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ORGAN**
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Fourth Annual

Summer Theatre Organ Workshop

June 13 - 17, 1987

Robert Cavarra, University Organist and Coordinator

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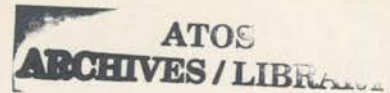
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Lyn
Larsen

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Foot Möller in Pasadena Civic Auditorium, see story
starting on page five.

Photo by Preston J. Kaufmann

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American Theatre Organ Society

PRESIDENT'S MESSAGE



Your Executive Committee met during the last weekend in January in Sacramento, California, to evaluate where we are and where we are going and to make recommendations to the Board of Directors prior to their meeting which will be held during the ATOS National Convention in Los Angeles at the end of June. I thought I would give you some of the highlights of that meeting and the recommendations that will be made to the Board.

It is being recommended that the *ATOS International News* be continued and even expanded to eight pages and that we move the Classified Ads from THEATRE ORGAN to the newsletter. It will further be recommended that the newsletter be mailed independently of the Journal. Next, Allen Miller is working hard to have the new technical manual ready to be presented at the Los Angeles Convention; this has been a large effort and will be a valuable publication for you. It was also the feeling of the committee that the ATOS Board should become involved in Regional Conventions; this will be discussed further in Los Angeles, and some specific recommendations will be made at that time. One of the big projects we are investigating is a permanent location for the ATOS Headquarters, Archives and Library. During our meeting, we had an opportunity to tour a museum complex in Sacramento which had been suggested as a possible site for ATOS Headquarters. We did form a committee, headed by Vern Bickel, Library and Archives Curator, to further investigate this long range project.

It is election time again for the ATOS National Board of Directors. We have some super people who have been nominated for the three positions to be filled on the Board. Enclosed in this issue is your ballot for voting for the Board. I hope that you will take the time to vote for the people you would like to see run ATOS and represent you. Voting in the past has been poor. Please help your organization with your vote this year.

The Young Organist Competition is well underway. We have some excellent young people entering the competition this year. The overall winner will be heard at the Convention in Los Angeles. We are very happy to have Lyn Larsen as our head judge this year. His credentials are well known, and he is an avid supporter of the young people pursuing the theatre organ.

Information is out on the National Convention being held in Los Angeles. The Convention Committee has some exciting events planned for us, and I do hope you will be able to attend. It is always a great time to bring people together who have a common interest — that of theatre organ. I hope to see you there.

Again, we always need new members, and we need to keep the ones we have. If each of you would get just one new member, we could double the size of ATOS. PLEASE HELP ATOS GROW!

Sincerely,

Jack Moelmann

EXECUTIVE DIRECTOR'S MESSAGE



The question asked in the November / December issue, "Why do members drop their membership in ATOS?" brought several thoughtful responses from which some conclusions may be drawn. Three points in particular seem worthy of consideration:

1) When a person joined, they were not sold the most important point for the Society or the chapter to exist, and that is to band together to PRESERVE THE THEATRE ORGAN.

The most important part of what a member gets for the dues is the intangible idea of being part of the whole supportive fabric of preservation which is international, national and local in scope.

2) People joined a chapter expecting to participate, but they were never included and, after a year or two, looked elsewhere for a place to contribute and enjoy the social aspects of belonging, which are a significant part of all group activity.

3) They came expecting to see some progress toward some goals, but

ended up feeling the chapter had no goals but just struggled from meeting to meeting and saw no preservation progress.

While these points are apparently valid in some instances, there is no reason why these negatives cannot become positives in every chapter. We might consider inviting new members to do more than just attend an occasional concert by putting them to work. Communicate your enthusiasm at being a part of preserving this art form and its music. Put forth the idea that everything is important to success — from cookies to cleaning to planning meetings or being a chapter officer. It all has to be done! Set goals and develop specific plans to accomplish them. Cover all of the details and make a point of including new members in the execution of the plans.

And when things are done, say "Thank you," and "Thank you!" again. We all want our efforts to be recognized and appreciated. These steps may — no, they will — help keep members active and, by so doing, will help us in our preservation goal.

Sincerely,

Douglas C. Fisk



From Mud to Magnificence

by Tom B'hend

All photos courtesy of B'hend/Kaufmann Archives

It's surprising what can happen to an object when subjected to a variety of divergent ideas. And those who attend LA's The Place, 32nd Annual ATOS National Convention, June 20 through 27, will experience the ultimate in divergence with the new sound produced by one of the most traveled organs in the world — the five-manual Möller now in Pasadena Civic Auditorium.

Built on order of famed British theatre organist Reginald Foort by M.P. Möller Organ Company of Hagerstown, Maryland, and shipped to Great Britain so he could roam the English countryside with it, the big instrument has experienced a checkered career, both in its meandering and its musicality.

Foort's provincial hedge-hopping days were short-lived because of the onset of WWII. The need to transport troops and war material forced abandonment of touring, and the organ was purchased by the British Broadcasting Company. It was hauled to and installed in vacant Jubilee Chapel in London, its home for many years until purchased and shipped across the English Channel for a radio station in Hilversum, Holland, where it remained but a short time. Subsequently, it traveled back to the Möller firm, then to Pacific Beach (a suburb of San Diego), and finally to what appears to be its permanent home in Pasadena.

Reginald Foort at the console of this Möller touring organ in 1938.



Foort masterfully maneuvered the Möller most musically. However, in its Jubilee Chapel home, despite the fact that it was played by leading British theatre organists, the big box of whistles acquired a reputation of being lacklustre and tiresome to listen to for any length of time. Not much has been said of its musical quality while installed in Holland. At the Pacific Beach location, it was generally conceded that the organ was inclined to sound "muddy," although when Foort himself played it on opening night, the Möller sounded fine. In its permanent home in Pasadena Civic Auditorium, the instrument has changed musically and is regarded as one of the finest theatre organs to be heard anywhere.

How it arrived in Pasadena and what transpired to create its musical metamorphosis — which for a time alienated its builder — is an interesting story.

Organ Returned to U.S.

Preston M. "Sandy" Fleet, well-known ATOS personality, is responsible for bringing the Foort Möller back to the United States. As head of a group that was planning to build a chain of organ-equipped pizza parlors in Southern California, Fleet inspected the Möller in its Holland location and realized it would serve not only as a musical attraction, but also as a physical wonder because of its huge, five-manual console. He then hired Möller to examine the organ and submit a contract price for shipping it to their factory for complete rehabilitation. Factory superintendent Peck Kreglo and an assistant went to Hilversum where they examined every piece of leather, took every bottom board down, thoroughly inspected the instrument for two weeks and then issued a contract price to restore it. Fleet accepted the contract price, and the organ was shipped via container to Hagerstown where it was completely restored before being sent on to Pacific Beach to be erected in the first of the Organ Power chain of pizza parlors.

At Pacific Beach the 28th rank (a 16' pedal Tibia) was added, plus a *Trumpet en Chamade* and a complete Style D Wurlitzer (sort of an antiphonal organ). Also added were the Tuned Tympani from the former Fox Brooklyn Theatre Wurlitzer and a Duo Art grand piano.

Pacific Beach Organ Power eventually "powered out" and closed. The big Möller became a surplus item. Enter a new personality — J. B. Nethercutt, who created the San Sylmar Museum in Sylmar, California, and had gained fame in organ circles for his donations of pipe organs, in addition to his vast collection of antique autos and mechanical musical instruments. Nethercutt purchased the major part of the Möller for approximately \$80,000. Fleet retained the Style D Wurlitzer, which he later installed in his home, and donated the *Trumpet en Chamade* to a church. After the organ arrived at Sylmar, organ curator Gordon Belt removed the Möller chime set and the Tuned Tympani for the Wurlitzer on the Cloud 99 level of the museum and substituted a smaller set of Wurlitzer chimes for the Möller.

Möller Donated

Then the stage was set for moving the Möller one more time! A new home had to be found for donation of the huge instrument. How Pasadena became the potential recipient is not important here, but Nethercutt donated the organ on the condition that the city would contract for its installation. At this juncture, city officials asked Belt to get bids for the job, and he did. He obtained three bids, one from Möller for around \$135,000, one from Wendel Schober (who had installed the organ at Pacific Beach) for a price between \$60/80,000, and a third



In its Pacific Beach venue, the Möller dwarfs both the Style D Wurlitzer (right) and the Duo Art grand piano.

from Junchen-Collins Organ Corporation that came in at a very low \$45,000.

David L. Junchen, then sole active person in the firm, had decided that he wanted to move to California from Woodstock, Illinois, and reasoned that this was the "way to go" since it offered several advantages, foremost of which was that, at this price bid, he would undoubtedly get the job and be required to move. "I ended up putting the organ in for no salary whatsoever, since my bid was so dreadfully low, but I wanted the job and felt it would help me relocate in California, and that it would help build my reputation." Those who know Junchen and how he has established himself, must agree to the rewarding results of his low bid. This job definitely established him in the organ-building world.

Möller Disappointed

It must also be noted that awarding the contract to Junchen-Collins caused Möller officials to express their disappointment at not getting the job by declaring that they would no longer acknowledge the organ as being one of their instruments. Fortunately, time has healed this loss, and with the emergence of the organ as one of the nation's most magnificent instruments, it is certainly a credit not only to Junchen and his crew, but to the builder as well.

Reggie Foort was most helpful in resolving the situation when he wrote a letter following the dedication of the Möller. His letter stated in part: "In view of the happy relationship which has always existed between the Möller Company and myself these past forty years, I was naturally a little disappointed that the work of rebuilding and reinstalling the organ was not entrusted to the original builders. However, to be quite frank, I am simply thrilled and delighted with the result and am convinced that the work could not possibly have been done any better or more efficiently than it has been carried out by the Junchen-Collins Corporation."

Installation began in July 1979 during the time the ATOS National Convention was being held in Los Angeles. Besides Junchen, the installing crew consisted of Steve Adams, Dan Hornberger and Bob Otey. Otey was only associated with the project for three weeks because of a prior commitment. "Actually, Steve Adams and I did the vast majority of the installation; Dan Hornberger was with us about three of the nine months," Junchen said.

Junchen devised ramps to haul components into chambers as organ parts could not have been moved into the chambers through hallways; access would not permit maneuvering them into position to go through existing doorways. Large openings were cut out of the two grilles, and the ramps, extending from the auditorium orchestra floor, angled upward to them and into the chambers.

The small Wurlitzer chime set, replacing the Möller unit, was mounted unenclosed behind one grille and, consequently, is heard clearly when played. The grand piano was not included in the installation because it was too small and also would have presented a storage problem on the stage. Junchen also recalled that at one point Belt considered retaining the vibraphone, but after a discussion with Junchen, decided to let it be part of the donation.

Solid-State Replacement

The original combination action was a setter board that required the entire dimension of the back of the console. A small vacuum cleaner motor had to be mounted under the console elevator platform to operate the combination action relay because they were unable to run a windline to the console. In service six months, it was replaced with a solid-state unit. The setter board had become unreliable because of its constant travels over rough English country roads when Foort was touring the organ. Through the generosity of Marian Cook, Burton A. Burton and "Sandy" Fleet, a new Trousdale combination action was purchased, and Junchen installed it.

This unit has an excellent feature — cassette tapes are used for each organist's piston setting; there are 100 pistons on the organ, and if they had to be set up for every artist who came to play, it would be a multiple-hour job. As it is, every organist has his own cassette tape. "When Gaylord Carter comes to Civic to play the Amway shows, he shoves his cassette into the slot, and 20 seconds later he is ready to play. Gerald Nagano uses his cassette when he plays for travelogue shows. I have mine so I can demonstrate the organ for visitors," Junchen said. He also disclosed that Tom Hazleton and Lyn Larsen have cassettes.

All pipework in the organ is original. Nothing was changed, but additional Möller-made tremolos were installed because there were not enough. The glass swell shades which were used at Pacific Beach were within one inch of exactly fitting the Pasadena opening and were installed as is.

"Installing this instrument provided me with a very unique experience," Junchen related. "I looked forward to going to work every day. Many of the days were real tough — we had very heavy labor to do — there was some complex engineering to get it into the space avail-

City of Pasadena Resolution honoring J. B. Nethercutt for his gift of the Möller organ to Civic Auditorium.

City of Pasadena



Resolution

WHEREAS, Mr. J. B. NETHERCUTT, Chairman of the Board and Chief Executive Officer of Merle Norman Cosmetics, is the owner of the Möller Pipe Organ, known as OPUS 6690-1938, 5 manual 27 rank organ; and

WHEREAS, this organ, weighing thirty tons, was built in the United States in 1938 as a portable organ for Reginald Foort, a famous English organist, and was erected and dismantled 187 times while it was used in England; and

WHEREAS, Mr. Nethercutt acquired the organ in 1977; had it completely restored at San Sylmar, California and desires to give this magnificent organ to the City of Pasadena for use in the Pasadena Civic Auditorium, and

WHEREAS, the City of Pasadena desires to accept his outstanding and generous gift of the organ with gratitude.

NOW, THEREFORE, BE IT RESOLVED, by the Board of Directors of the City of Pasadena, that:

1. The Deed of Gift conveying the interest of J.B. NETHERCUTT in the Möller Theatre Pipe Organ be and the same is hereby gratefully accepted; and
2. On behalf of the citizens of Pasadena, this Board expresses its deep appreciation to Mr. Nethercutt for donating this most valuable and unique instrument to the City of Pasadena for use in the Pasadena Civic Auditorium for the enjoyment of all.

Dated: January 23, 1979.

James H. Junchen
Bonetta Thompson
Le Nethercutt

William A. Fisher
C. Morris Fisher
Ellis J. Jones
 Approved by the Board of Directors
 of the
 CITY OF PASADENA, CALIFORNIA
Harriet C. Junchen
 City Clerk



Attest:



Möller console is brought to Civic stage door in a special tilt-back semi-trailer, January 19, 1980. While Roger Morrison and Bob Pittinger hold big keydesk from rolling out of trailer, Gordon Belt gets help from Jerry McCoy (left) and others to unload the behemoth.

able, but the work was enjoyable, and the people at Pasadena Civic were friendly and cooperative. I had never worked on a job like it, and I knew intuitively that the organ was going to be magnificent," he added.

Wright Plays Möller

Junchen also recalled that many people visited during the installation period to monitor the progress. Walter Benedict, one-time mayor of Pasadena, who had the original Hammond organ that was donated to Civic shortly after the popular electronic instrument first made its appearance the market, stopped by frequently. "He was a leading plumbing contractor in the city, and we purchased sheet metal from him for windlines. He was also, at the time of the installation, a member of the board of directors of the Civic and, being an organ aficionado, was a great fan of George Wright." One time when Benedict stopped in, Wright happened to be visiting and Junchen introduced the two men. "Because Benedict held Wright in the 'super diety' domain, he was speechless — he was meeting royalty!

"Wright used to stop by quite often," Junchen continued. "He'd arrive in the middle of the afternoon when he knew it was time for a

Möller console being placed on its elevator platform after being unloaded from truck.



break, and we would go out for a bite to eat. George always said he definitely wanted to play the Möller when it was finished and I was satisfied that it was ready.

"About a month after it had been dedicated, George called and asked if he could come over and play the organ. He assured me that he would only be there for about ten minutes. He just wanted to try it out.

VOTE NOW! Your Ballot Is in this Issue.

He said he realized that I was an early-to-bed person and suggested that he come over about six o'clock in the evening. This was fine with me. He arrived one evening about seven o'clock, and at 9:30 he was still playing the organ. He just wouldn't get off the bench."

This revelation countered the rumor that Wright had said he wouldn't play the Möller. When queried about this, Junchen explained what happened: "George later refused to play the organ because I wouldn't change one of the Tibias — exchange it with one of the ranks he owned. I had to put my foot down and say, 'No, the organ stands as it is.' That's ostensibly the reason he will not play it. I believe all of us know George well enough to know that if he does not like an organ he will play it for only a very brief time and get off the bench. After his first time at the console, when he had stated emphatically that



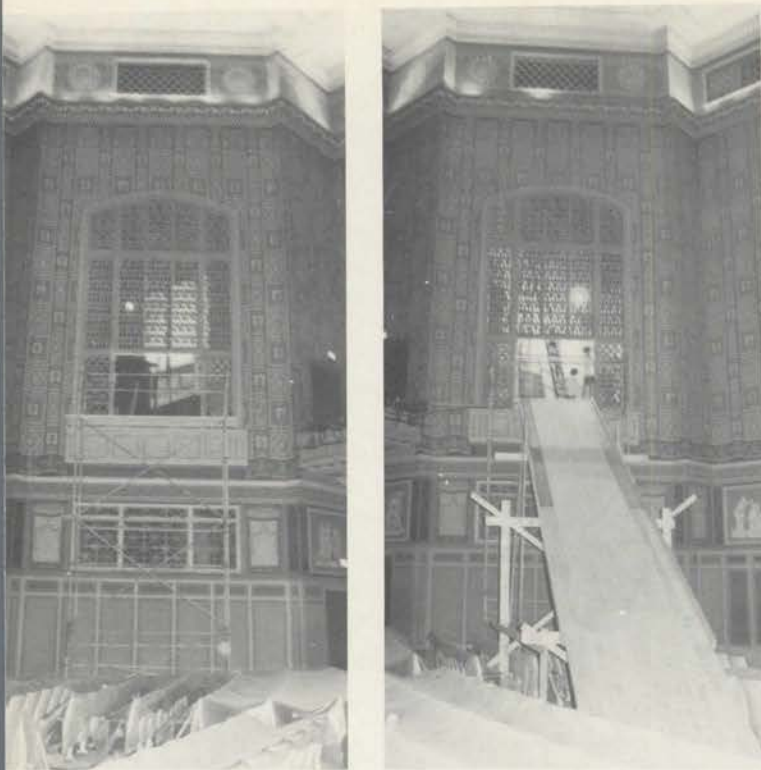
First photo of Möller console mounted on its elevator platform at Pasadena Civic.

he would only play it briefly to try it out and then remained glued to the bench for more than two hours, there's no doubt he was impressed with Pasadena Civic's Möller. He played marches, full organ with Post Horn and everything, just having a ball. Maybe someday he will play it in concert."

Blower Problems Resolved

Blower problems confronted Junchen prior to completion of the instrument and, for a time, after its dedication. "Our trouble with the blower was two-fold," he disclosed. "A Kinetic blower was furnished by Möller but never shipped to England in 1938. It was just too big — about 15-feet long! Reggie bought a Discus and about four or five different motors for it. At that time in Great Britain there was a variety of voltages in the provinces, both in direct and alternating current.

"The blower was equipped with babbitt-style bearings which were



Left: Steel-reinforced grilles had to be cut for installation of ramps. Block and tackle suspended from steel beams in chamber ceilings were used to haul heavy components into chambers. Right: Ramp designed by Dave Junchen extends from orchestra floor to grille openings. This phase of project had to be completed quickly so auditorium could be ready for Emmy Award Show in 1979.

not reliable. It had gone through at least two sets of bearings while installed at Pacific Beach and another set while Lyn Larsen was using it for the organ in his Phoenix restaurant. And we had two sets of bearings go out at Civic. That brought about an ultimatum — it had to go — we must do something else.

“At this juncture, Jasper Sanfillipo, who is a mechanical engineer, devised new, modern ballbearings to replace the babbitt-style bearings and donated them to Pasadena Civic. That solved this particular problem, but there was more to be resolved.

“The Discus is a high speed unit turning out 1800 rpm at 30 horsepower, whipping up 55-inch static pressure. It’s a monstrous blower, but even so, it was not adequate to handle the entire instrument, although completely satisfactory when Reggie was touring with it and

Partial view of Solo chamber showing both levels.



when the organ was in Jubilee Chapel.

“At Pasadena several things were not loud enough, so I raised pressures on the Solo Tibia, Post Horn and 32’ Bombarde. Where the Discus was marginally sufficient before, after raising the pressures the organ would run out of wind. It wasn’t readily apparent to the audience, but organists knew it when they played a full-organ passage and a big chord.”

Cook Donation

“We were fortunate to have a wonderful friend, another organ buff who had become famous for her lavish organ gifts — Marian Miner Cook. She had only recently donated the former Bronx Loew’s Paradise Theatre Robert-Morton to Kansas City Theatre Organ, Inc. Included in the gift was a brand new Spencer 10-horsepower blower which had never been used.

“About that same time, Lyn Larsen was recording an album at Pasadena Civic, and, while in the middle of a session, the Discus bearings gave out for the second time. Marian was there and recalled the extra blower she had donated with the Robert-Morton. She called Kan-



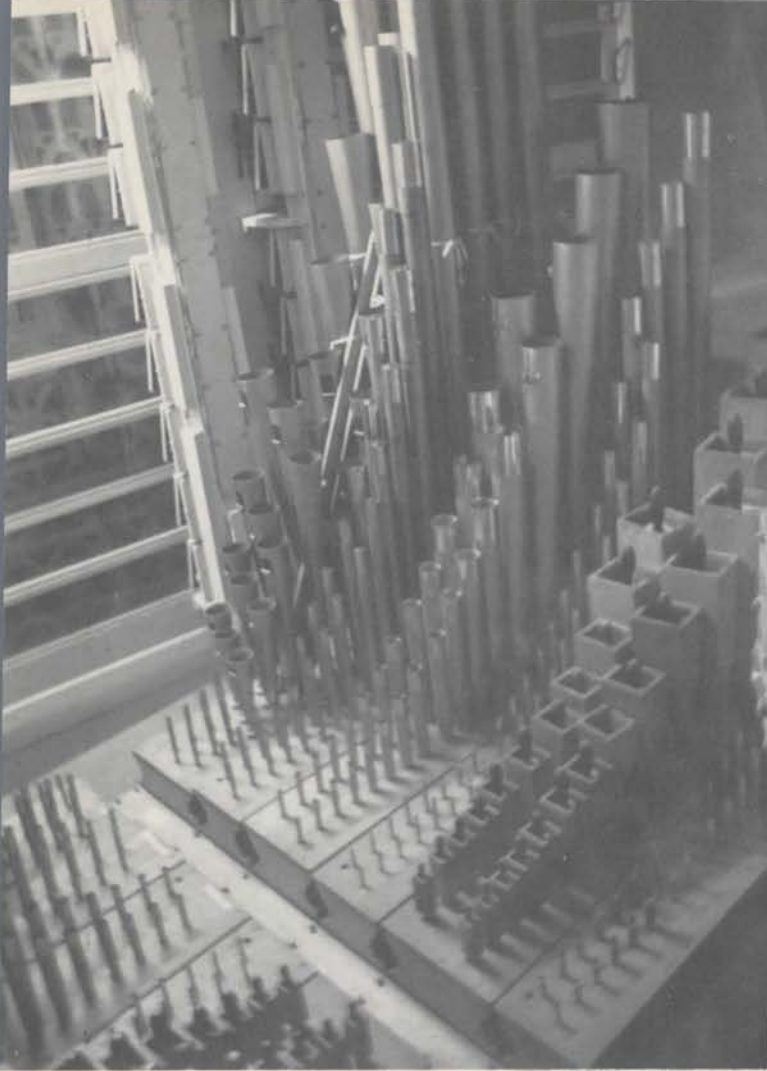
David Junchen and Dan Homberger work on glass swell shades prior to racking pipe-work in Solo chamber.

sas City Theatre Organ President Bob Maes and explained the predicament. Maes, on behalf of his group, donated the blower to Pasadena.

“I then used the Spencer to power only the Main chamber of the Möller and the Discus to supply wind for the Solo side. The organ has had sufficient wind since then.

“For a short period we used the large Spencer blower purchased from Ethical Cultural Society in New York to wind the Möller. It is a huge, extremely heavy, cast iron affair of early design that puts out 25 inches pressure (in small quantities), but it could not produce the wind needed. It played the Society’s 15-rank organ, but could not meet the Möller’s needs. It is for sale at a very reasonable price if anyone can use it.”

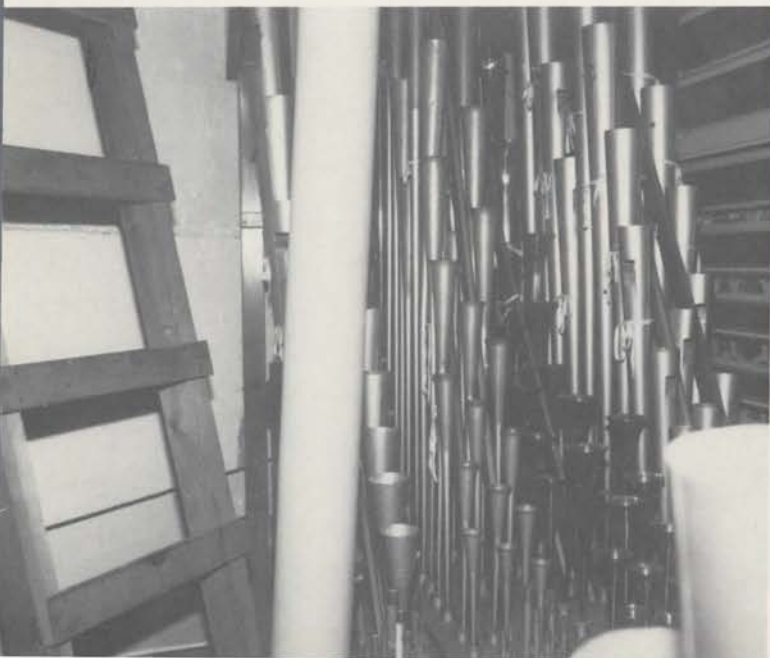
Installation work was completed and the organ dedicated in April 1980. Junchen briefly told the amusing manner in which he received



Partial view of Main chamber lower level. Glass swell shades and back of decorative grille are seen at left.

his final payment. "I asked Bob Holden, General Manager of the Auditorium, about three weeks before completion of the job, if it would be possible to get a check for the final payment because it would help my cash flow; I had gone in the hole through underestimating the job. He said, 'Okay.' About an hour later, we were working on the stage, and Holden came to the balcony rail above us. Folding the check into a paper airplane, he hollered out, 'Okay, Junchen, here it is!' and sent the check sailing down onto the stage."

Lower level of Solo side showing (L to R) Tuba Mirabilis, Post Horn, Brass Trumpet and Tuba Horn.



Dedication of the Möller was set for Wednesday evening, April 26, 1980. With the announcement came persistent talk about the listening quality of the instrument. Its reputation, of course, was that it was "dull." This reputation for blandness had followed the organ from London to Pacific Beach, and it was assumed by many that the Pasadena project would be more of the same. "At the opening concert in Pasadena," Junchen recounted, "people really came to 'bury Caesar.' Not a great deal was expected of the organ because of what had been heard previously."

Here it is necessary to flashback momentarily and review what had been taking place as the work of erecting the organ was nearing com-

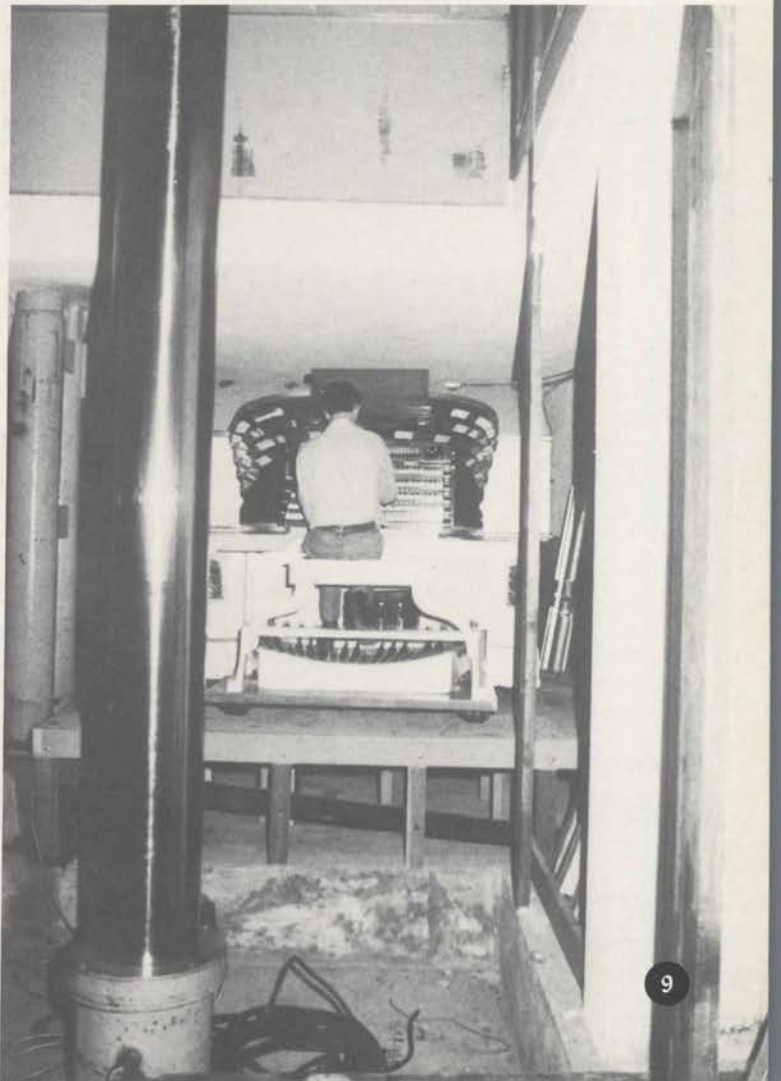
Please Vote!

Your **BALLOT** Is in this Issue.

pletion. When pipework was being racked in the Main chamber chests, Junchen corrected several problems that were apparently overlooked in previous attempts to repair them. He also revoiced ranks, not drastically, but terraced them to the auditorium into which they were to play, and also with other ranks of the instrument. He achieved an excellent ensemble. Reggie Foort, on the evening of the dedication, said that the Civic installers had recaptured the original sound of the organ.

Steve Adams, who Junchen credits for much of the revoicing chores, said, "We recaptured the original voicing by regulating to the room and all the ranks to one another. We did a lot of recurving of tongues, shaping of lips and opening and closing toes, but we did not change tongues or shallots, just corrected things that needed to be done. The potential was there — Dave just brought back what had been 'lost.'"

Möller console is rolled off of its elevator platform when not in use and stored on this special platform under the orchestra pit.





Reginald Foort at the champagne buffet reception following organ dedication flanked by five who contributed to this historical event: (L to R) Steve Adams, "Sandy" Fleet, Tom Hazleton, Foort, David L. Junchen and Doris Stoval, Auditorium Manager.

When Tom Hazleton started to play his dedication program, there were a number of patrons who began to wonder what they were hearing. They were a bit speechless until intermission when comments were heard about how superb the Möller sounded. "When it turned out to be other than what was expected, the comments were some of the most wonderful things that had ever happened to me in my life because they were so beautifully expressive of the beauty of sound the concertgoers had heard," Junchen said appreciatively. He added that he had heard a tape recording — one that was made by someone in the balcony with an "electrified purse," and just after Hazleton played his first chords, the party exclaimed, "M'gawd, I'm hearing it, but I don't believe it!" The explanation given by some know-it-alls: "Junchen has replaced half of the Möller pipework with Wurlitzer ranks! A Möller never sounded like that!"

"But the organ was fully original except for its 28th rank, and comments like this made my day," Junchen concluded, smiling. □

Preston M. "Sandy" Fleet and Reginald Foort during intermission at dedication of the Möller in Pasadena on April 26, 1980.



FROM MUD TO MAGNIFICENCE

Placement of the Moller is in two chambers, one on either side of the proscenium arch, in the large open grille areas. Facing the stage the chamber designations are: Left, Main; Right, Solo.

Rank Pipes/Notes Pressures

MAIN CHAMBER

Unenclosed

| | | |
|-----------------|----|------|
| 16' Pedal Tibia | 32 | 10'' |
| Xylophone | 49 | 20'' |
| Vibraphone | 49 | 12'' |
| Toy Counter | | 20'' |

Chamber

| | | |
|------------------------|-----|-------------|
| 16' Diaphonic Diapason | .85 | 15'' & 10'' |
| 16' Chorus Trumpet | .85 | 15'' & 10'' |
| 16' Cello | .97 | 15'' & 10'' |
| 4' Cello Celeste | .61 | 10'' |
| 16' Tibia Clausa II | .97 | 15'' & 11'' |
| 4' Vox Humana II | .61 | 10'' |
| 8' Open Diapason | .85 | 10'' |
| 8' Concert Flute | .85 | 10'' |
| 8' Viol d'Orchestre | .85 | 10'' |
| 8' Viol Celeste | .73 | 10'' |
| 4' Orchestral Strings | 122 | 10'' |
| 4' Spitz Violes II | 122 | 10'' |

SOLO CHAMBER

Unenclosed

| | | |
|--------------|-----|------|
| 32' Bombarde | .12 | 28'' |
| Glockenspiel | .37 | 28'' |
| Chimes | .18 | 28'' |

Chamber

| | | |
|---------------------------------|-----|------|
| Marimba | .49 | 28'' |
| 16' English Post Horn | .85 | 20'' |
| 16' Bombarde/ Tuba Mirabilis | .85 | 15'' |
| 8' Tibia Clausa I | .85 | 18'' |
| 8' Tibia Clausa III | .85 | 11'' |
| 8' Brass Saxophone | .61 | 15'' |
| 8' Vox Humana I | .73 | 10'' |
| 8' Solo Trumpet | .73 | 15'' |
| 8' Tuba Horn | .73 | 15'' |
| 8' French Horn | .73 | 10'' |
| 8' Orchestral Oboe | .73 | 10'' |
| 8' Clarinet | .73 | 10'' |
| 4' Krumet | .61 | 10'' |
| 4' Musette | .61 | 10'' |

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NOMINEES FOR 1987 ATOS NATIONAL BOARD OF DIRECTORS

*Return enclosed ballot, postmarked no later than
May 15, 1987*



Vernon P. Bickel — Vernon P. Bickel (Chula Vista, California) is the Curator of the ATOS Archives/Library. He also manages the Corporate Office, and handles all orders for THEATRE ORGAN back issues and binders. Vern has been a member of ATOS since 1970. He has been active in the San Diego Chapter since it was formed in 1975. He believes that services provided at the National ATOS level should be increased and designed to better meet the needs of the individual chapters. He strongly supports activities which will

introduce youth to the wonderful world of the theatre pipe organ.



Nelson A. Cahill — Professional musician Kay Kayhill resides with his wife, Carolyn, in Billings, Montana. Their son, Jan, is a school principal. First accompanied silent movies on organ at Lyric Theatre in Abilene, Kansas. Toured with own band, The Crescendos, during Big Band Era. Organist at Billings Pipes & Pizza until closing. Currently organist at Elks Lodge and Club. Co-founder and President of newest ATOS Chapter, Jesse Crawford Theatre Organ Society. Believes professionalism in organ concerts and ATOS operations nec-

essary to attract new members. Kay feels that ATOS patronizes youth and that "Big Band-type" members deserve equal representation on ATOS Board of Directors.



Roy R. Cunningham — Twenty years in American Theatre Organ Society. Worked with corporations executives in greater utilization of human resources including managers, sales and marketing staff, engineers, financial specialists and accountants. Conducted research, planning and control programs to determine management and market characteristics and future activities. Established organization goals and techniques to achieve objectives.

Taught at the university 20 years — Management, Human Relations, Economics. Active nationally in Rotary, Toastmaster's, Kappa Delta Pi. Donator to ATOS Archives.

Would enhance ATOS professional goals in member participation, national and local public relations programs plus ATOS Archive utilization.



Ray Danford — Electrical engineer, retired; 22-year member of ATOS; completing third year as president of Valley of the Sun Chapter. Central Indiana Chapter member. Served on regional convention committee for Phoenix Festival '85. Currently is member of ATOS Audit and Fund Raising committees. Former board member for six years of the Embassy Theatre Foundation which restored, owns and operates 2800-seat Embassy Theatre, Ft. Wayne, Indiana; helped maintain the theatre's 4/15 Page organ. He installed and

maintains a 2/8 Wurlitzer in his home. He believes a most important goal is increased ATOS membership with special emphasis directed to the young generation.



Mark E. Gifford — Board member, St. Louis Chapter. He is the Rodgers Organ representative for Central and Southern Illinois, and St. Louis. He is a concert organist in both theatre and classical music. He has a B.A. and a Masters Degree. He conducts workshops on registration and performance. He is interested in furthering the goals of ATOS through public exposure of the instrument. Mark's main interests are furthering the young organists, promoting ATOS and actively working on the Board in the many meaningful projects

which they have, most importantly public relations.



Laurel Haggart — Serving on the ATOS National Board would be an opportunity to share in the future goals of this dedicated organization; support a technical apprenticeship program for youth guided by our technically-wise maintenance crews; seek a permanent home for historic memorabilia; and strive to promote continued fellowship and cooperation between members, chapters and National.

I am a retired executive secretary, joined ATOS in 1961, installed a Style B Wurlitzer in my Oregon home in 1963; assisted my late husband, Lee Haggart, in his pipe voicing shop, and have participated in chapter affairs in the past and love the music from theatre pipes.



Lloyd E. Klos — A researcher, writer, 27-year ATOS member in his 20th year as Associate Editor of THEATRE ORGAN journal and author of "Nuggets From the Golden Days," this Honorary Member has attended 13 national conventions. As an 18-year RTOS member, he's served as membership chairman, secretary, director, publicity director, historian, insurance liaison and program-note writer.

He believes that THEATRE ORGAN journal should be expanded, not limited by budget restrictions caused by financing other projects. "I will, if elected, strenuously oppose any appropriations made at the expense of an enlarged THEATRE ORGAN."



Dr. Edward J. Mullins — Board Certified Acupuncture Specialist practicing in San Francisco and Billings, Montana. ATOS member over 21 years; Nor-Cal seven years. Co-founder and Secretary Jesse Crawford Theatre Organ Society. Collects silent film music. Associate Manager San Francisco's Avenue Theatre. Feature writer for *The Console* over fifteen years; writing for THEATRE ORGAN (See: "Pipes Down Under," Jan/Feb). Dr. Mullins believes that for theatre organ music to be perpetuated as a bona-fide art form, distinct from classical pipe organ music, it is imperative for ATOS' survival that new chapters seek funding from charitable trusts and foundations to install theatre organs in auditoria and theatres.

ATOS does everything in its power to encourage young organists.



Robert Markworth — Bob Markworth, a civil engineer and Plant Facility Engineer for the Union Pacific Railroad, is also President of Markworth Organ Company, and founder of, and very active in, the new River City Chapter, Omaha, where he has been instrumental in increasing ATOS membership and promoting the Young Organists Competition. An ATOS member over ten years, he is proud owner of the 3/14 Kimball theatre organ originally from the Leona Theatre in Pennsylvania. He has promoted major successful organ concerts and other organ programs in Omaha. His main concern for the future of the theatre organ is involvement of young people.

ATOS does everything in its power to encourage young organists.



Paul J. Quarino — Paul first joined ATOS in 1962 and is presently serving as Chairman of the Oregon chapter. He is currently in his fourteenth year as senior staff organist for the Portland Organ Grinder and serves as organist for Rivercrest Congregational Church. On weekends he plays for silent movies at the Sherwood Oriental Theatre. His love for the pipe organ and its music has been the focus of his life since the 1950s, and he is primarily interested in seeing that as many instruments as possible be preserved and that

ATOS does everything in its power to encourage young organists.



Robert E. McGillivray, Ph.D., C.P.A. — Dr. Robert McGillivray was Treasurer and Membership Secretary of ATOS for four years from 1981 to 1985. He has expressed the idea that one of the main goals of ATOS should be a degree of financial independence through an endowment program and the use of grants from various governmental and private organizations; he would like to work toward that end.



Dorothy Van Steenkiste — Motor City Chapter Board member, served as Publicity Chairman, Finance Committee member, Young Organists Competition Chairman, 1982 Convention Registration and Publicity Chairman; represented Chapter at National meetings on several occasions. Member 1986 Convention "Young Organists Panel." Also Wolverine Chapter and DTOC member.

"Our scope must be widened so that our young adults become and remain interested in every phase of the organization.

"Truly believe we will remain the strong organization that was formed many years ago by working and sharing our many talents, continuing to grow through our combined efforts in promoting programs necessary to preserve the theatre organ world."



Ashley Miller, A.A.G.O. — As a long-standing member of ATOS and a past Director within the last five years, I firmly believe that our present direction is positive and dynamic with a future insured through continued and expanded young artist's programs. As a performing artist, I have stated from the console my encouragement of young artists, and the necessity for recognizing theatre organ as a uniquely American instrument and exciting art form, most certainly including contemporary as well as "traditional" styles.

I desire to implement the goals and objectives of ATOS as it meets the challenges and moves forward, and ask for your vote.



James R. Weber — I started working 40 years ago as a telegrapher for the Wabash Railroad, and while working the extra board, had the opportunity to attend the Chicago Theatre and I have been interested in theatre organs ever since. I am a pastmaster of Stephen Decatur Lodge #979 A.F. & A.M. and have personally built my own home where I presently reside with my wife, Marie, of 38 years. I had never heard of ATOS until about six years ago. If elected, I will strive for better publicity nationally and internationally so that

we may become better known to the public.

PRESENTLY ON THE NATIONAL BOARD

With one year service remaining

Tom B'hend
Dr. John W. Landon
Lois F. Segur

With two years service remaining

Catherine Koenig
John Ledwon
Allen Miller

Douglas Reeve

Britain's Man-of-Brass

by Dr. Norman Barfield

At a time when the whole of the theatre organ enthusiasts movement is following the lead of the ATOS London Chapter in the encouragement of new young keyboard talent as the "seedcorn" for the future of these beloved instruments, we in Britain are enjoying the uniquely distinctive style and talents of Douglas Reeve, who was himself originally promoted as the "Wonder Boy Organist" in his earliest days at the theatre organ.

This year Douglas celebrates 45 years at his beloved 4/51 British-built Hill, Norman and Beard (Christie) pipe organ in the Dome at the Royal Pavilion complex in his native Brighton on the South Coast. Happily, he is also heard widely in concert throughout the country, on broadcasts and on recordings.

He was born in Brighton January 7, 1918, in a room over a small shop, "Whittington's Dining Rooms," operated by his mother's family. The shop was located on Meeting House Lane in the oldest area of Brighton.

The buildings were originally built for the fishermen, who lived in them when the town was a small fishing village known as Bright-helmston.

Douglas showed signs of his exceptional musical talent at an early age. He began organ lessons at St. George's Church, Kemp Town, Brighton, at the age of nine. When he was 14 he became a pupil of the late Terence Casey, well-known theatre organist of the day, at the 2/9 Wurlitzer in the Regent Cinema in Brighton. Under Casey's expert teaching, Douglas soon mastered the technique of the cinema organ and became assistant at the 3/12 Compton in the nearby Savoy Cinema

At that time, Reginald Foort was playing the 2/6 Wurlitzer in the Lido Cinema at nearby Hove during a visiting season and invited Douglas to audition for him there. Foort was so impressed that he engaged Douglas to tour the major County Cinema chain — of which Foort was then Musical Director — as "Mas-

ter Douglas Reeve: Wonder Boy Organist" (complete with Eton suit, including starched shirt collar and short "bumfreezer" jacket). At the suggestion of Foort, Douglas adopted as his signature tune the World War I favourite, "Pack Up Your Troubles," which had been Foort's original signature before he composed his "Keep Smiling." The words of his signature have been Douglas' motto throughout his life.

Later, Douglas was based in the London area at the Regal Golders Green. While there he played his first broadcast concert on April 28, 1936, on the 4/22 Compton theatre organ in the St. George's Hall BBC studio near Broadcasting House in central London (the studio was destroyed in the London "Blitz" early in World War II). He has been "on the air" ever since.

Joining His Majesty's Forces at the outbreak of war in 1939, Douglas was invalided out of the Army in 1941. He returned to Brighton and was appointed Borough Organist in 1942, the position which he still holds today. His is probably the best-known name in this ever-popular British holiday resort (regarded by many as the South Coast equivalent of the famous northern theatre organ "Mecca" at Blackpool).

No profile of Douglas Reeve would be complete without a complementary cameo about the Dome and its organ. The Royal Pavilion Estate was designed by the British architect William Porden and built as a seaside palace for George Prince of Wales, afterwards Prince Regent, and subsequently King George IV.

The Dome, which forms part of the Estate, was built as the royal stables. It was completed in 1805 and opened in 1806. The dominating feature of the building was, and is, the central dome or cupola, which subsequently gave the name "Dome" to this famous building. The dome itself is 80 feet in diameter and 65 feet high. Around the outer circle was stabling for 44 horses, and on the upper floor there was accommodation for grooms and other servants, as well as harness and saddle rooms.

In 1850, the Royal Pavilion Estate was purchased by the Brighton Corporation, and in 1867 the stables were transformed into a con-

A recent photo of Douglas Reeve at the console of the 4/51 Hill, Norman and Beard organ at the Dome, Brighton. (John Sharp photo)





Douglas' birthplace was in a room over "Whittington's Dining Rooms," on the left in the photo.



This family portrait, taken in July 1918, shows Douglas on the lap of his mother, May, his sister Irene, brothers Cecil and Nigel, and his father Nathan. He had a younger brother, Raymond, who was killed in World War II.

cert or assembly hall. During World War I the building was used as a hospital for wounded Indian soldiers.

The interior of the Dome was completely remodelled in 1935 and the present false ceiling introduced. In 1936, the Father Willis organ, which had been installed in the 1860s, was replaced by the present specially-designed dual-purpose instrument built by the renowned British master organ builders Messrs. William Hill and Norman and Beard. They were the makers of a number of early straight orchestral cinema installations and of the highly successful "Christie" unit theatre organs.

With a large four-manual horseshoe console, and embodying all the features of the company's Christie theatre installations, the design specification was the result of co-operation between Stanley Roper, the organ-

ist of the Chapel Royal, Windsor, and Dr. Alfred Abdey, Brighton Borough organist at the time. The specification was also heavily influenced by Quentin Maclean, who was already well known in the musical life of the town as a result of his residence at the Hill, Norman and Beard organ at the Regent Theatre.

Both a theatre and concert organ, the Dome instrument has 51 ranks of some of the best pipework ever to emerge from any British organ manufacturer, including a Tuba Mirabilis which Douglas Reeve uses to outstanding effect. The pipework is enclosed in four chambers situated on the sides of the proscenium arch. The console is mounted on a trolley and can be moved to the centre of the stage or stored on a lift below when not in use. Quentin Maclean gave the opening recital on May 15, 1936.

For Douglas' first five years at the Dome, the building was used to provide dance hall facilities for the many servicemen and women stationed in the area. During this time he established a special reputation, not least through the cheerful rendering of his famous signature tune.

Douglas would usually play for half an hour in every two hours, and his appearance at the organ seemed to be the cue for the air-raid warning to be sounded. This in turn

Young Douglas Reeve at the console in the Regal Hampstead.

(John Sharp photo)



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Douglas addresses the audience at the Dome during a concert for the 1976 London Safari. (John Sharp photo)

would cause the M.C. to interrupt his playing with the words: "Ladies and gentlemen, I have to inform you that the air-raid siren has sounded." On one such occasion, the M.C. came to the microphone with a note of real anxiety in his voice as he said, "Ladies and gentlemen, I have to advise you that the local alert has now sounded. Those of you who wish to may go to the underground shelters beneath the Dome. In the meantime, Douglas Reeve will continue to play."!

At the end of the war, the Dome reverted to its former function and became, once again, a magnificent concert and conference hall. In 1946, Douglas inaugurated the "Tuesday at the Dome" show centred on the organ. This unique weekly programme has since played to well over two million people, thereby earning the distinction of being mentioned in that great British tome, *The Guinness Book of Records*.

Douglas Reeve's instantly-recognisable style has since introduced hundreds of solo broadcasts from the Dome, and he has been heard frequently on the BBC Radio feature "The Organist Entertains," both as presenter and contributor.

In 1980, Douglas starred in a BBC TV programme called *The Entertainer*. He has broadcast on all three BBC theatre organs — his first-ever broadcast being in 1936 from St. George's Hall, as noted earlier. In later years, he played the second BBC theatre organ (the ex-Foort Möller) many times and, more recently, Douglas was heard for several years in the Sunday morning series of programmes from the third BBC theatre organ in the Playhouse, Manchester.

After many years as resident Borough Organist, Douglas also became Manager of the Dome, a position he held for 20 years. He was then promoted to the post of Assistant Director of the Brighton Corporation Entertainments and Publicity Department, a position he held for five years. He retired from management in 1979, but has continued to

play at the Dome, and has been able to play much more widely throughout the country.

Douglas met his future wife while in the Army during World War II. She was in the Women's Auxiliary Territorial Service and he was in the Royal Engineers. She, also, was from Brighton, but it was in Aldershot that they first became acquainted. Joyce and Douglas were married in 1944. They shared a love of music, and Joyce, who had a lovely singing voice, frequently appeared in concert with Douglas, becoming well known to audiences throughout the country. Joyce died in 1982.

The Reeves had a daughter, Sally-Ann who is now married to Andrew Hindell. They are both teachers and live in North London. They have a delightful little girl called Alison, who, of course, is the apple of her grandfather's eye.

Douglas has six solo recordings to his credit: "Pack Up Your Troubles," issued in 1966 on the occasion of his 25th anniversary as Borough Organist by Carwal (no longer avail-



Joyce and Douglas during a concert in the recreation hall of the Marston Green Maternity Hospital, c. 1980.

The stables and the riding house, Royal Pavilion, Brighton. A reproduction of an aquatint by John Nash.





Douglas' son-in-law, Andrew Hindell, daughter Sally-Ann, and granddaughter Alison.



Douglas believes in starting his granddaughter, Alison, on the piano at a very early age.

able); "Brighton Brassy," issued by Concert Recordings in the early 1970s (no longer available); "Pack Up Your Troubles," issued by RCA (no longer available); "A Perfect Combination" and "Say It With Music," issued by Grosvenor Records. Douglas accompanied his wife on the cassette "Douglas & Joyce," also issued by Grosvenor Records. His most recent recording is a cassette issued by Grosvenor in 1986 entitled "Douglas Reeve Invites You To Pack Up Your Troubles." All of the recordings were made at the Dome.

Although music has been Douglas' primary occupation throughout his life, it is also his hobby. He finds great relaxation in playing, and has a Wurlitzer electronic organ and a Bluthner grand piano in his music room.

His other interests are Rotary International, bowls and cooking. In 1985, he was president of the Rotary Club of Brighton, and whilst attending the R.I.B.I. Conference in Blackpool was able to give a Sunday concert at the Tower Ballroom, an organ he had not played since the war.

Douglas finds bowls a game which is very much to his taste. It requires considerable skill and concentration, and is a useful and not too energetic form of exercise.

Cooking has always interested him, and now that he has to cook for himself he finds it no hardship. He is particularly attracted to cooking with yeast and bakes all his own bread.

Another activity which occupies a good deal of time these days is speaking to various

groups on "My Life in the Prince Regent's Stables," a subject which, after 45 years, covers a wide range of experiences. In 1986, Douglas was unanimously elected president of The Cinema Organ Society, to succeed the late Hubert Selby, founding president.

Today, Douglas Reeve is a popular and welcome recitalist at Organ Societies up and down the country, and it is not surprising that

his name continues to be associated with all that is enjoyable in theatre organ music. He sets the supreme example to all the aspiring young organists that we are striving so hard to encourage and support. His unique style of playing, coupled with the exceptional qualities of his beloved Brighton Dome organ, can be aptly described as "The Perfect Combination." Long may he continue. □

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TWELVE

A Message To All Chapter Presidents And ATOS Members:

The local ATOS chapter is where the action is, where individual members join together to further their aims and programs. But we must not forget that we are also part of the family of chapters and members at large who collectively extend their influence among a world-wide audience through the American Theatre Organ Society, the body whose health and growth depends upon the strength and involvement of its members.

Your national officers and Board of Directors are committed not only to coordinating the activities and goals of the Society, but also to assisting the chapters and members by every means possible in promoting the preservation of the theatre organ as a concert instrument in its own right and creating a public awareness of our efforts.

Every member has a responsibility in determining the future of this wonderful organization, and one of the best ways to discharge that responsibility is to participate in the selection of the members of the Board of Directors. Last year's election was determined by only 1100 ballots, not a very good display of interest and concern on the part of some 5000 members! This is an appeal to all chapter presidents and members at large to "get out the vote" — there is strength in numbers!

Russell Joseph
Vice President and Chairman,
Nominating Committee

I FOUND IT!

by Kenneth R. Aultz

My search for a Wurlitzer pipe organ began in the fall of 1982. I had been bitten by the organ "bug" five years earlier, but I had to wait until my company had completed the installation and dedication of a 4/60 Aultz-Kersting pipe organ in the Cathedral Basilica of the Assumption in Covington, Kentucky. When I did, at last, begin my search, I found an ad in the January 1983 THEATRE ORGAN classifieds for a 2/7 Wurlitzer in Manchester, Connecticut.

Following a month of correspondence and telephone negotiations with owner Irving Twomey, I flew to Manchester to inspect the organ and found it to be in immaculate condition. It had been in Mr. Twomey's home since 1968 and had been lovingly cared for by Mr. Mike Foley, a well-known pipe organ expert in New England. It took only a brief time for me to make up my mind before I handed Irv a down payment to seal the deal. And then the fun began!

As Twomey related some of the history of the instrument, I learned that the organ is a 2/7 Style E, opus 1712, shipped from the Wurlitzer factory on August 26, 1927, to the Park Theatre in Taunton, Massachusetts. Irv explained that the entire organ was in great shape when he bought it, except for the console, which had been badly damaged, and the cables, which had been chewed by rats. This had been a major stumbling block to its in-

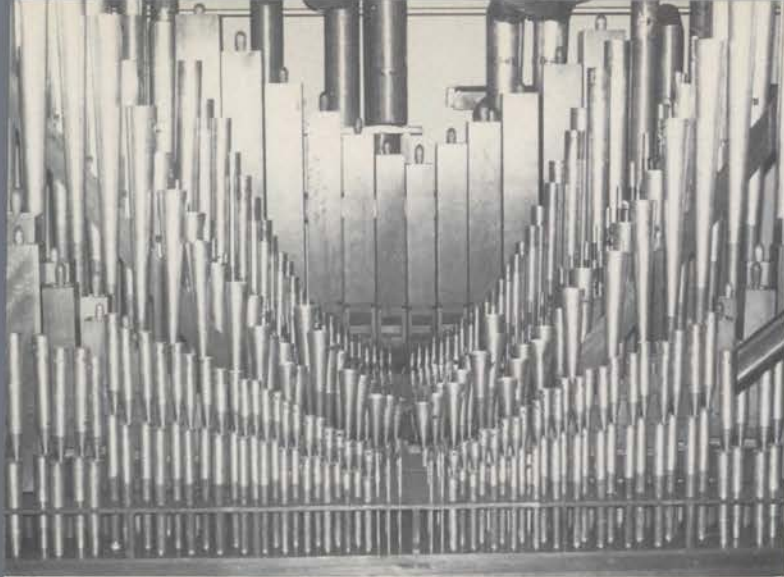
stallation in the Twomey residence. However, Irv called upon Mr. George Shaskins of Stamford, Connecticut, who had a two-manual Wurlitzer console hooked up as a "slave" to his larger Wurlitzer with a three-manual Kimball console, and persuaded George to sell him the smaller console. This two-manual console came from a 2/8, Style 220, opus 2074, shipped on September 30, 1929, to the Pickwick Theatre in Greenwich, Connecticut. These two organs were "married" and served Mr. Twomey from 1968-1983. When I purchased this instrument from Twomey, he included several original programs from the opening of the Pickwick Theatre on November 21, 1929, a stack of admission tickets from the Park Theatre and the original blueprints from the Park Theatre Wurlitzer installation. I consider these items to be worth their weight in gold.

The next challenge I faced was getting the organ 750 miles back to Cincinnati. The move had to be completed over a long weekend (Friday-Tuesday) in order to meet the scheduling conflicts of myself, my helpers and Mr. Twomey. A weekend was finally decided upon, the last weekend in April 1983. Eight pipe trays were built and loaded in a rented van for the fifteen-hour drive to Manchester. It seems now, as I look back, that it could not have been possible to disassemble the organ, pack and load it into the van and a 24-foot

Completely refinished console with new Devtronix Wurlitzer replica bench.

(Photo Arts Studio)





Head-on view of the chamber prior to installation of swell shades.

(Photo Arts Studio)



Gaylord Carter and Ken Aultz pose at the console after the dedication.

(Mike Detroy photo)

rented truck, drive the 750 miles home and unload both trucks in such a short time — but we did it! I had wonderful help from dear friends Richard Kersting and David Woessner. Irv helped load the trucks in Connecticut, and Jack Doll, Jr., and Gene Ostenkamp helped unload at the Cincinnati end.

All of the organ parts were taken into the basement of their new home except for the console. It was left in the garage for two reasons: there was no room in the basement with seven ranks of Wurlitzer scattered about, and, more important, it would not go through the door. That was a problem to be tackled later.

The organ required little rebuilding as it all functioned perfectly. The seven ranks of pipes — 8' Vox, 8' Tibia, 8' Trumpet (style D), 16' Flute, 8' Violin, 8' TC Violin Celeste and 16' Diaphonic Diapason — were racked, wired and winded. The full complement of percussions (xylophone, chrysoglott, glockenspiel and toy counter) were wired and winded, and the whole organ was tested from the original Wurlitzer relay.

Then it was time to move the console through the door and down into the basement. A console which is 36 inches wide has a very difficult time getting through a 30" door. At this point, I called my friend, Mike Detroy, who had faced this problem with his Wurlitzer, and he advised and helped me with this phase of the project. Basically, the console had to be broken into two separate pieces. The manuals came out rather easily leaving the contact rails with the base of the console, but the real task was to get the top off of the console base. The combination action chest had to be removed from the top section since it was cabled into the base. Once this "impossible" task was accomplished, there was still a handful of wires that had to be cut and tagged before the top could be removed and turned on its side to be carried through the door. The disconnected combination chest and associated setter board were securely tied to the base, and the scrolls were carefully broken off of the base. Even in this disassembled state, we were dealing with a clumsy, 400-pound console base which we

carefully carried down the basement stairs.

The console, originally painted antique white with gold trim, had severely yellowed with age, and I decided I wanted to strip off the paint and refinish it in its natural mahogany veneer. My friend, David Woessner, did this almost single-handedly. The bench that came with the console was not original, so a new bench was ordered from Devtronix.

The organ began to play in February 1984, less than ten months after its removal from Mr. Twomey's residence in Manchester. Chamber walls were built during that summer, and the entire basement listening area was completely remodeled with the help and advice of Jack Doll.

Many items were added to this installation to make the organ more versatile. Reisner electric switches were used for additional stops. The Solo manual now has added: 5 1/3' Tibia, 2 2/3' Tibia, 2' Tibia, 2' Fifteenth (Violin), 16' Coupler and 4' Coupler. The Xylophone is now switchable from single stroke to reiterating. The Accompaniment manual now has added: 2 2/3' Twelfth (Flute), 4' Coupler, 8' Tibia on second touch and Chrysoglott on second touch. The Pedal ac-

quired a Triangle (very useful in a residence installation), 8' Solo to Pedal Coupler and 8' Accompaniment to Pedal Coupler. The console is also prepared for a Post Horn as soon as one can be found.

All of this effort culminated in a gala dedication concert/party for friends and fellow organ buffs on September 26, 1984. Gaylord Carter did the honors at the console with a superb program. This dear friend put the Wurlitzer through its paces with numbers that ranged from Gaylord's signature piece, "The Perfect Song," to music he composed for the silent film *Wings* and for some of Harold Lloyd's old films. His encore was an unusually moving arrangement of "Memory" from *Cats*. Open console lasted until the wee hours of the morning, thus completing an unforgettable night of music which more than justified all the "blood, sweat and tears" that had gone into the installation of this Wurlitzer.

Since its dedication, the organ has provided many hours of musical pleasure for myself and my friends, including organists David Lowe from England and Tom Wibbels from Chicago, and I am proud to be counted among those who are called organ "nuts." □

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10423 Tiara St., North Hollywood, CA 91601

(818) 766-0466



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN



When playing a song with chord melody, first determine if you want the song to sound legato on various Tibia ensembles, or bouncy and detached on brassy tones. The next step is to determine whether your technique will permit you to play continuous chord melody for at least eight measures. Do not play the lower notes one at a time and then build up a big chord on the high notes. Be consistent — either all chords or all solo melody. It is never necessary to play octaves on the organ because the organ is already sounding 2, 3, or 4 octaves depending on your registration.

Whenever the melody moves up or down the scale or chromatically: try parallel thirds or sixths. Normally, three-part chords will sound best and allow for finger substitution. Seventh chords will sound best if you omit the root. If the melody is the root: omit the 5th. All seventh chords must include the 7th.

Try this experiment: Play any major chord

on any pleasant registration. Add the 7th and you will hear some difference. Start again with the same major chord and substitute the 7th for the root. If the root is on top, play the 7th next to it and omit the 5th. Notice how much stronger and clearer the 7th sounds. For maximum clarity, play 3-part chord melody.

Four-part chord melody requires greater technique and a knowledge of advanced harmony. (It was considered modern harmony sixty years ago.) The fourth part should be the 6th, major 7th, 9th, flat 9th or 13th, etc. — never an octave. As with other styles, be consistent: don't add a 6th here, a 9th there. Either play 3-part chords or 4-part chords for a complete 8-measure theme.

All of this is explained with musical examples in Lessons 21, 22 and 55 in *ORGAN—izing Popular Music*, Distributed to all music stores by Columbia Pictures Publications. □

loves the art well enough to let us hear his opinions through the medium of our *Diapason*?

Besides orders for a great number of church organs, Wurlitzer has orders for theatres and private residences. Among them are for large organs in the Children's Theatre and new Cort Theatre in New York, the Plymouth in Boston, and the Paris in Denver.

In conclusion, it was a treat for me to have had the privilege to visit such a plant where art is cultivated.

April 25, 1924, Detroit (LP) With a calm face, Mrs. Harriet Rosen, formerly an Albany school teacher, sat back in court today and listened to the charge of assault with intent to kill, made by her youthful husband, SIGMUND ROSEN of Buffalo, organist in a local theatre.

While the husband told how Mrs. Rosen shot him three times as he played at the organ on March 21 and then took poison, falling unconscious over his body, the girl did nothing more than arrange her bobbed hair, uncut this last month in jail, and smile occasionally when her attorney pressed some personal questions on her husband.

Rosen said he was bending over the organ keys as the feature film was showing its fade-out when he felt a shot in his back. As he tried to rise to his feet, two more shots rang out and he was wounded again. Then he arose, clutched at the brass rail of the orchestra pit and saw his wife three feet away, glaring at him.

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



This "potluck" column takes goodies from all over the lode. Sources were *Diapason* (D), *Jacobs* (J), *Around the Town* (ATT), *Local Press* (LP) and *Radio Daily* (RD).

January 1913 (D) By Herman Stahl. Through the courtesy of Mr. Robert Hope-Jones and his colleagues, I was guided through the Wurlitzer factory in North Tonawanda, New York, a privilege which is not often extended. The plant is large, housing more than 500 men, mostly skilled labor.

After spending considerable time in other departments, we reached the most interesting section of the plant, where the Hope-Jones

pipe organ is made. Hope-Jones' ideas have been adopted by other builders, and most praiseworthy is that he treats the building of pipe organs from a scientific standpoint.

The double-touch for manual keys is a specialty of Hope-Jones, who also uses it for pedals on his unit organs. Many a fine effect can be produced in this manner. The first touch, played in the normal way and without any strain to the fingers, produces the quality you select by stop manipulation. But if greater pressure is exerted, the key will sink about one-sixteenth of an inch farther and another quality of tone, a sort of undertone, is noticeable, which adds great piquancy and is especially adapted to help the concert organist. The suitable bass device, which furnishes the proper pedal and bass stops for any combination one chooses to make; the slanting manuals, and the pizzicato touch are other features of the Hope-Jones console.

In the voicing room, I saw the "springless reed" — a reed which does not have any tuning wire. Mr. Hope-Jones says that the reed pipe so treated will stay in tune as good as the flue pipes. Another feature of his reeds is that he lets the tongue vibrate on the uncovered brass and obtains a smooth note.

There are two points which are worthwhile to take up in friendly controversy among some of our first-class reed voicers in the country. Who is to contribute to this? Who

OFFICIAL NOTICE

TO:
Members of the
American Theatre Organ Society

FROM:
David M. Barnett
National Secretary

SUBJECT:
Notice of Annual Meeting

DATE:
April 1, 1987

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, June 23, 1987, at the Pasadena Civic Auditorium, 300 E. Green Street, Pasadena, California 91101 beginning at 7:00 p.m.

AMERICAN THEATRE
ORGAN SOCIETY

David M. Barnett

David M. Barnett
National Secretary

Then he fell to the floor. Rosen said his wife dropped over him, saying, "Why did you make me do this?" In leaving the stand, Rosen showed Judge Cotter the patched bullet holes in his suit.

The woman's lawyer moved for a dismissal of the charge on the ground that the prosecution had produced no witnesses who had actually seen Mrs. Rosen shoot her husband. Judge Cotter refused to grant the motion, suggesting the prosecution later might remedy this oversight. The \$15,000 bail demanded of the woman was reduced to \$10,000.

May 1924 (D) History is being made at the New York Hippodrome in using the organ for the super vaudeville presented there, with grand effects in spectacular style. An orchestra of 30 men was considered the maximum for vaudeville, but this proved inadequate for the vast size of the enlarged auditorium which now seats 6,000.

So, the organ was added tentatively for a few acts where it was deemed suitable, which led to the immediate demand by every act to secure the organ for its offering. A house order resulted, requiring organ arrangements for every act. The organ is also featured in solo numbers in which the spotlight is turned on the organist. This solo usually is a popular selection, but occasionally a standard classic such as Widor's "Toccata" is played.

The organist, FREDERICK INSLEY, a graduate of Yale University's music department, was a pupil of Widor and Vierne in Paris. The instrument is a three-manual Midmer-Losh, completed in December 1923.

October 1926 (J) CYRIL GUTHOERL at Loew's Aldine Theatre, is one of the leading organists in Pittsburgh. He is in his twenties, yet has years of experience, both in theatre and church work. Having two brothers, a sister and a father who are organists, he received his musical education from his father, once a professor in the Leipzig Conservatory of Music.

Cyril is one organist who believes that "a rolling stone gathers no moss." He has been at St. Agnes Fifth Avenue Church for 10 years, was at the Olympic Theatre nine years, and has been employed at the Aldine for three years. He features organologues during which he introduces many novel arrangements.

December 1928 (ATT) LARRY BARALDI is a genius in producing all the vibrations he can get out of the organ in the Aldine Theatre in Philadelphia. He formerly had engagements at the Stanley and Earle theatres there. Sidney Lowenstein directs the Aldine orchestra.

February 28, 1930 (LP) Before the show begins at Rochester's Loew's Theatre, DICK BETTS plays a happy half-hour at the golden-voiced 5/24 Marr & Colton organ.

September 1931 (LP) EDDIE HOUSE is at Balaban & Katz' Paradise Theatre in Chicago, playing a novel treat on the 5/20 Wurlitzer. Janet Gaynor and Charles Farrell appear on the screen in *Merely Mary Ann*.

April 1935 (D) Radio work and spotlight solos have kept organist ROLAND POMERAT busy since sound pictures came into vogue in the Paramount Theatre in Springfield,

Massachusetts. Mr. Pomerat has done 455 broadcasts, comprising 223 hours, and has played 3,702 compositions. He had had 442 requests since October 1, 1934. "The requests are always interesting," he says. "Strangely enough, quite a few are for Bach, many for worthwhile classical numbers, and a large number are for so-called popular pieces."

April 1936 (D) An installation of more than ordinary interest, completed in Chicago by Wurlitzer, is a 3-manual organ of unit design for the NBC studio in the Merchandise Mart. The 13 ranks of pipes include Tuba, Solo String, Flute, English Horn, Open Diapason, Tibia Clausa, Clarinet, Saxophone, Viole d'Orchestre, Viole Celeste, Vox Humana, Krumet and Oboe Horn. Percussions include

Marimba (harp), Chrysoglott, xylophone, glockenspiel, cathedral chimes, bass drum, kettle drum, snare drum, crash cymbal, tambourine, castanets, Chinese block, tom-tom, sleigh bells and triangle.

June 10, 1941 (RD) Organist ADOLPH GOEBEL today begins his fourth year as musical director of WWRL, Woodside, New York.

GOLD DUST: 6/16 Dr. ALFRED G. ROBYN and EDWIN JOHNSON, New York's Rialto . . . 3/18 HAROLD J. CROSBY, Boston's Columbia . . . 8/24 BERNIE COWHAM opened the \$30,000 Barton at Milwaukee's Modjeska.

That's all for now. So long, folks!

JASON & THE OLD PROSPECTOR □

Phil Maloof cordially invites you to . . .

Thanksgiving Weekend at the Roxy

Friday, November 27 - Sunday, November 29, 1987

hear

Kay McAbee

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LA's
The
Place



CONVENTION '87

★ Los Angeles, California ★

★ June 21st-27th ★

LA's
The
Place



Before the Convention . . .

Overture



LYN LARSEN

CIVIC AUDITORIUM
Pasadena
5/28 Moller
Allen Classical



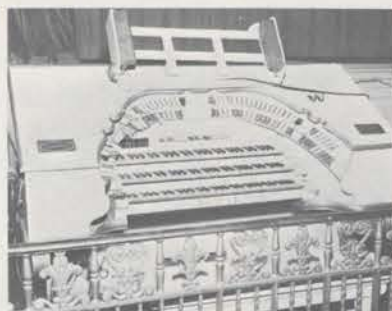
CARLO
CURLY

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



Conventioners 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 undoubtedly 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.

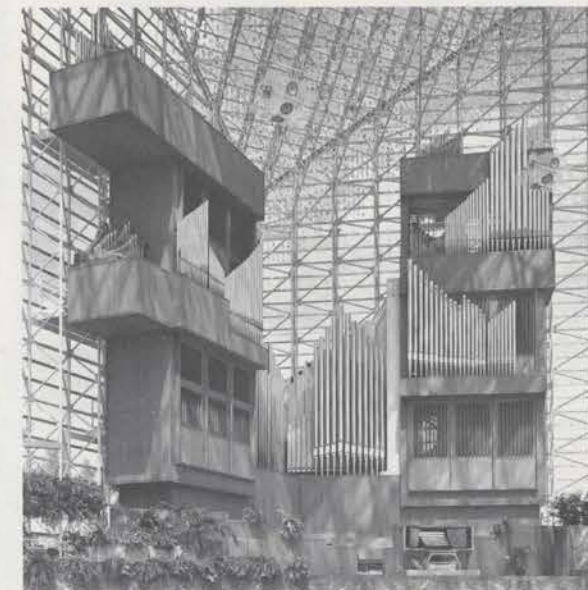
LEDWON RESIDENCE
3/29 Wurlitzer

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 Tschaikovsky. 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).



★ CONVENTION '87 ★

Artists

(In addition to those pictured elsewhere)



DAN BELLAMY



ROB CALCATERRA



CANDI CARLEY



CHRIS ELLIOTT



TOM HAZLETON



DENNIS JAMES



STAN KANN



JOHN LEDWON



JONAS NORDWALL



JIM RIGGS



TONY WILSON

—Also Performing—



LEW WILLIAMS

BILL COFFMAN

BILL FIELD



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®

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 |
|-------------------------------|---|--|---|
| SUN. JUNE 21 | 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 |
| MON. JUNE 22 | REGISTRATION Starts At 9 AM CHAPTER REP MEETING 10 AM Biltmore Hotel | CHRIS ELLIOTT Founders Church, Los Angeles | CANDI CARLEY Civic Auditorium, San Gabriel |
| TUES. JUNE 23 | DAN BELLOMY Orpheum Theatre, Los Angeles | LEW WILLIAMS Civic Auditorium, Pasadena | Membership Meeting 7 PM JONAS NORDWALL Civic Auditorium, Pasadena |
| WED. JUNE 24 | Mini Concert By 1987 Scholarship Winner Jam Session Orpheum Theatre, Los Angeles | TOM HAZLETON Bay Theatre, Seal Beach | Film Accompaniment By GAYLORD CARTER Wilshire Ebell Theatre Los Angeles |
| THURS. JUNE 25 | SEMINARS Biltmore Hotel | DENNIS JAMES San Sylmar, Sylmar Substitute Events (See Below) | RALPH WOLF, Piano No-Host Cocktail Party Banquet Biltmore Hotel |
| FRI. JUNE 26 | ROB CALCATERRA Orpheum Theatre, Los Angeles | JIM RIGGS Civic Auditorium, San Gabriel | Dinner In Arboretum FRED SWANN, Organ Symphony Orchestra Crystal Cathedral |
| SAT. JUNE 27 | <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 |
| Substitute Events | Sargent/Stark Residence TONY WILSON | Old Town Music Hall BILL COFFMAN BILL FIELD | Power Residence UNNAMED ORGANIST |
| | Simonton Residence TY WOODWARD | Dollinger Residence STAN KANN | Ledwon Residence JOHN LEDWON |

THE TIME IS NOW

Silents In Renaissance And Audiences Are Loving Them

"Renaissance of silent films with live musical accompaniment continues to surprise, seduce and awe audiences on both sides of the Atlantic," reports *Variety* in its issue of Feb. 25. Covering almost a full page, the article describes how modern audiences who have traditionally associated silents with pale, scratched and jerky versions of old slapstick comedies, now lavish high praise on visual beauty and dramatic force when they are shown in prints of the best quality and under appropriate screening conditions.

All ATOS Chapters that have facilities to present silent productions with organ accompaniment have an opportunity to benefit in this renaissance by planning and promoting public exhibition now.

Musical accompaniment is credited with adding the decisive ingredient to provide greater depth and enjoyment of silent films. Dennis James is given credit on being "one of America's most renowned theatre organists," and the article advertises his coming appearance at the San Francisco Film Festival this month.

There have been many excellent silent film organists—Ann Leaf, John Muri, Lloyd Del Castillo, to name a few—but it is Gaylord Carter who has been the catalyst keeping alive silent film presentations through his 'Flicker Fingers Productions' which have swept the country for many years. It has been his specialty.

Carter, and those who subscribe to his brand of cuing and scoring precepts are credited with being able to put the patron in the action on the screen without their being aware an

—See SILENTS—

—Next Page—

Fenstermaker Acclaimed!

A new master of the art of silent photoplaying came into the spotlight Saturday night, March 14 at the Oakland, Calif. Paramount Theatre. It was John Fenstermaker, well-known organist of Grace Cathedral, San Francisco, who displayed his artistry to a packed house in concert and accompaniment of Buster Keaton in *The General*.

The organist told his audience that ever since he had been a choir boy he had wanted to play a Wurlitzer. He then proceeded to perform what has been reported one of the finest silent film presentations ever witnessed. "His cuing was tops and his musical score fitted every scene perfectly," one member of the audience said.

Koury Concerto Premier Is Set

Rex Koury the organist is gradually phasing out for Rex Koury the composer, it was learned this month. And his first big symphonic composition will soon be heard by the public.

He no longer advertises for concert dates and is devoting more time to his position as Director of Instrumental Music, at Roseville, Calif., First Presbyterian Church. Also a staff member of Lorenz Publishing Corp., he submits two to three arrangements and/or compositions each month, and is also working into a dream he has long had—that of composing large symphonic works.

His *Concerto for Theatre Organ and Symphony Orchestra* will be premiered in England October 18. It will take place in Worthing Assembly Hall with Rex at the console of the Hall Wurlitzer and the Worthing Symphony Orchestra on stage.

One of his few theatre organ concerts is slated May 15 at Rochester's Auditorium Theatre. He has also completed a digital recording on the San Sylmar Museum Wurlitzer that is expected to be released in the near future.

Hunt, Rhode Are Rodgers Dealers

Henry Hunt, well-known Detroit area organ buff and dealer, has deserted Royal Oak, Michigan and moved to Phoenix where he has been joined by organist Ron Rhode in becoming the Rodgers Organ dealers for Arizona. Rhode no longer plays at Mesa Organ Stop Pizza parlor, having left there about three months ago, it is reported.

You Can Be A King And Play At Castle

Pipe organ music is featured during tours of Death Valley Scotty's Castle which is played by roll on the 3/15 Welte organ installed there. But better still, according to Jack Shemick, a member of Los Angeles Theatre Organ Society who visited the famed desert mansion recently, anyone capable of playing an organ and wishes to do so can ask Castle personnel and receive permission to try it out.

Len Clarke Helps In Cornell Organ Case

A telephone number supplied by ATOS Advertising Director Len Clarke has enabled Gordon Cornell to locate the bookkeeper of National Console Co. Cornell late last year had entered into an agreement with Douglas J. McCarthy, owner of the firm, to refurbish Cornell's electronic organ.

After sending \$1,500 and several organ components, Cornell suddenly was unable to contact McCarthy and had exhausted every lead to try and find him.

The number Clarke furnished was the bookkeeper's telephone. He told Cornell that McCarthy had kept most of his business deals in his head and that he had been seriously injured about the time Cornell had sent his money. McCarthy is still in the hospital in shock, the bookkeeper told Cornell.

An attempt is being made to have someone else take over and finish the job for Cornell.

Walt Strony Now With Allen Organ

Walter Strony has resigned as staff organist at Phoenix Organ Stop Pizza and is now associated with Allen Organ in that city. He had been resident artist at the Phoenix parlor for the past eight years.

In his new position he will be doing sales and installation work in the classical organ division and will have charge of all theatre organ sales. He also will continue his concert work and will play two nights a week at Mesa Organ Stop Pizza.

It was not announced who will take his place at the Phoenix parlor.

Jacobus Dies; Kin Founded Fotoplayer

Bob Jacobus, of Pollock Pines, Calif., who was a well-known Bay Area organ man, died Feb. 26 at the age of 71. Cause of death was not learned. Jacobus' father, Leland, and his uncle, Niles, founded the famous American Photo Player Company in Berkeley, Calif., in the early part of this century.

Equipment On Hand For Photo, Tape Making At Archives

ATOS' Archives and Library is now equipped to make photo-copies of printed material in the collection, as well as produce audio cassette recordings of all audio material, it has been announced by Curator Vern Bickel. Complete listings are available in the Archive/Library Catalog which has been completely updated and reflects the current archives collection. The new Catalog was released in January. Consisting of 290 pages, it sells for \$20.

New material is constantly being added—many records and books have recently been ordered to increase the scope of the collection.

Cash donations are welcomed and are used to acquire additional items. Donations of books, silent film scores (cue sheets), music, personal memorabilia, photos, etc., are earnestly solicited and are tax deductible.

ATOS Archives and Library are open to members and scholars by appointment.

Glazer Resigns Organ Position

Completing several years work convincing Philadelphia city officials to rejuvenate the dual console Moller organ in its cavernous Convention Hall, and finally obtaining funds to do the job, Irv Glazer has resigned as Restoration Coordinator of the project.

"After attending a meeting [of DVTOS] and taking note of the projected time involved, I have resigned from the chapter as a member and as Restoration Coordinator. I shall inform the proper city officials that I cannot now spare the time for this project. I have worked to secure these funds since September of 1985 and it is too bad that so much time had to elapse. I have done the Chapter a service in securing this major appropriation and wish them luck in this massive restoration," Glazer said.

Z-Tronics In, Perflex Is Out!

by Frank B. Vanaman

A new Z-Tronics relay for Potomac Valley Chapter's 3/10 Kimball, installed in the University of Maryland Adult Education Auditorium, will replace its original unit. The present specification is for three full manuals, Accompaniment, Orchestral and Solo (as well as pedal), with the Solo having the heaviest unification as opposed to the more typical Accompaniment, Solo and "Percussion" manuals.

Another priority is to replace the failing perflex, which will do much to clear dead notes and such.

School Wurly May Be Used Again

George Wright's famed Wurlitzer in Grant Union High, Sacramento, Calif., may be in for a new lease on life. Sierra Chapter reports the instrument may be used for classes for organists.

Board Approves Five More Issues Of ATOS *International NEWS*

In a telephonic conference vote, held Feb. 25, ATOS' Board of Directors voted seven to one in favor of continuing ATOS *International NEWS* as recommended by the Executive Board. It was decided that five issues would be published so that the final decision reached at the June meeting of the Board for continuing and expanding the NEWS to eight pages or totally cancelling publication could be announced in the last issue which will appear in July.

Based on the Executive Board's recommendation prior to the telephone vote, it was believed approval to continue would be for six issues, which was reported in the March issue. The NEWS had gone to press prior to the conference call and it was impractical to change the story.

Haven Wurly Sold To Calif. Couple

Lewis R. Walton, Bakersfield, Calif., attorney and ATOS member, and his wife, who is a surgeon, have purchased the 3/12 Wurlitzer owned by Haven of Rest on Hyperion Blvd. in Los Angeles, it was announced March 6 by Dean McNichols, who handled the sale for the religious group.

According to McNichols, the organ will be installed in a lounge reception area of a large rehabilitation center on a 1,000-acre plot. It is a medical project for patients with heart problems.

The organ will be moved to the Bakersfield area later this year, Mc Nichols added.

Bill Breuer Dies In Shasta Plane Crash

W. H. "Bill" Breuer, who built the popular Cap'n's Galley organ-equipped pizza parlor chain in the Bay Area and several parlors in the Seattle area, is reported to have died almost instantly when his plane, which he was flying from Washington State to his home in San Carlos, crashed in the Mt. Shasta area. Winds gusting to 100 miles per hour are said to have caused the crash. His body was brought out from the wreckage March 8.

A more detailed account of his pizza empire will be published in *Theatre Organ Journal*.

Shady Nook Wurly Is Playing Again

Martin Bevis, Central Indiana Chapter member, plays the Shady Nook Restaurant Wurlitzer in Hamilton, Ohio on a varied schedule. To get on the food emporium's mail list, write Shady Nook, 879 Milville-Oxford Road (U.S. 27), Hamilton, Ohio 45013.

Registrations Are Climbing Fast!

With still three months to go, registrations for L. A.'s The Place '87 ATOS Convention totalled 443 as of March 19. Over 300 reservations have been made for the San Diego Encore show; a total of 400 can be accepted.

New Group Organ Going Public

A new pipe organ group, Organ Institute of America, which has been in existence, but almost unknown, for about two and a half years in the Los Angeles area, has announced plans to "go public" this year.

First inkling of the Institute's presence was receipt of a brochure explaining OIA and its plan to start presenting concerts, open an archives, have a museum with "hands on" exhibits, etc.

Subsequently it has been learned OIA is also interested in theatre instruments and may be able to fit one into one of the projects that are planned. This is believed to be the now closed World (ex-Hunley or Marcal) Theatre on Hollywood Blvd.

A request for an interview with David Elson, President, has been sent by the NEWS to learn more about the group.

Beth Returned To Proper Perspective

An over-zealous reporter added an extra 'n' to her name, transferred her to a different baby department in Tacoma's General Hospital and made it appear she was almost ready to head out to pasture. But Beth Adkison has promptly let it be known she isn't about ready to retire—not for at least six years—and that she is in the Newborn Nursery, a happy place, not Neonatal where sickness abounds.

All of this was reported last month. Part of her story was air tight—the part about owning a 2/7 Wurlitzer and planning a place for it. The Style B organ, originally from the Astoria (Ore.) Theatre, will play into her living room which will be commanding in appearance and size. It will have a cathedral ceiling and measure 18 by 26 feet with a balcony area 14 by 22 feet. She hopes to start building her new home as soon as she sells the one she is living in.

Wings Capsulated!

Buddy Rogers placed a video cassette of *Wings* in the Hollywood Centennial Capsule, part of the 100th birthday of tinsel town. The time capsule will be opened 100 years from now. Gaylord Carter's score and organ accompaniment is on the cassette.

—SILENTS—

—Continued From Previous Page—
organ is being played.

There are other organists who do not feel the need to employ split-second timing/cuing and scoring selections best suited to the action on the screen. Even the touring *Napoleon* show was considered at best a sort of double program—silent film and symphony concert; seldom did the music match the screen action in the manner presented by Carter.

However, both seem to be popular with their respective audiences. It would be interesting to have a contest and let audiences decide which they prefer.

Variety did note that the weakest current silent screenings at a foreign cinema were "flattened by the monotonous organ improvisation of Jacques Charpentier." It was not explained if this artist attempted to use music that could not be associated with screen action, such as contemporary tunes that are more like scale exercises, or other tunes that held little meaning with the scenes.

Carter's showmanship at the organ will become historical. He has completed cuing, scoring and accompanying at least seven Paramount Picture classics for home video that are slated to be released this year as part of the film company's 75th anniversary. *Wings* has already and very successfully flown into the homes of many Americans. He played his scores on the 4/22 Sargent/Stark Wurlitzer in Hollywood. This instrument will be included in one of the L.A. ATOS Convention tours.

Carter's style of silent film playing at present has two exponents—Robert Alder, who resides in Hawaii, and Chris Elliott, who lives in Southern California. Both have studied under Carter and learned the "knack of putting patrons in the picture."

Recent super silent screenings include the four-day Radio City Music Hall fest. Lillian Gish appeared March 5 at the opening and received a tumultuous standing ovation. Her film, *The Wind*, opened the festival. Other silents shown were *The Thief of Bagdad*, *Flesh and the Devil* and *The Big Parade*. An orchestra provided musical accompaniment.

"It was the most incredible evening I have ever spent," said one patron of the Carter show at Dickinson High School, Wilmington, Del., last Jan. 31." This was reported by Robert Dilworth, who also confirmed what Variety reported. Over the past several years he had said "our audiences don't care for silent film shows." He admitted later—"either I have made an incorrect assessment, or our audiences have changed—and Gaylord is totally awesome!". Carter will play a silent film program at Wilshire Ebell Theatre during the L. A. Convention.

Lunde Wings It to Miami
Members of South Florida Chapter enjoyed Lin Lunde's accompaniment of *Wings* at the Byrd Theatre in Richmond last July so much they brought him to Miami to repeat the show at Gussman Cultral Center (ex-Olympia Theatre) on the 3/15 Wurlitzer last March 6.

The silent renaissance has hit in Kansas. Bob Maes reports that last February he accompanied the Fatty Arbuckle comedy *Adrift At Sea* on the Granada Theatre 3/20 Barton Organ in Kansas City and was awash in drowning applause from his audience. Also at the Granada, Tom Hazelton garnered similar applause from his AGO audience after a silent film.

The two shows prompted Maes to billboard March 28 & 29 for the presentation of *Wings*. He will be at the console for this one. On April 25 & 26 *Birth of a Nation* is slated for the house, but Maes isn't sure if he wants to pump and pedal his way through that long celluloid session or bring in another organist.

On May 15 Buddy Rodgers makes his appearance in person at the Granada, and will also be seen starring with Mary Pickford in the only film they made together.

Weiler Wooing Patrons
Over in Cedar Rapids, Jeff Weiler was scheduled to play *King of Kings* at the Paramount March 29. Then he is to repeat the show April 10 at the Genessee Theatre, Waukegan. On April 12 he will play *Diary of a Lost Girl* at Chicago's Music Box Theatre. Three shows are listed for this film. April 13, also at the Music Box, he will play *Broken Blossoms* twice; on April 14 he duos *The Eagle*.

In parlance of railroaders, a 4-4-0 is a 'teakettle' (small locomotive), but on the screen a particular 4-4-0 is the famous General, piloted by Buster Keaton in his famous silent film classic based on the little loco. And this choo-choo is racking up mileage throughout the U. S.

Ray Brubacher chugged it down the line at Weinberg Center, Frederick, Maryland, on Feb. 8 for Potomac Valley Chapter of the National Railroad Historical Society.

Also in February, the General steamed into Newton, Iowa and provided an evening's entertainment at the Capitol Theatre. A six piece orchestra was on hand to provide accompaniment rather than a theatre organ. Capitol owner Dorman Hundling, who has had the house for 60 years, expressed the wish that he had kept the organ; it would have been used for the show.

And then the General rolled westward across the Continental Divide and came to the Oakland Paramount where a new, exciting artist unveiled his mastery of silent film accompaniment. John Fenstermaker applied a great deal of Wurlitzer-ized sand to the track and the General gripped the audience in a fantastic manner described elsewhere in this issue.

Organ Again In Occasional Use

by Diane Whipple

News of the Vancouver B. C. Orpheum Theatre is that a screen and projection system, which had been removed during a \$6 million restoration project in the 70s, have been re-installed. The Orpheum has had a colorful past as a vaudeville and movie house, later becoming a cultural center, and finally being converted to be used primarily as the home of the Vancouver Symphony. Perhaps because of its geographical distance from the larger cities of Canada, Vancouverites have supported the theatre proudly through the many changes it and the city have seen.

The organ for awhile was inaccessible to local ATOS members, but Bill Hale had the pleasure of using it in December to entertain audiences prior to showings of the World Travel Series films, which had been moved from the Queen Elizabeth Theatre.

The instrument, a 3/17 Wurlitzer, is identical in design to the former Seattle Orpheum instrument. Bill, who also shares in maintenance of the organ, is a long-time member of Puget Sound Chapter, and he and wife Helen travel regularly to the Seattle area for chapter meetings and events.

Beacon Wurlitzer In Danger Again!

A planned conversion of the Beacon Theatre, New York City, into a night club that was rejected by the city and thus removed the theatre's 4/19 Wurlitzer from the endangered species list has now been approved and fate of the organ once again becomes questionable. The dance area has been reduced and the city's building commissioners say it now meets zoning rules. It is highly improbable the organ would be used in the night club operation.

Summer School Is Planned By COS

Following the success of its Summer School last year, the Cinema Organ Society of Great Britain is organizing a four-day *Theatre Organ Summer Workshop* centered round its Wurlitzer organ in the South Bank Polytechnic [School], London SE1. It is planned for August and will include visits to organ installations, talks and demonstrations by leading theatre organists, a visit to a Cathedral to see and play the organ, and the opportunity to play several good theatre instruments. There will be large and small classes, and a look again at the technical side of theatre pipe organs.

It was noted comfortable accommodations can be arranged, if required, close to the Polytechnic. Information is available by writing David Lowe, COS Musical Adviser, 18 Spruce Hills Road, Walthamstow, London E17 4LD, England.

What Is Theatre Organ Music?

by Ray Sawyer

Originally theatre organ music presented on a certain kind of organ was designed to enhance or describe or even intensify the action and sometimes even the printed dialogue appearing on the screen in motion picture houses until into 1930, when sound was introduced.

There was a flood of so-called cue-music composed and published by a few writers; a man named Zamecnic was foremost in this line. This music was designed with one purpose—to supply the usual theatre organist with correct accompaniment thus to portray and enliven the action taking place on the screen. Each major film brought with it a "cue-sheet" enabling the organist to obtain the correct background material to benefit the feature.

Now, there were in those days a few stellar organists who were able, fortunately, to improvise or "compose" desirable music for the express purpose of accompanying the action. It is a well-known fact that most of this original music as played by these artists was vastly superior to what was prescribed on the "cue-sheet". Among these artists were Gaylord Carter (considered by many to be the best of the lot), Buddy Cole, Rosa Rio, Ann Leaf, C. Sharpe Minor, Ted Scholl, Harry Mills, Bob Vaughn and Henry Murtagh, just to name a few. Every one of the above never required a cue-sheet. Their stunning ability to compose suitable background music while calling upon the myriad voices or stops in his or her organ presented the greatest examples of pure inventiveness theatre-goers had ever heard.

True, they used the cue-sheet when it showed up but they were by no means captive of what it required. The wide variety of sound available from an organ, admittedly a "Theatre" organ, plus the ability of the organist to "play" the picture gave the public the first Theatre Organ Music, the basis for today's Theatre Organ Sound.

Much of this is preserved by dozens of current recording artists, wisely utilizing the vast resources of great installations as well as great compositions available during the first days of this style of great music. Long may it wave!

Waters Waltz To Organ Melodies

by Jeff Prod

Throughout Florida there is an attraction known as *Waltzing Waters*. Based at Fort Myers, it is distributed state wide and consists of three shows—two indoor, one outdoor and an additional outdoor repeat in the evening for those who wish to remain. Water is fountained in the air with lazer and spotlights adding to the spectacle, and music that amplifies the effect. One of the indoor shows has theatre organ music for the entire performance. George Wright's Christmas medley is used during the holidays; the rest of the year it's Lenny Dee and Wright in a musical combination.

Demo Permit Causes Preservation Frown

A demolition permit issued to the owner of three downtown Richmond theatres—Colonial, State and Towne—has set off a minor storm of protest since negotiations are going on to find a project that would preserve them. The owner wants to raze the Colonial and State for a parking lot. The Colonial and Towne are considered architecturally valuable and should be placed on the Virginia and National Registers of Historic Places, it has been advocated by several officials.

Concert Postponed

Hector Olivera's concert opening the 3/12 Wurlitzer in the World Theatre, St. Paul, has been rescheduled for May 19. The organ could not be finished earlier.

Dickinson Crew Ups Sostenuto Unit

Organ maintenance scheduled for Dickinson High School Kimball organ in Wilmington, Del. now includes modification to the installed sostenuto unit which is as yet unimplemented. It normally would sustain eight notes when activated. The need for modification was apparent following Hector Olivera's recent concert. His manual dexterity disclosed the need to increase note sustain from eight to twelve!

Carnegie Cinema To Open In The Spring

by A. J. Buttler

Carnegie Hall Cinema will be reopened this spring under direction of Cineplex Odeon Corp., a Toronto-based chain. The firm has signed a long-term lease on the 300-seat house, which was the former home of the Ben Hall Wurlitzer.

Restored Theatre Has Pipe Organ Chambers

Davenport, Iowa corporations, local citizens, the Chamber of Commerce and the city combined forces to restore the 1931 RKO Orpheum Theatre for the Quad City Symphony and performing arts groups. The 2,700-seat house has been renamed the Adler for the Davenport publishing family. Plans for a Wurlitzer were cancelled after construction of the theatre started due to onset of the Great Depression. Organ chambers, however, were shown in the blueprints and it is possible an instrument can be installed if desired.

Chapter Gets Good Newspaper Publicity

Puget Sound Chapter was given excellent newspaper publicity through its organ maintenance crew, headed by Don Myers, in *The Herald*. The almost full-page feature was about the Seattle Paramount Wurlitzer. A large photo showed Myers on the console bench in elevated position. Another view pictured Randy Rock showing off the Wurlitzer's pipework. The story identified Puget Sound ATOS and explained, to a limited degree, the workings of the organ.

Builder Re-Installs Own 1930 Product

Re-installation of the Christie organ by the original firm that built it during the 1930s—Hill, Norman & Beard—will get underway shortly. The instrument will be erected in Gordon Craig Theatre at Stevenage, in England. The modern building, well-equipped and managed, was constructed in the mid-seventies. Placement of the organ was arranged by Stotfold District Organ Society with the Stevenage Borough Council. It is expected to be playing by August this year. —*News South*

Aussie Duo Popular In Concert Work

Malcolm and Heather Ross are currently a highly popular husband/wife musical team in Australia. He is an accomplished organist. His wife is an excellent pianist and talented soprano who has had considerable experience in musical comedy and grand opera.

Malcolm in 1972 won the National Final of Yamaha Electone Organ Contest and represented Australia at the international finals in Japan. The following year he toured USA and Canada giving concerts on Yamaha, Rodgers and Conn organs.

British Artist Puts Out Third Video

Organist Phil Kelsall has just released his third video tape *All-Time Favourites* which was recorded on the Blackpool Tower Ballroom Wurlitzer. Produced in either VHS or Beta, it is available from A. P. Promotions, 61 Sandhurst Ave., Blackpool, Lancashire F42 9EB, England. It is not known if British video releases are compatible for viewing on U. S. machines.

Playing Theatre Organ Locations

●Capri Theatre, 141 Goodwood Road, Goodwood, South Australia 5034 (suburb of Adelaide). Wurlitzer 4/16 is played for film sessions Friday and Saturday evenings and concerts.

●Wyatt Hall, Pulteney Grammer School, South Terrace, Adelaide, South Australia 5000. Organ is a 2/12 Wurlitzer. Write TOSA, South Australian Division, P.O. Box 595, Adelaide S. A. 5001 for schedule.

Big Dining Hall Has Pipe Organ

by Sam W. Evans

Drop in for lunch (or maybe breakfast and dinner as well) and entertain fellow diners with an organ solo or two. Pomona College in Claremont, Calif. has its large Frary Hall for student dining. And in this hall is installed a two-manual Robert-Morton pipe organ. Donated in 1954 by Ernest Bent (Pomona '07) and his wife in memory of their son, the organ was in their San Marino, Calif. home. It was moved to the big dining hall with the stipulation the organ may be played by anyone for the entertainment value it provides.

Meals are served three times a day and apparently visitors may purchase single meals. Once inside they should be able to push the starter button and play the organ. A call to Pomona College administrative office will get interested parties the information about it.

Members Learn Organs Costly

Restoration of the former Toledo Paramount Theatre 4/20 Wurlitzer organ, now owned and being installed by Nor-Cal Chapter in Berkeley Community Theatre, requires a great deal of money. One example of expense was cited in *The Windsheet*, Feb/Mar issue of the official newsletter:

"When complete, the organ will contain 24/26 regulators. Cost of regulator restoration to date is \$6,800." It was noted that 17 have already been hauled to and returned from Richard Villemain Co. in Porterville.

Adding to the organ—it will be increased in its specification to duplicate a Style 285, 4/32 Wurlitzer—also ups the cost. The console is presently in the Crome Organ Co. shop, Los Angeles, and its rebuild is estimated at \$22,000.

Clubsters To See Pipe Making

Pipe making will be shown members of Dairyland Chapter during their "Educational Social" at famed Jerome B. Meyers Organ Pipe Shop in Milwaukie April 25 at 10am. Following this the social moves to the Avalon Theatre for a short program and open console session.

Wants To Swap Tapes

ATOS Member E. M. Dolloff of 207 Jenness St., Lynn, Mass. 01904, would like to trade open reel and cassette tapes recorded at 7 1/2 ips speed—stereo or 60-90 minute cassettes with anyone living in the Los Angeles area. He has pro-recorded tapes of LIU Brooklyn 4/26 Wurlitzer, 175th St. (Rev. Ike's) 4/23 Wonder Morton, the Beacon 4/19 Wurlitzer and others. Contact him for complete information.

City Wants To Move Organ Components

La Canada/Flintridge city officials would like to move the massive relays out of the master bedroom and the 50 horsepower blower off the porch outside into a building that would house both units of the Lanterman 4/36 Wurlitzer organ. This would permit restoration of the bedroom, with its marble fireplace, panelled walls and fancy fixtures, to become part of the museum project planned for the mansion.

In line with this, Don Myers, Seattle organ man, has offered to survey the job of moving relays and blower into separate housing. He would plan and execute the work with the help of his brothers who live in Tujunga and have already offered to maintain the instrument when the city takes title to the property.

Bellomy To Release 1st CD In May

Another theatre organ compact disc is in the works and will make its appearance sometime in May. It will also be available at the ATOS Convention in Los Angeles. Dan Bellomy was in Southern California March 7 through 11 to review his recording which was made on the Robert Trousdale Wurlitzer in Tustin several months ago.

Dennis Hedberg engineered the recording sessions. Mastering work is being done by K-Disc in Hollywood and the platter will be pressed by LaserVideo in Anaheim.

Produced by Beldale Records, title of Bellomy's disc is *Pipe-Pourri*. Distribution plans are to be announced soon.

James In Big 150th Celebration Show

Dennis James and Cleveland State University Symphonic Band will help celebrate the 150th Anniversary of Grays Armory, Cleveland, on April 25. James also will accompany a short silent film. On May 31 he appears at the Ohio Theatre, Columbus, in a concert series show.

Sunnybrook Has Organ Music Set For Dinner

Sunnybrook Recreation in Pottstown, Pa., will feature its theatre organ during the Easter Sunday Dinner Buffet April 19th. Dinner service is scheduled from 11am to 7pm in the ballroom.

Bring Kids In, Newsletter Urges

A note in *Puget Sound Pipe Line*, official newsletter of Puget Sound Chapter, reminds members to keep an eye out for promising young artists, bring them to meetings, introduce them and give them a chance to play the chapter organ—which is installed in the Haller Lake Improvement club.

Quarino Finds Time For Myriad Activities In Organ Worlds

Paul Quarino can be termed a "Quadpro Man" because of the well-organized life he leads and still has time to devote to other interests in four distinct organ modes—a Four Organ Mode Producer.

He is (1) an excellent theatre organist and plays regularly at Portland's Organ Grinder Restaurant. In (2) classical organ he is organist for Rivercrest Presbyterian Church. He operates his own (3) organ maintenance business; and he (4) teaches organ. His three-year student, Don Seely, 24, has become an artist in his own right and also plays at the Organ Grinder.

Although he is recognized as a top concert artist, Paul has not gone on the concert circuit. He's too busy with unheralded organ activities—including this year taking on the job as President of Portland Chapter ATOS.

He has donated 30 ranks of pipework to his church and is installing them with the help of fellow church member volunteers and will have the organ ready this year. After it is playing he will add another 30 rank of pipes.

On top of all this, Quarino is running for a seat on ATOS National Board of Directors.

He was asked if all this doesn't make him tired? "No," was his alert, quick reply, "I like doing things with and for people who enjoy the organ."

Crotty Donates For Piano Work

Peter Crotty, LATOS member who served as head of maintenance last year, has donated \$500 to cover the cost of having the Wurlitzer upright piano in the orchestra pit connected to the LATOS-owned Barton organ in Wilshire Ebell Theatre.

Cathy's Still Lookin'

Still on the search for theatre views in which organ consoles appear, and views of the consoles themselves, Catherine Koenig has been advised that color slides can be made from regular color negatives. So she is asking shutter bugs to look through their negs and see if they have something that will make an interesting slide for her show which will be presented at public gatherings. It is being designed to pique the interest of the uninitiated and prompt them to join ATOS. Cathy's address: 6852 Lexington Lane, Niles, Illinois 60648.

Extra Wrappings Cancels Concerts

Lamenting, "It's a helluva way to make an exit," organist Dan Bellomy's statement brought forth laughter while he suffered pain in both wrists. He had just concluded his encore at Casa Loma, Toronto, Feb. 16, and was walking away from the console when he tripped and fell. Throwing both hands out to break his fall, he sprained both wrists. X-Rays showed no bones broken, but his heavily bandaged wrists forced Bellomy to cancel two other eastern concerts and return to Portland, Ore. He was also unable to return to regular scheduled playing sessions at the Organ Grinder Restaurant for several days.

Lunde Is Heard At Richmond Byrd

When in Richmond, ATOS members need hardly be reminded that Lin Lunde can be heard at the console of the Byrd Theatre Wurlitzer organ. His solo schedules can be obtained by calling the theatre box office.

Sellers Going Into College Jazz Studies

Chicago organist Barbara Sellers will join the staff of Chicago Musical College/Roosevelt University as an instructor in the Jazz Studies department beginning with the '87/'88 academic year. —VOX CATOE

Builds and Barton At Redford May 11

Motor City Chapter's Redford Theatre becomes a physical cultural center one full day, May 11 when the Michigan Physique Contest takes place on the theatre stage. Muscles flex to the beat of the Barton organ.

Electronic Geritol For Old Sparkers

Do you have a tired, old electronic organ? If so, there is now available a device to help it and approximately 2 1/2 million other oldies. They can bloom into state of the art digital synthesizers or organs. The Geritol of organom is in a small box, 19 inches wide, which contains all the transformation electronics. Produced by Wersi Electronics, of Lancaster, Pa., interested organ owners can get free information and a demo tape from the firm—P. O. Box 5318, Lancaster, Pa. 17601.

Vestal Has New Catalog

Vestal Press, P. O. Box 91, Vestal, N. Y. 13850, released their Spring-Summer '87 Catalogue this month.

Rudisill Resigns

Miles Rudisill, Jr., has resigned as editor of Virginia Theatre Organ Society Newsletter in Richmond, Va., a position he has held for the past 18 months. It was not announced who would take his place.

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.

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BLOWER Fundamentals

What To Do When You Run Out Of Wind

by Dave Junchen

The wind supply for theatre organs has been a source of frustration to many enthusiasts. It seems that few of us are ever satisfied with an organ of a given size — it always needs to be larger! After a few ranks are added, the original blower is often unable to keep up with the demand for the extra wind required. The problem is especially frustrating to many people who put together an organ from parts and are uncertain about the size of blower required for a given size organ.

As a general rule of thumb, theatre organs require about 1/2 horsepower of blower capacity per rank. Many Wurlitzers used blowers of the following sizes: for 4 ranks, 2 horsepower; for 6 ranks, 3 horsepower; for 10 ranks, 5 horsepower; for 15 ranks, 7 1/2 horsepower; and for 20 ranks, 10 horsepower. This rule holds true for organs whose average pressure is 10". Lower pressure organs require less horsepower per rank; organs with several 25" pressure ranks require considerably more horsepower per rank.

In the "good old days," 10 to 20 years ago, it was relatively easy to obtain a larger blower if one needed more wind for added ranks. Now a days, however, larger blowers are offered relatively infrequently, and the ones

which do become available fetch premium prices. Smaller blowers are usually readily available, however, and it is possible to use two or more of them in tandem to obtain the same wind capacity as one larger blower.

Blowers, like electric batteries, may be connected in series or in parallel, depending on the results desired. In a *series* connection, the static pressure of the system will be the *sum* of the pressures of the individual blowers. The *volume* of wind available at this pressure, however, will be the same as the volume of the *smallest* blower. In a *parallel* connection, the volume capacity of the system is the *sum* of the volumes of the individual blowers, but the maximum pressure at this volume will be that of the *smallest* blower.

Let's look at an example of two typical blowers connected in both series and parallel and see what can be expected from each combination. The smaller blower is rated 500 cubic feet per minute at 10" pressure and the larger blower 2000 cubic feet per minute at 15" pressure. See Figure 1. This example illustrates the limitations experienced when combining two blowers of differing pressures. Let's examine another example where the two blowers have the same pressure, al-

though differing volumes. See Figure 2. Note that to increase *volume*, blowers must be connected in *parallel*. This is the requirement most often encountered when an organ is enlarged.

It is possible to increase the volume and/or pressure output of a single blower by altering the blower's speed or fan dimensions. This will usually necessitate a motor of larger horsepower as well. Merely installing a larger motor, however, will *not* result in more volume from a blower (assuming the speed to remain constant) because the volume is determined by the width of the fan blades. The following formulas will prove helpful to those wishing to re-design a blower:

1. The pressure and volume of a given blower are inversely proportional. A blower rated 500 ft³ @ 15", for example, would deliver 1000 ft³ @ 7 1/2" or 750 ft³ @ 10" with no change at all in motor or fans.
2. Pressure is directly proportional to speed.
3. Pressure varies as the square of fan diameter. If a fan were enlarged from 30" to 34" diameter, for example, the pressure would raise $(34/30)^2 =$ a factor of 1.28.
4. Volume increases proportionately with speed.
5. Volume varies as the cube of fan diameter.
6. The horsepower requirement *at a given pressure* is directly proportional to the volume. If it is desired to increase both pressure and volume from a given blower, however, the horsepower requirement increases exponentially.

One word of caution: Blower fans are manufactured to withstand a certain degree of stress at a given speed. Dramatically increasing speed has been known to result in fan disintegration, so proceed with caution!

Dave Junchen is currently putting the finishing touches on the second volume of his *Encyclopedia of the American Theatre Organ*. □

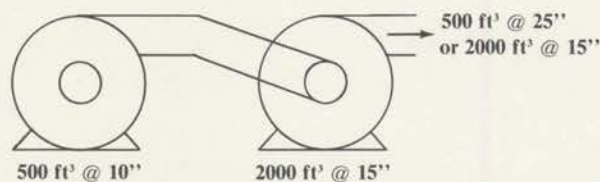


Figure 1.

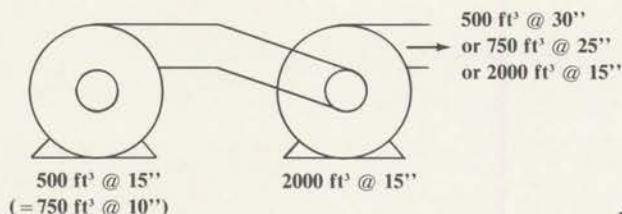
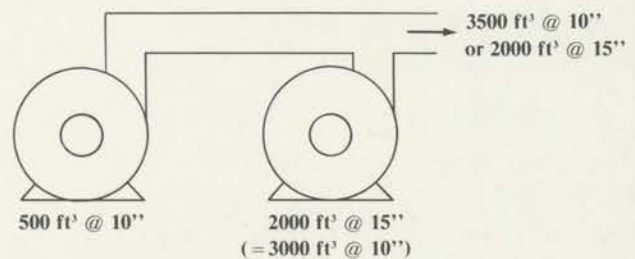
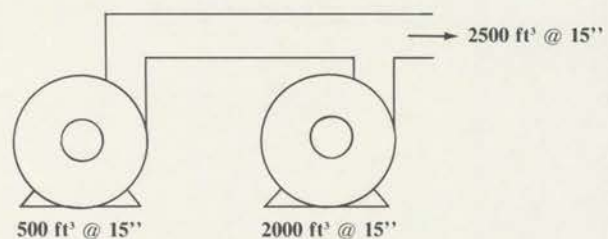


Figure 2.



ATOS Financial Report

ATOS FINANCIAL REPORT

A value on equipment donated to the ATOS archives is being established but does not appear in the fixed assets shown on this statement.

Warren Dale Mendenhall, Treasurer

ATOS FINANCIAL REPORT

The accompanying balance sheet of the American Theatre Organ Society at December 31, 1986, and the related statement of income for the period thus ended have been compiled by us.

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

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

PETERSON, SENSE & CO.
Certified Public Accountants

AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF DECEMBER 31, 1986

ASSETS

| | | |
|---------------------------------|-------------|---------------------|
| Current Assets: | | |
| Cash | \$19,154.08 | |
| Inventory — Binders | 1,444.00 | |
| Inventory — Journal | 9,261.86 | |
| Inventory — Rosters | 1,327.25 | |
| Convention Advance | 3,000.00 | |
| Designated Funds | 9,350.00 | |
| Money Market Fund | 85,374.86 | |
| TOTAL CURRENT ASSETS | | \$128,912.05 |
| Fixed Assets: | | |
| Ben Hall Organ | 6,700.00 | |
| Computers and Copiers | 18,999.69 | |
| Library Equipment and Materials | 1,050.00 | |
| TOTAL FIXED ASSETS | | \$26,749.69 |
| TOTAL ASSETS | | \$155,661.74 |

LIABILITIES AND CAPITAL

| | | |
|----------------------------------|------------|---------------------|
| LIABILITIES | | NONE |
| CAPITAL AND SURPLUS | | |
| Capital, Beginning of Period | 106,560.88 | |
| Surplus | 49,100.86 | |
| Capital, End of Period | 155,661.74 | |
| TOTAL LIAB. & CAPITAL | | \$155,661.74 |

PLEASE VOTE!

Your Ballot Is in this Issue.

AMERICAN THEATRE ORGAN SOCIETY STATEMENT OF REVENUES AND EXPENSE YEAR ENDING DECEMBER 31, 1986

| | |
|-----------------------------------|---------------------|
| REVENUES: | |
| Advertising | \$ 16,131.74 |
| Binders | 970.00 |
| Archives | 1,026.05 |
| Dues | 118,836.36 |
| Interest | 5,417.26 |
| Donations | 11,525.47 |
| First Class | 1,124.50 |
| Air Mail | 360.00 |
| Roster | 22.00 |
| Back Issues | 2,300.96 |
| Postage | 12.45 |
| Brochures | 17.00 |
| Labels | 250.00 |
| Refunds | 358.72 |
| Mailing List | 25.00 |
| Convention Profit | 21,608.13 |
| Insurance Rebate | 250.00 |
| Convention Return | 3,000.00 |
| Convention Information in Journal | 1,370.00 |
| TOTAL REVENUES | \$184,605.64 |

ADMINISTRATION:

| | |
|-------------------------------------|--------------------|
| Contract Services | \$15,489.54 |
| Advance Convention L.A. | 3,000.00 |
| Office Supplies | 2,988.60 |
| Postage | 3,002.30 |
| Printing | 1,158.78 |
| Phone | 2,844.84 |
| Travel, Rooms, Meals | 10,118.90 |
| Copies | 324.69 |
| Postal Meter Box Rent Mail Permit | 2,855.30 |
| Archives and Back Issues | 900.00 |
| Storage, Rent | 780.00 |
| Office Rent | 690.00 |
| Refunds | 111.00 |
| Young Artist Award | 1,000.00 |
| Property Tax and Fees | 108.53 |
| Young Organist Award | 1,100.00 |
| Miscellaneous | 558.58 |
| Insurance | 1,802.48 |
| Equipment Repair | 464.05 |
| Bank Charge | 58.19 |
| Photos | 13.32 |
| TOTAL ADMINISTRATION EXPENSE | \$48,369.10 |

JOURNAL EXPENSE:

| | |
|-------------------------------|---------------------|
| Phone | \$ 2,589.77 |
| Postage | 9,693.36 |
| Photos | 3,680.09 |
| Contract Labor | 33,643.47 |
| Commissions | 1,797.53 |
| Printing | 30,431.80 |
| Storage Rent | 780.00 |
| Travel | 1,427.92 |
| Federal Express | 1,024.26 |
| Supplies | 1,327.92 |
| Mail Permit | 181.30 |
| Copies | 60.66 |
| Equipment Rental | 115.00 |
| Petty Cash | 150.00 |
| Refunds | 225.00 |
| Bad Checks | 7.60 |
| TOTAL JOURNAL EXPENSE | \$87,135.68 |
| TOTAL EXPENSE | \$135,504.78 |
| SURPLUS FOR THE PERIOD | \$49,100.86 |

ALABAMA

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

ALASKA

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

ARIZONA

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

PHOENIX
1st Christian Church Fellowship Hall
6750 Seventh Avenue
2/12 Wurlitzer. Often.

Organ Stop Pizza #1
5330 North Seventh Avenue
4/29 Wurlitzer. Nightly.

Phoenix College Auditorium
1202 West Thomas Road
2/10 Wurlitzer. Wednesdays.

Valley of the Sun Religious Center
2838 North Seventh
3/17 Wurlitzer. Often.

ARKANSAS

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

CALIFORNIA (North)

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

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

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

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

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


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

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

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

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

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



**THE
pipe
piper**

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

DEADLINE IS DECEMBER 1.

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

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

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

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

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

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

VALLEJO
Empress Theatre
2/12 Wurlitzer. Occasionally.

CALIFORNIA (South)

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

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

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

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

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

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

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

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

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

LONG BEACH
Koons' Motorcycle Shop
1350 East Anaheim
3/34 hybrid. Saturday evenings.

LOS ANGELES
Elks Lodge
607 South Parkview Avenue
4/61 Robert-Morton. Rarely.

Founders Church of Religious Science
3251 West Sixth
4/31 Wurlitzer w/traps
and percussions. Often.

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

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

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

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

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

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

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

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

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

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

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

SAN SYLMAR
Norman Cosmetics Tower of Beauty
15180 Bledsoe
4/36 Wurlitzer. By appointment.

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

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

WESTCHESTER
Fox Studios
10201 West Pico Boulevard
3/14 Wurlitzer. Occasionally.

COLORADO

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

Mount St. Francis Auditorium
West Woodman Valley Road
3/20 Wurlitzer. Occasionally.

DENVER
Organ Grinder Pizza
2370 West Alameda Avenue
4/37 Wurlitzer. Daily.

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

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

PUEBLO
Memorial Hall, Elizabeth and Union
4/58 Austin w/traps and percussion.
Rarely.

CONNECTICUT

HARTFORD
Bushnell Memorial Hall
166 Capitol Avenue
4/75 Austin. Occasionally.

SHELTON
Shelton High School
Meadow Street
3/12 Austin. Often.

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

DELAWARE

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

FLORIDA

DUNEDIN
Kirk of Dunedin
2686 U.S. Alternate 19
4/100 Wurlitzer. Monthly.

MIAMI
Andre Hall, 4150 SW 74th Avenue
4/15 Wurlitzer. Often.
Gusman Cultural Center
174 East Flagler
3/15 Wurlitzer. Periodically.

TAMPA
Tampa Performing Arts Center
711 North Franklin
3/12 Wurlitzer. Often.

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

GEORGIA

ATLANTA
Excelsior Mill, 695 North Avenue NE
3/33 Wurlitzer. Nightly.
Fox Theatre, 660 Peachtree NE
4/42 Möller. Periodically.

HAWAII

HONOLULU
Honolulu Theatre, 1130 Bethel
4/16 Robert-Morton. Occasionally.
Waikiki Theatre, 2284 Kalakua Avenue
4/16 Robert-Morton.
Friday & Saturday.

IDAHO

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

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

ILLINOIS

CHICAGO
Aragon Ballroom, 1106 West Lawrence
3/10 Wurlitzer. Occasionally.
Carl Schurz High School
3601 North Milwaukee
3/45 Möller. Rarely.
Chicago Stadium, 1800 West Madison
6/51 Barton. Often.
Chicago Theatre, 175 North State
4/29 Wurlitzer. Often.
Civic Opera House, 20 North Wacker
3/50 Skinner. Often.
Gateway Theatre
5216 West Lawrence Avenue
3/11 Wurlitzer-Kimball.
Often.
Medinah Temple, 600 North Wabash
5/80 Austin w/perc. Rarely.
Montclare Theatre, 7133 West Grand
3/16 Kimball. Often.
Patio Theatre, 6008 West Irving Park
3/17 Barton. Often.
Temple Shalom
4/32 Wurlitzer. Often.
WGN Studios, 2501 Bradley Place
3/11 Wurlitzer-Kimball. Periodically.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

INDIANA

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

Paramount Theatre, 1124 Meridian
3/7 Page. Weekly.

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

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

INDIANAPOLIS
Hedback Community Theatre,
1847 North Alabama
2/11 Page. Often.

Manual High School,
2405 Madison Avenue
3/16 Louisville-Uniphone. Often.

Paramount Music Palace,
7560 Old Trails Road
4/42 Wurlitzer. Daily except Monday.

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

VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Often.

IOWA

CEDAR RAPIDS
Cedar Rapids Community Theatre
102 Third Southeast
3/14 Barton. Periodically.

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

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

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

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

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

KANSAS

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

KENTUCKY

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

LOUISIANA

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

SHREVEPORT
Strand Theatre, 619 Louisiana Avenue
2/14 Robert-Morton. Periodically.

MAINE

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

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

MARYLAND

COLLEGE PARK
University of Maryland
3/11 Kimball. Periodically.

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

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

MASSACHUSETTS

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

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

STONEHAM
Stoneham Town Hall
2/14 Wurlitzer. Occasionally.

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

MICHIGAN

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

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

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

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

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

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

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

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

MUSKEGON
Michigan Theatre
3/8 Barton. Often.

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

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

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

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

MINNESOTA

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

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

MOORHEAD
Weld Hall, Moorhead State University
2/6 hybrid. Periodically.

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

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

MISSISSIPPI

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

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

MISSOURI

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

ST. LOUIS
Fox Theatre, 527 Grand Boulevard N.
4/36 Wurlitzer. Periodically.
2/10 Wurlitzer. Rarely.

MONTANA

BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Often.

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

NEBRASKA

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

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

NEW HAMPSHIRE

BERLIN
Berlin Middle School
2/10 Wurlitzer. Often.

NEW JERSEY

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

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

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

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

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

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

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

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

RAHWAY
Union County Arts Center, Irving Street
2/7 Wurlitzer. Occasionally.

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

NEW MEXICO

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

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

NEW YORK

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

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

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

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

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

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

MIDDLETOWN
Paramount Theatre
2/10 Wurlitzer. Periodically.

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

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

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

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

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

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

ROCHESTER
Auditorium Theatre, 875 Main East.
4/22 Wurlitzer.
Monthly, September through May.
Eisenhart Auditorium, 657 East Avenue
3/11 Wurlitzer. Occasionally.

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

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

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

NORTH CAROLINA

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

GREENSBORO
Carolina Theatre, 310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple, 426 West Market
2/7 Wurlitzer. Often.

NORTH DAKOTA

FARGO
Fargo Theatre
3/9 Wurlitzer. Weekends.

OHIO

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

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

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

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

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

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

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

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

LORAIN
Palace Theatre
3/11 Wurlitzer. Occasionally.

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

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

MEDINA
County Administration Building
3/6 Austin. Occasionally.

OLMSTEAD TOWNSHIP
Plum Creek Inn
7068 Columbia Road
3/11 Kimball.
Thursday and Saturday evenings.

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

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

TOLEDO
Saint Hedwig's Cultural Center
3114 La Grange
4/10 Marr & Colton. Occasionally.

WILMINGTON
Wilmington College
2/7 Wicks. Rarely.

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

OKLAHOMA

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

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

TULSA
Central High School, 3101 West Edison
4/46 Kilgen. Periodically.
Christ Chapel, Oral Roberts University
7777 South Lewis
4/21 Wurlitzer. Often.

OREGON

COOS BAY
Egyptian Theatre
4/18 Wurlitzer. Occasionally.

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

PORTLAND
Alpenrose Dairy Park
6149 SW Shattuck Road
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Benson High School, 546 NE Twelfth
3/24 Kimball. Occasionally.
Oaks Park Roller Rink, SE Spokane
4/18 Wurlitzer. Weekends.

Organ Grinder Pizza, 5015 SE 82nd
4/44 Wurlitzer. Daily.
Scottish Rite Temple, 709 SW 15th
3/13 Wurlitzer. Often.

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

PENNSYLVANIA

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

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

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

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

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

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

PHILADELPHIA
Civic Center Convention Hall
34th and Civic Center Boulevard
4/21 Möller (Theatre console). Rarely.
4/86 Möller (Classic console). Rarely.
Wanamaker's Store, 13th & Market
6/469 hybrid. Daily.

PHOENIXVILLE
Colonial Theatre
3/25 Kimball. Weekends.

POTTSTOWN
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

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

PROVIDENCE
Columbus Theatre, 270 Broadway
2/6 Wurlitzer. Occasionally.
Ocean State Performing Arts Center
220 Weybosset
5/21 Wurlitzer. Occasionally.

WOONSOCKET
Stadium Theatre
2/8 Wurlitzer. Occasionally.

SOUTH DAKOTA

LEAD
Homestake Opera House
2/5 Wurlitzer. Occasionally.

TENNESSEE

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

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

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

TEXAS

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

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

DALLAS
John Beck Hall
3/15 Wurlitzer. Often.

Lakewood Theatre
Abrams Road and Gaston Avenue
3/8 Robert-Morton. Often.
Scottish Rite Temple
Harwood & Canton
2/15 Wicks. Periodically.

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

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

UTAH

SALT LAKE CITY
Capitol Theatre, 50 West 200 South
2/11 Wurlitzer. Occasionally.
The Organ Loft, 3331 Edison
5/38 Wurlitzer. Saturday evenings.

VIRGINIA

RICHMOND
 Byrd Theatre, 2908 West Carey
 4/17 Wurlitzer. Weekends.
 Carpenter Center, 600 East Grace
 3/21 Wurlitzer. Periodically.
 Mosque Auditorium, 6 North Laurel
 3/17 Wurlitzer. Rarely.

WASHINGTON

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

BELLINGHAM
 Mt. Baker Theatre, Commercial Street
 2/10 Wurlitzer. Nightly.

BREMERTON
 Bremerton Community Theatre
 2/11 hybrid. Periodically.
 Masonic Temple
 2/8 Wurlitzer. Occasionally.

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

MT. VERNON
 Lincoln Theatre
 2/7 Wurlitzer. Occasionally.

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

SEATTLE
 Haller Lake Improvement Club
 12579 Densmore
 3/8 Wurlitzer-Marr & Colton. Often.
 Paramount Theatre, 907 Pine
 4/20 Wurlitzer. Occasionally.
 Pizza & Pipes #1, 100 West 85th
 3/17 Wurlitzer. Nightly.
 Queen Anne High School, 215 Galer
 3/10 Kimball. Rarely.

TACOMA
 Pizza & Pipes #2, 19th & Mildred West
 3/17 Wurlitzer. Nightly.
 Temple Theatre, 49th & St. Helens
 2/9 Kimball. Occasionally.

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

WISCONSIN

BARABOO
 Al Ringling Theatre
 3/9 Barton. Occasionally.

HUDSON
 Phipps Center for the Arts
 First & Locust
 3/15 Wurlitzer. Often.

MADISON
 Oscar Mayer Theatre, 211 State
 3/11 Barton. Occasionally.

MILWAUKEE
 Avalon Theatre
 2473 Kinnickinnic Avenue South
 3/12 Wurlitzer. Occasionally.
 Organ Piper, 4353 South 108th
 3/27 Moller. Nightly except Monday.
 Pabst Theatre, 144 East Wells
 4/20 Moller. Rarely.

Riverside Theatre
 116 West Wisconsin Avenue
 3/13 Wurlitzer. Occasionally.

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

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

CANADA**BRITISH COLUMBIA**

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

ONTARIO

KINGSTON
 Church of the Redeemer
 Kirkpatrick Street
 3/21 Kimball. Periodically.
 Hockey Rink, Queen's University
 3/19 Hillgreen-Lane. Often.

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

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

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

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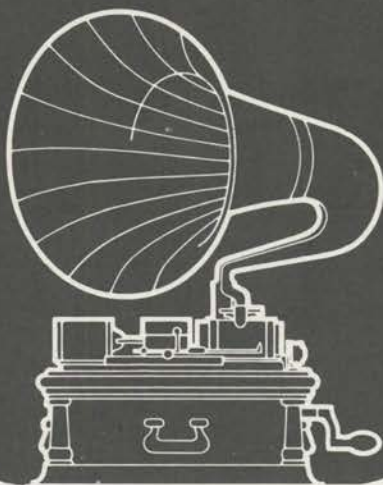
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For The Records



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

FILMTRAX: Lyn Larsen at the Wichita Century II Convention Center. Pro-Arte Compact Disc CDD 280. Available in record stores or from Pro-Arte, 14025 23rd Avenue North, Minneapolis, Minnesota 55441. CDs are \$15.98; cassettes are \$10.98. Playing time 46:53.

Selections: from *2001*, a somewhat ponderous opening of Richard Strauss' "Also Sprach Zarathustra," and Johann Strauss II's "On the Beautiful Blue Danube," perhaps a little too fast in spots; from *Fantasia*, Ponchielli's "Dance of the Hours," certainly, as played here, this composition was heard many times when Pearl White put the back of her hand to her forehead — thoughtful solo and ensemble registrations, excellent dynamic range — this reviewer's pick of the disc; from *Words and Music*, Richard Rodger's "Slaughter on Tenth Avenue," we've heard it before, but this was a fairly comfortable reading; from *The Wizard of Oz*, Harold Arlen's "Over the Rainbow," the phrasing in both the verse and chorus shows that Lyn had the lyrics in mind — great, lush sounds; from *E.T.*, John Williams' "Prologue," "Elliott and E.T." and "Flying Theme," with a delightfully relentless accom-

paniment; from *Star Wars*, John Williams' "Main Title," "Cantina Music," "Princess Leia's Theme" and "Main Title Reprise."

UP & AWAY, same artist, venue and vendor, CDD281. Playing time 55:13.

Rest assured the opening will test and/or tax your audio system. Selections: "Armed Forces Medley;" "National Emblem," sounds like Lyn's hands were more than busy toward the end; "Under the Double Eagle," you will experience natural reverberation in this one; "Princeton Loyalty," yes, it was written by the late, great Virgil Fox while attending high school in Princeton, Illinois, and I believe Lyn enjoyed bringing this to us as much as I enjoyed hearing it; "March of the Siamese Children," quite orchestral; "Radesky March," Lyn again seems to enjoy performing this work — notable snare and bass drum work, but difficult to imagine them projecting this well from the chambers; "March of the Toreadors," a tad shaky in the beginning; "Knightsbridge March," "American Patrol," might be called "Americana Patrol;" "Variations on Mice on Parade," very listenable update from an earlier LP release; "Washington Post," "76 Trombones," "Orb and Sceptre," one can imagine an organ much larger than the instrument at hand; and "Stars and Stripes Forever."

Perhaps Lyn will have a "drape" for the console on his next recording sessions.

The above selections were mastered in one two-day session, along with PIPES OF CHRISTMAS, previously reviewed. The liner notes spell Lyn's last name correctly most of the time. The liner notes appear to be identical on all three releases except for the program listings. The chamber appointments, however, do not support the stop list.

We finally are hearing the theatre organ and its attendant noise without the masking effect of tape hiss or surface noise with pops and ticks. This might lead some listeners to be critical of the background noise, but, finally, we can hear the actual sounds experienced during the performance. I believe the liner notes regarding the avoidance of limiting or artificial ambience effects. In this case, you are hearing a performance on an instrument in a public setting, not one which is conditioned for intimate studio listening with all the extraneous noises carefully subdued or eliminated. The sonic integrity and long life delivered by the compact disc should encourage more releases in the medium, and should result in the upgrading of many audio systems to include this medium.

We should congratulate Lyn and others who have gone through, or will go through, the frustrations of mastering and the hassles of production of this medium.

HARRY HETH □

PIPES &

Personalities

A SALUTE TO GENNY

Long before the days of seminars at community colleges on non-traditional occupations for women, Genny Whitting was asking why women weren't working on pipe organs. Her persistent fascination with the intricacies of the paraphernalia and the sounds of organs has prevailed, and she has since accumulated a wealth of unusual experiences in the area of organ building and maintenance.

In the sixties, Genny volunteered regularly for ATOE work parties at the Seattle Paramount and Fifth Avenue Theatres, but was never called. When Puget Sound Chapter purchased its Wurlitzer, Genny volunteered again and was given the task of painting chambers and washing pipes — not at all what she had in mind. So, when a two-manual pipe organ was offered for sale, she enlisted professional organ-builder Don Myers, of Balcolm and Vaughan Organ Service, for advice on its suitability. She had, however, wanted a three-manual console, so when Bill Bunch, also of B & V, told her of a Robert-Morton console for sale, she decided to purchase it as well.

On moving day, the smaller console (from an Estey Minuet enlarged to seven ranks) turned out to be just a keydesk, stoprail and pedalboard attached to the chamber wall and strung together by cables to the relay. The next revelation came with the discovery that the third manual had been removed from the Morton console; it had been gutted and the wood bleached to a "sickly shade."

Genny quickly came to realize why she hadn't been called on work parties, as carpentry and construction experience did little to prepare one for the mysteries of magnets and pneumatics, windlines, wiring, relays and switchstacks. Don Myers, accepting her independent, pioneering nature, became her mentor, as well as her friend, and Genny learned quickly out of necessity. With additional help from friends and relatives, a ten-rank instrument was assembled and became a much-admired home installation. The Morton console was adapted and refinished a lovely honey color. The Estey console parts were reassembled into a cabinet crafted from 50-year-old ash flooring salvaged from Trinity Episcopal Church; it was later sold to another church. Genny acquired a 49-note Aeolian concert harp from the Christian Science Church in Portland, and Don devised a framework to fit in the stair landing by mounting half the resonators on a horizontal

VOTE NOW!
Your Ballot Is in this Issue.



Genny Whitting is recognized as retiring Program Chairman by Mel Retzlaff, outgoing Chairman of Puget Sound Chapter. (Diane Whipple photo)

plane. Genny then tackled the design and construction of a needed compact, four-rank chest. She also swapped with Don for a Hope-Jones relay which needed a new junction board; she then laid out the plans and built it, drilling the hundreds of holes on the drill press in the B & V shop and wiring it herself.

Having learned her lessons well, she had combined spirit, ability as an innovator and the natural dexterity given to women and had become a qualified technician. Don recruited her to work on the Balcolm and Vaughan installations for the Seattle, Bellevue and Ta-

Please Vote! Your **BALLOT** Is in this Issue.

coma Pizza and Pipes as well as to be his assistant on church jobs throughout the state and in the restoration of the Juneau Kimball in a Seattle warehouse prior to its installation in the three-story mall of the Juneau State Office Building.

Dancing rag dolls wired to the organ at Chicago's Elm Rink inspired the design of puppet theatres installed by Don and Genny in the Greenwood and Bellevue Pizza and Pipes and the Phoenix Organ Stop Pizza restaurants. Genny's original designs have included Dis-

ney characters, Muppets, Halloween spooks, South American dancers and a jug band.

For several years, Genny has acted as liaison between the Paramount Theatre management and the organ crew and chapter members. Also, she has worked tirelessly on this organ, refinishing and gold-leafing the console and maintaining its history and inventory. It was largely because of her efforts while program chairperson that Walt Strony was presented in a highly successful public concert in November of 1986, the fulfillment of a long-time goal.

Genny's love affair with pipe organs began in the fifties when she attended a George Wright concert, played on a Conn, in the Seattle Orpheum Theatre — the concert ended with "Jealousie" played on the nearly forgotten pipe organ, and Genny was immediately smitten by its sound. Her own home organ has since been sold to Mike Wallace and she is assisting with its installation in the Neptune Theatre where it will be used regularly for intermissions and periodically for silent films. She now reflects on having attended the Neptune while a University of Washington student, and the Paramount while in nurses' training at Harborview Hospital, long before hearing a pipe organ. Now that she has come full-circle, she is no longer totally mystified by the intricacies of the organs, but does admit to being somewhat perplexed as to the origins of her undying fascination with these remarkable instruments.

DIANE WHIPPLE □



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CHAPTER NOTES

ALABAMA Birmingham

205/942-5611 or 205/664-3606

1986 was a red-letter year for us. Seeing the re-opening of the Alabama Theatre, beginning maintenance on yet another pipe organ (this now makes four!), the acquisition of a Wurlitzer by member Freeman Andress, concerts, our very successful movie series, and the release of our highly acclaimed, chapter-produced recording, "The Alabama Wurlitzer at Its Best," with Tom Hazleton, has kept all of us hopping throughout the past twelve months. We are very fortunate to have a "family" where everybody works and pulls his or her own weight, where young and old participate in every function of the theatre's operation and chapter events, and where more than just a handful of people keep everything going! Watch as 1987 takes off and unfolds!

In November we were privileged to hear none other than theatre organ veteran John Muri. This talented gentleman really showed

us what true theatre organ is all about as he hypnotized the audience with his styling and selections. Our many thanks to Mr. Muri for providing such a pleasurable afternoon.

December artist Walt Winn said it: "This is Birmingham, so it must be Christmas!" as he played his fifth annual December chapter meeting at the Alabama. Walt always manages to surprise and intrigue his audience, and this was no exception. Christmas "standards" and other theatre organ classics were heard by a most appreciative audience.

January is usually a very cold month for the Alabama Theatre; in past years we have not had adequate heating because of the temporary "closing" of the theatre. In 1987 we were given an open house *with* heat, and a rare open console was in order. The program was provided by Bryan Black, Tom Bagwell, Christine McPherson, Sam Troutman, Roy Harrison, Gary Jones and Cecil Whitmire. Open consoles are always fun and filled with versatility, especially when so much talent exists in the chapter.

The Publix #1 is currently being "turbo-

charged" as an auxiliary blower is being added to boost static pressure. Linda Whitmire donated the former Sixth Avenue Presbyterian Spencer blower to feed the intake of the original Spencer unit. Work is also progressing nicely on Freeman Andress' 3/19 Wurlitzer in the Birmingham Wedding Chapel. The chapter has begun maintenance of the 2/8 Wurlitzer installed at Fairview United Methodist Church. Placed in the church in the early thirties, this former State Theatre (Hanover, Pennsylvania) Style 190 was Wurlitzer's Opus 1913. It is used regularly for services, and our chapter is very pleased to have access to yet another theatre organ in Birmingham.

GARY W. JONES



ALOHA Honolulu

808/696-4533 or 808/523-9079

Our 4/16 Robert-Morton sounded in all its glory on May 17 when we presented the Kamehameha Concert Glee Club and Dancers in a benefit performance for the Glee Club's European Tour '87 Fund. Guest organist Mark Barville and director Dale Noble, both faculty members of the Kamehameha schools, presented a varied concert featuring their students. Mr. Barville played the "Tocatta" from Widor's Fifth Symphony, and the chorus featured an original composition by R. Fong, Chairman of the Department of Music, entitled "Ka Misia" (The Messiah), for chanter and chorus. Also assisting in the per-



The one and only John Muri makes an afternoon of it at the Alabama. (Gary W. Jones photo)



Walt Winn playing his fifth annual December chapter meeting at the Alabama. (Gary W. Jones photo)

formance was the Kamehameha School Orchestra under the direction of Robert Hamilton. Our own Galen Piepenburg played a pre-performance concert of his own arrangements of delightful melodies. A silent Charlie Chaplin comedy was accompanied by Frank Loney.

In October, Tommy Stark returned to the Robert-Morton to play again for us a splendid concert and to accompany two silent movies. Tommy's Big Band style and boundless energy combine to create a console personality that sparkles with excitement. He really has fun when he puts on a show, and our audiences love it!

In November we hosted the Sandwich Islands Barbershop Chorus, under the direction of Jim Graham, in a benefit performance which included a silent movie played by Frank Loney. Featured in a cameo was the well-known barbershop quartet, the Sugarcane Express. The boys did a great job and the show was a success.

In 1986, in addition to satisfying our regular customers with our regular theatre organ and silent movie presentations, we were able to introduce our hobby to two different segments of the musical field, the Kamehameha Schools and the Barbershop Chorus, thereby promoting even further the influence of the theatre organ in Hawaii. Our own members, who were kind enough to perform mini-concerts before chapter meetings last year, were Galen Piepenburg, Phil Dooley, Frank Bogowitz and Handy Hancock. Our thanks to all of them for a job well done.

Remember, when you vacation in Hawaii, visit us! We're on the island of Oahu. If at all possible, write in advance of your arrival as the 4/16 Robert-Morton in the Hawaii Theatre is played on special occasions, and the OTHER 4/16 Robert-Morton may be heard on Friday and Saturday evenings at the Wai-kiki 3 Theatre.

Aloha from Hawaii!

NORMAN R. KELLEY

BEEHIVE Salt Lake City

801/278-6028 or 801/486-9098

We held a general membership meeting at the home of Dr. Conrad Jenson on May 30. Dr. Jenson has reconditioned and installed the 3/16 Wurlitzer which was originally in the

Loews State Theatre in Norfolk, Virginia, about 1926. It is always a highlight of the year to enjoy Dr. Jenson's music room which houses the Wurlitzer console, a piano and a Rodgers church organ. Music by Scott Gillespie, Krehl King and Blaine Gale was followed by refreshments and open console.

On September 5 we sponsored a joint meeting with the Salt Lake Organ Club, which is one of the more active home organ clubs in the area. The combined meeting was held at the Capitol Theatre and the nearly 60 people who attended were well-entertained by Blaine Gale. The Capitol Theatre 2/12 Wurlitzer continues to be maintained by ATOS members and occasionally has a part in productions originating at the theatre. Anyone hearing the organ for the first time would naturally think that the organ is much larger than the 2/12 specifications.

Please Vote! Your **BALLOT** Is in this Issue.

A silent movie was presented at the Organ Loft on December 1, sponsored jointly by the Organ Loft and our chapter. Harry Langdon's movie, *The Strong Man*, was accompanied by Blaine Gale on the 5/36 Wurlitzer and was enjoyed by 75 well-satisfied guests. Additional movie presentations are planned for the future.

A Christmas party at the Organ Loft on December 3 included chapter members and members of the Salt Lake Organ Club. Dinner was catered by Larry Bray and his staff, and music was provided by Scott Gillespie.

Many improvements have been made to the Organ Loft 5/36 Wurlitzer in the past twelve months, including new cables, new solid-state switching, new keyboards, new pre-set matrix and new tabs and relays. Under the guidance of Larry Bray, the Organ Loft Wurlitzer has become a first class revitalized instrument with many years of good music in its future. Organists who play the "new" organ are hearing sounds and combinations not heard for many years because of old cables, switches and relays. Beehive Chapter is fortunate to

have such an instrument in our area, and we greatly enjoy the functions held there every year.

O. WENDELL HANSON

CENTRAL FLORIDA THEATRE ORGAN SOCIETY



Tampa

813/685-8707 or 813/734-5721

On December 7 we presented a fantastic program on our renovated and great-sounding Wurlitzer with Mr. Theatre Organ himself, Mr. Don Baker, at the console. There was a large crowd, and many wrote our club afterwards that it was a wonderful performance and show.

We have been growing quickly since we have been having these concerts, and as this area continues to grow, we anticipate more and more new members. At each concert, we distribute information about our chapter and ATOS, and the response from people interested in theatre organ in this area has been tremendous; many have joined our club.

A number of our members have volunteered to play the Tampa Theatre organ before the movies which are shown there three times a week, and we know this will generate much interest in the organ as well as providing a fun thing for our members to do.

If any of you are coming to Florida, drop us a note and we will send you a schedule of our coming events. So far, it has been a great winter here!

PAUL AND BAMBI DANIELSON



CENTRAL INDIANA CHAPTER

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

The Long Center for the Performing Arts in Lafayette (formerly the Mars Theatre), with its beautiful theatre pipe organ, was the site of our November meeting. Carroll Copeland, representing the Long Center, accepted

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Central Ohio Chapter poses for a formal portrait at its annual meeting.

(Jack Montag photo)

the chapter's contribution and thanked us for the donation which was used to purchase a Wurlitzer 16' Flute and 16' Tuba rank. Ken Double, a guiding force in the Long Center organ which was dedicated in 1982, presented the program. Ken played many favorite selections including "The Song Is You" and "A Wonderful Day Like Today" plus a beautiful orchestral arrangement of "Winter Storms." Ken is also one of the featured artists in the Long Center Theatre Organ Series.

A Christmas party was held at Manual High School in December for members of our chapter and the Indianapolis chapter of the American Guild of Organists and their guests. Some 240 people attended this event, which began with a catered dinner on the beautifully decorated stage of Manual High School. One of the three Christmas trees was decorated with ornaments which the guests had brought and later exchanged as mementos of the evening. At a brief business meeting, President

Kevin Aikman presented a donation from the chapter to Carl Wright of Manual High School; the contribution is for a Peterson solid-state relay system for the 3/16 Louisville Uniphone. Carl thanked the chapter for its generosity.

Kevin then introduced guest artist Ron Rhode, who presented a varied program of show tunes, transcriptions and Christmas selections. His rendition of "Waltz of the Flowers" was especially beautiful.

CAROL M. ANDREJASICH

CENTRAL OHIO Columbus

513/652-1775 or 614/882-4085

Once again, we are indebted to host Tom Yanatel of the Palace Theatre in Marion, Ohio, where we held our November 23 meeting. The organ, a 3/10, Style 235 Wurlitzer,

was acquired from Betty Mason of Livonia, Michigan. Installation of this ten-rank instrument in organ chambers designed for seven ranks was no small chore, but by suspending the lower end of the Tibia rank horizontally and constructing a vertical wind-tunnel, the feat was accomplished.

The theatre was rescued from the wrecking ball (like so many similar theatres) by a civic group who purchased it and raised some \$500,000 for its renovation. Consequently, it has all new seats and a beautiful Art Deco interior suggestive of a Spanish influence. The theatre is an active centerpiece of Marion's performing arts movement, with plays, choirs, choruses and travelogues, and its organ is used frequently in connection with the travelogue presentations. We enjoyed open console with featured organists Bob Cawley, Harold Denser and Harry Connert. Many of our members provided a lively afternoon of entertainment. Newly elected President John



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Ellie Hyle takes her turn at the Marion Wurlitzer.

(John R. Polesley photo)



Members Harold Denzer and Harry Connett at the Marion Palace Wurlitzer.

(John R. Polesley photo)

Polesley conducted a short business meeting during which he introduced the officers for the coming year.

It would be hard to eclipse our 1985 Christmas party, but I think we did it on December 21 with organ talent and good food. On stage was our Wurlitzer at Worthington High School bedecked with gold and silver trim, while overhead was a banner proclaiming that this was the organ's sixtieth birthday. After a short business meeting, Shady Nook resident organist Trent Sims set the mood with a parade of Christmas music. His renditions of "Winter Wonderland" and "White Christmas" got us quickly into the holiday spirit. To commemorate the occasion, member Jack Montag, a professional photographer, took a group picture, the first — and as far as we know, the only — such photo taken of our chapter. There followed a steady stream of member organists to open console while the rest divided their attention between the music and the inviting array of food.

Our 3/16 Wurlitzer, now with 15 ranks operational, never sounded better — thanks to long hours on the part of the organ crew. It was the consensus of many of us that the instrument is right for its auditorium, and its voicing is nearly appropriate to its setting. The 1987 commitment of the organ crew is to trace out the remaining dead notes, reduce wind noise and replace leaky primary valve leather.

JOHN R. POLSLEY



Chicago Area

Theatre Organ Enthusiasts

312/794-9622 or 312/892-8136

The Chicago Theatre has been a glorious and entertaining surprise for many years and will continue to be for a long time. For two nights, just before Christmas, the walls of the theatre gloriously rang with the voices of a full house singing in praise the "do-it-yourself" Handel's *Messiah*. This musical masterpiece was accompanied by a large orchestra plus the organ which added greatly to the presentation.

The organ is scheduled to undergo a complete and extensive overhaul. Funds are available, as are eager hands to get the project going.

A 3/12 Wurlitzer-Kimball, neatly perched at the Copernicus Center (Gateway Theatre), was the site where Father Jim Miller presided at the console for our November show with good music and lots of humor. He was assisted by MC Sig Sakowicz, a Las Vegas/Chicago celebrity, and with Buster Keaton on the screen the end result was a happy, entertaining afternoon. We were pleased to have a busload of organ buffs from Central Indiana

Chapter join us for this performance. Thanks to Tess Moses of the Indiana chapter and to our President, Jim West, for arranging this tour.

Fred Arnish, staff organist at the Elm Rink, presided at our November social at the Montclare Theatre which is now open and has a Kimball which replaced the former 3/10 Barton. Fred presented a lively program for which we were greatly appreciative.

Barbara Sellers did a show at the Music Box Theatre in October. The deluxe three-manual Allen organ responded beautifully under the capable hands of Barbara Sellers. We deeply appreciate the generosity of Bob Chaney and Chris Carlo who make it possible to have this well-kept theatre available for glorious music and shows.

At the Christmas show at Quigley North, Michael Shawgo presented an excellent holiday program. Michael possesses a well-rounded musical education and has classical as well as contemporary experience. It was a great treat to hear the school's Chapel Kilgen organ give forth with Michael at the console.

We have recently heard that the Hinsdale Theatre is to be turned into a boutique, thus ending another series of organ programs. Tom Wibbels is to present a farewell program on the organ which will be fitting and proper. We are grateful to Jim Glass for his maintenance of this organ and theatre throughout the years.

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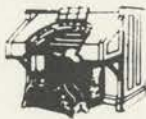
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CONNECTICUT VALLEY THEATRE ORGAN SOCIETY, INC.



Thomaston

203/357-4581 or 203/261-5269

We were extremely pleased to present Allen Mills in a Christmas Season Concert at the Shelton High School on December 6. Allen's Christmas concerts are very popular at Proctor's Theatre in Schenectady, New York, where he is resident organist, and, if we can judge by the audience response, just as popular in Connecticut.

From the very beginning, Allen captured the audience with a program augmented by stunning visual effects, a sing-along and Christmas Carols by the youth choir of St. Paul's Episcopal Church of Fairfield, Connecticut, under the direction of Geoffrey Clark-Smith, plus the recitation of "A Visit from St. Nicholas" by ATOS Director Allen Miller. It was truly a night of joy as evidenced by the smiling faces of those leaving the

auditorium.

The annual Christmas party was held on December 14 at the Farmington Hills Inn in Wolcott. Even though Santa Claus did not make an appearance, everyone had a good time.

President Colver R. Briggs has announced the very generous donation by Dr. R.J.N. Kerr of Essex, Connecticut, of a theatre pipe organ to our chapter. The organ is a 4/17 Marr & Colton, Opus 22126, which was originally installed in the Capitol Theatre in Wheeling, West Virginia. We are presently looking for a suitable home for the instrument and hope to make an announcement regarding this in the near future.

Because of the popularity of the Shelton Concert Series, an additional concert has been scheduled for April 4. The artist will be Dwight Thomas, the 1986 Young Organist Competition winner.

The town of Thomaston has engaged an architect to prepare plans for the Thomaston Town Hall, which includes the Opera House where our 3/15 Marr & Colton is housed. The Opera House was closed to public concerts in 1984, and high priority will be given to re-opening it sometime next year.

BARRY GOODKIN



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

On December 7 we held our annual business meeting at the Riverside Theatre for the election of officers. A concert by Clark Wilson on the Wurlitzer followed the meeting.

The search for a home for the Strassman Barton has been unsuccessful. Alverno College was a prime target for the organ, but funding was not available to complete the job. The board then decided to sell the organ in parts and put the profits to use for other organ projects.

The Avalon Theatre has come under new management. Former owner Tony Groh sold the theatre to Sue Levin of Milwaukee. She and her son, Eric, will now be managing the 58-year-old movie house. They plan no changes to the interior of the theatre. However, there will be weekend matinees and occasional double features. They are also very receptive to continuing the Monday night organ concerts sponsored by our chapter and starring Ralph Conn and other chapter members.

BILL CAMPBELL



Babson College, Wellesley
617/662-7055

With a bouncy "Wake Up and Live" to launch his Babson program on November 23, member Tim Holloran gave us a nice mix of selections covering the Jesse Crawford era, some lively Latin numbers, some Western and some Broadway tunes. A nice "That's What Friends Are For" brought us a song only a couple of years old. Tim's rather brief sojourn at the Wurlitzer console ended with an encore that said "That's All." Our artist's extensive experience playing skating rinks enabled him to produce an upbeat program of interest.

The first day of winter saw us gather at the Waltham home extension — Crystal Palace — of Rosalie and Pat Fucci. With a Merry Christmas — Happy New Year greeting stretched across the curtain "hiding" their

| | |
|-----------------------|---|
| April 4 | Castro Theatre, San Francisco, California |
| April 6 | Emery Auditorium, Cincinnati, Ohio |
| April 7 | Art Institute Auditorium, Chicago, Illinois |
| April 10 | World Theatre, St. Paul, Minnesota |
| April 11 | Christ Church, Oakbrook, Illinois |
| April 25 | Cleveland Gray's, Cleveland, Ohio |
| May 10 | Kilburn State Theatre, London, England |
| May 17 | Lancastrian Trust, Manchester, England |
| May 23 | Musical Museum, London, England |
| May 24 | Organ Museum, St. Albans, England |
| May 31 | Ohio Theatre, Columbus, Ohio |
| June 6 | John Dickinson High School, Wilmington, Delaware |
| June 25 | ATOS NATIONAL CONVENTION, Los Angeles, California |
| July 2, 9, 16, 23, 30 | Frauenthal Center, Muskegon, Michigan |
| September 20 | Wagnall's Memorial, Lithopolis, Ohio |
| October 16 | Roberson Center, Binghamton, New York |
| October 30 | I.U. Auditorium, Bloomington, Indiana |
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4/20 Robert-Morton, guests from Connecticut Valley Chapter and our members settled down for our Christmas meeting. Pat has about 18 ranks sounding, which Bob Legon demonstrated, then seasonal carols were played along with a sing-along and other numbers for a pleasant afternoon. The Fuccis have always been most generous, and this year have hosted us twice. Thank you, Rosalie and Pat!

Our January 3 Winter Concert with Allen Mills had Lady Luck again smile on us. A rather severe storm hit the area the day before, but the roads were clear before concert time, and the skies were cloudless. Resplendent in a bright red jacket, our artist swung onto the bench with an appropriate mad multi-faceted "Auld Lang Syne." His rendition was so elaborate that, with registrational and tempo changes, he wove a most beautiful musical pattern. With references to the recent storm, Allen took us for a "Sleigh Ride" that led us into a "Winter Wonderland," accompanied by colored slides of winter scenes projected on the screen. With Allen leading, the audience joined in a sing-along, always a popular feature with us New Englanders. The closing number, "My Romance," was as fine an arrangement as could possibly be desired. The audience immediately assumed a vertical posture as Allen left the bench amid long and loud applause. He reappeared twice for bows; then the entertainment was over. Allen Mills explored our Wurlitzer's many beautiful voices and gave his music a sensitive treatment with thoughtful registrations and using full organ sparingly. He definitely has that touch!

STANLEY C. GARNISS



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

612/689-9201 or 612/771-1771

It has been a most unusual winter here in Minnesota. For the whole month of December up to January 12, we have had no snow. And as I type, the thermometer says 48 degrees!

On November 23 fifty-four members and friends attended our annual election/buffet at Donatelle's Supper Club in New Brighton. People came early so they could relax and visit while members Ken and Betty Pofertl enter-

tained us in a musical duo with Betty at the Hammond B-3000 and Ken playing the sax, violin or drums. They played familiar dance tunes and music for our listening pleasure.

After the luncheon, we adjourned to a large meeting room where President Ralph Doble addressed the group; Don Johnson reported on the plans for the chapter organ installation; Ed Hirschhoff reported on the actions taken to save the State Theatre in Minneapolis (circa 1921), and Jim Moe, President of the Minnesota Theatre Organ Association, reported on the progress of the 3/21 Wurlitzer being installed in the World Theatre by volunteers from our chapter. For the first time, ballots were mailed to members and those which were returned were counted at the meeting, and the results of the election were announced by election chairman Mike Eric.

Our annual Christmas concert/party was held on December 7 at Cedarhurst with member David Kearn at the 3/8 Robert-Morton. This was a first for Dave on a theatre pipe organ. He played a few Christmas carols so we could join in and sing, which everyone seemed to enjoy. David has built a three-manual Devtronix electronic organ which is situated in a beautiful spotlighted studio-type room in his home in Buffalo, Minnesota. Open console followed Dave's brief concert, with several members taking turns at the organ, inspiring some dancers to do a few fancy steps on the polished ballroom floor. The Holiday spirit prevailed as Christmas cheer and goodies were served.

By the way, tapes are now available of the October 24 concert at the Minneapolis Auditorium featuring Dr. Edward Berryman and Robert Vickery at the dual console of the 5/126 Kimball. Tapes are \$11.00 postpaid and can be obtained from Michael Rider, 6637 Colfax Avenue North, Minneapolis, Minnesota 55430.

VERNA MAE WILSON



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As we enter 1987 with an exciting schedule of events to highlight the celebration of our first ten years of affiliation with our great so-

ciety, we are especially looking forward to the grand opening of the British-built 4/15 "Torch" Christie in the Memorial Hall in the South Wales town of Barry on March 1.

Our last in-theatre presentation of 1986 at the Top Rank Club featured the debut in the Metropolis of Dave Peterson from Blackpool. Dave opened in breezy style and quickly showed himself to be perfectly at ease with a wide-ranging and popular choice of music which he complemented with requests in the second half. This latter section was prefaced by a delightful cameo by Martin Harris, current ATOS Young Theatre Organist of the Year. Acquitting himself extremely well, with little prior familiarization with the big Wurlitzer, Martin certainly demonstrated his potential.

Four other complementary events completed our 1986 season. First was another successful Dance and Buffet Supper night at Memorial Hall Old Windsor featuring the Compton theatre organ with our good friends, the Windsor Theatre Organ Trust and the Page One Trio led by member Keith Evans — all supported by superb refreshments provided by our ladies.

Our last Chapter Club Night at Edith and Les Rawle's lovely home brought another welcome return of international organ ambassador George Blackmore to the famous 3/19 Wurlitzer in his inimitable style, and with a German television team in attendance, to provide a fitting close to another great season.

Peter Godwin played for a delightful Christmas carol evening at Northolt just before the holiday.

About 40 members enjoyed a coach trip to Gosport near Portsmouth at the end of November to see and hear the great Douglas "Mr. Brighton" Reeve play the 3/13 Compton that was originally in the Gaumont Wood Green in London and which was donated to our chapter at the end of its long and successful tenure at the Twickenham College of Technology just southwest of London. One of the all-time greats of the British theatre organ scene, this perfect gentleman was at his brilliant best with a typically exciting repertoire which included a lusty sing-along.

Thanks to the diligent efforts of Edith Rawle, our 1987 season got off to a joyful start with a coach trip by more than 50 members to visit two home venues in Leicestershire. First stop was Mark field to see and hear

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member Stanley Whittington play the illuminated 3/10 Compton that was originally in the Ritz Leeds and is now superbly installed, completely visible behind glass panels, in the home of Alan and Veronica Trott. The organ actually belongs to their daughter, Nina, who is married and lives in Lancashire, but who was also "at home" and played a series of delightful duets at the Compton with Stan at the Hammond electronic. Young members David Redfern and Peter Holt (both previous winners of our Young Organist of the Year) had also traveled from their homes locally and tried their hands. This was topped with a marvelous lunch while Paul Kirner, who was to be our second host of the day, entertained in fine style at the Compton.

On to "Compton Lodge" at nearby Stoney Stanton and what can best be described in the Rodgers and Hart sense as the best "Small Hotel" we know. We gathered in the bar lounge to hear a fantastic afternoon of music played mainly by "Mine Host" Paul Kirner at the 3/7 Compton that was previously in the Odeon Wealdstone and now sings out loud and long virtually every day in Paul's highly capable hands. Adjoining the "Reginald Dixon" bar and incorporating an appropriately blended electronic reverb unit, this 1934 vintage instrument provided an uncannily realistic reminder of Paul's, and our, legendary Blackpool favorite in a veritable cavalcade of musical enjoyment. David Redfern, Peter Holt and our veteran "Masterclass tutor," Ron Rogers also had a go to universal pleasure.

Again, great fellowship and superb refreshments completed a truly memorable day out and start to a most promising year.

DR. NORMAN BARFIELD



Rob Calcaterra at the Los Angeles Orpheum. (Zimfoto)



LOS ANGELES
THEATRE ORGAN
SOCIETY

California
818/792-7084

Our Christmas Party/Annual Membership Meeting was held at the San Gabriel Civic Auditorium on December 14. We heard guest artist "The Indestructible" Mr. Del Castillo in a very interesting Christmas program that pleased the large audience. A surprise guest artist, Jason Pfeiffer (finalist in the Stars of Tomorrow), also performed. Open console was the *finale* of a great day. The admission

fee was an unwrapped toy for the Children's Hospital in Los Angeles.

We couldn't think of a better way to start the New Year than by attending a fabulous concert at the Orpheum Theatre in downtown Los Angeles. On January 11, in a return engagement by popular demand, we heard Mr. Rob Calcaterra. Refreshing is the best word to describe this young and versatile artist, former head organist at Radio City Music Hall, who took us on a glorious musical tour. Our thanks to Gene Davis and his crew for the maintenance of this beautiful 3/13 Wurlitzer, and our thanks to Rob for such a relaxing and enjoyable morning. I'm sure that all the members and guests wish him well in his very busy schedule.

MARIA OLIVIER



MOTOR CITY
Detroit
313/537-1133

Lyn Larsen's artistry at the Redford Theatre's 3/10 Barton on December 6 provided just the right atmosphere for our Christmas program, "Around the World at Christmas Time." In addition to Lyn's finely melded program which included many seasonal favorites, we also featured the Dunav Dance Ensemble performing folk dances from many countries. A large Christmas tree in the orchestra pit was adorned with small flags and a variety of objects used to decorate trees in other lands, with handmade paper ornaments, candy canes and strings of popcorn and cranberries representing the United States. The printed program for the evening

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Lyn Larsen and the Dunav Dancers at Motor City Christmas concert.

(Ray Van Steenkiste photo)



Dave Vincent at organ pit piano plays some "oldies" for Motor City Christmas party.

(Ray Van Steenkiste photo)

recalled the members' personal remembrances of Christmas.

Our annual Christmas party was chaired by Irene FitzGerald and was held at the Redford on December 7. Harold Bellamy narrated "The Night Before Christmas" as members watched a vintage black and white film version of this famous poem. Chapter musicians for the evening were Dave Vincent, at the pit piano, and organists Ethel O'Leary, Margaret Tapler, Gloria Sunman and Tony O'Brien. Tony appeared in place of Lou Behm who, for the first time in many years, could not appear because of health problems, and Tony dedicated his part of the program to Lou.

A handmade dollhouse, a china doll and a miniature theatre organ console were prizes donated for a drawing held at the conclusion of our annual Christmas Bazaar at the Redford. Net profit from the event came to approximately \$2000.

Board games and card games abounded at an informal New Year's Eve party at the Redford. This fourth annual get-together included a potluck dinner and open console as well as hats and horns for the revelers as they watched the countdown from Times Square on television.

A 6:30 a.m. call from Fourth Sunday artist Victor Barz who was stranded by car trouble in Battle Creek (over 100 miles from the Royal Oak Theatre) gave program planner Fred

Page just over three hours to find a replacement artist or cancel the 10:00 a.m. concert. To the rescue came Paul Kline, who plays regularly for roller skating and in lounges and has performed for previous Fourth Sunday shows. We are indebted to Paul for a beautiful program on such short notice.

Coming events include 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, 17630 Lahser Road, Detroit, Michigan 48219, or phone 313/537-1133.

DON LOCKWOOD

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

The Middletown Paramount was the site of our December 13 chapter meeting, and more than 40 members took advantage of the opportunity to play at open console on our 2/10, Style H Wurlitzer. Bob Seeley and crew had the organ in good voice for chapter members who came to the Paramount for a day of playing, listening and enjoying the company of fellow theatre organ enthusiasts. Those who had never heard this organ were amazed at its big Wurlitzer sound. Several of the percussions are still being rebuilt and should be in



New York Chapter member Don Lockwood takes his turn at open console on 2/10 Wurlitzer in the Paramount Theatre in Middletown.

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Tom Stehle (left) and Dave Kopp at the Möller console at New York Military Academy. (Ronnie Stout photo)



Miki Geuder and Paul Quarino entertain Oregon Chapter members and guests at the Sherwood Oriental Theatre. (Claude Neuffer photo)

place in the coming months, so members will have to wait until next Christmas to play the tuned sleigh bells.

Many members remained in the area after the open console at the Paramount and attended Dave Kopp's concert on the 4/31 Möller at the New York Military Academy in Cornwall-on-Hudson that evening. Part of the Academy's regular theatre organ series, Dave's concert was a delightful balance of Christmas and holiday selections which included fine arrangements of "Sleigh Ride" and "Snow Fall," complete with slides of snowscapes taken around New York State. The audience did so well in the sing-along that Dave invited them to join his choir. He also accompanied the hilarious Laurel and Hardy comedy, *Big Business*, a timely film for the holiday season. The day's activities seemed to leave everyone with the holiday spirit!

Work to rebuild the 2/7 Bardovan Theatre Wurlitzer is now underway in Poughkeepsie, and chapter members working in the project hope to have the instrument back in its original home in the Bardovan within the next year. John Vanderlee, who is heading the project, reports that publicity in the local media has resulted in considerable support from the community. A recently received grant from IBM will be applied to the purchase of a new electronic relay for the Bardovan organ.

TOM STEHLE

OREGON Portland 503/771-8098

The Sherwood American Legion Hall was the scene of our potluck dinner and annual business meeting, an occasion which is always spiced with plenty of organ-talk and holiday spirit. Member Gary Zenk brought his WWII bugle to assure us that we wouldn't miss the "Mess Call." And we didn't!

After dinner and a short business meeting we walked the half-block to the Sherwood Oriental Theatre for a fun-filled afternoon of organ music, movies and merriment under the direction of Paul Quarino. The program got underway as Paul brought the 3/8 Wurlitzer up to Solo position with a lively "Deck the Halls."

Paul always manages to inject an element of surprise into his programs, and this was no exception. He dropped the organ to movie level and stepped off the lift to introduce vocalist Miki Geuder. Miki's smoothly rendered selections included Big Band tunes of the twenties and thirties. "Always" and "I'm Always Chasing Rainbows" were especially lovely. The first half of the show ended with the delightful disaster created by Laurel and Hardy and titled *Two Tars*.

Holiday music prevailed for the rest of the afternoon, and Miki led the audience in a most moving sing-along of "Silent Night." A

just-right touch of nostalgia was expressed in her beautifully sung "I'll Be Home for Christmas." A highlight of this part of the program was Paul's brilliant rendition of Leroy Anderson's "Sleigh Ride," a perennial favorite of our group. The program concluded with another classic Laurel and Hardy slapstick silent, *Sugar Daddies*, and the happy ATOSers left filled with seasonal sentiments and good cheer.

1987 is going to be an exciting and busy year for us as we countdown to the National Convention which we will host in 1988.

PUGET SOUND Seattle

206/852-2011 or 206/631-1669

Despite a busy schedule and active involvement in Oregon Chapter's sponsorship of the George Wright concert at the Organ Grinder on November 16, Paul Quarino arranged several activities for a group of our members who traveled to Portland a day early to view and hear other organs in the area. Grace McGinnis accompanied us when we had the privilege of touring the impressive Rodgers Organ Factory, hosted by Richard Anderson. Although there were countless organs of various designs under construction, the highlight of our visit was a close inspection of a spectacular five-manual pipe organ console soon to be installed in a church in Houston, Texas. Of par-

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Members of Oregon Chapter enjoy a potluck together before their Christmas program. (Claude Neuffer photo)

ticular interest was the explanation of computerized equipment, obtained from the Fender Bass Company while under the ownership of CBS, which streamlines the task of intricate assembly of some of the printed circuit boards.

At the Sherwood Oriental Theatre, we met

members of the Oregon chapter. Managing this neighborhood house is a labor of love; Bob Rothschild runs the theatre, Gene Stoller runs the projectors and Paul Quarino is installing and playing the organ. An extensive collection of carefully oiled and polished antique movie projectors is kept upstairs, the

oldest of which is an Edison design, circa 1899. The 3/8 Wurlitzer, originally installed in the Jacksonville, Illinois, School for the Blind, will be enlarged to twelve ranks and is used regularly on weekends. Paul played a short, but most enjoyable, program of old favorites prior to accompanying Harold Lloyd's *Grandma's Boy*, which was highly entertaining. A poignant screening of the demolition of the Portland Oriental Theatre was shown, since many decorative objects were salvaged and now proudly adorn the small lobby in Sherwood.

Paul graciously limited his program in order to allow time to return to the Organ Grinder for the final hour of upbeat jazz and traditional theatre organ stylings by staff organist Dan Bellomy. Although it had been a long day (some of the group had flown down from Vancouver, B.C.), we regretted its ending.

On Sunday the group car-pooled downtown to the First United Methodist Church where Jonas Nordwall played the morning service. The beautiful, modern sanctuary is constructed of native woods, and the room is bathed in a firelight-like glow from light reflected through stained-glass windows. The organ also fills the room — it is a 76-rank Wicks, recently rebuilt with the collaboration of Jonas Nordwall and Allen Van Zoeren. The many moods and colors of the instrument were evident when Jonas chose the



Gene Stoller demonstrates one of his many film projectors in upstairs museum of Sherwood Oriental Theatre. (Diane Whipple photo)



Bob Ray, Bill and Helen Hale, and Adeline and Clyde Hook enjoy Dan Bellomy's music at the Portland Organ Grinder. (Diane Whipple photo)

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Paul Quarino in the lobby of the Sherwood Oriental Theatre, the lobby of which was salvaged from the Portland Oriental. (Diane Whipple photo)

Georges Muschel "Toccatà" for the postlude, ending with the addition of the fiery reeds mounted on the rear wall of the room.

George Wright charmed the sell-out crowd at the Organ Grinder with the magic of his

musical genius, his wit and warmth of character. Although the weekend was over too soon, we left in anticipation of more outstanding programs and thoughtful hospitality during the Portland Convention in 1988.

Live productions at the Bremerton Community Theatre continue into the forty-third consecutive season. *The Sound of Murder* was well-received in November. Enterprising members of the Bremerton Pipe Organ Society used the organ for the overture, entr'acte, and for sound effects, adding to the suspense of the plot. They plan to use it throughout the year whenever possible.

DIANE WHIPPLE

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

Our November 29 meeting was held in the Orpheum Theatre with seven members taking advantage of open console on the 3/13 Wurlitzer. Final plans and assignments were made for Jack Moelmann's third benefit concert for Omaha History Museum — Western Heritage Museum to be held the next day. It was good to have Jack back with us, even for a brief visit, and we enjoyed hearing about the 4/36 Wurlitzer in the restored St. Louis Fox



Jack Moelmann at the Orpheum's 3/13 Wurlitzer for Omaha Museum benefit concert. (Paul Kanka photo)

Theatre. Jack favored us with a mini-concert which was enjoyed by all.

Jack's benefit concert on November 30 was entitled "Those Were The Days: Holiday Memories." With the cooperation of the weatherman, an enthusiastic audience of 1200 gathered to hear his captivating musicianship on the Orpheum Wurlitzer. His program in-



Dressed in formal attire, young Peter Jordan Warrick-Marsh retorts, "Who says all organ buffs are senior citizens?" Peter is the son of Peter and Camille.

(Tom Jeffery photo)



Bob Arndt at the Markworth 3/14 Kimball.

(Tom Jeffery photo)

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cluded many old favorites, a sing-along with slides and banjo/organ duets with Omaha's own Wendall Hall on the banjo. The Mack Sennet *Those Awful Hats* brought the first half of the concert to a close. The second half was highlighted by Charlie Chaplin's *The Rink* and Jack's patriotic tribute to America. The program netted approximately \$3500 for the Museum.

Our Christmas party was held at Bob Markworth's home on December 13, with 71 members and guests there to hear Bob Arndt, who traveled with his lovely wife, Betty, from their home in Des Moines, Iowa. Bob, who is best known as the owner of Arndt Organ Supply, presented an outstanding program which included a sing-along with slides and music of the Christmas season plus a jam session with Wendall Hall on the banjo and Bob on the organ. Once again, we are indebted to Bob Markworth for his hospitality and his fine 3/14 Kimball organ.

At the invitation of Maestro Bruce Hangen, member Peter Marsh performed with the Omaha Symphony and Chorus for three Christmas concerts on the Orpheum Wurlitzer. Peter played at the beginning and end

of the concerts, during Christmas narrative by Bruce Hangen, during a sing-along and with the full orchestra for "O Come All Ye Faithful." Peter is manager of Omaha's fine arts FM station KVNO.

As part of the Centennial Celebration of St. Joseph's Catholic Church in Omaha, Ron Rhode played a benefit concert on the Orpheum's 3/13 Wurlitzer on January 11. His program ranged from grand opera and religious themes to show tunes. Our chapter assisted St. Joseph's committee in the concert arrangements and had a membership booth in the lobby.

TOM JEFFERY



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

Our members have recovered from the rigors of hosting the Regional in the Rockies which drew over 400 people to the Denver

area to visit our many fine installations.

In November the group met at Fred and Evelyn Riser's Music Studio for our annual meeting followed by an open console session.

In December we continued our tradition of holding a holiday get-together between the holidays. This year we gathered at the home of Priscilla Arthur to enjoy hot punch and other holiday treats along with fine music supplied by members of the group.

Our new officers are busy planning a wide variety of activities for the new year which promises to be an exciting one.

DONALD D. ZELLER

SIERRA

Sacramento

916/967-5060 or 916/483-7351

January 10 will long be a day for our members to remember. It was a cold, foggy day, but over 150 people showed up for Don Wallin's concert at Pizza and Pipes in Sacramento. This was the first concert there since November 1985. Don had been on the East Coast for several years, and we are



Wendall Hall, on banjo, joins Bob Arndt for a toe-tapping jam session.

(Tom Jeffery photo)



Sierra Chapter artist Don Wallin at the 4/20 Wurlitzer.

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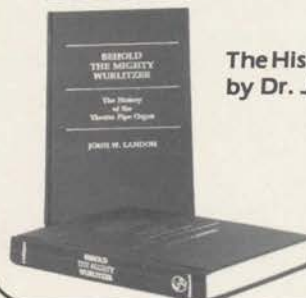
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Sierra President Chuck Shumate is MC for the Wallin concert.

grateful to have him back in Sacramento.

The 4/20 Wurlitzer in the Pizza and Pipes never sounded better. Much work has been done on the organ over the past few months. Just before the concert a tuning and reversal of the swell shades was done, making the organ speak out better than ever. This work was done by Dave Moreno and Ray Anderson.

The concert was, indeed, a thrill for the large audience which showed up at 10 o'clock in the morning. The program ranged from the era of Jesse Crawford to a few ballads and upbeat selections of today. Don's registrations were perfect, and his arrangements were all in good taste. His use of Solo stops instead of continuous full organ made the listening even more enjoyable. We wish to thank the Hogans for opening their establishment for our morning concert. Also, thanks to Jerry and his staff for their cooperation. It was a great morning for all of us.

BUD TAYLOR



Dave Moreno assists Don Wallin in a novelty arrangement of the "Trolley Song."

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our November meeting was another all-day trip to Siloam Springs and Bella Vista, Arkansas. This was our third time to take this tour, and it looks like it has become an annual event.

We left Tulsa early that Saturday morning and journeyed to Siloam Springs to the home of Hugh and Enid Lineback. We saw their still-being-installed 2/6 Kilgen-plus-chimes-plus-extras and were impressed with its progress during the year. After refreshments provided by our hosts, we were on our way again. The Linebacks and organman Bill Stephens joined our caravan.

Our destination in Bella Vista was the home of National ATOS Vice President Russell Joseph and his wife, Florence. We arrived in time to enjoy a full afternoon of organ music. Our host played first on his pure 2/4 Wurlitzer, showing us the capabilities of the instrument and its toy counter. We heard the chrysoglott, chimes and glockenspiel in Victor Herbert's "Toyland," the birdwhistle and fire siren in "A Bird in A Gilded Cage" and the reiterating xylophone, auto horn, bass drum and cymbals in "In My Merry Oldsmobile." He closed with a lovely "The Lost Chord." At open concole we heard from sev-

eral of our playing members.

Russell then played some recordings for us, samples of records and tapes, some that he had made at the recent ATOS Convention and the Denver Regional, and we understood his excitement about his "new, modified" speakers — they certainly did reproduce the lowest tones with no distortion.

Afterwards, we (all 21 of us) adjourned to the Country Club for dinner before climbing back into our cars for the return trip to Tulsa.

Our Christmas party found us once again at Tulsa's Assembly of God Church. The church is still available to us, for which we are very pleased and grateful. They very graciously allowed us to use their fellowship hall and kitchen for our potluck dinner. We then assembled in the church for music — Christmas and otherwise — on the 4/14 Robert-Morton and the grand piano. Our program was provided by Julius Chapin, Don Kimes, Phil Judkins, Charlene Roberts, Sam Collier, Dick Van Dera and Dorothy Smith. Organ and piano duets by Dick and Don, and Dick and Dorothy (trading off between both instruments) were especially delightful.

DOROTHY SMITH

SOUTHEAST TEXAS

On December 21 our chapter sponsored a free Christmas concert at the Jefferson Theatre. Local member Bob McGillivray provided appropriate Christmas music at the 3/8 Robert-Morton for the approximately 40 people who attended. Open console was held afterward with Jim Doleman and Carter Bidwell doing the honors. Following the concert, we had a presentation of Christmas selections by the Golden Triangle Musicians League, a group of talented high school band students directed by Jim Kesman. The afternoon was enjoyed by all.

Work continues on the Robert-Morton. Recently we have succeeded in getting seven of the twelve second-touch switches to operate on the Pedals and Accompaniment manual. The remaining switches on the Accompaniment and Great manuals should be working shortly. Additional work to be done includes adjusting second-touch contacts, reworking the pedalboard, reworking cancel pistons, repairing the toy counter in the Main chamber and relathering in the Solo chamber. We will keep you posted as work progresses.

CARTER BIDWELL



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We were pleased to learn that \$8500 from the State of Florida has been set aside for repairs on the Wurlitzer organ in downtown Miami's Gusman Cultural Center. The money is part of a large grant from the state for renovation of the theatre. Thanks to the efforts of Managing Director Darrell Calvin and Assistant Manager Gary Keating a chunk of the grant will help make the Wurlitzer an even better instrument.

The Gusman Wurlitzer is featured in a full-page photograph on the cover of a new publication by Belwin-Milles, *Sousa for Organ*. On the title page, the Miami Theatre Organ Society (sic) and Gusman Cultural Center are given credit. The photographer draped a military jacket, cap and gloves on the console to carry out the theme of the book.

From mid-July to mid-September, Gusman presented classic movies every Friday night. For thirty minutes before each film, members David Thurman and Bill Schaffer played the Wurlitzer.

David Thurman and members Ken Whiting and Mike Kinerk were interviewed by WTVJ, Channel 4, Miami. Reporter Steve Rondinero credited the South Florida chapter with saving the organ, calling it the "heart of Gusman," as we call it the "Voice of Gusman."

The *Miami Herald* featured three playing theatre organs in the Miami area and included interviews with Calvin Jureit, Vivian Andre, Ken Whiting and David Thurman.

Chapter musical events were a November 17 meeting at Gusman with music by David Thurman followed by open console; our annual Christmas concert at the home of Milly and Calvin Jureit with Walt Strony giving a wonderful performance; a concert at Andre Hall, owned by Vivian and Bob Andre, who have the sister organ to the Gusman Wurlitzer. Rob Calcaterra gave the recital and celebrated his birthday at the same time.

JO WERNE



**American
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VALLEY
OF THE
SUN
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

Our November 23 meeting was held at the lovely home of Bill and Barbara Brown. Organist for the day was Pete Eveland, Evangelical minister of the First Christian Church in Phoenix. Some members of our chapter are currently helping Bill Brown with the installation of a Wurlitzer in that church's fellowship hall. Eveland opened with "There's No Business Like Show Business" and included several show tunes in his program. Having once been staff organist on the steamer Delta Queen, he played some river songs plus some classics, some songs of the South and some numbers associated with Thanksgiving. Eveland's music warmed the hearts and Barbara Brown's refreshments of hot cider and doughnuts warmed the tummies!

December was a busy month. Our annual potluck Christmas party was held at the home of Lil and Leo Carraro on December 7. A week later, several members attended Walt Strony's Christmas concert at the Mesa Organ Stop. The following Sunday, our regular meeting took place at the beautifully restored St. Mary's Basilica in Phoenix. "Surprise" artist for the afternoon was our local maestro, Lyn Larsen, playing the Allen digital computer organ. Larsen's program included works by Purvis, Bach and Vivaldi as well as some traditional Christmas songs. Church bells chiming the hour added a nice touch just as Lyn began his medley of Christmas music.

MADELINE LIVOLSI



WOLVERINE CHAPTER

of the American Theatre Organ Society

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

On November 31 we were welcomed to the home of Chuck and Sharon Patterson, north of Pontiac. Coming between the holidays,



Sharon Patterson and Melissa Ambrose in duet at the Wolverine chapter meeting in November.

(Bill Vogel photo)

this event was hailed as the chapter's own Christmas gathering for 1986. All afternoon the music of Christmas rang through the Patterson's impressive home. It came from two Hammonds (an H and a B) and a piano, and frequently backed up the voice of Fran Carmody who lead in many a song of Christmas. Once hostess Sharon and Melissa Ambrose got things underway with a spirited "Brazilian Sleighride," the music was provided by our organ-playing members, playing solo, in duets or in trios. The afternoon sped by all too soon, and we reluctantly adjourned for dinner at nearby Zimm's Restaurant which served us a beautiful buffet. We offer warm thanks to the Pattersons for opening their home to us.

On December 14 many Wolverines joined the Detroit Theatre Organ Club at their home, the Senate Theatre, for a concert by veteran theatre organist Don Baker which was sponsored by DTOC.

We extend our sympathy to member Marjorie Allen whose mother, Irene, passed away in December. Many ATOSers will remember Irene, who frequently accompanied Marjorie to ATOS happenings.

Our nominating committee sought diligently for an infusion of new blood into the chapter board. Apparently the current board is doing too good a job and will return to office in 1987.

CHARLES AND BETTY BAAS □



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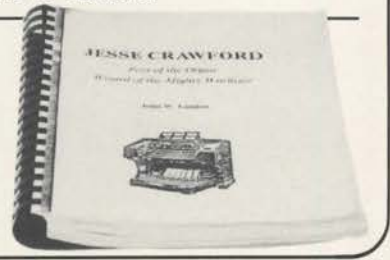
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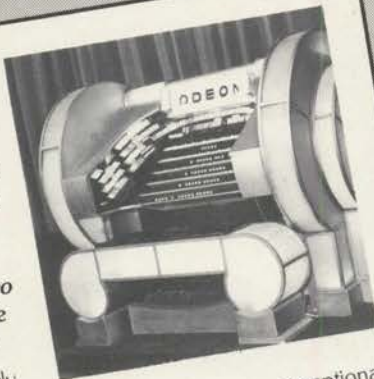
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