

# THEATRE ORGAN

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**Journal of the American Theatre Organ Society**



# American Theatre Organ Society

## PRESIDENT'S MESSAGE



Happy New Year — 1987! I hope that you had an exciting holiday season, one filled with joy and happiness. As I look back on 1986, I see that ATOS is alive and well. We had a great convention in Richmond, a successful Young Organist Competition, and got the *ATOS International News* off and running. We gained in membership (however, we still lost too many members) and are operating in the "black" financially despite increased expenses because of inflation.

What more can one ask for? Well, we still have a ways to go to achieve our goal of preserving the theatre organ and building ATOS. Your continued support is certainly appreciated. As for 1987, your officers and Board of Directors will be working hard to continue the great ATOS tradition which has gone on for more than 30 years, but we also need your help and support.

Your Executive Committee will meet at the end of January in Sacramento, California, to evaluate where we are and where we are going and to make recommendations to the Board of Directors before their meeting which will be held just prior to the National Convention in Los Angeles in June. The Executive Committee consists of officers Russell Joseph, David Barnett, Dale Mendenhall and myself, plus two others appointed by the Board, Allen Miller and Lois Segur. The Executive Committee is responsible for the day-to-day operation of ATOS, but cannot make major decisions without a full Board vote. One of the main subjects to be discussed is the continuation of the *ATOS International News*. We do appreciate your most positive comments and will attempt to continue the publication. Your financial support is certainly welcome, and, to those who have already contributed, we thank you very much!

It is time for the election of members to fill vacancies on the Board of Directors. We will have three vacancies this year. Please consider running for the Board and, equally important, remember to vote for your choices to represent you. The procedures for nomination and election of Board members are in the November/December *THEATRE ORGAN*.

The Young Organist Competition for 1987 is upon us. It is not too late to enter a candidate this year. We have been very successful in finding some great young talent these past two years and hope that this year will be equally successful. There are young people out there who are interested in, and able to play, theatre organs. Don't be bashful — submit an entry and give our young people some recognition. Not everyone will be able to win, but the opportunity to participate in a national competition is always rewarding.

Don't forget to plan to attend the ATOS National Convention in Los Angeles in June. The Los Angeles chapter has a lot of great activities and organ music planned, and we would like to see the best turnout ever. Los Angeles has always been one of those terrific places to visit, not only for organs and theatres, but also for the entertainment attractions and sightseeing.

If you have any recommendations as to how ATOS should improve or for things which we can do, please drop me a note as I am always open to your suggestions, recommendations, even complaints, or just a note of confidence that you approve of what we are doing.

Sincerely,

Jack Moelmann

## EXECUTIVE DIRECTOR'S MESSAGE



The beginning of the year is a good time to make personal "resolutions," and it is also a great time for organizations to clearly define their goals for the year. Many goals may take more than one year to achieve, but planning the orderly process necessary to reach the goals is a first step.

During the past three years the ATOS Board has led the Society in reaching or partially reaching some goals that were many years in the developmental process.

The Young Organist Competition went from a dream to a reality, and the activity now affects many chapters and is a source of recognition for talented young musicians who are interested in theatre organ. The idea of an ATOS newsletter has been discussed for many years and is now partially in place with three issues being mailed to members independently and three more sent as part of *THEATRE ORGAN*. An increase in the number of chapters is a continuing goal, and the nine new chapters in the past three years shows significant progress. These are all positive signs for the future of ATOS.

Along with these National goals, the progress by chapters in the repair, maintenance and installation of organs is exciting.

This all adds up to "progress," but can only be continued with new goals that must be clearly defined and must include a timetable for success.

As an ATOS member, what do you think should be the major goals of the Society for, let us say, the next five years? Or what should be your chapter's goals? Why not put a "goals" discussion on your meeting agenda? Ask the question in your chapter newsletter. Get members thinking about goals. For goals that are the job of National, contact a board member or write this office. The ATOS Board can function much more successfully with extensive membership input.

By following a plan like this, ATOS will continue on its recent growth path and make obvious contributions to the big, big goal of preserving the theatre organ.

Sincerely,

Douglas C. Fisk





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VOLUME 29, NUMBER 1  
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## features . . .

- 4 Ten "New" Organs . . . . . Ralph Beaudry
- 8 Pipes Down Under . . . . . Dr. Edward J. Mullins
- 22 Convention '87 . . . . . Preston J. Kaufmann
- 29 ATOS International News . . . . . Tom B'hend

## departments . . .

- 2 Executive Messages
- 15 Pipes & Personalities
- 16 Letters to the Editors
- 19 Biographical Dictionary
- 33 Nuggets from the Golden Days
- 34 Cinema Organ News
- 35 For the Records
- 37 Closing Chord
- 37 Organ-izing Popular Music
- 38 Chapter Notes
- 58 Classified Ads

## Cover Photo

Orpheum Theatre, Los Angeles, California  
See article starting on page four.  
Photo by Jim Lewis  
(From B'hend/Kaufmann Archives)

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*Los Angeles Convention's*

# TEN "NEW" ORGANS

by Ralph Beaudry

"LA's the Place" where ten "new" organs are being prepared for the 1987 Convention. Chapter members are busy perfecting these installations for your pleasure next June 21 to 27. The most famous of these instruments is the former Foort/BBC five-manual Möller (the world renowned "traveling organ") now installed in its permanent home in Pasadena Civic Auditorium. The story of this organ will appear in the next issue of THEATRE ORGAN.

In this article we will present brief histories of the other nine instruments. All conventioners will hear the organs installed in the Orpheum Theatre, Founder's Church, Bay Theatre, Wilshire-Ebell Theatre and the Crystal Cathedral. Four of the instruments, however, are in private homes and will be heard by those who select one of the optional tours.

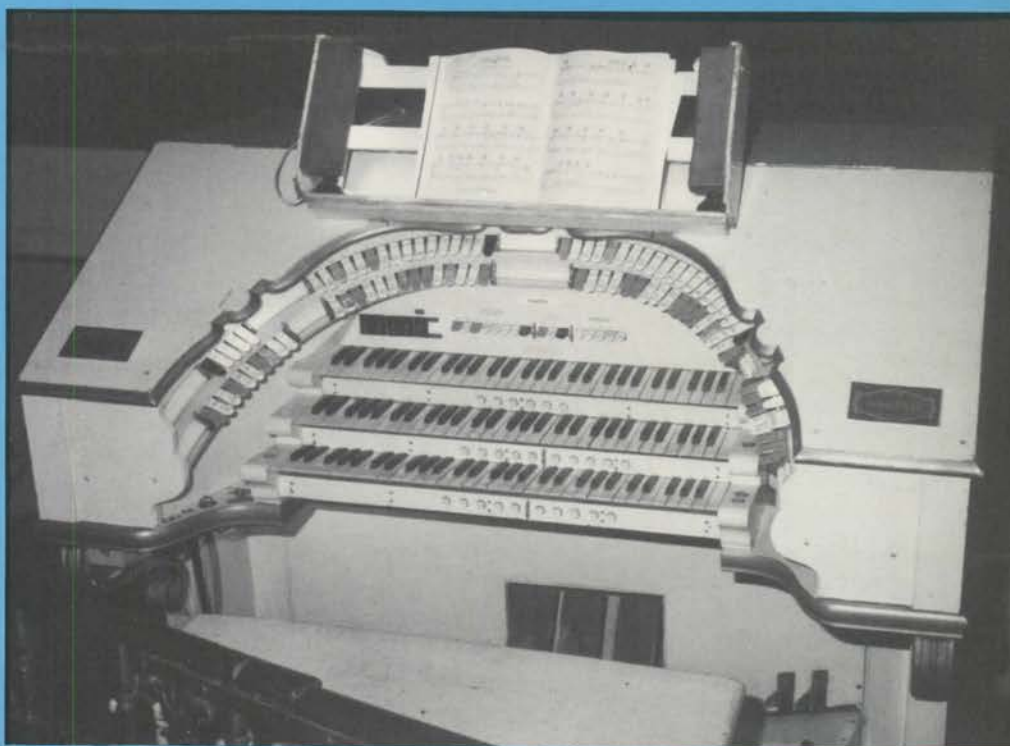
In addition to these, Convention '87 will feature concerts on the magnificent organs in San Gabriel Civic Auditorium, San Sylmar's Tower of Beauty, the Old Town Music Hall and the Simonton home.

### **Orpheum Theatre's 3/13 Wurlitzer**

Sure to be among the greatest experiences of Convention '87 will be the performances on the Orpheum's 3/13 Wurlitzer. Like the theatre itself, the organ is in its original, unaltered condition. Although it was installed in 1928, two years after the theatre opened as a two-a-day vaudeville house, the sound is perfectly enhanced by the 2200-seat auditorium.

Henry Murtagh was the first house organist when the organ was used to augment the orchestra and to play intermissions. As far as the records indicate, the Orpheum never showed silent films; in fact, the house closed in mid-December 1929 for the installation of sound equipment and reopened as a first-run movie house on December 25, 1929.

Vaudeville returned in 1932, but it was only a few months later that RKO Circuit did not renew its lease, and the house closed until late 1933 when Sheril Corwin (of Metropolitan Theatres) leased the building and reopened with a program of two feature films and ten acts of vaudeville . . . all for 25 cents! Live



Orpheum Theatre's 3/13 Wurlitzer.

(Zimfoto)

4/31 John Brown Cook Memorial Wurlitzer.

(Zimfoto)





entertainment was featured at the Orpheum until the end of the forties when the theatre went to an all-first-run movie policy. Today, like most of the movie houses on Broadway, the Orpheum shows Spanish-language films and is one of the more successful movie palaces.

Since this theatre is one of the few in the country which still retains its opening-night splendor, a few words must be said about its architecture. The Orpheum was designed by noted architect G. Albert Lansburg. Its style has been described as "Francois I." Gothic arches abound, but be sure to note the fan-vaulting used under the boxes, the bronze and crystal chandeliers and the five stained-glass panels under the balcony.

#### 4/31 John Brown Cook Memorial Wurlitzer

This organ was a gift from Marian Miner Cook to the Founder's Church of Religious Science which is located in the Wilshire district of Los Angeles. It was dedicated in July of 1984.

The organ did not come from one specific theatre but was assembled of the finest parts of a number of instruments. The tonal design and layout were done by Lyn Larsen and Ken Crome. Unlike some theatre organs in church installations, this instrument has all the usual tonal and non-tonal percussions.

The auditorium, which has a balcony, holds 1594 people in theatre-type seats. The organ chambers are in the front of the room on both sides of the pulpit and choir, and the console is usually positioned "house left." The organ also boasts a *Trompette en Chamade* mounted over the lighting booth in the rear of the auditorium.

#### 4/42 Wurlitzer in the Bay Theatre

Although this installation had not been completed for the 1979 Convention, the former, and much expanded, New York Paramount Studio Wurlitzer is now fully installed and playing. It is Opus 196, installed in the Paramount Studio in 1928, and is the only Wurlitzer designed with 20 pistons on each manual! Originally the organ had a slave console so Jesse and Helen Crawford could practice their duets (this slave console is being installed as a second console on the Oakland Paramount organ).

In 1956 Dick Loderhose removed the organ from the Paramount Studio and installed it in his home on Long Island. At that time he dubbed it "The Crown Prince of North Tonowanda!" Ann Leaf premiered the organ in its new home in October 1958.

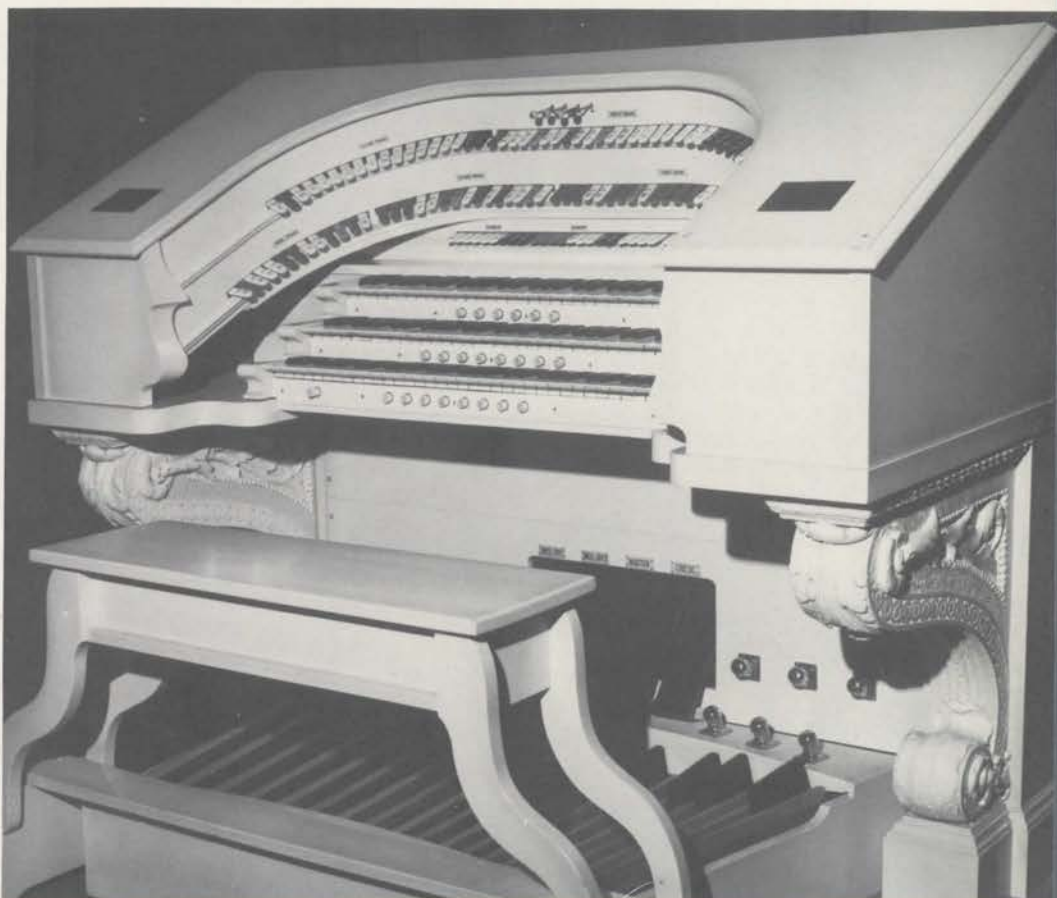
Dick purchased the Bay Theatre in 1976 and began remodeling it to accommodate the organ.

Over the years some of the best-known names in theatre organ have recorded this instrument: George Wright, Don Baker, Lew White, Fred Fiebel and Dick Liebert, while it was still in the Paramount; Tommy Sheen, John Seng, Don DeWitt, and Reginald Foort, while it was on Long Island. Loderhose also recorded it under his "professional" name, Dick Scott, while it was on Long Island.



4/42 Wurlitzer in the Bay Theatre.

(Zimfoto)



3/13 Barton in the Wilshire-Ebell.

(Preston J. Kaufmann photo — B'hend/Kaufmann Archives)

#### 3/13 Barton in the Wilshire-Ebell Theatre

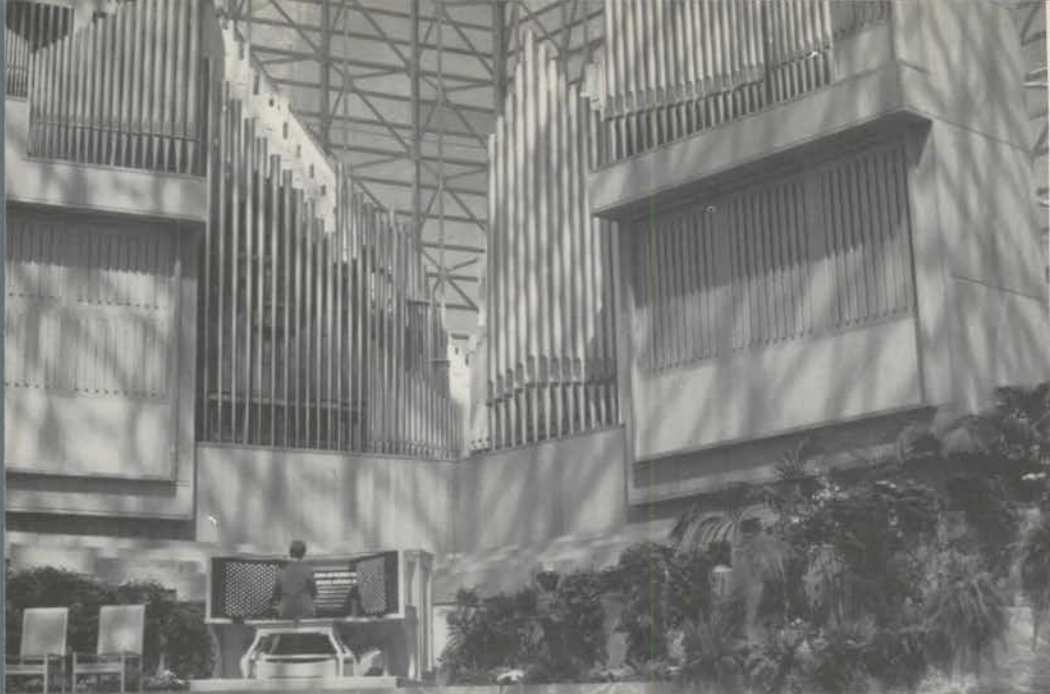
The LATOS-owned Barton was originally installed in 1927 in the National Theatre in Milwaukee, Wisconsin, as a 3/10. It was one of the approximately 40 organs built by the Wangerin Organ Company for the Barton firm.

The organ was removed from the theatre by an organ buff in 1965 and subsequently installed in a commercial building where it remained until sold to the Junchen-Collins Organ Company in 1977. It was to be installed in

a Montreal pizza parlor; however, the restaurant was never built, and the instrument was donated to the Kingston Theatre Organ Society which sold it back to Junchen-Collins.

When Dave Junchen moved to California, his organ firm was bought by Burton A. Burton and operated as a part of the Casablanca Fan Company until that business closed its organ department, at which time the organ was donated to LATOS. After keeping it in storage for a year, LATOS negotiated for its installation in the Wilshire-Ebell Theatre, and





5/223 Ruffatti in the Crystal Cathedral.

(Zimfoto)

Walt Strony played the gala premiere performance in November 1984.

### 5/223 Ruffatti in the Crystal Cathedral

This is the seventh largest organ in America and the largest west of the Allegheny Mountains! The present organ was developed in three increments. Ruffatti built the first Crystal Cathedral organ in 1977 in the former sanctuary (now the Arboretum where we will have dinner before the concert). This was an organ of 94 ranks. When the 100-rank Aeolian-Skinner organ, which had been installed in Lincoln Center in New York City in 1962, became available, it was purchased by Garden Grove Community Church. Finally, 29 new ranks were added by Ruffatti to complete this five-story installation.

In addition to the main part of the organ facing the congregation, the west balcony contains four ranks of the Fanfare Trumpet, the south balcony houses the antiphonal organ of 43 ranks (including two of the 32' ranks as well as the Celestial organ and, horizontally, the Millennial Trumpet), while the east balcony has three additional *Trompettes en Chamade*. It should be noted that the main organ has four 32' stops for a total of six 32s on the instrument.

The organ was designed by the late Virgil Fox (who played the dedicatory concerts for the first two Community Church of Garden Grove's organs). This instrument, usually referred to as the Hazel Wright organ, was dedicated on May 7, 1982, by Pierre Cochereau and Ted Allen Worth along with a symphony orchestra conducted by Cochereau's son, Jean-Marc.

The building itself has a curtain wall made up of more than 10,000 windows which are two-feet high and six-feet long. The cathedral seats 2890 and the doors, which open behind the pulpit, are 90' tall; overall, the cathedral stands 128' high, is 207' wide and 415' long; it is designed to withstand winds up to 200 mph and an earthquake of 8.0 on the Richter Scale! The organ console is the largest ever

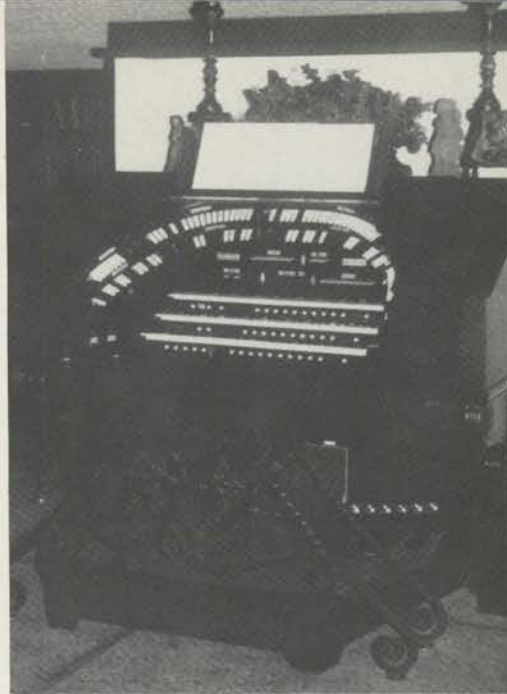
built and contains over 350 drawknobs; its general pistons (of which there are 20) have quadruple memory for a total of 80 general pistons — all in addition to the many other controls operated by toe or thumb.

### 3/17 Rodgers in the Bob Power Home

Although built by Rodgers, the Bob Power organ was designed in tonal specifications and console layout to be a Wurlitzer 260; in fact, a 260 Special as a piano and Post Horn were added to the specifications.

The engineering of the instrument took seven months plus an additional 18 months to fabricate, install and voice. In the years since its installation in the Power's home, Lee Haggart, Harvey Heck and Lee Sundstrom have contributed their electronic and pipe knowledge to bring the instrument to the peak of perfection in pipe-like sound.

The "C" and "G" notes of each rank in the famous Kearns/Carson organ were recorded, and the Power organ then had each



3/17 Rodgers in the home of Bob Power.

(Photo courtesy of Bob Power)

rank adjusted to the quality and volume of the pipe sounds. The glockenspiel and non-tonal percussions on the instrument are real. Unlike its pipe counterpart, this organ has tremulants with separate controls for the Tibia, Vox, Post Horn, Tuba, Clarinet, Strings, Main and Solo. Most recently, two Vox Humanas and a Brass Saxophone have been added.

During the seventies Lyn Larsen, Rex Koury, Maria Kumagai and Larry Vannucci issued recordings made on this instrument, and most recently George Wright recorded his "42nd Street" album on the Bob Power organ.

### 3/29 Wurlitzer in the Ledwon Home

John Ledwon's first organ (the nucleus of the present instrument) was the Style 235, 3/11 Wurlitzer from the Lyceum Theatre in Duluth, Minnesota, which he acquired when he was 15 and installed in his parents' Canoga

John Ledwon's 3/29 Wurlitzer.

(Zimfoto)





Park home.

When John planned his new home in Agoura during the late 1960s, he intended to enlarge the organ and build his home around it. He decided to make it 26 ranks and, of course, that required a much larger console.

The present console came from the Paramount Theatre in Middletown, New York, and John solved its limitations by putting 18 of the ranks on the stoprail and having an eight-rank ancillary division which could be "coupled" to any manual.

The organ was to have been presented during the 1979 Convention, but the Agoura/Malibu fire in October of 1978 burned first his home and then, from a smoldering pile in his destroyed bedroom, rekindled and broke through the firewall into the Solo chamber. Every pipe over 4' was destroyed. Even the console, at the farthest end of the living room, was damaged by smoke, water and heat. To rebuild, John acquired new ranks (many from the Avalon Theatre in Chicago), completely refinished the console into its present black and gold, and installed a Trousdale relay system.

The restored organ played in October of 1982. The console now controls 29 ranks and an 8' Steinway grand (which also survived the fire). John's chamber installation is somewhat unique in that the chests are set into the floor with the pipe toes at floor level, and all servicing is done from the basement where the regulators and tremors are also located.

The most recent improvement to the organ has been the removal of the glass panels, which were designed for chamber viewing from the living room, and the installation of glass swell shades in their place. You will note that the glass shades are mounted vertically, but the original wooden swell shades behind the grillwork are horizontal.

#### 4/26 Wurlitzer in the Dollinger Home

This organ is the culmination of Dr. Malin Dollinger's dream of having a theatre organ in his home. He began assembling the instrument in 1973 with the purchase of the Wurlitzer from the Royal Theatre in Kansas City, Missouri, and continued the following year with the purchase of the former Indianapolis Circle Theatre Wurlitzer which had been in the Gaines Antique Shop in Beverly Hills.

The console is one of the two that were built for the Brooklyn Paramount Theatre. Over the years, other ranks have been added to the instrument, including a Brass Saxophone and an English Post Horn.

The organ has the usual tuned and untuned percussions and also features a Steinway Duo-Art piano which is playable from the console. Because the Dollinger home is a landmark structure in its area, special care was taken to fit the organ into its two chambers without substantially altering the building.

#### 4/18 Wurlitzer in the Sargent/Stark Home

Designed to be the equivalent of a Wurlitzer Style 260, the nucleus of this organ came from Santa Monica's Criterion Theatre. The

organ differed from a 260 in that it has a Cor Anglais in place of the Quintadena and also a "floating" three-rank Echo division.

Recently a four-foot Principal and a three-rank mixture have been purchased and will be added to make the organ capable of playing either theatre or classical music.

Since 1981, when the installation was completed, two recordings have been made on the instrument as well as many radio and television tapes which have been broadcast around the world. Gaylord Carter has scored a number of silent films for the home videotape market using the Sargent/Stark organ. □



4/26 Wurlitzer in the Dollinger home.

(Photo from Dollinger Collection)

4/18 Wurlitzer in the Sargent/Stark residence.

(Preston Kaufmann photo)





# PIPES DOWN UNDER

by Dr. Edward J. Mullins  
with contributions by Robert and Betty Heinzen and William Fearnley.  
Photos by the author, except as marked.

Seventeen ATOS "Pipes Down Under" tour members met Sunday, February 23, 1986, at the Air New Zealand ticket counter at Los Angeles International Airport with Mrs. Nina Hendrix, a last minute substitute tour escort. This was the first trip "down under" for everyone, except the author. The tour group included Ted Bigger (non-member of ATOS), San Juan Capistrano, California; William and Gladys Fearnley, White Sulphur Springs, West Virginia; Robert and Betty Heinzen, Wilmette, Illinois; Charles and Kathleen Lyall, Pauma Valley, California; Mrs. Phyllis Maxwell (non-member), Los Alamitos, California; Mrs. Virginia Mitchell, Los Alamitos, California; Dr. Edward J. Mullins, San Francisco, California; Mrs.

Gloria Norton, Los Angeles, California; Harold Schnaible, Pittsburgh, Pennsylvania; Warren and Jane Tisdale, Harrisburg, North Carolina; Robert F. Vaughn, San Francisco, California; Mrs. Alma Mary Wilson, Santa Ana, California; and Grant Wheeler, Pleasant Hills, California.

We changed planes in Honolulu, Hawaii, and Auckland, New Zealand. Wide-bodied

Air New Zealand 747 jumbo jets were used for the flight to Sydney, crossing the International Date Line on February 24 and the equator on February 25. Drinks were free and the meals were delicious and served with choice of wines. We were seated at the rear of the plane in random locations, and retained the same seats on the different planes, with different passengers on the various flights.

In Honolulu, the New Zealand Girls' Net Ball (basketball) team boarded and sat near us in the rear. They were robust, healthy specimens of New Zealand womanhood whose charm and friendliness were a delight. They demonstrated their athletic prowess when we were roused from our sleep after crossing the equator. The girls made a mad dash for the

"PIPES DOWN UNDER" Tour Group, L to R, front row: Harold Schnaible, Nina Hendrix (tour escort), Warren Tisdale, Ted Bigger. Middle row: Clella Norton, Virginia Maxwell, Alma Wilson, Gladys and Bill Fearnley. Back row: Ed Mullins, Grant Wheeler, Bob Vaughn, Bob and Betty Heinzen (in sunglasses), Chuck and Kaye Lyall, Phyllis Maxwell and Jane Tisdale.







Bob Vaughn tries out the 5/160 Sydney Town Hall organ.

toilets in the rear of the plane, which they occupied in pairs while they performed their ablutions. It was almost one hour before they emerged as vivacious as ever, to the relief of the other passengers. Bob Vaughn and I had the last two seats by the window and beat them, scoring the first two points for ATOS.

Despite the delayed departures in Los Angeles, Honolulu and Auckland, the pilot brought us into Sydney, Australia, the afternoon of February 25 on time. Air New Zealand gets high marks for service, meals, drinks, friendliness and punctuality.

After settling in at our hotel and getting a little rest, we gathered with several officers and members of the New South Wales (NSW) Division of the Theatre Organ Society of Australia (TOSA) for a "welcome" cocktail party and delicious dinner at our hotel.

TOSA was formed with the aim of preserving and promoting the sound and traditions of the theatre organ in all its forms, and to further the understanding of the instrument and its music. Divisions of TOSA in Adelaide, Ballarat, Brisbane, Canberra, Hobart, Melbourne and Sydney own and maintain theatre pipe organ installations.

On Wednesday, February 26, we had a sightseeing tour of Sydney by bus, followed by a luncheon cruise of Sydney Harbor — a truly lovely cruise with great views of the famous opera house and other landmarks. Afterward, we wandered about some of the interesting Sydney waterfront and shopping areas, returning for dinner at the hotel.

After dinner we were picked up by our bus and taken to the Town Hall in the Sydney suburb of Marrickville, where the TOSA-NSW Division was holding its Club Night. Their 2/26 Wurlitzer is installed in two chambers in the Hall. It had been enlarged since I first played it in 1975, and its voicing and tun-

ing were perfect. It is an organ of which they can be proud.

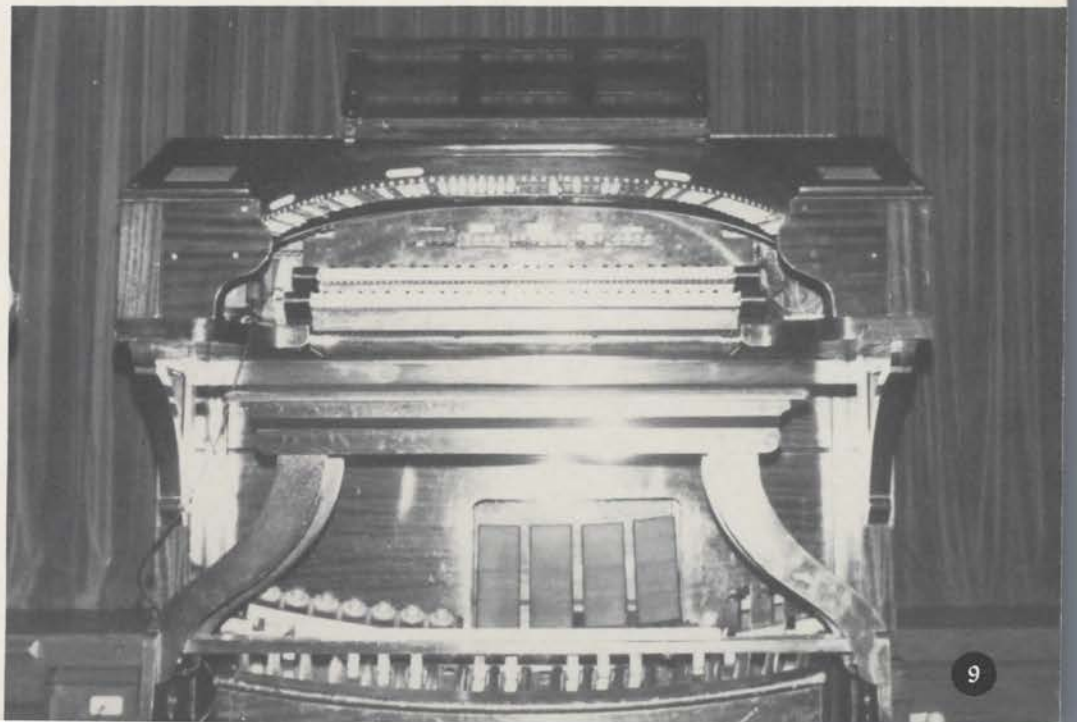
Division President Alan Misdale welcomed us to Australia, then Vice President Frank Ellis took over as Compere (MC) and introduced members and guests for cameo performances of three selections each. An elaborate supper of sandwiches and desserts was served during the interval. The youngest player during the evening was 15-year-old John Giacchi. He is a young man who will go places. Chamber tours were conducted after the program.

For Thursday, a free day, TOSA-NSW members had organized an outing. The group went by motorcade to a small wild animal preserve, where there were many native animals, including the adorable koalas. After a delightful tailgate tea, the group went on to the outskirts of Sydney and headed for the Blue Mountains to enjoy beautiful views of the surrounding country and lots of good talk with the TOSA hosts. Before departing a second wonderful meal was provided. A fine day with some very nice people.

Bob Vaughn and I took the free day to visit Sydney Town Hall. The Grand Organ in the hall is one of the largest and most powerful organs in the world. It was built in 1886 by Messrs. Hill & Sons, London, and was opened in 1890. We were privileged to play the five-manual, 127 stop, 160-rank, 8672-pipe behemoth through the courtesy of Mr. Robert Ampt, house organist. It has a 64' wood Contra Trombone in the Pedal Division. There is only one other organ so equipped in the world.

From Sydney Town Hall Bob and I went to Sydney's glorious State Theatre. The manager, Mr. John Eddyshaw, gave us a personally conducted tour of the atmospheric house built in 1929 and refurbished in 1973. The National Trust of Australia, NSW Division, has classified it as "a building having great historical significance and high architectural quality, the preservation of which is regarded as essential to the heritage of the state."

2/26 Wurlitzer in the Marrickville Town Hall, Australia.



Dr. Ed Mullins tries his hand at the Sydney Town Hall Grand Organ.

The State's 4/21 Wurlitzer is played by house organist Alan Tranter on a regular basis when the theatre is running films. It has a second white console that has never been used. Mr. Eddyshaw extended an invitation to the tour group to visit the State on a "pot luck" basis; several did.

The group toured the famous Sydney Opera House complex that evening. Unfortunately, we did not hear the five-manual, 205-rank, 127-stop organ installed in the Concert Hall in 1979 by Robert Sharp. We had dinner in the Bennelong Restaurant, with magnificent views of Sydney Harbor and Bridge. Afterward, we enjoyed a performance of Gilbert and Sullivan's *The Mikado* in the Opera House.

Friday was a free day for more sightseeing in Sydney, but Vaughn and I took advantage of the opportunity to visit my old friend, John Clancy, and his family in the Sydney suburb of Wentworthville. John has a 2/15 Wurlitzer, Opus 1879, installed in his residence. It was the only style R/15 and the largest residence Wurlitzer ever shipped to Australia. When it arrived in 1928 it was installed in the residence of Mr. W.A. Crowle at Rose Bay,



Sydney.

Originally it was a 2/10 and had three consoles, all of which played the pipe work! Crowle imported Wurlitzers in the 1920s and used it as a demonstrator. Upon Crowle's death the organ was removed to the Civic Theatre in Auburn, NSW, in 1934. Only the master console was used, the other two consoles apparently being broken up for parts. Three ranks were added: Brass Trumpet, Orchestral Oboe and Solo String. The Civic, with 3000 seats, was the largest suburban theatre and needed more volume. The Civic is now closed.

Clancy purchased the organ in 1958, and had the premiere recital in 1967. He also owns the second four-manual console from Sydney's State Theatre. He has stripped the original white finish and recently refinished it to natural wood. Future plans include wiring the four-manual console in dual with the present two-manual console and the addition of further ranks to bring the final size to 22 ranks.

On Monday, March 1, we flew to Canberra, Australian Capital Territory (ACT), a beautiful planned city designed by a Chicagoan, Walter Burley Griffin. After a tour of this very interesting city, we were off to the Burbong Sheep Station owned and operated by two brothers who lent a real "Aussie" atmosphere. We had a good barbeque lunch, followed by a demonstration of sheep handling by the ranchers' dogs, a sheep shearing and an explanation of how the wool is graded and sorted. We learned about "Billy tea" and what a "billabong" is, all told with a twinkling eye. We even tried to throw a few boomerangs. All in all, a fine afternoon.

While in Canberra, I was able to see the 3/8 Compton organ owned by TOSA-ACT Division, through the courtesy of the technical director, David Dunnett, who admitted me to Albert Hall where the organ is installed. The organ was originally installed in the Gaumont Palace (later renamed Odeon), Cheltenham, Gloucestershire, England, in 1931. It was dismantled and shipped to Australia in 1968 to go into the Dendy Theatre, Brighton. However, it remained in storage for ten years.

TOSA-ACT bought the organ eight years ago, and members have restored it to its original "as new" condition. This is no exaggeration; it is a real beauty. An English Horn has been added. The organ is installed in two

chambers at the rear of the stage in Albert Hall.

The coach tour included a visit to Parliament House and the Australia War Museum before transferring to the Canberra airport for our flight to Melbourne. They were having a "Moomba" in Melbourne; an aborigine word meaning celebration. There were many festivities in progress and the city was very crowded with merrymakers.

The next morning (Sunday), a sightseeing tour of Melbourne included Treasury Gardens near Parliament House and the Fitzroy Gardens. We visited the Royal Botanic Gardens on the bank of the Yarra River, where we saw the Shrine of Remembrance, Olympic Park and National Museum. It is difficult to say which city is most impressive — Sydney, Canberra, or Melbourne.

TOSA Victoria Division Vice President Eric Wicks had arranged for some of their members to pick us up from our hotel on Saturday afternoon and drive us to the Village Theatre, Reservoir, where TOSAVIC's organ is installed. It has eight ranks of original Blackett & Howden pipe work, plus Wurlitzer wood Tibias, controlled from a two-manual Christie console.

Blackett & Howden was a small English organ builder subsequently absorbed by Hill, Norman & Beard, for whom it made Christie pipe work and assembled Christie organs for some years, as did several other English organ builders. The organ was originally installed in the Prince's Theatre, North Shields, NSW, and was shipped from there in 1970, minus the console.

The Christie console came from Sydney's Lyceum Theatre and is on a lift. The organ crew chief, David Cross, conducted chamber tours. TOSAVIC organists who played for us included Cross, Bruce Ardley, Carole Pinches, and Gail Dibben. ATOS players included Bill Fearnley, Virginia Mitchell, Ed Mullins, Harold Schnaible, Bob Vaughn, and Grant Wheeler. Afternoon tea was served.

After Sunday night dinner we were transported to Moorabbin Town Hall, introduced as "our guests from the States," and given seats reserved just for us.

The 4/22 Wurlitzer in the hall, now owned by the City of Moorabbin, was originally installed in the State Theatre, Melbourne, in 1929, with two consoles. The second console



John Clancy at the console of his 2/15 Wurlitzer.

is now at TOSA South Australia Division's Capri Theatre in Adelaide. Gordon Hamilton bought the organ in 1963, removing it with TOSA assistance, and sold it to Moorabbin City Council in 1968. Lyn Larsen played the official opening concert in 1970.

Tony Fenelon and Ray Thornley rode the white and gold console up playing together. They played solos and duets with Fenelon on a grand piano and Thornley on a Yamaha electronic organ for the most part. An outburst from the audience between numbers, with a definite Aussie accent, asked when we were going to hear the pipe organ. This was the feeling of the American visitors as well. The two artists were in top form, and their concert was the high point of the Australian visit. Tony Fenelon reminded us that "down here, you Yanks talk funny!"

Monday morning my long-time friend Dick Hope arranged for Bob Vaughn and me to visit the residence of Bill Glasson in Caulfield, while others in our tour group were sightseeing in Melbourne. I met Bill in 1977 and we visited the old Dendy Theatre in Brighton then.

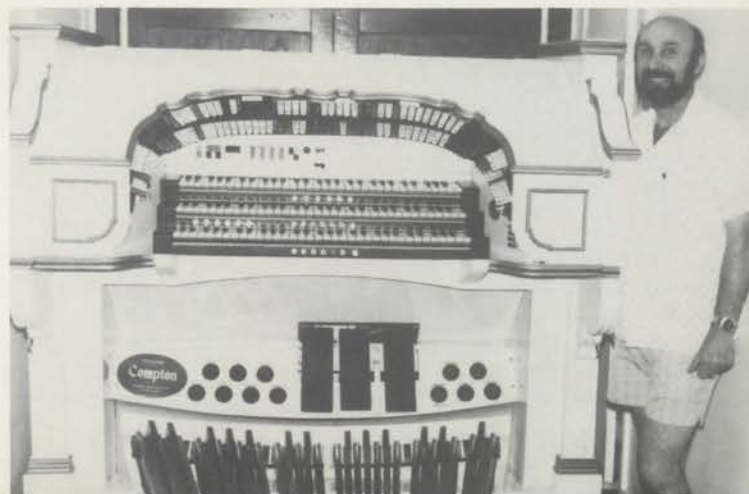
Glasson has in his home a little gem of a

"Billy tea."

(Robert Heinzen photo)



David Dunnett, technical director, and the 3/8 Compton console, Albert Hall, Canberra, Australia.





Wurlitzer for which he imported the various components from England. The console is from the New Cross Kinema in London, the seven-rank organ is from the Trocette Cinema in Bermondsey, the relays from the Bristol Regent Theatre, and he has the 61-note Brass Saxophone from the Gaumont Cinema in Waterford.

We also visited the new twin Village Cinemas at Brighton, on the site of the old Dendy. The 3/15 Wurlitzer is installed behind the screen in two chambers, and is winded. The console has been refinished and a new music rack built with matching mahogany veneers. A solid-state relay is being added. The glistening mahogany console will slide out from a niche on the right side of the screen, a la Radio City Music Hall, when completed.

TOSAVIC purchased the 3/15 Style 260 from the Capitol Theatre in Melbourne in 1963. It was originally installed in 1924 and used until 1958. TOSAVIC installed it in the original Dendy Theatre, Brighton, in 1966 through the kindness of the late Mr. Bert Ward. It played for 18 years, opening with TOSAVIC Patron George Blackmore in April 1967, until the theatre's demolition in 1984.

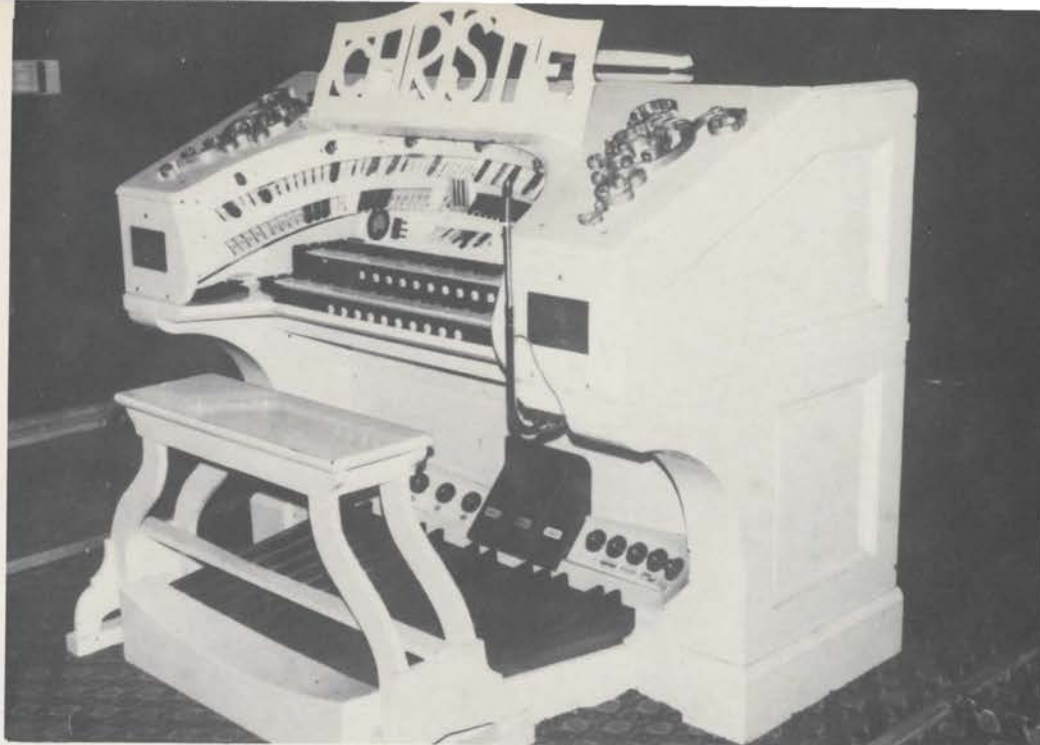
When the final decision was made to redevelop the Dendy and surrounding sites as a shopping, theatre and residential complex, the Ward family insisted the Wurlitzer should go back into the new cinema.

The tour group departed by private coach Monday afternoon for a 110-mile drive to Phillip Island, spotting several koalas in the trees en route. The nature reserve provides a home for the shy koalas, and rookeries for the mutton bird, native pelicans and gulls.

After a delicious lobster dinner at the Jetty Restaurant, Cowes, we went to the shore where, at dusk, hundreds of penguins come out of the sea and wade ashore. These lovable birds comically make their way across the sand to their burrows in the dunes in what has come to be known as the "Fairy Penguin Parade." On the return to our hotel we passed the State Theatre in Melbourne, still operating sans organ.

Early Tuesday morning our bus driver picked us up for the trip to the airport for our flight to Christchurch, New Zealand. As we bade farewell to Australia with memories of koalas, kangaroos, wallabies and emus, and our many new friends, we were mindful of the unfailing courtesy and hospitality of the Australian people, from the shopkeepers to the hotel people, and especially from the theatre organ friends who hosted us and saw to it that we were made welcome.

On this last morning in Australia we had yet another example of the special treatment we received all along the way. Our bus driver was from Utrecht, Holland. He had not had much contact with theatre organs before driving our little group, but after attending some of the concerts and hearing tapes of more concerts, he told us about his love of the old street organs of Utrecht, and how he enjoyed playing records of their music at home. On the way to the airport, we suddenly were aware of



Christie console in the Village Theatre, Reservoir, Melbourne, Australia.

some delightful music coming from his tape deck. He explained that he had gotten up at 6:00 that morning and had copied one of his favorite recordings on tape, so that we could hear it. He sang the words in Dutch for us, and then thanked us for a wonderful time! It was one of those unforgettable things that happens along the way of which memories are made.

And so we were off to New Zealand, about a four-hour flight from Melbourne, arriving in Christchurch on the South Island. New Zealand and Australia have many things in common, having been settled mostly by Europeans at about the same time, but while Australia is a vast country with many contrasts, New Zealand is a lush agricultural country with, it seemed, millions of sheep, and some of the most breath-taking scenery in the world.

We had a brief tour of Christchurch on Wednesday, and then went on to Dunedin, a delightful city with beautiful churches, gardens and flowers everywhere. Even though the season there corresponded to our late August-early September, the gardens were still beautiful. The drive to Dunedin through the Canterbury Plains was a relaxing trip, after all our busy sightseeing in Australia.

There weren't any theatre organs on the South Island, but in Dunedin on Thursday we visited the Anglican Cathedral and the Town Hall, where a few of us tried out the classical organs.

Thursday was spent traveling by private coach across the Tairie Plains and through the townships of Balclutha and Gore, arriving at our hotel in Te Anau in time for dinner.

On Friday morning we set out through the spectacular mountain scenic valleys of Eglin-

Ray Thornley, left, and Tony Fenelon at the 4/22 Wurlitzer in Moorabbin Town Hall, Melbourne, Australia.







Bill Glasson on the bench of his 2/7 Wurlitzer.

ton and Hollyford, through the Homer Tunnel and down the majestic Gleddau Gorge to Milford Sound. The highlight of our visit to the Sound was a luncheon cruise through the waterway of the fjord, where we saw the cascading Bowen and Stirling Falls, the sparkling glacier of Mount Pembroke and Mitre Park.

After the launch cruise we passed through the township of Kingston, where several railroad buffs in the group inspected the narrow gauge railroad and engine. Our coach had a sign "Pipes Down Under" in the front window and many "Kiwis" thought that we were bagpipers, so upon arrival in Queenstown Bob Vaughn made another sign reading "Organ Not Bag" and taped it on the window.

Queenstown is a resort town in a magnificent setting along a lovely lake, with the mountains of the Remarkable Range all around. On Saturday our group went sight-seeing around the town and visited Deer Park Heights, where we had fun feeding the many deer and goats that roam freely.

In the afternoon we had one of the most exciting experiences on the South Island, a jet boat ride on the Shotover River. A power

boat skims along the surface of the river, coming within a hairsbreadth of the canyon walls. We got soaked during the high speed ride, especially when the boat spun.

That evening we ascended Bob's Peak by gondola cableway to the Skyline Chalet, located 1500 feet above Queenstown, for dinner. A spectacular panoramic view of the Remarkable Range and Lake Wakatipu added to our dining pleasure. Reservation cards placed on our tables read "Pipers Down Under." Hoot mon!

Sunday morning we were off to Mount Cook, in the spectacular southern alps. We traveled via the Kawarau Gorge, Lindis Pass and the Mackenzie Plains, along the shores of scenic Lake Pukaki to Mount Cook National Park, well known for its alpine scenery. Mount Cook is the highest peak at 12,349 feet, and dominates the scene.

We had anticipated an afternoon float plane ride up through the mountains to a glacier, but the weather didn't cooperate. The flight was rescheduled for Monday morning, but again the weather forced a cancellation. We returned to Lake Tekapo through Burke's Pass to Christchurch for our flight to Wellington on the North Island.

That night we were guests of the Wellington Electronic Organ Society at the home of Mr. and Mrs. Gordon Whyte. President Jim Houston welcomed us. The Whytes have a Lowery organ and a Welmar piano in their living room.

Society Treasurer George Gibson led off the cameos, followed by Bob Vaughn and Harold Schnaible. Bill Fearnley then played the piano for us. Bill spent 32 years at the Greenbrier Hotel in White Sulphur Springs, West Virginia, playing in the dining room. Back to the Lowery were Mrs. Phyl Cree, Ed Mullins, Grant Wheeler, and Emile Van Ryswyk. Mrs. Val Gibson played the piano in a duet with husband George, followed by Harold Schnaible at the organ. Other performers at the piano were Phyl Cree and Ann Richard-



Bill Fearnley playing the concert organ at Dunedin Town Hall, New Zealand.

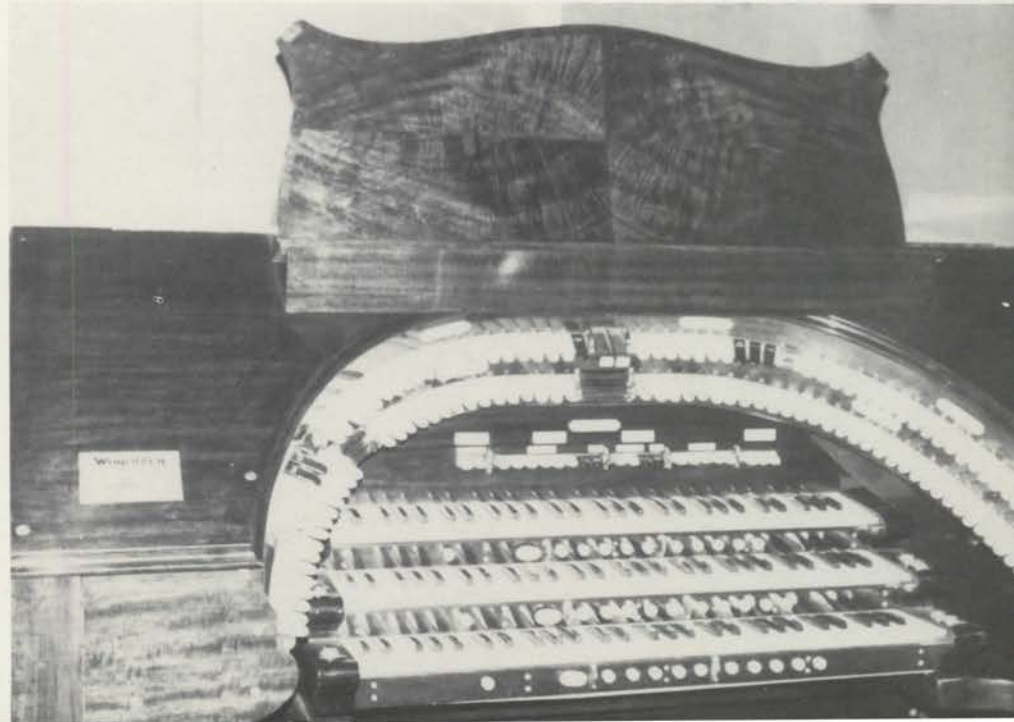
son in duets with May Bushby and Gordon Whyte, respectively. They concluded with a Maori tune, "Hine E Hine," with Whyte at the piano and Gloria Bushby at the organ.

Kiwi hospitality tried to outdo the Aussies. A supper was served and many received a night tour of Wellington from the various drivers who chauffeured us back to the hotel.

On Tuesday, March 11, after a day spent touring Wellington, a lovely city on a large bay, we traveled by coach to Paraparaumu for a tour of the Southward Car Museum, Theatre, Conference Center and Restaurant. We were greeted by Sir Leonard Southward, recently knighted by Queen Elizabeth II, and his charming wife, Lady Vera. We were offered wine and then were free to wander around the museum, which was closed to the public for the evening, but open to our group and the local theatre organ group.

The Southward Museum is a remarkable collection of vintage and classic automobiles, lovingly restored to mint condition. There are also other interesting items on display, in-

TOSA Victoria Division's 3/15 Wurlitzer console in the Village Cinema, Brighton.



Harold Schnaible plays the Dunedin Town Hall organ as Virginia Maxwell inspects the draw knobs.





cluding vintage aircraft and boats. Sir Leonard delighted in showing off the collection, even starting up a few of the cars. We were then conducted into a dining room for a buffet dinner, followed by a concert in the auditorium, a most interesting place. The floor of the auditorium is mounted on large lifts which can make it level for dancing and dinner parties, or tilt it to accommodate chairs for concerts and other activities. When Sir Leonard learned from Bob Heinzen that he was active in community theatre, he insisted on giving a guided tour of the backstage facilities and dressing rooms, of which he is justly proud.

In the auditorium there is a 3/17 Style 260 Wurlitzer, Opus 2075, installed on a lift. The organ is exactly as it was when installed in the Civic Theatre in Auckland, except for the console being refinished white. When installed in the theatre it was augmented with two additional ranks, an English Post Horn and a Horn Diapason. Equipped with a Wurlitzer roll player and 72 rolls, it was a treat to hear Jesse Crawford's "Baby's Birthday Party" and "Wedding of the Painted Doll" played. During open console following dinner, tour member Bob Heinzen sang "Soon It's Going to Rain" in his fine baritone voice, accompanied by Bill Fearnley at the organ.

The next morning we flew from Wellington to Rotorua, and in the afternoon visited the Maori village of Whakarewarewa. A Maori guide escorted us through the arts and crafts institute, where the Maori traditional wood carving skills are passed on from one generation to the next. Then we walked through a region of gushing geysers, bubbling mud pools and steaming hot springs. That night in Rotorua we were treated to a Hangi, or Maori feast, somewhat similar to a Hawaiian luau, with roasted pig and many other delicacies, with entertainment by costumed Maoris performing traditional songs and dances.

On Thursday we visited the Agridome in



Feeding the animals at Deer Park Heights.

(Robert Heinzen photo)

Rotorua, featuring 19 different breeds of sheep and a shearing demonstration. From there we went to Rainbow Trout Springs, home of the kiwi, New Zealand's National Bird.

The next day we traveled over a bush-clad Mamaku Ranges to Waitomo. There we visited the famous Waitomo Caves, where we boarded a launch and glided silently through a very dark grotto, with thousands of glow worms providing the only light.

We traveled on to Tauranga, and, after dinner, attended the last Club Night, in the Town Hall, of the Home Organ Society of Tauranga. The city owns the 2/10 Model H Wurlitzer, Opus 1482. Installed in the Deluxe (now Embassy) Theatre in Wellington from 1929 to 1956, it was moved to Tauranga in 1972. It is to be moved next door to the Bay

Court in the near future when the present hall is demolished. Rex White was the original organ keeper and instigator to get the instrument installed in the Town Hall; Len Hockley is the present organ keeper.

Hockley opened the program, and members and visitors took turns playing. Mrs. Margaret McClymont, club president, ended the cameos with two selections, after which another of those wonderful suppers was served. Len Hockley gave a musical farewell, playing "I'll See You Again" before we departed.

On Saturday we continued our trip by coach through Waihi, Ngatea and the Bombay Hills to Auckland, finishing the day with some sightseeing and dinner in our hotel.

Sunday morning was devoted to more sightseeing, during which we visited the summit of Mt. Eden, Auckland's War Memorial Museum, the Winter Gardens, Tamaki Waterfront Drive, Mission Bay and the Westhaven Marina.

In the afternoon we went to the Hollywood Cinema in the Auckland suburb of Avondale for the final concert of our tour. The artist on the theatre's 2/12 Wurlitzer was Brett Morris, a very talented 21-year-old New Zealander. His musical training was on the piano; he is self-taught on the organ. Judging by this performance, he should have a brilliant future.

The Theatre Organ Society of Auckland, our hosts, provided a very pleasant wine and cheese party after the performance, and we had a chance to chat with members, all very interested in the States and what is happening here on the theatre organ scene.

The Hollywood Cinema Wurlitzer was installed in the original Regent Theatre in Auckland in 1926, and it remained there until 1944. It was then installed in the Hutt Valley High School auditorium, staying there until 1968. It was sold after sustaining severe water damage following torrential rainstorms, and was stored until it was purchased in 1978 by Les Stenersen of Auckland. Les, with the as-

Shotover Jet Boat ride, Queenstown, New Zealand. Front row, L to R: Phyllis Maxwell, Ed Mullins, Pilot. Middle row: Bob Vaughn, Grant Wheeler, Alma Wilson, Clella Norton. Back row: Harold Schnaible, Gladys Fearnley, Bill Fearnley (waving), Ted Bigger and Kay Lyall. (Shotover Jet Photo)





sistance of Auckland pipe organ builder John Parker and many enthusiasts, restored the organ over a period of five years. The first concert was presented in 1983. The Theatre Organ Society of Auckland was organized subsequently and now has 180 members, with John Parker as president.

Kiwi ATOS Chapter President John R. Granwal, his wife Mollie (chapter secretary), and founding president Norman Dawe joined us for the farewell cocktail party and banquet Sunday night, as did many guests from the Auckland group. Ian Johnson provided music during cocktails and after dinner on his Baldwin electronic organ. Ian Davis, a gemologist, presented each tour member with a hand-crafted key ring he had made from New Zealand gem stones. At the close of the banquet we sang the Maori farewell song "Now Is The Hour," then all 43 people present joined hands in a huge circle and sang "Auld Lang Syne."

The following day John Parker arranged for us to visit Auckland Town Hall to hear the concert organ. In the afternoon we visited Ian Davis' home, where he has built a three-manual Devtronix electronic organ with real traps.

The majority of the group departed for home Monday night (March 17). Five of us left on Tuesday for the Fiji Islands, later going on to Hawaii, where we visited Honolulu over the weekend.

Bob Alder plays two intermissions Friday and Saturday nights on the 4/16 Robert-Morton in the Waikiki III Theatre. Aloha Chapter met Sunday morning at the Hawaii Theatre in downtown Honolulu. The Hawaii Theatre Center is refurbishing the house to make it a performing arts center. Recently, four layers of flooring covering the original orchestra pit were removed, revealing the Otis console elevator intact. It was last seen in 1936, when the original Robert-Morton organ was removed to the Waikiki Theatre. Otis repaired the lift the following week, making it possible to elevate the console from the Princess Theatre to stage level.

Everything on our "Pipes Down Under" tour went so smoothly that we were seldom aware of any difficulties. Our lovely escort, Nina Hendrix, did a splendid job of getting us



2/10 Model H Wurlitzer in the Tauranga Town Hall, New Zealand.

where we were supposed to be on time. She was an active and inquisitive participant in all the proceedings, and she kept her serenity and poise at all times in spite of all the details she had to handle.

Our bus drivers, without exception, went out of their way to make our trips enjoyable. Where else would a bus driver stop in busy traffic to let a passenger photograph a street sign which happened to be his own name? Or help with all the details of baggage at hotels and airports, so that not a single piece of luggage was lost or even late. Quite an enviable record. Or the day in Auckland when the driver let us off at a shopping mall so that he and Nina could take care of the hotel registration and room keys without having us wait in a crowded lobby. Or the driver who drove us down a country road (that he was not supposed to use) so that we could see koalas in the wild state. Small matters indeed, but what a nice feeling of their concern for us. We reciprocated by inviting them to the organ concerts

and crawls, which was a first time for most of them.

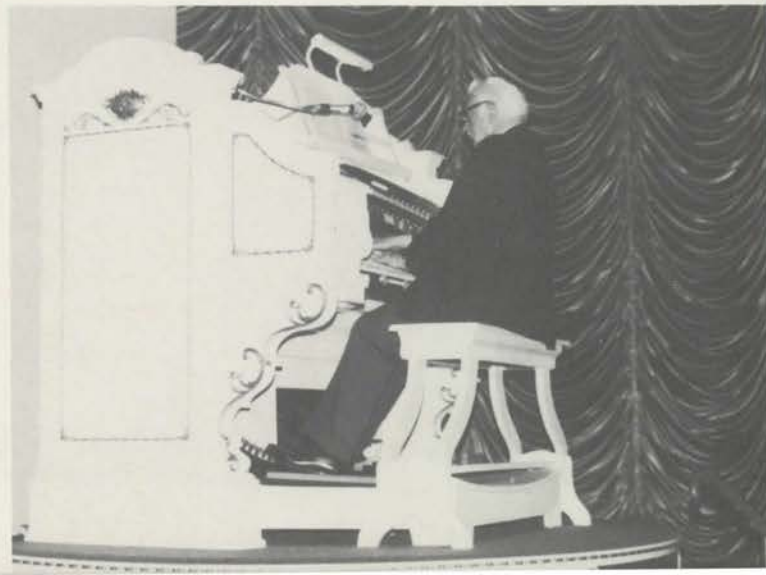
The hospitality of the theatre organ groups was outstanding. There was nothing that they would not do for us. Open console was the rule at all the installations we visited, except for the formal Fenelon/Thornley concert, where it would have been impracticable. Of course, ten minutes or two numbers is really a teaser for an organist who could spend an entire day exploring the possibilities of any one of the instruments, but we had to be realistic and thankful for even a few minutes of sheer enjoyment.

The Australians and New Zealanders were most gracious hosts, and all their extra efforts that helped make our visit so enjoyable are deeply appreciated. A large delegation of Aussies and Kiwis are expected to come "Up Over" to attend the 1987 ATOS Convention in Los Angeles, and we hope that when they return to their homes they will feel about us as we do about them. □

Brett Morris at the 2/12 Wurlitzer, Hollywood Cinema, Auckland, New Zealand.



Bob Vaughn playing the 3/17 Wurlitzer at the Southward Museum, Paraparaumu, New Zealand.





# PIPES &

## Personalities

### Tony O'Brien's "Musical Fantasia" A Hit

Tony O'Brien, who has been exhilarating audiences for years with his dynamic versatility at the organ, recently presented "A Musical Fantasia" at Motor City's Redford Theatre. Tony, with his power of performance and imagination, has created an art of his own.

Augmenting the Redford's 3/10 Barton with synthesizers, visual displays and interpretive lighting, Tony's up-beat arrangements and excellent showmanship led his audience on a musical jaunt that was a highly enjoyable experience. The console was enshrouded in light and smoke as Tony opened with "What a Feeling," from *Flashdance*, and quickly established a rapport with his listeners. From Billy Joel to Duke Ellington, from Gershwin to Madonna, from opening number to final encore, the audience was in harmony with the artist, sharing his infectious joy.

On stage, backlighting revealed a foggy mountain, bare trees and a hint of doom, thus setting the scene for Moussorgsky's "Night on Bald Mountain." Beginning with a six-channel stereophonic thunderstorm sequence, forks of lightning interspersed the scene as Tony played a vivid rendition of this classic which will be long remembered by the concert crowd. Tony leaves no doubt that his first regard is the theatre pipe organ. His skillful use of synthesizers never overpowered the pipes. With the Redford's stage-size American flag as a backdrop, Tony's blend of synthesizers, rhythm unit and Barton pipes in his rendition of Neil Diamond's "America" was stunning in its intensity.

Whether it was the promise of synthesizers and visuals, or Tony's great enthusiasm in performance that drew one of the largest crowds to a Motor City concert, comments heard after the show proved it was a success. The many young people in attendance provided further evidence that there is interest among young people provided they can relate to the music. O'Brien says that his reasons for presenting this type of concert are twofold: "First, I want to reach the largest number of people of all ages, many of whom may never have been exposed to or drawn to theatre organ; and second, I want to *entertain* them with music they relate to and enjoy. My use of synthesizers and special effects provides the vehicle necessary to achieve both goals."

It is good to see a young theatre organist

challenge new horizons. Tony O'Brien's creativity and imagination persuaded our Grande Barton to share the stage with today's technology in speaking the music of all eras to all ages. Our theatre organs are in good hands.

MARGARET TAPLER

### George Wright in Portland

The incomparable, the incorrigible, the incredible, the inimitable, the wonderful George Wright played a special concert for members of the Oregon chapter and their special guests, members of Puget Sound Chapter, at the Organ Grinder restaurant on November 16. The restaurant was closed to the general public for that Sunday afternoon so that tables could be removed and chairs arranged theatre-style. This was Mr. Wright's first appearance at the Organ Grinder in many years, and the capacity crowd of about 300 heard him announce from the console of the 44-rank Wurlitzer that his program would be essentially a repeat of his Oakland Paramount concert played the previous weekend. Because of the silent, all-attentive audience, Mr. Wright proceeded to weave effortlessly the most simplistically gorgeous textures, drawing from the many resources of this great instrument, which are usually lost in the shuffle of the Organ Grinder's daily pizza business.

The Oregon chapter is indebted to Mr. and Mrs. John Olsen who provided an underwriting grant for this event, and to Diane Whipple of the Puget Sound chapter who coordinated her chapter's activities to coincide with the George Wright concert.

DENNIS HEDBERG

### COS Summer School, 1986

During the summer of 1986, the Cinema Organ Society of Great Britain held a four-day residential "school" — a unique event for theatre organists, conceived by COS Musical Advisor David Lowe and sponsored, in part, by the British Musicians' Union. Accommodations for this program were in the South

George Wright at the Portland Organ Grinder.



(Claude Neuffer photo)



Tony O'Brien at the Redford Theatre.

Bank Polytechnic which houses the 4/23 Wurlitzer owned by the COS.

Around thirty players of all ages and abilities toured various organ installations and heard a wide range of speakers elaborate on many aspects of the theatre organ. Course leaders included some of England's leading organists, David Shepherd, Nigel Ogden, John Norris, Len Rawle, Simon Gledhill and John Barlow, as well as technicians John Abson and Dave Pawlyn. Harry Brama, organist and choirmaster at nearby Southwark Cathedral, took the party on a classical organ "safari" which included a visit to Westminster Cathedral.

Because of David Lowe's exceedingly well-planned and coordinated programme of events, each speaker covered quite separate issues. David Shepherd gave a most illuminating discourse on how best to play smaller instruments (including visits to the 2/5 Compton at the Regent Street Cameo Theatre and the 2/8 Wurlitzer at the New Gallery Theatre), whilst Len Rawle's talk concentrated on how to approach a large Wurlitzer (using the COS's own 4/23 Wurlitzer at South Bank Poly). Or-



ganist Nigel Ogden covered aspects of program choice and overall presentation from the console of the 3/12 Christie in the Granada Cinema, Walthamstow, whilst John Norris, principal of the Southern Music Training School, concentrated on musical interpretation and style. John Barlow, 1986 holder of the Ian Sutherland Young Organist Award, explained in depth the technicalities and problems of playing modern and rhythmical music. The Summer School also attended a concert which Barlow played at the Granada Walthamstow (with Bobby Pagan) in acceptance of his award.

The technical talk by John Abson and Dave Pawlyn included a tour of the South Bank Poly chambers; this was both impressive and educational, especially their explanation of the new Z-tronic solid-state relay system installed there. Simon Gledhill, undoubtedly one of the world's leading theatre organists, rounded off the Summer School with an explanation of some additional points regarding technique, registration and tricks-of-the-trade, ending with a wonderful performance of "Rose Marie," the whole selection having been transcribed from George Wright's arrangement and played by Simon with exquisite style which brought a tear to many an enthusiast's eye!

No one, however young or old, experienced or novice, was left out — even French-speaking Claude Monnier got on all right — and the obvious desire to learn and to enjoy was nowhere missing. Additionally, each evening was filled by less intensive organ visits. One evening was spent at Lee Valley Ice Centre (where David Lowe is organist and musical director) and another was spent at the Plough, Great Munden, which is a country pub boasting a 3/10 Compton where everyone had a chance to play the instrument, and the party ate and drank the hours away until closing time. The social side of life was not overlooked in any way, and people had a chance to play the organs at all visits. In fact, the whole Summer School was conducted in the spirit of theatre organists gaining pleasure and satisfaction from a few days in the company of fellow enthusiasts, sometimes drawn into serious matters of registration, style or arrangement, and sometimes simply enjoying a laugh or a meal with new friends, be they well-known concert performers or keen amateurs.

What is certain, however, is that organizing such an event may be a danger to one's health — if David Lowe had as much as suggested that there wouldn't be another Summer School, he would, no doubt, have been assailed by 30 very irate organ enthusiasts!

JOHN BARLOW

## Jesse Crawford's Ninety-First Birthday Celebrated

The Jesse Crawford Theatre Organ Society, Ltd., held its first annual corporate dinner-meeting on December 18 at the Elks Club in Billings, Montana. The board of directors voted to apply for an ATOS charter on February 24, 1987, as that is the seventy-fourth anniversary

of Crawford's first position as organist at the Gem Theatre in Billings. The new chapter's area of operation will be Montana and Northern Wyoming; however, Crawford fans everywhere are invited to join.

The group commemorated the ninety-first anniversary of the birth of Jesse Crawford, who was born December 2, 1895, and toasted his memory. President Kay Kahill played "Happy Birthday" on a Hammond organ, and a birthday cake was served.

The club was chartered as a non-profit corporation by the State of Montana in 1986 with officers Nelson A. Cahill (Kay Kahill) as President, Steve Plaggemeyer as vice-president and Dr. Edward J. Mullins as secretary. Charter memberships will be open until December 2, 1987. Write: Jesse Crawford Theatre Organ Society, Babcock Theatre Building, Box 8, Billings, Montana 59101, or phone Kay Kahill at 406/259-6111.

KAY KAHILL

## 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:

Enclosed is a picture of Bob Leys, who was house organist in the Capitol Theatre in Aberdeen, Scotland, and who rescued the 3/7 Astoria Aberdeen Compton some years ago and installed it in Powys Academy. Bob recently spent several weeks visiting in the United States, and one of his stops was at Bruce Williams' home in Flemington, New Jersey, where this shot was taken.

Jim Donald  
Colonia, New Jersey

Dear Editor:

Bravo! Dan Bellomy's story, "There Is Only One Billy Nalle" (July/August 1986), was the best profile I have ever read in this remarkable journal.

I had the opportunity to talk with Billy Nalle in August of 1986 during an interview for *The Minnesota Daily* newspaper (University of Minnesota), and I found him to be a generous, well-rounded and delightful personality both at and away from the console.

Musically, Billy's style of playing sets him apart from the rest of the pack, which is one of the reasons why I became a fan and devout admirer of this truly gifted artist.

Again, bravo to Dan for a job well done, and to the editors, keep up the good work!

Sincerely,  
Kim Crisler  
Minneapolis, Minnesota

Dear Editor:

I have been a member of ATOS for over 25 years. This is my first time to write the editor.

I missed Lloyd Klos' "Nuggets from the Golden Days," and I hope you do not intend to drop it. This man has meant so much to theatre organ through the years, and this organization was founded because of nostalgia for good theatre organs and the organists who played them. I've done my share and enjoyed every minute of it.

I attended the Richmond Convention and



Joe Dorsey of Garden State (left), Bob Leys from Aberdeen, Scotland, and Bruce Williams, owner of the 3/10 Wurlitzer. (James C. Donald photo)



enjoyed all who played. I see no need of ever adding a bass guitar, etc., to any of the organists' programs. This has been advocated by some, but I would not want to see it "across the board" for ATOS.

I am 71 years of age, a life member of 50 years of the Nashville Federation of Musicians, and I would like this letter to be printed as I feel that many must feel the same as I do. Thanks for a good magazine. We enjoy it.

Sincerely,  
George Jackson  
Marietta, Georgia

*(Note: We have no intention of dropping "Nuggets" from the journal; however, there may be times when space limitations necessitate omitting them from a given issue. Ed.)*

Dear Editor:

I am writing to ask if you or any of our members know whether the music of the great Jeanette MacDonald/Nelson Eddy musicals (*Bittersweet*, *Maytime*, etc.) was ever published in book form as is now done with Broadway/movie musicals? If so, I would appreciate the name and address of the publisher so I might obtain copies of same.

Thanks,  
Paul E. Brownell  
R.F.D. #1

Hoosick Falls, New York 12090

*(Can anyone help Mr. Brownell?)*

Dear Editor:

I would like to purchase stereo LPs of Mighty Wurlitzer organ music that used to be played in the old movie palaces. Could you please advise what is available and the cost?

Jerry Brekke  
Showboat Cinemas  
Box 807

Mandan, North Dakota 58554

*(Can anyone help Mr. Brekke?)*

Dear Editor:

As a neophyte in rebuilding and re-leathering a Wurlitzer, I stumbled upon some techniques that might be helpful to others. When re-leathering our church's Wurlitzer (ex-Columbia Square in Hollywood), I had one chest standing on its side. After taking out the secondaries, there was a great amount of glue residue which I tried to scrape out. After a few tries, I decided to try moisture. I took some old towels and wet them and laid them on the glue. I had to add some water occasionally. After the glue was thoroughly soaked, the chests cleaned up nicely with a cabinet scraper (a straight-edged piece of steel). Incidentally, there weren't any dry glue flakes around to try and clean out. The glue did get into the air holes, but this was easily picked out.

When I took out the secondaries, some wood tore up, but MINWAX Wood Filler proved to be an excellent material to fill the holes. It works easily, sets up fast and can be scraped or planed level.

I bought a Style D and found that someone in the past had glued the primaries to the boards without any gaskets (Ugh!). It was impossible to take these out without tearing

wood from the board onto which they were glued. I used a very fine-bladed saw on my table saw and sawed them off, cutting into the board as little as possible. This left a thin layer of wood on the blocks. I put one primary block into a pot of boiling water, and very quickly the wood came off and so did all of the old leather. I put all of the blocks from one row into the pot, and all came out as clean as could be with no need for time-consuming sanding or scraping. The water caused no damage to the blocks.

I have not tried any of these water methods on white glue, but I think they would work. They might take a little longer, however, as white glue is water resistant but not water-proof.

I hope that if persons of more experience see dangers in these procedures they will make their opinions known.

Sincerely,  
Lee M. Sundstrom  
Fillmore, California

Dear Editor:

I heartily agree with Dave Junchen's article on Tibia tremolos, and with Jim Martin's statement in the same issue that "what works for a particular installation is the best rule to follow." I would like to add a few observations of my own, however, as I can't help but notice over the years how the tremolo speeds have been getting slower and slower. If you listen to the old George Wright recordings, you notice that they are much faster than in the more recent ones. I must say that I heard one during the '84 Convention in Cincinnati that was so slow that the Tibia tremolo was a rhythm you could beat time to — that one is a no-no. I certainly hope it will be corrected.

A tremolo in theatre organs should never be a rhythm, but should be a beautiful vibrato as in all musical instruments. Likewise, overly fast, too deep tremulants on raspy reeds are positively hideous, if not horrible. The closer you come to adjusting tremolos to what you hear in a pops orchestra is the best rule to follow.

A bit of help I need is in setting the thinner tremos so they will start. I work on a Robert-Morton that has a Saxophone and want to get the vibrato thin, otherwise it whines on one note more than the others. In another area it is absolutely essential that the Tibia have the deepest tremolo by separating the Tibia from the bright stops. What, however, do you do when the Tibia is winded together with an Orchestral Oboe and Kinura, and you are not allowed to change the way the chests were set? Perhaps the pros who work with these instruments might share with us their views on speeds and depths of tremolos.

Whatever the answers are, they are all intended to contribute to the sound we call "theatre organ."

Sincerely,  
Robert Legon  
Malden, Massachusetts

Dear Editor:

Enclosed you will find two pictures that I took while visiting a friend in Pennsylvania. If you will note, both of the bottom bases supporting the lights are made from the top cap-

housing of a Knetic organ-blower bearing block. Amazing what one can do with old pipe organ parts. These were made by ATOS member John Warner of Harrisburg.

Robert Cowley  
Springfield, Ohio



Bottom bases on both items are made from organ parts. (See letter from Robert Cowley)

Dear Grace:

While the recent discussion about tremulants, in the "Letters to the Editor," has been a bit heated, it is good to see some exchange of ideas happening. Referencing also Dave Junchen's timely article on tremulants, I might be able to clear up a couple of points.

First, when one writes a technical article, especially about something as esoteric as tremulants and wind systems, there is always a possibility that someone will take something out of context and regard it as "gospel." When I read in "Tote" Pratt's letter that I had recommended replacing wood wind-trunks with 4" conductors, I rushed for my article to see exactly what I had said and in what context.

My article was about dividing wind systems, and a means of doing this easily within the original Wurlitzer manifold. The specific example was one commonly found where six ranks in the main chamber are on one chest. I showed a means of dividing this into three separate wind systems; that is, the six ranks would thus be on three regulators and affected by three tremulants instead of one.

The change requires adding at least two new wind feeds. Since none of the wind systems or rank combinations I showed would require more than a 4" or 5" diameter feed line, given normal length runs from the regu-



lators, I recommended also replacing the wood duct. The temptation would be to use the original wood duct for the Diapason and Flute in the example shown, and this can work, but replacing the wood duct with a smaller (but ample) conductor would give better results. The photo accompanying the article showed the rear solo chest at Shea's Buffalo. Readers may want to check the September/October 1984 issue of THEATRE ORGAN, page 59. The ranks on this chest are (from L to R): Orchestral Oboe, Trumpet, Tibia, Solo String and Vox Humana. The original wind system posed two problems: the Tibia and Solo String were wound together, both on 15" wind. This included all offsets, even the 16' String! The String reiterated with the Tibia tremulant on, all the way down to 16 feet, and even the oldtimers we talked to remembered this rank as being "ugly."

Another unusual situation existed in that the Orchestral Oboe and Trumpet were on 12" wind, not the usual 10" for the Oboe and 10" or 15" for the Trumpet that Wurlitzer might otherwise have used on an instrument of this size. I suspect that economy and space directed the compromise. Fortunately, this gave us a 12" supply which would have a tremulant more suitable for the String and a reasonable pressure for this rank. The original winding was 4-1/2" diameter as shown, not 4" as "Tote" assumed. Most likely a 4" line would be sufficient to feed these three ranks, but there is certainly no problem with a 4-1/2" line. Also in the photo, one can see a wood "cap" temporarily covering the 2-1/2" Tibia tremulant feed hole. This was done to keep out dust and dirt during rebuilding. The Vox has the usual 2" tremulant feed from this manifold.

Since conductor is not available in half sizes, my general recommendation was for 4" or 5" duct. These sizes will feed reeds and smaller scale flues such as strings, Horn Diapason, Quintadena or Concert Flute in the range found on Wurlitzer manual chests. A 5" line will feed an Open Diapason and Concert Flute, for example, and a 4" line will usually feed three ranks of reeds or strings.

One should not get the idea that I advocate replacing the wood trunk with a 4" windline in all cases. I do think that, in some cases, where four or five ranks are being fed from a wood trunk, it would be an improvement to run a 6" conductor from the regulator through three elbows into the side or cover of the manifold. So often the wood trunk is oversized and too short to give a good tremulant without resorting to extreme amounts of weight on the regulator.

"Tote" mentions testing for ample wind by leaning on the bottom octave. The bottom octaves of the ranks mentioned are not on the main chest, so this is not an accurate test. A better method is to play ten notes from tenor F up, with couplers on if possible. This must be done with the tremulant running. Does the trem speed slow or stall?

If necessary, two parallel windlines can be run to gain volume in less space, but both lines MUST be IDENTICAL in length or the tremulant won't know what speed to run. I would

thus caution against attempting this.

On the same note, making any kind of branch off of a windline, especially a tremulant line, is asking for disaster. This goes for hooking up two tremulants with a "Y" or "teeing" a trem off two chests as "Tote" has written about. Perhaps this is why so much time has been spent trying to get the tremulants "right" on this organ. If a tremulant affects its rank(s) in a musical way, most organists will not ask for it to be changed, so why have two tremulants? I can cite two organs which have been played in concert by dozens of organists who have never asked for tremulant changes. If it works, don't fix it!

The point which is often ignored is that the tremulant is only part of a complete wind SYSTEM which includes blower static pressure. I have recommended a minimum static pressure of 50% greater than the weighed pressure. Dave Junchen's article makes a similar statement without being so specific. With less static, the tremulant is often anemic, and the regulators will not work correctly with weights piled on them. One alternative to adding weight is to lengthen tremulant and/or feed lines. Usually this improves the tremulant, as "Tote" stated, but in the case of a Tibia tremulant, usually will still not give the characteristic "bump" in the wind which gives Tibias the sound most enthusiasts adore.

"Tote" Pratt never states what the Emery static is, but makes many absolute statements which would depend on this. If the Emery is working with low static, most of his remarks would be correct. However, the long trem lines recommended will spell failure in most installations, and I know of many where lines longer than 14' simply didn't work. Dave Junchen, myself and others have proven this. Manual chest feed line length is important and affects the trem depth and waveform at the chest.

Weights on tremulants do not equate with weights on regulators. After adjustment, adding weight to either will generally make the tremulant heavier, but both do not create the same tremulant waveform at the chest. The MUSICAL effect is far different! Dennis Hedberg correctly points this out.

Some technicians may find that they like the sound they get from having no weights on the regulators and will even insist that no weights ever be used. I can tell you that, so far, every major Wurlitzer that I have seen which has been either recorded or widely heard and reputed to have excellent Tibias or tremulant regulation has had weights on the regulators. Are these technicians suggesting that the instruments we all like the sound of most are all wrong? One technician who insists on no regulator weights also publicly scoffed at "what Lyn Larsen refers to as 'puppy-dog's breath' Tibia tremulants," yet that sound is exactly the musical effect most organists and listeners want to hear!

Regarding Pratt's and Junchen's articles, the size of tremulant and the height of adjustment relate directly to the wind pressure. A larger tremulant requires higher pressure to operate properly. The small Wurlitzer trem

was usually found on Voxes and on smaller chests or ranks which did not require a heavy tremulant, such as reeds (Tuba Horn). Small tremulants naturally beat faster and require much more weight for slower speeds. At some point, the small trem isn't large enough to support the weight, and only a large trem will do.

The valve-rod length adjustment will compensate somewhat for pressure variation — the higher the pressure, the longer the rod, is the general rule. This is related to the "folds" in tremulants with stiff rubber cloth. Since lighter cloth generally works much better with changing temperatures, and is highly recommended, the adjustment has less effect than it would have with heavy cloth which folds into the bellows. This may explain why small tremulants seldom work well on pressures over ten inches.

Dave Junchen may find that he usually winds up with the inlet slide on his tremulants wide open, and they ARE a potential source of air noise. However, a properly adjusted wind system can be made to operate extremely well with the tremulant adjusted at less than maximum. Generally, if a Wurlitzer tremulant has to be opened to the point where the cover bobs up and down, or has to be left slightly ajar to work, something is not optimum. The Shea's Buffalo organ, highly regarded by those who have played and heard it, has most of its tremulants set at about half open. These tremulants have a wide range of adjustment, yet the wind is steady enough with the tremulants off for successful classical playing. (David, please don't throw those tremulant gates away — they may be needed in the next installation.)

All of us who have been successful with tremulants have gotten there by lots of experimentation over many years of working on many organs. As we find things that work, we apply them to successive installations. Since there are so many factors involved, some not so obvious, we each tend to develop our own methods which at least work for us. The best we can do is pass our experience on to others for consideration.

I recall "picking the brain" of Bert Clough who installed many Wurlitzers in New England. I had hoped to get the inside "dirt" from an original "expert." Bert said that more often the tremulants didn't work when originally installed, and that they changed windline lengths and fiddled with them until they got them to run. He told me, "If they ran at all, we left them!" Bert said that, in 1927 and 1928, they were lucky to get the organs tuned before opening night, or before they had to go on to the next theatre. Since some of this still exists in church organ building today, I believe every word.

I hope Dennis Hedberg will add his information on tremulants to what has already been written. This is probably the most important aspect of whether a theatre organ sounds good or not, and is still the weakest area in a great many installations.

Most sincerely,  
Allen R. Miller  
Glastonbury, Connecticut □





## BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

### CADMAN, CHARLES WAKEFIELD

Opened the Möller pipe organ in the Shrine Civic Auditorium in Los Angeles, California, in 1926. Composer of the song, "At Dawning," which was copyrighted in 1906.

### CAHAN, IRVING N.

Organist at the Karlton Theatre, Philadelphia, Pennsylvania, in 1924, and publicity chairman of the Philadelphia Theatre Organ Society in 1925.

### CALCATERRA, ROB

Robert Gene Calcattera, Jr., was born January 22, 1956, in Joliet, Illinois. He showed an interest in music very early and began taking organ lessons at the age of seven. By age ten he was giving organ lessons, and two years later became organist of St. Joseph's Catholic Church in Rochdale, Illinois.

Through his public school years he was deeply involved in musical events in the school and community. In his sophomore year he joined in the efforts to restore the Barton organ in the Rialto Theatre in Joliet, and a year later he began playing organ intermissions there on Saturdays.

Calcattera studied organ under Dr. Oswald Ragatz at Indiana University. Not content to develop only one side of his musical personality, he also undertook the study of classical piano, violin, and voice. His studies at the university also gave him opportunity to expand his efforts in arranging and composing.

Irving Cahan



Opportunity knocked for Calcattera in 1981 when he was selected to be organist for "The Christmas Spectacular" at Radio City Music Hall in New York. Shortly thereafter he was hired for the fiftieth anniversary show at the Music Hall. While at Radio City, Rob played for various functions including the premiere of *Annie* and *Night of 100 Stars*.

In 1982 Calcattera wrote the Grande Finale for the "Macy's Thanksgiving Day Parade" which Peter Nero conducted while 1400 instrumentalists played it live on the street for television. Other choral and orchestral works arranged by Calcattera have premiered at Carnegie Hall and Avery Fisher Hall.

Calcattera has made several European concert tours in addition to his frequent appearances in this country. His proficiency in seven languages has been helpful to him on his foreign tours, and he has worked during the summers as a tour guide. He continues his work composing and arranging, and is presently working on a mass, an opera, a ballet, and a Broadway musical comedy.

Rob Calcattera has been the recipient of many honors and is listed in *Outstanding Young Men of America*. He also received the "Best Organist Award" in the 1980 Liberate Entertainer Contest in the state of Indiana.

### CALDWELL, JACK

It was early spring of 1920 when Lee Wolfe arrived in Dallas, Texas, from California to open a Smith-Seeburg Photo-Play and Theatre Pipe Organ Outlet in a building next door to the Western Union main office on Main Street at Pearl. Around the corner on Commerce Street was a Harrison-Smith Auto Supply Company. A shipment of a new electric soldering iron, which had just been placed on the market, had arrived. Wolfe and his organ mechanic were finishing the installation of a theatre pipe organ in the display area. They had ordered one of the new soldering irons to be delivered at once. A young teenager working during summer vacation was sent to make the delivery — that young man was Jack Caldwell.

There being no air-conditioning, the front entrance to the organ store was wide open. As Jack passed by the Western Union Building, he heard for the first time in his life the indescribable voice of the theatre pipe organ. Jack gave the mechanic the soldering iron and

turned to leave when the mechanic said to him, "Hey, boy — wait a minute — hold this chord for me. I want to make an adjustment to the tremolo." As that sound developed, Jack just sat frozen at the console. "Wow, this is it — this is for me!" he said. He never returned to the Harrison-Smith Auto Supply Company.

Caldwell studied under George Perfect, known as the "Dean of Theatre Organists" in Dallas at that time. He progressed so well in his studies that he began to fill-in occasionally for Perfect at the console of the 2/4 Hilgreen-Lane organ in the Ronile Theatre in North Dallas (the theatre was named after the owner's daughter, Elinor, spelled backwards). Eventually, he landed his first full-time job playing relief shift and late show on the Model 235 Wurlitzer at the Hope Theatre on Elm Street in Dallas. In the meantime, the Hippodrome Theatre had been opened on the opposite end of Elm Street. Well-known organist Dwight Brown opened the Hippodrome, and Caldwell received his first promotion when he moved there as Brown's assistant. He remained there for about one year until Brown was moved to the Palace Theatre in Dallas, and Caldwell moved with him.

In 1925 the celebrated organist C. Sharpe Minor opened an engagement at the Palace Theatre in Dallas for a four-week period. One evening Caldwell remained in the theatre after Minor's concert and was mimicking the great maestro's technique on the organ. He was doing quite well when suddenly an usher tapped him on the shoulder and said, "Mr. Caldwell, Mr. Minor wishes to see you at the back of the theatre."

"Good Lord, I've really torn it this time. I'm fired!" he said out loud as he stumbled to the back of the theatre. The result was, however, that Mr. Minor offered him a position in New York City. He went with Caldwell to ask permission of Caldwell's parents. C. Sharpe Minor had entered into an agreement with the Link Organ Company to design and build a Link-C. Sharpe Minor organ. Caldwell's first assignment was to meet Minor at the Astor

Rob Calcattera





Hotel in New York City. He left Dallas by train, stopping off in St. Louis and Chicago on the way. He met Minor in New York City and from there they went to the Link Factory in Binghamton, New York, to check out the voicing of the first organ. This first Link-C. Sharpe Minor pipe organ was shipped to Elmira, New York. Caldwell met Mr. Minor in Elmira to play the opening concert. Each played organ solos and a slide presentation followed by a piano/organ duet with Mr. Minor at the piano. Caldwell continued his work with Minor for about two years, playing throughout Pennsylvania and New York. During this period, 16 of the Link-C. Sharpe Minor Specials were installed, and Caldwell would remain behind after each opening concert to break-in a local organist to take over the organ.

During a break when he was home in Dallas on vacation, he received a telegram from Pat McGee, manager of the Criterion (a Publix Theatre) in Oklahoma City, offering him the job of head organist on the 235 Wurlitzer. He notified Mr. Minor and went to Oklahoma City to take the position. In 1927 Caldwell broadcast over radio station WKY directly from the Criterion Theatre. He also broadcast over station KFJF.

Caldwell was among those who studied with famous organist Pietro Yon, who later became organist of the Vatican in Rome.

In 1929 Caldwell left the Criterion and moved to the Jefferson Theatre in Beaumont, Texas. After a short term there, he followed the well-known organist, Wade Hamilton, into the Ritz Theatre in Tulsa, Oklahoma, where he was later succeeded by organists Milton Slosser and Bob Mack. Caldwell also broadcast from this theatre over radio station KVOO. The organ at the Ritz was a Robert-Morton.

Caldwell then went on to the Arcadia Theatre in East Dallas, Texas, to play the four-manual Reuter there. He was assisted by organist Raymond Willis. They played a great many piano and organ duets while they were together. Willis went on to become a fine surgeon. Caldwell returned to the Criterion Theatre and radio station WKY in Oklahoma City, but theatre organs were, by this time, being heard in fewer theatres, and he returned home to Dallas in 1935. About this time the Hammond organ was introduced in the Dallas area by Howard Beasley of the Whittle Music Company. Soon Caldwell was playing Hammond organ in the Tower Theatre in Oklahoma City. He did twelve-minute solos between shows as well as some radio broadcasting and playing the the Black Hotel and the Ormond Dinner Club. In 1937 Caldwell went to the Dallas Athletic Club to replace organist Dwight Brown who had become seriously ill. Caldwell entertained there on the Hammond

organ and organized his first band, Jack Caldwell and His Orchestra. He played organ during the noon lunch period and the band played for dinner-dancing during the evening. Caldwell married Genevieve Burros on August 2, 1939. He appeared at the Dallas Athletic Club and the Dallas Athletic Club Country Club for almost forty years.

Jack Caldwell died on January 21, 1977, in Dallas, Texas.

#### CALLIES, THOMAS

Organist of the Deluxe Theatre in Los Angeles, California, in 1925.

#### CAMPBELL, HARRY

Theatre organist in the Washington, D.C., area in the mid-1920s. Played at the Palace Theatre in Washington, D.C., in 1927. Was on the staff at Radio City Music Hall from 1942 to 1950.

#### CAMPBELL, THEODORE

Theatre organist in the Chicago area in the early to mid-twenties. Remembered for his appearance at the Prairie Theatre in 1924.

#### CANE, MRS.

Organist of the Harding Theatre in Chicago, Illinois, in 1924.

#### CANILO, LARRY

Organist of the Grand Lake Theatre in Oakland, California, in 1927.

#### CANTILL, HARRY

Relief organist at Radio City Music Hall in the 1940s.

#### CARLEY, CANDI

Candi Carley has been blind since birth, yet she has attained recognition and fame as an organist. From age two until she was five she spent many hours listening to 78 rpm recordings, and from them she learned many songs still in her repertoire. By the age of six she was picking out melodies on the piano with one finger. A year later she had mastered the use of both hands. She first experienced an organ about this time when she climbed onto the bench of a Hammond organ in the home of friends.

In 1961 in Los Angeles, Orange County and Long Beach Professional Organists held benefit concerts to raise money to buy an organ for Candi, and later that year surprised her with her very own Hammond B-3. Even though she acquired a large Rodgers organ 12 years later, she still has her Hammond.

Between the ages of 10 to 14 she received no formal musical training. In 1968 the Braille group gave her a classical piano scholarship and she began to study with Nella Bettinger. Later she studied organ with Richard Purvis and theory and arranging with Gordon Kibbee.

Having heard a song, Candi can usually play it and can easily transpose into any key. She was able to play most of the song requests which she received at the Great American Wind Machine pizza parlor where she was



Jack Caldwell

one of the staff organists for a period of seven years.

For a period of time, Candi went to Long Beach Veterans' Hospital one night each month to play for the patients. She navigates all consoles with professional aplomb through use of Braille dymo-labels which do not interfere with anyone else playing the instrument. For concert appearances, the labels are removed at the end of her program.

Candi has played a number of concerts for the Los Angeles Theatre Organ Society and

Candi Carley



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has played for a number of organ clubs throughout California and Nevada. She performed at the 1979 ATOS National Convention and has traveled to Australia to play organ concerts there. One interesting assignment was an eight-day trip on the Mississippi Queen entertaining passengers, assisted by Don Thompson.

Candi Carley has recorded several albums and cassettes with more in the offing. She has been on television many times and keeps a busy schedule of personal appearances.

#### CARLISLE, J.B.

Organist of the Melba Theatre in Dallas, Texas, in the 1920s where he cued silent pictures. He played other theatres in the Dallas area and was also an accomplished accordionist and ventriloquist. He performed on his accordion for the year-long Texas Centennial Celebration held at the State Fairgrounds in Dallas in 1936. For many years the town of Gainesville, Texas, operated a highly successful community circus with the usual animals and performers. The entire personnel of the circus was made up of local citizens and businessmen. Carlisle joined the Lone Star Gas Company in the 1940s as an appliance salesman. Throughout his stay in Gainesville, he played the steam calliope for the circus parades and performances.

In the 1940s Carlisle opened his own insurance agency and retired from it in 1955. Beginning that same year he demonstrated organs for the Goodman Piano And Organ Company in Dallas.

Carlisle died May 18, 1982.

#### CARNES, MARY

Organist of the Home Theatre in Alexandria, Virginia, in 1926.

#### CARNEY, AL

Well-known theatre organist, radio broadcasting organist and recording artist in the Chicago area in the 1920s and early 1930s, he was associated for many years with radio stations WCFL and WHT in Chicago.

The Chicago Federation of Labor established radio station WCFL in 1926. The original studio was at 826 South Wabash Avenue in the Brunswick Building. The studio boasted a 2/10 Barton organ. Al Carney was organist from the start and continued with station WCFL when they moved to the entire twentieth floor of the Furniture Mart at 666 Lakeshore Drive. The Barton was moved to the new studio. Organist Eddy Hanson was associated with this organ for many years and is, perhaps, better remembered than Carney in relation to it. In 1927 and 1928, Carney was broadcasting from radio station WHT located in the Wrigley Building in Chicago. Because of his experience in broadcasting from many pipe organs, he drew up the specifications for the kind of organ he wanted for radio broadcasting. The organ itself was built by the Page Organ Company of Lima, Ohio. It was a four-manual instrument which was quite unique in that it had the new Pageophone to imitate the Vibraphone, pizzicato

touch on the Accompaniment and Solo manuals and double touch on the Great, Accompaniment and Pedal. The console was finished in bright gold and rose with beautiful wood carving, although it was built to be heard and not seen. Carney broadcast as part of the air team of "Al and Pat." On Sundays the Page Company broadcast its "Page Organ Hour," using well-known organists in the Chicago area. As one periodical of the time indicated: "As the signing off draws near, the goodnight salutation from WHT steals softly over the air as a lullaby — 'WHT at the Wrigley Building, Chicago, with Al and Pat and the Page organ are bidding you goodnight in their own original way, so no matter where you are, or how you are when you hear 'Home, Sweet Home,' chimes, and taps, you'll know it is WHT bidding goodnight — goodnight.'"

Carney recorded two 78 rpm recordings of theatre pipe organ music on the WHT organ for the Melotone Company about 1928. He was on the staff of radio station WCFL in Chicago at the time of his death, January 13, 1931.

#### CARSON, PAUL

The son of a Methodist minister in Illinois, Paul Carson first played in public when he was five years old. The organist was absent one Sunday and Paul substituted, playing "Nearer My God, to Thee" and "Jesus, Lover of My Soul." His career as an organist was assured. His parents saw to it that he began lessons when he was seven, and he later directed choirs and played for church services. After military service as an ambulance driver in WWI, Carson majored in music at Northwestern University. Study in England and France followed, one of his teachers being the noted Edwin H. Lemare.

From 1928 to 1929, Carson was organist of the Glendale Theatre in Glendale, California, where he was active in the Los Angeles Theatre Organ Club. He entered the new medium of radio in 1922, and in 1931 began a program for Richfield Oil. The name of the broadcast was borrowed from lines by James Russell Lowell: "The musing organist, beginning doubtfully and far away, lets first his fingers wander as they list, and builds a bridge from dreamland for his lay." Thus the *Bridge to Dreamland* series was born.

In 1932 Carleton E. Morse's "One Man's Family," the first radio serial to originate in San Francisco, came on the air, and Carson served as organist continuously until May 1951. For nine years "Destiny Waltz" was the theme until Carson composed "Patricia," which was used for 18 years. Carson was finally succeeded on this broadcast by Sybil Chism and, later, by Martha Greene.

"I Love A Mystery" came on the air in 1939 with Carson playing Sibelius' "Valse Trieste" as the theme. The broadcast was carried at different times by the NBC Red and Blue networks and by CBS.

Following his radio and recording days (he recorded nearly 50 LPs on the NBC studio pipe organ in Hollywood in the late 1950s, most of them released on the Alma label),



Al Carney

Paul Carson retired to Mexico where he died several years ago. Carson is a member of the ATOS Hall of Fame.

#### CARTER, C. ROY

Theatre organist and teacher in the 1920s in the Los Angeles, California, area. Carter billed himself as "Mexico City's Premier Organist," but it is not known where he may have played in Mexico City. In 1927 he was at the Highland Theatre in Los Angeles.

Carter authored a brief book entitled *A Theatre Organist's Secrets*, which told how to create various kinds of special effects at the theatre organ keyboard. The book was reprinted by *Console* magazine some years ago. □

Paul Carson





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## Overture



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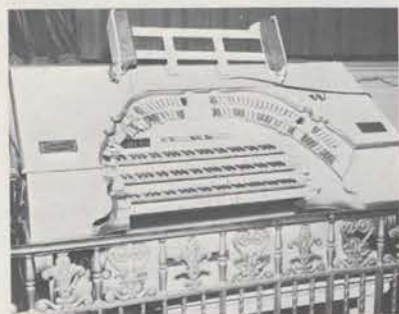
CARLO  
CURLY

Opened in 1932, this 3,000-seat auditorium was without a pipe organ until 1980 when the former BBC-Foort-Moller was installed and dedicated. Two world-renowned artists will entertain with solos and duets on the incredible-sounding Moller and the largest classical Allen Organ.\* All seats reserved. The \$17 price per person includes round-trip bus transportation from the Biltmore Hotel.

\* Courtesy of Gould Music, Seal Beach, Calif.

Hosted By  
LOS ANGELES THEATRE  
ORGAN SOCIETY INC.

SUNDAY  
JUNE 21st  
8 PM



**ORPHEUM THEATRE**  
Los Angeles  
3/13 Wurlitzer

Los Angeles' only remaining original organ installation in a movie palace resides in this landmark theatre on Broadway, just a short walk from Convention headquarters.



**SARGENT/STARK  
RESIDENCE**  
4/22 Wurlitzer

This installation is heard on several LP discs and in Paramount studio's classic silent films being released on video tape. (substitute event)



**CIVIC AUDITORIUM**  
San Gabriel  
3/16 Wurlitzer

Formerly in the Albee Theatre, Brooklyn, New York, LATOS installed opus 870 during the early Seventies. The organ has been heard in hundreds of concerts and on numerous recordings.



**DOLLINGER  
RESIDENCE**  
4/26 Wurlitzer

Located in Pacific Palisades, overlooking the Pacific Ocean, this instrument plays in a historically listed Spanish-style home dating from the Twenties. (substitute event)



**FOUNDERS CHURCH • Los Angeles**  
4/31 Wurlitzer



Although a church, the auditorium is theatrically designed. With a congregation appreciative of theatre-styled music, this recent installation will be a real treat to hear.

**PRE-BANQUET ENTERTAINMENT**  
Ralph Wolf, Piano



Known for many years of fine artistry on both piano and organ, Mr. Wolf will entertain during the no-host cocktail party in the Tiffany Ballroom.

**AN EVENING AT THE BILTMORE**

**BANQUET**

Our banquet will be held in the luxurious Crystal Ballroom. Signup for table seating will be at the hospitality desk . . . an optional vegetarian dinner may be requested at that time.

PRESENTING 10 "NEW" ORGANS

7 GREAT DAYS OF FUN



# ★ 14 ORGANS ★

**CIVIC AUDITORIUM**  
Pasadena  
5/28 Moller



Conventioneers will hear two concerts the same day in the "City of Roses". The vast theatrical resources of the instrument should surprise those who have not heard this organ as presently installed. Between shows, at 5:30pm, we'll enjoy a sumptuous buffet dinner on the East Patio of the Pasadena Center complex.



**WILSHIRE-EBELL THEATRE**  
Los Angeles  
3/13 Barton

Dean of silent film accompaniment, Gaylord Carter, will score a comedy in his accustomed style . . . one that undisputedly puts his audience "in the picture". LATOS owns and maintains this instrument, dedicated in 1984.



Among the substitute events available will be a visit to Old Town Music Hall, in El Segundo, with its 4/22 Wurlitzer. Another group can visit the Power Residence in Camarillo, home to a 3/17 Rodgers in a unique contemporary environment.



**SIMONTON RESIDENCE**  
4/36 Wurlitzer

In the home of the late Richard Simonton, founder of ATOS, are two organs. In the living room you'll see a 4/63 Aeolian-Skinner, while downstairs, the Bijou Theatre contains a Wurlitzer, which our artist will play.  
(substitute event)

**SAN SYLMAR MUSEUM**  
Sylmar  
4/36 Wurlitzer



Following a tour of the amazing and beautiful lower-levels, with their collection of vintage, restored automobiles and accessories, on Cloud 99, display area for numerous mechanical musical instruments, you'll be treated to a concert on the museum's magnificent Wurlitzer.



**BAY THEATRE**  
Seal Beach  
4/42 Wurlitzer

Dick and Jane Loderhose have moved their pipe organ—the former New York Paramount Theatre studio instrument—and installed it in the auditorium of this still-operating movie theatre.

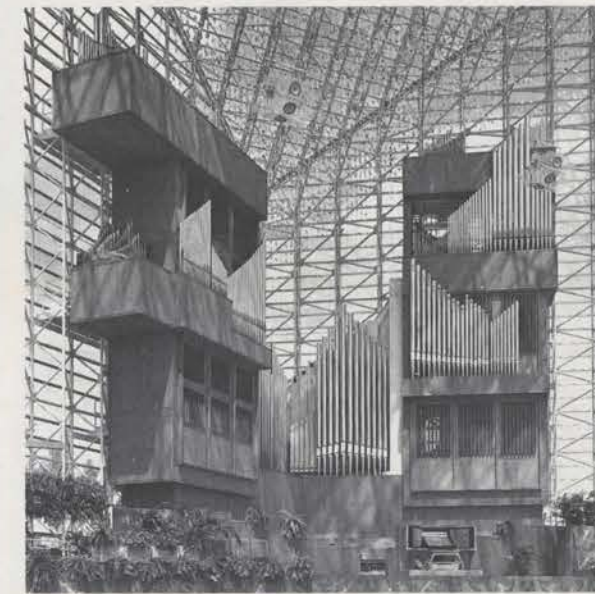
**LEDWON RESIDENCE**  
4/36 Wurlitzer

Half of this home was destroyed in a brush fire during 1978, with much damage to the organ. Now rebuilt, the organ once again plays in this distinctive residence.  
(substitute event)



# ★ 22 ARTISTS ★

**CRYSTAL CATHEDRAL**  
Garden Grove  
5/233 Ruffatti/Aeolian-Skinner



In the final program of Convention '87, Frederick Swann will be heard at the fifth largest pipe organ in the world . . . along with a symphony orchestra playing music by Tchaikovsky. The concert will conclude with "The 1812 Overture"—complete with choir and real cannons! Prior to the show dinner will be served in the Arboretum (which was formerly the sanctuary of the Garden Grove Church).



**IA's The Place**

32nd ANNUAL ATOS CONCLAVE

**IA's The Place**

ARTISTS ENCORE CALENDAR and more details

# ★ CONVENTION '87 ★



# Artists

(In addition to those pictured elsewhere)



DAN BELLOMY



ROB CALCATERA



CANDI CARLEY



CHRIS ELLIOTT



TOM HAZLETON



DENNIS JAMES



STAN KANN



JOHN LEDWON



JONAS NORDWALL



JIM RIGGS



WALT STRONY

—Also Performing—



BILL COFFMAN

BILL FIELD

LEW WILLIAMS



TY WOODWARD

Our Artists Will Provide A Great Variety Of Music For Your Listening Pleasure.

# CONVENTION '87

BILTMORE HOTEL  
Downtown Los Angeles



Since 1923 the Biltmore has been first choice of visiting presidents, royalty and celebrities. Completely restored to its original elegance, you're assured of a lavish and comfortable site for our convention headquarters. Located in the heart of Los Angeles' new retail and financial area, it's a short walk to events at the Orpheum Theatre. Convention packets will include a list and map showing dozens of nearby restaurants (both fast food and elegant dining).



LA's The Place<sup>®</sup>

## REGISTRATION INFORMATION

**PHOTOGRAPHY . . .** There will be ample time at each venue for taking pictures of the console and artists will pose at the console following their performance. PLEASE, NO FLASH PHOTOGRAPHY DURING ANY CONCERT!

**TAPE RECORDING . . .** Hand held, battery operated tape recorders will be permitted . . . PLEASE, no "boom boxes", microphone stands or tripods! Union regulations and house rules at two locations may prevent recording of a concert and notice of this will be given prior to the performance.

**QUESTIONS? . . .** Contact Convention chairman Ralph Beaudry by writing him at: 12931 Haynes Street, North Hollywood, CA 91606, or calling between 4-6pm (PST) daily at (818) 509-9512.

## ★ TAKE OFF WITH THE OFFICAL CONVENTION AIRLINE

See mailing cover for complete details.

Convention '87 advertising section: Design by Preston J. Kaufmann/Showcase Publications. PHOTO CREDITS: Orpheum auditorium—by Jim Lewis; San Gabriel console—by Charlie Zimmerman; Lyn Larsen at Moller, Pasadena Civic auditorium and console and Ebell console—by Preston J. Kaufmann; Crystal Cathedral view courtesy of the church; Founders Church—by Tom B'hend; Biltmore views courtesy of hotel; Spreckels Pavillion from San Diego chapter; Ledwon residence console—by Rudy Frey; San Sylmar—by Dennis Mallard. All other photos, except artists' portraits, from B'hend & Kaufmann Archives.

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CONVENTION & HOTEL  
REGISTRATION FORMS  
ON MAILING COVER

# Encore

Spend A Day In San Diego . . .

Includes round-trip transportation on air-conditioned highway buses traveling along the shores of the Pacific Ocean. Bring a sweater for cool evening breezes. Sorry, tape recording and photography are not permitted at either performance.

REGISTRATION LIMITED TO 400  
\$60 Per Person



KEITH CHAPMAN



BALBOA PARK • 4/52 Austin

Enjoy a concert on the largest outdoor pipe organ in the world. Located in the recently restored Spreckels Organ Pavillion. Box lunch will also be served.



GEORGE WRIGHT

CALIFORNIA THEATRE  
3/22 Wurlitzer

During the afternoon, you'll be treated to a concert on the chapter's own organ in this vintage 1927 movie palace.



Enjoy dinner and no-host cocktails while cruising historic and exciting San Diego Harbor at sunset. From comfortable motorized cruise boats see the huge ships of the largest naval fleet in the continental U.S., the Coronado Bridge and many other interesting sights.

Hosted By  
SAN DIEGO CHAPTER ATOS

SATURDAY  
JUNE 27th

CALENDAR  
OF EVENTS



# CONVENTION '87

## CALENDAR OF EVENTS

SUBJECT TO CHANGE

DAY	MORNING	AFTERNOON	EVENING
<b>SUN. JUNE 21</b>	REGISTRATION Starts At 10 AM  Biltmore Hotel	GET-ACQUAINTED NO-HOST COCKTAIL PARTY  Biltmore Hotel	<i>Overture</i> LYN LARSEN CARLO CURLY Civic Auditorium, Pasadena
<b>MON. JUNE 22</b>	REGISTRATION Starts At 9 AM CHAPTER REP MEETING 10 AM Biltmore Hotel	CHRIS ELLIOTT  Founders Church, Los Angeles	CANDI CARLEY  Civic Auditorium, San Gabriel
<b>TUES. JUNE 23</b>	DAN BELLOMY  Orpheum Theatre, Los Angeles	LEW WILLIAMS  Civic Auditorium, Pasadena	Dinner On Patio  JONAS NORDWALL Civic Auditorium, Pasadena
<b>WED. JUNE 24</b>	Mini Concert By 1987 Scholarship Winner MEMBERSHIP MEETING 10 AM Orpheum Theatre, Los Angeles	TOM HAZLETON  Bay Theatre, Seal Beach	Film Accompaniment By GAYLORD CARTER Wilshire Ebell Theatre Los Angeles
<b>THURS. JUNE 25</b>	SEMINARS  Biltmore Hotel	DENNIS JAMES San Sylmar, Sylmar Substitute Events (See Below)	RALPH WOLF, Piano No-Host Cocktail Party Banquet Biltmore Hotel
<b>FRI. JUNE 26</b>	WALT STRONY  Orpheum Theatre, Los Angeles	JIM RIGGS  Civic Auditorium, San Gabriel	Dinner In Arboretum FRED SWANN, Organ Symphony Orchestra Crystal Cathedral
<b>SAT. JUNE 27</b>	<i>Encore</i> KEITH CHAPMAN Box Lunch Balboa Park, San Diego	<i>Encore</i> GEORGE WRIGHT California Theatre San Diego	<i>Encore</i> Dinner & Cruise San Diego Harbor
<b>Substitute Events</b>	Sargent/Stark Residence ROB CALCATERRA	Old Town Music Hall BILL COFFMAN BILL FIELD	Power Residence UNNAMED ORGANIST
	Simonton Residence TY WOODWARD	Dollinger Residence STAN KANN	Ledwon Residence JOHN LEDWON



## CATOE Paying For Chicago Theatre Wurlitzer Restoration; Will Use Own Funds To Start Work

by Jim Koller

Restoration of the historic Chicago Theatre Wurlitzer organ is being financed in a rather unique fashion—civic endeavor—with all monies spent on the project to be realized from "profits" made by Chicago Area Chapter-sponsored shows at the famed movie house.

Contracts have been negotiated giving the ATOS unit six future show dates at no rental cost. Initial funds are being advanced by CATOE so that the first phase of restoration work on the 4/29 Wurlitzer can commence. The massive project to restore the famed instrument will be under leadership of Jim Gruber, noted organ technician in the Chicago area.

Volunteers from CATOE will begin work soon after the holiday season. Initial phases of restoration include dis-

mantling the lower solo chamber, cleaning, painting chamber walls, floors and ceilings, re-leathering the ranks, moving two more ranks into this chamber from the upper solo chamber, installation of a new Petersen Digital Relay and Multiplexing system, stripping and refinishing the console back to its original dark wood finish—which has been requested by management to ward off glare from spotlights and thus permit it to remain uncovered.

This phase is expected to cost approximately \$52,000. It is estimated the cost to refurbish each rank of pipes will be between \$1,000 and \$2,000; depending, among other factors, on the number of volunteer manhours put forth. Work should take anywhere from six to 12 months, depending on volunteers, availability of time and access to the theatre. Total job cost—about \$90,000, maybe more!

## You Can Visit Long Center

ATOS members visiting in the Lafayette, Indiana area who would like to see, hear and play the Wurlitzer in Long Center for the Performing Arts (formerly the Mars Theatre) should contact Carroll H. Copeland in advance of their intended visit. He may be reached at the center (317) 742-5664 or at home (317) 423-1264. His mail address: Long Center, Box 26, Lafayette, Indiana 47902. Be sure to send a stamped, self-addressed envelope for a prompt reply.

## 4,000 See Show In Four-Day Run

*Christmas Spectacular*, a lavish show featuring the organ and Byrdettes on stage at the Byrd Theatre, Richmond, Va., produced by management and Virginia Theatre Organ Society, proved to be an entertaining and financial success, it was reported in the January issue of VTOS News. The show ran for four performances and was seen by over 4,000 people. Lin Lunde was the organist.

## 'Mickey' Wants To Find His Mama!

At Denver's Regional, a member asked Eleanor Biggs, also a member, to send her a copy of the song *Mickey*—and gave money to defray the costs involved. All went well—the copy was prepared—then Eleanor discovered she had misplaced the address of the woman who gave her the order.

So, if the person who ordered the piece will drop Eleanor J. Biggs a note at 306 Allen St., Walbridge, Ohio 43465, the music will wend its way to the proper destination.

## Dairyland Given Wurlitzer

Donation to Dairyland Chapter of the Milwaukee Riverside Theatre 3/13 Wurlitzer organ was announced January 16. Presentation of the instrument was made by Joseph Zilber, Chief Operating Officer of Towne Realty, owners of the theatre, at a special 11am press conference in the theatre. Fred Wolfgram accepted the organ for Dairyland Chapter and presented Zilber with a Certificate of Recognition Award and lifetime membership in the chapter.

"Under terms of the gift the Wurlitzer will remain in the theatre to be held in public trust," Wolfgram noted. The organ is listed in the Wurlitzer list as opus 1865, 235 Special, shipped 3/24/28. "Dairyland members had been discussing acquisition of the organ for approximately three years," he explained, "and at one juncture made an overture to Towne Realty, but the company said it was not ready to donate it. Continued informal discussions finally resulted in its donation," he added.

## Tech Book Out Soon; Want Name

There are 274 indexed subjects with keywords for quick reference in the newly compiled ATOS Technical Notebook, it was announced by Allen Miller, who heads the project of assembling a technical manual for ATOS.

Over 70 articles, many no longer available, have been compiled and are now in the editing phase. "We plan to include other important information for technicians which has not been previously published," he said. It is planned to try and have the publication available at the Los Angeles '87 National Convention.

### Want Catchy Name

"We are looking for a catchy and appropriate name for the volume," Miller noted. "Anyone with ideas is urged to send them to the Technical Committee, 167 Carriage Drive, Glastonbury, Conn. 06033," he added.

## You Can Play A London Wurl

Any ATOS members visiting London who would like to see and play the South Bank Wurlitzer (originally installed in the the Trocadero, Elephant & Castle cinema) should contact David Lowe, 18 Spruce Hills Road, London E17 4LD, England. He will be glad to make necessary arrangements to visit the instrument.

## Anyone Know Carrie?

Information is being sought by the NEWS about an organist by the name of Carrie A. Melody. Believe it or not, the name apparently was known to Los Angeles theatregoers in the early 1920s. She was associated with the late Earl Abel at Miller's Theatre in downtown L. A. Anyone having knowledge of Miss Melody, please contact the editor.

## Eight Ranker In An Eight Screen House

Ralph Bartlett, well-known British organ buff, is placing a 3/8 Wurlitzer from the Ritz Cinema, Chatham, in a new cinema venture of some eight screens in Shropshire near Shrewsbury. The organ, ranks of which was the brain child of the late Harold Ramsay, are: Diapason, Tibia, Trumpet, Sax, Gamba, Gamba Celeste, Flute and Clarinet. The organ has an illuminated console. Bartlett did not say how large the one cinema will be in which the Wurlitzer will be installed.

## Two Donors Hope NEWS Is Continued

Devtronix Organs, Inc., of Sacramento, Calif., through its President, Ray DeVault made a substantial contribution to ATOS International NEWS last Dec. 29. "We sure want to see it continued," he said.

On the same day, Eugene M. Dolloff also sent a sizeable donation saying, "I have been a member of ATOS nearly 20 years and am retired and living on a very small fixed income, but I can afford to double my ATOS dues to help prevent ATOS International NEWS and Theatre Organ from going under."

## LATOS INKS NEW PAPER

All problems confronting Los Angeles Chapter over installing the unit's 3/27 Wurlitzer in Pasadena City College Sexton Auditorium were resolved and a contract signed Wednesday, January 7. Work of erecting the organ will get underway as soon as the instrument can be moved from Standard Industries in La Mirada to the college.

LATOS Immediate Past President Ralph Beaudry and Susanna Maelic, President of the Board of Trustees, Pasadena Area Community College District, signed the contract.

Commenting briefly, Beaudry said, "The contract covers all things we desired, and it reduced insurance requirements—the main problem that held up negotiations last November. This great musical project should prove advantageous to both parties."

It is estimated total installation costs will amount to around \$80,000. The organ is expected to be playable late this year.

## Largest Juicer To Go In Residence

A contract for one of the largest Allen Digital Theatre organs ever built has been negotiated by J. Nelson & Company, Oakland, Calif. piano and organ firm, for a residence in Carmel Valley.

Specifications for the three-manual, approximately 19-rank organ were written by Tom Hazelton. Cost of the instrument is in excess of \$100,000.

Digital technology is a prime factor—every stop is a complete independent computer system, and the heavily unified organ will play through 23 channels of audio.

According to John Nelson, head of the firm, it will require six to seven months to build the organ. He also noted that it will be presented in a Bay Area public concert prior to installation in the residence.

## Organ Builders Plan Electronic Manual

American Institute of Organ Builders is planning to produce a manual on all known electronic relays for use in repairing them. The idea behind the project is to have ready reference for various makes in the event a manufacturer goes out of business without leaving repair information readily available.



## Lanterman Organ In News Again

The death of Lloyd Lanterman, January 9 in La Canada, Calif., once again brings the famed San Francisco Fox Theatre 4/36 Wurlitzer organ into the theatre organ world spotlight.

Almost a forgotten instrument since the 1981 death of Lloyd's brother, Frank, who bought and moved the huge instrument to the family mansion, it had been heard infrequently since then, and almost never at all during the past two years due to the deteriorating health of the surviving brother. The two shared ownership of the residence.

Under terms of Lloyd's will, the mansion, including the organ, becomes the property of the City of La Canada/Flintridge.

In the interest of preserving the organ and promoting it as a cultural addition to the community, informal talks are underway between the trustee and several ATOS officials representing both National and the local chapter.

When the trustee turns over the property to the city, it is expected a complete proposal can be disclosed concerning the future of the organ.

## Artist Has Fan Club

German organist Franz Lambert has a fan club in England. Frequent newsletters carry items of his doings and often a personal note from him, and the group has its own tape club.

## Playing Theatre Organ Locations

### ●Tampa

Recently, R. B. Price happened to be in Tampa with time on his hands. He could find nothing about the Tampa Theatre—local performing arts center. For those who might find themselves in the same predicament, the theatre is located at 711 Franklin Street Mall, and the telephone number for information is 223-8981.

### ●Detroit

Motor City Chapter operates its Redford Theatre most Friday and Saturday nights as a motion picture theatre with pre-show organ concerts. The organ is heard at 7:30 and the feature is screened at 8 o'clock. Call (312) 537-2560 for information, Monday through Saturday, 10am to 6pm.

### ●San Francisco

Visiting San Francisco or other Bay Area villages? You can enjoy Wurlitzer music at the Castro Theatre—call (415) 621-6120 for times and other organ related shows). In Oakland, at the Grand Lake the Wurlitzer is played Friday through Tuesday. Call (415) 465-7586 for times.

## Nor-Cal Seeks Grant For Organ Project

Nor-Cal Chapter has formed a committee to pursue foundation grant monies to allow the unit to expedite restoration of the former Toledo Paramount 4/20 Wurlitzer which is being installed in Berkeley Community Theatre.

## Move Cuts Music Delay

To eliminate the great time lag for organists, the keydesk of the Wurlitzer in the 3,000-seat State Cinema in Kilburn district of London has been moved from its lift/turntable at the extreme rightside to a dias almost beneath the chamber area on the left side of the house. All 16 ranks of the four-manual organ are located there.

## Rosa Rio Appraises T.O. Future

Asked her opinion about the future of theatre organ, Rosa Rio, who has experienced the instrument in many of its facets— theatre, radio, concert and teaching— had this to say:

As you know, I have been a teacher of organ and piano music for quite some years and have been responsible for a number of male professionals in the field of music. It disturbs me that female musicians can only find a career in teaching, not concert work. The American Theatre Organ Society and its many chapters are male oriented. Thumbing through back issues of national conventions or regional chapter events, it is very rare to find a female organist on the program.

I was delighted in playing organ concerts and the joy of sharing music with all who will listen. Today, my playing is up to date and my appearance is youthful and I plan to stay active in music but I get few calls for theatre organ concerts. When it is discovered that Rosa Rio is female, programmers look for male artists.

Theatre organ concerts are not pointed toward young people. When I sit in an audience and look around me, I see senior citizens. I recently did the premiere of the Shelton (Conn.) High School organ—a 3/12 Austin theatre organ—and was pleasantly surprised that half the audience were young people. And they loved what they heard! It was a terrible night, but they came to the opening despite the snow and ice.

This is not meant to be "Sour Grapes" but a suggestion on how to keep the movement alive. Nothing quite takes the place of the mighty theatre organ. I love it and hope enough interest can be activated among young people, middle-aged and senior citizens so that the sound can live on and on.

## FOR THE RECORD

It was noted in a recent story about the Ben Hall Memorial organ that it could not go back into Carnegie Hall Cinema since the house has been twinned. New Yorker Alfred Butler advises the theatre has not been twinned, is closed and no plans have been announced concerning its future. He explained that the Little Carnegie Theatre, located west of Carnegie Hall Cinema was demolished and moved to its present location in what was formerly the Lincoln Art and later Bombay Theatres. This house possibly has been identified as Carnegie Hall Cinema.

As a means of identifying ATOS *International NEWS* issues published during the trial period, the first one was mailed separately—September 1986. The second issue was distributed as part of Theatre Organ Sept/Oct issue. Issue number three was mailed separately November 1986. Again, number

## Silents Regress To Piano Background

"Before Hollywood," a traveling exhibition of more than 60 films from the silent era, has been set to tour the country starting early this year. It will premiere at the Whitney Museum of American Art in New York City. Live piano accompaniment is planned for the screenings.

## Video To Enhance ATOS Archives

ATOS Archives will be much richer in content one of these days. Los Angeles Chapter member Bob Pasalich has made video cassettes of many famed organists who have appeared in concert for the club. These tapes eventually will go to the Archives.

## Record Releases

—And Tapes, Too!

Artists wishing to announce new record and tape releases are urged to send names of releases, where recorded, price and address where orders may be sent. Reviews of new releases are published in *Theatre Organ Journal*.

Bill Yaney has released his new album, *Front Row Center*, digitally recorded on a 3/18 Wurlitzer. It is available in cassette only for \$11. Order from Bill Yaney, Great Escape Music Productions, 5212 Monroe Street, Toledo, Ohio 43623.

## Backseat Players

In the early 1900s, Daniel Young patented an organ for automobiles. The keyboard attached to the back of the front seat, and backseat passengers could play the organ as they motored through the countryside. It really wasn't a bad idea, except the music produced was earshattering due to the 'washboard' roads so common then.

There apparently were two auto organs—the one noted above and another built by the William Schuelke Organ Co. of Milwaukee, Wisc. The latter-named firm's instrument is described briefly in *Volume II of The Encyclopedia of the American Theatre Organ* which is currently being readied for publication in 1987.

## Played Half Organ By Patron Demand

During the summer of 1933, there was an increase of 25 percent in the employment of organists in theatres, according to Harry Blair, president of the Noon-Day Club, a New York organization servicing organists in all states. This was the dark depression era.

One New York house, RKO 86th Street Theatre received persistent demands by patrons to reinstate the regular organ solos. The instrument was found to be in impossible condition due to water damage and an estimated \$1,000 would be needed for repairs. Management decided to forego musical interludes.

The delay was wiped out by continued demands, and organist Dolph Gobel was hired and played half an instrument while the damaged chamber ranks were repaired.

## Club Has Library

Rochester Theatre Organ Society maintains a library for its members and has a regular borrowing system which permits members to check out items on loan. It was disclosed recently a radio program that paid tribute to the RKO Palace Theatre and its 4/21 Wurlitzer, which became the property of RTOS and was moved to its present home in the Auditorium Theatre, when the Palace was razed, was taped during the broadcast.

Members who never heard the show over the air can now check out the recording and listen to it, or make a copy for personal use.

New items appearing in this section were prepared by Tom B'hend, P.O. Box 40165, Pasadena, Calif. 91104 and Jim Koller, %Mari-anna Travel, 9435 W. Irving Park Rd., Schiller Park, Ill. 60176.



## Juice Expert To Help On Project

Rob Richards' sprouting organ garden will have the help of Frank Droughy, who created the custom organ division for Conn Organ during its halcyon days. He pioneered work in multiplexing and pipe organ tonal imitation with electronics, but has been out of the industry for the past 15 years.

In addition to overseeing installation of Richards' studio organ, he will once again engineer and build electronics for the organ, creating a new division for his company, Circle Tool and Machine in Berrien, Mich.

Richards' studio organ will house the pipe organ, plus his \$20,000 Yamaha digital FX-20 organ. The two will be paired with a specially-designed organ computer which allows him to play both instruments simultaneously.

Two of the four consoles pictured at a rakish angle on the front page of the NEWS January issue have been sold. Rob would like to find homes for the other two. An inquiry about them will bring price quotes. Write him at 2697 Niles Road, St. Joseph, Mich. 49085, or call (616) 429-0396.

## Kids Get In Free To Gain Their Interest

To attract young people to the theatre organ, New South Wales Division of Theatre Organ Society of Australia is admitting all children under the age of 15 free of charge.

## Another Aussie Rebuffs Ledwon

Another Australian organ buff disagrees with the article authored recently by John Ledwon on how to interest youngsters in theatre organ. He is Stephen Bosanquet of Sydney who submitted the following letter to *TOSA NEWS*:

"As I was reading 'Wherein Lies Its Future' by John Ledwon, I felt motivated in writing to express my disagreement in most of the things he said. May I quote from the magazine, 'The theatre organ must be made to appeal to a much larger potential audience if it is to survive.' Also he asks 'What about the 16 to 35-year-old group? They are the future audience, and their music has been largely ignored. The fact is the theatre organ in its current configuration cannot compete musically with todays 'sound' without the assistance of other instruments.

"The addition of a rhythm section, percussion and electric bass and an accent section (brass or synthesizer) will do wonders to the overall sound. Many theatre organ purists will fight tooth and nail that this practice of adding other instruments to their beloved theatre organ. However, for the theatre organ to survive in the 80s and beyond, it must be done.

"The theatre organ movement is static and living in the past. Either it moves forward towards the present, or it is doomed to gradual extinction. Today's audience must compromise some of their views and tastes, and allow a good portion of a concert to be music of today registered for today."—end of quote.

"I would like to see ALL cinema and church organs be left as mechanical sounds. When an artist plays a cinema organ at a concert and gets magical sounds out of it, I think how amazing that a pipe organ has capabilities, if, when electronic bits like synthesizers are added to organs as John Ledwon would say, I think it would absolutely spoil the original sound. If people like that sort of thing, why don't they go and listen to an electronic organ that has all that sound.

"You won't get me to a concert if a cinema organ is as John Ledwon wants it—I'm a purist.

"I, myself, am under the 40 age group. As John says, 'the Big Band era is a thing of the past.' I can't see how that can be, because there are at least some young people who like classical music, baroque music and there are new reproduced and classic organs around that are baroque in the period of the early 17th and 18th century era. I could say all this is living in the past.

"The Wurlitzer organs, like the one in Marrickville Town Hall, and ex-Capitol organ and other cinema pipe organs are left original without electronic sounds added to them. I hope it will never be changed. I never did like the idea of the Compton having the melotone or electone added to it, even in early days. The patent, I believe, put on Compton may have stopped other organ builders from doing it. I thought—*Thank Goodness!*"

## Doesn't Anyone Have An Idea?

Apparently no one can answer the question asked by L. Diana Haskins of Kalamazoo, Mich.—"What Is Theatre Organ Music?" It was published in the December issue and to date not one theatre organ buff has sent ATOS *International NEWS* an explanation. Doesn't anyone know what it is?

## New Prexy For Organ Supply

Organ Supply Industries, Inc. of Erie, Pa. recently announced the retirement of Fred Gluck as President and General Manager effective December 1, 1986. Formerly President of Astatic Corporation of Canaan, Ohio, he acquired Durst & Co. in 1971 and Organ Supply Corp. in 1972. Under his direction, the two firms were combined to form Organ Supply Industries, the largest and most complete pipe organ supply house in North America.

Dennis Unks, who joined the firm in 1972, has been elected President and CEO. Randall Wagner, a member of the management team since 1976, is the new Vice President.

## Pickwick Has Solos

Organ solos have returned to the Pickwick Theatre, Park Ridge, Illinois. Ted Gyson plays the 3/11 Wurlitzer during weekends. He is currently studying under Tom Wibbels.



"GEE DAD, IT'S A WURLITZER!"—Hal Sanguinetti, Los Angeles Chapter member, shown here in one of the studios at KPCC, Pasadena, Calif. during the broadcast of his weekly Sunday night theatre organ show, *Gee Dad, It's A Wurlitzer!* He was photographed January 11 with organist Rob Calcaterra whom he interviewed during the broadcast. Rob had presented a concert for LATOS that morning at the Orpheum Theatre in Los Angeles. Sanguinetti is currently preparing a master program plan for a taped theatre organ show for possible nation-wide distribution that will advertise ATOS.

## Sell Tapes To Help Rebuild Pipe Organ

To help obtain funds for restoring a well-known residence organ in the city, Atlanta Chapter on Jan. 18 held a posh pipe organ presentation amidst an opulent twenties setting. Samuel P. Warren was presented in concert at the console of the three-manual Aeolian organ at "Callunwolde," the lavish home of the first president of the Coca Cola Company. Cassette tapes of this organ were sold and profits will go to the rebuilding of its console which is slated to be started very soon.

## Convention Music Is Available On Tape

Tape recordings of all 1986 Richmond Convention performances are available from John Stenstrom, 2107 Hanover Avenue, Richmond, Va. 23220. Send a stamped, self-addressed envelope for complete information.

## Wilson Doesn't Mix His Voicing Work

I have noted with interest, in the current *ATOS International NEWS*, the item stating that Steve Leslie of Newton Pipe Organ in San Jose, Calif. and I "taught each other" voicing. While this may be true to the extent that we apprenticed at the same time with Schantz Organ, I feel that my abilities with high-pressure theatrical tonal work should be kept a separate matter and in no way associated with classical work. The two encompass very different techniques and styles and one should not be confused with the other.

—Clark Wilson

## Discovery of Organ Gets New Member

News of an organ being returned to its original theatre location prompted quick exchange of letters between Seattle and Raymond, Washington, and the NEWS office. It was learned that Bryan Monahan has been busy restoring Wurlitzer organ, opus 1934, a Style B Special, shipped 4/28/29 that was first heard in the theatre and will be going back in again. From other sources it was learned that Raymond is a small town in the lower left corner of the State.

It was also learned that Bryan is a young organ nut who had never heard of ATOS. He does now. In fact, he's a member of Puget Sound Chapter.

The organ was donated by Mrs. Al Bice, widow of an early Puget Sound member.

## Will Retire To A Musical Life

Beth Adkinson, a night supervisor of the Neo-natal Unit, Tacoma General Hospital, plans to retire one of these days. She's planning ahead for a musical life. Already in hand is a lot and plans for a new house in Kitsap County across Puget Sound from Seattle. Packed away until chamber space is ready is a 2/7 Wurlitzer that will provide the music—that she plans to play on it.

## 'Pipedreams' List Available By Mail

Program brochures for *Pipedreams* organ shows may be obtained by writing to: PIPE DREAMS, Minnesota Public Radio, 45 East 8th Street, St. Paul, Minn. 55101.



## Aussies Convene At Bonnet Time

Organ buffs in the Land Down Under have their big annual organ bash just at the time Easter bonnets are trotted out for an airing. This year the Theatre Organ Society of Australia will hold **The Festival Fifteenth** in Adelaide, the capitol of South Australia from Friday, April 17 to Monday, April 20—with an afterglow event Tuesday, April 21.

According to Ted and Helen Lloyd, upwards of 300 visitors are expected, with several buffs from the U. S. expected. Donna Parker, well-known organist of Paramount Music Palace, Indianapolis, will be one of the featured artists.

ATOS members are invited as special guests. Those interested are requested to write: Theatre Organ Society of Australia, S. A. Division, Box 595 G.P.O., Adelaide, South Australia 5001.

## Big Bell Makes Bang On Church Exiting

For a breath-taking few moments early in November there was doubt that the Kimball Theatre Organ Society of Milwaukee would have a 10-note set of Deagan Tower Chimes. Organist/organman Clark Wilson reports that a five man crew from the society rigged the chime set down and removed it from the tower of a church on Chicago's South Side after the largest bell (12 feet long and weighing over 500 pounds) broke loose from its moorings and crashed through three levels of the tower, finally embedding itself at an angle through a floor and into a wall.

"It didn't hurt the chime, but made a mess of the church and shook the congregation up plenty," said Wilson.

The chimes will become part of the Kimball organ going into Milwaukee's Oriental Theatre.

## There's Organ Music In Erie

Theatre organ is alive and making Sunday music in Erie, Pa. Three shows are planned by Erie Area Theatre Organ Society and will be played on the theatre instrument at Gannon University.

Bob Arndt is slated to perform April 26; Fr. Jim Miller will be heard May 17. And Fr. Bill Biebel, of Erie, will be heard June 14. The programs start at 2pm.

## This Is Final Issue In Trial Run

This is the final issue in the trial six month period of *ATOS International NEWS*. ATOS' Executive Committee announced a meeting set for January 25, the day this issue was scheduled for press. A decision concerning the future of the *NEWS* was expected to be disclosed at the conclusion of the meeting which was held in Sacramento.

In all the letters received regarding acceptance of *ATOS International NEWS*, there was only one opposed to its publication.

The editors and contributors have enjoyed their brief stint attempting to bring you news of theatre organ activities and appreciate the interest shown in the publication. We sincerely look forward and hope it is continued.

## Shuffle Off To Buffalo In Oct.

Get ready to Shuffle Off To Buffalo over Columbus Day weekend—October 10-12—to hear some fine Wurlitzers in Buffalo, Tonawanda and Rochester, and also have the romantic Niagara Falls gushing in as a regional extra.

Buffalo Area Chapter has announced its regional convention which is to be centered around the beautifully restored Shea's Buffalo Theatre (for the performing arts) and its renowned 4/28 Wurlitzer. Also in the three-day deal is the Riviera Wurlitzer in Tonawanda and Rochester's Auditorium Theatre 4/21 Wurlitzer and the 3/8 Wurlitzer in Eisenhart Auditorium. There will also be a big classical box of whistles, a tour of the QRS Roll factory, a look-see at the Wurlitzer factory (no longer used), plus the general friendliness of the "Queen City" which should make this a memorable shuffle off to Buffalo.

## Silent Film Music On CDs and Cassettes

Two silent film scores have been issued by the Library of Congress on compact discs. They are—*Gloria's Romance*, 1916 feature with music by Jerome Kern; and *The Fall of the Nation* with music by Victor Herbert. The former is played by a small orchestra and the latter is played by Musicrafters Orchestra conducted by Frederick Fennell. CDs are \$14.95, cassette tapes, \$8.95. Order from Public Service Office, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, D.C. 20540.

## Wilson, Hanson Buy Old Demo Kimball

Clark Wilson and Gary Hanson, both associated with Organ Piper Pizza restaurant in Milwaukee, Wisc. recently purchased a 39-rank Kimball organ from a Wisconsin church. Originally installed in Kimball Hall, Chicago, the instrument dates from around 1917 and is made up exclusively of orchestral and theatre-type pipework. It was noted the voicing is extremely fine, no doubt due to the fact that the organ was a demonstration instrument.

Although plans are not final, Wilson and Hanson indicated they would like to keep the Kimball together as a complete instrument, if possible.

## First Timer Enjoys Regional Meet

Last month Pat Lajko described what he thought he would experience attending his first ATOS National Convention. This month we publish his observations about his attendance at his first regional event—the Rocky Mountain Chapter meeting Oct. 10 through 13.

"To me, this show was better than Richmond because there was an excellent variety of organs, although only one theatre, the Paramount, was involved.

"Home tours added a great deal to the regional show. All were quite impressive. And transportation seemed better organized in Denver. Everything moved quickly; buses were always found where announced. In fact, the entire meet was well organized.

"One thing that tended to become tiresome was the fact that every organist, somewhere in concert, turned around to the audience and said, almost verbatim, 'The theatre organ is such a versatile instrument it also is quite suitable for playing classical music. I will now play a classical number for you to show how versatile the theatre organ can be.' This began to wear thin after a few times."

### About Those Jam Sessions

"One thing I neglected to mention regarding Richmond was the jam sessions. I had thought they were a time for people who normally don't get to play the instruments featured at conventions.

"I attended the last session at the Byrd Theatre. It was announced we had to sign up, so I did. Unfortunately, I was near the end of the list and was told there might not be time enough to play. My heart sunk—this was one organ I really did want to try out.

"Then I saw how the session was being run. The contest winner and second place winner were given console time—each about 15 minutes. In fact, anyone who got on the bench played about the same amount of time. Most of those who played had played it before, and when there's only an hour and a half for the session, many were disappointed not being able to try out the organ.

"I would like to see jam sessions given over to those who have never played the particular organ before; at least one selection per person so that most would have the opportunity to get on the bench. It would be feasible to have someone who knows the organ confer with each player about registration, etc. before they get to the console.

"It would be fine to have a professional artist open the session to build excitement—and perhaps close the session. I hope Los Angeles jam sessions are organized differently—with preference given visitors who haven't played the instrument."

## Finds Train Travel Cheaper, More Fun

Air fares being what they are—as high as planes seemingly can fly—convention-goers are reminded that current special rates offered by Amtrak provide a pleasant ride, filled with all kinds of scenery, to Los Angeles for the 1987 National Convention, at rates below what the fly birds are crowing about.

Mark Gifford, St. Louis organist, found he could travel from the Mississippi River to the land of Golden Sunshine and have two other stopovers for a round trip fare of \$200, just about half the price of winging it.

Call your local railroad track salesman and ask about the special specials being offered for early summer travel.

## Same Story The World Over!

In Camden Town, Hampstead, England a recent report revealed the Parkway cinema was to have a Wurlitzer installed. In fact, the console and pipe-work were already in the building awaiting action. Then the local paper announced the lease wouldn't be renewed because the owners wanted to raze the movie house and build a super store there. Now local notables and the general public are mounting a campaign to preserve the house and install the organ, is was reported by Neil Malcolm of nearby Keats Grove.

## Theatre Starts Fund Club For Patrons

by Jim Koller

A new idea to raise money for the Rialto Theatre, Joliet, Ill., has been started to bring in \$300,000 annually. It is the *Curtain Raisers Club*.

Individuals may contribute and in return gain benefits ranging from having their names listed in programs to invitations to backstage parties. Donors also receive the Rialto's quarterly publication *Backstage*.

There is also a new marketing image: "Bring Back The Magic," which is recognized by a debonair rabbit emerging from a top-hat with a fireworks display in the background. This cute and handsome fellow is also available at the theatre, 102 No. Chicago St., Joliet, Ill. 60434 on T-shirts and sweatshirts for kids and adults; prices range from \$6.50 to \$13.

## Theatre Buffs Can Get Palace Feature

"American Picture Palaces," a 28-minute color film or tape documentation on theatres built during the golden era of architectural fantasy, is available from the Office of Telecommunications, Smithsonian Institution, Washington, D. C. 20560, (202) 357-2985. Cost of the 16mm film is \$400-the video cassette version is \$135. Gene Kelly narrates and Gaylord Carter furnishes background organ music.



## NUGGETS from the GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



Once again, we salute the lady organists. Sources were *Melody (M)*, *Jacobs (J)*, *Exhibitor's Herald (EH)*, *Radio Guide (RG)* and *Local Press (LP)*.

*August 1915 (LP)* New York's Vitagraph Theatre at Broadway and 44th Street is running *Battlecry of Peace*. Organists are WILLIAM E. MACCLYMOUNT and MISS M. THEODORA FRAIN.

*December 1924 (RG)* Station WOC in Davenport, Iowa has installed a \$180,000 pipe organ. MRS. FRANK W. ELLIOTT is featured organist. In Cincinnati, CARRIE DOTZAUER is aired on WMH.

*May 1, 1926 (LP)* BASEL CRISTOL, girl organist, is soloist tomorrow at the Chicago Theatre's noon-day concert. Doris Morell, soprano, and soloists of the Chicago Theatre Concert Ensemble will also appear. Miss Cristol will be at the Tivoli next week.

*May 1926 (M)* MRS. IDA CLARKE is associate organist in Crandall's Tivoli Theatre in Washington, D.C., a young, talented woman who has played for the Crandall Company so long she is considered a part of the firm's standard equipment.

A native of Washington for years, her family and that of Harry M. Crandall lived side by side. Her family is also in show business and her brother-in-law owns a chain of movie theatres in the area.

What started her playing organ for movies? "I fell and broke my leg. I think mine was a fortunate fall, although I didn't think so the first few days after the accident. I was forced to keep quiet for weeks, and that was the hardest thing for me to do."

One evening the Crandalls were over, and Mr. Crandall suggested that she learn to play the organ which he was having installed in one of his theatres as an experiment. She started and has been playing ever since. Never too busy to play, she can be depended upon, outside her regular work, to fill in during an emergency. She is a fiend for learning, always trying something new and spends much time listening and absorbing valuable knowledge.

She has had much experience in playing organ with orchestra for movies, and for many seasons was organist at Crandall's Savoy, which housed an orchestra under the direction of Daniel Breeskin, supervisor of music for Crandall's. She has played in every Crandall theatre, but thinks the three-manual

Wurlitzer at the Tivoli the best of any. She builds a complete score for every picture, although she is able to improvise and weave the melodies in a most pleasing way.

At the time of the Knickerbocker Theatre disaster in 1922, Mrs. Clark was the organist and was eye witness to the tragedy which snuffed out many lives. She had finished playing her shift and, after turning off the organ, walked to the back of house. Hearing an awful roar, she looked back in time to see the organ bench and the entire orchestra buried beneath falling debris. It was many months before she recovered from the shock.

Ida, who has a small son, recently played a season of Saturday morning shows for children at the Tivoli. Harriet Locher, who conducted the shows, believes their success was due to Mrs. Clarke's cooperation, and both regretted when the season ended for them.

Ida has a magnificent gem-studded accordion which is now silent, unless she and her husband can be prevailed upon to entertain at one of the exclusive clubs after theatre hours. "I don't know what to do with my feet, and I can't get any counter melody on it, so playing the accordion isn't as interesting to me as it once was."

Mr. Edward Clarke is actively engaged in the theatrical business, while young Billy is following in the wake of his talented parents, being an accomplished drummer.

*February 1927 (J)* MARIBEL LINDSEY's personality is as great as her ability, and with that combination, any organist should be a top-notch.

Her musical career started when she was a little one. Her father was a bandmaster and started her on the cornet, paying her five cents for each 15 minutes of practice. Her mother was an organist and pianist; her sister a singer and pianist; a brother plays baritone horn, and Maribel plays French horn very well.

At school and college she played the clarinet and has done solo work with concert orchestras. She has played piano with theatre orchestras, led orchestras for road-show work and played piano for the movies.

She is a music graduate and was a supervisor in the public school music course at Ells-

worth College, Iowa. She began organ study at 16, playing for a church on Sunday and for the movies during the week.

In 1917, Maribel went to Washington and landed in the Civil Service Department. When Jesse Hietmuller was director of the Metropolitan Theatre, Maribel did all the relief work and also much entertaining at war camps, hospitals and for patriotic organizations. Then she took up organ work for the movies and played the Avenue Grand, and the Savoy when it was the "evening dress" house of upper Washington. In fact, she was in the orchestra when the well known leader, Don Rich, opened the house.

The Imperial Theatre in Asheville, North Carolina, a unit of Southern Enterprises, engaged her for two years as featured organist. After six months back in Washington at the Takoma Park Theatre, she returned to Asheville. She was one of the first to be heard on the radio in an organ recital. Carl Behr, cellist, chose her as associate artist for his Sunday night concerts at the Battery Park Hotel in Asheville.

Now back in Washington at Crandall's Ambassador Theatre, Maribel Lindsay is featured organist. People are flocking into the Ambassador to hear her play, while manager Robert Etris sits in his comfortable office and chuckles as he counts the dollars which come in so rapidly.

*June 1929 (EH)* BASEL CRISTOL, now at the Tower Theatre in Chicago, and for many years associate organist for Balaban & Katz, is featured here since the new policy of screen-only productions was installed. Miss Cristol is one of the few women organists who can play for pictures and hold interest throughout by her expert handling of all stops. This week she offered a solo of all popular songs, and the crowd took part in the singing. They were really good to her for her efforts.

*August 1, 1936 (LP)* DORIS HAVENS plays over Philadelphia's WCAU at 8 a.m.; Tenor Tommy Phelan and organist WARREN CLARK entertain at 11 p.m. over WIP, Philadelphia, while FRED FEIBEL's Organ Reveille program is piped in by WCAU at 8 a.m.

## CONVENTION '87

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**GOLD DUST:** UDA WALDROP, KPO, San Francisco; JEAN WEINER, WPG, Atlantic City . . . 3/26 JOHANNA GROSS, WLW, Cincinnati . . . 1/28 HELEN ROBERTS, WBAP, Fort Worth . . . 7/29 HELEN ANKNER, WHAM, Rochester, New York . . . 5/37 CHARLOTTE DEEBLE, WPAR, Parkersburg, West Virginia; RUTH PARKS, WJAY, Cleveland . . . 9/37 LOIS MILLER, KDKA, Pittsburgh . . . 11/37 DORIS TIRRELL, WBZ, Boston . . . 7/38

FLORENCE CLAYTON DUNHAM, WMMN, Fairmont, West Virginia; Toronto is airing "Exciting Moments" with KATHLEEN STOKES at the organ at 7:30 p.m. . . . 8/38 LOUISE WILCHER, WOR, Newark . . . 10/38 ROSA RIO with Ted Malone on NBC's "Between the Bookends;" MARY FOUNTAIN, WHP, Harrisburg; ELSIE THOMPSON, CBS Network; EDDIE DUNSTEDTER, ANN LEAF & MILTON CHARLES on "Three Consoles" over the

CBS Network; WBEN, Buffalo airing "Twenty Fingers of Melody" with pianist Mathilda Harding and organist IRENE HARDING.

In the theatre organ's great days, lady organists were looked down upon in most areas of the country. It was a hard struggle to get to the top. Few were able to do it.

This should do it until next time. So long, folks!

JASON & THE OLD PROSPECTOR □

# CINEMA ORGAN NEWS FROM BRITAIN



by  
Ian  
Dalglish



The final part of our year has seen some organists from your country making concert-going even more interesting than usual. Very seldom do we have the pleasure of hearing an American organist play the fabulous "Duchess" 5/19 Compton in the Odeon Cinema, Leicester Square London. Terry Charles played a concert on August 17 and got some very pleasant sounds from this beautiful organ, built in 1937 and still going strong. "Climb Every Mountain," the theme from *Summer Place* and Liebert's "Come Dance With Me" were outstanding in the first half. "Hernando's Hideaway" showed off the brassier side, while "Born Free" and the theme from *Exodus* brought out the two lovely Tibia ranks and the Melotone division.



Terry Charles at the 5/19 Compton in the Odeon Cinema. (John Sharp photo)

The late Vic Hammet at the illuminated glass console of the ex-Ritz Chatham 3/8 Wurlitzer now going to Shropshire. (John Sharp photo)



In Holland, Bernard Drukker, veteran Dutch theatre organist, plays the AVRO studio 4/21 Compton/Standaard organ. (Louis van der Stam photo)







L to R: Ian Dalglish, Richard Purvis and Dr. Edward J. Mullins outside Royal Festival Hall, London, England, October 8, 1986, after organ concert. (Martin A. Lilley photo)

Terry obviously adores its unique sound. He played his own composition, "Miss Liberty March," which suited this organ. I can only recall Carlo Curley playing a concert at the Odeon and wonder why, with its delightful presentation and great organ, more organists from the USA don't get a chance to play it.

Searle Wright is no stranger to London; he has played at Kilburn State and other theatres here in the past. On August 31 our ATOS chapter teamed him with our own George Blackmore at the State Kilburn 4/16 Torch special Wurlitzer. It is lovely to have this most interesting Wurlitzer back in use again. The console has been moved off of its revolving lift on the right side of the stage and is now on a podium near the left side of the stage under its chambers, and while the theatricality of its "entrance" at concerts and solos is lost now, no doubt the organists prefer it as they can now hear what they are playing.

Another most brilliant organist, always welcome here, is Dennis James who is no stranger to us and who played a September 6 double concert and silent film, Chaplin's *The Circus*. This was at the fabulous New Victoria Centre, Howden-Le-Wear, on the NETOA 3/11 Wurlitzer 220 Special, a superbly voiced and maintained organ. Because of the size of this specially created super-cinema organ studio, Dennis had to repeat the show on September 7. A quite brilliant artist is Dennis James.

Another transplanted Wurlitzer is the ex-Union Circuit Ritz Cinema Ipswich 3/8, a late style which, after languishing in storage and changing hands, has landed up in the bustling Yorkshire seaside resort of Scarborough. Installed by its owner, Arthur Turner, an ex-cinema organist, in the Hollywood-Plaza, an old-time cinema now brought to life again for special programmes, the Ritz Wurlitzer was played in its heyday by such big names as Sid Torch, Robinson Cleaver and Harold Ramsey. Ramsey actually designed it as head organist of Union, then the fourth largest chain in Britain. The giant ABC circuit took over Union when it got into financial dif-

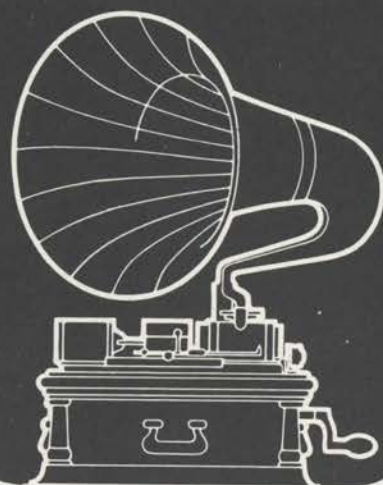
ficulties in 1937. No more Wurlitzers were ordered, and Cleaver, Torch and Ramsey eventually left. Lavish stage shows and solos were all too much for ABC who did things their way. Another fine Ramsey-designed Wurlitzer has been in hiding since it was removed from the Ritz Cinema Chatham, Kent, in 1972. It sported its own grand piano on its own lift alongside the elaborate glass, illuminated console. Dave Pawlyn, the organ-builder, owns this gem which a cinema organ group in Telford, Shropshire, plans to lease and install in a cinema complex there. I don't recall the county of Shropshire having one theatre organ installation in the Golden Heyday, so they do deserve a break after all these years.

Back in London, near the world-famous Regents Park Zoo, was the 2700-seat Gaumont Camden Town which boasted a superb four-manual Compton. The console used to slide out of a niche like the one in Radio City Music Hall, BUT it would then revolve around. There was a big pit orchestra conducted by the late Montovani, and organists such as Ena Baga and Sid Gustard played the Compton. The organ was, sadly, removed years ago, the cinema turned into a store and the balcony into mini-cinemas. Now the enterprising operator has spent a fortune putting the glamour back into cinemas again, even to having a Wurlitzer installed in one of the two cinemas — so the famous site will soon be filled with the sound of a real organ once again. History does sometimes repeat itself after all.

It's not only people who celebrate birthdays — theatre organs love this, too. Over in organ-minded Holland, in the radio/TV station of Hilversum, is the famous four-manual Compton/Standaard opened fifty years ago and happily all intact. Recently the AVRO station held an Open Day, and 30,000 people came to see and hear the famous organ played by Bernard Drukker who had played it hundreds of times on the air and for recording. Nostalgia does get a look-in once again.

Have a lovely Christmas and a Happy New Year to you all. □

## 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.

**TY WOODWARD PLAYS THE MIGHTY WURLITZER ORGAN, The Auditorium Theatre, Rochester, New York. 12" LP or cassette available from: Ty Woodward Productions, P.O. Box 3845, Manhattan Beach, California 90266. \$10.95 plus \$1.50 postage and handling.**

Ty Woodward releases his sequel to the Kennedy Center disc.

These performances are so reserved as to border on lifeless. Although the playing is accurate, there is more to music than getting all the notes right. Actually, his ballads are quite successful, even though the phrasing is not perfect.

The way this album is put together makes it sound like a pizza album done on a concert organ. Selections include: "Another Op'nin', Another Show," "Memory," "What'll I Do," "Maple Leaf Rag," "New York, New York," "Evergreen," "Honeymoon Hotel," "Parade of the Wooden Soldiers," and saving the best for last, Lemmen's "Fanfare," which is brilliant. If the rest of the album were of this quality, Mr. Woodward would cause quite a stir in the theatre organ world. Joplin's "Maple Leaf Rag" should have been omitted as he doesn't quite get the timing right.

The RTOS organ is one of the truly fine theatre concert instruments. Anyone by now not familiar with this wonderful organ should avail themselves of the opportunity to become familiar with it, but perhaps with a different recording. The recording engineer did an excellent, perhaps perfect job here.



This reviewer feels that the cost of this album is not concomitant with the rather modest accomplishment.

BOB SHAFTER

**PIPES OF CHRISTMAS, Lyn Larsen at the Wichita Century II Convention Center. Pro-Arte Compact Disc CDD282. Available in record stores or from ProArte, 14025 23rd Avenue North, Minneapolis, Minnesota 55441. CDs are \$15.98 and cassettes cost \$10.98.**

Selections: "Winter Wonderland," a bouncy opener; "Sleigh Ride," well-orchestrated; "Greensleeves," a delicate touch of soy sauce for an Oriental essence — inventive accompaniment; "Cradle Carol" (Away in a Manger), almost too delicately intricate for a live performance; variations on "Angels We Have Heard on High," straightforward intro — a very lush "Purvisian" massive string ensemble, a light French section and the mandatory climax at the end — I don't understand the inclusion of the "click track" which starts the last part of this selection; "A Scottish Carol," a fresh-sounding work (a march) by Lyn's teacher, Richard Purvis; "O Tannenbaum," a pleasant music-box effect in the obbligato; "O Holy Night," a counter melody of which Lyn should be proud; "The Christmas Song," interesting orchestration in this production ballad; "A Carol Fantasy," "Joy to the World," "It Came Upon the Midnight Clear," "Jingle Bells," "O Little Town of Bethlehem," "Hark, The Herald Angels Sing," "We Three Kings" and "O Come All Ye Faithful," treatments as we have come to expect of Lyn.

Lyn's playing is clean, maybe overly so, to the extent that the phrasing and vitality are not on a par with what we have heard from this talent.

Compact discs of organ music have established themselves on the dealers' shelves, and we are now beginning to see compact discs of our beloved theatre organs. This collection of mainly familiar Christmas music was found snuggled among the more "commercial" recordings.

The booklet contains the stoplist of the famous Paramount Wurlitzer now installed in the Century II Civic Center in Wichita, Kansas, some "candid" photos and a warning in red letters about using caution when selecting the playback volume. The recording would appear at first to be made at a lower than normal level. This seems to be the product of some bothersome standing waves which unfortunately plague some installations and give the audio engineer fits by trying to bend the needles on the meters or light every l.e.d. on the panel. Apparently, the recording engineer did not find a spot for his microphones where they would not be subject to the few overbearing notes. There is a bit of reverberation, but the recording seems to give the impression that the organ was quite far away, farther than we normally hear in a theatre installation. The normal sounds, the inevitable air leaks, tremulant thumps, and console-combination gunshots are well-con-

trolled, and few organs are in as good condition. There is the dynamic range as promised by the compact disc and 32' lease-breakers.

If you would like to give your stereo a good workout and hear far better than average Christmas fare, buy it.

HARRY HETH

**MUSIC IN THE DALES, John Barlow playing the 3/8 Hampsthwaite Wurlitzer at Dale Hall. Available from John Leeming, 23 Aveling Park Road, London E17 4NS. Dolby cassette, \$8.00 airmail postpaid.**

Modern harmonies, youthful enthusiasm and raw energy make this recording come alive.

This cassette was issued to coincide with Mr. Barlow's appointment as the 1986-87 Ian Sutherland Award holder. Generally, up-beat tunes have a minimum of registration changes, choppy playing and some fluffs, while ballads are more successful in that there are interesting registration changes and smooth, accurate playing.

About fifty percent of this tape is material composed in the 1960s and '70s. Tunes include: "Ticket to Ride," "The Way We Were," "Belle of the Ball," "Girl Talk," "How Deep Is Your Love," a Beatles medley, a Stevie Wonder medley, "Tarantella" and "Polish Dance." Of special interest are "Somewhere," "Polish Dance" and "Tarantella," which are not only brilliant, but also probably worth the cost of the entire tape. "Belle of the Ball" suffers a little in the introduction. Mr. Barlow understands the use of the tremors just about as well as anyone, and he also demonstrates an understanding of the orchestral approach to organ playing.

The 3/8 Wurlitzer was originally installed in the Gaumont Theatre, Oldham, and was installed in Dale Hall, Hampsthwaite, in the 1960s. This organ is another excellent example of what the British do with their theatre instruments. The room is not huge, but the organ has presence, a big sound and sparkle — another well-finished, beautifully balanced organ.

The recording engineer did an excellent job, but the review copy was recorded a little hot. This reviewer does take exception to the fact that this recording is on tape and not vinyl. Tape has been shown to be an impermanent storage medium, lasting only about 10-12 years, whereas vinyl, properly stored, has no known limits to its life expectancy.

## ATOS

### Archives/Library

Vernon P. Bickel, Curator  
1393 Don Carlos Court  
Chula Vista, CA 92010  
619/421-9629

Overall, this recording was exciting and interesting, but this reviewer would have to give a qualified endorsement based on the lack of technical finesse and a presumed understanding of most organ enthusiasts' tastes.

BOB SHAFTER

**THE ALABAMA WURLITZER AT ITS BEST, Tom Hazleton at the organ. Available from: Alabama Chapter ATOS, P.O. Box 6695, Birmingham, Alabama 35210. \$11.00 postpaid U.S. and territories: \$16.00 all others.**

Tom Hazleton strikes again! After so many albums by this artist, one might wonder how he does it. Here, once again, is a quality product, and Mr. Hazleton sounds like he's still having a good time.

The entire album is a treat of technical excellence, sensitivity, polish and finesse. The only exceptions one might take to this album might be that of interpretation and the excessive use of the Post Horn, but those are matters of personal taste.

Here is a list of the tunes: rest assured that each is played with the same attention to detail as every other; "Love Is Where You Find It," "Me Too," "When You're Away," "Rustic March," "The Church's One Foundation," "Stars Fell on Alabama," "Strike Up The Band," "I've Got A Crush on You," "I've Got Rhythm," "Concerto in F," "Lady, Be Good," and "Our Love Is Here to Stay." This instrument's ability to work as a concert organ is admirably demonstrated in "The Church's One Foundation," and Hazleton's "Stars Fell on Alabama" is incredibly slushy and romantic.

The organ is an original installation, 4/20 Publix #1 Crawford Special. The only thing not original is a Trivo Post Horn which will part your skull. The only problem with this organ is that there really isn't enough organ to support that much Post Horn, or maybe the Post Horn just needs to be brought under better control. However, this is truly a wonderful instrument. The recording and pressing are excellent.

This album should provide much listening pleasure.

BOB SHAFTER

**IN THE MOOD, Walt Strony on the Wurlitzer pipe organ at the Organ Stop Pizza in Mesa, Arizona. Dolby HX Pro stereo cassette. Available from Organ Stop Pizza, 2250 West Southern Avenue, Mesa, Arizona 85202. \$11.00 postpaid.**

This cassette recording will, I fear, meet with mixed emotions from Walt's many fans, both in and out of ATOS. Members of the public who hear Walt at the Mesa Organ Stop and then buy this cassette will love it. His followers in ATOS will enjoy the performance by a favorite organist, but may ask why he chose several selections which are played on an average night in most pizza parlors. Walt's enormous ability raises this music to new heights, and the hard facts are that Walt makes at least a portion of his income playing



in pizza parlors and does it beautifully. Some ATOS members have at times been brutal in their criticism of pizza parlors, the organists who play in them and the music played there; however, most parlors encourage requests, and the public has its favorite tunes. The secret of success is having an organist of enough ability to do these certain tunes tastefully. This cassette is an entertaining selection of many of the public's favorite tunes, played well, and it just might help find new members for ATOS by introducing the instrument to the yet unrecruited. I commend Walt for his decision to do a cassette which will encourage enjoyment by even those who have not yet been introduced to the pleasure of theatre organ.

"In The Mood" really swings. Walt's treatment is exciting and shows why this is a favorite of the public. The piano solo is tremendous, and Walt's improvisation is outstanding.

"Somewhere Over the Rainbow" is treated with beautiful harmony, exquisite key changes and lush ensembles, and Walt resists the tendency to either overdo a syrupy treatment or to use too many bells. This is superb playing.

"Music Box Dancer" is one of the most requested numbers in the pizza parlor, and Walt's treatment is certainly fun and should be enjoyed. In the hands of this proficient technician, this music box was smokin' and burnin'!

"Twelfth Street Rag" is just good fun put to music. The arrangement is technically demanding, but Walt delivers. It is entertaining and uses the percussions and traps in a clever and completely tasteful manner, making the listener want to say, "That was fun!"

"Le Jazz Hot," from the movie *Victor-Victoria*, is a more contemporary tune which appears to have been written for a good theatre pipe organ. Many contemporary tunes work well on the instrument, particularly in the hands of an organist of Walt's ability, and this selection is played beautifully, registered perfectly and is a delight.

"Serenade," from *The Student Prince*, represents fine playing and beautiful ensemble registrations. All the facets of good theatre organ presentation, whether in a pizza parlor or on stage, are represented in this selection.

"Somewhere, My Love" is the second most requested number in a pizza parlor. Though the tune is generic, Walt takes this simple melody and plays it as a lovely ballad, pleasing to even the most jaded listener.

"Slaughter on Tenth Avenue," "Under the Double Eagle," and "How Great Thou Art" complete the selections.

The organ, originally from the Denver Theatre, is controlled by a black, gold-leaf, silver and bronze console which is beautifully pictured on the insert. Though an occasional squeaky shutter distracted slightly, the recording is judged certainly acceptable.

The playing would be considered outstanding and near perfection, whether in a pizza parlor or on a concert stage, and should encourage the high standard of playing for most, whether for selling pizzas or encourag-

ing concert attendance.

This cassette is highly recommended for anyone who enjoys collecting good music.

PATTI SIMON □

## Closing Chord

**Paul Schreves**, 73, long-time member of Chicago Area Chapter, passed away in December 1986 after a long bout with cancer. Paul was known to call his many friends "Murph," and was well-liked by all. His welcome mat was always out for "open house" for members and guests who were organ buffs. He held the record for attending the most public concerts and shows hosted by Chicago Area Chapter. He was the proud owner of a Conn 650 with a self-contained glass chamber of live traps and percussions from various Wurlitzer pipe organs.

Paul was a skilled photographer. He also had an extensive library of record albums, tapes and periodicals relating to the theatre organ world.

Paul had been a widower for about 15 years and had no children. Yes, "Murph," you'll

be truly missed. We're reminded of the Irish proverb: "May God hold you in the palm of His hand."

JIM KOLLER

**Ernestine McColl**, organist, died November 2, 1986 in Noyes Memorial Hospital in Dansville, New York. She was 90.

A graduate of Rochester's Eastman School of Music, she was a well known piano and organ teacher, and for a time demonstrated organs for the Rudolph Wurlitzer Co. She played for a string of silent movie theatres in Rochester, Nunda and Dansville, and was a church organist in Rochester and Nunda.

She is survived by a daughter, three sons, two grandsons and two great-grandsons.

**Richard J. Streb**, organist, pianist and amateur artist, died November 10, 1986, in his Webster, New York home. He was 75.

A frustrated baseball player, because of a shoulder injury, Mr. Streb turned to the organ for a livelihood. He performed in more than 100 restaurants, nightclubs and bowling alleys in the Rochester area in over 40 years, and had a tremendous following.

He is survived by his wife, two daughters, three sisters, a brother, seven grandchildren and four great-grandchildren. □

## ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN**



In the last issue we listed the six musical elements which make the total sound that the listener hears. Let us first consider the melody. If you will listen carefully to the live or recorded performances of the best theatre organists, you will discover that there are three distinctly different ways to play the melody of a popular song on the organ:

1. Solo melody — one note at a time
2. Two, three or four-part legato chord melody
3. Detached chords — bouncy style

Further attention to detail will reveal that each of these styles requires a different registration and produces a different musical effect. Also, that these three styles should not be mixed on the same registration or within the same musical phrase or theme. The first sign of the self-taught convert from accordion or piano is the constant mixing of solo and chord melody.

Why is this mixing so unmusical? First, consider the registration. If you set the organ

so that the one-note melody is louder than the accompaniment and then play the melody in chords, you drown out the accompaniment. If you set the organ for chord melody and then play one note at a time, the accompaniment will come out twice as loud as the melody.

Also consider: one singer cannot suddenly sing a three or four note chord. It is impossible for any kind of horn player to play an occasional chord. Likewise, any kind of vocal or instrumental ensemble plays continuous harmony.

Normally, a solo melody will sound best on a Tibia ensemble: 16', 8', 4', 2-2/3', 2' or on individual orchestral stops. Tibia 8' or 8' and 4' or 8' and 2-2/3' may be used to reinforce the orchestral voices. If you use two or more instrumental stops, all you get is more volume and you lose the imitative character of each stop.

Next time we will discuss chord melody and appropriate registration. □





## CHAPTER NOTES

### ALABAMA Birmingham

205/942-5611 or 205/664-3606

Our September meeting was held at Southside Baptist Church for our third annual Young Artists' Program. Southside Baptist's Foster Auditorium houses one of our city's few Kimball organs, a 3/6 which was the WAPI studio's broadcast organ. However, participants Brian Black and Tom Bagwell astounded the audience with their musical talents on the grand piano, and since we are a theatre organ society and no event would be complete without theatre organ music, this presented quite a problem. However, God looks out for fools and program directors, and Tom Helms, house organist at the Saenger Theatre in Pensacola, Florida, came to our rescue by playing several selections on the Kimball which really showed her at her best! October 26 marked the second time this

year that our chapter has "filled the house" at the Alabama Theatre. This time we presented *The Phantom of the Opera*. Black-robed and hooded figures were placed throughout the theatre for effect, and a grand processional carried the coffin of the "Phantom" through the theatre to the stage where the Mighty Wurlitzer rose silently up from the pit in a green fog and then the "Phantom" slowly and mysteriously rose out of the coffin to take his place at the keydesk of the elaborate red and gold console. "Phantom" Tom Helms provided accompaniment to this silent classic using his own original score.

Mr. Helms toured the Southeast with *The Phantom of the Opera* this year making stops in Pensacola, New Orleans and Birmingham.

GARY W. JONES

### CENTRAL FLORIDA THEATRE ORGAN SOCIETY



Tampa

813/685-8707 or 813/734-5721

"Eureka!" in the words of Archimedes, "I have found it!" Our chapter heard the most beautiful sound again from the 3/12 Mighty Wurlitzer at the Tampa Theatre, all because of the efforts of our members and the Arts Council of Tampa and Hillsborough County, Florida, whose labors came to fruition on October 18 with the sixtieth anniversary of the Tampa Theatre. After seven years of unbe-

lievable effort, our combined groups have restored this magnificent organ to what it was sixty years ago. "What a thrill to have an instrument like this reborn again," was the comment most frequently heard that night.

This event has been the highlight of our chapter to date. We were honored that renowned organist Lee Erwin played three concerts during this celebration. During the one concert which was sponsored by our society, he played many of our favorite songs, but the high point of the evening came when he recreated the WLW, Cincinnati, radio program, *Moon River*, which he had played for eleven years during the late 1930s and early 1940s on 500,000 watts of power across the western half of the United States. At the conclusion of this concert, the audience awarded Mr. Erwin a standing ovation. As one can imagine, the sights and sounds of this program will be remembered by those who attended as one of the greatest moments of the restoration of this beautiful theatre and organ.

The appearance of Mr. Douglas Fairbanks, Jr., for this special event was also a highlight. He was interviewed about his life and talked about his father's famous film, *The Black Pirate*, which was then shown with Mr. Lee Erwin playing an original score he had written for this movie. As one of the masters of silent movie accompaniment, Mr. Erwin was in special form for this performance and his rendition was superb.

The history of the Tampa Theatre and its Wurlitzer is like that of many movie palaces of the past. Things changed quickly in the late 1920s with the advent of sound movies, and this theatre opened on October 15, 1926, as a place devoted to the arts. The playbill for opening night starred Mr. Edward Weaver at the 3/8 Wurlitzer playing "I'm Betting on You" as a solo before scoring *The Ace of Cads* which starred Adolph Menjou. The late Eddie Ford soon took over at the original Wurlitzer, and many years later Ewell Stanford played at the Tampa for silent films and other events.

As with many urban theatres, the Tampa faded into disrepair and was slated to be demolished to make way for a parking lot in the



Douglas Fairbanks, Jr., and Lee Erwin at the Tampa Theatre 60th Anniversary.



Tampa Theatre work crew for the anniversary celebration.



Young Artists Tom Bagwell (left) and Bryan Black (right) with Tom Helms at the Kimball for Alabama Chapter. (Gary W. Jones photo)





Martin Ellis (seated) and Dwight Thomas at the console of the Manual High School organ.

downtown area. A single vote by city councilman Lee Duncun saved the theatre, and for that support Mr. Duncun was given an award of recognition at this sixtieth anniversary celebration. Because of its rarity, the restored theatre has been placed on the National Register of Historic Places which should, we hope, protect it for future generations.

Many of our members have contributed to the expansion and completion of this organ by providing concerts for silent movies and other events, especially Ewell Stanford and his son, Charles, who are both accomplished theatre organists. The organ is now available for concerts, educational activities and other special occasions in our community, and we look forward to the 100th anniversary of Tampa in 1987, which will again put our theatre and our wonderful organ in the forefront. We especially want to thank Mr. Jay Mitchell and Mr. Paul Myers, from the Atlanta area, who donated their time and effort and who, with our current restoration crew, Bill Hile, Ed Lawrence, John Otterson, Earl Wiltse and Charles Coston, have made this Wurlitzer one of the best in the Southeast.

"Eureka!" we will in the future continue "to find it!" Come to Tampa and enjoy.

PAUL DANIELSON



**CENTRAL INDIANA CHAPTER**

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

Chapter members Martin Ellis and Dwight Thomas, ATOS Young Organist national winners for 1985 and 1986 respectively, presented a truly enjoyable program at our Sep-

tember meeting in the newly renovated auditorium at Manual High School. Their program included many of the numbers which they played in the National competitions.

Chapter members attending the September meeting voted to accept the board's recommendation to use part of the 1984 Convention earnings for the following projects:

1. The Long Center Organ Fund — a donation was made and used to replace the Flute rank and Style D Trumpet with a Wurlitzer 16' Flute and a Wurlitzer 16' Tuba. The new ranks are being installed and will be heard at the November meeting to be held at the Long Center in Lafayette.
2. Manual Organ Fund — a donation was made and used toward the purchase of a Peterson solid-state relay system for the Manual High School 3/16 Louisville Uniphone theatre organ.

In addition, a donation from the chapter sales at the Pipes for Pets benefit show for the Humane Society of Indianapolis last June will be used to improve the Manual High School organ.

Larry MacPherson, owner of the L.D. MacPherson Company which specializes in maintenance, tuning and restoration of pipe organs, presented a delightful program in October on the Page organ at the Hedback Theatre. Larry played many selections not normally heard, including a beautiful rendition of "Whispering Hope." Larry has a wonderful way of registering the organ to make the sound truly unique.

CAROL M. ANDREJASICH

**CENTRAL OHIO  
Columbus**

513/652-1775 or 614/882-4085

Fall was in the air, but a delightfully clear sky prevailed on September 14 when we met

at the Bob and Marge Gallagher home for our annual meeting. After all business was transacted, we enjoyed the warm hospitality of Bob and Marge, not only the use of their Baldwin Studio II, but also their fresh apple cider which was rendered on the spot by Bob's motor-driven cider press. No marketed product ever achieved the quality of that cider!

September 28 was a highlight for organ lovers as we sat enraptured in the Ohio Theatre and heard Gaylord Carter bring to life the majestic Robert-Morton. A spritely, sparkling Gaylord showed his continued agility at the keyboard and captured the audience with his humorous repartee. His musical accompaniment to a W.C. Fields movie strip and a full-length Harold Lloyd comedy illustrated once again what Mr. Carter does best — the sound dimension of the silent movie. His videocassettes commemorating many of the silent movies with organ accompaniment should be in every organ buff's library.

October 19 brought us back to Worthington High School to hear our treasured 3/16 Wurlitzer. With member Bob Cowley's participation and supervision, we worked for three weeks prior to the meeting preparing this giant wind machine for the occasion. Careful regulator adjustment and tempering of the tremolos "just so" produced a fantastic, gutsy organ that made us swell with pride. After a short business meeting, Bob played seven introductory numbers, including the memorable "Feelings" in tribute to President Mark Williams and his fiancée, Cindy Rice. The program continued with organists Henry Garcia, Margo Burkhart, Willard Fein and Mark Williams. The organ crew has much to be proud of, and in the coming weeks will devote their attention to trouble-shooting some dead notes and making some final adjustments to the winding of some of the percussions.

JOHN R. POLSLEY



**CATOE**

Chicago Area

Theatre Organ Enthusiasts

312/794-9622 or 312/892-8136

Here's hoping the New Year will be joyous and healthy, healthy for all of us as well as for the numerous, glorious theatre organs residing in their many area settings.

Our jewel, the Chicago Theatre Wurlitzer, is quite active. The theatre is doing a great entertainment job while the organ is going through many phases of rejuvenation. The console is to be completely redone, and the chambers (and their contents) will get all needed refurbishing. Yes, we have an ambitious and dedicated work crew. Our grand affair at the Chicago greatly benefitted the organ fund, so all is "Go" now.

Our fall show at the Patio Theatre played to a full house — and why not! Leon Berry, nationally acclaimed organist, shared the console with Melissa Ambrose. Melissa was a



## 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

division winner in the National Young Organist Competition, and she is very good at the console. And we all know the super job that Leon Berry always does — what a following he has! The program also had popular radio personality Eddie Hubbard as MC, and special guest Mr. B., Prince of Jugglers, plus a Laurel and Hardy classic, *County Hospital*, all of which added up to great entertainment.

As our 1987 activities are shaping up, we are trying to keep in shape to be able to participate — the best to you all!

ALMER N. BROSTROM



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



**Thomaston**

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

Preparations began in late July for the September 27 Lyn Larsen concert at Shelton High School. The Shelton organ crew, under the direction of chief Norm Turner, worked endless hours to install a Post Horn and a Tibia on the 3/12 Austin which was dedicated last January. At the concert, Lyn, as usual, captivated the audience with his charm and artistry.

Our October meeting was held in the Groton, Massachusetts, home of Garrett and Sarah Shanklin. The guest artist was Lowell Ayars who cast his spell over the augmented Style H, 2/10 Wurlitzer. Both the organ and the artist were in top voice.

At the Shelton High School Parents' Night on October 16, the Austin console was moved into the center of the auditorium, and members Fran Hellman, Allen Miller and George

Bell were on hand to demonstrate the organ and answer questions from the many parents who stopped by to find the source of the beautiful music.

Our annual meeting was held on November 8 at Shelton High, and officers were elected for the coming year. President Colver Briggs reported that the town of Thomaston has appointed an architect to make a study of what has to be done to correct the fire code violations in the Thomaston Opera House. We hope that a plan will be worked out, and we will be able to return to our beloved Marr & Colton in the not-too-distant future.

The evening concert was open to the public at no charge, and 140 people were in attendance to enjoy the program presented by artist-member Wade Bray. Wade, a transplant from California, brought the finest from the instrument with a program that ranged from classics to popular ballads with a couple of novelty numbers added. If Wade ever decides to give up his regular job, there is probably a place on the concert circuit for this masterful musician.

Chapter member Jim Beck and several Springfield, Massachusetts, area residents have met with the new owner of the recently opened Springfield Paramount Theatre to volunteer their services in getting the organ back in shape. Their offer was accepted, and we are looking forward to hearing that magnificent instrument again.

BARRY GOODKIN



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

Our September 21 chapter social was held at the home of Fred Gollnick in Geneva, Wisconsin where his music room houses a 2/8

Barton. This might have been our last chance to hear the instrument as Fred's plans call for placing the organ in storage in the near future.

Bob Leutner hosted the October social which featured his 2/13 Barton organ. This instrument is powered by two two-horsepower Orgoblows and contains many ranks of beautiful and rare pipes. There was plenty of time for open console after the meeting.

*The Phantom of the Opera* arrived just in time for the November social at Fred Hermes residence. Although the *Phantom* was two days late, it was well-worth the trip to Racine.

The Avalon Theatre and Bill Campbell were featured on a special report by WISN-TV-12's Dennis Dean on November 1. Dennis Dean travels the state of Wisconsin looking for interesting people. It was noted that the Avalon shows movies just like other theatres in the area, but with a "twist." That twist, of course, is organ music.

The first concert at the Avalon in over two years occurred on November 9. The organist was Kay McAbee, long-time friend of our chapter. The new, two-and-a-half-bolster-console Wurlitzer with 16 ranks was well worth the wait to hear. Thanks to Fred Johnson, who did all the wiring; Fred Gullnick of Century Organ, who recovered pneumatics, and Clarence Stienke, who wired the new recifier and second blower.

BILL CAMPBELL



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

Stoneham Hall, with its fine ex-WNAC, 2/14 Wurlitzer, was the venue for our September 20 public potpourri concert. Four of our more talented members presented a variety of styles and program material for a most entertaining evening. Our 17-year-old Brain-tree High School senior, John Cook, got things underway with his usual imaginative approach and with melodies not often heard. John never disappoints.

Our indomitable enthusiast, Bob Legon, then slid onto the bench with music for a movie-without-a-movie dedicated to the late Al Winslow. It seems that the wrong movie was sent, but this did not prevent this artist from playing a creditable accompaniment.

Intermission was followed by our "old pro," Leonard Winter, a former North Shore theatre organist with long experience on pipes and electronics. Lenny's offerings were song-slides and a nice, memories medley, very well played.

Another of our younger organists, Cheryl Linder, who has a solid musical background and is presently a student at the Northeast Conservatory of Music, was our final artist, with some Duke Ellington, her own "Bean Pot Rag," a Sousa march and more. Our members all acquitted themselves most commendably; the response of their audience told it all.



The following afternoon at Stoneham, our fall season opened with Robert K. Love as our guest artist. Bob is organist at the First Baptist Church in Malden, but his interest in theatre organ is long-standing as his smooth interpretations verify. Mr. Love opened and closed with some great Jerome Kern music from *Lilac Time* and *Showboat*. His program was largely period music from the era when theatre organ was at its prime. For the uninitiated, Bob gave a "tour-through-the-organ" demonstration of the ranks, traps, and percussions for a most satisfying afternoon.

The large, comfortable residence of our Groton, Massachusetts, members Sarah and Garrett Shanklin was our Columbus Day meeting place with Lowell Ayars as guest artist. This mostly Wurlitzer, so impeccably in-

stalled and maintained, has grown to a 2/16 from its original 2/10 Style H from the Flynn Theatre in Burlington, Vermont. A completely rebuilt Mason and Hamlin Ampico reproducing grand piano can be played either from the console or independently. Lowell needs no description of either his playing or his outgoing personality — his console remarks and ministrations cannot fail to please. From his opening medley from *Oklahoma* to his closing British march, "Down the Mall," Mr. Ayars produced some great sounds from one of the finest home installations in our area. Lowell received a standing ovation, and we were compensated by his fine voice singing "A Nightingale Sang in Berkeley Square," followed by three Fats Waller favorites. Open console plus fabulous refreshments made for

one of the nicest gatherings we have had for a long time.

Our Babson Wurlitzer, on October 25, was the site of our fall concert with Dennis James. Dennis has put together a thoroughly professional and slick show with colored slides and tenor Thom Gall, called "Take Your Girlie to the Movies." As Dennis played, we were visually entertained by authentic slides of sheet-music covers, to several of which the fine voice of Thom Gall contributed the lyrics. This whole show was different from anything we have seen, and much credit must be given to the imaginative and talented Mr. James. He also, being an all-round musician, gave us a touch of the more classical side with J.S. Bach's "In Thee Is Joy" and an aria from Handel's *Solomon*. The finale was a moving "The Lost Chord," by Sir Arthur Sullivan, beautifully sung by Thom Gall. Dennis and Thom produced a real winner, and the audience's response indicated their great pleasure with the unusual variety show. Both will be back with us — a certainty.

STANLEY C. GARNISS



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

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

Our September season began with the election of officers for 1987. Our installation banquet was held on September 19 when a social hour of wine and cheese preceded a buffet dinner on the stage of the Trenton War Memorial. Open console played by chapter members gave a pleasant background for cocktails and dinner. Following the meal, Joe Dorsey introduced the new officers, and Joe Vanore, out-going vice-president and program chairman for the past two years, was thanked. The remainder of the evening was



One of the H-O railroad displays owned by Bruce Williams.

(Joe Vanore photo)



Ty Woodward at the Trenton War Memorial console.

(Jinny Vanore photo)



Greg Owens at the Möller console in the Trenton War Memorial.

(Jinny Vanore photo)





Railroad hobbyist Bruce Williams.

(Jinny Vanore photo)

spent listening to a delightful mini-concert by Greg Owens, a talented young organist who really enjoyed playing the 3/16 Möller.

The first concert of the Trenton War Memorial Series was held September 28 with a return performance by Ty Woodward. His performance was entertaining and varied, reflecting his classical background as well as his pizza-and-pipes experience. Ty played several selections from his new album made at Kennedy Center in Washington, D.C., on the large Aeolian-Skinner pipe organ. After the concert, a stage picnic completed the afternoon.

The first two weekends of October featured an unusual, once-a-year event in Flemington, New Jersey, when member Bruce Williams, owner and builder of the "world's largest H-O railroad," opened his home to thousands of hobbyists who filed through four large cellars of trains in a tiny, fantasy-land setting. The tour ended in a music room with a crystal chandelier and a striking, black, gold-trimmed, three-manual pipe organ which was played by chapter members throughout the four days of the show. It was a unique way of introducing all of the visitors (especially the children) to the great sounds of theatre pipe organ music. Many found seats and listened, while others peered into the pipe chambers and purchased organ recordings.

JINNY VANORE

### HUDSON-MOHAWK VALLEY New York 518/869-2090 or 518/372-1534

"Summertime, and the livin' (was) easy" as we visited two extraordinary homes that were built especially to house two particular organs. No one asks about the "Speaker of the House" at the Gene Zilka's because they have 30 speakers in ten cabinets on a balcony overlooking the living room. A slanted wooden ceiling deflects the sounds of their three-manual Allen digital organ. Highlighting the evening was a duet by Pam and Gene at the piano and organ respectively. Open console time was exciting for all who tried their

favorite melodies, and we look forward to another invitation to this beautiful home.

For our mid-summer gathering, we met at the home of chapter treasurer Gus Pratt. Snuggled in the pines of the foothills of the Heldeberg Mountains, Gus's house holds an unusual, one-of-a-kind instrument, a five-manual organ with pipes from several theatres and churches and a console from the Glen Falls Presbyterian church. It was exciting to climb the open spiral staircase, sided with windows extending from roof to ground, to view the pipes. Budding organists Bill Menz, Art McDowell and Dr. Ed Farmer were among those who had a great time experimenting with the intriguing combinations on this instrument.

Colorful falling leaves on a September afternoon set the atmosphere for an autumn concert at Proctor's Theatre in Schenectady where our absolutely incomparable member Allen Mills attracted thousands to hear him play "Goldie," our 3/18 Mighty Wurlitzer. The encores would never have ended had the audience had a choice! The only kicks at this concert came from our local Off-Broadway Babies, a precision dance group whose excellent performance was enhanced by Allen at the organ!

It was "Rome-in-the gloamin' with lads and lassies by their sides" for two of our talented musicians, Carl Hackert and John Weisner, who, on different dates, played programs in Rome, New York. The center of attention was a Möller organ in the Capitol Theatre; this is an original installation being restored by a small group with great fervor. They are to be commended, and we are hopeful that they will be joining our ATOS ranks soon.

In September, Carl Hackert gave our group a treat by doing a mini-performance of his concert in Rome. He explained how he had to extemporize to make appropriate sounds on the Möller that are already in abundance on our "Goldie."

Ghosts, ghouls and gambas were the background for our Halloween party at the hospitable (and very imaginative) Gus Pratt's. It was no place for the faint-hearted, for as one entered the house an eerie atmosphere prevailed, black spiders descended, a coffin opened as one passed by, lightning streaked and the awesome sound of a toothless, frightening creature playing Bach's "Toccatina" was heard. Even the doorbell was wired to play the mournful "Funeral March." Carl Hackert, John Weisner and Chairman Ned Spain, as well as our host, can be blamed for atmospheric renditions throughout the evening. The big surprise, however, was a demonstration of the "Great Gus Musical Machine," a union of the Pratt organ with a player piano. Three rolls were featured: "Limehouse Blues," "Old Piano-Roll Blues" and "The Midnight Fire Alarm." A great time was had by all! We applaud program chairman Ira Freeman for planning innovative gatherings.

You couldn't wink, blink or nod, or you would have missed the quick changes of keyboards maneuvered by Ashley Miller and Allen Mills between the Steinway and the

Wurlitzer in a joint concert in Proctor's Theatre in November. They missed neither note nor beat in an entertaining musical exchange right in the middle of phrases! Fun, also, was an actual duet at the organ console. With bench removed and both standing, they did a hilarious P.D.Q. Bach! This sparked an afternoon of delightful melodic choices for an appreciative audience.

*The music world's "our boundless stage"  
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RUTH M. McDOWELL



**Land O' Lakes Chapter**  
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First, I would like to correct my statement in the last issue of THEATRE ORGAN that our chapter's 2/5 Robert-Morton would be installed in the Olivet Baptist Church. Now, because of the cost, those plans are cancelled, and we are negotiating for another location which will not be named until the final arrangements have been made.

The installation of the 3/21 Wurlitzer in the World Theatre in downtown St. Paul is proceeding slowly but surely. However, because of a delay in obtaining parts, it looks like the premiere will be in March instead of January as stated in the November *ATOS International News*.

Five members of our chapter attended the Regional in Denver, October 10 to 13. When we arrived on Friday morning, it was clear, 70 degrees, with a bright sun, but at four o'clock that afternoon a cold front from Canada came upon us with rain, snow and wind, and most of us were not prepared for this change. However, the weather cleared on Sunday and Monday. The Rocky Mountain chapter, in cooperation with the Pikes Peak chapter, outdid themselves in their careful, exact planning — everything was on time. The bus trips to outlying concert locations in beautiful Colorado with its snow-capped mountains, getting reacquainted with old friends and meeting new friends, all made the Regional a tremendous success. The Sunday evening concert with Lyn Larsen and Ron Rhode at twin consoles at the Denver Paramount was the highlight, and the reception which followed at the Marriott featured gala desserts — ice cream with rum sauce and sliced bananas, fancy cakes, chocolate fondue with fruit and pound cake — a delight to behold! We joined the 287 who stayed for the afterglow, but all too soon we were boarding our plane for home.

On October 19, forty members attended a chapter-sponsored concert at Roland and Marilyn Matson's "Barn" in Spring Valley, Minnesota. Ron Brownell was the featured artist at the 2/8 Wurlitzer. Ron is a casual, talented organist who always says he has 3000 tunes in his head, and I believe it!

More than 2000 people heard Dr. Edward Berryman, organist at Westminster Presbyterian Church in Minneapolis, and Robert Vickery, his student, at the dual consoles of





Bob Monschein at the 3/14 Barton in the Madison, Wisconsin, Civic Center.

the 5/126 Kimball in the Minneapolis Auditorium. Most of their selections were classical, and I marveled at the rapt attention of the attendees. Dr. Berryman held their attention further when he demonstrated the 32' rank and others. It is hoped that other concerts can be arranged before the building itself is demolished some two years from now. The organ will be stored and then installed in a new Civic Center.

As I write today, our balmy weather has changed to zero and a light covering of snow. Winter has arrived!

VERNA MAE WILSON

### LAND OF LINCOLN Rockford

815/965-0856 or 815/399-8536

The format of our monthly Saturday morning social had been fairly standard until October when 22 of us clamored onto a maxivan in Rockford, Illinois, for a 300-mile sweep into Wisconsin to hear and play three organs. The day was unusually chilly and foggy, and even though the leaves were still a week away from their peak color, the drive to the Galena area was most enjoyable.

Our first stop was at the Timbers Restaurant in Platteville, Wisconsin, where host Bob Velzy, who owns the restaurant, served a fam-

ily-style luncheon. We were seated around the console; the organ "surrounds" its listeners in this case. Pipes and effects fill the rafters overhead, and a six-foot Knabe Ampico reproducing grand piano occupies a platform at the rear of the room. Following a demonstration concert by Velzy, several members tried their hands at the console.

We then re-boarded the van for the trip to Madison to Grace Episcopal Church. There, church organist Gregg Upward provided a historical description, spiced with anecdotes, of the church and the Kimball pipe organ with Schantz console.

Three blocks away, at the Madison Civic Center, staff organist Bob Monschein provided a briefing on the theatre and the 3/14 Barton organ. David Bohn, an organist and student at the University of Wisconsin, assisted with the demonstration. Originally installed in 1928, the organ has been refurbished to a beautiful, clean sound. Several members again took their turns at the console.

Twelve hours after departing Rockford, we arrived home, completing a day of friendship, travel, eating and listening to and playing theatre organs. Many thanks to Helen Terr who arranged for us to see and hear a diverse collection of organs all in one day. Thanks, also, to our hosts at the Timbers, Grace Episcopal Church and Madison Civic Center.

RICHARD HULL



Bob Velzy at the console of his custom Conn organ at the Timbers Restaurant in Platteville, Wisconsin.



**LONDON  
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Our ninth Young Theatre Organist of the Year competition in September at the Granada Harrow, featuring the superb 3/8 Wurliitzer, attracted 12 fine aspiring young keyboard exponents between 11 and 16 years of age. Each contestant played his or her own choice in the first half, and then in the second half, appearing in reverse order, each played his own interpretation of the set piece, which this year was the snappy "On Broadway," composed by the late Jimmy Boyce.

With playing standards improving each year, our team of adjudicators, this year under the able chairmanship of our good friend and chapter member Dennis James, had a correspondingly difficult task of assessment. Judges this year were: Frank Fowler, head of the renowned Hill, Norman and Beard organ company and himself an accomplished organist; Dr. Joanna Fraser, equally versatile in both classical and popular organ fields; and Louis Mordish, one of the all-time great British theatrical musicians.

Complementing the enjoyable music of the competition, while the adjudicators retired for their deliberations, the previous year's winner, Peter Holt, entertained at the Wurli-

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zer for his last few minutes "in office." Still only 13 years old and already a well-known name up and down the country — with both radio and television appearances in both the UK and the USA, and a fine LP disc to his credit — Peter not only showed why he was a worthy winner of our prestigious Chain-of-Office, but also how much his playing style had improved during the intervening year.

Came the "moment of truth;" the new winner was highly articulate Martin Harris of Camberley in Surrey, with pretty and stylish Rachael Anne Ward of Nuneaton in second place, and Mark Speight of our famed "Wurlitzer Mecca" at Blackpool taking third place. All three winners are 15 years old.

Each of the 12 contestants was feted with numerous gifts and trophies including a copy of an absorbing biography of the legendary Reginald Dixon, graciously presented by veteran British theatre organ stalwarts John and Noreen Foskett. Eleven-year-old Edward Perkins from Brigend in South Wales, received special commendation for his evident potential, including his delightful rendition of his own composition, "Paddington Central," named after the London railroad terminal from Wales.

The annual Dean Herrick Trophy, in memory of the great organist who did so much for theatre organ in South Africa, is awarded each year to the young organist who has made the greatest overall contribution to the theatre organ during the year. This year's winner was

Peter Holt. With an impressive catalogue of activities, Peter and his parents travelled more than 11,000 miles in pursuit of his theatre organ performances and pleasures during the year. All in all, this was another memorable and rewarding day with our young people at a favourite theatre organ venue.

Our third concert in our new season at the



Martin Harris, age 15, winner of London Chapter's Young Organist Competition for 1986.

(John D. Sharp photo)

immaculately restored Top Rank Club, Kilburn, featured organ star Howard Beaumont playing the exceptionally fine 4/16 "Torch" Wurlitzer. Howard is a consummate keyboard artiste as well as a devout theatre organ enthusiast and was making his London debut with his sensitive interpretations of a wide-ranging and attractive repertoire, especially his Crawford-style renderings. Another successful chapter innovation was the inclusion of a delightful cameo featuring two of our young lady musicians, Suzanne Hancock at the Wurlitzer and Dena Cooper on the violin.

With Dave Peterson, "Direct from Blackpool," completing our 1986 season at Kilburn, we already have a six-concert season planned there for 1987 which includes Lew Williams, Dennis James and a top Australian star as well as our popular annual "The Younger Generation."

We are also planning a March 1 spectacular opening event for the ex-Regal Edmonton "Torch" Christie in the Memorial Hall in the South Wales resort town of Barry.

Meanwhile, our delightful Chapter Club Night series at Edith and Les Rawle's home and featuring their popular 3/19 Wurlitzer, continues in high gear. Our September event featured diminutive Joyce Allred from Stockport, whose husband David is secretary of the Lancastrian Theatre Organ Trust that has done so much for theatre organ there. With great heart and flair, Joyce provided a captivating evening of music. Our October



1985 Dean Herrick Award winner Budgie Groom presents the 1986 award to Peter Holt.

(John D. Sharp photo)



Ron Rhoads performed at Worthing Assembly Hall on October 26.

(John D. Sharp photo)



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A most welcome intermediate event in mid-

October was a social evening at the Brentford Musical Museum for chapter members to try their hands at the exquisitely voiced 3/12 Wurlitzer formerly in the Regal Kingston and much broadcast and recorded in its heyday.

DR. NORMAN BARFIELD



LOS ANGELES  
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Dave Peterson at the Kilburn Wurlitzer.

(John D. Sharp photo)



Ty Woodward at his concert for Los Angeles in the San Gabriel Civic Auditorium. (Zimfoto)



Stars of Tomorrow Scholarship competition at the San Gabriel Civic. (L to R) MC Lloyd del Castillo, contestants Wozencraft, Young, Hendelman, Rice, Pfeiffer and Johnson. (Zimfoto)

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Grande Finale at Stars of Tomorrow with MC Hal Sanguinetti at left and all judges, contestants and committee members.

(Zimfoto)

atre organ as a living musical entertainment medium, presented an extraordinary treat, the Stars of Tomorrow, at the San Gabriel Civic Auditorium. Gaylord Carter was the MC for this event where six young artists had the opportunity to compete in a most rewarding manner. The first finalists in the three categories were Jason Pfeiffer, Tamir Hendelman and Devin Wozencraft. The judges for the competition were Tony Wilson, Chris Elliott, Ramona Gerhard, Stan Kann and Ralph Wolf. Each of the judges also graciously performed a few selections. Our most sincere thanks to Dick Shaefor and Donn Linton for their efforts and to Hal Sanguinetti and Del Castillo for presenting the awards.

MARIA OLIVIER

an ambitious "Rhapsody in Blue" and "Slaughter on Tenth Avenue." Tony is certainly deserving of all the praise his concertgoers gave him.

We were hosts on October 26 for a concert by Father Jim Miller at the Redford Theatre, part of Wurlitzer Weekend II presented by the Detroit Theater Organ Club.

We showcased the talents of four young artists when we presented Four New Dimensions in the Theatre Organ World, the second

in our concert series at the Redford, on November 8. Featured at the 3/10 Barton were Colleen Feldpausch, winner of our 1986 Young Theatre Organists' Competition; Peter Hansen, currently playing at the Organ Grinder Restaurant in Toronto; Melissa Ambrose, our 1985 competition winner, and Steve Schlesing, organist and director of music at the Church of Today in Warren. The various styles of the four artists made for a very refreshing program, and all are to be congrat-



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It is especially rewarding to see home-grown talent recognized and nurtured as was the case with our own Tony O'Brien who opened our fall concert series before a very enthusiastic audience at the Redford Theatre on October 11. Currently an organ major at Wayne State University, Tony has been delighting audiences at the Redford since 1978. His varied program included the tone poem, "A Night on Bald Mountain," (with a mountain silhouetted on stage, lightning and fog),



Four New Dimensions in the Theatre Organ World: (L to R) Steve Schlesing, Colleen Feldpausch, Melissa Ambrose and Peter Hansen. (Bill Vogel photo)



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April 4 ..... Castro Theatre, San Francisco, California  
April 11 ..... Church, Oakbrook, Illinois  
April 25 ..... Cleveland Gray's, Cleveland, Ohio  
May 31 ..... Ohio Theatre, Columbus, Ohio  
June 6 ..... John Dickinson High School, Wilmington, Delaware  
June 22-26 ..... ATOS NATIONAL CONVENTION, Los Angeles, California  
July 2, 9, 16, 23, 30 ..... Frauenthal Center, Muskegon, Michigan  
October 16 ..... Roberson Center, Binghamton, New York  
October 17 ..... Museum of Glass, Corning, New York





Organist Tony O'Brien, lighting director David Martin and magician Don Jones relax in front of the Barton console at the Redford Theatre during rehearsal for Tony's concert. (Bill Vogel photo)



Norm Keating at the console of the Royal Oak Barton.

(Fred Page photo)

ulated.

The annual membership meeting was held at the Redford on November 3, following an organ workshop and our monthly Club Day held earlier in the day. Co-chaired by Frank and Helen Doka, the meeting was preceded by a social hour in the lobby of the theatre while organists Guy Kuhn and Sigmond Ross performed at the Barton. Following the election of board members, Harold Bellamy, outgoing chairman, was thanked for his many years of leadership.

Our Young Theatre Organists' Competition will be held at the Redford on March 15. Norm Keating played for our Fourth Sun-

day program at the Royal Oak Theatre on September 28. Norm is a music teacher and has also prepared a series of cassettes for home instruction. Brian Carmody was our Fourth Sunday artist on the 3/16 at the Royal Oak on October 26. Brian, who comes from a very musical family, is a church organist, choir director and coach of a bell choir.

Coming events include Jack Moelmann at the Redford on February 28, Lee Erwin at the Royal Oak on April 11, Rob Calcaterra at the Redford on May 9 and Hector Olivera at the Redford on June 6.

For more information, write Motor City Theatre Organ Society, 17360 Lahser Road,

Detroit, Michigan, 48219, or phone 313/537-1133.

DON LOCKWOOD

**NEW YORK  
THEATRE ORGAN SOCIETY  
New York  
914/457-5393**

Autumn in New York got underway for us with a unique concert on September 28, performed by keyboard jazz-master Dick Hyman on the Long Island University (former



Organists Sigmond Ross (left) and Guy Kuhn visit with Helen and Frank Doka at Motor City's annual dinner.

(Bill Vogel photo)



Jazz master Dick Hyman performed at the LIU Wurlitzer for New York Chapter.

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Brooklyn Paramount) 4/26 Wurlitzer. Dick has been considered a top keyboard artist for more than thirty years; his recent credits include the music for Woody Allen's *Zelig*, and *The Purple Rose of Cairo*, orchestration of the hit *Sugar Babies* and the PBS Benny Goodman Special. He proved, also, to be the master of the Mighty Wurlitzer, presenting an excellent concert featuring the music of Fats Waller.

"Fats Waller Revisited," as the program was billed, was a tribute to the late Fats Waller and the music that he composed, recorded or popularized during the 1920s. Several selections had been recorded by Waller on the theatre organ at the Victor Recording Studios in Camden, New Jersey. Dick opened the program with "The St. Louis Blues" and moved it along with a number of Waller classics. His commentary preceding each selection provided insight into the life and musical genre of Waller and his jazz contemporaries and showed the audience why Dick is regarded as the foremost expert on early jazz. Dick's playing and registration were superb as was his programming. The sustained standing ovation and shouts of "Bravo" from the appreciative audience were well-deserved. Publicity in the *New York Times* brought many newcomers to the theatre organ, and prompted the *Voice of America* in Washington to feature the LIU Wurlitzer and the music of Dick Hyman on a special broadcast throughout Europe.

Meanwhile, in Poughkeepsie, we embarked on the project of reinstalling the original 2/7 Style E-X Wurlitzer in the Bardovan 1869 Opera House, formerly a movie house and now a performing arts center. Under the leadership of member John Vanderlee, a contract between the Bardovan and NYTOS was signed on October 7, enabling us to purchase and reinstall the instrument in its original home. Work is now underway on the project which has received enthusiastic support from members of the local community. John and his crew hope to have the Wurlitzer playing sometime in 1987.

Our own 2/10 Wurlitzer at the Middletown Paramount is getting regular use with member Bob Seeley (also the Paramount crew chief) doing the honors at the console before most of the productions at the theatre. The Paramount management reports that the audiences love it, and many arrive a half-hour

early just to hear the organ.

The thousands who packed Radio City Music Hall to attend the Liberace spectacular were also treated to the music of member Bob Maidof at the grand Wurlitzer both before the show and during intermission.

TOM STEHLE



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

On September 21, we were the private audience at the Castro Theatre to hear Jerry Nagano, a highly talented artist, bring out the magic of the 4/21 Wurlitzer. Jerry is the house organist at the Pasadena Civic Auditorium where he plays the historic Reginald Foort Möller. Jerry's selections for the first part of his program included the "Theme from Woody Woodpecker," Fats Waller's "Mean to Me" and a selection from *The Student Prince*. The second half included "I Don't Know How To Love Him," from the rock opera *Jesus Christ Superstar* and "Makin' Whoopee." In Elgar's "Pomp and Circumstance #1," he did a great piano solo in the coronation segment. Jerry dedicated "China Night" to Ed Stout and Richard Taylor, whose combined genius, experience, skill and teamwork have made the Castro Wurlitzer and the 5/118 Aeolian-Skinner at Grace Cathedral two of the most dynamic and versatile organs in the Bay Area. He also played one of his own special favorites which was a gift to him from Reginald Foort; it was a transcription by Foort of the "Poet and Peasant Overture," throughout which Foort had written detailed registration changes exclusively for the Foort Möller. Jerry tried the various changes on the Castro Wurlitzer, which made the piece the best one of the day.

For an encore, Jerry played a rousing rendition of "Stars and Stripes Forever," followed by the traditional Castro get-ready-for-the-movie theme, "San Francisco." When a musician reaches a level of expertise such as Jerry has, he can take liberties with songs and deliver them with such power and pizzazz that even the composer might say, "Why didn't I think of that?" Now, that's talent!

On October 26 we joined other fans of

David Kelsey at the Grand Lake Theatre where David did an excellent job, as always. Among his selections for the afternoon were "My Secret Heart," "Bewitched, Bothered and Bewildered" and "Winter Wonderland" (it was a beautiful, sunny day in the mid-seventies, so this made everyone laugh).

After intermission we heard "You Take the High Note, and I'll Take the Low Note" and "The Russian Rag." He closed with one of my favorites, "The Liberty Bell March."

David is a fantastic entertainer. You can turn your sorrows into pure joy just by listening to him. He can be heard four nights a week at the New Belle Saloon at Polk and Sutter Streets in San Francisco. If you plan a visit to the City of Cities, be sure your plans include hearing David Kelsey!

Member Bob Vaughn played organ and piano for the annual Cinephile Convention of old-movie buffs in Minneapolis over the Labor Day weekend. No theatre organ was available, so a Conn 652 with multiple speakers was set up in the Hyatt Regency Hotel — the piano was at the Walker Art Center. Bob accompanied a number of silent films including *Too Wise Wives*, a film by the famous woman director, Lois Weber. Bob also played *The Phantom of the Opera* on the Aeolian-Skinner in the Unitarian Church in Berkeley on September 27, and on Halloween he repeated his performance at the Castro Theatre.

MICHAEL VERN KNOWLES



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

We continue to enjoy the benefits of the months of dedicated work rebuilding and installing our 3/8 Robert-Morton in the Lakewood Theatre, and on October 19 we heard Bob Evans play a program of his favorites on the Robert-Morton. Bob is one of those rare AGO organists whose interests and talents encompass both liturgical and theatrical idioms. He is also a rarity, these days, in that he is a Texas native having been born in nearby Sherman. He has studied organ at the Kansas City Conservatory of Music and the Eastman

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William Evans played for North Texas Chapter on their 3/8 Robert-Morton in the Lakewood Theatre in Dallas.

School of Music where he received his Master's Degree. His professional career as an organist has included many churches in this area including the Lovers' Lane Methodist, St. Luke Episcopal and the St. Matthew Cathedral.

Bob is new to our chapter, and this was his first opportunity to showcase his talent on the theatre organ for our members. He programmed selections ranging from popular tunes of the twenties and thirties to an untremmed classical organ piece. Turning off the tremors of a theatre organ is sometimes risky business as it often shows up out-of-tune pipes and other flaws that are usually masked by the tremulants. The Robert-Morton stood the test well, avoiding embarrassment for the organist and the organ crew. By way of an introduction to Kreisler's "Old Refrain," Evans told of having, as a youth in Kansas

City, heard a concert by Fritz Kreisler whose immense popularity was demonstrated by a call from his enthusiastic SRO audience for thirteen encores.

We are pleased to have Bob Evans as a fellow ATOSer. We enjoyed his music and look forward to his association with our chapter and to hearing more from him in the future.

IRVING LIGHT

## OREGON Portland

503/775-9048 or 503/771-8098

Because our chapter encompasses the entire state, we frequently travel to a distant site

for a meeting. We have been over the mountains to the coast and down the Willamette Valley. In September, we visited the home of Mary Pitts at Newport on the Oregon Coast.

Mary's 4/12 William Woods, the original organ in Portland's Oaks Park Skating Rink, was in fine shape and rarin' to go for Roland Hall, the artist of the day. Roland's program ranged from college songs to selections from operettas and some old standards. After intermission it was silent-movie time. Organ buffs/film collectors Henry and Elfriede Wuckert shared two of their latest acquisitions with us, Laurel and Hardy in *Liberty*, accompanied by Roland Hall, and a rare Will Rogers film which was cued by Paul Quarino.



Members of Oregon Chapter listen intently to organist Roland Hall at the Newport home of Mary Pitts.

(Claude Neuffer photo)

## Hector Olivera



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Roland Hall at the console of Mary Pitts' 4/12 William Woods. (Claude Neuffer photo)



Lou Hurvitz presented a most successful concert for Potomac Valley in Frederick, Maryland. (Dan Swope photo)

Open console filled the rest of the afternoon.

In October, a unique event took place at The Little Chapel of the Chimes Funeral Home in Portland. Artists Gerry Gregorius and Bob Hansen entertained on the 2/4 Robert-Morton. Built in 1925, this organ includes a Flute, Violin, Diapason and Vox Humana plus a chrysoglott and chimes. Next on the program, we watched the documentary *American Picture Palaces*, which included a segment of Gaylord Carter showing how theatre organs were used to accompany silent films. During open console, Paul Quarino conducted tours of the chamber. Paul maintains this instrument, and made the arrangements for us to see and hear this delightful installation. This was a first for us in that we had never heard this organ in a chapter meeting, and it was a first for the funeral home, too.

PAUL J. QUARINO



**POTOMAC VALLEY**  
Washington, D.C.

703/569-8170

Despite a continuing downpour on August 17, a good turnout of members enjoyed an afternoon of electronic organ music at the

home of John and Ardis Sneddon in Arlington, Virginia. Ardis presented a short concert on their new Technics F3, demonstrating the capabilities of the instrument with diverse musical selections. Refreshments and open console rounded out the afternoon.

Lou Hurvitz presented a most successful fund-raising concert for us on September 7 at the Weinberg Center for the Arts in Frederick, Maryland. Lou treated the patrons to a

tried-and-true repertoire — Gershwin, Berlin, Rodgers and other giants of American popular songs. He included in his program some lesser-known selections as well as the more familiar, and in most cases gave us the verses, in addition to the choruses, of each tune. Many of these verses were unheard, even in their heydays — what a joy it was to hear them for their own musicality as well as to discover how well they stand up to their respective refrains. All of us who attended await Lou's next program with eager anticipation. It is always a delight to hear selections played with the sincerity and musicality which Lou always brings to his concerts.

The good turnout for the concert was due in part to an advance publicity campaign headed by Jack Little. We also used some tips on concert planning which were provided at a seminar during the National Convention. The Weinberg Center is the last remaining theatre in Maryland with a pipe organ, in this case an original Wurlitzer installation.

DON FAEHN and FLOYD WERLE

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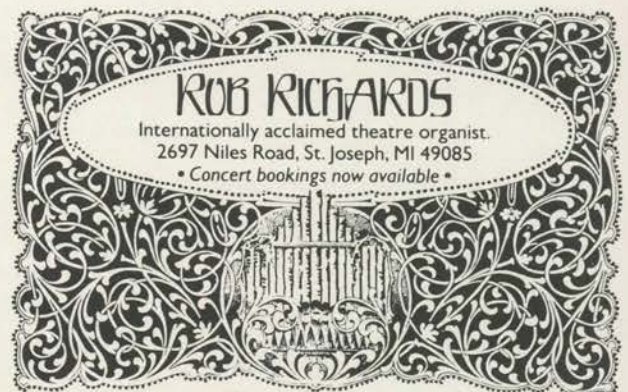
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Puget Sound program chairman Gennie Whitting relaxes with Walt Strony following Seattle Paramount concert. (Diane Whipple photo)

lic program there on October 19. Walt was last here November 1, 1981, when he gave a marvelous presentation of *The Phantom of the Opera* for our first private program after having gained access to the Paramount organ. We were elated both by his growth as a virtuoso performer and by the improvements to the organ by Don Myers and the crew. The organ now speaks clearly and beautifully into the auditorium.

Newcomers to organ music are always considered by Walt when he plans his programs, and he played a great variety of music which included selections from Broadway shows as well as traditional theatre organ music. An astonishing and refreshing version of "Tico Tico" was full of pizzazz, and his very lovely "Wonderful One" soared in its simple beauty. The closing number, a transcription of the "1812 Overture," was a thrilling demonstration of musical accomplishment and skillful use of the resources of a fine organ, leaving listeners with a lasting memory of a fine performance.

Although this was a day to be entertained, many months of careful preparation were involved. Through the motivation of program chairman Gennie Whitting, the chapter realized its long-time objective of presenting the organ in a professional manner for a successful public concert. An extensive mailing and

publicity campaign, including numerous complimentary tickets, brought a crowd of both old and new friends from as far as Salem, Oregon, and Vancouver, B.C. Sales of champagne, cider and hand-dipped chocolates in the lobby helped to offset expenses, but, more important, created a festive and friendly atmosphere which prevailed throughout the afternoon.

At the instigation of young Mike Chervenock, a dedicated theatre employee, Andy Crow, from Olympia, was invited to play the organ prior to the Myron Floren Musical Variety Show the week prior to the Strony concert, and the ushers handed out program announcements at that time. Four of the ushers later volunteered to help on the day of the concert.

At an information table in the lobby, many enthusiastic people received material about joining the chapter or being included on the concert mailing list. A retired Boeing engineer, who volunteered to work on the wiring, is already busily helping on the installation of



Veteran organist Ed Zollman with Walt Strony following Walt's concert at the Seattle Paramount. (Zollman photo)

Mike Wallace's organ in the Seattle Neptune Theatre.

An incalculable benefit to our members on this rewarding day was the warmth of sharing in the pride of accomplishment, which will certainly unite the group and inspire more people to become involved in the future.

DIANE J. WHIPPLE



Bob Ralston in front of Capitol Theatre in Davenport, Iowa.

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crowd the next time he was invited to play at the Capitol Theatre in Davenport, Iowa. Sure enough, this is exactly what happened on October 5, 1986 — he filled the theatre with 1609 enthusiastic patrons, many of whom showed up two hours ahead of showtime so they could get the good seats.

And what a show! Rising from the pit, he began with "The Sound of Music" and a medley of great movie and show themes. During his two-hour program, Bob favored us with medleys from the thirties, forties and sixties. He always does a segment of requests from the audience, and he always seems to know everything that people request; moreover, he has the gift of spontaneously weaving these requests into medleys that sound as though he spent months in preparation. During the request segment, Bob invited the audience to sing "Let Me Call You Sweetheart," and after two bars he stopped playing and turned around on the bench to listen in raptured awe as all 1600 of us sang in four-part harmony. When we were finished, he told us most sincerely that this was the finest group-singing that he had ever heard. The audience gave him a well-deserved standing ovation, and for an encore, he treated us to an exciting version of "Tico Tico."

We have a lot of dedicated volunteers in our group, and we worked diligently to make the Ralston concert the outstanding success that it was. One of our fund-raising activities was a pre-program potluck dinner at the home of Bill and Joan McFadden. This gave our members a chance to socialize and to get acquainted with Bob Ralston and his lovely



Telephone tables and stage set for the band, ready for telethon.

(L. Collins photo)

Dutch wife, Fietje. After dinner, Bob sat down at the organ and gave us a preview of his program.

Following the Sunday afternoon concert, Bob and Fietje had to fly home to California. Nevertheless, both the artist and his wife graciously remained in the lobby warmly shaking hands, signing autographs and expressing their appreciation to all who attended the concert.

Our next Pipe Organ Spectacular is scheduled for April 27 and will feature Ron Rhode.

ARTHUR FELTS

**RED RIVER ATOS**  
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or 701/232-6325



At this writing, we are very close to reaching our \$460,000 goal for the Fargo Theatre restoration. Our three-hour telethon on August 27 was a huge success in every way. The



Lobby display of original console and old theatre equipment in Fargo Theatre.

(L. Collins photo)



Television WDAY's van ready for broadcasting.

(L. Collins photo)

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event aired live from the stage of the theatre over WDAY-TV and WDAY-AM radio. The phones started ringing before the show was on the air and continued long after sign-off. The hosts were well-known area personalities Boyd Christenson, Vince Lindstrom and Don Dresser. Entertainment included slides and film clips of the theatre's history and performances by Hildegard Kraus at the Wurlitzer, the Fargo Theatre Big Band All-Stars, the F-M Ambassador Chorus, the Fargo-Moorhead Community Theatre's Good Company Cabaret, Mahkahta Dance Theatre, the Red River Dance and Performing Company, the Shook-DiFiore Jazz Quintet and vaudeville juggling by Skip Hunt. The goal for the telethon was \$75,000, but pledges came close to \$78,000. The overall response exceeded our expectations! Then, a few weeks later, the theatre was awarded a grant of \$195,000 by the Earl Reineke Foundation, with \$175,000 for the lobby restoration to its streamlined moderne decor of 1937, and \$20,000 for renovation of the marquee. Mr. Reineke, who founded WDAY radio in 1922, was well-known in the Upper Midwest for his contributions to the field of broadcasting, and his wife for her contributions to the performing arts. The reconstruction is set to begin in May of 1987.

Winter came early and fiercely, just in time for our fall Silent Movie Nights, November 7 and 8. A blizzard forced postponement of the second program to the ninth, and it became bitterly cold, but those who braved the weather had a good time. Part I featured five couples, the Moorhead State University Heritage Dancers, performing Spanish-Mexican folk dances. The organ prologue and inter-

ludes for costume changes were provided by Lance Johnson. Part II featured Douglas Fairbanks in the 1920 adventure, *The Mark of Zorro*, with score by Lance Johnson. Pre-show and intermission music was by Hildegard Kraus at the grand piano in the lobby. This was our twenty-fifth Silent Movie Night production.

Chapter treasurer Lloyd Collins attended the Montana Music Educators conclave in



Our hosts, Don and Betty O'Brien.

Missoula this fall and had a wonderful time playing the three-manual Robert-Morton at the Wilma Theatre; he also accompanied their traditional sing-along.

Also this fall, on the TV show *Entertainment Tonight*, in a sequence about the national convention of the Society of Cinephiles in Minneapolis, the organ music heard in the background was by Lance Johnson as he was scoring a Dorothy Gish film.

On February 27, the guest organist in our artist series will be Walt Strony. His return engagement will be for a re-dedication of the organ now that the rebuilding is complete.

SONIA CARLSON

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

Don and Betty O'Brien of Millard, Nebraska, opened their home for River City's September 15 meeting. Their two-manual Conn theatre organ is located in an atrium setting, providing an interesting acoustic environment. Seven members took advantage of open console time. The evening program was provided by Jack Moelmann, who played his final concert for us before his transfer from Offutt Air Force Base. At the conclusion, Jeannie Cooper joined him at the console for a four-handed version of "Begin the Beguine." Thirty-seven members enjoyed the O'Brien's generous hospitality.

Our October 20 meeting was hosted by Jim and Ann Harnett in their beautiful home. A substantial portion of the meeting was de-



Jeannie Cooper joins Jack Moelmann at the console for a duet.

(Tom Jeffery photo)



Ann Harnett asks the familiar question, "Can you name that tune?" (Tom Jeffery photo)

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voted to planning Jack Moelmann's concert at the Orpheum Theatre on November 30. This will be his third benefit concert for Omaha History Museum (Western Heritage Museum). After the business meeting, hostess Ann Harnett provided the evening's entertainment on her three-manual Conn. She presented a mini-concert and an interesting version of "Name That Tune" in which she played a few bars of 20 different tunes, and members had to write down the exact titles; papers were exchanged and graded, and prizes were awarded to those with the most correct titles. These were all familiar songs, but some titles eluded our memories. The game proved to be a lot of fun and is sure to be repeated at another meeting.

TOM JEFFERY

**ST. LOUIS  
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618/654-7855**

With winter here, work is going strong at the Granada Theatre. The Peterson relay and combination action for the 3/20 Wurlitzer should be delivered any time. We are still seeking a Barton four-poster lift, stage curtains and organ screens. Anyone wish to help?

In November, we held a fund-raiser dinner/dance/floor show in Highland, Illinois. The net of \$2500 will help toward our half of the \$15,000 relay. One of our long-time members is donating the other half. We still need to raise \$3000, however, for the balance of our half. The installation will be very open and accessible. Donations are being accepted.

ATOS President Jack Moelmann, artists Mark Gifford, Jerry Marian, Robert Ault, Jack Jenkins and chapter President Dennis Ammann were the featured entertainers at the fund-raiser. There was also a floor show by the Jane Mannion School of Dance, a catered buffet and an evening dance with music by the Don Shimer Band which donated its services. Artist Mark Gifford offered us a unique auction item — his time to entertain at a private party for the highest bidder. We sold him for \$500. It all helps.

Another fund-raiser is planned for early winter. We also look to late winter for the formal introduction of the Granada Wurlitzer. Interested parties may contact us for ticket information.

Our November meeting was held at the new

studio of Bybee Church Organs in St. Louis. Consultant Mark Gifford performed for us on a Rodgers organ — an excellent performance.

DENNIS E. AMMANN

**SAN DIEGO  
California  
619/746-3581**

Congratulations are in order to Chuck Kramarich for his theatre organ concert debut at the California Theatre in San Diego on October 4. Chuck played a varied and enjoyable concert that showed he has talent, good stage presence and a nice way of holding his audience.

Chuck's opening "Give My Regards to Broadway" was a rousing start to a fine performance of varied tunes and tempos which included a musical ride on the "Chattanooga Choo-Choo." "It's A Good Day" was a perfect way to open the second half of the show, and along the way, Bill Eitel assisted Chuck with a sing-along by leading the audience through lyrics printed on the back of the programs. This was a fun part of the show. The big flag came down as the last of the lyrics was sung to "God Bless America." Closing the evening's program, Chuck played "The Lord's Prayer" and a beautifully unique ar-



Chuck Kramarich during a practice session at the California Theatre Wurlitzer in San Diego.

range of "I Believe." An encore was commanded by an enthusiastic and appreciative audience, and Chuck returned to play "I'll See You In My Dreams."

Chuck Kramarich has been a member of our chapter for three years. He came to the San Diego area from Minnesota where he was born and raised. Though blind since the age of two, he nevertheless began studying the piano at age six and "discovered" the organ when he was eleven. He started playing for church services two years later. The first theatre organ Chuck played was a three-manual Wurlitzer in Roseville, Minnesota. Since moving to San Diego, Chuck has actively pursued a musical career. Again, we congratulate Chuck on a fine performance and very professional appearance. We hope there will be many more concerts to follow.

Our November 8 concert saw the return of one of our favorites. For all of us who love the silent movies, it was once again an evening of fun and folly with Gaylord "Flickerfingers" Carter as he accompanied his old pal, Harold Lloyd, in *Billy Blazes, Esq.* and *The Kid Brother*.

Gaylord opened the show with "The Perfect Song," the theme from the old radio days of *The Amos 'n Andy Show*. He then explained to his eager audience about a few of the funnier scenes to be aware of in *Billy Blazes, Esq.*, one of which he said was a "horse scene." Well, as usual, Harold Lloyd sprang into action to make us all laugh as he romped his way through the film. Did you see that horse fall right over!

The next picture was *The Kid Brother*. Harold Lloyd kind of steals your heart in this movie as he always seems to end up on the short end of things as the kid brother. However, he manages to come up being the "hero" at the very end. All's well that ends well — or so it goes at the movies, anyway!

And, of course, all did end well at the movies as Gaylord Carter did it again, bringing in the crowds who love the sights and sounds of the silent films and the Mighty Wurlitzer pipe organ.

KAREN SCHOUTE and MARY JANE HYDE

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Projectionist Hal Wilmunder prepares *The General* for showing to the Sierra chapter.  
(Art Phelan photo)



Dave Hooper at the Wurlitzer in concert for Sierra Chapter.  
(Art Phelan photo)

heard Dave Hooper in concert on the Wurlitzer in the Fair Oaks Club House. This was Dave's third concert for our chapter, and, as always, he presented a well-balanced program of selections from musical comedies, novelties and pop numbers. His talent seems to have no limit when it comes to fine arrangements, technique and registration. The audience thoroughly enjoyed the program, but the *piece de resistance* of the afternoon was Dave's accompaniment of the silent movie, *The General* starring Buster Keaton. Hal Wilmunder was our projectionist.

During intermission the kitchen was busy as our crew, Diane Lovely, Mildred Estes and Bernice Cline, sold sodas, coffee and cupcakes. We also held a raffle with many recordings handed to the winners. This was our first program since June as the auditorium has been closed for remodeling. We are indeed

grateful to Dave Hooper for an afternoon of fine organ music and entertainment.

Thanks, too, to Betty Wilmunder and Chuck Shumate for their help in the preparation of these notes.

BUD TAYLOR

### SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our September meeting was held in the home of John and Charlene Roberts. We opened with a replay of the Channel 6 videotape made during our fabulous "Sleeping Beauty" August concert of the 4/14 Robert-Morton in Tulsa's Central Assembly of God Church. Our thanks go to Laura Smith, daughter of Dorothy and Lee Smith, for providing the tape. Ernie Einsporn, president of

Tulsa Organ Club, offered to make copies for any who wished to have one. We welcomed several guests: Jeff Atkinson, Charlene's organ teacher; Lou Emma Morgan, who had attended our August concert; and George Collier of Kansas City, Sam Collier's brother. Open console followed on the Roberts' Conn 650.

We could hardly believe our good fortune at having the Central Assembly of God Church still available for our October meeting, but the church and the organ are still there, so back we went. Ernie Einsporn offered to videotape encore performances by our August artists, since the Channel 6 tape only had excerpts on it, and make the finished tape show the entire concert. Although not all of the artists were present at this meeting, and some selections were different, we enjoyed the "re-runs" and are delighted to have them

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on tape. We also heard from some of our other playing members and two guests, Carolyn Craft and Clayton Cooper, both of whom had attended our August concert and who, we hope, enjoyed the pipe organ enough to come back.

Dick Van Dera took another turn at open console, and then Dorothy Smith joined him at the grand piano while they finished "Chopsticks" together. One thing led to another, and the next thing they knew, they (almost) had a real concert going! They had some fun trying for key changes. They enjoyed playing together and hope to do it again.

DOROTHY SMITH

## SOUTHEAST TEXAS

Things are looking up in Southeast Texas. The Jefferson Theatre in Beaumont, home of our 3/8 Robert-Morton, is currently being restored, one phase at a time. This theatre, built in 1927, has the last remaining original-installation theatre organ in this part of the country. The theatre and organ were featured in the August 1971 issue of THEATRE ORGAN. A campaign is currently underway to replace the seats on the main floor and part of the balcony — approximately 1000 of the 1486 total. So far, we have sold nearly 400 seats. The marquee and front ticket booth are currently being restored to their original specifications, and new, polished-granite facing will replace the deteriorated marble on the front of the building. Part of the organ console was re-leathered recently by chapter President Floyd Broussard and Carter Bidwell. Plans are to finish the two remaining chests in the console and then do some work in the Solo chamber. The Main chamber and relay were completely re-leathered a few years ago. We are also concentrating on reworking the second-touch and some of the combination pistons in the console.

The Beaumont Community Players, a local theatre group, now uses the Jefferson to present their bi-monthly performances. Their last play, *The Hound of the Baskervilles*, was a success and used the Robert-Morton for the sound effects. The group plans to use more of the organ in future productions.

In November, we sponsored a free concert at the Jefferson. Local artist Ava Irick presented a well-prepared program of popular tunes with a sing-along directed by Jack Covington, a local singer. Approximately 70 peo-

ple attended the function, including members of the Golden Triangle Electronic Organ Club. We welcome everyone who is interested in fine music to attend our concerts. Open console was held, and Carter Bidwell and Jim Doleman took the challenge to present some toe-tapping tunes for the audience. The afternoon was enjoyed by all. Special thanks go to theatre manager Walter Doiron for his enthusiasm in permitting us to use the theatre for our functions.

CARTER BIDWELL



## TOLEDO Area Theatre Organ SOCIETY, INC. Ohio

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We met with another success! On November 8 John Lauter performed at the old Ohio Theatre on the Marr & Colton for a Silent Film Festival and concert. John had just returned from the successful Denver Regional. The crowd of nearly 400 was entertained by the film, *American Picture Palaces*, which was recently released. It depicts the Golden Age of movie palaces including their theatre organs. Several silent comedies were accompanied by John as well as plenty of concertizing. The entire program went perfectly, thanks to our organ crew and the artist, who was also MC.

Toledo's publicity chairman, Mrs. Peg Dull, was recently commended by ATOS board member Tom B'hend for her outstanding press releases and publicity organization. Our last two concerts had no paid media advertising and yet attracted about 400 persons each time. This shows that the use of flyers, press releases and radio interviews can be very effective. We also tucked a membership application into each program at our last concert.

We have had our share of difficulties, too, as the roof of the Ohio Theatre is leaking right over the organ chambers. Thanks to crew member Joe Thorpe for covering pipework and chests with sheets of plastic and for emptying rain buckets; because of him, the organ escaped serious damage. We will have to wait, however, until the roof is replaced before we install the additional five or six ranks we now have for the organ.

EVAN CHASE

## American Theatre Organ Society



VALLEY  
OF THE  
SUN  
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

Our May 18 chapter meeting was held at the First Christian Church Fellowship Hall where some of our members assist with the organ rebuilding and maintenance. Organist for the afternoon was chapter member Tim Versluys whose program was mostly show tunes. Tim confessed to being nervous about playing for the chapter, but he needn't have been — he is a talented young man, and his program was well received.

We returned to the church for our July 27 meeting to hear Ken Schroeder, of the Allen Piano and Organ Company, demonstrate the sounds of the Allen Digital Computer Organ. Ken's program consisted of tunes from the 1950s — remember "Ricochet Romance?"

Everyone enjoyed a special treat at our August meeting at the Mesa Organ Stop Pizza restaurant. Our guest artist was Dwight Thomas, winner of National's 1986 Young Organist Competition. His opening number, "Anything Goes," set the stage for the afternoon. Dwight played a wide variety of music, including some of the songs we heard at the convention in Richmond.

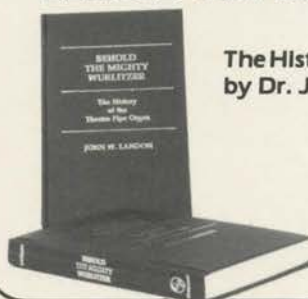
Fortunately for us, perky Patti Simon was in town to sub for Lew Williams at the Phoenix Organ Stop one week in September. She played for our September 21 meeting. Her program was a preview of what we were to hear at her Rocky Mountain Regional concert. Sixteen of our chapter members attended the Denver event.

Our October 19 meeting found us at the Valley of the Sun Religious Science Center where Lyn Larsen is musical director. That afternoon we heard Ron Rhode at the organ. Of special interest to several of our members was the computerized sound of the Kurzweil that Ron used on some of his numbers. Some members participated in open console following the program.

Our Chairman, Ray Danford, ran for the National Board of Directors for the first time

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this year. Even though he was not one of the top three, he made a fair showing and plans to try again. He is currently active on some of the National committees.

A driving force behind much of the technical organ work done by our chapter is vice-chairman Buddy Boyd. We will be sorry to lose him when his employment takes him elsewhere in 1987.

We are especially pleased with our increase in members in 1986 and hope this will continue through 1987.

MADELINE LIVOLSI




### WOLVERINE CHAPTER

of the American Theatre Organ Society

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

In September, 14 of us traveled to Canada to hear organist Jim Fox play the Wurlitzer theatre pipe organ in St. Clare's Roman Catholic Church in Windsor, Ontario. Organist Fox showed real class by opening his concert with "Oh, Canada." It was a fortissimo rendition, accompanied by pianissimo sing-



## 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.

along (probably the reverse of what he had in mind). Jim went on to play a fine program, unfortunately cut short by a scheduling conflict that made us evacuate the church early.

On October 19 "Harmony with the Carmodys" could have been the slogan of organist Dennis Minear. He and the four Carmodys entertained our members in the Senate Theatre in Detroit. The program was varied, with each family member presenting his or her specialty. Father Mike's singing of "Someone Waits for Me," Brian as MC, Terry's rendition of "These Foolish Things," Dennis' selections from *The King and I* and Fran's "vox humana" proving itself in songs from *Showboat*, are but a few of the highlights of a program that entertained Wolverines as well as buffs from other organ clubs. A standing ovation following Fran's "Old Man River" was the prelude to a finale in which Fran, accompanied by Dennis on the organ, led the singing of "Happy Birthday" to President Page who turned 55 that week for the how-manieth time, Fred? The Wolverine chapter thanks the Detroit Theater Organ Club for making this program possible.

CHARLIE and BETTY BAAS □



Jim Fox at the console of the Wurlitzer organ in St. Clare's Church in Windsor. (Fred Page photo)



(L to R) Mike Carmody, Dennis Minear, Fran Carmody, Terry Carmody and Brian Carmody at the Senate Theatre in Detroit. (Fred Page photo)

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Joan McFadden, President, Quad Cities Chapter ATOS

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Grant I. Whitcomb, Reviewer, Theatre Organ Magazine

#### ENTHUSIASTIC RESPONSE

"Bob Ralston's shows on April 5th and 6th, 1986, were, as usual, a financial success for all concerned. But more importantly, we were able to present the one man who has consistently drawn some of our largest and most enthusiastic audiences."

Russell E. Shaner, Program Chairman, Rochester Theatre Organ Society



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