put into the console. The bol-

sters were built so they can be raised by balance and held upright with built-in supports. The swell pedal assembly is enclosed but opens and can be moved forward for any needed adjustments or repairs. Dr. Rhea built the mechanisms himself, and, to ensure a source of supply for replacement parts, duplicates of each part were made and are stored in the pedal-assembly box. The combination action power supplies were built and fitted, with precision and serviceability, in the back of the console — spares here, too.

The bottom two manuals came from "Lola," and the top two from a Robert-Morton in Selma, Alabama. Dr. Rhea altered the key frames to accommodate these manuals, adapting them to make them align at the AGO playing angle. Gallons of 409 went into cleaning 50 years of grime before the "ivories" were replaced. The black keys he painstakingly refinished by hand using black automobile lacquer. Their beautiful finish is 50/50 love and elbow grease. The lights on the stop bolsters are Ford Model A dashboard lights that were standard on the original Robert-Morton. (When we go for authenticity, we go all the way!)

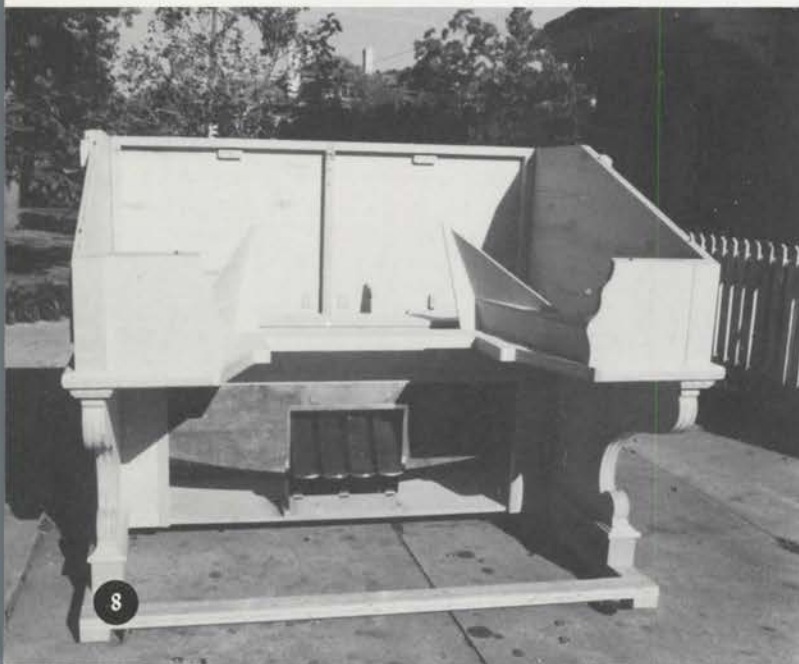
Dr. Rhea then re-felted all the manuals and realigned them with a weighted measure for accurate balance — again, perfection in each detail! The original Wonder Mortons had a most unusual arrangement of the area under the lower bolster to accommodate the combination action switches. This was modified to

utilize the space for the various control switches. About this same time, Dr. Rhea was involved in an automobile accident; he replaced the car, but kept the clock and fitted it into the console for the benefit of the performing artists. Neat, huh?

The console was constructed of maple, birch, walnut and fir. All fittings were handcrafted of solid brass. The key cheeks and stop bolsters are book-matched walnut veneer. The exterior is finished in white with gold leaf trim and just a touch of dull, deep red to outline the carvings. The carvings were molded from the original Wonder Morton in Fort Worth and cast in a permanent medium (water putty impregnated with epoxy), carefully re-carved, sanded and finished, then affixed to the console and gold-leafed. The front carvings on the cheeks were done by Dr. Rhea as the original was of such quality that it would not replicate as well as desired. The gallery across the top and the pilasters around the side were turned on Dr. Rhea's lathe. The carvings between were copied from a mold we made from the original. All the molded copies can be sawed, nailed and painted, and the entire console can be disassembled as simply as 1-2-3 by removing some significant screws, pins and fasteners, all handcrafted in solid brass by Dr. Rhea.

The theatre's old electrical system had been installed in a brick, chimney-like area. All this was replaced with modern computer controls when the theatre was restored, and we used

Second phase of console construction. (Note pedal assembly.)



Stop bolsters being steamed inside pipe so they can be bent to fit console.





Same rank of pipes after Dr. Rhea finished them.

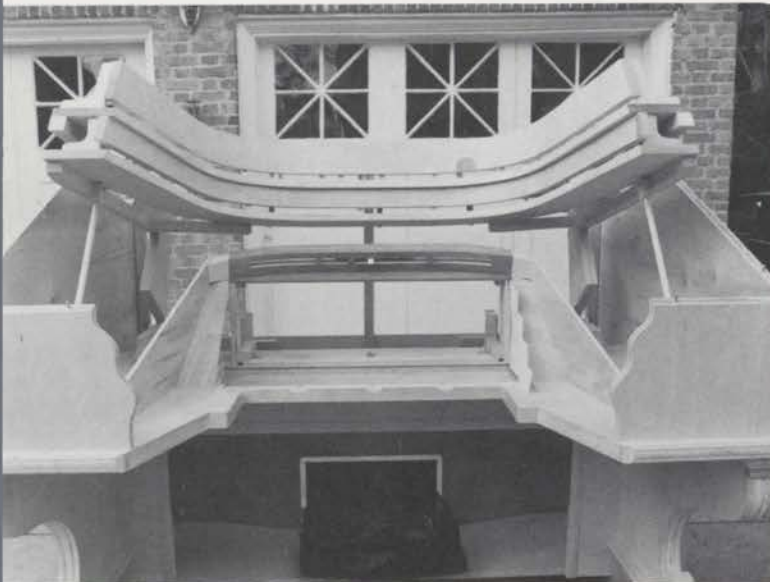
this brick "chimney" to run our new windline up from the blower room, through the new Main chamber, across the proscenium and down into the old Solo chamber.

Because of a most generous contribution by Mr. Scott Brodie of Pensacola, a Peterson Quad Memory, duo-set, solid state combination action was installed by Tom Helms, Bob Sidebottom and Dr. Rhea. Mrs. Rhea suffered through the loss of her dining room for most of this work!

The console, built to AGO specifications, has second touch on the Great and Accompaniment manuals. One second touch trap line is on the Solo, and one is on the Pedal traps. There are 24 toe studs. The console has 283 stop tabs, each with its tiny magnet motor behind the bolster to snap it into action. There are 54 thumb pistons. The organ plays on 6", 10" and 15" wind. The refurbished clavier is from "Lola." The console is on a nine-foot hydraulic lift which brings it from below the orchestra pit floor to almost stage level and affords the capability of changing levels when the organ is featured or is used for accompaniment. The console is on rails that enable it to be rolled easily into a permanent "garage"



Form which held steam-heated boards for stop bolsters.



Third phase of construction with stop bolsters raised.

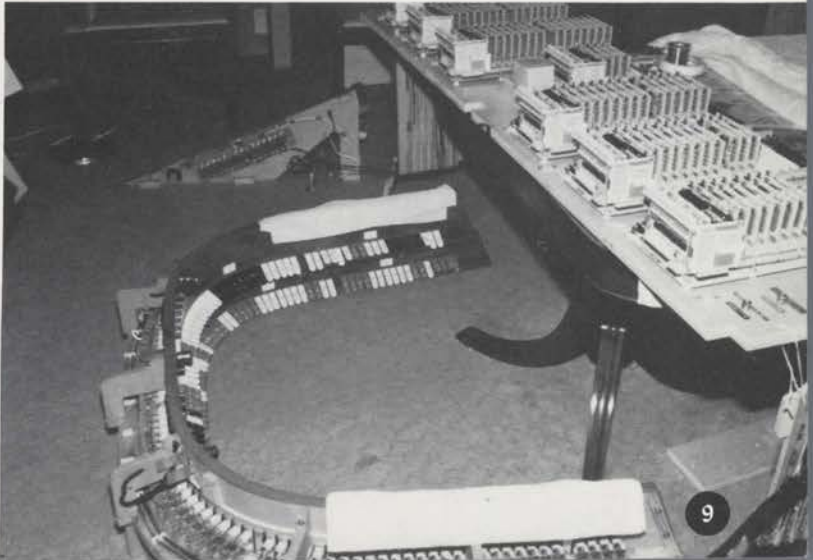


Mixed up keys before treatment. See front cover for final result.

Molded carving before final finishing.



Peterson solid state combination wiring on Dr. Rhea's dining room table before installation at theatre.



behind the orchestra pit which can be locked for security.

The music rack that Dr. Rhea designed and built for the console is another example of his magnificent artistry. This rack is lighted and can be used with bright or dim lighting or can be folded flat when necessary.

We owe our everlasting gratitude to all of the contributors, workers and helpers such as Bob Sidebottom, David Dietrich, Miles Frisinger, Dorothy Standley, Scott Brodie, Robbie Giroir, Jim Scoggins, Byron Melvin, Gary Rickert, Jim Peterson and Hans Felix, Special thanks also go to manager Truman Reed and the staff of the Saenger Theatre for their splendid cooperation during this installation.

Now you understand why, to quote the late Ben Hall, the "marrow danced in our bones" at the installation dedication. With Tom Helms at the ready on the Howard seat, we sat in awe as the house lights dimmed, a hush came over the audience, and the spotlighted new console, in all its splendor, rose from the pit to the thundering sound of "Swanee!" □

CHAMBER ANALYSIS OF THE SAENGER 3/24 ROBERT-MORTON

MAIN CHAMBER

Harmonic Tuba	16'
Diaphonic Diapason	16'
Tibia Clausa	16'
Concert Flute	16'
Clarinet	16'
Salicional	8'
Salicional Celeste	8'
Gamba	8'
Gamba Celeste	8'
Vibrato Violins (II)	8'

Vox Humana 8'
Chrysoglott

SOLO CHAMBER

Tibia Clausa	16'
Violin	16'
Violin Celeste	8'
English Posthorn	8'
Trumpet	8'
Orchestral Oboe	8'
Kinura	8'
Saxophone	8'
Horn Diapason	8'
Quintadena	8'
Vox Humana	8'
Chimes	21 tubes

Orchestra Bells	Tap Cymbal
Marimba Harp	Sizzle Cymbal
Xylophone	Crash Cymbal
Tambourine	Song Birds
Castanets	Bass Drum
Tom Tom	Chinese Block
Snare Drums (II)	Truck Horns
Sleighbells	Siren
Acme Siren	Trolley Bell
Train Whistle	Doorbell
Triangle	Fire Bell
Ahooga Horn	Thunder
Beep-Beep Horn	

EXPOSED

Grand Piano

ACCESSORIES

Pizzicato
Trick Couplers 6-2/5, 5-1/3, 4-4/7
Sostenuto
10 Tremulants
Four memory combination action □

various projection and music-making machines are discussed fully and some of the early actors are touched upon simply because they never got billing with the studios and directors in those times. A list of 100 actors is supplied in order of their popularity in 1913.

The story line of the 1912 film *At Cripple Creek* is included, as is a list of 82 film companies of the 1911-1915 era. Of special interest to theatre organ buffs are pictures and text on Robert Hope-Jones, the eccentric father of the instrument, an abbreviated lecture by him, given to the National Association of Organists in 1910, and a listing of Wurlitzer theatre instruments shipped from 1911 through 1915 with text on each. Finally, there is the address given by Farny R. Wurlitzer before the ATOE at its 1964 Convention, taken from his personal transcript.

Mr. Bowers has done his homework exceedingly well, and the subsequent work should find a prominent place on many a theatre and theatre organ buff's reference bookshelf. □

LLOYD E. KLOS

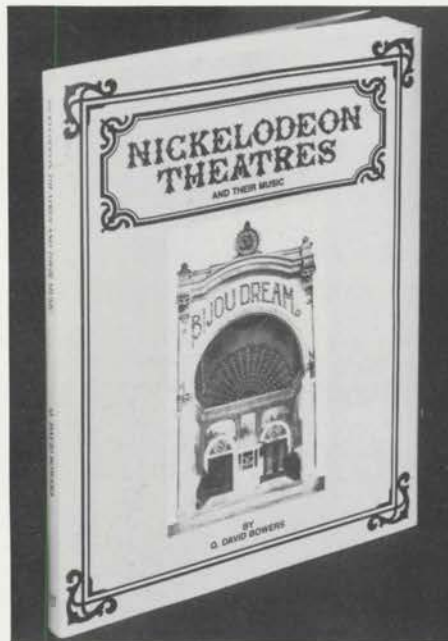


BOOK REVIEW

NICKELODEON THEATRES AND THEIR MUSIC by Q. David Bowers. Soft-cover, \$16.95 ppd. Hardcover, \$26.95 ppd. from Vestal Press, Box 97, 320 N. Jensen Road; Vestal, New York 13850. 212 pages.

To everyone who has been party to the renaissance of the theatre pipe organ, the name of David Bowers has been familiar for 25 years. He has authored or co-authored over 25 books on nostalgic items with emphasis on mechanical musical instruments.

Now he has come out with a book on Nickelodeon Theatres, predecessors of the Motion Picture Palaces of the twenties. Excellently written, extensively researched, the book is illustrated with over 200 pictures, and over 80



reproductions of ads, sketches and cartoons.

Bowers traces the development of movie theatres in the nickelodeon era from just before the turn of the century (storefront theatres) until its demise about 1915 when movies became more sophisticated and costly. The

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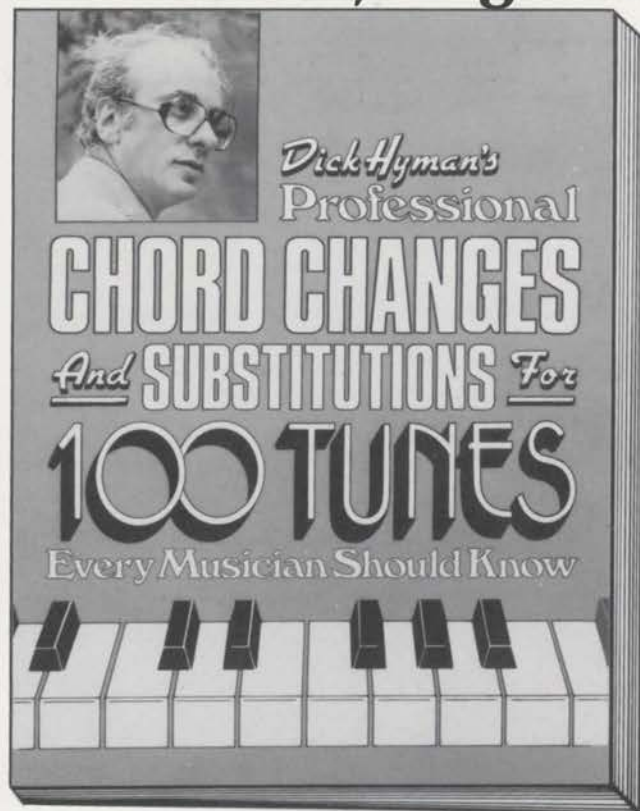


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Dream	Satin Doll
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Fascinatin' Rhythm	Skylark
How Long Has This Been Going On?	Softly As In A Morning Sunrise
I Cover The Waterfront	Soon
I Got Rhythm	Sweet Georgia Brown
I Get A Kick Out Of You	'S Wonderful
I Only Have Eyes For You	Tea For Two
I Want To Be Happy	Time After Time
It's Only A Paper Moon	The Very Thought Of You
Just One Of Those Things	What's New?
Love For Sale	You Are Too Beautiful
Lullaby Of Birdland	You Do Something To Me
Lulu's Back In Town	You Go To My Head
Mack The Knife	You're The Top

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There Is A Way!

by Tom B'hend

Picture this situation — your chapter knows of an old, but structurally sound, theatre building that can be purchased for a most reasonable figure. The owner is willing to sell to your non-profit organization because of the attractive tax situation available to him. This is all to the good, but in addition to securing title to the structure, it will need extensive refurbishing. Your treasury is not brimming with the amount needed to close the deal, and the idea of borrowing money has not been considered. Club officials regretfully decide to shelve purchase plans. They really do not have to do this! There is a way!

More than \$8 billion each year is available from corporations and foundations in the form of grants. Even municipalities have money to grant to worthy projects. After learning how to rope in what would be an infinitesimal amount of the yearly largesse, it is not unreasonable to predict that your chapter could obtain a grant of sufficient size to own your own theatre building (or clubhouse, if preferred). Getting a grant entails more than asking for a handout. It is a major effort, but well worth the time involved.

ATOS member Bob Maes has recently received \$190,000 in a grant and interest-free loan for the non-profit Granada Theatre Historical Society which he helped organize. The society will use the money to refurbish the Granada Theatre in Kansas City, Kansas, and to install a large theatre organ there. More about his story later.

ATOS has several projects stowed on the "no money" shelf which may well benefit from this corporate and foundation "gold mine." Its Library and Archives is a case in point. Without knowing how to proceed, however, all the projects are merely wishful thinking.

One chapter, Los Angeles, has accomplished that goal to a limited degree. When the group contracted to install its 3/12 Barton organ in the Wilshire Ebell Theatre, club officials sponsored several fund-raising programs and realized a fair amount of money. But they needed much more to complete the project. Fortunately, their need was the concern of one of the members involved in the installation, whose family's corporation has a foundation which makes numerous grants for worthy causes. Chapter officials were advised about making a presentation of a proposal. Because the organization had already campaigned and raised limited funds, they established their request as a matching-funds grant — they were not asking for the total installation cost. The corporate foundation granted Los Angeles Chapter the sum of \$10,000.

It must be acknowledged, however, that this request entailed limited effort on the part of the club because of the particular situation where a member was in a position to champion the request in a most friendly manner. Nevertheless, considerable planning and preparation were involved in presenting the request.

Any group can create its own Gifts and Funding Committee, but aside from planning occasional fund-raising projects, committee members seldom have knowledge about procedures for tapping "big money." Yet, within each geographical area there is a fairly accessible source of information about ways and means. Most public libraries have reference departments where books and pamphlets can be researched, and there are well-established firms and schools which conduct classes in all phases of obtaining grants and funding.

One outstanding organization which teaches groups how to campaign for big-time funding is the Grantsmanship Center, 1031 South Grand Avenue, Los Angeles, California 90015-1492. National in scope, Grantsmanship conducts training programs in cities all across the country. Designed for both the beginner and the experienced fund-raiser, the workshops cover foundation, corporate and government funding, and the preparation of grant proposals. Schedules of workshops may be obtained by writing to the Center. For chapters unable to send members to the workshops, the Center also has books and pamphlets available.

In one library source, *A Guide to Corporate Giving in The Arts*, which is published by the American Council for the Arts (1978), one can find explanatory guidelines for approaching corporations and lists of every business in the U.S. that makes grants to the cultural arts. Information about this publication may be obtained by writing ACA Publications, 570 Seventh Avenue, New York, New York 10018.

ACA also has *Corporate Fund Raising — A Practical Plan of Action*. Its introduction notes: "Soliciting corporations for contributions is a selling process. Like any marketing effort, it must be directed at the potential customer — with the customer's needs, likes and dislikes in mind. Customers must be convinced that the 'product' presented to them is worthy of their support and will produce benefits that outweigh investments." Author W. Grant Brownrigg then proceeds to take the reader step-by-step through a complete campaign program.

A smaller publication, *Grassroots Fund-raising Book*, by Joan Flanagan, is published by Contemporary Books, Inc., 180 North Michigan Avenue, Chicago, Illinois 60601.

A softcover book, *Do or Die — Survival for Non-Profits*, by James C. Lee, is designed to guide non-profit organizations into developing an organization within their groups to

Bob Maes seated at the console of the Barton organ which is now being installed in the Granada Theatre, Kansas City, Kansas, under direction of David L. Junchen. (Granada photo)



go after grants and funding. It is published by Taft Products, Inc., 1000 Vermont Avenue, Washington, D.C. 20005. Another Taft helper is *The Proposal Writer's Swipe File*, edited by Jean Brodshy, which contains 12 proposals — prototypes or approaches, styles and structures. Each is a complete proposal with budgets included to illustrate what must be done to present a request for funding to a foundation or corporation.

In addition to national corporations and foundations that grant funds to the arts, individual states also have grants and funding information. In California, for example, the California Community Foundation produces a yearbook which lists funds and what they will consider for making grants. All communications to this organization are addressed to 1151 West Sixth Street, Los Angeles, California 90017.

A firm devoted to teaching the uninitiated how to apply for grants is The Fund Raising School, Hank A. Rosso, Director, P.O. Box 3237, San Raphael, California 94912-3237. Basics and advanced concepts of fund raising are taught.

In the ATOS office of Publicity and Promotions is a file of directories of state and local grantmakers. It was taken from the Ninth Edition of the *National Data Book*, published by the Foundation Center and available for \$55 (total price). Address inquiries to: 79 Fifth Avenue, New York, New York 10003. This volume is also available in public libraries.

Additional information on grants may be obtained from the National Committee for Responsive Philanthropy, 2001 S Street N.W., Suite 620, Washington D.C. 20009. From the Superintendent of Documents, Washington, D.C., can be ordered the *Catalog of Federal Domestic Assistance* at a cost of \$36 annually, or *The Federal Register* which costs \$150 for six months or \$300 per year. This is a daily publication of up-to-date information on specific new grants as they become available, when and where to apply, deadlines and other pertinent information.

It must be noted here that all of the above sources have not been contacted by this writer. They are listed only for the purpose of advising where information may be obtained. It is important that inquiries be made concerning prices of books, special courses, etc. before placing orders. With all the input by so many authors, company and school groups, it is evident that the way to corporate and foundation gold is not necessarily simple, but it is definitely within the realm of any interested chapter to traverse this particular avenue most successfully.

How Bob Maes Did It

When Robert Maes discovered a quietly kept piece of information, he was able to obtain a \$90,000 grant, plus a \$100,000 interest-free loan, for the Granada Theatre which is located at 1015 Minnesota Avenue in the central city area of Kansas City, Kansas.

Prior to his involvement in finding funding, Maes and a friend, Wade Williams, a local theatre man, decided to purchase the theatre building, form a non-profit corporation,

administer its operation and develop it into a performing arts center. The Granada was the only remaining theatre in town with stage facilities when the two men purchased the structure in 1983. The next two years were spent unraveling the legal status of the 1050-seat house and getting clear title to it.

Immediately upon receiving title, the two men started refurbishing the theatre building. They repaired the roof, hauled out loads of debris and cleaned the entire structure. New plumbing was installed in rest rooms and the lobby area, replacing pipes that had frozen and burst during the several years the theatre had been shuttered and left without proper heating.

They also organized the Granada Theatre Historical Society, Inc., a non-profit corporation, and secured the necessary tax number from the Internal Revenue Service which permits the corporation to receive donations and grant tax write-offs.

When the theatre was in presentable condition, but far from being cosmetically acceptable for regular theatrical performances, various ideas were discussed about how to raise money and how to get the citizens of Kansas City to visit the theatre and become interested in its future. Wine and cheese parties brought curious people into the house, and some money was raised. Another idea was a Granada-sponsored auction where townspeople donated items which were picked up by local high school students and sold by a local auction firm without cost to the theatre. The most



Kansas City Mayor Jack Reardon talks to local citizens who attended money-raising wine and cheese party at the Granada Theatre. Party was one of several ideas to interest public and campaign for donations to refurbish the atmospheric-style movie palace. (Granada photo)

successful scheme was one which is used by many performing arts centers, that is the sale of the chairs in the theatre for \$250. All who donate in this manner have their names listed on a large plaque in the lobby and are allowed

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◆ TWENTY-FIVE YEARS AND STILL GROWING STRONG ◆



Curious citizens mill around lobby during wine and cheese party at the Granada Theatre. Bob Maes, who promoted the grant and loan described in accompanying story, is seen just right of center (with cigarette) talking to one of those who attended party.

(Granada photo)



Chests, reservoirs, percussions and pipework are stacked across Granada Theatre seats awaiting installation in chambers formerly occupied by a Robert-Morton organ. The incoming Barton has been leased for 20 years from Kansas City Theatre Organ, Inc. It will be increased from 11 to 20 ranks.

(Granada photo)

to enjoy certain exclusive programs at the theatre; for example, if an organ concert is scheduled, the donors will be entertained by the artist at a special program. Selling individual theatre chairs offers excellent results and brings in substantial funds. Maes noted that a local attorney was listed as a donor in this category and has been serving as the "legal eagle" for the corporation since the project got underway.

About this same time, Maes learned about a local woman who had managed to get a \$75,000 grant from the city to restore one of the town's historic buildings. He investigated and discovered that the woman had "wined and dined" the six city council members and the mayor as part of her campaign to get the appropriation. Further investigation revealed that each of the six council members receives one million dollars each year from sales tax revenues, and they are empowered to spend it on any public improvement which will benefit the citizens within their districts or any part of the town. This was all the information he needed. He realized that it would not be possible to simply go before the council and ask for a handout, so a detailed graphic presentation was developed along with the public relations that were necessary to make the public aware of the project. Maes made it his business to become well-acquainted with local media people — the press, radio and television personnel. Since non-profit status normally permits media acceptance, whenever help was needed to announce events at the theatre Maes or one of the Granada people would contact the fourth-estates and ask their assistance. They have never been turned down by any of the news outlets.

In the interim, a special brochure was compiled detailing the history of the Granada Theatre, a feasibility study projecting various types of entertainment possibilities, how the general public would benefit and how reopening the theatre would aid restoration of the downtown area. In its new role, the Granada would be a cultural asset to Kansas City.

Then, one fine day, Maes moseyed into the political arena — city hall — and met the mayor. He talked about the Granada Theatre in the office and, later, over lunch. His enthusiasm "made" his sale; in fact, it made a convert of the mayor who even suggested that Maes should consider running for a city office! Following this happy session, Bob courted each of the council members in a like manner. His presentation to each man included a request for \$15,000, and all six contributed to make the \$90,000 grant. From another source available to the city came the \$100,000 interest-free loan. Maes explained that it was important to present his plan to each councilman and ask each one for one-sixth of what he needed. He also noted that he made it very clear that he was only asking for part of what he needed. "I let them know that it would cost about \$300,000 to complete the job, and the Granada Theatre Historical Society was busy raising funds, that we were deeply involved in aiding our own project. It was also important to let them know we were saving one of the historic sites and a theatre organ, too, for the cultural benefit of the public. Politicians understand the value of enhancing cultural improvements and additions for a community even though they might not have attended a theatre or heard a theatre organ in years."

The organ now being installed in the Granada has an interesting history. Originally in the Paramount Theatre in Newport News, Virginia, it was a 3/10 Barton, the last instrument built by this famous midwest firm and one of three Bartons with French-style consoles. Its second home was the Virginia Theatre in Arlington where ATOS member Woody Wise was responsible for its installation. When the theatre was slated to be razed, the organ was sold to Cedar Rapids Chapter and taken to the Englert Theatre in Iowa City. It was almost completely installed when the management decided to twin the house. The organ had to come out. Lacking another location for it, the chapter donated the instrument to Kansas City (Missouri) Theatre Organ,

Inc., a group which was looking for an organ to erect in the ornate Midland Theatre. Shortly after its arrival, however, Marion Cook, a well-known ATOS member, donated the Robert-Morton Wonder organ from the former Loew's Paradise Theatre in the Bronx, New York, to the group. This box of whistles far overshadowed the smaller Barton and the decision was made to use the big Morton in its place. The Barton was put in storage until the Granada Theatre Historical Society negotiated a contract to lease it for 20 years at \$1 per year.

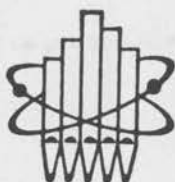
The Barton is being increased from 10 to 20 ranks and will sport one of the new Devtronix computer relays. The installation is being done under the capable direction of David Junchen, West Coast organman and noted author of *The Encyclopedia of the American Theatre Organ*.

Wade Williams, Maes' partner in the venture, has donated two RCA projectors with 4000-watt Xenon lamp houses. Complete stage rigging, curtains and much of the furniture from the Mainstreet (later Empire) Theatre in Kansas City, Missouri, across the river, was donated to the project by the American Multi-Cinema Corporation. Maes and his crew spent three days at the Mainstreet removing whatever they could use before wrecking crews started razing the big movie palace.

Reviewing his efforts in obtaining the grant and loan, Maes said, "Anyone can do what we have done here in Kansas City. It wasn't easy — nothing worthwhile is — but it wasn't all that difficult, and it has been a challenge to all of us in the society. I would say that most municipalities in this country have similar funds available. Those groups that are willing to devote time and effort in planning and making presentations for funds, as we did, might be pleasantly surprised to discover that their involvement was well worth it. And once you get city officials on your side, there are other money doors that can be opened to contribute to your success." □

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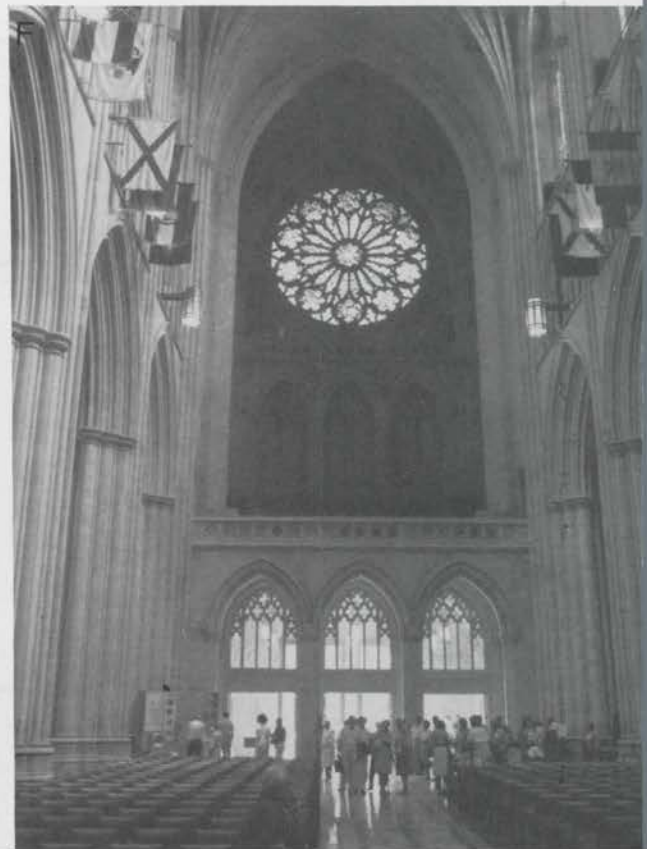
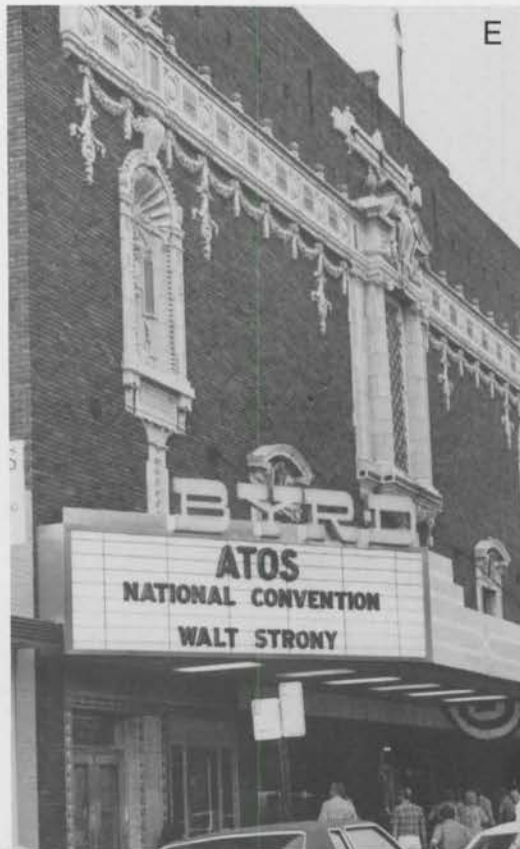
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**Rhapsody
In Richmond
∞
Convention
1986**



Our thirty-first convention was remarkable for several reasons, not the least of which was its leisurely pace; ample time was allowed for relaxing meals, for socializing, browsing and for sightseeing. It was also remarkable because, in spite of the fact that there were only two theatre organ venues in Richmond, we heard, on those two organs, six memorable and unique concerts. We were impressed, too, by the warmth and graciousness of our hosts from Virginia Chapter who always seemed to be right where they were needed. Dave and Sharolyn Heatwole and David Barnett were Co-Chairmen of the Convention, and they are certainly to be commended for the way they managed to keep everything running so smoothly. Even though that region was experiencing a record-breaking heat wave, the hardy ATOSers seemed to transcend the temperature and humidity and thoroughly enjoy the entire week.

Those who arrived on Saturday found that the Marriott parking lot had been turned into a Food Faire, and a curious group of early-birds moseyed across the street to wander through the booths only to discover some gourmet, home-style hamburgers for two dollars — such a deal! The festival atmosphere extended into the lobby where a dance band played during the evening while visitors and guests danced in the doorways.

On Sunday morning a contingent of conventioners accepted a posted invitation to attend services at the Centenary United Methodist Church where Ron Rhode was serving as guest organist and his brother, Chuck, was offertory soloist.

Sunday afternoon was a perfect time for lobby-watching; the comfortable chairs and divans were conveniently arranged for both conversation and observation. Virginia Chapter's hostesses were properly attired in authentic nineteenth century gowns which made them easy to locate if help was needed. The convention registration desk was located on the level below the lobby, and the open escalators provided another excellent meeting place for old friends.



Lucille Lunde at the registration desk talking to son Lin. (Ward)



Conventioners check the bulletin board in the lobby of the hotel. (Ward)



THEATRE ORGAN staffers Floyd Mumm, Grace McGinnis and retiring Editor Bob Gilbert. (Feely)



David Lowe from England, Lyn Larsen and Dave Junchen. (Feely)

Richmond mounted policeman watches ATOSers safely cross the street to their busses. (Feely)



◀ CAPTIONS:

A — Southern belles outside the Marriott main entrance with Paul Harris' Wurlitzer Band Organ. L to R: Glynne Keisler, Judy Metz, Joyce Harris. (Ward)

B — The registration desk manned by Virginia Chapter members (L to R) Stan Carey, Bill Balz, Judd Proctor, Mary Bentley and Carole Shereda. Sharolyn Heatwole, Joyce Harris and David Newman greet the conventioners. (Ward)

C — Conventioners in the Carpenter Center. (Feely)

D — In front of the Cinema 'n' Drafthouse in Bethesda. (Ward)

E — Arriving at the Byrd Theatre for the opening concert. (Ward)

F — In the National Cathedral in Washington, D.C. (Feely)

Special Thanks . . .

To photographers Gene Ward of Central Indiana Chapter and Don Feely of the Oregon chapter for their patience and cooperation.



L to R: Lyn Larsen, Gib Petzke, Phil Maloof and Terry Hochmuth at the opening cocktail party.

(Ward)



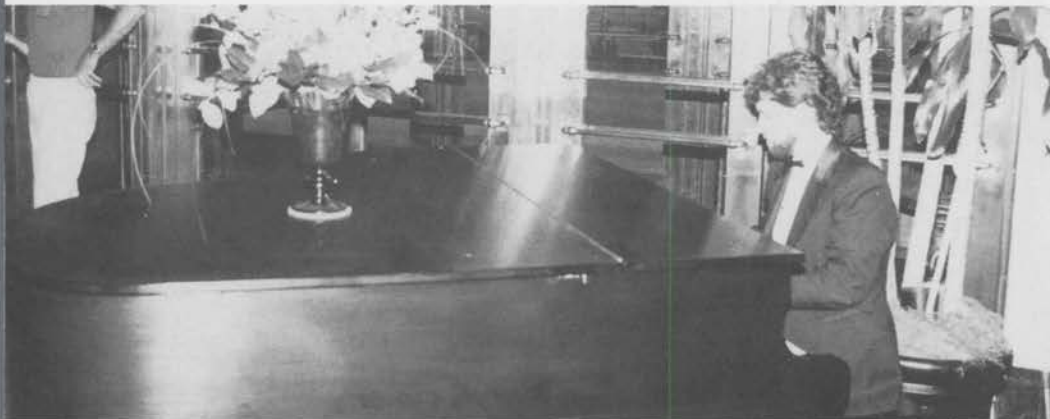
Virginia Webb and friend share ideas over cocktails.

(Ward)



Colonel Jack Moelmann of the Army of the Confederacy welcomes the ATOS to Richmond.

(Feely)



Pianist Frank Carley entertains in the lobby of the Byrd Theatre.

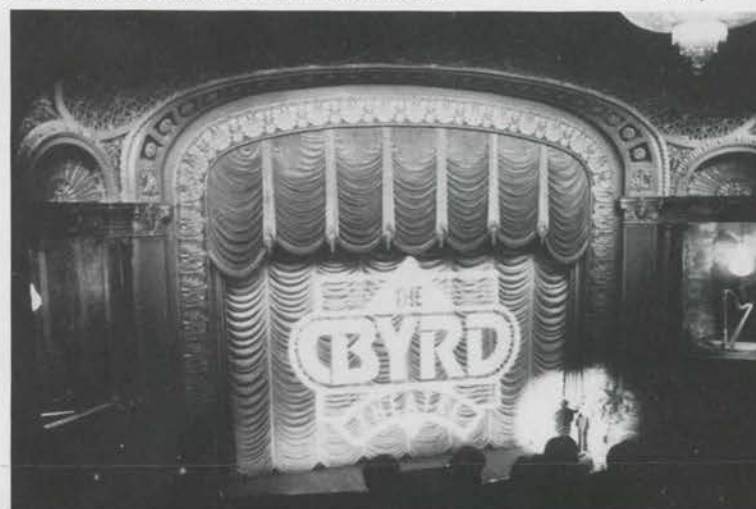
(Feely)

Adeline and Clyde Hook with Thelma Barclay represent Puget Sound Chapter.

(Feely)

David Barnett welcoming the ATOS at the Byrd Theatre.

(Feely)



The Rondo

At 6:30 conventioners began drifting into the Marriott Grand Ballroom for the opening cocktail party. There was an aura of summer camp about this first gathering, a bit like we used to feel when we renewed our once-a-year friendships and shared the past year's news with each other.

When the time came to load the first busses for the Byrd Theatre, we were delighted to see our "fearless leader" from past conventions, Alden Stockebrand, clipboard in hand, orchestrating the boarding and departure procedures, assisted this time by members of Richmond's mounted police who controlled the "civilian" traffic and enabled us to cross the street safely. It was evident, however, that "speed" and "hurry" are foreign words in the South, and the remainder of the week verified this observation.

As we arrived at the Byrd Theatre we were greeted by a staff of young people in formal attire, looking as if they belonged in another century. A handsome young gentleman was seated at a grand piano in the lobby and was providing a most listenable musical interlude. Entering the auditorium for the first time is an incredible visual experience. Pictures cannot do justice to the ambience created by the magnificent crystal chandelier and sidelights in this room. While we were waiting for the last busses to arrive, Virginia Chapter member Miles Rudisill treated us to a "light show" which rivaled anything we had ever seen. Hundreds of tiny colored lights inside the fixtures changed from yellow to blue to red or green, or combinations of these colors, and each different color altered the atmosphere of the auditorium. Convention Co-Chairman David Barnett welcomed us on behalf of the Virginia Chapter and Richmond's mayor, Roy A. West, who had officially declared this to be Theatre Organ Week in the City of Richmond. The next official to appear was a Confederate General in full regalia who welcomed us on behalf of the Confederacy; our own Colonel Jack Moelmann had turned back the clock to assume this new identity (we hope the Air Force isn't too hard on him) and to officially open the 1986 National Convention.

Then, a moment of anticipation and up from the pit came wonderful Walt Strony and the Wurlitzer with a warm and whimsical musical welcome. We knew that this was going to be a convention to remember!

Monday morning's schedule included two seminars; Paul Harris, President of Virginia Chapter, presented a fascinating program entitled "What's A Reproducing Piano . . . or, Why Is My Baby Grand?" and Rex Koury led a panel discussion on "Concert Planning, Production and Promotion." The panel included Walt Strony, Jack Moelmann and John Ledwon.

The Chapter Representatives' Meeting convened at 11:30, and we were pleased to note that ATOS is alive and well across the country and overseas. We are not standing still! If each of you will take some time to read the minutes of this meeting in this issue of THEATRE ORGAN, it will be quite apparent that we are an active bunch of enthusiasts!

Our afternoon venue was the Mosque, an elegant old building now owned by the city, where there is a Wurlitzer theatre organ. Eddie Weaver was the entertainer here. We thought we had lost him, at one point, when the back of the console "exploded" in a huge puff of smoke. However, it was merely an interruption by a Muppet-like creature who defined ATOS as "All Those Old Stinkers!" And all of us "old stinkers" loved it. A lively sing-along, however, brought out the summer-camper in each of us and contradicted the creature's definition. During intermission, Patti Simon narrated an intriguing slide show promoting the Rocky Mountain Regional to be held in Denver in October.

Monday night we returned to the Byrd and learned from David Barnett that Governor Gerald Baliles had officially declared this to be Theatre Organ Week in the Commonwealth of Virginia — it was good to know that both the city and the state were aware that we exist. Lyle Henry of the Los Angeles chapter previewed the 1987 Convention with an inviting slide show of what we can expect in Los Angeles. Our artist highlighting this event was Lyn Larsen who brought a Kurzweil synthesizer to create some heretofore unheard-in-the-Byrd sounds that probably set theatre organ ahead several years. A cameo spot by this year's Young Organist Competition winner, Dwight Thomas, should have encouraged young and old alike — there is a future for these grand old instruments! It should be noted, too, that Dwight's teacher, John Ferguson of Indianapolis, deserves kudoes for producing the first two first place winners of the National ATOS Competition.

Richard Sklenar, Walt Strony, Allen Miller, David Barnett and Jack Moelmann at the Chapter Reps' Meeting. (Ward)



"What's a reproducing piano . . . or Why is my baby grand?" seminar presented by Paul Harris.

(Feely)



Seminar led by Rex Koury on "Concert Planning" assisted by Jack Moelmann, Walt Strony and John Ledwon. (Ward)



Dorothy Van Steenkiste, Colleen Feldpausch, John Ferguson and Dwight Thomas.

(Feely)

Laurel Haggart, Bob Markworth and John Ledwon.

(Ward)





Sharolyn Heatwole confers with husband Dave to the amusement of Bill Balz and Lin Lunde.

(Ward)



Adeline Hook from Puget Sound chapter shares a smile with Chris Elliott.

(Ward)



Lois Segur lead a seminar on "Organizing A Young Artists Competition."

(Ward)



Allen Miller demonstrates how to clean reed pipes for interested organ buffs.

(Feely)

Officers and Directors at the Annual Membership Meeting hear from Archivist Vern Bickel. (Ward)



A lively Jam Session began shortly after the concert, and we heard Ty Woodward, Patti Simon, Warren Lubich, England's Dave Lowe, Joel Kremer and Jack Napier in a musical potpourri that left us feeling like we could have "danced all night."

The first event on Tuesday morning was at the Mosque where Jim Roseveare did the honors. In spite of the morning hour, there were no heads nodding when this charming gentleman took the bench. The General Membership Meeting was held at the conclusion of the concert, and the minutes of this meeting are also to be found in this issue of the journal.

The short bus ride back to the hotel left plenty of time before the afternoon seminars were scheduled, and a large group of conventioners went to the Miller & Rhoads Tea Room across the street from the hotel to have "Lunch with Eddie." The store presents a daily fashion show, and Eddie Weaver entertains, during the noon hour — a pleasant interlude for shoppers — and ATOSers.

Lois Segur led a seminar on Tuesday afternoon which was designed to help chapters prepare and present their young artists for the annual ATOS competition. Lois enlisted the aid of Dorothy Van Steenkiste from Motor City Chapter and Edith Rawle from London who shared their experiences in running their competitions. A concurrent seminar by Allen Miller drew a large group of organ buffs who wanted to learn about cleaning reed pipes. These technical presentations appear to be very popular with conventioners.

In late afternoon, busses began a shuttle service to the elegantly refurbished Jefferson-Sheraton Hotel for a cocktail party reminiscent of the days of gracious living when time was not always of the essence.

Tuesday night we returned to the Byrd for a concert by Ron Rhode, and once again were mesmerized by the spectacle of the changing colors in the chandelier — a truly remarkable phenomenon. Ron is always a pleasure to see and hear, and this time he added a surprise when he introduced his brother, Chuck, also a musician, who contributed several vocal selections — bonus night at the Byrd!

The Roundelay

The only day requiring an *early* rising time was Wednesday; the busses were scheduled to leave for Bethesda and Washington, D.C. before 7:30 — some of us did not quite wake up between bed and bus and managed to arrive in Bethesda while still sleeping. Half of the group stopped at the Bethesda Cinema 'n' Drafthouse while the others went directly to brunch at the Ramada Inn. The artist at the Drafthouse was young Martin Ellis, last year's winner of the Young Organist Competition, at the console of an about-to-be-dismantled Wurlitzer. An hour later the two groups exchanged places by walking the few blocks, and about then the heat wave turned into a downpour that thoroughly drenched the slower hikers.

Riding the short distance to Washington enabled us to relax and digest both the food and the music before we disembarked at the National Cathedral for Tom Hazleton's program. The Cathedral alone could have been an all-day event as it is a vast and elaborate edifice, still under construction and filled with things to see and read and hear. But we were there to hear — and that we did! Tom ended his program with "The Star-Spangled Banner," and more than 600 ATOS voices sang with him for one of those unforgettable mystical moments we never forget.

We picked up box lunches for the return trip, and quickly learned how to juggle a meal on a bouncing bus while straining to see the White House and the Capitol and the Washington Monument. On the way back to Richmond, Mother Nature created a show of her own which rivaled the Byrd Theatre's lighting effects — lightning, thunder and more rain than one could imagine halted most of the automobile traffic, although the bus caravan was able to continue at a fair pace. Some of us, who had never experienced a storm such as this, were terribly impressed at its ferocity and quite thankful for the security of the large busses.

The evening was ours until 11:30 when the Byrd was available for a second Jam Session. Although we didn't have a light show, we did get to hear some wonderful organ music played by Paul Quarino, Lowell Ayars, Colleen Feldpausch, John Cook and Ron Rhode. A lovely ending to an unforgettable day!



Looking at an antique projector in the lobby of the Bethesda Cinema 'n' Drafthouse.

(Feely)



Patrick Shotton from London, a convention favorite.

(Ward)



Joe Luckey at morning coffee with Mrs. Charles Mathews.

(Ward)



Picking up box lunches outside of the National Cathedral in Washington, D.C.

(Ward)

Jim Roseveare explaining a point to Eloise and Jan Bouye and a friend.

(Ward)

Ruth Ward of Indiana with Edith and Les Rawle from London, and Brian Cross from Calgary.

(Ward)





Jack Moelmann thanks Hector Olivera for the after-dinner music. The Yamaha Corporation sponsored Hector's appearance, and ATOS is most grateful for their generosity. (Feely)



Colonel Jack Moelmann, ATOS President, wonders what to do with his Fried Chicken Award from Virginia Chapter. (Feely)



Dwight Thomas receives his award as 1986 winner of the Young Artists Competition. (Feely)



Two convivial ATOSers meet in Richmond. (Ward)



Patti Simon and Ed Zollman wait in line with Anita Caine and John McLennan from Australia. (Ward)

Tim Needler views the console of the mostly Wurlitzer in the Carpenter Center (Loew's Richmond). (Ward)

Dwight Beacham at the Allen organ entertained at the pre-banquet reception. (Feely)

The Virginia Reel

Chris Elliott opened Thursday's activities with a 9:00 concert at the Mosque, and we realized once more that we are a very fortunate organization because we have such personable and talented young artists to perpetuate the theatre organ, and that hearing these people in live performances is one of the major benefits of conventions.

The Carpenter Center for the Performing Arts was opened at noon to enable conventioners to view the restored Loew's Theatre. The organ, which was not ready to play at that time, will make it worthwhile to return to Richmond when the installation is complete.

That afternoon at the Byrd was a showing of *Wings*, accompanied by Lin Lunde. The WWI story and the artistry of Lin's music combined to evoke a tremendous response from the audience — this was very definitely a three-Kleenex event.

The Allen Organ Company provided an organ, and Dwight Beacham added the talent, to entertain us at the pre-banquet reception in the Grand Ballroom. After dinner Colonel Jack Moelmann took command for the presentations, but not before he was given the Fried Chicken Award by the Virginia Chapter. Dr. John Landon then presented the Hall of Fame Award to Gordon Kibbee who was unable to attend the convention and asked Lowell Ayars to accept the honor for him. Dr. Landon then announced that Tom Hazleton had been elected Organist of the Year. The next award was a special recognition, by the Board, of Hector Olivera's ingenuity and creativity as shown by his OI Orchestra. Allen Miller presented the Award for Technical Excellence to Dave Junchen for his work as a designer, installer and tonal finisher of pipe organs. Colonel Moelmann announced that Bob Gilbert is the 1986 Honorary Member of the Year; Bob has just retired as editor of THEATRE ORGAN after five years in that position. Jack also presented Dwight Thomas, winner of the Young Organist Competition, with a check and a certificate from ATOS. When all of the food and festivities were finished, an extra "dessert" was served by the Yamaha Corporation — Hector Olivera was the "icing" and he "played us out" to end the 1986 National Convention. □



Colonial Williamsburg

A GIANT STEP BACK IN TIME

by Patti Simon

A short morning bus ride and suddenly it is 1740. As on many days in that year, this one included some time at Bruton Parish Church. Surrounded by friends, this day began with an organ concert by James Darling, organist and choirmaster, a 1980s gentleman surrounded by the mystique of an earlier time.

Following the concert, we were able to visit many of the homes in the town. George Wyeth's two-story Colonial, home to Mr. Wyeth and his two daughters, and where future leaders were created in his classroom, is an example of total restoration.

For so many music enthusiasts, a stop at the Music Instrument Maker was a necessity. A partially constructed lute and a nearly completed violon attested to the great skill and loving care with which these instruments are still made.

A visit to the reconstructed Governor's Mansion, with its display of arms to show strength and a display of fine china and crystal to show the elegance of an earlier time, created a mood of awe and curiosity for the visitors. Fine silk wallpaper and antique furnishings indicated that life in the 1700s was not totally without comfort. The guests entered the ballroom where the visitor's imagination could conjure up ladies in fine silks and gentlemen abounding with chivalry . . . the guide curtsies to the footman . . . you *have* come a long way, baby!

A stop in the kitchen, always remote from the house because of the threat of fire as well as the heat and odors of almost constant food preparation, was fascinating to the gourmets among us. Numerous dishes were displayed on the table, but no samples for the visitors

because, although it is all freshly prepared, the methods of preparation are from Colonial times and do not meet the standards set by current laws.

Following a cocktail for, perhaps, our last chance to converse with friends, there was a Colonial Feast. This conjured up visions of whole pigs displayed on tables, to be attacked as though we were descendants of Henry VIII, but the Colonial fathers were English gentlemen who knew how to experience the finest of lifestyles by 1700 standards. The Feast, though accompanied by giant bibs tied on each guest, was a meal featuring recipes from early Virginia, starting with peanut soup (it was delicious!), chicken breast stuffed with Virginia baked ham, and baked potatoes.

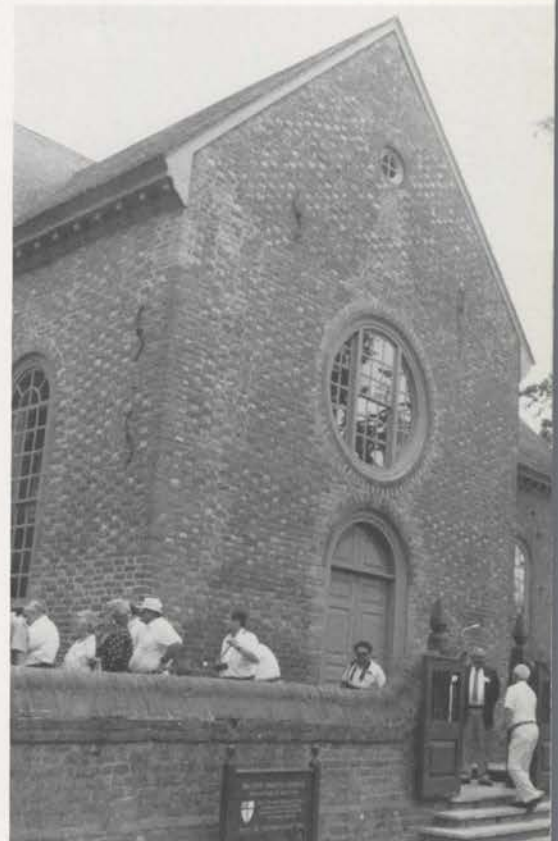
Too soon, it was time to bid goodbye to Williamsburg. With so many bits of history to be learned, another day or two would be worthwhile for anyone planning to return. The visit to Williamsburg was the perfect afterglow to a convention that never hurried nor ever bored, that was always efficient but ever friendly and always made everyone WELCOME.

Rallentando

To Dave and Sharolyn Heatwole, David Barnett, Alden Stockebrand, Miles Rudisill, the members of Virginia Chapter and the magnificent men who made the music, we run the risk of sounding "unjournalistic" when searching for the exact words that will express our very special appreciation for a remarkable week. The convention booklet is one of the finest we have seen, and it is especially nice to have the roster of attendees as a reminder of

"all those old stinkers" who came from near and far to share our mutual love for the King of Instruments.

Our heartfelt THANKS to all of you! □



Bruton Parish Church, Williamsburg

(Ward)

Conventioners waiting for the concert in Wren Chapel.

(Ward)

ATOS visitors in Bruton Parish Church in Williamsburg.

(Ward)



RICHMOND IN RETROSPECT

Review of Concerts at the 1986 ATOS Convention

by Rodney Bambrick

This year's convention at Richmond, Virginia, concentrated heavily on the two organs currently playable in the city — at the Byrd Theatre and at the Mosque. Although opinion among conventioners as to which was the better seemed to be fairly evenly divided, both are unquestionably splendid instruments, and I met no one who liked neither! Despite remarkably similar specifications, they produced in their respective auditoriums quite different sounds. Influenced, perhaps, by the fact that one of the first theatre organ records I acquired many years ago was of Dick Leibert playing this very instrument, my own preference was for the more integrated sound at the Byrd Theatre where the organ is situated over the proscenium — though only from a seat in the stalls does one hear it at its best. At the Mosque the chambers are spaced so far apart that even from a seat in the centre of this vast hall the sounds do not always coalesce in a fully satisfying fashion. *Chacun a son gout!*

Walter Strony

The opening recital by Walt Strony at the Byrd Theatre was in some respects a disap-

pointing event. At previous conventions I have heard Mr. Strony play with a panache and a precision which were not always apparent on this occasion. Indeed, I sensed a man not fully at ease and suspect that an instrument not completely operational was largely to blame. That said, it must be admitted that Walt Strony is a performer so far ahead of his contemporaries that even his second best is well worth hearing. His programme ranged widely from snappy rhythmic numbers such as "Root Beer Rag" and "Vanessa" to reflective, lyrical ballads such as "When I Fall in Love" and "Summertime," but was it wise, I wonder, to follow a mainly waltz-time medley from *The Merry Widow* by yet more triple-time tidbits from *Swan Lake*? Full marks, however, for including two off-the-beatentrack items, Bernstein's energetic *Candide* overture and a selection from Sondheim's *Follies*. In my view, Stephen Sondheim is the only contemporary theatre composer — American or British — worthy of comparison with the great Gershwin/Kern/Porter tradition, and his music (not just that ubiquitous number from *A Little Night Music*) deserves to be more widely known.

The recital could have benefited from a greater variety of dynamic level. The quiet moments, as in "All The Things You Are," were all too few and the rather obtrusive, unenclosed marimba was much too pervasive. The short section of "Memory" (is anyone else willing to forget this one?) played with tremulants off made one wish they had been left that way more frequently. Nonetheless, an enjoyable if not quite unflawed performance.

Eddie Weaver

Mr. Weaver is a nice man with an engagingly affable personality which disarms criticism, but I have to say that this was not the most memorable recital in the series. Is there a danger, perhaps, that the longer one plays the less one listens to oneself? Certainly on this occasion Mr. Weaver's approach showed a marked lack of finesse. Of course, for many of the audience this was a trip down memory lane, a *bonne bouche* of nostalgia, and I would wish to deny no one that pleasure.

The recital began with Suppe's "Poet and Peasant," but why, I wonder, was the attrac-

Concert Reviewer Rodney Bambrick

(Ward)

Walt Strony

(Feely)

Eddie Weaver

(Ward)





Lyn Larsen and Dwight Thomas

(Ward)



Ron Rhode

(Ward)

tive opening section of the overture omitted? Elsewhere Mr. Weaver's programming produced some odd bedfellows. I am still puzzled as to why a snatch from the Grieg *Piano Concerto* should have been yoked with "Anitra's Dance," a waltz from *Faust* and a whiff of William Tell! And Eddie's brave attempt to consummate a match between "Secret Love" and "Dancing Tambourine" hardly created connubial bliss for either partner. The pairing of Sondheim's clown song with its more famous predecessor from *Pagliacci* was a happier inspiration.

The brightest spot at this concert was Mr. Weaver's admirable handling of the sing-along in the second half. So many organists on these occasions are inclined to treat the affair as a battle of decibels twixt audience and organ that it was refreshing to listen to a man who has mastered the art of accompanying without dominating, of nudging rather than bulldozing the audience into choral coherence. To do so with a crowd of around 500 in an auditorium as vast as the Mosque was no mean achievement. Nice work — and we got it!

Lyn Larsen/Dwight Thomas

By the time conventioners returned to the Byrd Theatre the organ had been restored to full working order, and Mr. Larsen appeared completely at ease. Not unexpectedly, this was one of the best concerts of the convention. One of Mr. Larsen's enviable talents is his ability to make seemingly endless changes of registration with a minimum of fuss. From start to finish, he was clearly in complete control and produced a dazzling diversity of delectable sounds from this lovely instrument. Particularly effective were his arrangements of two movements from Eric Coates' *London Suite* and his heady race through Leroy Anderson's "Fiddle Fiddle." In the same composer's "Trumpet Lullaby" the soporific effect could have been enhanced, however, by engaging a lower gear. I did also have some reservations about ending with "A Perfect Day." Apart from the fact that I find its sentimentality just a bit fulsome, this was not, I thought, a strong note on which to conclude a concert.

Probably the most promising aspect of the American theatre organ scene at the moment is the emergence of young players who,

despite the fact that they cannot have experienced the theatre organ in its heyday, nonetheless show a real understanding of the instrument's capabilities. One such is certainly Dwight Thomas who presented the mini-recital at the Larsen concert. From a nice bouncy "Taking A Chance on Love" via "Port au Prince" to a deftly executed version of Reginald Forsythe's "Dodging A Divorcee," Dwight revealed much more than promise. He is here to stay.

Jim Roseveare

After this recital one can be in no doubt that Georgia is not the only place from which sentimental gentlemen come. Jim Roseveare's libation at the Mosque was real tear-jerker littered with broken rosaries, late springs and forlorn desires. It was not, I think, a well-designed programme: the mood was too relentlessly tearful, and the poor old tremulants had hardly a second's respite. Ironically, at the one moment when Mr. Roseveare threatened to become airborne (in Cole Porter's Kick song), his efforts were blighted by a cypher — albeit a very obliging one on the dominant!

Despite all this, it was clear that Mr. Roseveare knows how to handle a theatre organ with considerable skill and sensitivity and, although one might have wished for a greater variety of registration, his playing had a pleasantly relaxed feeling about it, with nice touches of counter-melody.

"Journey into Melody" was especially attractive and made me wish more Farnon

Jim Roseveare

(Ward)



fare had been included. His music adapts well to the theatre organ. Another time I should like to hear Mr. Roseveare in a more diverse and more challenging program.

Ron Rhode

My first encounter with Ron Rhode occurred many years ago on my first trip to the American West when I heard him competing with a noisy, pizza-guzzling mob at Mesa, Arizona. Not so at the Byrd Theatre where the audience listened with rapt attention to a programme which was a delight from beginning to end. Although one might, perhaps, have welcomed more moments of repose, the keynote here was variety — variety in mood, style and registration. Mr. Rhode is nothing if not meticulous, and his carefully conceived arrangements made full use of the Byrd Wurlitzer's resources. The music expanded imaginatively from toe-tappers like "Four Leaf Clover" through sentimental ballads such as "Trees" to a stirring finale in an excellent arrangement of the overture to *Die Fledermaus*. Although I would rate this as among the best recitals at the convention, I do have one quibble. Like many of his colleagues, Mr. Rhode is rarely ready to dispense with the tremulants, and this was particularly noticeable in the central section of the Elgar "March" included in his programme. Here the nobilimente character of Elgar's big tune seems to be sadly emasculated by tremulation — especially at its repeat when played on a fairly full registration. In the second half, Ron's brother joined him in three songs. This was a good idea, but the balance between voice and organ was far from ideal, and, in this respect, Mr. Rhode could profitably take a leaf out of Mr. Weaver's book.

Martin Ellis

For a day, it was pleasant to abandon the Byrd/Mosque twins in Richmond and travel up to Washington where the first stop was made at the Bethesda Cinema. This houses a brash, lively nine-rank Wurlitzer which was played by Martin Ellis, the youngest performer at this year's convention though nothing about him suggested immaturity.

This was a splendid demonstration of what can be done with just nine ranks (not all of them well-regulated), two manuals and some imagination. Martin displayed impressive in-



Martin Ellis

(Feely)



Chris Elliott

(Feely)



Lin Lunde

(Feely)

geny in extracting from these resources a much greater variety of tone colour than one might have anticipated, extending them fully by frequent cancellation of the tremulants. After all, treds off on an organ and you have just about doubled the aural spectrum!

He is also to be commended as the only organist at the convention who ventured to include an item from the current pop scene, though I think it is carrying optimism too far to hope that this will woo teenage pop fans into the theatre organ fold.

The only criticism I would make is that his programme was weighted rather heavily on the up-tempo side — a quieter, extended ballad arrangement would have been welcome.

Tom Hazleton

The second stop in Washington was made at the National Cathedral. This is an edifice built to impress, and it does. But how strange, it occurred to me, that a nation which justifiably prides itself on its pioneering spirit should settle for a clever and expensive imitation of an essentially European architectural tradition — and some would say a moribund one at that. I should have preferred to see what the best of American architects could do in a contemporary idiom. Just a thought. Now to matters musical.

The large cathedral organ in its cavernous acoustic is a breed apart and one for which I normally reserve more than a little affection. Alas, I must make an exception for this monster in Washington, D.C. From my seat well back in the nave it sounded all top and

Tom Hazleton

(Ward)

bottom — fiercely aggressive upperwork, booming bass and not a lot in between. Undeniably, the powerful reeds scattered around the building are tremendously exciting, and some of the gentler stops (particularly the Strings) beautifully voiced, but to my ears, the instrument did not produce a satisfying ensemble.

Tom Hazleton's programme was an ambitious one, and I welcomed, especially, the chance to hear no less than four fairly substantial works by American composers, including an intriguing "Fantasia on Nursery Tunes" by Robert Elmore. However, for an audience, most of whose members worship at the shrine of the trembling Tibia, the programme made few concessions. Would it not have been wise, I wonder, to include at least one or two items from the classical repertoire of a more obviously tuneful nature — the Cocker "Tuba Tune" perhaps, or better still, one of the orchestral transcriptions ("Ride of the Valkyries?") now returning to favour.

Chris Elliott

This final recital at the Mosque was pleasant rather than remarkable. Chris Elliott is perhaps too young yet to have developed a style of his own, but his performance was consistently musical — neat, clean playing with few frills and no surprises. In both registration and arrangements, I think that a little more enterprise could have been displayed, and the occasional hesitation suggested that Mr. Elliott was not as familiar with the instrument as he would, no doubt, have wished. Nonetheless, this was a thoroughly enjoyable concert, and I appreciated particularly the inclusion of two items which were probably unfamiliar to most of the audience — Edward MacDowell's noble little piece, "AD MDCXX," and an uncharacteristic morceau by Delius, "Winter Night." At a convention not distinguished for its musical surprises, these were welcome.

Lin Lunde

Playing non-stop for two hours is no mean feat, and this is precisely what Lin Lunde, resident organist at the Byrd Theatre, did when he accompanied the silent film, *Wings*. This was no organistic doodling either: Lin matched the mood of every episode with admirable deftness and maintained the desirable feeling of continuity. Not that the mood

varied all that much; for the most part it vacillated between moments of anguish and scenes of violent aggression, and the only spot where I felt Mr. Lunde missed an opportunity for musical insinuation of the geographic variety was when the scene switched briefly to Paris.

I must confess, however, that I found 120 minutes of unrestrained sentimentality a bit indigestible. My own preference would have been to have a much shorter silent film followed by an opportunity for Mr. Lunde to display his undoubted musical prowess in a less restrictive mould.

Williamsburg

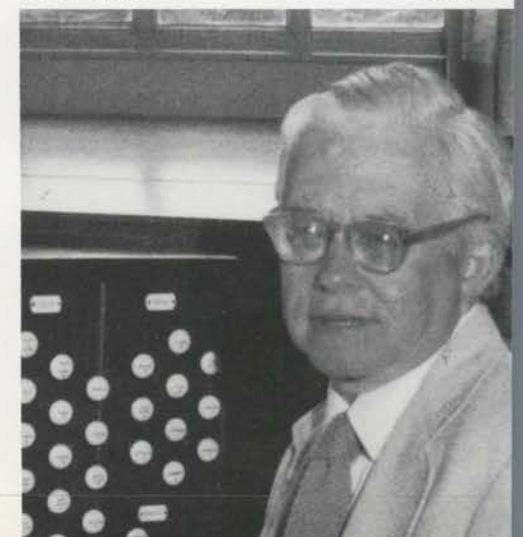
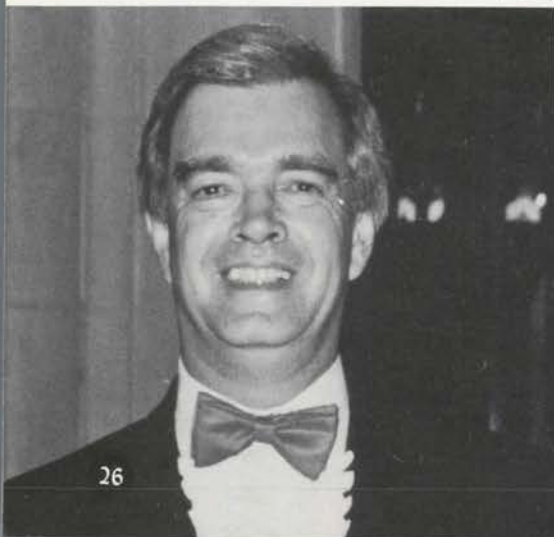
The afterglow trip to Williamsburg included two short organ recitals of a very different kind — one at Bruton Parish Church and the other at the chapel of William and Mary College.

Seldom in the history of organ building can so many pipes have been compressed into so small a space to so little effect as at Bruton Church, nor an instrument designed with such total disregard for its siting. The organ is described as "an eclectic instrument of 93 stops," and for a building with such wretchedly arid acoustics, that's just about 90 stops too many. Very strange in a town which prides itself on authenticity because by no stretch of the imagination could this be described as an eighteenth century organ.

The resident organist, James Darling, presented a well-varied program extending from seventeenth century polyphony (Bux-

James Darling

(Ward)





Thomas Marshall

(Ward)

tehude's "Prelude and Fugue in E minor") to twentieth century Gallic dissonance (Alain's "Litanies") and including some attractive little confections in the Virginia folk idiom. Throughout, his playing reflected the assurance of a man who loves music and who knows his instrument, but I found the totally lifeless ambience an obstacle to full enjoyment.

Much more agreeable to my ears was the recital presented by Thomas Marshall on a small single-manual organ in the Wren Chapel. With only six stops (some divided), this still produced a surprisingly robust body of sound, and its Wood Flute is a delight. Mr. Marshall sensibly restricted himself to music written for an instrument of this kind, and the results were felicitous.

Thoughts General

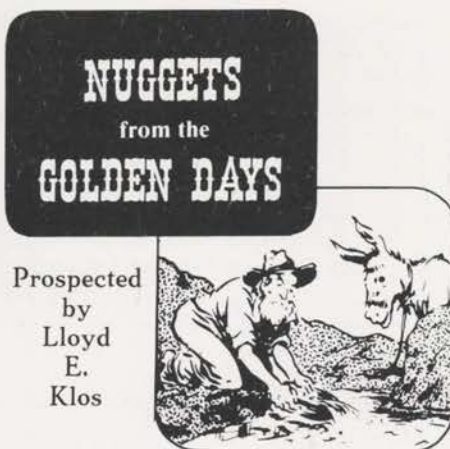
Before closing, there are two general points I should wish to make. First, regarding verbal introductions: where no printed programme is provided, these are obviously desirable, but I do wish performers could be urged to be concise — and audible. All that is needed are brief details of the music to be played: title and composer, perhaps date of publication, and where appropriate, data about the show/film/opera/ballet/suite/overture/cellar from which the music has been taken. Few members of the audience are likely to be interested in knowing that the number about to be rendered was a favourite of the performer's great grandmother, and I always bristle a bit when informed that what I am about to hear is a beautiful melody. That's a verdict I prefer to reach all by myself — after listening to the melody in question!

Second, I think several of the performers to whom I listened could make more effective use of the swell shutters. To watch more than

one of them at work, one could be forgiven for imagining that their early training had been done on one of those ancient domestic contraptions whose wind supply depended entirely on the flapping of pedals — or that they had been instructed to carry out an accelerated-wear-test on the shutter mechanism. Listening to recordings made at the convention confirms my view that this is one aspect of theatre organ playing which needs attention, particularly on an instrument where a very wide range of dynamics can be produced by this means alone. Well gradu-

ated crescendos and diminuendos add immensely to the performance of most music, and on a theatre organ they are not difficult to effect.

In conclusion, may I, as the first non-American to fill the role, say that I felt honoured to be asked to review the concerts at this year's convention. I was instructed to be as candid as I wished, and I have been. I trust the outcome will not be an immediate cancellation of my ATOS membership nor withdrawal of my American Visa, because I do love your conventions. □



This time, we include items about organists from the pages of *Melody Magazine (M)* and *Local Press (LP)*.

February 1921 (M) In a log cabin near Corydon, Iowa, in 1890, was born G. RAY SMITH. He learned to play by ear the old-fashioned melodeon at the age of three and later received instruction from his sister.

When 13, he began piano study and a few years later, was featuring hits and specialties with a medicine show. Mr. Smith has been playing the pictures for the past six years, three years at his present location, the Lyric Theatre in Redfield, South Dakota. Here he employs both organ and piano.

Mr. Smith states: "I consider that my early training in playing by ear is largely responsible for my success at playing the picture, as my ability to improvise stands me in good stead every day. I believe that the most important thing for the interpreter of the photoplay to remember is to fit his music to the action and atmosphere on the screen.

"I spend about two hours preparing my music for each picture. I read all available material and press releases to get a complete understanding of the story, then take the cue sheet (which is a great help but not absolutely reliable in every instance), and arrange my program."

October 1925 (M) Some theatre organists are very modest chaps, and tho our subject has met with enviable success and has built a considerable reputation, he isn't inclined to part with any of the details concerning his achievements. He is TOM TERRY of Loew's State Theatre in St. Louis. From things we've heard about him, we gather that he's one of

the leaders in theatre organ work.

Terry started playing a church organ when he was 14. Since then, he has played on some of the largest theatre organs in the country. He's played vaudeville programs for three years on the Orpheum Circuit, using the theatre organ for this purpose.

Terry did it successfully and proved that his previous experience in orchestral work could be applied to the theatre organ in supplying effects demanded by the vaudeville acts. It has also familiarized him with the biggest orchestral numbers, and the effects to be produced in presenting these numbers.

December 1925 (M) JAMES F. THOMAS is the organist of the Albee Theatre in Providence, Rhode Island. His personality is so genial and friendly that Jim has become one of the most popular citizens of that city he now calls home. No matter how good a musician, or capable an organist he may be, his usefulness to himself, his theatre, and his community can always be increased by a reasonable amount of wholesome friendliness and congeniality.

Thomas plays practically all of his programs from memory. He has such an extensive repertoire of suitable music that very seldom he needs to have recourse to the printed page. New numbers he finds suitable are memorized and filed away with the old standbys and brought forth deftly when the occasion demands.

He has been an organist for 15 years, and previously directed orchestras in western cities and in New York at the Broadway Theatre. He played extended engagements at the Newark Theatre, in Chicago, Denver and on the Pacific Coast.

When he came to Providence, John Philip Sousa learned that he was playing at a theatre there, and wrote a letter to the manager, congratulating him on having secured Mr. Thomas as organist, and saying, "I have known Mr. Thomas for a number of years and have a very high regard for him, both as a musician and as a man." This was especially pleasing to Thomas, because he harbors a very ardent admiration for Sousa. In fact, he has named one of his sons after the famous March King.

July 1926 (M) FRANK GALLAGHER, "The Little Irish Organist," is the very successful and capable artist in Loew's Doan Theatre in Cleveland. He has the unusual distinction of having played the first organ installed in a theatre anywhere, which was the

old Fourteenth Street Theatre on Sixth Avenue in New York. At that time, Jack Driscoll, the booking manager, was the well-known singer.

After seasons in New York and New Jersey theatres, Mr. Gallagher journeyed west and became affiliated with Loew's Doan where he maintains a degree of popularity which is most enviable. He possesses the facility of making the patrons join in wholeheartedly with his songs, from which performance the audience derives a great deal of pleasure. Among Frank's feature numbers are "So Is Your Old Lady," "Rah! Rah! Rah!," "The Lonesome Girl In Town," and "My Dream of the Big Parade," all of which are Jack Mills' publications.

That Mr. Gallagher's popularity is quite extensive can readily be seen by the fact that his aggregation of birds in his country home garden bid him farewell when he leaves for the Doan.

"The Little Irish Organist" is one of the most interesting personalities in the world of popular music, and Cleveland fully appreciates him.

January 1928 (LP) FRED MYERS, former student at the Eastman School of Music, has returned to Rochester as organist of the Webster Theatre. Each evening before the start of the first and second performance, Mr. Myers will give a short concert.

June 1928 (LP) The Roxy Theatre in New York is showing "The Michigan Kid" with Conrad Nagel and Renee Adoree. Chief organist is LEW WHITE with DR. C. A. J. PARMENTIER and GEORGE EPSTEIN as associates.

September 14, 1928 (LP) The Paradise Theatre in Chicago has opened with HENRI A. KEATS at the five-manual Wurlitzer. The organ is a standard Publix model of 20 ranks, plus Post Horn. Several percussions are outside the chambers. The console is done in French style with alabaster cupids. The organ is plagued by echoes and dead spots in the theatre.

October 1928 (LP) For the past week, Loew's Midland in Kansas City has presented the classic film *The Lost Command* with Emil Jannings, Evelyn Brent and William Powell. The Ritz Brothers are a part of the stage show and the Robert-Morton organ is played by BILLY WRIGHT and GOLDEN EVISTON.

October 1928 (LP) The 3050-seat Loew's United Artist Theatre has opened in Louisville, Kentucky. On the screen is Joan Crawford in *Our Dancing Daughters* (which launched her to fame). The stage show features Jan Garber and his band, while HADEN READ plays the 3/11 Wurlitzer.

GOLD DUST: 5/26 FRED MYERS at the Kohl "Triumphal Organ" in Rochester's Cameo . . . 6/26 AUGIE SIMS, WRVA, Richmond . . . 7/26 JEAN WEINER, WPG, Atlantic City . . . 11/26 ARTHUR CLIFTON and Capt. MILTON HOWELL RALEY, WBZ, Springfield, Massachusetts from the Estey Studio . . . 8/27 EDWARD C. MAY, Rochester's Liberty . . . 11/27

ALEX TAYLOR, WMAK, Buffalo . . . 12/27 HARRY SULLIVAN, Rochester (New York) Theatre . . . 1/28 EDDIE DUNSTEDTER, WCCO, Minneapolis-St. Paul . . . 9/28 C. A. SHELDON, WSB, Atlanta . . . 11/28 FLOYD WALTERS, WGY, Schenectady . . . 7/29 JOHN ELTERMANN, WBAL, Baltimore . . . 8/29 JESSE CRAWFORD, WABC, New York . . . 9/29 JOE ALEXANDER from Rochester's Piccadilly over WHEC . . . 10/29 MAURICE COOK, "The Jovial Console Master," Loew's Rochester . . . 4/30 BASEL CRISTOL, Balaban & Katz Tower Theatre, Chicago . . . 10/30 JESSE & HELEN CRAWFORD, "The Alfred Lunt and Lyn Fontane of the Mighty Wurlitzer" at New York's Paramount . . . 3/31 RALPH TUCHBAND, New York's Paradise . . . 9/31 EDDIE HOUSE, Bala-

ban & Katz' Paradise, Chicago . . . 4/35 ROLAND POMERAT, Paramount in Springfield, Massachusetts . . . 9/35 WILLIAM MEEDER, WJZ, New York; LLOYD G. DEL CASTILLO, WEEI, Boston; CARL COLEMAN, WKBW, Buffalo; MAURICE B. NICHOLSON, WBEN, Buffalo; MILTON CHARLES on the CBS Network; GORDON JOHNSON, WBEN, Buffalo . . . 3/37 MARY FOUNTAIN, WHP, Harrisburg; LESTER HUFF, WFBL, Syracuse; DOC WHIPPLE, WTAM, Cleveland.

A number of the above names are little-known, nationally. In their home towns, however, they were popular in their own right.

That's all for now. So long, sourdoughs!
JASON & THE OLD PROSPECTOR □

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
4633 SE Brookside Drive #58
Milwaukie, Oregon 97222

Dear Editor:

Reading E.S. "Tote" Pratt's article, "Toward More Effective Tremolos," in the March/April, 1986, THEATRE ORGAN was as humorous as reading the Sunday newspaper comic strips. Does he really expect to be taken seriously? For the sake of theatre organs everywhere, I certainly hope not! For instance, the most obvious chuckle: "Only hard lines (metal, soldered) used on all chest and trem lines, no flex runs." Two accompanying photographs show what appears to me to be generous use of duct tape and flex hose coupling. If this is typical of the entire installation, it is no surprise the installers had to resort to such radical procedures as described in his article.

"Long windlines to tremos, 3" unobstructed, 18' to 25' long . . . elbows, minimum of five in each line." Mr. Pratt states long, multi-elbowed trem lines are necessary to "cushion reverses caused by trem exhaust/shut-off cycles, preventing 'bubbles,' uneven trem action and doubling of the beat at regulators . . ." With all that weight piled on the poor tremulant valve and the skimpy manual chest feed lines Mr. Pratt describes, it is a wonder to me that it works at all! As a matter of fact, some professional organists who have played this instrument tell me that musically it doesn't.

My investigations into tremulants lead me to believe this organ's tremulant performance is suffering from a chest/regulator air system (with its soda-straw feed lines) decoupled from its associated tremulant valve by an in-

ordinately long, excessively elbowed trem line. Thus, we have two systems not working in sympathy with each other or, at best, the trem system working with a harmonic of the regulator/chest system. If everything were functioning together as one homogenous system, there would be no wind "reverses caused by trem exhaust/shut-off cycles" to contend with in the first place.

In this article, Grant Whitcomb is reported to have said, in his review of the 1984 Convention Afterglow at Emery ". . . the organ . . . with probably the best rate of tremulation . . . of the convention . . ." The key word here is RATE. Rate suggests to me speed, and speed is only one facet of tremulant performance. It says nothing of a tremulant's musicality, and music is what it's all about.

I mean no malice toward Mr. Pratt or anyone else, but if this letter sounds a bit sarcastic and raises the hair on a few peoples' necks, it is meant to. I am so weary of hearing second rate performances by first rate organists on instruments designed, installed and maintained by committees that I rarely attend theatre organ concerts any more. Funny, that sounds like a lot of ATOS installations, doesn't it?

In a future article for THEATRE ORGAN, I will attempt to explain tremulants from a vastly different viewpoint than Mr. Pratt's and will substantiate my point of view with mathematical evidence.

Yours truly,
Dennis Hedberg
Portland, Oregon □

HALL OF FAME

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

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

Ambrose Larsen
 Ann Leaf
 Richard W. Leibert
 Leonard MacClain
 Quentin Maclean
 Roderick H. "Sandy" Macpherson
 Albert Hay Malotte
 Dr. Melchiorre Mauro-Cottone
 Kay McAbee
 Alfred M. Melgard
 Ashley Miller
 F. Donald Miller
 Charles Sharpe Minor
 John T. Muri
 Henry B. Murtagh
 Dr. Milton Page
 Henry Francis Parks
 Dr. C. A. J. Parmentier
 Alexander Richardson

Rosa Rio
 Edna S. Sellers
 Preston H. Sellers, Jr.
 Gerald Shaw
 Raymond G. Shelley
 Arsene Siegel
 Milton Slosser
 Kathleen O. Stokes
 Firmin Swinnen
 Sidney Torch
 Emil Velazco
 Deszo Von D'Antalfy
 G. Oliver Wallace
 Thomas "Fats" Waller
 Jack Ward
 Edward J. Weaver
 Lew White
 Jean Wiener
 George Wright

ATOS AWARDS — 1986

HALL OF FAME

The Hall of Fame Committee selected **Gordon Kibbee**, a charter member of the American Theatre Organ Enthusiasts, to be inducted into the ATOS Hall of Fame in 1986.

Kibbee was born in Gearhart, Oregon, but moved to Los Angeles at the age of one. He began piano lessons when he was seven. When he was ten years of age, a pipe organ was installed in a theatre in his neighborhood, and Gordon delivered handbills, changed letters on the marquee and did other odd jobs for the theatre owner in exchange for practice time on the organ.

Gordon majored in music in high school and took lessons during his high school years with Charles Davis Carter (the father of Gaylord Carter) and the late Erwin Yeo.

In the early years, Kibbee played at the Fox Figueroa Theatre and a six-month engage-

ment at the Wiltern Theatre. He also maintained the Los Angeles United Artists Wurlitzer from 1937 to 1942 and from 1952 to 1955.

After a term of military service during WWII, Kibbee returned to Los Angeles in 1945 and began his career in radio, playing organ and piano for both NBC and CBS. He also arranged music and played solo Hammond organ for many local and network programs including five days a week for seven years on the *Beulah Show* starring Hattie McDaniels.

Gordon continued his studies in composition and arranging at the California Academy of Music and at California State University where he earned teaching credentials which qualified him for teaching in adult schools and community colleges.

From 1956 to 1967 he played the Hammond in a trio for dancing at the Miramar

Hotel in Santa Monica, the Huntington in Pasadena and other Los Angeles area hotels and country clubs. In 1958 he played for one of the first ATOE conventions in Vallejo, California, and in 1979 he played at Richard Simonton's home for the National Convention.

Kibbee has recorded three long-playing discs of theatre organ music, one at the Richard Vaughn residence and two at the Lorin Whitney Studio. Since 1970 he has been teaching classes in organ at the Burbank Adult School and classes in commercial and jazz harmony and improvisation at Los Angeles City College.

Gordon Kibbee was unable to attend the Convention and receive this honor in person, so he asked Lowell Ayars, himself a Hall of Fame member, to accept the award on his behalf.

ATOS HONORARY MEMBERS

1959 — Jesse Crawford	1973 — Al and Betty Mason
1960 — Fanny Wurlitzer	1974 — Lloyd E. Klos
1961 — Mel Doner	1975 — Joe Patten
1962 — Leonard MacClain	1976 — Floyd and Doris Mumm
1963 — Eddie Dunstedter	1977 — Les and Edith Rawle
1964 — Reginald Foort	1978 — Len Clarke
1965 — Dan Barton	1979 — J. B. Nethercuff
1966 — W. "Tiny" James	1980 — Sidney Torch
1967 — Erwin A. Young	1981 — No selection made
1968 — Richard C. Simonton	1982 — Lloyd G. del Castillo
1969 — Judd Walton	1983 — Marian Miner Cook
1970 — Bill Lamb	1984 — William P. Brown
1971 — George & Vi Thompson	1985 — Preston M. "Sandy" Fleet
1972 — Stu Green	1986 — Robert M. Gilbert

ATOS PAST PRESIDENTS

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



Hector Olivera receiving the Award of Special Merit for developing the O1 instrument. (Ward)



Lowell Ayars accepts the Hall of Fame Award for Gordon Kibbee. (Ward)



Dave Junchen is presented the Award for Technical Excellence by Board Member Allen Miller. (Feely)

ORGANIST OF THE YEAR

Thomas Hazleton has established himself in the forefront of American organists. His concert tours have taken him back and forth across the United States and to Canada and Australia. He has performed on the most prestigious theatre and classical organs the world over.

Tom grew up on the Monterey Peninsula, on the northern California coast, where he began instruction in organ with Robert M. Forbes. He completed his undergraduate studies at San Francisco State University. During those years he developed an interest in the theatre organ and was pleased to be chosen to play the inaugural concert on the restored organ in San Francisco's Paramount Theatre. Tom completed additional study at the San Francisco Conservatory of Music and with Richard Purvis.

Tom Hazleton has recorded sixteen albums thus far, all of which have been well received. His reputation as an outstanding organist has brought him many an interesting assignment at the console, including a number of performances at ATOS National Conventions.

Mr. Hazleton is organist at St. Johns Vianney Parish in Walnut Creek, California, as well as Director of Music and organist at Congregation Beth Am in Los Altos. He is in constant demand as a recitalist, lecturer, consul-

tant and conductor.

The National Board of Directors of ATOS is most pleased to have elected Tom Hazleton as 1986 Organist of the Year.

AWARD OF SPECIAL MERIT

This year the National Board of Directors of ATOS voted to establish an Award of Special Merit to be given to honor those who have made special contributions to the theatre organ movement which might not fit under existing categories.

The person selected by the Board to receive this honor for 1986 was **Hector Olivera** for his creativity and ingenuity in developing and constructing the O1 Orchestra touring instrument.

AWARD FOR TECHNICAL EXCELLENCE

The Award for Technical Excellence is given each year to a person who is involved with theatre organs used primarily for public presentation and who has demonstrated a knowledge of the technical aspects of theatre pipe organs by installing, maintaining and improving these instruments in an efficient and workmanlike manner.

The 1986 recipient of this award is **David L. Junchen** who is, perhaps, best known for having installed the 5/28 Möller in the Pasadena Civic Stadium. Dave has, however, a number

of other excellent installations to his credit.

Dave is a member of the American Institute of Organbuilders and is the author of the *Encyclopedia of the American Theatre Organ*. His contributions to theatre organs and their music also include pioneering the use of the solid state relay for pipe organs and arranging rolls for automatic musical instruments.

Dave Junchen now lives in Pasadena, California, where he specializes in design, consultation, voicing and tonal finishing of theatre and classical pipe organs while completing the second and third volumes of his *Encyclopedia*.

HONORARY MEMBER OF THE YEAR

The 1986 Honorary Member of the Year is **THEATRE ORGAN Editor Robert M. Gilbert**. The Board of Directors elected Bob Gilbert for this honor because he has contributed so generously of his time and talent to further the aims and goals of ATOS.

Bob has been a member of ATOS since 1956, and has been active in Nor-Cal Chapter where he served as editor and publisher of the *Windsheet* since the early 1960s. He assumed the job as editor of **THEATRE ORGAN** in the fall of 1981, and has done a superb job in that capacity.

The Board has accepted, with regret, Bob's retirement as editor, and wishes to express their appreciation and gratitude for all that he has done for ATOS. □

Tom Hazleton, flanked by Jack Moelmann and Dr. John Landon, accepts his award as Organist of the Year. (Feely)

Jack Moelmann congratulates Bob Gilbert who is the 1986 Honorary Member of the Year. (Feely)





ATOS officers and board members for 1986-7: Front row, L to R, Jack Moelmann, John Landon, John Ledwon, Lois Segur, Catherine Koenig, Allen Miller, Walt Strony; Back row, David Barnett, Russell Joseph, Richard Sklenar, Dale Mendenhall. (Feely)

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*Thanks to the Virginia Chapter Convention Committee
For an Outstanding Week in Richmond.*

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David Barnett

Registrar and Treasurer
Sharolyn Heatwole

Secretary
Ed Harris

Program Director
Lin Lunde

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Slide Program

Board member Catherine Koenig is planning a slide program which can be shown to various organizations to acquaint them with ATOS and the theatre pipe organ. If you can help her with slides, essential information about theatres and organs or other pertinent history, please write to Catherine Koenig, 6852 Lexington Lane, Niles, Illinois 60648.

KEYBOARD TECHNIQUES



by Cheryl Seppala



ARRANGING

If we were to ask ten of today's finest theatre organists to arrange a particular song, we would undoubtedly be privileged to hear ten different, distinctive, beautiful arrangements. Each arrangement would express that organist's unique style and interpretation. We would surely enjoy them all and be amazed how one melody could provide the basis for so many varied arrangements. But how often do we, as students, go beyond this level of pleasurable listening and attempt to analyze exactly what techniques the arranger used? It may seem presumptuous for us to dissect the selection the organist has spent so many hours assembling, but it is through such careful analysis that we may learn to arrange for ourselves. Our goal should not be to duplicate note by note, but to recognize and reproduce a pleasing technique, rhythm, harmonic progression, style, or registration. Then we can apply it to our own selections.

It is my sincere hope that in this series of articles, we have touched upon many of the areas of harmony, rhythms, and styles commonly used in theatre organ arrangements. Perhaps you have not mastered and applied all of these ideas to your music, but at least you will recognize them when listening to others.

So let us agree that careful listening and "stealing" ideas from the pros will give you a great start in learning to arrange. And don't be ashamed to copy — the pros even "borrow" ideas from each other!

But if you want your arrangement to be truly your own, let's lay some groundwork. We must first determine which overall "feel" we want this piece to have. Will we arrange it as a syrupy ballad, a rousing opener, give it a Latin or contemporary feel, a big band sound, etc. Since most of us do our best on ballads, let's choose now to pursue that angle.

Phrasing is always very important, but especially so on a ballad. First play through the selection with single-note melody and a sustained accompaniment. Carefully observe and mark the phrase endings. We know many popular songs have eight-measure phrases.

By marking the phrase endings, we not only know where to musically "breathe," but also where to change registrations or styles. Next, make sure the given chords are pleasing to your ears. If not, dress them up or down to taste. Third, give serious consideration to the type of rhythms you feel appropriate for this selection. Try every combination you have studied, then select the most desirable two or three. Don't get in the sustained chord and 4-beat pedal rut! Fourth, experiment with different styles. Does this passage lend itself to open harmony?, do you want to build the sound with block chords?, or is a single-note

melody prettier and more effective? This is YOUR ARRANGEMENT — you must decide!

Finally, after all this is worked out, you still have the most important task ahead — selecting registrations that best capture the mood and fit the chosen technique of each phrase. A good rule of thumb is to change your registration and/or style at least every eight measures. This way, neither you nor the audience will be bored.

But wait, we still aren't finished! For a professional-sounding arrangement, try adding a pretty introduction (even if it is only a series of chords taken from the piece) and a dramatic ending (you never want your listeners to think you are anxious to be finished!)

After following all these steps, you will have YOUR unique arrangement. It may not sound like George Wright did it, but it will bring you great satisfaction to know you can start with a simple melody and chord symbol and create MUSIC.

As I conclude this series of articles, I wish to leave you with one very important idea, DO NOT BE AFRAID TO EXPERIMENT! Playing the organ is a relaxing, rewarding hobby. You can increase that pleasure tenfold by trying every new idea you come across.

I feel compelled to conclude with one word every organ teacher utters many times a day, and every student hates to hear. Unfortunately, it is the only way to improve — PRACTICE! □

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AYARS GETS TWO CLUB AWARDS

Lowell Ayars, one of the nation's popular concert artists has been awarded two honorary memberships by eastern organ groups. He is also involved in making comparison tapes for the Colonial Theatre in Phoenixville, Pa.

Following his last theatre organ concert for the Dickinson Theatre Organ Society, Wilmington, Del., he was awarded the second honorary membership bestowed by the society; organist Dick Smith holds the first one. Last July Delaware Valley Chapter ATOS also honored him with an honorary award.

During August he was recording the three-manual Kimball at the Colonial Theatre. He also has recorded the new four-manual keydesk so that a comparison can be made of the unification of the two consoles since the larger one offers greater flexibility to organists.

Junchen Inks Contract

David L. Junchen and Showcase Publications signed a contract for publication of Volume Two of *The Encyclopedia of the American Theatre Organ* during the latter part of August and work has already started on the book, it was disclosed early this month. An exact date has not been announced for distribution of the volume.

CONTEST SHELVED

A contest to design a logo representing ATOS National was shelved due to the inability of the instigator of the project to attend the national board meeting in Richmond last July. ATOS members are advised, however, to continue thinking about designs that reflect the world wide scope of the organization since it is anticipated the project will be discussed at the next board session.

Miller's Music, Humour Wins Aussie Acclaim

Father Jim Miller has been garnering rave press notices throughout his recent concert tour in Australia, according to a report made by Ian McLean, columnist for *Keyboard World*. "Jim Miller's style and his deliberate attempt to limit his repertoire to what he does well appears to have paid off musically, and his infectious sense of humour made him a total entertainment success," McLean noted.

Wright In Portland

George Wright will appear in concert at Portland's Organ Grinder Pizza Restaurant November 16th, it was announced this month.

PRESIDENT'S MESSAGE

Soon it will be time for a majority of ATOS members to renew their membership for another year. About 60% of the membership renews on January 1st of each year. Others are asked to renew on the anniversary of their joining the organization.

ATOS has several projects which require financial help and prompt paying of dues. We have tried our best to keep the dues at the same level of \$20 and we do not plan any increase at this time even with our economy causing our expenses to increase

We have started this Newsletter which in postage alone costs ATOS quite a lot. We have been expanding the Young Organist Competition to ensure that our young people carry on the theatre organ and the goals of ATOS.

Our Journal, THEATRE ORGAN, uses up most of the \$20 dues that are paid. I would ask that if you are able to add something additional to your dues payment and become a contributing, sustaining, patron or benefactor, please consider doing that.

Even an additional \$5 would be very helpful. We look forward to your continued membership in ATOS.

Sincerely Yours,
JACK MOELMANN
President

Dual Console Kimball Organ May Be In Need Of New Home In Future

If you hear that the City of Minneapolis is giving away the 100-rank dual console Kimball organ presently installed in its auditorium/convention hall complex, you may be partially correct. The news about this tremendous offer was handed ATOS International NEWS early last month. It appeared bona fide, but details were lacking. To obtain actual facts, a call was placed to Gary Dorrian, manager of the facility, and this is what he disclosed:

"We are demolishing the present facility, but a decision has not been made regarding the organ. We do not know at this time if we will keep it for the new convention center complex or dispose of it.

"But we are willing to listen to anyone who wants to write us about the instrument. If we do let it go we would want it to remain as a single instrument with the five-manual classic and four-manual theatre horseshoe consoles." (The four decker keydesk plays 24 of the 100 ranks—Ed).

To send an inquiry about the

School Sells Wurlitzer

Loyola University, Los Angeles, has sold its Style 215 Wurlitzer to Merle Bobzien, local organ buff. He is removing the instrument from the auditorium and will erect it in the parish hall of St. Cross Episcopal Church at nearby Hermosa Beach. A 2/10, Style 216 Wurlitzer, opus 1214, it was originally installed in the Manchester Theatre, Los Angeles, and later purchased by Bud Wittenburg. He moved the instrument to his Beverly Hills home. The late Bill Thomson made his first theatre organ recordings on it in the residence. Wittenburg later donated it to the school.

It was sold to provide more room for other projects at Loyola.

FIND FUTURE ORGANISTS FOR CONTEST

Youngsters interested in theatre organ are just what ATOS needs—and youngsters who play organs are the ones who will be heard concertizing in the years ahead.

SO! Find those who play and want to enter ATOS' 1987 Young Organist Competition—then enter them in local chapter events and send the winning tapes to ATOS National for the grand finals.

Complete details and entry forms are available from Lois Segur, 1930-301 Encinitas Road, San Marcos, Calif. 92069.

Crawford Book Reprint

"Jesse Crawford—Poet of the Organ. Wizard of the Mighty Wurlitzer" by John Landon, which has been out of print for several years, is to be reprinted from the original plates. Copies of this limited printing may be ordered from Geroge Smith Music, 2030 Raible Avenue, Anderson, Indiana 46011. Price: \$24.95 per copy, postpaid in the U. S.

Beacon Bleek?

Manhattan's Beacon Theatre in mid-town area of the city will become a disco and have a large restaurant on the theatre mezzanine. Fate of the 4/20 Wurlitzer has not been disclosed.



EDDIE DUNSTEDTER stands beside the four-manual Kimball console in Minneapolis Auditorium during a "Fast Freight" program broadcast from there many years ago. The horseshoe console is one of two keydesks that plays the big instrument the city may dispose of.

PERILS OF TOURISM CITED BY ARTIST

Preparing a concert tour has its problems. Basically, the most difficult phase, according to Australian organist Neil Jensen, who is in the throes of finalizing his 1987 U.S. tour, is communication. "I have had no end of trouble trying to get ATOS chapters to respond to my correspondence," he said.

This has also been a prime concern of many artists, although there are some organists who fail to return signed contracts and publicity materials after agreeing to appear in concert.

Some of the trouble results from personnel changes due to yearly elections. If individual chapters do not maintain a regular postoffice box, letters sent to officers no longer in office sometimes do not get forwarded.

Jensen's tour opens March 3 on the west coast, includes dates in the mid-west and east, and closes in Phoenix next April 4. Information regarding dates still open in the Jensen jaunt may be obtained by writing Keymedia Productions, 12/9 Napier Street, Drummoyne, N.S.W. 2047, Australia.

Motor City Sends Pix Sheet To Richmond

Motor City Chapter ATOS has shipped a 19x33 foot screen to the Virginia Theatre Organ Society in Richmond for use at the Byrd Theatre. The screen and 2/5 Wurlitzer from the Grosse Pointe Punch & Judy Theatre was donated to the unit by theatre owners Robert Edgar and Richard Crawford. Chapter officials told the owners the picture sheet would be donated to another chapter if it proved too small for the Redford Theatre stage. "Motor City is pleased that one of our chapters was able to use it," stated Dorothy Van Steenkiste, a member of Motor City.

Warner Grand Wants Scissors Lift For Organ

Ray Howell, manager-operator of the Warner Grand Theatre, San Pedro, Calif. is searching for a used scissors lift to use in the orchestra pit. He has the loan of a Rodgers 340 electronic organ and wants to feature it in solo and other presentations.

The theatre is blessed with two fairly comical chambers that have never been filled with pipework, but are yearning for the opportunity to house them.

Big Electronic Installed

An Allen 6500 theatre organ has been ordered by Phil Doyle for his Mecca Theatre in Hurstville, Australia. He has a 3/8 Wurlitzer in his other house, the Mecca at Kogarah, New South Wales. The \$85,000 instrument is the first major installation in Australia since three Rodgers Century 340s were shipped to the Land Down Under in the late 70s.

Need Slides For ATOS Educational Show

ATOS National's Education Committee is planning a slide presentation that will be shown to various organizations and schools to create interest in the theatre organ. Chairwoman Catherine Koenig is looking for slides of movie palaces, organ consoles and chamber views to illustrate the golden era of the instrument. Anyone having slides to loan or donate is asked to contact her at her home, 6852 Lexington Lane, Niles, Illinois 60648.

HIGH COST OF ENTERTAINING!

Organ concerts, like anything else, cost more these days. An example of what raises prices, besides artist fees, was disclosed by Steve Ross, treasurer for Los Angeles Theatre Organ Society during a recent business meeting. Ross told board members the society last year paid \$750 for its liability insurance. "This year the first quote I was able to get was \$3,100; a second was \$2,100—and it is doubtful if anything less expensive can be purchased."

Carter In Color Feature

Indestructible Gaylord Carter continues to romp around entertaining ATOS chapters and the general public with his masterful silent film accompaniment. He doesn't "tinkle," he puts the patron smack-dab in the feature photoplay action.

That is the gist of an article in the current issue of *Westways*, published by the Auto Club of Southern California. The octogenarian organist is honored in the publication's "Special People" feature (and in scintillating color, yet) telling how he got his start and ultimately became one of the leading theatre organists playing many of Los Angeles' big downtown theatres. The article also describes his radio and television work, and in recent years his almost non-stop Flicker Fingers silent film presentations throughout the U. S.

Gaylord is currently scoring Paramount Picture silent classics then playing them on the Sargent/Stark Wurlitzer in Hollywood to record the pictures on video cassettes. Most of the features will be released during Paramount's coming anniversary celebration.

ED STOUT BUYS SCHOOL WURLY

San Francisco organman Edward Millington Stout III has purchased the Style 216 Wurlitzer from Webb School for Boys, Claremont, Calif. Gary Coleman removed the instrument which was originally installed in the Fox Theatre, Riverside, Calif.

Fleet Packing Wurlitzer

Sandy Fleet, well-known ATOS member, will soon start dismantling and packing his 4/30 Wurlitzer and moving it to temporary storage—the second move for the instrument since it was first installed in his Rancho Santa Fe residence studio a few years back.

"The kids are all in school and the house is no longer needed," he said. "Also, a large shopping center has been built close by, traffic has been getting heavy, and there are plans to build 900 units around us."

He's looking at an 80-acre ranch near Paso Robles, California and may build a smaller residence there with a suitable studio for the Wurlitzer. When asked if that wouldn't be too far out in the sticks for him, his answer was: "Oh no, I have my own plane so I can get to town easily." Fleet was an aviation instructor during WW II.

German Builder Sees Big Barton At Joliet

by Jim Koller

Joliet area organist Don Walker and Lans Pizza & Pipes organist Dave Wickerham entertained famed organ builder Rudolph Kubak of Augsburg, Germany. In town to visit relatives, Kubak was escorted to Joliet's sparkling performing arts center, the Rialto Theatre, by his two hosts and toured the 4/21 Golden-Voice Barton.

Seattle Lifts Order On Theatre Preservation

A preservation order on Seattle's Music Hall Theatre has been lifted by the city which paves the way for demolition of the ornate showplace. Opened April 19, 1929 as the Fox Theatre, it was equipped with what has been acknowledged as one of the finest sounding Robert-Morton organs installed anywhere. The instrument is now owned by Bonnie Ciauri of Hemet, California.

During its years, the theatre had been tagged with several names—Mayflower, Fox, Music Hall and 7th Avenue—but had never been considered a completely successful operation under any of them.

Stanley Played At Marie's House

Stanley Kann played at Marie's house several weeks ago and may return there later on in the season. Actually, Marie is so uppity that her place is simply known at Callendars—which is a posh pie house on Los Angeles' Wilshire Blvd., near to the county museum.

The expensive eatery—where patrons usually stand in line one hour before getting seated—has an entertainment format that changes every two weeks. Kann was booked during August and hauled in a three-manual Rodgers.

"It was an experience," he said. "One evening, during my break, a woman came up and asked—'Where do you put money in the player piano?' We do not have a player piano," he replied.

"Oh yes you do, my son wants to hear the music again." With quiet aplomb Kann showed her the Rodgers.

"But that wasn't all," he continued. "Another woman came up and asked me for more bacon dressing for her salad." He noted that when he played the 3/11 Wurlitzer at Ruggeri's Restaurant in St. Louis he never had such experiences.

Air Organ Funds Grow

Within less than one month, \$40,000 of the needed \$70,000 has been raised to finish additions to the Spreckels outdoor Austin organ in San Diego's Balboa Park. It is anticipated the balance will be donated by local citizens very soon and the new ranks of the instrument can be ordered from Austin Organ Company.

Ed Barr, who heads the project, wrote the new specs for the organ.

Didn't Buy It!

A report that Robert Maes, Kansas City, Kansas organ buff has purchased the Dick Weber Style 260 Wurlitzer in Atlanta is in error, it was learned this month. Last-minute changes in the legal status of the instrument caused cancellation of the sale. In place of this organ, Maes has acquired another instrument that is stored near Macon, Georgia. It is the former Chicago Monte Clair Theatre Barton. He expects to sell it as a complete instrument.

Young Artist Has Disc

Britisher Simon Gledhill's "The Spirit of Youth" LP has been released and is available from N.T.O.T. Records, 137 Towngate, Ossett, West Yorkshire WF5 OPN, England. Platter collectors pay £5 in Great Britain.

K.C. Project Awaits Installation Funding

Although plans for installation have been temporarily shelved, the former Loew's Bronx Paradise Theatre Robert-Morton Wonder organ is still stored in Kansas City, Missouri, at the Music Hall. The organ was donated by Marian Cook, well-known ATOS member, ostensibly for installation in the ornate Midland Theatre. The arrangement was cancelled and city officials approved erecting it in the city-owned structure.

An initial grant made by a local corp failed to materialize and the project became stalled. It is anticipated the Kansas City Theatre Organ, Inc. group will attempt to get the project back in action by petitioning Kansas City officials for financial assistance.

Oberlander Sells Three Theatre Pipe Organs

Robert G. Oberlander, who operated the Cinema 'N' Drafthouse, formerly the Baronet Theatre, in Bethesda, Maryland until last April, has sold the original 2/6 Wurlitzer, which was upped to 10 ranks in the Drafthouse, plus two other instruments he owned.

Harry Linn, Medina, Pa., purchased the original instrument, which came from the Maine Theatre, Portland, Maine, and the extra four ranks went to a church in Florida.

Organ broker David Krall of Hammond, Indiana, bought the former 3/28 Baltimore Stanton Theatre Kimball and has already sold three ranks, two chests and some toy parts from it to Bob Dilworth for the Dickinson High Kimball in Wilmington, Delaware.

Oberlander also sold his 2/5 Robert-Morton, from the Colonial Theatre, Winston-Salem, to Paul Ensor of Derwood, Md. There are still organ parts for sale, it was learned.

Cinema 'N' Drafthouse continues in operation sans Wurlitzer music, it was reported by Jack Little.

College Has Silents

Silent films, with organ accompaniment, are still part of one university's programming. Bulging film archives at the University of California, Los Angeles (UCLA) are responsible for special screenings in the campus Melnitz Theatre. On Thursday, July 24th, three Norma Shearer photo-plays were screened. The three—"Pretty Ladies," "The Devil's Circus," and "Old Heidelberg" were shown at two performances. A single feature went on at 6pm, and the remaining two were presented in a double feature showing at 8 o'clock that evening. Local organist Robert Israel played accompaniment for each film on an electronic organ.

Buys Doner 78 Records

Ken Rosen, Woodland Hills, Calif. ATOS member and record collector, has purchased the Dr. Mel Doner 78rpm library which consists of 1,573 organ recordings. Third owner of this famed collection, Rosen purchased it from the Frank Killenger estate last May.

He noted the collection is not complete. "Dr. Doner did not have every organ record ever produced and I am going to try and add as many of those missing that I can find," he said.

He would like to correspond with all serious collectors regarding 78rpm recordings. His address: 10447 Danube, Woodland Hills, Calif. 91344.

Looking For Rolls

Ken Rosen, 10447 Danube, Granada Hills, Calif. 91344, is looking for R J Wurlitzer rolls for his residence Wurlitzer. He has some rolls he will trade.

Juice Vies For Ears

Sandcastle Entertainment Centre, built at a cost of £16 million, is considered a big competitor of the Blackpool Tower and Winter Gardens complex. The new spot features a £30,000 Yamaha organ which is played by 18-year-old Robert Anthony. He was selected over many applicants for the position. The young artist has won several competitions and has held various engagements in Blackpool as well as appearing in concerts elsewhere.

San Diego Fox Organ In Need of Funding

Work of restoring the 4/32 Robert-Morton organ in the San Diego Fox Theatre, now home of the symphony orchestra, has been shelved temporarily, according to Preston M. "Sandy" Fleet, who heads the project. Funding arrangements must be completed before additional refurbishing can be done on the instrument.

Iowa Theatre Barton Set For Two-Day Re-dedication Programs In Nov.

Cedar Rapids' Iowa Theatre will re-dedicate its 14 rank Barton organ November 14 and 15 with organist Tom Hazleton on the bench of the bejeweled ebony-colored three manual console.

Quite appropriately Hazleton has announced he is polishing, as a salute to the console, the opening selection—"Like A Rhinestone Cowboy".

The largest and last of the Wangerin-built Bartons, this fiery 14-rank installation boasts seven reeds with three ranks on 15" wind, one on 12" and the rest on 10". The keen, large scale strings and glitter-covered rhinestone studded console make this a truly unique installation.

With the theatre's future assured, fund raising began for restoration of the organ. Bob R. Burkhart of Iowa City gave a grant of \$10,000 and interest-free loans to fund the volunteer efforts of Karl Hoffman, Rob Kendall, Darrell Child, Mike Vancura and Paul Montague in the three-year project which was incorporated under the name Cedar Rapids Barton, Inc., a non-profit corporation. The job they have accomplished is regarded as a thoroughly professional one, according to a well-known organ builder who has inspected the instrument.

The intricate pattern on the console will be restored by silk-screening flock adhesive onto the black velvet covering it with finely powdered glitter. The top and base plate will be accented with new rhinestone binding and the "diamonds" refurbished to their original lustre before the dedication performance.

The group has hired David L. Junchen, west coast organman, to spend a week prior to the opening show doing tonal finishing work.

Wurly Bells Heard In Los Angeles Temple

When famed evangelist Aimee Semple MacPherson built her equally famous Four Square Gospel Angelus Temple in Los Angeles' Echo Park district, she ordered a 3/25 Kimball organ complete with console lift. Over the years organ percussions gradually parted company with the instrument until most had disappeared.

However, just recently a bass drum, tympani roll, tap cymbal and snare drum were donated by a church member. They have been installed by Peter Crotty, a member of Los Angeles Theatre Organ Society, and are now playing.

Crotty also disclosed that a set of Wurlitzer bells have also been added to the organ.

Organist Dies, Cafe Nixes Installation

Organist Bob Olson's death late last month in Klamath Falls, Oregon, abruptly halted organ chamber construction in a local restaurant. The owner decided to abandon plans to erect a 2/7 Wurlitzer in the eatery because of Olson's passing. The artist had been entertaining on an electronic organ at the time of his death.

WANT A SONG?

FOUND—xeroxed copies of the tune Jesse Crawford made famous—*I Love To Hear You Singing*. They are available to anyone wishing a copy. Each copy consists of seven pages which will be sent at a cost of \$1. This figure represents cost of xeroxing, mailing envelope and postage. Bucks can be sent to ATOS International NEWS, P. O. Box 40165, Pasadena, Calif. 91104.



"THIS CONSOLE'S DECORATION is unique and fabulous," noted author David L. Junchen in Volume I of his *Encyclopedia of the American Theatre Organ*. "It is covered in black velvet studded with rhinestones in swirling patterns and is trimmed with larger jewels around the perimeters of the lid and keydesk." Polly Kidd is pictured at the console in 1928.

—photo courtesy of Paul Montague

Clearing House Need For Chapter Swaps

An obvious need for some type of clearing house arrangement to effect the exchange of ideas and property between ATOS chapters is pointed out in recent requests by various groups who want organs, or have organs and other items to dispose of but are unable to do so because of the lack of information regarding the needs of other chapters.

Input is needed regarding establishment of such a bureau that could work for the benefit of all chapters.

Cinema Gets Second Compton Pipe Organ

A 3/10 Compton organ, made up of parts from several other instruments of the same make, and a saxophone rank from a Dutch Standaard organ, has been installed in the ABC Cinema (ex-Savoy) in Northampton. The cinema's original Compton was removed 25 years ago.

Owned by Mark Burgess, who has contracted to leave the instrument in the theatre a minimum of four years, it was installed by Richard Pawlyn. The organ will be used for concerts and other presentations.

'NEWS' Response Is Favorable

Response to President Jack Moelmann's request asking for opinions about this publication started arriving during the middle of September. Todate communications have been received from Great Britain and many part of U. S. All have expressed delight with it.

Member Charles Fletcher's letter went beyond expressing delight. He wrote, from Logan, Utah: "I received the first issue of ATOS *International NEWS* and am thoroughly delighted with it. The theatre organ is my main hobby, and I am always interested in any sort of news pertaining to it, and, especially, anything concerning its preservation.

"As a slight help in meeting expenses, I am inclosing a check for \$10, with the hope that others will join me in this respect. I trust that many others will share my enthusiasm for this new publication. Good luck!"

Devtronix Still Making Parts For All Organs

Devtronix Organs, Inc., of Sacramento, Calif., is still in the business of manufacturing all electronic parts for any type of organ. However, the firm has stopped making consoles and console parts, it was announced recently by Ray DeVault, president.

Stemke Stalks McAbee Who Is Way Out West

by Jim Koller

Recording engineer Jim Stemke will soon be departing the midwest to produce two record albums by Kay McAbee who will be recording on the five-manual organ at Phil Malouf's Classic Hotel in Albuquerque, New Mexico. When he returns from that jaunt, Stemke will have another recording session at the Van Der Molen residence in Wheaton, Illinois, on the big Robert-Morton organ installed there. Artist for this recording was not announced.

Concert Listing Soon

ATOS Chapters that have schedules made up for the 86/87 season are invited to send the information to **Publicity & Promotions, P.O. Box 40165, Pasadena, Calif. 91104** which will be published in a general bulletin.

This bulletin will be sent to all units for duplication for members who request it. The idea is to establish a concert bureau which will be available to members who may be traveling and wish to attend concerts.

Please list artists, dates of presentation, location, time and prices.

Tulsa Morton Finale'

Like the big theatres of Tulsa that have all been razed, the Central Assembly of God Church has closed and its four-manual Robert-Morton organ, which came from the local Rialto Theatre—one of the big four—sounded off majestically in a final concert August 15th.

The instrument will be stored until the church erects its new sanctuary. Members of Sooner State Chapter ATOS were involved in the final concert presentation.

LATOS Members Give To Reed Organ Fund

In addition to the whopping \$3,000-plus raised by Los Angeles Theatre Organ Society at its July 20th benefit concert to fund installation of the J. Ross Reed Memorial Wurlitzer, ten members of the unit have made donations amounting to almost \$1,500.

Those contributing were Mrs. A. C. Clark, Ruby Hughes, Bob Jackson, Neil Kissel, Annie Olive, Ralph Sargent, Katherine Sergienko, Adele Smith, Alan Stark and Garl Thompson.

The 3/27 Wurlitzer will be erected in the large Sexton Auditorium of Pasadena City College.

Buy Direct, Get A Sig

First issue/autograph buffs can order Q. David Bowers' *Nickelodeon Theatres and their Music* direct from the author and request their copies be autographed. The book is available for \$14.95 softbound, and \$29.95 hardbound from Bowers & Merna Galleries, Publications Department, Box 1224, Wolfboro, New Hampshire 03894.

Organ Show Airs Every Sunday 8 to 10pm

Southern California organ buffs can hear "Gee, Dad, It's A Wurlitzer" radio show every Sunday evening from 8 to 10 o'clock over Radio Station KPCC, 89.3. Hal Sanguinette, a member of Los Angeles Theatre Organ Society, produces the show.

Cinema Owner Gets Second Instrument

Cinema owner David Hill is planning installation of an organ in another of his theatres. Two years ago he had a custom-built four unit organ erected in his Bijou Cinema at Mablethorpe. Now he will install an eight-rank, three-manual Compton in his Kinema-in-the-Woods at Woodhall Spa, Lincolnshire, England. The Compton started life at the Tatler Cinema, Charing Cross Road, London in 1929.

Uncle Milt Changes

Uncle Milt's pizza palace in Vancouver, Wash., has replaced the two-manual console of the eatery's organ with the former three-manual Wurlitzer console from Portland's Oriental Theatre instrument.

Sellers To Play Music Box Theatre Allen

Barbara Sellers will follow in the grand tradition set by her famous parents—Preston and Edna—on November 16th when she presents a concert at the newly refurbished Music Box Theatre in Chicago's near northwest neighborhood. An extra "computer cage" has been added to the big Allen organ to give her more versatility such as—mellow registrations, lush sounds, quicker responses, and a more "playful" toy counter. Tickets for the event are \$6.

Barbara made local headlines September 10th when she played a pre-show opening organ interlude at the grand re-opening of the Chicago Theatre.

Carter Serenades Film Palaces In Film

"American Picture Palaces," a 10-minute film produced by the Smithsonian Institution as a tribute to the grand theatres of the 1920s and 1930s, is available gratis to commercial cinemas via the Gotham-based Short Film Showcase.

Narrated by Gene Kelly, the Karen Loveland production depicts the heyday, decline and rebirth of such palaces as Radio City Music Hall, Oakland Paramount, Atlanta Fox, L. A. Wiltern—and veteran organist Gaylord Carter provides accompaniment for the film.

French Wurlly Now In Great Britain College

From its original home in the Madelaine Theatre, Paris, France, Wurlitzer opus 1394 (1926) was purchased privately and brought to Stanford Hall, then a private residence at Loughboro, Leicester, England. Reginald Foort played a dedication concert there in January 1937.

The organ, a 2/5 Model B with player unit, is housed in one chamber on the left side of the residence theatre. The ranks are tibia, flute, trumpet, vox humana, and string; the console is on a central lift.

Today Stanford Hall is part of Stanford Hall College and British theatre organ groups frequently present concerts there.

Rodgers In Roseway

When Terry Robson sold his Robert-Morton organ which he had installed in the Roseway Theatre in Portland, Oregon, management moved a Rodgers into the pit and use it frequently for silent films shows. Robson's Morton was purchased by organist Dennis James and moved to Columbus, Ohio.

NEW ORGAN ROLLS BEING PRODUCED

New classic organ rolls are being produced by Mike Walter of North Tonawanda, New York. Complete information will be obtained for publication in next month's issue of *ATOS International NEWS*.

Happy Birthday!

Edna Sellers, one of Chicago's great silent era theatre organists, celebrated her 87th birthday August 23rd.

Electronic Subs For Wurlly In Berkeley

Northern California Chapter ATOS is using a Rodgers 33E electronic donated by a member in the Berkeley Community Theatre where volunteer members are installing the former Toledo 4/20 Wurlitzer. This instrument was donated to the chapter several months ago. The Rodgers' five large speakers have been placed in the three organ chambers.

Junchen Buys Club Organ, Then Sells It

Cedar Rapids Chapter ATOS sold its Style E 2/7 Wurlitzer to west coast organman David L. Junchen late last month. Installed in a local college, school officials were forced to request its removal due to space requirements for another project. All attempts to dispose of the organ to local members was not successful.

Junchen advised the club he would buy the instrument for resale. They approved. It was sold shortly thereafter and the buyer is currently removing the organ.

LATOS Drops Mail List

Los Angeles Theatre Organ Society is planning to drop its 3,000-name mail list. Used to send out concert announcements, the lack of response—patronage at concerts—no longer warrants the expenses involved. It was pointed out that mailing each flyer costs 20 cents.

A final letter will be sent containing an eight-month schedule of concerts and an explanation about it being the final notice to be mailed.

Wurlitzer Defaults On Headquarters Building

Wurlitzer Co. has disclosed it is in default on a \$3.3 million mortgage on its DeKalb, Ill. headquarters to Equi-Life Assurance Society of the United States. Officials said the firm is without ability and is paying its bills from internally generated cash.

The five manual Wurlitzer organ that was erected there was sold to Jim Walgreen, who is installing it in a special residential studio addition.

Send News Items To Calif. Address

All news items appearing in this issue of *Theatre Organ* were prepared by Tom B'hend, P. O. Box 40165, Pasadena, Calif. 91104. News information should be sent to this address; all feature material, special articles, etc., are mailed to Grace McGinnis, Editor of *Theatre Organ Journal*.

A Great New Book on Old-Time Movie Theatres! NICKELODEON THEATRES

— and their music —

By Q. David Bowers

In the years before 1915, before movies became "big business," thousands of nickelodeon theatres — mostly charging a nickel admission — were scattered across the United States. With such names as Bijou Dream, Princess, Dreamland, etc. these theatres boasted ornate fronts, often illuminated by hundreds of electric light bulbs. On the inside, patrons would thrill to the capers of Charlie Chaplin, Mary Pickford, Muriel Ostriche, and other players — while musical accompaniment was

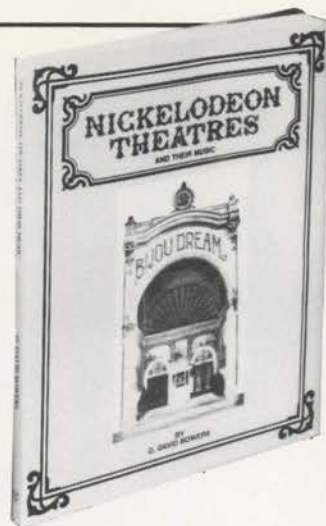
provided by an electric piano, orchestration, or pipe organ.

This great new book, by Q. David Bowers (author of over two dozen best-selling, award-winning historical books), is filled with hundreds of illustrations showing ornate early theatres, early film stars, and musical devices — most of which have never been reproduced in book form. Indeed, this is the first book ever written on the subject of the nickelodeon theatre in America!

The volume is 212 pages in length, plus introductory material, and is a large 8½ x 11" in size, with full color cover. It is available in two formats: the popular softcover style for \$14.95 and the deluxe hardbound version for \$24.95. **SATISFACTION GUARANTEED:** If, within 30 days of receipt, you are not 100% delighted with the book, an instant refund awaits you!

If you like early film history, if you like Americana, if you like ornate architecture, if you like old-time music — here is a book you'll find delightful. A wonderful combination of fascinating text and hundreds of pictures awaits you!

ALSO AVAILABLE are these books by the same author: "Harrison Fisher" (the biography of America's best-known illustrator of pretty girls, circa 1910) \$10; "Robert Robinson: American Illustrator" (well-known early "Saturday Evening Post," etc. cover artist) \$10; "Encyclopedia of Automatic Musical Instruments" (1008-page standard reference for music boxes, player pianos, etc. Designated as "one of the most valuable reference books of the year" by the American Library Association) \$45; "The History of U.S. Coinage" (deluxe color-illustrated hardbound reference work written for The Johns Hopkins University) \$49; "The Moxie Encyclopedia" — 760 pages — all about the famous old-time New England soft drink \$19.95. All items sent postpaid.



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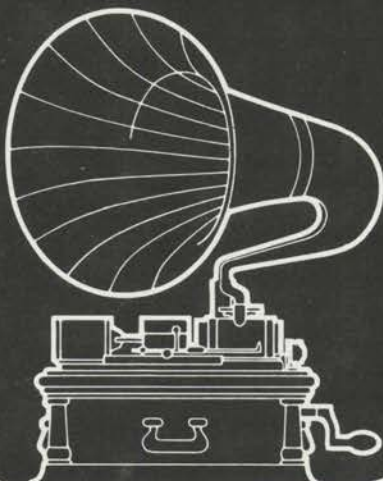
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For The Records



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 4633 SE Brookside Drive #58, Milwaukie, Oregon 97222**. Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.

DOWN BY THE RIVERSIDE, Walt Strony plays the 3/14 Wurlitzer, DTOS. 101 Dolby Stereo cassette. Available from Dairyland Theatre Organ Society, 2420 Springdale Road #101, Waukesha, Wisconsin 53186. Price \$10.00 postage included.

Thankfully, the story of the Riverside Theatre in Milwaukee has been repeated in a number of major American cities: jaded movie palace restored to showcase civic cultural events. The original 240 3/13 Wurlitzer now has more unification and an additional Posthorn rank. Consequently, at age 58, both theatre and theatre organ are better than ever. A much younger Walt Strony and Dairyland Chapter of ATOS combine labors to celebrate Milwaukee's good fortune.

The opener and title cut, "Down By the Riverside," is an obvious PR bow to local sensibilities. Kinura plus ensemble is snappy and staccato, the xylophone is clearly evident along with the new Posthorn. Walt includes a bit of Don Baker double-digit dexterity to spice up the proceedings. All the arrangement lacks is a big burst of live audience applause at the end.

Operetta moves front/center as Strony pays homage to Victor Herbert and his "Kiss In the Dark." Registration strikes a nice balance between sentimental and not-too-soupy. Tibias are in residence, but the arrangement has backbone with lots of intricate counter melodies for added color. For some reason Walt interjects hints of "Holiday For Strings" around the big finish.

Strony is that healthy combination of the talent and the optimism it takes to do a theatre organ recording of Maurice Ravel's "Bolero." The original version by the French master of orchestration generally runs from 15 to 16 minutes, depending upon how thirsty the conductor gets just before intermission. What we are served via the Riverside Wurlitzer takes only 3 minutes 56 seconds, so this is obviously mini-Strony. Walt features an Oboe, some nice strings and the Tuba as the Andalusian cachuca plods towards its climax. The idea for the "Bolero" came when the composer couldn't sleep because of the rhythm of the saws in a mill near his home. To keep himself from going bonkers, Ravel invented the piece at his piano. Does the music have aphrodisiac qualities? This reviewer was able to make it through Walt Strony's performance without the urge to light a cigarette.

The organist pedals and pipes his way through a 14-minute *Show Boat* finale to side one of the tape. "Another theatre organ recording of *Show Boat* tunes?" you ask? Yup. But this one is worth the return visit. Walt nicely shows off the organ with the inevitable opening hints of "ole man ribbu," a Tibia and Vox duet of "Make Believe" with lots of pizzazz in the upper registers, the lovely, lush waltz strains of "You Are Love," a dirty blues version of "Can't Help Lovin' Dat Man" — with the RCMH Rockettes joining in the melee. Then the OMR theme returns as a single melody line to usher in "Bill." Walt Strony never overworks the tremos, even though the arrangement of "Bill" is a bit busy. This reviewer liked the dramatic prominence given to the verse of the tune. "Bill" finishes with all of the subtlety found in those New York Liberty Weekend production numbers. When we finally meet up with "Ole Man River," it's something of an anti-climax. Pipe voices are appropriately plaintive — body all achin' and racked with decibels. It's loud, and then a surprise key change. Walt returns to the verse treatment which began all this and ends with a chimes flourish. This visit to *Show Boat* seems shorter than it really is, and that says much for the quality of Walt Strony's inventiveness.

"Malaguena" kicks off side two with a massive opening flourish. After that, pistons pop cheerfully in the background, and the Tambourines could be steam escaping. Strony's footwork is mighty impressive and exciting. The piece is so well registered that you won't miss the piano at all. For some reason the artist switches to a pizza-parlor, grand-slam-bang finish. Ernesto Lecuona's original conclusion wasn't schlocky enough?

"My Cousin From Milwaukee" is a fun Gershwin tune that would be worth hearing, even if it weren't celebrating the land of the free and the home of the Riverside Wurlitzer. Strony's clever use of percussion gives it snap and spice, and there's just a hint of "Rhapsody in Blue" to aid in a grander finale.

The technical advances in recording really show up in the pedal line of "My Heart At Thy Sweet Voice." Even the reviewer's new set of Allison speakers were pushed to their limits by the pedal tones. Spine tingling stuff!



Walt Strony

Very Vox-y and dramatic as one would expect. Camille Saint-Saens gets an encore with "Bacchanale," a Near-Eastern orgy seen through the eyes of Victorian sensibilities, and about as authentic as a kooch show. Pedal notes build nicely with a strong rhythmic thrust. Excitement mounts — thanks to Strony's playing and registration skills — and the artist manages to keep the smile out of his playing until the very end, when the whole event turns into a happy Jewish wedding dance.

The tape as a whole is a refreshing change from pop ballads, "Nola," and "Stars and Stripes Forever." Recording is flawless, and Dairyland has done a neat packaging job, despite the limitations of plastic cassette boxes, with a reasonably clear color miniature of the left-front expanse of the Riverside. The stamp-sized head of Strony in B & W is a pleasing likeness of the artist. Program notes are adequate and accurate. A recommended must for followers of the Phoenix fellowship.

WALTER J. BEAUPRE

GLORY SOUNDS, Tom Hazleton Plays the 3/18 Robert-Morton. Stereo cassette tape available from Wheaton-Fox Productions, O N. 468 Willow Road, Wheaton, Illinois 60187. Price \$15 (add \$2 shipping and handling).

Although this dual-tape offering is pre-ordained for the non-secular market, only the most profane in our midst could resist Tom Hazleton playing evangelical protestant hymns in theatre organ style. Cassette tapes rarely come so handsomely packaged. The sturdy plastic album (9½" × 10") was tastefully designed by John Sweemer. It won't fit alongside your other dinky tape boxes, but you may have some of the new talking books which are similarly packaged. Inside the front cover are program notes of general audience interest by Clark Wilson. The sell is oh-so-soft. The two 45-minute tapes are safely nestled in the plastic innards of the album, surrounded by black-and-white pix of the organ console and Van Der Molen studio. Outside

covers are equally non-denominational toy counters, trumpets, Morton consoles, and Tom Hazleton looking pensive and dimpled.

The Van Der Molen organ is mostly from the Loew's Fairmont (1928) in the Bronx, New York. The *Orchestral Oboe*, *Vox* and *8' Flute* are Wurllitzer; the *Posthorn* is Trivo; *Kinura* and *Trumpet* out of *Kimball*; and the *16' Bourdon* from a *Barton*. "Martha," as the ecumenical instrument is affectionately called, is on her best behavior for the artist.

"Glory Sounds" isn't quite what you might expect if you regularly buy recordings of gospel hymns. Except for the titles, many of the tunes could pass for beautifully arranged ballads very much in the orthodox T.O. tradition. Imagine, if you will, a lovely *Oboe/Flute/Strings* arrangement of "My Buddy," and you'll be close to what happens in "For Those Tears I Died." The J.C. influence (Jesse Crawford) abounds. Buddy Cole is also present in spirit. The "cockles and muscles, alive, alive-o" figure at the end is a nice touch. So is the fifth interval on the pedal clavier.

There is a strong pedal line in "He Touched Me," and something resembling a Hawaiian music effect. Chimes in the final chorus make it all too clear that these are organ solos — not background music for a funeral parlor. "Sweet, Sweet Spirit" begins as a Buddy Cole arrangement with alternating block chords in the left hand for an easy beat. Very pretty soon becomes very exciting.

This reviewer particularly liked Tom Hazleton's arrangement of "Great Is Thy Faithfulness," but others may find their personal favorites among the 22 selections equally satisfying. "He's Everything To Me" opens with *Clarinet* and *Vox*; then progresses from simple and serene to complex and emotional. "Like A Lamb" combines J.S. Bach with a dramatic ballad. "Charity" and "Gentle Shepherd" are also creative arrangements far from the beaten path.

Hazleton's imitations of a church organ on the Robert-Morton are impressive, if not particularly authentic. "All Hail the Power" is of the bombast school of hymn playing where the organist does his darndest to throw the singers off stride by changing keys, varying tempos, and introducing improvised bridges. The late, great Virgil Fox used to play that game most Sundays at Riverside Church in New York. We are subjected to a *Star Wars* treatment of "In Christ There Is No East or West." Many of these very short (eight bar) hymns tax the ingenuity of the organist to keep the endless choruses interesting. Tom is certainly equal to the task, but the original sentiments of the John Oxenham/Alexander Reinagle composition get lost in the shuffle.

If you were brought up to lisp "Jesus Loves Me" in Sunday School, Tom's fantasia on same may come as something of a jolt. He establishes the kiddie motif with bird whistles and a music box Glock. From there it's around-the-world Disney style: oriental, Viennese, Spanish tango complete with "cha-cha-cha," bagpipes a-snarling, some place that sounds suspiciously like Les Baxter's or G.W.'s "Quiet Village," downtown Toyko

and then a Paramount News finish which can only mean that California has not been over-shot. It's genuinely funny, but may scare the little people and offend some of their elders.

"Onward Christian Soldiers" as percussed by Tom Hazleton should get a standing ovation in the Pentagon. "Get All Excited" tries to capture the ecstasy of gospel, but comes about as close as Lawrence Welk to Louis Armstrong. And why Hazleton should try to imitate the Hammond organ sound on a pipe organ in "Soon and Very Soon" will simply require an act of child-like faith. Interesting — yes; jazz — no way! The "Kids' Songs Medley" takes tunes such as "Tell Me The Story of Jesus," "The B-I-B-L-E," and "Jesus Loves the Little Children" and lets us hear what Sunday School would be like in the "sweet bye-and-bye" of Anaheim or Orlando.

On these four tape sides, organist Tom Hazleton is marvelous, as always. The Van Der Molen Mostly-Morton has superb presence — if occasionally on the raw-sound side of presence. This album may prove an excellent introduction to the joys of theatre organ sounds for those unfamiliar with our interests. By the same token, those theatre organ fans who missed these wonderful old hymns the first time around have a legitimate excuse to become acquainted with the music — if not message. And to all those who believe that listening to good music, well played is always a genuinely religious experience, "Glory Sounds" should not be a disappointment.

WALTER J. BEAUPRE □

MUSIC FROM THE MOVIES. Gerald Shaw playing the (London) Odeon, Leicester Square 3/15 Compton organ. Available on stereo cassette only, \$9.95 postpaid from Pipe Organ Presentations, Box 20704, Castro Valley, California 94546.

Here's an opportunity to hear the representative Compton, Britain's major contribution to the theatre organ scene. This instrument has long been a favorite on the London scene, and a versatile organ it is. It is played here by the late Gerald Shaw, the last regularly working organist in a London theatre. The selections were recorded in the late '60s, and there is a distinct presence of "white noise" to be noted at quiet spots and at the close of selections. However, this does not interfere with the quality of the recording. What does bother us is the organist's use of devices more proper on electronic organs — mainly the "schmear glissando" (dragging the hand across keys rather than fingering the gliss).

Yet, this famed pipe organ has electronic voices, as many Compton organs did; the top (5th) manual plays a "Melotone," a variety of electronic voices employed skillfully here.

Let's examine some of the tunes, of which there is a generous supply (18).

"Tico Tico" is one of those tunes best suited to the Hammond, as Ethel Smith indicated. Played without expression on pipes, we'll pass — especially the closing schmear.

"April in Portugal" employs an attractive



Gerald Shaw at the Odeon 5-manual Compton.

variety of registration, interesting solo voices and a pleasant ballad treatment, but marred by palm schmears.

"The Lady Is A Tramp" gets a staccato rhythmic treatment, and lots of instrumental variety.

"Whistle Down The Wind" is an exquisite moody ballad. The treatment includes an impressive solo Clarion, open harmony and untrem'd flutes.

"Heat Wave" (from an early '30s movie) is just plain jazzy, with lots of comments from both tonal and unpitched percussions.

A lively "It's A Lovely Day Today" is followed by a ballad style "I Get Along Without You," with an interesting key change and effective use of the Melotone. A fast and vigorous "Donkey Serenade" is followed by "Smoke Gets in Your Eyes" with good use of the solo Melotone. "Around The World" features *Vox* accompaniment while the formerly haunting "Laura" is played as a rhythm ballad. "Anna's" strict tempo is measured by tonal percussions. The closer for Side I is that old warhorse, the "Toccata" from Widor's *5th Symphony*. Shaw plays it with theatrical hoopla, a fitting denouement for the first side. The Compton comes through with romantic classic organ registration for this one.

To open Side II Shaw goes to opera, the lively "Gypsy Dance" from *Carmen* (better known as "Beat out that Rhythm on a Drum" from *Carmen Jones*). There's an intriguing blend of Melotone with pipework during "I Only Have Eyes for You" and "I Could Have Danced All Night" is played fast and upbeat. The Melotone is soloed for "Too Late Now" with pipes handling the harmony and rhythm. A bouncing "Makin' Whoopee" is loaded with tonal percussions and a few smear glissandos, but the registration maintains interest. "Carioca" is marked by a first chorus brass solo. "Let's Fall in Love" again features the Melotone and there's an ear-catching modulation to the closing Tibia'd chorus. "Falling in Love with Love" is offered as a modern waltz but with strong Strauss overtones and attractive counter lines. There's Disney magic in "When You Wish Upon A Star," a truly lovely ballad presentation. Shaw's big feature selection is a rousing rendition of the WW2 concert favorite, "The Warsaw Concerto" (from the film *Suicide Squadron*). His encore is his broad-

cast theme, "A Song of Home."

The Gerald Shaw style might be well-described as "showmanship plus," with dramatic effects sometimes overpowering musical values. This is not an adverse comment; some of the most popular console artists during the organ's "great era" sometimes sacrificed musical finesse in favor of "hamming it up" a little. We know Shaw knew better. Some years ago Bill Johnson's Concert label issued an LP named "Fanfare" which starred Gerald Shaw at this same instrument. To our ears the music on "Fanfare" was played more conservatively, and with less slambang in evidence. Another way of saying there are no dull moments.

This adds up to a good show by Gerald Shaw, played on a very fine example of British theatre organ building.

AN OLD FASHIONED CHRISTMAS, Allen Mills Plays the Proctor's Theatre Wurlitzer. Available from Proctor's Theatre, 432 State Street, Schenectady, New York 12305. Price \$13.00 postage included.

"Old fashioned" is a broad term involving not only nostalgia for the era of Donner and Blitzen but for Kaiser and Fraser as well. The '40s are well represented. Granted, these tunes have been recorded by everyone from the Vienna Boys Choir to Alvin and the Chipmunks. All the more reason for hearing them on authentic theatre pipes played by the likes of Allen Mills.

The 12 tunes include ten holiday favorites with two traditional carols to open and close the program. "Deck the Hall" lets us know right off the bat that we are not to be subjected to either tracker action quaintness or synthesizer. These are genuine, 100% pipe ranks with tremas a-flyin'. Mel Torme's "The Christmas Song" gets a quiet, introspective Glock intro, followed by a plaintive Tibia chorus. Reeds, uncomplicated harmonies, and warm sentiment "help to make the season bright." Leroy Anderson's "Sleigh Ride" quickens the pace with percussions abounding. The tempo slips and slides on the ice a few times, but no one gets seriously hurt. Sleighbells add sparkle to the final chorus.

During the 1985 Christmas season everyone seemed to recall the tearful tune sung by Judy Garland to Margaret O'Brien in "Meet Me In St. Louis." Allen Mills' version of "Have Yourself a Merry Little Christmas" is appropriately intimate with lots of pathos. String ensembles and a Chrysoglott do the honors. Some handy key modulations help to alter the mood from wistful to exultant. Perhaps the hallmark of a first-rate theatre organist is a style which doesn't seem reminiscent of any other artist. With very few exceptions Allen Mills plays it his way.

Crawford rolls introduce the seldom heard verse of "Winter Wonderland," and the tune plods surefootedly through a few choruses. Listen for the excellent counter melodies Allen invents to maintain our interest. Registration includes sparing use of the piano. Strings, Tibia, Vox and Chrysoglott affirm the Crosby classic "I'll Be Home For Christ-

mas." Counter melodies are a bit too heavy at times, but when tunes are this familiar, one can understand the urge to spring a few surprises.

Before "comin' to town," Santa and Allen Mills go for baroque, but once within city limits all Hallelujah breaks loose. It is a clever arrangement, and Allen is obviously having the time of his life. "Toyland" is the epitome of romantic theatre organ and one of the highlights of the album. Vox and strings are lovely. Tschaikowsky's "Dance of the Sugar Plum Fairy" is faithfully rendered on the Wurlitzer Glockenspiel with an untremmed Clarinet accompaniment. Another visit to Victor Herbert's "Babes in Toyland" produces "March of the Toys" with Xylophone touches amid very theatrical ensembles.

"Patapan" builds slowly to a stirring climax and then fades away with plaintive Oboe sounds. Coming on like the title music for *Ben Hur*, "O, Come All Ye Faithful" has some

fascinating chord changes. Allen follows a very church-like chorus with theatre voices, tremas and kettle drums. The effect is more deMille than Mills, but very few would object to that sort of enthusiasm. After all, Christmas comes but once a year!

These are personalized interpretations of holiday tunes played with skill and feeling. The organ sounds fine — because it is! The recording of Side II seemed a bit better miked than the opening cuts of Side I. The album can be ordered as either a record or cassette tape. The LP album cover features a festive likeness of Allen Mills about to hop aboard the handsome white and gold console gift-wrapped with a mammoth red bow. We trust that the bench was nearby. To those who are truly serious about Xmas shopping early this year, here's one to please those hard-to-buy-for folks on your list.

WALTER J. BEAUPRE

CINEMA ORGAN NEWS FROM BRITAIN



It's always a very great delight to see and hear the rebirth of any particular theatre organ, and especially so if it's such a delightful organ as Wurlitzer opus 2116. She started her life as a 3/10 when Leslie James opened her on September 22, 1930, in the splendid New Victoria Cinema Bradford, Yorkshire, in northern England. The elaborate picture palace seated 3318. There was a large pit orchestra, and the opening stage show was called "Follies of 1980," can you believe! The massive Gaumont-British circuit had taken over the P.C.T. circuit that had built the New Victoria as the building was being completed, otherwise there would have been no Wurlitzer, as Gaumont were exclusively Compton. The chambers were placed high over the stage and the sound never really got out. In fact, it was one of the early attempts at amplification, various organists have told me.

Over the years, the organ became a broadcast favorite, and the late David Hamilton made his first LP on it. Eventually it was removed. The Style 220 had one or two alterations over the years, the Krumet replacing the Kinura, and the Vox was replaced by an English Horn in 1947.

With the chambers a distant 80 feet above the organist, it was most awkward to remove even a ten-ranker. The organ was removed in November, 1968, by the North East Theatre

Organ Association, NETOA to us all, the new owners. They had a tough job to get the organ down and out of the massive house, which was being converted to two theatres. After the torment of having to find a location for any organ, it reopened in the United Services Club in West Cornforth in County Durham. However, things were not quite as they should be; a low suspended ceiling didn't help, and the ubiquitous Hammond organ (almost a fixture in these social clubs) was louder than the Wurlitzer! Eventually the NETOA called it a day, and in January, 1976, it was removed.

Sadly, it was not until March 2, 1986, that this super organ was unveiled to the public again in its very own home. After years of searching and fund-raising, the group purchased the Trinity Chapel in Howden-Le-Wear, a quiet village, and work commenced on March 11, 1977, converting it to a beautiful small version of a supercinema specially to house the Wurlitzer. It even has a fully equipped projection box and a Brenograph machine, a screen and stage curtains masking the well-designed chambers. It's been the hardest and longest struggle of any group, but well worth all the effort and years of waiting, for the organ is definitely one of the best-sounding Wurlitzers in England. Another Vox was purchased from America, so it's an 11-ranker now, and they have added a de-



Console of the NETOA Wurlitzer on its lift. Formerly in the New Victoria cinema in Bradford, Yorkshire, now at Howden-Le-Wear in Durham County.

lightful Aeolian-Weber grand piano. I have personally seen this organ and hall taking shape over several years, and I was overcome with emotion for all the wonderful people concerned in March of this year. This area of England is sadly starved of organs, particularly a good quality organ like this 3/11. Nigel Ogden and Joe Marsh did a wonderful job playing at the concert, with sounds and slides showing the organ's original home and famous players of the past. The organ settled down well, and very little alteration, if any, will be need to be carried out. The temptation has been overcome, thankfully, to enlarge and spoil this delightful organ.

John Heslop, Joe Marsh, Max Sennett, Dennis Elmes and others have all our thanks for their outstanding work and long hours — it's well worth it! Joe Marsh, a great player and a stickler for getting proper adjustments of tremos, and John Heslop, with his knowledge of projection and presentation, have seen that these myriad details get priority, not often the case in many organ transplants. Sadly, Joe's father, Joe Marsh, Senior, didn't live to see the project completed; he was a brilliant organ builder by trade (ex Hill, Norman & Beard), and he would have been proud.

Two years ago, the Bijou Cinema in Mablethorpe in Lincolnshire installed a brand new 3/4 theatre organ by David Hill. The same owner is now equipping another cinema, the

Kinema-in-the-Woods (what a delightful name for a cinema) in Woodhall Spa, also in Lincolnshire, with a very rare vintage Compton that once played in one of London's earliest supercinemas, the Tatler Cinema, Charing Cross Road in London. One of the few consoles to be decorated with Japanese lacquer by artists of the London School of Art in the 1920s, it was a 2/8. After being in storage for a great many years, Nigel Turner purchased it for his home at Harpole in Northamptonshire. He had a solid state, capture 7 relay system and reproducing unit fitted. When he and his wife, Sue, designed their now world-famous Turners Musical Merry-Go-Round in Northampton, with its 3/19 Wurlitzer and museum, they sold the Compton, so now it's going to go back to a cinema. Incredibly, this cinema started off as a cricket pavilion and was converted to a cinema in the 1920s. The beautiful, unique console will be put on a lift, something it wasn't in London, and a rare Compton Melotone unit has been found and will be fitted. Lovely to think that a vintage Compton, made when the firm called their instruments a "Kinestra," will be given a new lease on life.

During May the nation, aided by the BBC radio, celebrated the eightieth birthday of one of the greatest of all theatre organists, Robinson Cleaver. A special concert was held at the Davenport Cinema in Stockport near Manchester, a perfectly restored supercinema of 1937 vintage complete with fiery 3/7 Compton. Audicord Records brought out a cassette, AC-172, called "Three Score Years and 20," made a few years ago on this very organ, and EMI issued a most interesting LP called "Let's Break the Good News," a title of one of the tracks. It features a group now legendary over here in its way, "The Organ Dance Band and Me." Billy Thornburn was a dance band leader in the 1930s, and after the success of a broadcast by Reg Foort one evening, which included a dance band playing alongside Foort at the Compton BBC organ, the public thrilled at the result and clamoured for more. EMI quickly rushed in with a series of 78s that lasted from April, 1938, until incredibly June, 1953, the longest running organ



Beautiful, rare Japanese lacquered console of 2/8 Compton to be installed in Kinema-in-the-Woods at Woodhall Spa in Lincolnshire.

series ever, I shouldn't wonder. All discs mostly featured Robbie Cleaver playing the celebrated 3/8 Compton and Melotone of EMI Studios in Abbey Road, London. One of the most recorded organs in world history, it was a 2/8 dating from 1928, installed in the Beaufort Cinema, Birmingham, and recorded and broadcast many times by Reginald New in the early thirties. It had a haunting vintage Compton sound then, and in 1937 the Beaufort was rebuilt and the organ sold back to Compton. They enlarged the scope of the console and added the Melotone unit and a third manual and sold it to EMI where it went into the famous Number One Studio, a huge room. It had a Tromba which had replaced the earlier Trumpet rank and could sound grumpy and shrill in the wrong hands. Fats Waller loved it and recorded it. Cleaver will always be linked with it as he played for so many big singers and instrumentalists. There was a previous LP on President Records of many 78s in the series, and EMI realised how potty they were not to issue it themselves and have celebrated Robbie Cleaver's eightieth birthday with this treat for us fans.

Another great of the straight console, the "Doyen" of British concert organists, was, in June, 90 years of age. He is Sir George Thalben-Ball of Temple Church fame, the first known organist to sell well over one million records in the late 1920s with Mendelssohn's "Oh, For The Wings of A Dove," with boy soprano Master Ernest Lough. Sir George became a legend in his own lifetime. The Queen knighted him a few years ago. And what a character — an incredible player still.

Another remarkable man over here is Bob Barratt. No, he doesn't play the organ, but he is the most celebrated producer of theatre organ records. The mighty EMI can be proud that he has had the most popular organists under his control for some years now. Reginald Dixon, the most popular theatre organist of all time, Ernest Broadbent and now young

View from front balcony of the New Victoria Centre. The chambers are behind grilles, and the Aeolian-Weber grand piano is on the right. Percussions are above the top of proscenium.



top-star Phil Kelsall are his star names today. Star name at the Tower Blackpool in Kelsall's case, but also Nicholas Martin at Turners Merry-Go-Round, and Robert Wolfe at Cushings Thursford Museum, the three most commercial players today, all under Bob Barratt's wing; what a job! Yes, each of the young players brings out a record each year: Kelsall's new one at the Tower is "Fascinating Rhythm," Nicholas Martin's is "I Can't Smile Without You," and Robert Wolfe's is "Dizzy Fingers." All are thoroughly enjoyable and, needless to say, well-recorded. The lads are all in their twenties and have fan clubs and all this fame.

Grosvenor Records has released an LP called "Happy Together," featuring 12-year-old Peter Holt at a 3/10 Compton in the Three J's Leisure Centre in Gomersal, Yorkshire. Peter has won numerous competitions already, such as the 1985-6 ATOS Young Theatre Organist of the Year. By and large, for a 12-year-old it is some feat! Grosvenor does a great job catering to us organ fans, either pipe or electronic. That's it for now. Next time we will take a look at yet another rebirth of a theatre organ in a major cinema chain. □

Closing Chord

Theatre organ buffs in the Southeast suffered an incalculable loss with the death on July 19, of **William Senton Granberry** of Laurel, Mississippi. Mr. Granberry was the victim of a heart attack. For more than 20 years, Senton was a member of ATOS and was a tireless promoter of the theatre organ hobby; he was the mainspring of many meetings, concerts and get-togethers at the 3/13 Robert-Morton in the Jeff Seale Studio in Laurel.

Senton was an avid recordist and photographer, and was responsible for our having audio and photo records of many theatre organ events. Several years ago, he recruited several of us into a tape-exchange group that came to be known as the Knights of the Round Robin, and which has enabled us to keep up with each other and theatre organ activities around the country. In "real life" Senton was a self-described country banker, being the senior vice-president and a director of the Richton Bank and Trust Company of Richton, Mississippi, as well as a director of Merchants and Manufacturer's Bank of Ellisville.

Senton's generosity and his wit were legendary among those who knew him, and his gentleness and openness endeared him to his dozens of tape correspondents in this country and in England. He is one of the few men of whom it can be truthfully said that he never uttered an unkind, harsh or derogatory word about anyone.

Senton is survived by his wife, Allison, and by two children, Allison and Bill.

DOLTON McALPIN □

IN SEARCH OF BETTER TIBIA TREMOLOS

by David L. Junchen

The tibia clausa is the one voice essential for successful performance of popular music on the organ. An organ without a tibia might be able to play jazz or orchestral transcriptions but is totally inadequate for romantic or sentimental popular tunes. The tibia is the backbone of the theatre organ's tonal structure just as the diapason is the foundation of the classic organ. And an organ with a bad tibia is almost as inadequate as one with no tibia at all. What makes a good tibia? Read on, MacDuff!

The tibia clausa was pioneered, if not actually invented, by a man often dubbed as the father of the theatre organ, Robert Hope-Jones. Without at all discounting Hope-Jones' contributions to the art of organ building, the author feels this sobriquet to be inappropriate. Hope-Jones never installed a theatre organ under his own nameplate, and many of the organs he designed for Wurlitzer, the firm which absorbed his bankrupt business, had no tibia at all. Those which had tibias were poorly unified, often appearing only at 8' pitch. (In contemporary practice, by contrast, tibias often appear at many pitches such as 16', 8', 5-1/3', 4', 3-1/5', 2-2/3', 2', 1-3/5', 1-1/3', and 1'.) As late as the early 1920s Wurlitzer was still producing standard models of organs as large as 2/7 without tibias (Style 185) and as large as 2/9 (Style 210) wherein the tibia appeared only at 8' pitch.

The relative unimportance of the tibia in early organs in theatres lay in Hope-Jones' concept of its place in the tonal hierarchy. He viewed it not as a solo voice but as a "thickener" to add depth and weight to other voices without altering their basic colors. Organist Jesse Crawford is often credited with pioneering the use of tibias as solo colors in their own right, not just as thickeners for other stops. Actually, by itself, the tibia is a rather dull and musically uninteresting sound because of the virtual absence of harmonic development. But just turn on the tremolo . . . and *voilà!* There's a sound which, more than any other,

endeared theatre organs to the general public and still tugs at our heartstrings today.

So what makes a good tibia? The secret lies in how the pipes are affected by the tremolo. The tremolo causes a variation in wind pressure at the pipes. In most organ pipes, lowering and raising the wind pressure causes the pipes to speak correspondingly softer and louder while their pitch varies relatively little. In a good tibia, however, the tremolo also causes a significant lowering and raising of pitch. It is this extreme pitch variation which the ear interprets as the characteristic tibia "sweetness." Two general factors determine the extent of that sweetness: 1) the degree of violence with which the tremolo disturbs the wind pressure at the pipe; and 2) the voicing of the pipes themselves.

Let's examine first the major mechanical factors which affect the effectiveness of the tremolo system. Keep in mind that the more violently the wind pressure varies, or "shakes," as I prefer to say, the sweeter the tibia sound will be. (By the way, the words 'tremolo' and 'tremulant' are synonymous and interchangeable. The use of one term or the other has no particular significance, representing only the whim of the author!)

1. Factors of the Tremulant Itself

- a) Degree of openness of the gate on the windline entering the tremulant: the more open the gate, the more effective the shake. On almost all tremulants except voxes the gate is usually adjusted wide open. In fact, the author often removes the gates altogether, thereby eliminating a particularly annoying source of leaks.
- b) Size of wind inlet hole: Anything smaller than 2" diameter will reduce the shake; 2-1/2 or 3" is better.
- c) Weights: Weight added to the tremolo bellows usually improves the shake.
- d) Trim height: This is the adjustment of how far open the trem bellows is at rest.

This adjustment has little effect on the shake; it is used primarily for adjusting the reliability of the tremolo under the loading effect of varying numbers of notes being played. It also plays a role in speed adjustment.

- e) Slide on tremolo bellows: Has virtually no effect on shake; it is primarily a speed adjustment.
- f) Condition of tremolo valve: Wear, loosening or hardening of the felt and leather surface of the tremolo valve will adversely affect the shake. Often a marginally effective tremulant will really come to life just by recovering its valve in new felt and leather.
- g) Size of tremulant bellows: A larger trem will usually be more effective than a smaller one. As a general rule, a large tremulant will almost always work on any tremolo system; a small one may or may not be effective. Why then, one might muse, didn't manufacturers just make all the tremulants in one large size? In the author's opinion, it was a matter of economics. It cost less to make smaller tremolos, so they were used wherever they would work.
- h) Type of tremulant: The above factors pertain to Wurlitzer style bellows tremulants which produce a waveform most pleasing to the ear. Electric tremolos, whether of the oscillating valve or eccentric motor-driven type, can usually be adjusted to have adequate shake, but their waveforms aren't usually as pleasing to the ear. Beater type tremolos have little application in theatre organs since their degree of shake is usually inadequate.

2. Factors of the Reservoir

- a) Size and style of reservoir: Size and style of reservoirs have little to do with the degree of shake obtainable. Different sizes and styles do, however, have subtle effects on the tremolo waveform, a discussion of which is outside the scope of this article.
- b) Adjustment of valves: On reservoirs with more than one valve, the valves are adjusted to open gradually as the reservoir falls, starting with the smallest. The faster the valves open, the better the reservoir will regulate the wind pressure under varying loads. However, if the reservoir regulated the wind absolutely perfectly, the pulsations of the tremolo would be perfectly compensated for, and no tremolo sound would be heard! It is, in fact, because reservoirs are imperfect wind regulating devices that tremolos operate at all!

Valve adjustment is a compromise between good wind regulation on one hand and an effective tremolo on the other. On a reservoir with a cone valve and one or more pallet valves, such as a Wurlitzer, a good rule of thumb is that the pallet valves should not be opening at all when the tremolo is running and no notes are being played. When a few



Do You Know Any Young Organists?

The rules and regulations for the 1987 Young Organist Competition have been sent to all chapter presidents. If you know of a talented youngster (age 13-20) who might be interested in entering, contact your chapter immediately so he can start preparing for the competition. If you have questions, contact Lois Segur, 1930-301 Encinitas Road, San Marcos, California 92069.

notes are played the small pallet valve should begin to open; the larger valve should open as bigger chords are played.

- c) Weights: The major adjustable factor in obtaining adequate shake is the amount of weight placed on the reservoir. Adding weight increases inertia, making the reservoir regulate more imperfectly, resulting in greater shake. There is a liability in adding too much weight, however, as the more inertia the reservoir has, the more it will wiggle and bounce with the tremulant off, a most unpleasant and unmusical effect.
- In addition, it is possible for a tibia to shake too violently, which is not musically desirable either. In all of the tibia tremolo systems the author has installed or examined in the past 25 years, only one or two have been encountered which have *not* required reservoir weights to achieve a satisfactory shake.

3. Windlines

- a) Size of feedline: Diameter of the windline from reservoir to chest has virtually no effect on shake. Too small a windline will, however, starve the rank when large numbers of notes are played. A 4" diameter line is marginally adequate for a 15" tibia; most 10" tibias will sag on a 4" line. Use a 5" or 6" line to be safe.
- b) Size of tremolo line: Diameters smaller than 2-1/2" will reduce the amount of shake. Larger sizes will have no effect on shake.
- c) Elbows: The oft-told tales that you must have so many elbows in your tremolo lines are just that — old wives' tales. The author has demonstrated that two trem lines of equal length, one straight and one corkscrewed with elbows, have virtually identical operat-

ing characteristics.

- d) Length of tremolo line: This factor does affect the shake, but it is not an adjustment for that purpose. Its adjustment is for optimizing the tremolo speed and reliability under varying load conditions.
- e) Length of feed line: A longer windline from reservoir to chest increases the shake. As with reservoir weights, however, overdoing it bears the penalty of increased bounce and wiggle on off-trem playing.
- f) Type of windline: Solid windlines are always preferred. Flex can be used in a few awkward areas, but if it is not secured mechanically it will wiggle along with the trem pulsations, thereby reducing the effectiveness of the shake.
- g) Placement of tremolo line: This is probably the most important factor in the entire tibia-tremolo system. It is imperative, for optimum results, to run the tremolo windline out the opposite end of the chest from which the reservoir windline enters. This will produce the greatest disturbance in the wind pressure at the pipes and hence the most satisfactory shake.

4. Blower Static Pressure

All other factors being equal, a higher static pressure will result in greater shake from a given tremolo system. This factor is not usually variable, but it may explain why a satisfactory shake sometimes cannot be obtained if the blower pressure is too close to the regulated pressure of the reservoir.

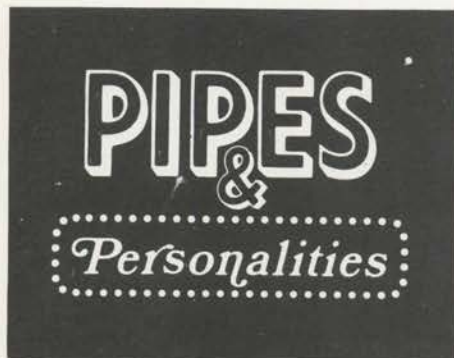
The previous discussion has covered the major mechanical factors which contribute to adequate tremolo shake. By far the two most crucial for success are that the tremolo windline come out of the opposite end of the chest from the feedline and that the reservoir be weighted. The voicing of the tibia pipes themselves also plays a role in the "sweetness" of the tremolo; that is, the degree to which the pipe's pitch changes with a given change in wind pressure from the tremolo beat. One of these voicing factors is readily under the control of the tonal finisher: the size of the toe holes in the feet of the pipes. The more open the toe holes, the greater will be the shake. Of course, opening toe holes also loudens the pipes considerably! So, how does one compromise? The author's practice is to open the toe holes fairly wide, then adjust the wind pressure until the tibia rank is at an appropriate volume level for the organ. This allows the final note per note regulation to leave the toe holes at an optimally wide setting.

Although most of the voicing factors in a tibia will affect its sweetness somewhat, the one having the greatest effect is the treatment of the leading edge of the block which forms the surface of the flue. A sharp leading edge causes the pipe's pitch to change dramatically with varying wind pressure, creating a lovely sweetness in the tone. A rounded leading edge on the block, conversely, makes the pipe's pitch quite steady over a wide variation in

wind pressure, resulting in a hard, cold sound. If one has the patience and expertise, it is possible to sharpen a rounded block edge and turn a cold, sexless 1928 Wurlitzer tibia into a lovely "to die for" 1926 style!

There may be a few other factors contributing to tibia tremolo efficiency, but this article has covered the major ones known to the author, who has been a practicing organ builder for nearly 20 years. Since he is *practicing*, however, that means he still may not have it right yet! The author would like, in closing, to acknowledge the invaluable help of organ builder Ken Crome in the preparation of this article. □

(Dave Junchen is the author of the widely acclaimed *Encyclopedia of the American Theatre Organ* and was recently honored with the 1986 ATOS award for Technical Excellence.)



FANTASTIC FUSION

Get ready to start thinking about theatre organ in a whole new way. It's a whole new concept that will allow music of virtually any era to be performed with great success. It's called "Fusion," and its chief components are: your favorite theatre organ, a Yamaha FX-20 synthesizer and Mr. Rob Richards. Rob is no newcomer to the theatre organ and has had experience performing in various eateries that have been equipped with theatre organs. He has also concertized throughout the United States and Australia. It was Rob who conceived, planned, arranged and executed "Fusion."

My dictionary defines "fusion" as "a merging of diverse elements into a unified whole." This is essentially what happens as Rob arranges and encodes the portion of the music he wants the Yamaha FX-20 to play onto a floppy disk that interfaces with the instrument while at home. In performance, the disk is merely put into the playback mode, and instead of the usual recorded sounds, the Yamaha is literally played back from the disk. At the same time, Rob performs from the console of the theatre organ. The melding of sounds from the two sources is surprisingly cohesive and quite musical. When one stops to think, the concept seems very logical; the state-of-the-art orchestral keyboard synthesizer of the 1920s performing in tandem with the state-of-the-art orchestral synthesizer of the 1980s, creating a pleasant and unified musical whole.

On May 15 the Detroit Theater Organ Club opened its doors to the public for its annual open house and Rob Richards' premiere of "Fusion." The concert began in traditional fashion with Mr. Richards performing "Getting to Know You" on the club's 4/34 Wurlitzer. This was followed by the contemporary "The Girl Is Mine," utilizing the Yamaha RX-11 drum machine in conjunction with the Wurlitzer. The concert selections were followed by a delightful Charlie Chaplin silent classic, *The Cure*.

For the second half, Richards changed clothing to reflect the musical difference from the first half, going from traditional formal wear to what can best be described as "early Miami Vice." Beginning with "Footloose," from the motion picture of the same name, Rob introduced us to electronic rhythms and sounds which were not detectable as such. Rob's version of "The Lost Chord" quite literally brought the house down emotionally, with celested Flute and Harp sounds emanating from the Yamaha while the Wurlitzer wailed a magnificent melody. And what an ending — this instrument has never shimmered more. "Rhapsody in Blue" was as syncopated and jazzy as Gershwin probably intended. His encore was the contemporary theme of the world relief effort to fight hunger, "We Are The World," by Michael Jackson and Lionel Ritchie. The arrangement was complete with synthesized vocal sounds and phased guitar imitations.

The "Fusion" premiere was somewhat of a calculated risk for both Rob Richards and the Detroit Theater Organ Club, but the standing ovation following "Rhapsody in Blue" indicated that it was a rousing success. In fact, Rob's "Fusion" was so well received that he was invited to return for an engagement in conjunction with the Montreaux Jazz Festival



Rob Richards at the DTOC Wurlitzer.

in late summer. The niche that Rob Richards has clearly carved for himself by coupling two complex keyboard instruments into a highly burnished musical whole is clearly his over which to reign, and something that has been a long time coming to a musical field that constantly struggles for attention from the public at large.

It's here. It's now. Rob Richards, take a bow!

SCOTT S. SMITH □

BERLIN HIGH SCHOOL UPDATE

For those who are following the story of this unique situation where high school students are maintaining a 2/10 Wurlitzer as an adjunct to their traditional education, here is the latest news from their teacher, Jim Martin.

In September, 1985, students met to begin

Students and teachers at Berlin High School pose with their "pet" Wurlitzer.



preparation for a concert by Dennis James in October. Their efforts were so successful that, not only was the concert for 300 people a success, but Dennis James also was so impressed with their project that he wants to return for another concert at Berlin High School. Teachers Nancy Joy, Cheryl Otis and Jean Bouchard coordinated lights, projection equipment and the ticket and album sales.

Starting right after Dennis' concert, the crew of 35 students began, whenever time allowed, to overhaul the relay and main wind chest. The organ was started up in mid-January only to create a horrible noise. A cone valve was stuck on, causing a serious pressure drop, and all of the secondaries in the entire manual chest were held open and all the pipes played — sort of like a WWII air raid siren. Once the cone valve was reseated everything worked fine.

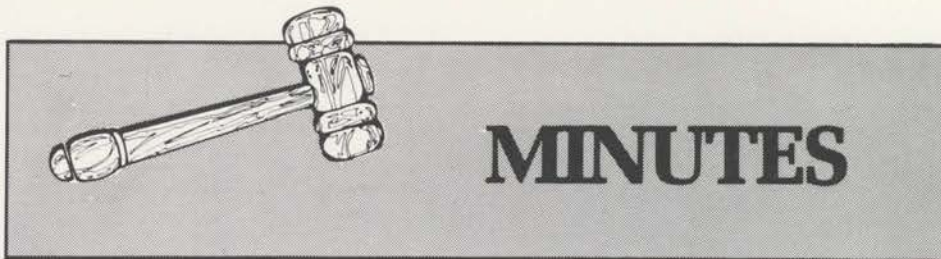
In addition, the following projects were completed: the music rack and bench were rebuilt; the chimes were restrung; combination actions were rebuilt; Main and Solo tremms rebuilt; all windlines in Main chamber replaced with PVC and painted black; the Chrysoglott was placed over the Main chest and the small switch-stack was placed on the larger stack to create more room; toe blocks on the Diaphone and Tuba were repositioned to prevent their sliding up on their resonators. A training program was also set up where high school students teach junior high students to prepare them for future organ projects.

We would like to thank Alan Goodnow and Gary Phillips of SENETOS, who regulated the instrument, and Jim, Joan and John Cook of EMCATOS who assisted in winding the Main chamber and have provided materials and concert talent for us. David Card of Pine Tree Chapter installed windlines in the Main chamber, and Allen Miller was most generous with his advice on securing toe blocks on the Diaphone and Tuba ranks.

A thought on the proper installation of tremolos: the only rule is that the installation that works on a particular instrument is the one to follow. We tried all the rules we could find, and none worked. Our Main works with 3" PVC line about 8' long with 4 elbows; our Solo works with a 2½" tin line about 6' long with 3 elbows — it is manifolded into the Tibia, Oboe and Kinura opposite the feed end. On the Main trem, it is connected at the same end as the large wooden feed trunk. We have found that this works for our Wurlitzer.

Our Main chamber has two regulators, one for the manual chest and offsets and one for the relay, Chrysoglott and swell shades. We removed all of the offsets from the Main regulator and put them in tandem off of the small regulator beginning with a 4" line to the Bourdons and reducing to a 3" line for the relay and Diaphones. The swell shades are on a 2" line and tee into the Strings and Chrysoglott. This arrangement eliminated the bass pipes from being on trem — now they are not muddy sounding. It also eliminated all kinds of pipework on the chamber floors.

We are anticipating the return of Dennis James this October for a second performance on the Berlin High School pet Wurlitzer. □



(not official until approved at subsequent meeting.)

AMERICAN THEATRE ORGAN SOCIETY
EXECUTIVE COMMITTEE — ANNUAL MEETING
The Richmond Marriott Hotel — Richmond, Virginia
July 4, 1986

1. **Call to Order.** President Jack Moelmann called the meeting to order at 7:00 p.m. Present were Executive Committee members Dale Mendenhall, David Barnett, Lois Segur, and Allen Miller; also present were THEATRE ORGAN Editor Robert Gilbert, Co-Editor Grace E. McGinnis, and Executive Director Douglas Fisk.

2. **Directors' Responsibilities.** President Moelmann expressed his belief that elected Directors are not necessarily aware of their responsibilities and privileges; after discussion, Mendenhall moved, seconded by Segur and carried unanimously, that the Executive Committee recommend to the Board that in the November/December issue of THEATRE ORGAN, in which the nomination notice is published, there also be published a statement of benefits and responsibilities of Directors to include attendance at Directors' meetings, committee duties, and payment by ATOS of certain meeting-related expenses.

3. **Directors' Meeting Agenda.** The Committee approved President Moelmann's recommended agenda dated May 25, 1986, after discussion of the following items:

a. **Minutes.** The Committee recommended that Directors' Meeting minutes be approved by postcard vote in order that new policies voted can be initiated as soon as possible.

b. **Treasurer's Report.**

c. **Board Vacancy.** Barnett moved, seconded by Miller, that the Executive Committee recommend that the Board appoint Alden Stockebrand as Director to fill the position expiring in 1987 which became vacant when Fr. Miller resigned from the Board. There was lengthy discussion concerning the method that should be used for filling Director vacancies, and Mendenhall and Segur stated that they did not wish to set the precedent of always filling positions with the nominee not elected but who had received the next-highest number of votes in the previous election of Directors. Voting in favor were Barnett and Miller; opposed to making a recommendation at this time were Segur and Mendenhall; Moelmann abstained; therefore, no recommendation was made.

d. **Bylaws.** The Executive Committee agreed that the Bylaws Committee's recommendation regarding revisions was not specific and that further study would be necessary before the Executive Committee would recommend Bylaws changes to the Board.

e. **Convention Planning.** Miller moved, seconded by Mendenhall, that the Executive Committee recommend that the Board accept the 1986 Edition of the *Convention Policy & Procedures Handbook* with subsequent changes effected as voted by the Board. Approved by unanimous vote.

f. **Regional Conventions.** Miller moved, seconded by Barnett, that the Executive Committee recommend to the Board that ATOS support no more than one regional convention a year, and that basic guidelines which benefit both parties be established by a Regional Convention Planning Committee and approved by the Board of Directors; the recommendation was approved unanimously.

g. **Technical Committee.** Mendenhall moved, seconded by Segur, that the Executive Committee recommend to the Board that reprints of published technical articles be made available to the membership to be printed by the Technical Committee and distributed through the existing Library/Archives procedures. The recommendation carried by unanimous vote.

h. **Ben Hall Memorial Organ.** Miller moved, seconded by Mendenhall, that the Executive Committee recommend to the Board that the Technical Committee cooperate with Lee Erwin in the removal of any organ parts belonging to him that are stored at the Carnegie Hall Cinema. The recommendation was carried by unanimous vote. Segur moved, seconded by Miller, that the Executive Committee recommend that the Board approve the version of an agreement with the New York chapter dated May 7, 1986. The recommendation carried by unanimous vote.

i. **Young Organists Competition.** Mendenhall moved, seconded by Segur, that the Executive Committee recommend to the

Board that they accept with thanks a \$1000 gift from the Phoenix regional convention; the recommendation was carried unanimously. Segur moved, seconded by Mendenhall, that the Executive Committee recommend to the Board that prize money be increased to \$400 for each of the three category winners with an additional \$200 for the overall winner; the motion was carried unanimously.

j. **ATOS Newsletter.** After a lengthy discussion, it was generally agreed that the Board should proceed with publishing a monthly newsletter.

k. **Executive Committee Membership.** There was discussion concerning whether the Vice President should be made a member of the Executive Committee.

l. **Executive Director Contract.** There was a lengthy discussion regarding the terms of renewing the Executive Director's contract, and it was generally agreed that an offer including a \$1000 increase in compensation be made, and that ATOS agree to pay the costs of storing ATOS materials as well as reasonable secretarial charges.

4. **Adjournment.** The meeting was adjourned sine die at 12:30 a.m. on Saturday, July 5, 1986.

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

AMERICAN THEATRE ORGAN SOCIETY
BOARD OF DIRECTORS — ANNUAL MEETING
The Richmond Marriott Hotel — Richmond, Virginia
July 5 - 10, 1986

1. **Call to Order.** The Annual Meeting of the Board of Directors of the American Theatre Organ Society was called to order by President Jack Moelmann on July 5, 1986, at 9:00 a.m. in the Grand Ballroom of the Richmond Marriott hotel, Richmond, Virginia. Directors present were Secretary David Barnett, Catherine Koenig, Vice President Russell Joseph, Past President Rex Koury, John Landon, John Ledvon, Treasurer Dale Mendenhall, Allen Miller, and Lois Segur. Director Richard Sklenar arrived at 11:25 a.m., and Director Walter Strony arrived at 4:00 p.m. Also present were retiring Directors Lowell Ayars and Ashley Miller, Librarian/Archivist Vernon Bickel, Executive Director Douglas Fisk, THEATRE ORGAN Editor Robert Gilbert and Co-Editor Grace E. McGinnis. Convention '86 Co-Chairman Davis Heatwole and Convention '87 representatives Irv Eilers and Eugene Davis attended portions of the meeting. Director Fr. James Miller was absent as was Director Tom B'hend who was under a doctor's care. President Moelmann announced that *Robert's Rules of Order* would govern the conduct of the meeting, and that policies adopted would not be put into effect until the meeting minutes were accepted by the Board of Directors.

2. **Opening Remarks.** President Moelmann presented a brief overview of his year as President. He then outlined procedures of conduct for Directors, and the responsibilities and benefits of office. He encouraged Directors to maintain a high visibility during the convention. He then announced procedures for the Directors' meeting and said that he wished to encourage the voicing of ideas and problems at the Chapter Representatives' meeting rather than having an oral review of "chapter notes" which he had asked to be provided to him and in writing to be recorded in the meeting minutes. He then covered the format of the Banquet presentations.

OLD BUSINESS

3. **Approval of Minutes.** On a motion made by Allen Miller seconded by Lois Segur and approved unanimously, the minutes of the Directors' meeting of August 2-7, 1985, were accepted as published in the September/October, 1985 issue of THEATRE ORGAN.

4. **Treasurer's Report.** Treasurer Dale Mendenhall advised that two accounting firms had reviewed ATOS accounting procedures and found them to be adequate. He advised that the books and source documents had been checked over by one of the firms and found to be in good order. He advised that those persons authorized to sign checks are bonded, that all tax forms filed as required and California property taxes paid, that revised liability insurance

coverage is in effect, and that all liabilities have been satisfied. He advised that all equipment is now inventoried. He reviewed his written report covering the 1986 fiscal (calendar) year through June 30, 1986. Assets: Cash \$28,677.99; total Current Assets \$89,030.14; Fixed Assets \$26,692.56; total Assets \$115,722.70. Liabilities: None. Revenues: \$75,981.34. Expenses: \$69,763.51. Surplus: \$6,217.83. The Treasurer's proposed budget for 1986 was distributed but was not discussed. On a motion by Allen Miller, seconded by John Landon and passed unanimously, the report of the Treasurer, consisting of Balance Sheet as at December 31, 1985; Balance Sheet as at June 30, 1986; and the June, 1986, written report, was accepted with thanks. On a motion by Mendenhall, seconded by Segur and passed unanimously, the following bank accounts were authorized with Mendenhall's, Koury's or Fisk's signature required for withdrawals: Imperial Thrift and Loan, 2220 Watt Avenue, Sacramento, California 95865, Certificate of Deposit #TC16-009308 — \$30,000; Imperial Thrift and Loan, Certificate of Deposit #TC18-000907 — \$4,370.00; Imperial Thrift and Loan, Money Market Certificate #MM03-601285 — \$7,077.22.

5. Resignation of Fr. Jim Miller from Board. On a motion made by Landon, seconded by Joseph and passed unanimously, the Board accepted with regret the resignation of Director Fr. Jim Miller and expressed the Board's thanks for his dedicated service.

6. Action on Vacant Director Position. Ayars stated that he felt the Board would be establishing a dangerous precedent by continually electing the nominee not elected, but next highest in number of votes in the previous election; Segur agreed. Ayars suggested filling vacancies by secret ballot with all nominees not elected in the previous election included. Koury and Landon recommended that the position remain vacant until the next regular election. Mendenhall and Barnett urged that the vacancy be filled in order to provide an additional Director to help with the Board's workload. On a motion by Joseph and seconded by Segur, the Board voted that no action be taken at this time to fill the Director position vacated by Fr. Jim Miller and expiring in 1987. Opposing the motion were Barnett, Mendenhall, and Allen Miller.

7. Committee and Other Reports.

a. Bylaws Revisions. Chairman Richard Sklenar reviewed his written report and the committee's recommended Bylaws changes. On a motion by Sklenar, seconded by Landon and passed unanimously, the Board approved the following procedure on admitting new members: The Membership Committee may from time to time approve the admission of new members subject to policies of the Board and proper payment of dues. **Revisions to Bylaws:** On a motion by Ledwon and seconded by Strony, the following resolution was passed unanimously: Whereas, certain provisions of the ATOS Bylaws of 1982 have proven to be ambiguous and costly to implement; and whereas the ATOS Board does not wish to unduly tamper with the Bylaws yet desires to govern the Society in the most effective and cost-efficient way; and whereas the Board is allowed to amend the Bylaws under Sec. 8.2 and that it believes in good faith that the amendments proposed do not materially or adversely affect the members' voting rights; now, therefore, be it resolved: That Sec. 3.4 be amended to read: "NOTICE OF MEETINGS. A notice of each annual meeting, written ballot for election of Directors or otherwise, if any, and special meeting shall be given by the President, or in the case of his failure or refusal, by any other officer or any Director, shall specify the place, time, day and hour of the meeting or the date on which the ballot shall be returned, if applicable; in the case of an annual meeting at which Directors shall be elected, shall specify the names of all those who are candidates for election of Directors at the time notice was given, and in the case of special meetings, the nature of the business to be transacted thereat. Such notice shall be given in writing to every member of the corporation who, on the record date for notice of the meeting, is entitled to vote thereat. Such notice shall be delivered either personally or by sending a copy thereof by first-class mail or by telegraph, postage or charges prepaid, to the member's address appearing on the books of the corporation, at least ten days but no more than 90 days prior to the date fixed for such meeting. Such notice may also be given by publication in the Society's journal or other publication so long as the deadlines listed above are observed." That Sec. 4.7 be amended to read: "ORGANIZATIONAL MEETINGS. Immediately following the count of written ballots for the election of Directors and the certification thereof, the President or any officer of the corporation shall notify the members of the results of such election and may do so in a journal or other publication. Newly elected Directors shall take office at the beginning of the next Annual Meeting of the Board of Directors following the election and shall serve for three years. Immediately preceding the annual meeting of members, and not less than annually, the Directors shall hold a regular meeting for the purpose of organizing the Board, the election of officers and the transaction of such business as may come before the meeting. Pending such organizational meeting, all officers of the corporation shall continue to serve, except any officer required by law or by these Bylaws to be a Director and who does not qualify as a Director. In the event such an organizational meeting shall not be held immediately preceding such meeting of members, it shall thereafter be held at the next regular meeting, or after a special meeting." That Sec. 6.1 be amended to read: "APPOINTMENT OF COMMITTEES. The Board of Directors, by resolution adopted by a majority of Directors then in office, may create such committees as the Board from time to time deems necessary or appropriate to conduct the business and further the objectives of this corporation. The President shall appoint one Director as chairman of each committee." This resolution shall be published in THEATRE ORGAN journal and shall be effective 60

days after such publication, so long as the above amendments are not in conflict with the California Corporation Code. On a motion by Ledwon, seconded by Strony, and passed unanimously, Bylaws Section 6.2b was amended to read: "Nominating Committee. The President shall appoint one member of the committee to be chairman. The Nominating Committee shall nominate candidates for the positions of Elected Directors in accordance with Section 3.10." On a motion by Ledwon, seconded by Strony and passed with Segur abstaining, the following Bylaws amendment was accepted: To amend Section 6.2a to read "Executive Committee. The Executive Committee shall consist of the President, Vice President, Secretary, Treasurer plus two other members elected annually by the Board." Sklenar reminded the Board that Section 7.5 regarding financial reporting should be observed, and that it is the responsibility of the President to notify members of the results of Director elections.

b. Convention Planning. Convention Planning Coordinator Tim Needler gave a presentation on the *Convention Policy and Procedures Handbook* which had been mailed to all Directors. On a motion by Joseph, seconded by Koenig and passed unanimously, the Handbook was accepted as written effective with the 1987 convention in Los Angeles. Discussion followed concerning possible changes to the Handbook to affect conventions after 1987, including the length of conventions, division of record shop profits, the liability of individual Directors in injury cases, the desirability of National's providing insurance, artists fees for playing more than one convention concert, audit procedures, and clarification of ATOS's position with regard to helping organize and promote regional conventions. On a motion by Joseph, seconded by Allen Miller and passed unanimously, Needler and his committee were commended for doing an outstanding job in organizing convention policy and procedures. Allen Miller moved and Ledwon seconded a motion to accept the Executive Committee's recommendation on regional conventions: That ATOS support no more than one regional convention a year, and that guidelines that benefit both ATOS and the sponsoring chapter be written by a Regional Convention Planning Committee and approved by the Board. The motion was approved unanimously.

Convention '86 Status Report. Co-Chairmen Davis Heatwole and David Barnett of the Virginia chapter welcomed the Directors to Richmond. They reported net registrations to date of 640, with 457 attending the banquet and 306 attending the Colonial Williamsburg Afterglow. The Co-Chairmen reported that because the organ installation at the Carpenter Center for the Performing Arts was not finished, the convention schedule had been changed to include a reception at the newly-restored Jefferson-Sheraton Hotel, site of the first ATOS convention, an optional luncheon hosted by Eddie Weaver at Miller and Rhoads Tea Room, and a tour of the Carpenter Center. They announced two additions to banquet night, pre-banquet entertainment by Dwight Beacham, courtesy of Allen Organ Company, and a post-banquet concert by Hector Olivera, courtesy of Yamaha International, Inc. They projected a profit of \$26,000 to \$27,000 to be shared between ATOS National and the Virginia chapter. The Co-Chairmen noted that the only expected problem area would be congestion at the hotel elevators. They stated that registrations may have been greater if Richmond had better airline service, and if the Phoenix regional, held in late November, had not featured many of the same organists. They suggested that the Directors look into formulating a policy to allow for partial registrations and concerts open to the public, and suggested considering including the banquet as a part of the convention registration fee. The Board applauded the 1986 Convention Committee. **Convention '87 Status Report.** Reporting for Ralph Beaudry, Convention Chairman, who was unable to be present, 1987 Convention Committee representatives Irv Eilers and Eugene Davis discussed with the Board plans for the 1987 Convention in Los Angeles. They reported that the convention hotel will be the Biltmore, and that plans are to have a convention "Overture" on Sunday, June 21, with the actual convention running Monday, June 22 - Friday, June 26, with an "Encore" in San Diego on Saturday, June 27. A tentative schedule of programs, averaging three per day, was reviewed. Expected registration fees are Basic \$160, Overture \$25, Banquet \$35, Encore \$50. A discussion followed with several Directors making suggestions for the convention. The Convention '87 representatives were thanked for their work and for their report.

c. Gifts and Funding. Lois Segur reported for Irving Light who could not be present: Regarding the Lanterman estate, she reported that Steve Ross is still in contact with the attorney and Trustees of the Estate, and that the City Manager with whom the committee had been working has resigned. Information gathered by Light shows that a 10 to 20% growth pattern is necessary for eligibility for most grants; he suggests promoting giving by ATOS members in the form of living trusts and bequests; and noted that ATOS needs to be publicized in the proper places. On a motion made by Ledwon, seconded by Mendenhall and passed unanimously, the committee's report was accepted.

d. Library/Archives. Librarian/Archivist Vern Bickel showed the latest Library/Archives listing, commended Tom B'hend for his help on the project, reminded the Board that a suitable storage facility is essential and recommended that a permanent, climate-controlled facility be located. Sklenar moved, seconded by Segur and passed unanimously, that the report be accepted and that Vern Bickel be commended for his untiring efforts and devotion to the Library/Archives project. Segur moved, seconded by Barnett and passed unanimously, that the Board add \$2,000 to the Library/Archives budget to be spent as Bickel sees fit as needed to accomplish the purposes of the Library/Archives.

e. Membership. Executive Director Doug Fisk reported that he works on a day-to-day basis with Board liaison Dale Mendenhall. He reported that membership is approximately 5,400, up 16.8% from June, 1984. He reported that the Australia/New Zealand trip contest had gained ATOS about 138 new members. Eight individual contestants acquired at least five new members, two chapters acquired at least 15 and 20 members; the River City chapter was winner of the contest. Because an insufficient number of persons signed for the trip, there was no free trip to award as a prize. Fisk added that although the promotion was not very successful as a membership contest, the trip itself was enjoyed by most of the few who went on it. Fisk reported that he is acquiring mailing lists from several organizations for membership promotion purposes, but that he has not been successful yet in obtaining the cooperation of non-affiliated theatre organ groups. Mendenhall moved, seconded by Landon and passed unanimously, that the report be accepted. Allen Miller moved, seconded by Landon and passed unanimously that all persons applying for membership since acceptance of new members at the 1985 Annual Directors' meeting be accepted.

f. Theatre Organ Clearing House. Chairman Allen Miller reported virtually no activity and recommended suspending the committee. On a motion by Ledwon, seconded by Mendenhall, the Board unanimously accepted the report.

g. Nominating. Chairman Russell Joseph suggested that procedures for nominations and balloting be documented, and recommended that routine procedures for publishing the names of the winners be established. He reported that members Rudy Frey, Richard Neidich, and Margaret Ann Foy had served on the committee for the 1986 election. The report was accepted on a motion made by Allen Miller, seconded by Dale Mendenhall, and passed unanimously.

h. Technical. Chairman Allen Miller presented a suggested format for a technical manual; it consisted of reprints of previously published articles. He recommended initial publication in a loose-leaf fashion with eventual supplements published that could be added to existing manuals and which would be incorporated into new ones. Joseph moved, seconded by Koenig and passed unanimously, that we accept the idea of publishing the manual, with procedures and costs to be approved by the Executive Committee. On a motion by Barnett, seconded by Landon and passed unanimously, the Board thanked Miller for his efforts on the manual, and accepted the committee's report.

i. Program Planning. Past President Rex Koury reported that he believes the committee's work to be completed and that he has transferred the materials collected to Tom B'hend. Moelmann requested that Koury compile his six articles into a document to be made available through the Library/Archives. On a motion by Segur, seconded by Mendenhall and approved unanimously, the report was accepted and the committee recognized for its fine work. Segur moved, seconded by the entire Board and passed unanimously, that the Board express its appreciation to Koury for his work on the committee and as President and Director.

j. Promotion. President Moelmann reported for Tom B'hend, chairman, stating that the committee believes there is a need to follow-up on trade advertising in journals of other similar organizations. There was discussion regarding the format and content of committee's bulletins which have been distributed to date. Joseph stated that the bulletins possibly help to fill a need to communicate information to chapters; however, Segur felt that the committee's purpose is to elevate the visibility of ATOS to the general public. Moelmann felt that the proposed newsletter could serve to elevate the level of communication to chapters. Barnett suggested that the President communicate to B'hend the Board's discussion on the topic, and that the Board consider more-closely defining the committee's objectives; Segur also recommended that the Board provide more direction in this area.

k. Education. (No report.)

l. Goals. Chairman Richard Sklenar reviewed the goals adopted in 1982, but stated that the committee had been mostly inactive. He reported that it had been suggested that the committee be re-structured as a Planning Committee which would seek member and staff input to select reasonable and appropriate short-term goals which could be used to implement other long-term objectives. Some short-term goals suggested: An increase of membership by 10% in the next year; the establishment of a concert booking circuit; the creation of a technical support service; affiliation with like-minded groups; expanding the available time and activities of the Executive Director. The committee felt that as ATOS membership grows older, these questions need to be asked: "Where will ATOS be five years from now? Where will we be ten years from now?" Sklenar stated that the purpose of the committee needs to be defined. Segur moved, Landon seconded and the Board unanimously approved that a list of goals be sent out by the committee to Directors by August 15, 1986, with responses expected from them within 30 days; additional goals are to be included, with the new list then sent to Directors. On a motion by Joseph, seconded by Landon and passed unanimously, the committee's report was accepted.

m. Awards and Recognition. Chairman John Landon reported that the committee oversaw the election of Organist of the year, Hall of Fame, Technical Award, and Honorary Member. He announced that Gordon Kibbie had been elected to the Hall of

Fame. He then reported that the committee had nominated Tom Hazleton as Organist of the Year; the nomination was approved on a motion by Mendenhall, seconded by Ledwon and passed unanimously. He then announced that the committee had nominated Robert Gilbert for Honorary Member; the nomination was accepted on a motion by Mendenhall, seconded by Segur and passed unanimously. Allen Miller announced that David Junchen had been nominated by the committee for the Technical Award; on a motion by Lois Segur and seconded by Allen Miller the nomination was passed unanimously.

n. Ben Hall Memorial Organ. Landon moved, seconded by Ledwon and passed unanimously, that the Technical Committee cooperate with Lee Erwin with his removing of any organ parts belonging to him that are stored at the Carnegie Hall Cinema. Moelmann appointed Ashley Miller to serve as the Board's liaison in this regard. Segur moved, seconded by Landon and passed unanimously, that the Ben Hall Organ Committee be commended for their work in resolving the controversy, and that the President write to Alfred Buttler to express the Board's thanks for his work. Mendenhall reported on the procedure used for determining a donee organization for the organ. Koenig moved, seconded by Ledwon and passed unanimously, that any agreement entered into concerning the organ must state that the organ may not be used for any purpose solely for the personal gain of any individual. Mendenhall and Sklenar then presented sample contracts concerning the donation of the instrument to the New York chapter, the essential difference being that the Sklenar contract would require that a separate non-profit organization be set up to manage the organ; on a motion by Landon, seconded by Ledwon, the Board accepted the Mendenhall contract, donating the organ to the New York chapter; Sklenar and Barnett were opposed.

o. Chapter Territories. Chairman Allen Miller reported that he is not aware of disputes needing to be resolved over the past year, but reported that there are several chapters with no defined territories. On a motion by Sklenar, seconded by Ledwon and passed unanimously, the committee's report was accepted.

p. Young Organists Competition. Chairman Lois Segur detailed the handling of the 1986 competition. The contestants and their sponsoring chapters were John J. Cook, Eastern Massachusetts; Terry Cunningham, Valley of the Sun; Colleen Feldpausch, Motor City; Christopher M. Halon, Puget Sound; Neil H. Johnston III, Southwest Michigan; Neal T. Marple, Cedar Rapids Area; Frank E. Perko III, Pike's Peak; Jason A. Poteat, Sierra; Dwight M. Thomas, Central Indiana; Laura VanEycyk, San Diego; and Donald M. Walker, Joliet Area. The winners were Neil H. Johnston III, Group 1 (ages 13-15); Colleen Feldpausch, Group 2 (ages 16-18); and Dwight M. Thomas, Group 3 (ages 19-21) and overall winner. The judges were Richard Purvis, Tom Hazleton, Dennis James, Gwen O'Connor, and Grant Whitcomb. A discussion followed concerning what changes might assist in the running of the 1987 competition. On a motion by Ledwon, seconded by Sklenar, the Board unanimously accepted the committee's report.

q. Mission and Responsibilities of Committees. (No report).

r. Executive Director's Report. Executive Director Doug Fisk reported on use of the society's bulk mailing permit; explained membership renewal procedures; reported on known information concerning non-renewing members, including the fact that 90% of non-renewing members checked had previously not renewed their chapter membership; reported that \$10,000 had been collected from members joining or renewing at dues levels in excess of the standard \$20 amount; and noted that approximately 100 new members are added to the rolls each month. On a motion by Mendenhall and seconded by Segur, the Board agreed to acknowledge memberships by post card in order to reduce response time; the motion was passed with Barnett opposed. Regarding the membership contest which was run in conjunction with last winter's Australia/New Zealand tour, Fisk reported that 18 people went on the tour, but due to the small response we did not qualify for a trip to award the River City chapter. **Membership Brochure.** Fisk presented two proposals for printing a new membership brochure, a two-color letter-sized folder and a four-color 11" by 17" brochure that could be designed as a self-mailer. On a motion by Koenig, seconded by Allen Miller, and passed unanimously, the Board approved allocating a maximum of \$2000 to develop and print a promotional folder to be given to chapters. **Radio Program.** Fisk then recommended that ATOS produce and distribute a 13-week radio program series on the theatre organ which would cost approximately \$2900 all-inclusive, to be beamed to radio stations over the American Public Radio network; Ledwon moved and Landon seconded a motion which was approved unanimously that we proceed with the program; on a motion by Landon, seconded by Mendenhall and passed unanimously, the Board empowered the Executive Committee to spend as much as \$3000 toward this project. Fisk then presented an itinerary suggested by Patterson Travel for a 1987 ATOS-sponsored tour of England; discussion followed, but no action was taken. **National Headquarters.** Fisk asked if he should pursue to having drawings prepared and a general plan of operation developed concerning the idea of possibly locating ATOS National headquarters in a waterfront redevelopment area in Sacramento, California, known as "Old Sacramento." He stated that he had made contact with the developer, and that it seems possible that ATOS could become a part of a museum complex being built there, possibly building a facility to include a theatre with organ. On a motion by Landon, seconded by Allen Miller and passed unanimously, Fisk was authorized to follow-up in learning further details as they develop; Fisk

was asked to keep the Board advised. (At this point the Board dismissed Fisk in order to discuss the matter of renewing his contract as Executive Director.) On a motion by Landon and seconded by Mendenhall, the Board voted to renew the contract with Douglas Fisk as Executive Director for a period of one year with the following changes: Compensation increased by \$1000, ATOS to pay storage costs for ATOS materials, ATOS to pay clerical expenses upon presentation of proper documentation of the expenses. Voting in favor were Mendenhall, Sklenar, Joseph, Landon, and Koenig; abstaining were Ledwon, Barnett, Segur, and Allen Miller.

s. Audit Report. Treasurer Dale Mendenhall reported that an audit of the 1985 books had been completed with the results published in THEATRE ORGAN.

t. Fidelity Bond. Treasurer Dale Mendenhall reported that individuals authorized to sign checks continue to be bonded.

u. Self-Dealing Transactions. Secretary David Barnett reported that 1985 disclaimers had been received from all Directors except Strony and Fr. Miller, and that he would follow-up on those; he reported that the procedure is in place for handling this item for 1986.

v. Commemorative Postage Stamp. President Moelmann reported that there is still occasional correspondence between ATOS members and the agency that approves such stamps.

w. Radio City Music Hall Wurlitzer. President Moelmann reported that he considers that the Board's concern over repairs to the organ has been satisfactorily communicated through correspondence with Ron Bishop, who is responsible for repairs to the organ.

x. Recordings Compendium. Due to the complexity of the project, it was moved by Landon, seconded by Koenig and passed unanimously that the Board take no further action in this area at this time.

NEW BUSINESS

8. Election of Officers. Segur moved and Strony seconded that the 1985-86 officers be re-elected for 1986-87. Barnett moved, seconded by Sklenar, to amend the motion to exclude the office of Vice President; the amendment was defeated by a secret ballot vote of six opposed and four in favor. The motion to re-elect 1985-86 officers carried with Barnett opposed.

9. ATOS Newsletter. On a motion by Allen Miller, seconded by Mendenhall, the Board approved proceeding with a monthly newsletter; Landon was opposed and Segur abstained. Ledwon then moved, seconded by Allen Miller, that ATOS begin publication of a newsletter on a trial basis for six consecutive months during which time its success is to be evaluated. The motion was passed with Landon and Sklenar opposed and Barnett abstaining. Koenig then moved that the newsletter be printed as an 11" by 17" single-fold to four pages to be mailed separately from other mailings; the motion died for lack of a second. Ledwon then moved that the newsletter be printed as an 11" by 17" single-fold to four pages with three issues being mailed separately and three stapled into the middle of THEATRE ORGAN; Mendenhall seconded, and the motion passed with Sklenar opposing and Landon abstaining. Sklenar moved and Strony seconded that the editorial content of the newsletter be restricted to current theatre organ news based upon facts which are verifiable before publication; the motion passed with Landon abstaining. Allen Miller moved, seconded by Joseph, that Tom B'hend be appointed Editor of the trial newsletter with editorial policies to be worked out between the Editor and President; the motion passed with Sklenar and Landon opposed; Barnett, who was absent during the discussion, abstained.

10. Approval of Actions Previously Approved by Written Ballot. **a. Purchase of Computer Printer.** On a motion by Sklenar, seconded by Mendenhall and passed unanimously, the purchase of a Brother letter-quality printer to be used by the Executive Director was approved. **b. Appointment of THEATRE ORGAN Editor.** On a motion by Allen Miller, seconded by Lois Segur and passed unanimously, Grace E. McGinnis was appointed as journal Editor. On a motion by Mendenhall, seconded by Sklenar and passed unanimously, the decision to award the 1988 Convention to the Oregon chapter was approved.

11. 1987 Board and Membership Annual Meetings. On a motion by Sklenar, seconded by Mendenhall and passed unanimously, the 1987 Board of Directors and Membership will be held at a time and place agreed upon by the 1987 Convention Committee and the President.

12. Young Organists Competition. On a motion by Mendenhall, seconded by Ledwon, and passed unanimously, the Board voted to award \$400 to each of the three category winners and an additional \$200 to the overall winner.

13. THEATRE ORGAN Journal. On a motion by Allen Miller, seconded by John Landon and passed unanimously, the Board accepted an editorial policy presented by Robert Gilbert: "All decisions regarding editorial content are solely the responsibility of the Editor. Official documents such as minutes of meetings, financial reports, election notices, and candidates' statements will be published at appropriate times. Communications from officers or di-

rectors concerning official business will be published when requested. The Editor will be responsible for the design and format of the journal, and will select the members of the editorial staff, including columnists and convention reporters and reviewers." On a motion by Ledwon, seconded by Sklenar and passed unanimously, the following advertising policy was adopted: "Advertising shall be limited to offerings of products and services related to organs, music, and theatres. No personal messages, except classified ads by persons seeking employment in the organ field, shall be accepted. On a motion by Landon, seconded by Allen Miller, and passed unanimously, the following advertising rate policy was adopted: "All statements for the THEATRE ORGAN journal concerning changes in advertising rates, agency commissions, cash discounts, delinquent accounts, or the rate protection clause shall be approved by the Board of Directors." Mendenhall moved, seconded by Joseph that the Board accept Rate Card No. 19 effective January 1, 1986; the motion passed unanimously. On a motion by Joseph, seconded by Allen Miller and passed unanimously, the following THEATRE ORGAN advertising disclaimer was adopted: "Publication of business advertising in no way implies ATOS's endorsement of any commercial operation. However, ATOS reserves the right to refuse any ad that is not in keeping with ATOS's general standards or if complaints are received indicating that said business does not serve the best interests of the members of ATOS according to its goals and Bylaws." The Editor requested that authorization be granted to increase the number of journal pages from 56 to 64 due to the large accumulation of articles, estimating that the increased cost would be \$1200 per year excluding additional postage; Landon so moved, but the motion died due lack of a second. Sklenar then moved, seconded by Mendenhall and passed unanimously, that the journal could be increased in size up to a total of 64 pages up to twice a year.

14. Conventions. On a motion by Allen Miller, seconded by Sklenar and passed unanimously, Ralph Beaudry was approved as chairman of the 1987 convention in Los Angeles. On a motion by Allen Miller, seconded by Segur and passed unanimously, Dennis Hedberg was approved as chairman of the 1988 convention in Portland.

15. Logotype. There was discussion concerning a suggestion that the ATOS logo be changed, but no action was taken.

16. Establishment of Award of Special Merit. Segur proposed that the Board establish a special award that could be presented from time to time, but not necessarily annually, to recognize outstanding achievement in the organ world in areas not covered by existing award categories. She cited several examples of individuals and organizations who might be considered for such an award. Moelmann stated his belief that it is healthy to recognize special achievement, and said that he has done so in the form of letters written by him as President of ATOS and suggested that from time to time the Board might instruct him to write such letters. Landon stated that he believes a certificate to be a more significant form of recognition. Ayars felt strongly that adding another award category would degrade the existing awards. Segur moved, seconded by Joseph and passed without opposition that the Board establish an "Award of Special Merit" to be presented in instances of exceptional achievement. Joseph moved, seconded by Segur, that the first award in this category be given to Hector Olivera during this convention's banquet for his ingenuity in developing and constructing the "01 Orchestra" touring instrument. Allen Miller questioned the relationship of the achievement to promoting the theatre organ. Landon stated that the creativity involved brings some reflected glory upon the American Theatre Organ Society because Olivera is a member in good standing of ATOS and acts as an ambassador for the organization as he travels the concert circuit. Voting in favor were Ledwon, Joseph, Landon, Koenig, and Segur; voting in opposition were Barnett, Allen Miller, and Sklenar; Mendenhall abstained. Moelmann then asked if there were other persons or organizations which the Directors would like to recommend for letters of recognition; none was forthcoming.

17. Appointment of Executive Committee. On a motion by Koenig, seconded by Sklenar and passed unanimously, Lois Segur and Allen Miller were re-elected to the Executive Committee for 1986-87.

18. Establishment of Committees. On a motion by Joseph, seconded by Landon and passed unanimously, the following committees were established: Awards and Recognition, Bylaws, Chapter Territories, Education, Nominating, Convention Planning, Gifts and Funding, Goals and Objectives, Library and Archives, Membership, Publicity and Promotion, Ben Hall Memorial Organ, Technical, Young Organists Competition, and Audit.

19. Appointment of Committee Chairmen. The President appointed the following committee chairmen and members: Awards and Recognition — John Landon (chairman); Bylaws — Richard Sklenar (chairman); Chapter Territories — Allen Miller (chairman); Education — Catherine Koenig (chairman); Nominating — Russell Joseph (chairman); Convention Planning — Timothy Nessler re-appointed as Convention Planning Coordinator; Gifts and Funding — Russell Joseph (chairman), and John Ledwon coordinating with the Executive Director; Goals and Objectives — Richard Sklenar (chairman); Library and Archives — Tom B'hend (chairman), John Landon, and Lois Segur; Membership — Dale Mendenhall (chairman); Publicity and Promotion — Tom B'hend (chairman), and Russell Joseph; Ben Hall Memorial Organ — Dale Mendenhall (chairman), Ashley Miller, and Alfred Buttler; Technical — Allen Miller (chairman), John Ledwon, and Walter Strony; Young Organists Competition — Lois Segur (chairman),

John Ledwon, Walter Strony, Ashley Miller, and Dwight Thomas; Audit — John Landon (chairman), and Ray Danford.

20. Reimbursement for Expenses. On a motion by Segur, seconded by Landon and passed unanimously, it was decided that Directors shall be reimbursed for transportation and room expense not to exceed the single room rate in order to attend scheduled Directors meetings. On a motion by Barnett and seconded by Segur, it was passed that the Executive Committee be empowered to invite and pay expenses for persons they deem essential to the conduct of Directors' meetings and/or conventions; the motion was passed with Sklenar, Landon, Strony, and Joseph opposed.

21. Board Vacancies. Mendenhall moved, seconded by Barnett, that any vacancy on the Board must be filled with standard procedure being to hold an election by secret ballot with nominees being the persons included on the ballot but not elected in the previous Directors election. In favor were Barnett and Mendenhall; in opposition were Ledwon, Koenig, Sklenar, Landon, Strony, and Joseph; the motion was defeated. Barnett charged all Directors to live up to their responsibilities, particularly those who voted against filling the existing vacancy, and to make an extra effort to see that their committee obligations are satisfied. Moelmann asked for more participation in discussions, both in writing and by telephone, conducted between Directors' meetings.

22. Closing Remarks. Moelmann noted the value of Directors' communicating with members during conventions. He noted that during the current convention a transcription player had been donated, and a pledge made to purchase audio equipment for the Library/Archives. He also noted that two additional members had volunteered to serve as Editor of the new newsletter, if needed. He noted that a member had mentioned that he is pursuing corporate funding for the 13-week radio program series.

23. Adjournment. On a motion by Mendenhall, seconded by Barnett and passed unanimously, the meeting was adjourned sine die following the Banquet on Thursday, July 10, 1986, at 10:45 p.m.

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

AMERICAN THEATRE ORGAN SOCIETY
CHAPTER REPRESENTATIVES ANNUAL MEETING
The Richmond Marriott Hotel — Richmond, Virginia
July 7, 1986

1. Call to Order and Opening Remarks. President Jack Moelmann called the meeting to order at 11:00 a.m. in the Capital Ballroom of the Richmond Marriott Hotel. He noted that he had requested to be notified in advance of the designated representative for each chapter, and had asked for written reports to be summarized in these minutes.

2. Introduction of Officers, Directors, and Staff. The President then introduced Directors Vice President Russell Joseph, Richard Sklenar, Walter Strony, Allen Miller, Secretary David Barnett, Lois Segur, John Ledwon, John Landon, Treasurer Dale Mendenhall, and Catherine Koenig; he then introduced THEATRE ORGAN Editor Robert Gilbert, Executive Director Douglas Fisk, and Librarian/Archivist Vernon Bickel. (Absent was Director Tom B'hend who was unable to attend due to illness.)

3. Announcement of Title Change. The President announced that the title chapter "Chairman" had been replaced by "President."

4. Young Organists Competition. The President reviewed the 1986 competition and cited the overall winner, Dwight Thomas of the Central Indiana chapter. He announced that 1986 participation in the competition had increased over the previous year, and that the prize money had been increased for the 1987 competition. Lois Segur announced the chapters who participated in the 1986 Young Organists Competition.

5. Collection of National Dues. The President then explained the reasons for direct collection of national dues and asked that chapters cooperate in this effort by not collecting national dues locally. He reminded the representatives that chapter members must also be national members.

6. Communications. Moelmann then announced that the Promotion and Publicity Committee was formed with the purpose of communicating to the public that ATOS exists and what the organizations goals are. He requested that chapters regularly send copies of their newsletters to the Promotion and Publicity Committee chairman to keep the committee informed of chapter activities and to serve as examples to other chapters who might want to develop or improve their newsletters.

7. Chapter Charter Agreements. The President announced that he is in the process of ascertaining that all chapters have copies of their Chapter Charter Agreement. He announced that the term "territory" has been replaced in new agreements with the term "area of operation," noting that it is a "friendlier" and more appropriate term in that members are free to belong to any chapters they wish to join without regard to geographical location.

8. ATOS National Newsletter. Noting that since *The Console* had ceased publication there has been a need for a publication in addition to the THEATRE ORGAN journal, Moelmann asked for a

show of hands in response to these questions: "Do you want to see ATOS publish a newsletter?" "Would you subscribe to such a publication?" "Would you be willing to pay increased dues to cover the costs of such a publication?" He then announced that the Board had approved the publishing of a newsletter on a trial basis for six months, four pages in length, printed inexpensively, with three issues bound into THEATRE ORGAN and the remaining three mailed separately. He requested that representatives give their "feedback" as soon as possible so that the Board can evaluate the effectiveness of the new publication.

9. Visibility of ATOS. Moelmann stated that he wants ATOS to become as familiar a name as AT&T, and encouraged chapters to "spread the word" about ATOS and to make a practice of including a mention of ATOS in all publicity materials issued at the chapter level. He mentioned that he was scheduled for a brief appearance on the ABC Television Network program "Good Morning America" on July 28.

10. Technical Manual. The President announced that the Technical Committee will be putting together reprints of published technical articles in loose-leaf form which will be indexed and supplemented periodically, and that plans are to have the publication ready for sale to members by Christmas, 1986.

11. Executive Director's Report. Douglas Fisk explained ATOS membership record-keeping procedures, including an explanation of why renewal dues should be sent direct to him using the pre-printed renewal form. He stated that initial dues should be forwarded to him by chapters. He encouraged chapters to assist in keeping records updated by returning the lists he periodically sends them with comments and corrections.

12. Library/Archives. Vernon Bickel, Librarian/Archivist, advised that he also handles back-issues of THEATRE ORGAN and suggested that chapters request back-issues for donation to libraries and for chapter promotional purposes; he stated that only shipping costs would be charged. He encouraged the donation of items to the Archives, such as books and photographs of theatre organs and theatres. He also suggested that members consider making bequests to ATOS of their theatre organ memorabilia.

13. Roll Call of Chapters. Alabama: Gary Jones noted the completion of a recording by Tom Hazleton on the Alabama Theatre Wurlitzer, and remarked that the chapter continues to sponsor a successful concert series. Aloha: Frank Loney stated that although the Hawaii Theatre has remained closed, the chapter received the right of entry and continues to maintain and enjoy the Robert-Morton organ, holding concerts as often as possible; the chapter's Wurlitzer remains in storage. Atlanta: Nelson Guard reported that their concert series is active, that a small organ is going into an area theatre, and that the Fox Theatre organ which recently received a \$200,000 donation, is in excellent condition and being played regularly. Australia/Felix: Beehive: Bluegrass: John Landon reported that the chapter is installing an organ at the University of Kentucky. Buffalo Area: Maureen Wilke noted chapter growth from 14 to 51 in two years; she invited representatives to visit and hear the Shea's Theatre Wurlitzer which the chapter maintains. Cedar Rapids Area: Central Florida: Al Hermans reported membership growth to 80, that a local radio station presents a weekly hour-long program of theatre organ music produced and announced by one of their past Presidents, and that the chapter is restoring the Tampa Theatre organ, used once a month. Central Indiana: Tess Moses reported that the chapter has a very hard-working organ crew, and that they had produced a successful benefit for the Humane Society of Indianapolis. Central Ohio: Mark Williams advised that the chapter has many members attending the convention, that work is progressing on their 3/16 Wurlitzer, and that bylaws have been rewritten and approved as of May, 1986. Chattanooga: Chicago Area: Bill Rieger reported that Convention '85 had resulted in \$12,050.82 in profits to National, that the Chicago Theatre is being renovated and is scheduled for a September opening, and that the chapter has scheduled a September 18 show to benefit the organ. Connecticut Valley: Cog Briggs reported that since the closing of Thomaston Opera House due to fire and safety codes, the chapter now presents concerts in Shelton, Connecticut. Dairyland: Delaware Valley: Bernie McGorrey reported a 10 percent membership increase, noted that funds have been allocated for restoring the 4/86 Möller in the Philadelphia Civic Center, and that the chapter has received publicity regarding their work there in *The Philadelphia Inquirer*; he noted a setback when the chapter's 3/19 Möller had to be removed just before "first wind" when the installation site suffered financial reversals. Eastern Massachusetts: Dick Johnson noted the chapter's successful on-going concert series, remarked that the Babson College installation is "going strong," and that the chapter is now 30 years old. Egyptian: Foothill: Allen Green reported that the chapter continues to work on the Tennessee Theatre organ, and that they are beginning a concert series. Garden State: Joe Dorsey reported that the chapter is attempting to renew former members, has signed a lease with United Artists for the Pascack Wurlitzer, has increased membership, has established a program of open console programs, is awaiting renewal of a contract with the new owners of Convention Hall in Asbury Park, presents a concert series at Trenton War Memorial and has increased use of the organ between concerts. Gulf Coast: Tom Helms reported that the chapter has completed work on the 4/23 Saenger Theatre organ in Pensacola and has held five successful concerts during the past year. Hudson-Mohawk Valley: Joliet Area: Jan Chalender reported that the chapter maintains the 1926 Barton in the Rialto Square Theatre, that they have a successful concert series there and receive income each time the organ is used, and that the theatre provides funds for maintenance and improvements; they

also sponsor socials to which non-members occasionally are invited. Kingston: Kiwi: Land-O-Lakes: Ralph Doble reported that the World Theatre in Saint Paul has been restored (the "Prairie Home Companion" radio broadcast originates there weekly) and that the chapter hopes to install an organ there by the end of the year; the chapter now has a theatre organ and is seeking a suitable place for it; they are also working to save the State Theatre in Minneapolis. Land of Lincoln: Orill Dunn reported that the chapter cooperated with CATOE on Rockford day at Convention '85; the Rockford Theatre, where the chapter maintains the organ, is now a performing arts center available for the chapter's use. London and South of England: Edith Rawle reported that the chapter is restoring the Torch Christie, working at the Gaumont State; they have found theatre organ dances to be successful money-raisers and suggest that other chapters try them. Los Angeles: Irv Eilers reported the donation of their Kimball to a church, their receiving a 3/27 Wurlitzer which they are attempting to relocate for the 1987 convention, and that their radio program on KPCC-FM has been a great success. Magnolia: Mid-Florida: Chris Walsh reported that this year-old chapter is preparing to install a 3/11 Robert-Morton the Polk Theatre which is being restored, and noted that a pizza restaurant featuring a 3/15 Wurlitzer-Morton is in operation. Motor City: Dorothy Van Steenkiste reported that the chapter is active, has 400 members and is fiscally sound, has a library, and sponsors shows not only in their Redford Theatre, but also at the Royal Oak and St. Claire's Church; the Michigan Theatre in Ann Arbor is not used for concerts due to the theatre's bookings but the organ continues to be used regularly; the Punch & Judy Theatre in Grosse Pointe is being converted into a shopping mall but the chapter saved the 2/5 Wurlitzer; she mentioned that the chapter is having difficulty with direct dues collection; they are planning for Convention '89. Mountain State: Betty Walls reported that the chapter, in its infancy, has an organ in storage, is having difficulty obtaining financial support, but is exploring possible sources of donations; they are trying to increase awareness in an area where ATOS and the theatre organ are virtually unknown. New York: Bob Welch mentioned the chapter's busy concert schedule, noted that the chapter's 2/10 Wurlitzer is now playing, that the chapter is preparing to reinstall the 2/7 Wurlitzer in the Bardovan Theatre, and that they have received considerable publicity locally, including coverage in *The New York Times*. Nor-Cal: Lowell Wendell reported that the chapter has received good publicity; the chapter has been given the Toledo Paramount Publix, the console of which they are restoring; he announced that the St. Francis will be the 1990 convention hotel; and recommended that all chapters become tax-exempt in order to receive donations. North Texas: Ohio Valley: Claire Lawrence reported that their weekend movie series of films has now been successful for eight years, and that their organ has been enlarged to 29 ranks. Oklahoma City: Oregon: Paul Quarin reported that the chapter now has 90 members and is preparing for the 1988 Convention, of which Dennis Hedberg is Chairman. Piedmont: Buddy Boyd reported that the chapter is in its fifth year in the Carolina Theatre, and that damage to the 2/6 Robert-Morton there and to their 3/18 Wurlitzer in Burlington is being repaired. Pike's Peak: Patti Simon reported that the chapter will be helping with the Rocky Mountain regional convention. Pine Tree: Bob Legon mentioned that restoration to their Austin is going well, that they own a 3/13 Wurlitzer, and that they plan to recognize in an awards ceremony the 14 youngsters who helped with the restoration of an organ. Potomac Valley: Donald Faehn reported that the chapter has concentrated on completing the chapter's Wurlitzer at George Mason University, and that repair work continues on their water-damaged Kimball at the University of Maryland. Puget Sound: Thelma Barclay reported that membership is 135 families strong, that the Seattle Paramount's 4/24 Wurlitzer is in excellent condition, that they have burned the mortgage on their practice organ, and that they are working to involve more young people in their activities. Quad Cities: Joan McFadden reported increased chapter growth, that the chapter holds two public shows a year with an average attendance of 1100, and that they recently held their first regional social. Red River: River City: Maureen Durrand reported chapter growth from 26 to 63 family memberships, and that they have held two benefit concerts on the 3/13 Wurlitzer at the Omaha Orpheum Theatre grossing \$40,000, the profits from which will be donated to the Western Heritage Museum. Rocky Mountain: Patti Simon noted the resumption of public concerts at the Denver Paramount Theatre after a two-year hiatus due to restoration work; she also remarked on the chapter's tremendous growth and their plans for the Rocky Mountain regional convention in October. San Diego: Mary Jane Hyde reported that additions have been completed to the chapter's organ, as well as re-leathering and minor repairs; the chapter will host the 1987 Convention "Encore;" they held a local Young Organists Competition, presenting a monetary award and plaque; the chapter sponsored or co-sponsored nine concerts during the year. Sequoia: Dave Moreno noted that the chapter is in its second year and growing. Sierra: Dave Moreno noted that the chapter is updating and improving an organ in a high school. Sooner State: Julius Chapman noted that the chapter sponsors programs on the Robert-Morton at Tulsa State. Southeast Texas: South Florida: Ken Whiting noted that the chapter has held successful concerts, including those at the Cultural Center. Southwest Michigan: St. Louis: Toledo Area: Tri-Counties: Valley of the Sun: Ray Danford mentioned that the chapter had donated \$1000 of the profits from the very successful Phoenix Festival to the Young Organists Competition, noted that the chapter is continuing work on the theatre organ at First Christian Church and is working to have organs re-installed in the Palace West Theatre in Phoenix and in a theatre in Yuma, and mentioned that they are working on their bylaws and tax-exempt status. Virginia: Paul Harris reported that the chapter, in its first year, has been working hard to present Convention

'86, has had a very active technical committee, presented several private and public concerts, received an anonymous donation of a Post Horn, and was given the George R. Meek collection of theatre and organ magazines and memorabilia. **Western Reserve, Wolverine:** Dorothy Van Steenkiste reported that the chapter has many co-members with the Motor City chapter, does not own or operate theatres or organs, but has fun enjoying many theatre organ installations in the area, mainly in homes; the chapter feels it is necessary to change attitudes in order to involve more young people.

14. Adjournment. President Moelmann asked if there was any further business to be brought before the meeting, and there being none, the meeting was adjourned sine die.

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

**AMERICAN THEATRE ORGAN SOCIETY
GENERAL MEMBERSHIP ANNUAL MEETING
The Mosque — Richmond, Virginia
July 8, 1986**

1. Call to Order and Opening Remarks. President Jack Moelmann called the meeting to order at 11:30 a.m. on Tuesday, July 8, 1986, from the stage of The Mosque Theatre, Six North Laurel Street, Richmond, Virginia. He then introduced Directors Vice President Russell Joseph, Secretary David Barnett, and Treasurer Dale Mendenhall; he recognized retiring Directors Lowell Ayars and Ashley Miller; he then introduced Directors Lois Segur, Richard Sklenar, John Landon, John Ledwon, Allen Miller, and Catherine Koenig; he then introduced THEATRE ORGAN Editor Robert Gilbert, Co-Editor Grace E. McGinnis, Advertising Manager Len Clarke, Executive Director Douglas Fisk, and Archivist/Librarian Vernon Bickel. The President then noted the resignation of Fr. Jim Miller from the Board, and the absence of Director Tom B'hend due to illness.

2. Approval of Minutes. On a motion made by Tim Needler, seconded by Joe Lucky and passed with no opposition, the members approved the minutes of the August 3, 1985, Annual Membership Meeting as published in the September/October, 1985 issue of THEATRE ORGAN.

3. Treasurer's Report. Treasurer Mendenhall reported that the society was able to pay all 1985 bills by the end of the fiscal year, thereby leaving 1986 income to pay 1986 expenses. He reported a 1985 surplus of \$10,000, and projected a similar surplus in 1986, noting that sufficient funds had accumulated to provide additional funding for programs. He thanked members for renewing at a higher amount that the required \$20, and remarked that ATOS would be actively seeking support from grants.

4. Executive Director's Report. Executive Director Fisk gave an overview of the organization, likening it to a large tapestry of chapters and unaffiliated members. He emphasized that the parts form a single entity with the Board of Directors setting the rules, but with the work being done by all members. He stated that membership has grown to more than 5400 members which gives the organization sufficient money to put into new programs. He challenged all members to find a place in the tapestry, and to work together toward the society's goals.

OLD BUSINESS

5. Committee Reports.

a. Young Organists Competition. Chairman Lois Segur reported that 11 entrants competed in the 1986 competition in three age levels, and announced the three winners as well as the overall winner: Junior, Neil H. Johnston II; Intermediate, Colleen Feldpausch; Senior and overall, Dwight M. Thomas. She acknowledged the competition judges: Richard Purvis, Tom Hazleton, Dennis James, Gwen O'Connor, and Grant Whitcomb, announced the increased prize money, and encouraged chapters to sponsor competitions on the local level.

b. Nominating. Russell Joseph advised the members that the committee for 1986 consisted of three members from different areas of the country: Rudy Frey (Northern California), Margaret Ann Foy (Rocky Mountain), Richard Neidich (Washington, D.C.), and himself (Ozark Country). He stated that the number of returned ballots (1162) was not a good showing and encouraged more participation in the election process. He noted that Directors are responsible for leadership in the organization, but that it is the members' responsibility to choose good Directors.

c. Convention Planning. Convention Planning Coordinator Tim Needler expressed appreciation to Richmond, to the Virginia Theatre Organ Society, and to the Convention '86 Committee. He then announced the lineup for future conventions: 1987 in Los Angeles during the last full week of June, 1988 in Portland, 1989 in Detroit, and 1990 in San Francisco. He encouraged chapters to consider hosting a future convention. He then introduced the *Convention Policy and Procedures Handbook*, encouraging chapters to request them for review.

d. Library/Archives. Librarian/Archivist Vern Bickel thanked those members who had contributed items to the collection. He mentioned the need for a 78-RPM transcription turntable, and re-

quested that members donate to the collection books, pamphlets, photos, and other items relating to the theatre organ in order that they may be preserved for posterity.

e. Technical. Chairman Allen Miller advised that a technical manual will be published this year composed of reprints from previously published articles.

NEW BUSINESS

6. National ATOS Newsletter. President Moelmann announced that the Board had voted to publish a newsletter for a six-months trial period.

7. THEATRE ORGAN Journal. Moelmann then expressed the Board's thanks to THEATRE ORGAN Editor Bob Gilbert who had announced his retirement; he then introduced new Editor Grace E. McGinnis.

8. Bylaws Revisions. The President then related to the members changes which the Directors had made to the Bylaws. (See Directors Meeting minutes.)

9. Promotion and Publicity. President Moelmann announced plans for increasing the visibility of ATOS, including a public radio broadcast series, a television production, improved communication of news to chapters, and his up-coming "spot" on the ABC Television program "Good Morning America."

10. Closing Remarks and Adjournment. The President expressed the Society's thanks to the Virginia Theatre Organ Society, host chapter for Convention '86; the announcement was followed by a round of applause. The President then asked members to present any additional business. There being none, on a motion by Deke Warner, seconded by Gene Davis and passed without opposition, the meeting was adjourned sine die.

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



**ALABAMA
Birmingham**

205/942-5611 or 205/664-3606

Our May event was held at the Alabama Theatre with Jay Mitchell of Atlanta at the console of the Publix # 1. Jay was instrumental in getting our chapter formed, and it was very good to have him back "home." He has also been working with some of the reeds in the Wurlitzer. Cleaning, voicing and tonal finishing has been in process, and the sound is fabulous!

A special June surprise was another of our chapter founders, Alleen Cole, from Tampa, Florida, who brought her friend, Marlon

Scott, with her. Both Alleen and Marlon performed, and each brought along a "special" guest. "Minnie Pearl" (aka Alleen) arrived and played, for the first time in her career, the theatre organ. She had no problem with the "four-layered piano" but had never used "those sticks on the floor!" Minnie's organ debut was brought to an end as "Liberace" (aka Marlon) made a spectacular entrance from the rear of the auditorium. Liberace charmed the crowd and performed on the Wurlitzer with candelabrum, of course.

We are currently producing a summer movie series which is enjoying tremendous success. Plans are in the making, with owners Costa and Head, to keep the series going



"Liberace" (Marlon Scott) and "Minnie Pearl" (Alleen Cole) perform for the Alabama chapter. (Gary W. Jones photo)



Gary Jones "in the pit" just prior to playing a classic movie at the Alabama Theatre.

(Larry W. Donaldson photo)

through fall and winter. By far the most successful movie was *Gone With The Wind* which played to a full house on a Sunday afternoon. It is a grand sight to see a full auditorium! The Wurlitzer is being played before and after each movie and for an hour prior to the Sunday matinees.

The most exciting news in these parts is the new Wurlitzer theatre organ that has been purchased by member Freeman Andress to be installed in his "Birmingham Wedding Chapel." Owner Andress has set out to make this one of the finest installations in the area. Scheduled to become a 3/16-19, the basis for the installation is a Style H which is being installed by volunteers from our chapter with Gary Jones as crew chief and Larry Donaldson as technical director. Watch as this Wurlitzer emerges to be one of the finest!

GARY W. JONES

BUFFALO

AREA CHAPTER, A.T.O.S.

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

With a mighty fanfare and crashing of cymbals leading into "The Best of Times," Ron Rhode opened his long-awaited concert at Shea's Buffalo Theatre last May. Ron commented that he had last played the organ here in the early '70s, prior to the organ's restoration. At that time, he "had to put down every stop tab to play it, and it was gross. It was so gross I knew it was going to be wonderful some day, and it is!"

Ron's program was one of contrasts and variety. The stirring "March and Procession of Bacchus," from Delibes' ballet *Sylvia*, was followed by a delightful "Teddy Bears' Picnic." Tunes from the thirties contrasted nicely with a contemporary Christian song, "You Are There," inspired by the 139th Psalm. His medley combining the "Star-Spangled Banner" with "Oh, Canada," not only paid tribute to the Memorial Day holiday, but also was a Victoria Day salute to the 42 northern neighbors from the Kingston Organ Society who bussed some 450 miles to attend the concert. Ron closed with a medley from *Carousel* which definitely left a lump in the throat of the very surprised lady to whom it was dedicated. A Meet-the-Artist reception in the theatre's Louis XIV lobbies followed the concert.

We are eagerly awaiting the concerts scheduled for the 1986-87 season at Shea's, Lyn Larsen on September 21, Robert Wolfe on October 19, local artists Tim Schramm and Carlo Annibale in a holiday concert on November 30, Lance Luce on February 22, Lou Hurvitz on March 22 and Chris Elliott on May 3. An extra attraction will be the showing of the original *Phantom of the Opera* on October 31, with organ accompaniment by Rob Calcaterra, following a costume ball in the theatre's Grand Hall. This concert series promises to be very special since Shea's Buf-

falo will be celebrating its sixtieth anniversary next year.

MAUREEN WILKE

CENTRAL FLORIDA THEATRE ORGAN SOCIETY



Tampa

813/685-8707 or 813/734-5721

We have been concentrating on the Tampa Theatre Wurlitzer and have been very interested in preserving any information regarding theatre organs for future generations. The Chairman of our club, Al Hermanns, has been instrumental in getting publications for our archives, and much interest has been shown.

Cathy (Hoffman) Blanchard played Ken and Ruth Hunt's 4/17 Wurlitzer in Clearwater at our April meeting, playing many old and new favorites. Cathy has been playing the organ in this area since she was five years old, and she is now employed as a church organ consultant for the Rodgers Organ Company. She has given concerts throughout Florida and has played at the Alabama Theatre several times, once when she was 14 years old.

We are very proud to have a master musician as our Chairman this year. Al Hermanns is a native Pennsylvanian with a Masters Degree in Music from Temple University. He spent 17 years teaching and playing in roller rinks in Pennsylvania. In 1966 he started writing a complete course in keyboard harmony, arranging popular music for the organ. He was asked to become organ solo arranger for the Big Three Music Corporation, succeeding Jesse Crawford in that position which he held from 1966 to 1978. Al and his lovely wife, June, moved to this area in 1979. This area has been growing fantastically, and our organization is moving with it.

PAUL AND BAMBI DANIELSON



Al Hermanns plays the 4/17 Wurlitzer at the home of Ken and Ruth Hunt.



Cathy (Hoffman) Blanchard at the Hunt organ in Clearwater, Florida.



CENTRAL INDIANA CHAPTER

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

On June 13 we presented the "Pipes for Pets" benefit for the Humane Society of Indianapolis. This musical variety show was a great success! Ken Double, the Indianapolis Pacers' sportscaster and an accomplished theatre organist, was master of ceremonies. He opened the program with a medley of organ songs. Martin Ellis, 1985 ATOS Young Organist Competition winner, then played several selections. Gospel songs by the Joy Chorale of the Light of The World Christian Church were a "joy" to hear. Virginia Byrd Rechteris presented a style show of the 1920s for which she provided the musical accompaniment on the organ. Tim Needler accompanied a Laurel and Hardy silent comedy. A sing-along, accompanied by Ken Double, concluded the program. Kevin Aikman was the stage manager. Not only did the show net the Humane Society a nice amount of money, but it also introduced many people to theatre organ music.

Donna Parker, one of the principle artists at the Paramount Music Palace, was the guest artist at our May meeting which was held at the Hedback Theatre. Donna played a wonderful variety of tunes on the Page theatre organ. Even though it was Mothers' Day, there was a large turnout for the meeting.

The Central Indiana Chapter History is now in print, and individual copies are available for \$5.00. Nina Barron was presented the first copy.

We are very proud of two of our members, Brian Holland and Dwight Thomas. Brian has been accepted to a Piano Academy Workshop at Indiana University in which the participants, pre-college-age students, were selected from all over the world. Dwight was the winner of the 1986 ATOS Young Organist Competition. He not only won the 19-21 age group, but was also the overall winner of the National Competition.

Dwight was the featured artist at our June meeting at Zion Evangelical United Church of Christ. All enjoyed the wonderful concert this young artist presented on the marvelous pipe organ.

CAROL M. ANDREJASICH

CENTRAL OHIO Columbus

513/652-1775 or 614/882-4085

Our April meeting was held at the home of Tom Hamilton. Tom is a long-time member who has recently installed an electronic replica of all the ranks and sound effects of the Ohio Theatre's Robert-Morton, even down to an exact duplicate of the console. The total effect is orchestrated through a system of 36 speakers housed in enclosures to the right and left of the listener. Twenty-four

channels of sound are heard, each with 85 watts. Some 30 members attended this meeting and were witness to this electronic marvel.

The third in a concert series at the Ohio Theatre on April 19 featured James Roseveare and Peter Mintun in an organ/piano concert which was truly a fusion of two skilled artists. How a pianist can intuitively sense the time delay in sound reaching him from two organ chambers high on either side of the proscenium and keep cadence is more than the audience will ever know. In any event, it was a highlight of the series, and we were afforded the opportunity to catch the essence of the concert on a record featuring both artists.

Talk about a holiday weekend! May 25 was a real celebration. We hit the trail, 25 strong, to visit three installations. At 10:00 a.m. members Larry Blumenshine and Bob Cauley hosted us at Springfield State Theatre which houses its original and still playable 3/7 Wurlitzer. Installed in 1927, the organ has always played to movie audiences and is maintained in fine fashion by Larry and Bob. Through the years, its assortment of pipes has changed to include a rank of a Kimball trumpet and one of a Gottfried Tuba. The console has recently been revamped to include new manuals and syndyne electromagnetic stops. Soon to be included, we understand, will be electronic 16' extensions of the Tibia and Tuba ranks. House organist Larry Blumenshine opened our session with a mini-concert after which many of our talented members traipsed to the bench for open console. We are indebted to Bob and Larry for their hospitality.

After a noon repast, our caravan proceeded to Cincinnati's Emery Theatre where we were courteously received by Jim Teague and organ crew chief Tote Pratt. Their impressive 3/27 Style 260 Wurlitzer is a tribute to its devoted ten-member crew. The tremolos, all located below the chambers, give the

organ, especially the Tibias, a pulsating, vibrant quality that lives up to Tote's description in the March/April THEATRE ORGAN. An introductory demonstration of the organ by host Pratt preceded a lively procession of artists from our membership who provided us with continuous musical entertainment. All agreed that the organ was "user friendly" and unusually fast in response time.

For a wrap-up, a large segment of our party ended the day with a visit to the Music Palace where old favorite Karl Cole entertained us with music appropriate to Memorial Day.

JOHN R. POLSLEY



Chicago Area

Theatre Organ Enthusiasts

312/794-9622 or 312/892-8136

September heralds the beginning of another great theatre organ season. No doubt, the ink will be dry on this issue as the beautiful Chicago Theatre experiences its rebirth. The opening program is to feature Frank Sinatra in a stunning presentation. Mr. Sinatra has always had a warm spot for Chicago, thus his appearance on the program is quite significant.

We have been given the opportunity to present the second program during the second week of the theatre's new operation. The plan is to have Rob Calcaterra and Lew Williams share the solo spotlight on the Wurlitzer and the grand piano. Hal Pearl, a very popular local organist of long standing, has consented to do the sing-along. The master of ceremonies will be Chuck Shaden who is well-known in our area as a versatile master of old-time radio programs and movie memorabilia, and

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

4633 SE Brookside Drive, #58

Milwaukie, Oregon 97222

Phone: 503/654-5823

who has a weekly radio program which features radio shows of the past. Much work has gone into the refurbishing of the Chicago Theatre and, now that it is ready for full use, we are all looking forward to future activities in this jewel of a theatre.

Our 1986 Spring Show was at the Arcada Theatre in St. Charles and featured Bill Tandy at the Geneva/Marr & Colton pipe organ. Bill is a versatile young chap who delved into pipe organs during his teens. Presently he is Musical Director of the Pipe Dreams Restaurant in Kokomo, Indiana. He also performs at Pipes and Pizza in Lansing, Illinois, and the Frankfurter-Hoffbrau in Frankfort, Illinois. His versatile program at this concert was very gratifying.

Al Morgan also appeared on this program. He is a welcome addition because of the wide variety of music he presents and his interesting stage presentation. We are always assured a large audience when Al Morgan is presented.

Our fall schedule is fixed and full of appeal. The Patio Theatre is being lovingly cared for by Bill Reiger and crew, including some tarring of the roof. Those leaks always know where the chambers are! But Reiger and Company find the holes, and that is that!

ALMER N. BROSTROM

DELAWARE VALLEY

Philadelphia
215/566-1764

On May 31 we journeyed, for the first time in more than 20 years, to the 19th Street Theatre in Allentown, Pennsylvania, to hold open console on that theatre's 3/7 Möller. More than 20 members turned out for this event, and it was refreshing to note the return of a number of long-absent faces. This speaks well for the popularity of the event, and, in addition, it gave the "regulars" an opportunity to hear a fresh musical approach to much familiar material.

In addition to open console, we were fortunate to have as our guest artist, Dwight Beacham of the Allen Organ Company. Mr. Beacham presented a program designed to please a wide spectrum of his audience — and that he did admirably.

The theatre itself deserves a comment. As a Center for the Performing Arts, it is very much a going concern and has been kept in good repair. Perhaps the most striking ele-

ment of the architectural design is its elliptical dome. The console is located well to the right of the proscenium, with the pipe chambers located on both sides of the opening. It is always exciting and pleasurable to play a theatre organ, and that excitement and pleasure is enhanced and intensified when the organ is *still* located in a *theatre!* We look forward to returning soon to this theatre.

EARL E. STRAUSSER



Babson College, Wellesley
617/662-7055

Our enthusiastic secretary, Carolyn Wilcox, graciously hosted an open house in her Burlington home on May 25. With no rain and mild temperatures, the good food and fellowship made this outing most enjoyable. Music time had the living room, stairs, hall and kitchen overflowing to the front lawn as Carolyn demonstrated her Rodgers Kent 705 prior to open console. Time passed all too quickly, and afternoon melded into evening before the last of the "diehards" bid adieu to our hostess.

June 22 at Babson ended the season with member Cheryl Linder as artist. This gifted young lady has this spot yearly on our calendar and commendably acquitted herself again in her playing of our Wurlitzer. With appropriate drums, cymbals, flutes, etc., Cheryl stepped off with "His Honor March." Her brief, diverse program included some Richard Rodgers, a hymn, some old favorites and a tribute to the late Benny Goodman. Miss Linder then introduced her fellow student at the New England Conservatory of Music, Kevin Birch, who is new to theatre organ but showed a nice touch with different arrangements of "Tea for Two," some Victor Herbert and Irving Berlin's "God Bless America," a tribute to Kate Smith which had all present on their feet singing. We hope to see and hear more from this young man!

Rosalie and Pat Fucci kindly hosted our chapter at their sumptuous Waltham home on June 29. It was a clear, hot day as we congregated on "Mt. Fucci," joined by many from Connecticut Valley Chapter as invited guests. This was their twenty-fifth anniversary and our thirtieth, so it was a banner day

as Rosalie so announced on a large, lettered device across the organ studio. The gastronomical delights were all present to fill the "inner man" before repairing to hear Bob Legon at the four-manual console of Pat's Robert-Morton. Twelve of the twenty ranks are now playable, and Bob utilized all as we sat back for some nice listening. Pat showed some beautiful colored slides of America as Bob played — sort of a preview to the approaching Fourth of July celebration. Before the concert ended, John Cook played the Rodgers as Bob set the pace on the Robert-Morton in duets. As the last notes died away, we knew that our season had closed until September, but with pleasant musical memories to carry us through until then.

STANLEY C. GARNISS

HUDSON-MOHAWK VALLEY

New York

518/869-2090 or 518/372-1534

We're one year old! We were, however, "to the manor born" in the elegant Proctor's Theatre in Schenectady, New York, and we are growing strong, being nurtured by having a 3/18 Mighty Wurlitzer with eleven percussion instruments and a full complement of sound effects for silent movies. The organ, affectionately known as "Goldie," is played often and is kept in great repair by our members. We are growing in status, also, because nationally acclaimed Allen Mills, who is organist-in-residence at Proctor's, is an active member. He not only adds his talents to our meetings, but also assists the struggling amateur members to have a moment of glory at the console!

Our meetings are well-attended. Nobody was singing the blues when we enjoyed a sing-along and open console at the home of Stanley L. Jones. His Allen ADC 3500 was the center of attention with John Weisner and Ned Spain supplying the inspiration for a warm gathering on a cold February night.

Midst icons and Old World splendor and exquisite ornamentation came the "Sound of Music" and similar tunes wafting through the edifice of St. Cyril and Methodius, and unusual Slovak Catholic Church. In March we were honored to be permitted to experiment with their Wurlitzer church organ.

As spring came, it was over the river and through the woods for a regular meeting at John Wiesner's where he showed us the mer-

ashley miller
a.a.g.o.

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its of his three-manual Allen theatre organ in his lovely home in Clifton Park.

It was at an Open House that devotion unparalleled was exemplified by Mr. and Mrs. Ted Wood whose large 3/20 Wurlitzer is installed in a more-than-a-century-old farm house in rural Salem. Although the console is in the living room, the pipes are installed in the ancient cellar which had to be excavated five additional feet to make room for them. Because of a water problem in the rainy season, they have installed sump pumps and emergency generators to assure that they will work. Also, I am told that, during that season, the Woods never leave the house unattended. It was a fascinating visit for everyone!

The rafters rang when we invited the AGO to an open console gathering at Proctor's in May. Ken Kroth, a well-known church organist, showed his versatility by playing music with a great jazz beat. Magical moments emanated from a duet by our own Cathy and Carl Hackert, she with a new custom-made cello and he at the console. They opened with Handel and closed with a rouser from *Chorus Line*. Gus Pratt handed over the gavel to our new Chairman, Ned Spain, and, as always, we enjoyed the luscious repast prepared by Karen Russell.

Forgive our immodesty if we say we are proud of our programs, our talented members and our beautiful "Goldie" as we blow out the one candle on our cake!

RUTH McDOWELL

KIWI
Auckland, New Zealand
540-919

The past year has been a busy one for us with many visitors from overseas, first being Warren Lubich commencing his Australasian tour. He presented concerts at Auckland, Tauranga and the Southward Museum near Wellington. It is here that, in conjunction with a wonderful vintage car museum, the 3/16 Special Wurlitzer, Style 260 (Opus 2075), ex-Civic Theatre in Auckland, has been installed.

Member Len Southward is an untiring gentleman and inventive genius who has done much in this country to help disabled persons, so it was great news to learn that the Queen had bestowed him with a Knighthood. Warmest congratulations to Sir Leonard and Lady Vera.

The Pipes Down Under tour group was hosted at the Hollywood Theatre where brilliant young organist Brett Morris presented a grand program. This was followed by a wine and cheese function, and, later, several members joined our visitors at the Sheraton for dinner. The following day, as an afterglow, the party journeyed 30 miles south to the home of Ian and Hazel Davis at Pukekohe. Ian, and electrician by trade, has assembled a three-manual Devtronix, and this magnificent machine with its console finished in white with gold trimming and its exposed toy counter, received great praise from the group. They were entertained in style by professional organist Bob Vaughan of San Francisco, who was traveling with the party.

Our first meeting for the year was at the home of Bruce and Glenys Batkin which entailed a pleasant drive through lush farmlands. It was, as usual, a very happy meeting, and when it was suggested that we make a pilgrimage to Paraparaumu to hear Dennis James in concert, all were delighted at the idea, and on the morning of May 31 a specially chartered coach departed on the 400-mile journey to hear a flawless concert that night and return the next day. How's that for enthusiasm and endurance? So, now the Kiwi bird must sleep for the winter. KIA ORA.

NORMAN DAWE



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

St. Paul-Minneapolis

715/262-5086 or 612/771-1771

On May 15 the Organaires met at the home of Verna Mae Wilson, and on June 12 at the home of Judy Torgerson, Larry Koch's daughter, which concluded our friendly musical sessions until September.

Memorial Day Weekend found several members attending Bobby Schmidt's Musical Festival which featured Mike Erie, from our chapter, at the custom Rodgers and Dr. Kerry Grippe, Professor of Music from the University of Iowa, at the grand piano. Wonderful music, friends and food!

Lyn Larsen was guest organist at the Phipps Center for the Arts in Hudson, Wisconsin, on June 6 and 7, playing to almost full

houses. Some of us attended both nights — seems like we just couldn't get enough!

The Phipps Center instigated a program of "Summer Silents" commencing on June 21 with Philip Brunelle at the Wurlitzer accompanying several movies featuring Buster Keaton and Laurel and Hardy. On June 29 Jim Kennedy performed for us as a chapter event. Jim is one of the premiere theatre organists in the Upper Midwest and was one of the first artists at the Ironwood Theatre in Ironwood, Michigan, in the twenties. Member Bill Eden was his commentator and recited the famous poem, "The New Colossus," by Emma Lazarus — "with silent lips, give me your tired, your poor" — while Jim played the "Miss Liberty March."

At a meeting of the officers and board at Verna Mae's home on June 2, Jim Moe, President of the Minnesota Theatre Organ Association, was present to propose that, with our help, the 3/21 theatre organ (originally from the Texas Theatre in San Antonio) could be installed much faster in the World Theatre in downtown St. Paul. The World is the site of the famous "A Prairie Home Companion" radio show hosted by Garrison Keillor. The MTOA is especially in need of financial aid to procure a mechanical lift for the organ. Because President Ralph Doble was absent from this meeting because of illness, it was decided that we would hold a special meeting the following week. This took place on June 9 at the home of Glenn and Harriet Bateman, at which time we voted to lend our assistance and to send letters to all of our members soliciting contributions for this special project — a mechanical lift. A committee was formed to investigate the procurement of a lift, and contributions, in response to our plea, have been rolling in to the chapter. In the meantime, work is progressing on the installation at the World Theatre by willing volunteers and, of course, "kibitzers."

VERNA MAE WILSON



LONDON
&
SOUTH
OF ENGLAND

8956-32369 or 1-788-8791

Our spring program began with a welcome return to the Granada Slough to feature its superb 3/8 Wurlitzer with local favorite Arthur

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Len Rawle re-opening the State Wurlitzer at the Top Rank Club. (John D. Sharp photo)



Edith Rawle and manager Brian Doggett cutting the ribbon at the re-opening of the Kilburn Wurlitzer. (John D. Sharp photo)

Lord, a veteran member of Harold Ramsey's team of the Union/ABC circuit from the 1930s through the 1950s, at the console. Still presented to the audience on closed-circuit television, this brilliant instrument sounded as good as ever in Arthur's highly articulate style combined with his vintage theatre organ repertoire. Complemented by our popular young member, Dena Cooper, playing a Wersi electronic in the foyer during pre-concert and mid-program intervals, this was yet another remarkable visit to this happy venue. Thanks, also, to genial house manager David Simpson.

Youth really came to the forefront for our April Chapter Club Night at Edith and Les Rawle's when our young members organized and presented a fantastic multi-talented evening centered on the famous 3/19 Wurlitzer. Violin, guitar, ballet, cabaret and community singing from 11 fine young people, together with their handling of all our other favorite Club Night features, demonstrated once again the great pride and satisfaction that we continually derive from our mandate to sponsor and support new, young talent as much as possible.

Despite the unusually prolonged inclement weather, our Technical Team, led by the indefatigable Les Rawle, has resolutely continued to trek weekly to Barry, in South Wales, to mount a truly monumental effort to re-install our chapter's 4/15 "Torch" Christie in the magnificent Memorial Hall in this delightful Welsh resort town where we already have a strong and keen local group of chapter mem-

bers and friends.

The most spectacular and exciting highlight of the year was the re-opening of the famous 4/16 "Torch" Wurlitzer in what is now the Top Rank Club at Kilburn by our own international broadcasting and recording star Len Rawle. Manager Brian Doggett and Edith Rawle together first symbolically "cut the ribbon," and then Len came forward to inaugurate a new musical era for this historic theatrical edifice. With an enthralled audience of over 700 from many parts of the world combined with the spectacular restoration of the Italian-Renaissance-style auditorium, Len vividly recreated the distinctive voice of this historic instrument to our sheer delight. Typifying his acute sense of musicality and his long-standing affection for the Kilburn Wurlitzer, because its unusual specification excludes Saxophone, Clarinet and Krumet, Len invited Duke Batchley to provide them live in some particularly sensitive numbers — with magical effect. Completing the spectacle of this truly remarkable day was the welcome sight of the massive chandelier in the theatre foyer that is said to be a replica of the one in the Banqueting Suite of Buckingham Palace. For Len, the event represented his second "Opening" concert in less than a year, and on opposite sides of the world. Last fall, he re-opened the ex-Madame Tussaud's/Blackpool, Palace Ballroom/Yeovil private residence Wurlitzer now in Tasmania, Australia.

Our May Chapter Club Night, held at the Rawle's, featured Dudley Savage, one of the all-time great names of the British theatre or-

gan scene, at the console of the 3/19 Wurlitzer. Having started his career in the 1930s, at the age of 16, by touring the Union/ABC Supercinema circuit billed as the "Cornish Wonder Boy Organist," Dudley became best known for his long association with the Theatre Royale at Plymouth which houses a powerful 3/8 Compton, complemented by a Melotone electrostatic unit of which Dudley became the absolute master. It was here that he won widespread acclaim for his long-running post-war series of Sunday morning broadcasts to hospital patients entitled "As Prescribed." Indeed, so dedicated was his following that, when the BBC decided to abandon the series, a nationwide petition amassed more than 40,000 signatures which saved the program for several more years. So it was that his first Club Night performance was characteristically varied and superbly played by the heart and hands of a true master of his craft.

Our June Club Night at Northolt brought good friend and member Paul Kirner to the console for a most polished program, with metronomic precision in his dance numbers in particular. This latter stems from the fact that Paul is custodian of a fine transplanted Compton theatre organ in the Midlands guest house which he and his wife, Hazel, operate with understandable success.

The third home venue "night out" was provided by Chairman Beck Parsons and his charming wife, Terry, at their lovely home at Walton-on-Thames. Dedicated to encouraging our now large team of talented young keyboard artists, they invited Michael Wool-

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The new look at the Gaumont State Wurlitzer in Kilburn.

(John D. Sharp photo)

dridge to play their Conn for members and friends. Michael's dazzling performance once again vindicated our efforts and our pride in our young stars. A further reminder came in a surprise mid-evening cameo spot by the Parsons' grandchildren, Miles (9) and Sarah (12), playing organ and clarinet respectively. All in all, a thoroughly enjoyable event which also brought about \$150 to our young organists support fund.

Looking ahead, we are now beginning to see, with keen anticipation, the impending return of the famed 4/14 "Torch" Christie being restored to full concert voice in its new home in Memorial Hall in Barry. Now back on wind, the first sparkling sounds have been heard, played with great enthusiasm by Len Rawle, in this happy new venue.

DR. NORMAN BARFIELD



**LOS ANGELES
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It is always a pleasure to attend a Sunday morning organ concert at the Orpheum Theatre in downtown Los Angeles, the only in-

stallation in its original location. We are proud of this 3/13 Wurlitzer, so well-maintained by Gene Davis and his crew. On May 18 we heard a very fine artist, Jack Gustafson, who delighted the large group of members and friends for two hours with a variety of beautiful selections. Welcome back, Jack!

The Centennial Celebration of the City of Pasadena had a great beginning on June 15 at the Pasadena Playhouse when auditorium manager Doris Stoval invited master organist Tom Hazleton to perform in a free public concert. From his opening "Everything's Comin' Up Roses," to "Happy Birthday, Pasadena" and his tribute to Benny Goodman and Alan Jay Lerner, the capacity audience seemed to be captivated by the sound of the famed five-manual Möller. We want to thank Tom Hazleton for a super performance and the City of Pasadena for making it possible!

On June 21 we sponsored a concert featuring everyone's favorite, Candi Carley. A very large audience gathered at San Gabriel Civic Auditorium to hear Candi at the Mighty 3/16 Wurlitzer. Candi is very gifted; her wit excels and keeps her fans laughing through the whole program. Candi, we all love you and wish you well!


MARIA OLIVIER

We welcomed the summer season with a concert at the beautiful Beacon Theatre on Broadway and 74th Streets in Manhattan, with a concert featuring Dave Kopp at the 4/19 Wurlitzer 250 Special on June 23. This truly opulent motion picture palace, built by Roxy as a smaller version of the famous theatre which bore his name, provides a perfect setting for its original Wurlitzer installation.

Dave brought the console up with a fine arrangement of "Cherokee." As always, he presented an extremely well-balanced program including traditional theatre organ standards, some contemporary songs and orchestral transcriptions of light classical favorites, all of which demonstrated the versatility of both the instrument and the artist. Dave played both the complete "Wedding March," by Mendelssohn, and Elgar's "Pomp and Circumstance," both frequently heard in the month of June, but seldom with the musical precision and majestic orchestration that Dave and the Beacon Wurlitzer were able to provide. As a consulting editor of *Sheet Music* magazine and as director of organ publications for Columbia Pictures and Warner Brothers, Dave has published more than 500 popular arrangements for the organ. His Beacon concert again proved his ability as a first-rate theatre organist. Open console followed,



New York Chapter Vice-Chairman Dave Kopp at the Beacon Theatre 4/19 Wurlitzer during his June performance.



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October 25	Knight Auditorium, Babson College, Wellesley, Massachusetts
October 30	I. U. Auditorium, Bloomington, Indiana
October 31	Ohio Theatre, Columbus, Ohio
November 1	Roberson Center, Binghamton, New York
November 15	Senate Theatre, Detroit, Michigan
January 10	California Theatre, San Diego, California
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February 14	Renaissance Theatre, Mansfield, Ohio
February 22	Church, Portsmouth, Ohio
February 28	Hill Auditorium, Ann Arbor, Michigan
March 13	Ohio Theatre, Columbus, Ohio
April 11	Church, Oakbrook, Illinois
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June 6	John Dickinson High School, Wilmington, Delaware
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On May 17 Larry Vannucci demonstrated his expertise and vast repertoire on the 3/21 Wicks/Wurlitzer (the organ is Wurlitzer, but the horseshoe console is a Wicks) at the Salinas Baptist Church. Larry's selections included "Fly Me to The Moon," "Rollercoaster" and "Have You Met Miss Jones?" He closed the first half of the program with a beautiful waltz entitled "I'll Take Romance." After intermission, Larry chose the classical "Lullaby of Birdland" and, for Ray Taylor, "Lady, Be Good" in an upbeat, jazzy style which put everyone in the mood for open console. He gave us one more treat, however, when he persuaded his friend, David Kelsey, to play "Zing, Went The Strings of My Heart!" I consider this to be one of David's best arrangements. All in all, it was a great afternoon of fun and was well worth the trip to Salinas!

On June 29 Dennis James played for our chapter on the marvelous 4/21 Oakland Paramount Wurlitzer which house organist James Roseveare keeps in perfect condition at all times. Indeed, it is one of the best organs in the Bay Area, and Dennis James certainly proved that, not only with his organ solos, but also by accompanying Thom Gall, a fantastic tenor from Columbus, Ohio, who is touring with Dennis throughout America, Australia and New Zealand.

Dennis opened with "Beautiful Ohio," and then asked Thom to come out and sing "Take Your Girlie to The Movies If You Can't Make Love at Home" and "Just An Old Love Song." The dramatic highlight of the dual performance occurred when Thom came on stage in a complete clown costume and makeup, imitating Lon Chaney, and sang Ted Theoretto's "Laugh, Clown, Laugh," accompanied by wonderful Dennis at the Wurlitzer. Other organ highlights were Dick Liebert's "Radio City Music Hall March" and "Melody Mack," by Dennis's teacher, Leonard McClain, plus several classical pieces. His encore was "Baby Face." Thanks, Dennis and Thom, for a program that was very enjoyable!

TOM STEHLE

MICHAEL VERN KNOWLES



The Beacon's Grand Rotunda designed to replicate the Roxy Rotunda downtown.

(Ronnie T. Stout photo)



The interior of New York's Beacon Theatre, recently repainted and re-lamped. The Beacon is the last movie palace on Broadway with a Wurlitzer.

(Ronnie T. Stout photo)

and members also contributed to the "Save the Beacon" campaign by buying buttons and signing petitions in an effort to prevent the theatre from being converted to a disco-restaurant. At this time, the fate of the theatre is awaiting the decision of the New York Landmarks Commission.

Meanwhile, the chapter's 2/10 Style H Wurlitzer made its public debut at the Middletown Paramount Theatre with crew chief Bob Seeley at the console playing to an enthusiastic audience before and during intermission at the Paramount's fifty-sixth anniversary show. Although the organ is incomplete, (percussions, traps and combination action are not yet installed), all ten ranks are playing and fill the theatre with a wonderful Wurlitzer sound. June 15 marked the first public performance of the organ in more than forty years since it was last heard in its original home, the Clairidge Theatre in Montclair, New Jersey. During the same week, Bob played the Wurlitzer for a full house of school children from Middletown, who came for a production of *Snow White*. Although a sing-along had not been planned, the kids spontaneously joined in singing "It's a Small World" with such enthusiasm that they nearly drowned out the Wurlitzer.

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Lloyd Hess and baritone Solomon King entertained North Texas Chapter in June.



**NORTH
TEXAS
CHAPTER**

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Much of our activity now centers on the Lakewood Theatre and our 3/8 Robert-Morton now playing there. This has included intermission music on Friday and Saturday evenings for which most of our members who

have professional organ experience have volunteered their services. Response has been very favorable and has brought some new members into our group. We thank all who have given so generously of their time and talents to further public interest in our installation in this beautifully restored, 1100-seat theatre.

The theatre management, with our support and encouragement, used the organ for a presentation of the silent *Phantom of The Opera* for a fund-raising event. Member Dr. Bill Flynt was engaged to play the organ for this gala event which included a prize competition for authentic 1920s costumes. Dr. Flynt has a good deal of experience playing accompaniment for silent movies, and he used this experience deftly for this performance. That the capacity audience (at \$25 per couple) enjoyed his playing was evidenced by a standing ovation.

In April, members were treated to a masterful program at the Lakewood by nationally known theatre organist Byron Melcher. Byron has recently returned to the Metroplex after a long affiliation with the Thomas Organ Company, and we are delighted to have him back with us. Many of our members know Byron's fine talent from his prior activities here and his association with the Goodman Music Company. From the moment of his opener, "Keep Your Sunny Side Up," it was obvious that we were in for a most enjoyable musical experience. Byron's playing is rich in harmony, yet remains true in melody and tempo, and we were delighted with his authentic theatre organ stylings, rich with coun-



Marquee and tower of Lakewood Theatre, home of North Texas Chapter's 3/8 Robert-Morton. Re-lighting of this tower required a search for lost craft of working with neon lighting.

ter-melodies, smooth mordants and percussive accents. His "Birth of The Blues" was a real foot-stomper! We can't wait to hear Byron again on these magnificent pipes.

We returned in June to the home of the late Dale Flanery, as guests of Rod Keener, to en-



Byron Melcher at the North Texas Chapter's 3/8 Robert-Morton in the beautifully restored Lakewood Theatre in Dallas.



Dr. Bill Hanson played for North Texas Chapter on residence Wurlitzer of late Dale Flanery.



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joy Dale's fine home installation. Members Lloyd Hess and Bill Hanson shared the bench for this Father's Day event. Lloyd opened with a rousing "I Got Rhythm," establishing the promise of the high level of entertainment we could expect for the afternoon. As his closing selection Lloyd played a rousing "Faith of Our Fathers" as a tribute to the dads. He then introduced baritone Soloman King who sang "Danny Boy." Mr. King was visiting from Seattle and graciously consented to share his fine vocal talent with us. We have learned to expect beautiful music from every Lloyd Hess performance, and this one certainly lived up to the promise. The next performer was Dr. William Hanson, one of our newer members. Bill only recently discovered our chapter, and we his fine talent. A practicing dentist, he has been playing keyboards since his youth in Wisconsin and has a rich musical background. He is currently organist for the new Prestonwood Baptist Church in North Dallas where he plays a Rodgers electronic/pipe organ. Bill proved that he is no stranger to pipes as he played numbers ranging from the "Air Force March" to the theme from *The Sound of Music*. Thank you both, Lloyd and Bill!

We have learned from member Bill Tunstall in Shreveport, Louisiana, that the 2/14 Robert-Morton in the Strand Theatre there has been sufficiently restored that they recently had a dedicatory program in which Dennis James accompanied the silent movie, *Robin Hood*, starring Douglas Fairbanks. Both Bill and member Lawrence Birdsong, Jr. from Longview, Texas, are playing the organ prior to the evening shows during their Summer Film Festival. The restoration has been under the capable leadership of Gene Powell, who

has also been responsible for much of the restoration of our Robert-Morton. Bill invites all members and friends to come to Shreveport and hear this fine installation.

IRVING LIGHT

OREGON Portland

503/775-9048 or 503/771-8098

On May 17, at Benson High School, we traveled 62 years back in time to see Douglas Fairbanks in *The Thief of Bagdad* as it was



Bob Hansen at the Benson 3/24 Kimball where he accompanied *The Thief of Bagdad* for Oregon Chapter.
(Claude Neuffer photo)



Miki Geuder (standing) and Marti Lynch entertain at open house at Bud Abel's.
(Claude Neuffer photo)

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Oregon Chapter members enjoy refreshments at Bud and Hazel Abel's open house.

(Claude Neuffer photo)



Herman Hill playing the 3/11 Kimball at Maryland University.

School and to Bob Hansen for this trip to a bygone time.

On June 21 Bud and Hazel Abel hosted a chapter meeting at their Milwaukee home near Portland. The notice in our newsletter that Marti Lynch would be here to play for us brought members from as far away as Grants Pass, Bend, Corvallis and Seattle. Also, from Salem, were Lynn and Ralph Bell; Ralph was one of the founders of the ATOS some thirty years ago. Also here were Bob Hansen and Organ Grinder staff organists Paul Quarino, Dan Bellomy and Don Feely.

Marti's familiarity with the Conn 652 was evident in her tasteful use of the percussion division. A special bonus was several songs by member Miki Geuder (who sang professionally as Sonny Gale). Marti made her concert rather short to allow time for open console. Perfect weather enabled members to enjoy snacks outdoors as well as in the house. Thanks to Marti Lynch and Miki Geuder for an excellent program. Thanks also to Don Lacey and Chairman Terry Robson for providing and moving extra chairs.

BUD ABEL



POTOMAC VALLEY
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About 35 members and friends assembled at the home of Jack and Sarah Gallagher in Culpeper, Virginia, on June 29 to hear our own Floyd Werle present a most enjoyable concert on the Gallagher's Rodgers Trio. Floyd included something for everyone, from



Potomac Valley Vice-Chairman Floyd Werle presented the June program on the Gallagher's Rodgers Trio organ.



Potomac Valley members enjoy Eddie Weaver during open console at Gallagher residence.

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Young Organist winner Chris Halon giving pointers to brother David at open console at the Seattle Paramount. (Diane Whipple photo)



Silent film organists honored at the Seattle Paramount: (front) Doris Miller, Edna Bemis, Art Smith; (back) Louise Brown (representing husband, Grant), Frank Mankin, Doris Cooley and Laverne Little. (Diane Whipple photo)

familiar tunes to lesser known compositions of John Phillip Sousa, such as "Nobles of The Mystic Shrine." To everyone's delight, he also flawlessly played "Sleepers, Awake" by J. S. Bach. Open console and refreshments concluded the afternoon. We were very pleased to see many of our long-standing friends and members at the meeting, including "Mr. Entertainment," Eddie Weaver, who participated in open console along with several other guests. Thanks to the gracious hospitality of the Gallaghers and the fine musicianship of our artists, it was a truly pleasurable afternoon.

In May we scheduled an impromptu open console session on our 3/11 Kimball at the University of Maryland, and seven members played for our entertainment. We have begun re-leathering portions of the instrument, replacing the failing Perflex, but most of the organ was playable for open console.

DONALD FAEHN

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

As many former movie accompanists as could be located in the area were honored at a reception hosted by our chapter at the Seattle Paramount in June, an especially memorable day for members and guests alike. The eleven musicians, some of whom are still actively employed, represent many, many years of interesting and challenging experiences. Although not always playing houses as grand as the Paramount, their pride in their jobs as organists in the silent film era was apparent.

The honored guests who played for us were

Thelma Barclay, Doris Cooley, Laverne Little (92 years young), Frank Mankin and Doris Miller of Vancouver, B.C., Art Smith and Eddie Zollman. Other honorees were Ron Baggott, Edna Bemis, Sybil Rubini and Grant Wood, who was unable to attend because of illness, but was represented by his wife.

As it was a day for remembering, and also for looking to the future, souvenir programs included biographical sketches of each veteran organist, as well as of fourteen-year-old Chris Halon, winner of our 1986 Young Organist Competition. Chris displayed considerable poise at his first appearance for our group, playing both a lyrical and well-arranged "Over The Rainbow" and some upbeat jazz.

Much has been accomplished by the volunteer crew working on the Paramount organ. There has been a general upgrading of the chamber areas; walls have been washed down, lighting improved, ladders and walkways repositioned, and three new heaters have been installed. Pipes and chests in the Main chamber have been moved to improve both sound and access. Missing Marimba bars have been replaced with new rosewood pieces to match both tone and volume of the originals, and a new Wind Chime and Surf have been added. A vibraharp attachment for the Kimball Harp has been invented and installed; the pedalboard has been rebuilt and the piano recovered. The Solo 16' and 8' Tibia has been re-winded and re-wired. An Oboe Gamba has been purchased and installed, and the organ now has 21 ranks. Cleaning and shellacking of the wood pipes has begun.

DIANE WHIPPLE

The River City Theatre Organ Society Omaha, Nebraska

402/292-7799 or 402/572-1040

By popular demand, the Best Western Holiday Lodge in Fremont was the location of our May 10 meeting hosted by member Lois Thomsen who regularly plays her Hammond there. During the dinner hour, Lois entertained with her easy-listening organ stylings. Following a short business meeting, ATOS President Jack Moelmann played a mini-concert and sing-along and cued the 1916 silent film, *Total Loss* starring Ben Turpin.

On May 18 Jack Moelmann presided at the console of a three-manual Conn during Omaha History Museum's annual "Soda Jerk Reunion" held in conjunction with international Museum Day. More than 4000 visitors enjoyed Jack's theatre organ stylings while touring the museum in Omaha's restored Art Deco Union Station.

Thanks to Tillie and Gen Jones, who paid for the rental of the facility, our June 7 meeting was held in the Strauss Performing Arts Center at the University of Nebraska at Omaha. Their recital hall boasts a magnificent \$300,000 Casavant pipe organ (Opus 3603) that made its debut in February, 1986. The organ weighs 17 tons, utilizes both tracker and electro-pneumatic action and has a computer combination system. Its resources include a 61-note *Trompette en Chamade*. Jack Moelmann was the featured artist. His program included hymns and other religious compositions and Purcell's "Trumpet Voluntary" to showcase the *Trompette*. In an age of electronically synthesized music, this Casa-

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Jack Moelmann at U.N.O.'s new \$300,000 Casavant in Strauss Performing Arts Center.

vant, complemented by the nearly perfect acoustics of the hall and the skill of a fine organist, once again proved that the pipe organ is truly the King of Instruments.

Our June 17 meeting was hosted by Jack Moelmann at his home near Offutt Air Force Base. During open console, nine members entertained on Jack's highly customized Hammond. Vice-President Harold Kenney presented Jack with a commission as an "Admiral in the Great Navy of Nebraska," an honor bestowed by Nebraska Governor Robert Kerry. The membership presented Jack with two sets of pipes for his Hammond, 24 Flutes and 24 Calliope pipes, as a token of appreciation for all he has done for our chapter. Jack concluded the evening with a sing-along and a Laurel and Hardy film, *Wrong Again*.

On June 19 Jack Moelmann presented a concert on the Orpheum Theatre's 3/13 Wurlitzer as part of the Engineers' Day observance by the Omaha District Headquarters of the Army Corps of Engineers. This was his third annual performance for the Corps. The audience of 1000 enthusiastically received the program and, at the conclusion, the Army Corps of Engineers presented Jack with a leather briefcase.

TOM JEFFERY



Denver,
Colorado
303/773-3124 or
303/233-4716

Nearly 1000 enthusiastic concertgoers crowded into Denver's historic Paramount Theatre on May 17 to hear Hector Olivera on the 4/21 Publix Wurlitzer. Olivera was in fine form as he performed such crowd-pleasers as "It Might As Well Be Spring" and "Prelude and Liebstd" from Wagner's *Tristan and Isolde*. He also included his special arrangements of the "Trolley Song" and "The Flight of The Bumblebee." People shook their heads in disbelief that one man could move so quickly and accurately. "Dazzling" and "Musically superb" were frequently overheard describing this concert which was sponsored by Rocky Mountain Chapter.

On June 17 nearly 75 members and guests journeyed to the Parker, Colorado, home of Joel and Jerri Kremer where our host was also our star performer on his magnificent instrument. Joel's unique stylings were enjoyed by all. His program included favorites such as "June Is Bustin' Out All Over" and Bach's "Fugue in G minor" plus a medley from *West Side Story*. As an encore, Joel favored us with his rendition of Sousa's "Stars and Stripes Forever," complete with a piccolo-like stop mounted above the console. Open console and delicious refreshments followed.

DONALD ZELLER



L to R: Howard and Ann Gabelman and Mary and Harold Kenney in front of Fremont's Best Western marquee welcoming River City Chapter.

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As summer draws to a close, work is in full swing on the Wurlitzer that we are installing in the gorgeous Granada Theatre, the last of the famous vaudeville houses in St. Louis.

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San Diego students of Leslie Wolf: (L to R) David Rice, Gwen Harbert, Willie Harbert, Jennifer Kingsbury and Steven Young.



Mark Maxfield and Laura Van Eyck, students of Cheryl Seppala.

has four keyboards and puts out over 700 watts of power through 35 speakers. We have temporarily put the Yaeger organ in the orchestra pit at the Granada, and Gerry Marian, local professional organist and radio and television personality in the St. Louis area, introduced it to the surprise and delight of theatre audiences. For nine years, Gerry was assistant organist at the St. Louis Fox and was house organist when it closed in 1978. He still appears as special guest from time to time. A very talented musician, he has performed quite regularly in the Midwest, including a stint at the now-closed Old St. Louis Noodle

& Pizza Co., St. Louis' only attempt at an organ/pizza restaurant. Anyone interested in contacting Gerry may do so through the St. Louis chapter.

We are seeking a Barton four-poster lift for a fair price or as a donation for the Granada installation. We also need a good-condition or new Grand Drape (red) for the stage. Please call for the size if you have one you would donate. Also, we could use a number of "Angels" who may be interested in helping fund this installation which will be very open and accessible.

DENNIS AMMANN

SAN DIEGO California 619/746-3581

The highlight of our June meeting was the presentation of awards to the winner of our local Young Organist Competition. Laura Van Eyck, a student of Cheryl Seppala, was presented with a plaque and a check for \$200 by Vice-President John Dapolito, Chairman of the local competition committee. Laura was our entrant in the senior division of the National Competition. Following the presentation, Laura and six other young students, ranging in age from 12 to 20, performed on the California Theatre 3/22 Wurlitzer. Their teachers, Cheryl Seppala and Leslie Wolf, were there for support. Cheryl and Leslie are fine teachers and are to be commended for the extra hours they have spent tutoring their students on the use of our Mighty Wurlitzer. Before a late afternoon of open console, we enjoyed a delicious barbeque dinner in the lobby of the theatre.

MARY JANE HYDE



Gerry Marian at the formal introduction of the J. Harvey Yaeger organ, Granada Theatre, St. Louis.

SIERRA Sacramento

916/726-5132 or 916/332-2837

We tried something a little different for our concert on May 30. Instead of our usual Sunday afternoon program, we presented a Friday evening "Champagne Pops Concert" at the Fair Oaks Community Clubhouse where Emil Martin and His Friends gave us an evening of fine entertainment. The program

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Emil Martin rehearsing on the Seaver Memorial Wurlitzer for the Champagne Pops Concert.

was opened by Chairman John Pico who introduced the emcee for the evening, Dave Moreno.

Emil is one of the outstanding former theatre and radio organists in Sacramento. His fine technique and interesting arrangements, as he put the Wurlitzer through its paces, showed many of us what was required of a good theatre organist. Mr. Martin was joined by two very fine vocalists, soprano Annette Martin and baritone Warren Brown, whose renditions of musical comedy and operatic melodies throughout the evening thrilled the audience. Emil's program had an Oriental theme in both his classical selections and pop tunes. We heard many fine selections of the twenties and thirties that we have not heard in years. These brought the house down with applause, and, I am sure, brought back many fine memories. It was a treat to hear

selections from *Kismet* and *The King And I* sung by the two fine singers.

This is a once-a-year concert for our chapter featuring Emil Martin at the console. He always proves that he can draw a large audience for his programs. We are fortunate to have such a talented organist in our area. Thank you, Emil, for making this an eventful and happy evening.

BUD TAYLOR

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our May meeting was held in the home of Perry Catts where Lynda Burns presented a program on Perry's custom Rodgers organ. She played a delightful variety of music, from "Skylark" to a New York City medley which took us from "Forty-second Street" to "Shuffle Off to Buffalo." Music at Perry's always includes his fabulous Bösendorfer grand piano, and Lynda played "You Don't Know Me" and the theme from *Terms of Endearment*. "This piano practically plays itself," she commented. Luther Eulert proved the point with a beautiful "The Old Refrain." Several other members also played both instruments.

Our June meeting, at the magnificent home of Bill McMahon, opened with reports from those who had attended the George Wright Organ Workshop in Fort Collins, Colorado. Seven members of our chapter had participated, a record number from one chapter, we think. All agreed that the workshop had been

fabulous, with special mention of Gordon Kibbee's presentation of chord sequences to use for introductions, Patti Simon's concert, and blind Kevin Utter's accompaniment to a Charlie Chaplin silent movie. What we missed (we found out later) after Bob Cavarra's demonstration on the brilliant French-style classical organ at St. Luke's church in Fort Collins, and more music by Kevin, was George playing "Itsy-Bitsy, Teeny-Weeny Yellow Polka Dot Bikini!" The program for the meeting included selections played by our host on his 2/4 "Petite Ensemble" Kilgen pipe organ, followed by open console.

We are saddened by the death, on May 19, of Catherine Averill. Active in her church, she also worked with handicapped children. She had discovered our group a relatively short time ago, but in those several years her delightful sense of humor had totally endeared her to us. She served as chapter secretary for the past two years. As Chairman Lee Smith put it, "She were a good kid." And we shall miss her.

DOROTHY SMITH



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On June 14 Melissa Ambrose played a concert at Toledo's Ohio Theatre. Her choice of music was excellent, ranging from marches to



Annette Martin and Warren Brown join Emil Martin in rehearsal for the Champagne Pops Concert for Sierra Chapter.



Melissa Ambrose is presented a bouquet of roses by Toledo Chapter President Evan Chase.

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A grand opening was held for the newly installed home theatre and 3/6 pipe organ in the residence of Evan Chase.

novelty to classical. The enthusiastic audience of nearly 500 gave Melissa a standing ovation! It is encouraging to see a young artist generate so much excitement. Also included in the program were some on-screen classic movie previews and a Big Band short.

The June meeting marked the grand opening of the home theatre of President Evan Chase. This is complete with old theatre fixtures and a snappy 3/6 theatre pipe organ. The console (Kilgen opus 3911) was formerly installed in the Strand Theatre in Crawfordsville, Indiana. What made the organ unusual was the addition of a Mills Violin Player. Through the years the console and the rest of the organ parted company, and the present organ is a mixture of choice Barton and Wurlitzer ranks which include a Tibia, Flute, Diapason, two Strings and a Vox. A Xylophone, Glockenspiel, Cymbal and Toy Counter provide percussions and effects. Our own Bill Yaney played for the June meeting and accompanied a short silent comedy. A few weeks later, Cleveland's Bill Taber and special guest Melissa Ambrose also helped to "break in" the new installation.

Our projects continue as we are enlarging the Ohio Theatre organ and planning a silent film festival for late fall. Interested organists who may be passing through the Toledo area are welcome to give us a call!



WOLVERINE CHAPTER
of the American Theatre Organ Society

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

A March hearing of the Burk's Wurlitzer in Taylor, and an April testing of Brewer's Marr & Barlitzer in Dearborn, were followed in May by a safari to Fowlerville, Michigan, to the Summers' "Church of the Second Spirit" for a real treat.

The Summers' organ started life as a two-manual Austin in 1905. In 1937 it matured into a three-manual instrument. It now speaks with the authority of 42 ranks. A few of the ranks are real arm-twisters; they stand 16' tall in the bell tower of the church-converted-to-residence. The console is in the chapel, but in an alcove to his living quarters Dr. Summers gleefully points out his resident organist, who never plays a bad note, at a slave console. Our "Program Management" had seized the opportunity to introduce brand new Wolverine Brian Carmody as organist/entertainer. Brian played an unusual, entertaining program. He sprung a very effective surprise when suddenly, from above, a near-heavenly trumpet spoke of "Edelweiss" and merged with the other ranks — a Trumpet rank too good to be true. Indeed, the trumpet was real and was being played by Brian's brother, Terry, who was on the balcony. Beautifully effective! New member Dennis Minear serenaded our dear Janet Lathrop who celebrated her seventieth birthday that day.

In June we traveled to Brighton to a visit to Don and Shirley Jenks and their Rodgers 33E.

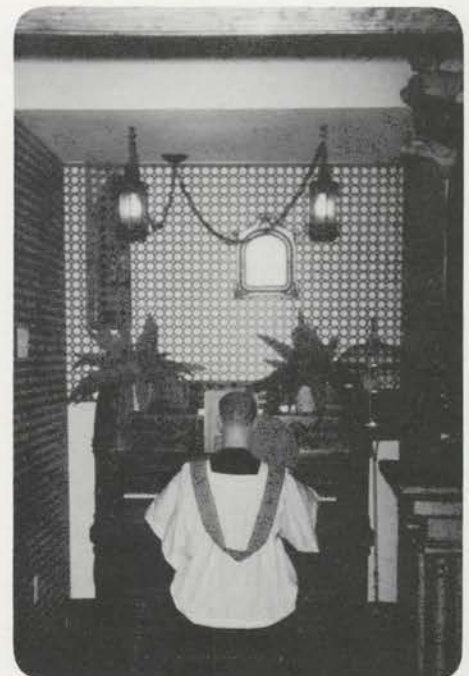
We were saddened twice in the last few months by the passing of two dear ladies. In May, Helen Cahuff's death was an unexpected loss to the Greater Detroit organ community. She was very active in the Macomb Theatre Organ Society as well as Motor City and Wolverine groups. That gal with the flower in her hair will be missed. On June 24 Lois Page passed away. Many ATOSers will remember the wife of our current President, Fred Page. The Pages used to be right in the middle of the action at National Conventions, and we, personally, shall always remember their "hand of welcome" when we joined the ATOS at the 1974 convention in Detroit.

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May we introduce . . . DWIGHT THOMAS



Dwight Thomas

(Don Feely photo)

Dwight remembers well the first time he heard a theatre organ. He was fourteen and happened upon the Paramount Music Palace in Indianapolis. Bill Vlasak was at the organ, and the music left a lasting impression on the young man. Seven years later Richmond conventioners were privileged to hear Dwight in a cameo spot during Lyn Larsen's concert at the Byrd Theatre.

Dwight has a firm background in music, having begun piano studies at the age of five. He will graduate next year with a degree in Piano Pedagogy from Butler University. While a junior in high school, he approached John Ferguson at the Paramount Music Palace seeking information for a report he was doing on theatre organs. He subsequently began taking lessons from John, and after studying for four years, Dwight was the overall winner of the Young Artists Competition this year. He can be heard regularly playing at the Paramount Music Palace and continues to study with John.

He is also studying classical organ with Dorothy Scott and classical piano with Dorothy Munger.

Dwight feels that traditional theatre organ stylings, rather than current pop songs, make for more effective material to perform on the theatre organ, and that the young people of today are more interested in the sounds of electric guitars than tibias. He sees theatre organ playing as a true art form that few people are qualified to teach. Among his favorite organists he lists Jesse Crawford, George Wright, Lyn Larsen and Bill Vlasak.

Dwight sees himself, ten years from now, continuing to work in a pizza/pipes restaurant combination, traveling as a concert organist, teaching piano privately and working as a church organist. He can be reached c/o John Ferguson, 10051 Greenbrook Trail — Apt. B, Indianapolis, Indiana 46229.

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