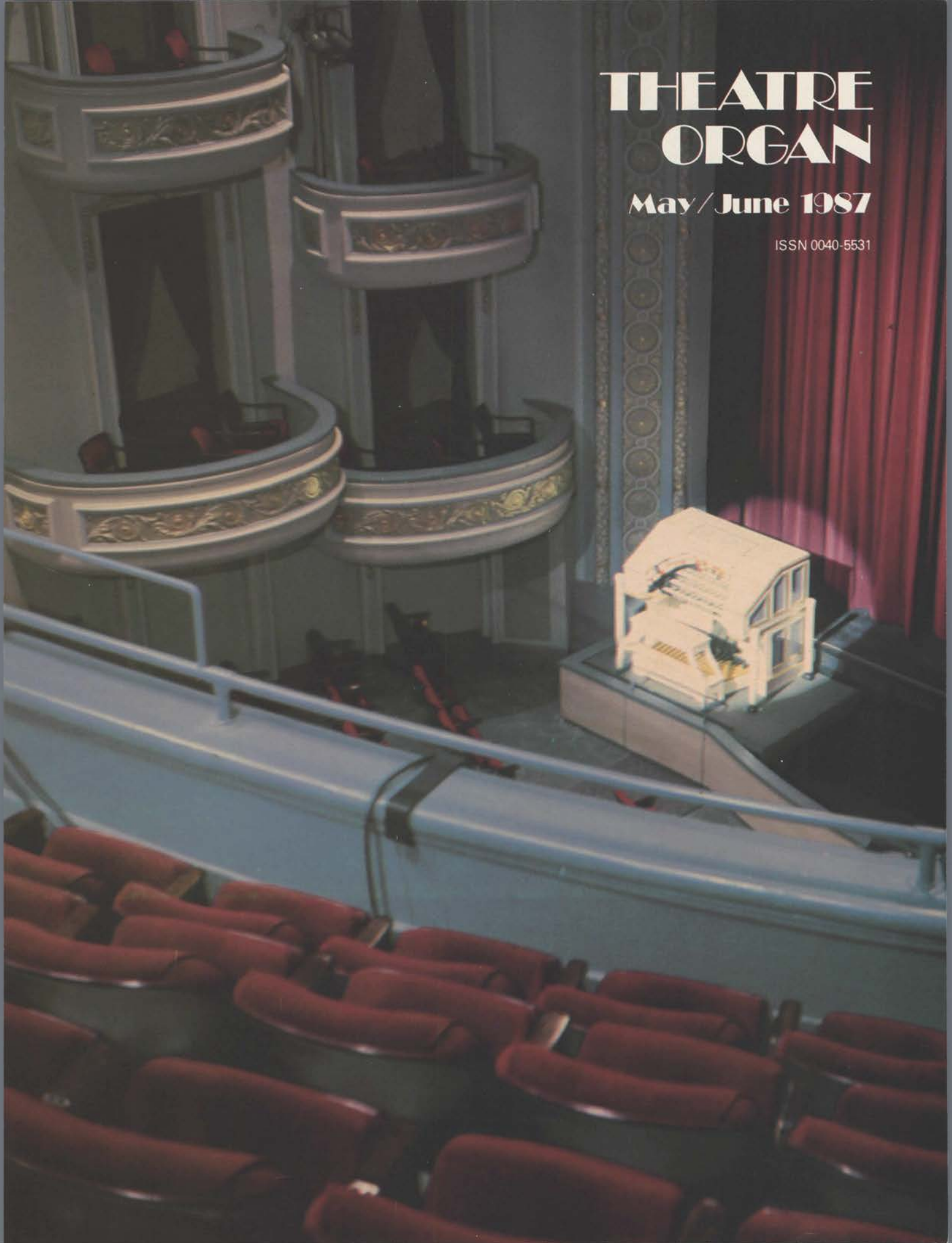


# THEATRE ORGAN

May/June 1987

ISSN 0040-5531





Now... From the MUSIC people At WARNER BROS...

# The Greatest Music



# Fake Book Of Them All!

★ Words & Music For 1,225 Best Songs Ever!

★ 672 Pages — over 4 lbs. of Greatest Hits!

★ The Professional Musicians' Bible!

What is a fake book? It's the kind of book musicians use when they need a library of music at their fingertips. It's what they use to answer requests, to learn new songs, to play from instantly, to make their own arrangements. It usually has hundreds of songs - ours has 1,225, the biggest ever! - all the words, chord symbols and melodies. It's the kind of book which was once sold illegally. But now, thanks to Warner Bros. Music, it is not only legal, but it is absolutely the most complete music book ever offered, containing the most-requested, best-loved and most popular music of all time. It is truly a complete music library unto itself!

## The Legends of Music

Here in one gigantic volume you will find the music of such legendary composers and lyricists as George Gershwin, Cole Porter, Harold Arlen, Johnny Mercer, Sammy Cahn, Julie Styne, Henry Mancini, Howard Dietz and Arthur Schwartz, Bob Dylan, Leonard Bernstein, Stephen Sondheim, Rodgers and Hart, Victor Herbert, and John Williams to name just a few!

## Music For Every Occasion

There are even handy cross-references included to help you find the right song quickly. In addition to the 10 page alphabetical listing, there are tune listings by classification: you'll find lists of Christmas songs, Irish songs, wedding songs, waltzes, classical themes, polkas, sing-along favorites, show tunes, rock and roll songs, movie songs, Italian songs, plus lots more. There are listings by decades: songs of the 20's, 30's, 40's, right up to the 80's. There's everything from big band listings to folk song listings. In short, this book is a must for every practicing musician. (It's even for the ones who don't practice!)

The *Greatest Legal Fake Book* contains the finest standards ever written including... *Embraceable You*... *Dream*... *But Not For Me*... *I'll Get By*... *It Had To Be You*... *The Man I Love*... *September Song*... *Sophisticated Lady*... *Star Dust*... *Tea For Two*... *That's All*... *Time After Time*.

It also has the fabulous hits of today such as *Send In The Clowns*... *The Way We Were*... *Early Morning Rain*... *Evergreen*... *Chariots of Fire*... *Can You Read My Mind?*... *Barbara Ann*... *Arthur's Theme*... *Always On My Mind*... *M\*A\*S\*H*... *Rhinestone Cowboy*... *Star Wars*... and more!

It has the super-Latin excitement of such hits as... *Guantanamera*... *Misirlou*... *Serenata*... *Spanish Eyes*... *Blue Tango*... *Desafinado*... *Quando, Quando, Quando*... *Delicado*... *Lady In Red*... *Begin The Beguine*... and many more.

You'll find the very best "hot jazz" tunes too, such as *Limehouse Blues*... *St. James Infirmary*... *Forty Second Street*... *Exactly Like You*... *Cherokee*... *Bei Mir Bist Du Schon*... *And The Angels Sing*... *At Sundown*... *Ain't Misbehavin'*... *Sweet Georgia Brown*... and plenty more.

Here are the most popular dance tunes for working musicians including,

*The Continental*... *Dancing In The Dark*... *The Charleston*... *Beer Barrel Polka*... *In The Mood*... *Peppermint Twist*... and loads more.

From the "swing" era there are such wonderful favorites as *I Got A Gal In Kalamazoo*... *It Don't Mean A Thing (If It Ain't Got That Swing)*... *Jersey Bounce*... *Do Nothin' Til You Hear From Me*... *Mood Indigo*... *Opus One*... *String Of Pearls*... *Tuxedo Junction*... and more.

It includes the greatest love songs, torch and jazz ballads... *Darn That Dream*... *Imagination*... *Early Autumn*... *Here's That Rainy Day*... *Body & Soul*... *Autumn Nocturne*... *Autumn In New York*... *Angel Eyes*... *How Long Has This Been Going On*... *I Should Care*... *Polka Dots And Moonbeams*... *What's New*... and loads more!

It even has such fun nostalgia hits as *Cheerful Little Earful*... *Barney Google*... *Give My Regards To Broadway*... *How You Gonna Keep 'Em Down On The Farm*... *A Shanty In Old Shantytown*... *Minnie The Moocher*... *Rose Of Washington Square*... *Shuffle Off To Buffalo*... and *Too Fat Polka*.

## Money Back Guarantee

Try this book for 30 days - it will take that long to get through it. If you are not completely thrilled and delighted, and do not agree that this book is everything we say it is, simply return it to us at our expense. We will gladly refund your complete purchase price and the postage too! However, we think you'll keep this book. It's the best musical investment you will ever make! Hurry and order yours today!

## Songbooks Unlimited, Dept. LF-01-67

352 Evelyn St., P.O. Box 908, Paramus, NJ 07653-0908

Please rush me **The Greatest Legal Fake Book** with 1225 songs. If I am not completely delighted, I will return the book within one month for a complete cash refund. (N.J. residents add sales tax.)

I enclose check or money order for \$29.95 plus \$2.50 check delivery charges, payable to Songbooks Unlimited.  
one  Please charge my credit card.

VISA \_\_\_\_\_ Acct. # \_\_\_\_\_

MASTERCARD \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_



# THEATRE ORGAN

(ISSN 0040-5531)

ATOS  
ARCHIVES / LIBRARY

JOURNAL OF THE  
AMERICAN  
THEATRE ORGAN  
SOCIETY

Library of Congress  
Catalog Number — ML1 T 334

VOLUME 29, NUMBER 3  
MAY/JUNE 1987

## Editorial

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

## Advertising

Len Clarke  
1839 Weeg Way  
Park Ridge, Illinois 60068  
Phone: 312/692-9399

## Back Issues & Binders

Vernon P. Bickel  
1393 Don Carlos Court  
Chula Vista, California 92010  
Phone: 619/421-9629

## President

Jack Moelmann  
P.O. Box 165  
Scott AFB, Illinois 62225  
Phone: 618/632-8455

## Vice President

Russell Joseph  
18 Fenchurch Drive  
Bella Vista, Arkansas 72714  
Phone: 501/855-1002

## Secretary

David M. Barnett  
423 North Stafford Avenue  
Richmond, Virginia 23220  
Phone: 804/359-6318

## Treasurer

Warren Dale Mendenhall  
4428 Pennsylvania Avenue  
Fair Oaks, California 95628  
Phone: 916/967-5060

## Executive Director

Douglas C. Fisk  
P.O. Box 420490  
Sacramento, California 95842  
Phone: 916/962-1019

## Board of Directors

Tom B'hend  
Catherine Koenig  
Dr. John Landon  
John Ledwon  
Allen R. Miller  
Lois F. Segur  
Richard J. Sklenar  
Walter Strony  
Rex Koury, Past President

## Corporate Office

American Theatre Organ Society, Inc.  
1393 Don Carlos Court  
Chula Vista, California 92010

## Curator — Archive/Library

Vernon P. Bickel  
1393 Don Carlos Court  
Chula Vista, California 92010  
Phone: 619/421-9629

## Journal Staff

Editor — Grace E. McGinnis  
Editor Emeritus — W. Stu Green  
Contributing Editor — Robert Gilbert  
Associate Editors  
Lloyd E. Klos  
Verna Mae Wilson  
Art Director — Floyd A. Mumm  
Advertising — Len Clarke  
Publisher — Warren Dale Mendenhall

## Design & Typesetting

Pica Studio  
Livonia, Michigan

## Printing & Mailing

Scott Publications  
Livonia, Michigan

## features . . .

- 5 Back From The Brink . . . . . Jim Moe  
10 The John Brown Cook Memorial Wurlitzer  
at Founder's Church . . . . . Stephen Ross and Chris Elliott  
12 The Care and Feeding of Organ Soloists  
in 1987 . . . . . Walt Strony  
14 Twenty Years of RTOS Auditorium  
Theatre Concerts . . . . . Lloyd Klos  
18 Special ATOS Gifts Recognized  
26 Election Results . . . . . Russell Joseph  
27 May We Introduce . . . John Lauter . . . . . Dorothy Van Steenkiste  
29 ATOS International News . . . . . Tom B'hend

## departments . . .

- 4 Executive Messages  
15 Biographical Dictionary  
19 Pipes & Personalities  
23 For the Records  
25 Letters to the Editors  
28 Nuggets from the Golden Days  
33 Closing Chord  
34 Theatre Organ News from Australia  
37 Chapter Notes  
56 Classified Ads

## Cover Photo

Now in great condition — the World Theater  
and its 3/21 Wurlitzer in St. Paul, Minnesota.

See story starting on page five.

Jim Moe photo

ATOS National Membership is \$20.00 per year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$2.50. Make check or money order payable to ATOS, and mail to ATOS Membership Office, P.O. Box 420490, Sacramento, Calif. 95842.

THEATRE ORGAN (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit or-

ganization. Jack Moelmann, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1985. Office of publication is 4428 Pennsylvania Avenue, Fair Oaks, California 95628.

POSTMASTER: Second Class postage paid at Fair Oaks, California 95628 and additional mailing offices. IF UNDELIVERABLE, send form 3579 to ATOS Membership Office, P.O. Box 420490 Sacramento, California 95842.



# American Theatre Organ Society

## PRESIDENT'S MESSAGE



Here it is summertime again, and, of course, that means vacation time. I hope that you are planning to attend the ATOS National Convention being hosted by our good friends in Los Angeles. Registration has been excellent, and I know that the hard work the Los Angeles people have been doing for a long time will result in a great convention for all of us.

The 1987 Young Organist Competition has come to a close. We had eight fine artists compete this year, and we are hoping for an even greater participation next year. Please start planning your competition now. The rules and procedures will be published shortly after the convention. The results of the competition will be announced at the convention, and you will have an opportunity to hear the overall winner perform in a cameo during one of the scheduled concerts. I want to thank Lois Segur and her committee for the fine work they have done this year in continuing the success we have had with the competition. I also want to thank the outstanding judges who devoted a lot of their time listening to and reviewing the tape entries to determine the winner of the competition. Lyn Larsen was the head judge this year, and the other judges will be announced during the convention when the winners are made known.

Your Board of Directors will be busy during the convention meeting to examine where ATOS is and where ATOS will go. ATOS is on the move, and we want to keep it that way. There are a lot of exciting things going on, and we will work hard to represent you, the membership. The election of three new people to the Board has been completed, and the

results of the election will be announced shortly. We had an excellent slate of nominees this year, and I want to thank all of them for their interest in ATOS and their willingness to devote their spare time to our cause. A big thank you also goes to the Nominating Committee headed by our Vice Chairman, Russell Joseph. Retiring from the Board are Walt Strony and Richard Sklenar. We want to thank them for their outstanding contributions to the business of ATOS. We look forward to their continuing participation in the organization.

I hope that each of you who attends the convention will come and say, "Hello," and let us know how you feel we are doing running ATOS. We need both your compliments and your complaints; however, I hope there are not too many complaints as we are trying our best to further the goals of ATOS. I also hope you will find the time to attend the Chapter Representatives' meeting. Those of you who are not affiliated with a chapter might find it interesting to see what the chapters are doing and possibly even start a chapter of your own.

I want to welcome the new Jesse Crawford Chapter, located in the area of Billings, Montana. Work is also underway to formally charter the Santa Barbara chapter of California. Both organizations will be great additions to the ATOS family.

Remember to keep trying to get new members. We need them and you. See you in Los Angeles.

Sincerely,

Jack Moelmann

## EXECUTIVE DIRECTOR'S MESSAGE



As we approach convention time, it is good to review our progress since the last convention in Richmond.

The biggest tangible addition to the Society's function during the year is the publication of a monthly newsletter. Progress has been made in other areas, but the newsletter ties in with a second important point — the increase in income above the regular dues from members. A complete list of those who have contributed funds in specified categories during the year (April to April) is published in this issue. The amount received exceeds \$15,000! This is a big increase over a year ago and nearly enough to publish the newsletter for a year in its present form. Without this additional income, the Board may not have been able to continue publication for a full year.

Yes, it takes money to add to the program growth of ATOS, just as it does with chapters. Some other programs requiring financial resources include the preparation and printing of a brochure to be used by ATOS and chapters to tell prospective members about the Society. Discussions and plans are underway to develop a series of theatre organ programs for public radio, and the possible production of a public television program. There has also been activity regarding the location of a National Headquarters and what it should contain.

As you make this year's decision regarding ATOS membership for another year, can you add your name to those able to make the "Additional Contribution" list? The decision to add funds, if made by enough members, can: A) keep our regular dues at \$20, and B) give ATOS the necessary funds to develop projects to help preserve the theatre organ for future generations to enjoy.

Sincerely,

Douglas C. Fisk





# Back From The Brink!

by Jim Moe

In January 1984 the World almost came to an end.

It was not by fire and rolling thunder from the skies — as some would-be-prophets have suggested — but by plaster falling from its ceiling. And its fate was almost sealed not by a deity but by a building inspector.

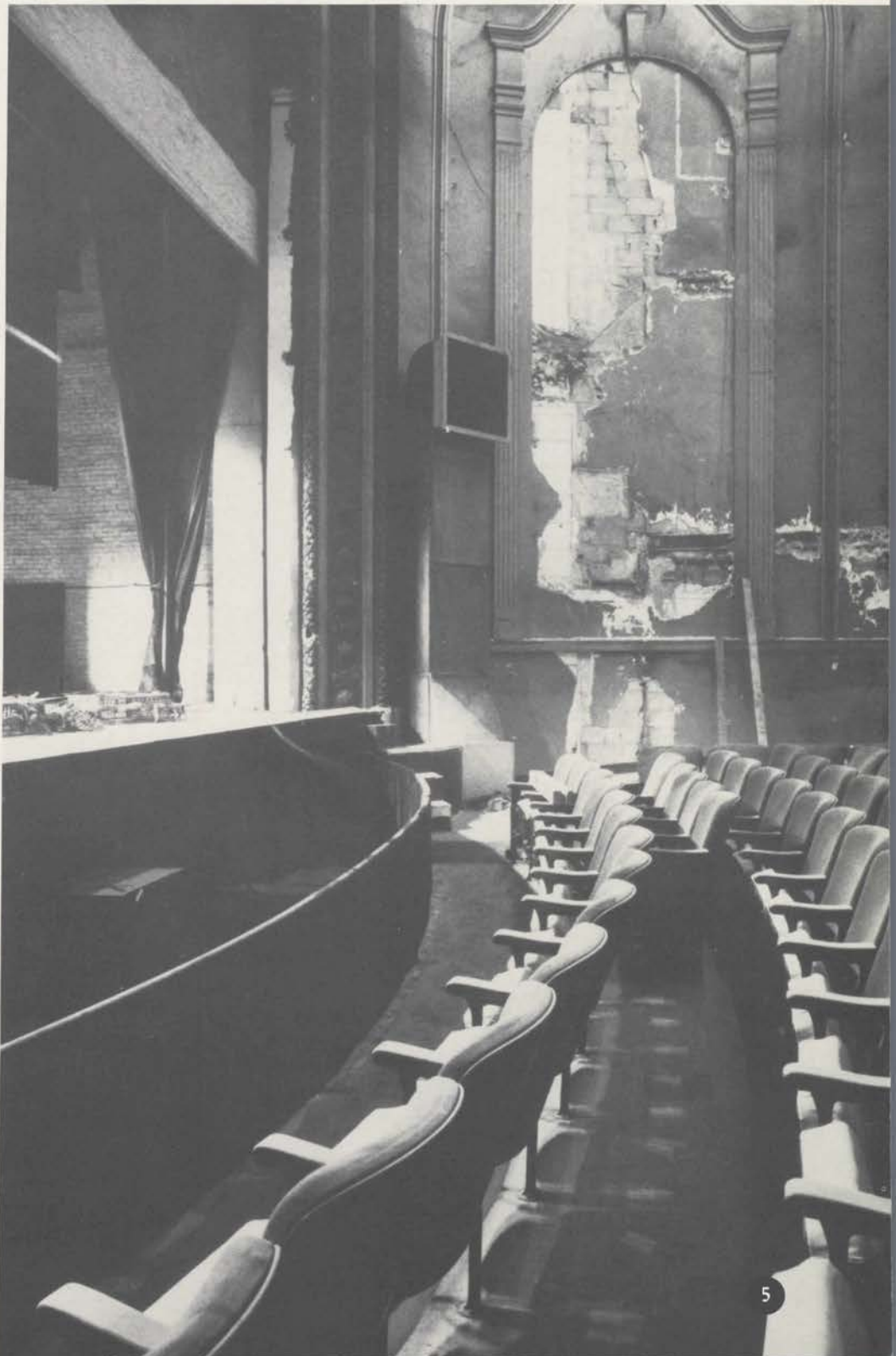
St. Paul's World Theater originally opened in August 1910 as the Sam S. Shubert Theater. It was one of the four memorial theatres built by the surviving two Shubert brothers after the death of their brother. To assure a fitting memorial, the firm of Marshall and Fox of Chicago was hired, and the theatre was patterned after the beautiful Maxine Elliot Theatre of New York.

The St. Paul Shubert was a legitimate theatre and presented plays, musicals and performers which were on tour nationally for the extensive Shubert chain. Its design was elegant, though not as ornate as the movie palaces were soon to become. The balconies were tiered and grand opera boxes completed the simple, yet classic, auditorium. The seats were upholstered in deep burgundy plush to enhance the visual effect and assure that patrons were indulged.

The Shubert was the center of theatrical activity in St. Paul during its first decade, but by the early 1920s the movie houses were drawing the crowds. The Shubert became just another movie house, and was, of course, at a serious disadvantage since its original design had not provided chambers for a theatre organ.

Some revival attempts were made in the early 1930s, and the grand opera boxes were lost in one of the "modernizations." The Shubert became the World, a plaster shell replaced the elegant interior, and the theatre became just another of St. Paul's second-rate movie houses. This did, however, prove to be economically successful, and the World continued to run movies until the late 1970s.

The saga of the World and its Wurlitzer has several other main players, one of which is Minnesota Public Radio. MPR was founded at St. John's University near St. Cloud, Minnesota, in 1967 by William H. Kling, still its president and driving force. From humble beginnings and a single, low-power transmitter, MPR has grown to a 12-station network covering Minnesota, parts of Michigan and several adjacent states. Its 60,000 member-sup-



Interior of the World Theater before renovation.  
(Photo courtesy World Theater)



porters and staff of over 200 make it the largest institution of its kind in the country. Many MPR programs, such as J. Michael Barone's *Pipedreams*, *St. Paul Sunday Morning* and others are distributed nationally by American Public Radio, itself spawned by MPR. The most widely known of MPR's programs, Garrison Keillor's *A Prairie Home Companion* (APHC, as it is known to the staff), is the reason the World did not come to an end, but to a beginning, back in 1984.

APHC had outgrown its original home by 1978, and the movie business had left the World (as well as all the other downtown St. Paul theatres) in favor of the suburbs. Lumber to board up the theatre had already been purchased by the owner when MPR approached him for a possible lease. Fortunately, the owner wanted to see the theatre saved and agreed to a modest rental. From 1978 to January 1984, the World, though time-worn

and tired, was again lavished by attention from a dedicated APHC staff and by the constantly increasing numbers of APHC fans. During this time, the theatre building was purchased by MPR.

When the ceiling fell and the building was condemned for public use, APHC moved to the nearby Orpheum Theatre. It was at this point that MPR decided to rebuild the World. A four-year, \$3.5 million effort was launched and is just now being completed.

Other key players in our drama are the Minnesota Theatre Organ Association and the Land O'Lakes chapter of the ATOS.

The Minnesota Theatre Organ Association was founded in 1971 by George Hardenbergh, Clyde Olson and John Zetterstrom, who hoped to get an organ installed in the Twin Cities for concert and club use, as had been done by DTOC in Detroit. After a considerable search, a 3/19 Wurlitzer, Opus

1473, was located in Texas, purchased and moved to the Twin Cities. The original home of the organ was the San Antonio Famous Players Theatre (later the Texas Theatre) where it had been installed in 1926. By the late 1950s it had suffered deterioration and vandalism which had almost sealed its fate. Subsequent removal and storage outdoors under a tarp for many years had brought it to much the same condition as the World Theater before its restoration.

In the following years, the dedicated men of MTOA proceeded to work on the organ, to rebuild virtually destroyed chests, pipework and console. The organ, however, although badly damaged, was essentially complete. In addition to rebuilding the console, a Z-Tronics solid-state relay and a Trousdale microprocessor combination action were installed. Unification was increased to a total of 23 tabs, providing much more tonal flexibility. Tonal resources were also increased to 21 ranks with the addition of a second Vox and a Tibia as well as a piano.

Many options for installing the organ were considered, but none seemed to be quite right until, in mid-1985, a discussion between flying enthusiasts Harry Jorgensen (associated with MTOA and Land O'Lakes Chapter) and Roger Gomol (of MPR on-air staff) revealed that MPR was interested in the possibility of an organ as part of the then-planned World restoration. In fact, an alternate design had been included by the architects which provided for chamber space over the to-be-replaced grand opera boxes.

Arrangements were made between MTOA and MPR for the installation and subsequent use of the Wurlitzer for World Theater functions and concerts as well as for Land O'Lakes Chapter/MTOA use. The organ chambers were included in the renovation along with many other structural and physical changes. One end of the orchestra pit was squared off to provide space for a console lift. As it turned out, this required breaking up bedrock which was revealed when excavation began.

Only after much planning and careful layout was it determined that the now 21-rank organ would actually fit. Chamber space is an absolute minimum. The good news, however, is that sound is brilliantly projected because of the shallow chambers which are located above the grand opera boxes on either side of the orchestra. Tuned percussions and toy counter are mounted outside the chambers and speak through a spot bay opening directly above the orchestra seats. Diaphones and 16' Bourdon had to be located high on the stage side wall, and the piano (also playable manually) is located in the orchestra pit. Terry Kleven of Century Pipe Organs is responsible for the final tonal finishing of the Wurlitzer.

Another special requirement for the installation has been the elimination of mechanical and wind noise. The World is often used as a broadcasting studio, and ambient noise is carefully controlled throughout the building. This required decking around the chests at walkboard level and extensive soundproofing for the blower.

Access to the Main chamber is quite direct,



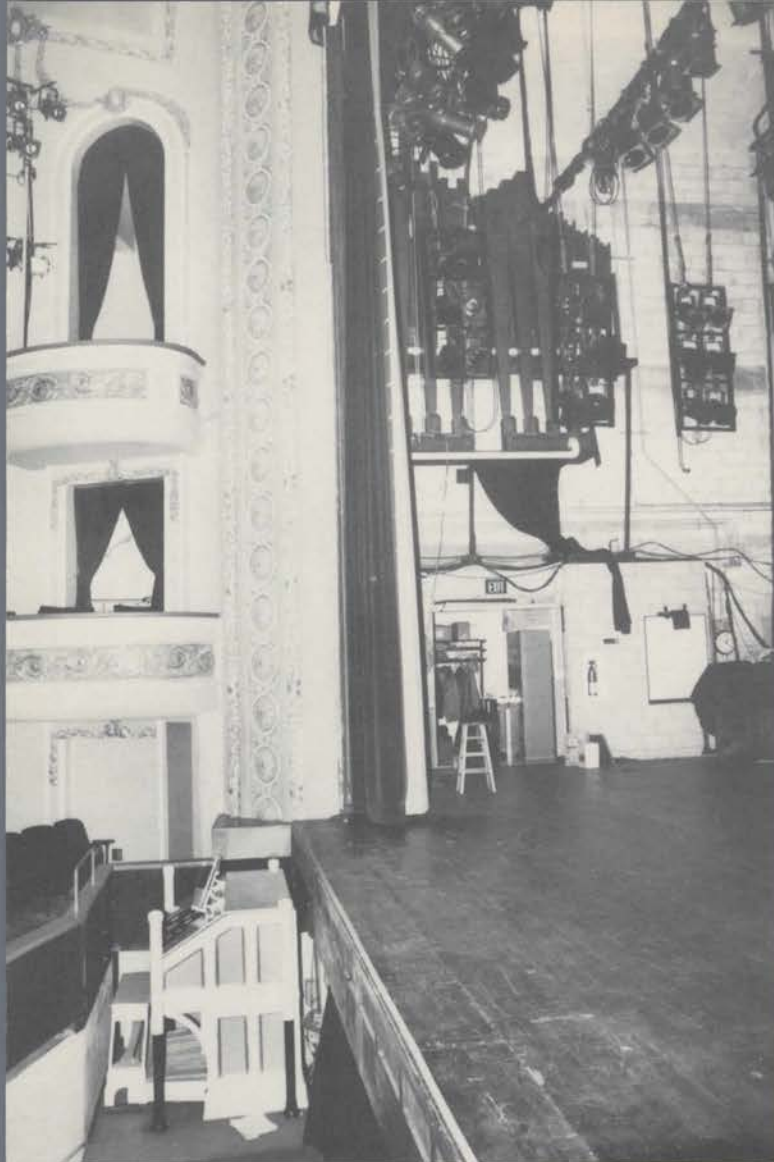
Interior of the World Theater after renovation.

(Photo courtesy of World Theater)

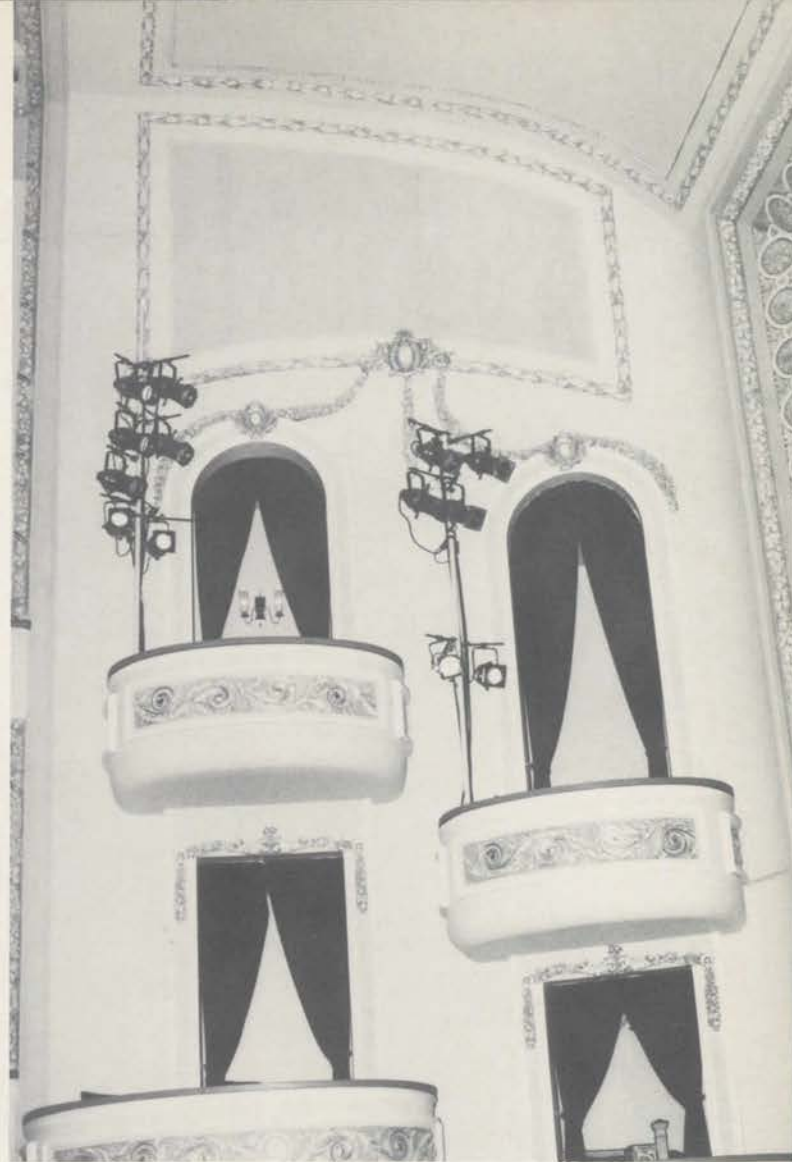
Front of remodeled World Theater in downtown St. Paul. Glass doors (nearly invisible in the photo) enclose the area under the canopy. (Jim Moe photo)







Console lift in down position in orchestra pit. Portion of main chamber opening can be seen above boxes. Diaphone and Bourdon pipes are mounted on stage wall, upper right. (Jim Moe photo)



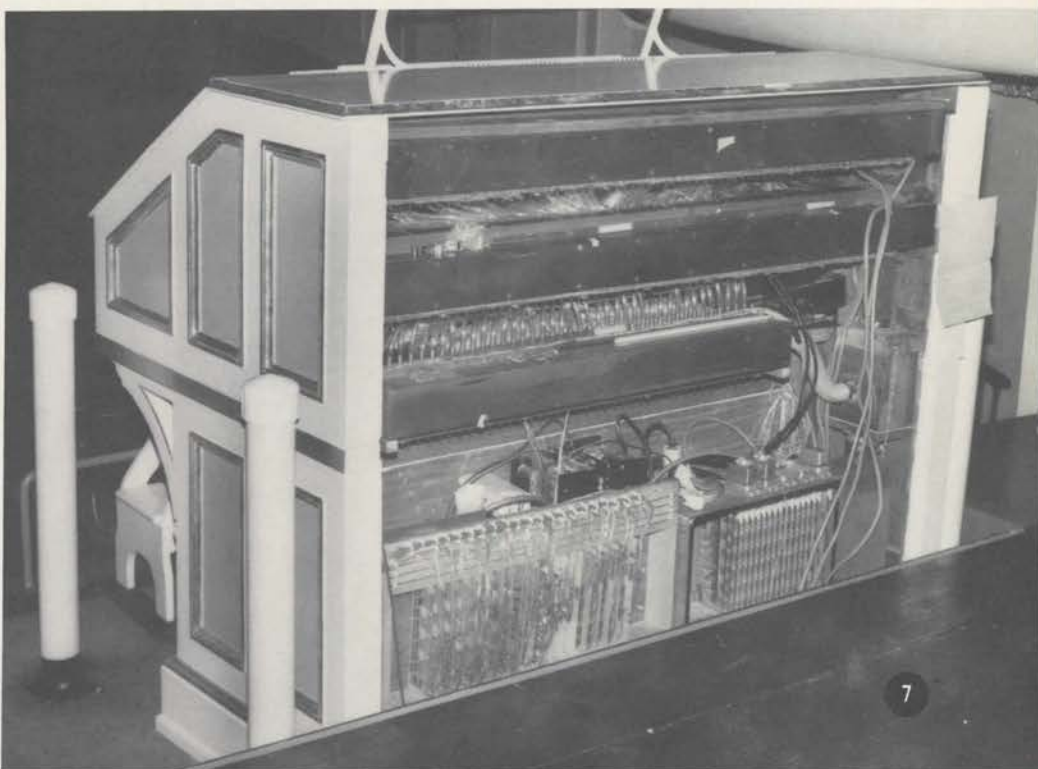
Main Chamber tone opening, just above the boxes. Perforated grille is 88% sound-transparent. (Jim Moe photo)

although all material must be brought up some 40' by hoist in the stage house. Access to the Solo chamber is quite another story. All material must go to the Main chamber entrance and then over stairs, narrow catwalks and ladders some 20' up and 150' across, above the ceiling. Manual chests, reservoirs, 16' Tibia pipes and chests had to be brought in through the tone opening (40' above the floor) while construction was going on.

The theatre renovation has also included complete restoration of the original ornate plasterwork. The original deluxe seats have been rebuilt and reupholstered in the same wine plush. The lobby was gutted and the entrance moved from a side street to a tasteful new glass-fronted entrance. Because of bookings for broadcasts, chamber music, solo performers, corporate meetings, plays, films, etc., the behind-the-scene systems were also totally renewed or replaced. This includes a 32-line, fully rigged stage and a movable acoustical stage shell for orchestras, chamber groups and soloists. The projection booth is equipped for both 35mm and 16mm films as well as slides.

Electronics, as might be expected for a sometimes broadcast studio, are complete. A

The panel in the lower left corner of the console is part of the Z-tronics relay; the one to the right of it is the Trousdale capture combination action. Each player has a cassette which registers one's own combination on each of 48 general, second touch pistons. (Jim Moe photo)





34-line mixer board with extensive patch network provides program feed for recording or live broadcasting to the MPR building (and satellite uplink) a block away. A superb house sound-system is also provided for folk and contemporary groups or for movie sound. Stage and house lighting are electronically controlled and utilize both a microprocessor preset controller and solid-state dimmers.

The result of all this? The World didn't come to an end, nor did the Texas Theatre

## CHAMBER ANALYSIS

### MAIN (Left)

Concert Flute (to 8')	Tuba
Solo String	Viol d'Orchestre
Flute Celeste (formerly Dulciana)	Diaphonic Diapason (flues)
Solo String Celeste	Viol Celeste
Vox Humana	Clarinet
	Tibia (added)

### SOLO (Right)

Saxophone (brass)	Oboe Horn
English Post Horn	Quintadena
Tibia	Orchestral Oboe
Trumpet (brass)	Kinura
Krumet	
	Vox Humana (added)
	Marimba, Tuned Sleigh Bells, Chimes

### CEILING CENTER (Unenclosed)

Chrysoglott	Xylophone
Glockenspiel	Toy Counter

### STAGE SIDE WALL

16' Flute (Bourdon) Diaphones

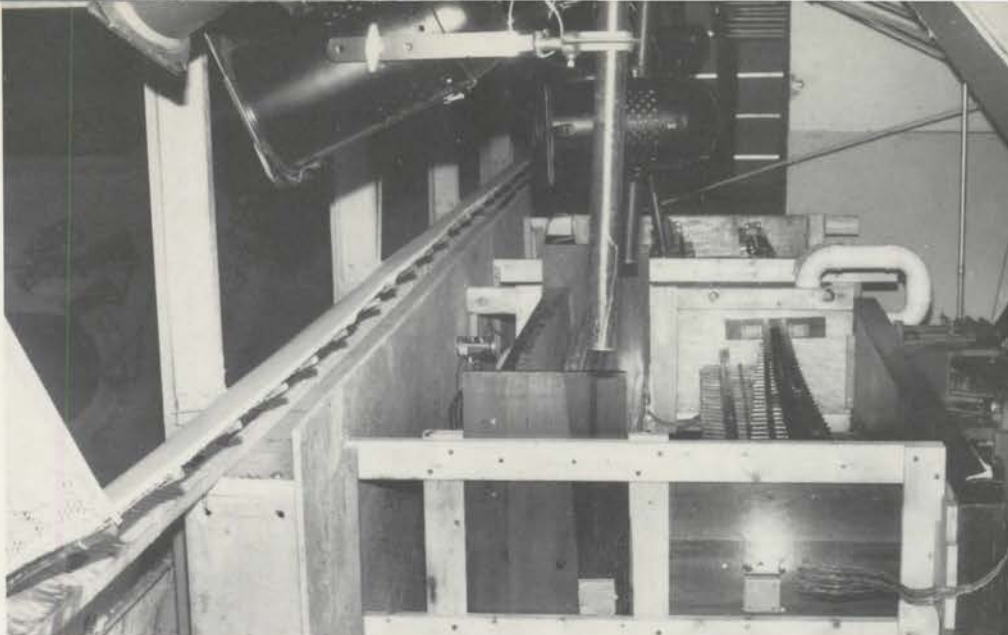
### ORCHESTRA PIT

Upright Piano

Wurlitzer. Thanks to foresight, dedicated effort and financial commitment by many individuals and by MPR, a near finale became instead a new beginning. The Twin Cities have both a fine new theatre and, for the first time in many years, an organ in a theatre.

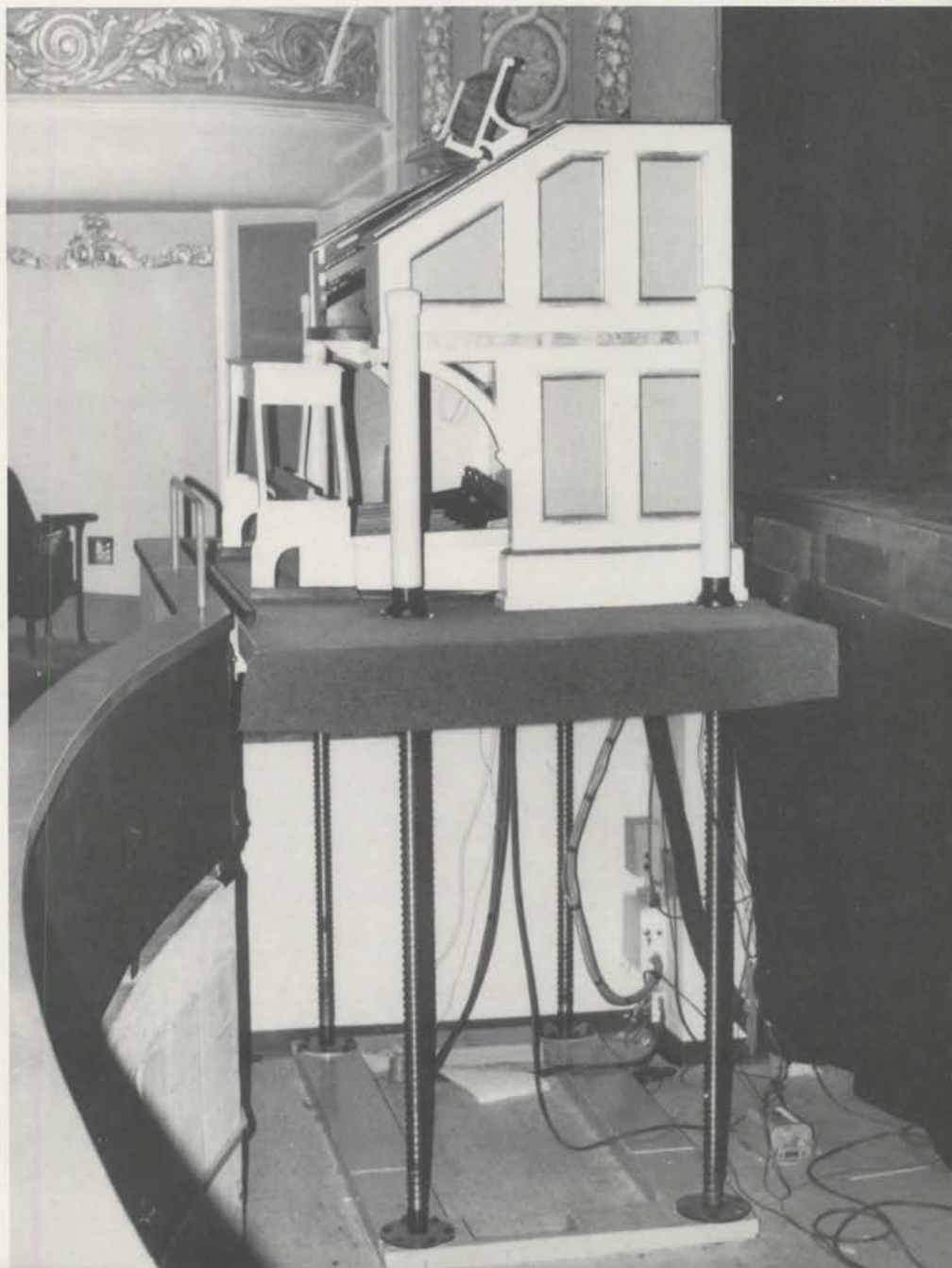
As you have, no doubt, heard, APHC will come to an end on June 13. However, many of you have, by now, heard the World Wurlitzer on the radio or seen it on TV. Plans are developing which should assure that the organ will be heard nationwide in future MPR programming — still another new beginning for the venerable World and its new/old Wurlitzer. □

**Theatre Organ  
Want Ads  
GET RESULTS**



Percussions (except for the Marimba) are above the ceiling of the theatre speaking through this spotlight slot. They can be heard very well. *(Jim Moe photo)*

The Barton screw lift was completely rebuilt. It was widened, and the amount of lift was increased to about 60 inches. *(Jim Moe photo)*





# RODGERS. AMONG THE CHOSEN.



"Our committee chose the Rodgers organ because of its superior ensemble sound."

RALPH DEUTSCH

Valley Beth Shalom • Encino, California

**A**nybody who's a leading organist, choir director, priest, rabbi, or minister knows that Rodgers is first choice where *sound* is critical to the worship setting.

But recently we were especially proud when the inventor of the world's first digital computer organ was chosen to serve on the organ committee for his own congregation—and they chose Rodgers.

While an engineer for Rockwell International, Ralph Deutsch supervised the development and design of the circuitry implementing his invention which was licensed and marketed as the world's first digital computer organ.

Since being started out of the high tech

atmosphere of Tektronix of Beaverton, Oregon, we have concentrated on building the best sounding organ money can buy. And through recent breakthroughs in microprocessor technology, all Rodgers organs are programmed to accept real pipes as a complement to the convincing pipeless circuitry—either at the time of installation, or at any time in the future.

So when you're chosen to serve on your organ selection committee, as Ralph Deutsch was, see and hear a Rodgers Organ for yourself. You'll discover why Rodgers is chosen by more prominent musicians, religious leaders, and engineers over all the rest.

## RODGERS ORGAN COMPANY

1300 N.E. 25th Avenue  
Hillsboro, Oregon 97124

First choice where *sound* and performance count.



# THE JOHN BROWN COOK MEMORIAL WURLITZER AT FOUNDER'S CHURCH

by Stephen Ross and Chris Elliott

This is no ordinary church installation. And this is no ordinary church! What is installed in Founder's Church of Religious Science (not to be confused with Scientology) is one of the most unique and largest instruments of its type in any church in the United States — a gorgeous, theatrically voiced Wurlitzer pipe organ in full bloom! Actually, the



Console of the 4/31 Wurlitzer theatre pipe organ in Founder's Church.

(Stephen Bramall photo)

Church of Religious Science and the theatre organ have a closer association than many people realize.

Religious Science is based upon the interpretive writings of Ernest Holmes, a prominent figure in the New Thought movement of the early 1900s. Much of today's affirmative-thinking philosophy, including that of Nor-

man Vincent Peale, is influenced by Holmes' writings.

Ernest Holmes came to Los Angeles in 1912 and established a large following on the lecture circuit, eventually requiring larger and larger auditoriums to accommodate his growing audiences. During the 1940s and '50s he headquartered Sunday mornings at the Wil-

View of Founder's Auditorium from the balcony.

(Stephen Bramall photo)





tern Theatre where Gaylord Carter played the 4/37 Kimball. Other notables from the organ world who knew Holmes were Irma Glen, who played for his radio broadcasts, Richard Simonton (a founder of ATOS) and the famed Jesse Crawford. In fact, it was Dr. William Hornaday, minister of Founder's Church, who officiated at Crawford's memorial service in 1962. And thus it was with great enthusiasm that Founder's accepted Marian Miner Cook's gift of a Wurlitzer organ in 1984 to honor her late husband, John Brown Cook.

The new organ at Founder's represents the finest parts of a number of instruments. While the majority of pipework is Wurlitzer, the organ contains a Lieblich Tibia, Horn Diapason and Horn Celeste by Murray Harris, a Stopped Flute from Hall and a Pedal Tibia built by Wicks. The Muted Viols are an extremely rare Wurlitzer sound and were found on very few of their instruments; the pair in Founder's came from the Stanley Theatre in Pittsburgh.

The tonal design and layout were the work of Lyn Larsen and Ken Crome. Crome Organ Company restored the organ and then installed the completed instrument. Working with Ken Crome were Steve Hansen and Richard Schroeder. Bill Splane designed and built the multiplex relay system, and the combination action was done by Al Young. As a final step, the instrument was tonally regulated by Lyn Larsen and Mr. Crome. This last procedure alone represents over 200 hours of work.

The auditorium in Founder's Church, designed by noted Los Angeles architect Paul Williams and dedicated in 1960, can accommodate 1500 in comfortable, theatre-style seating. The Wurlitzer replaced the original pipe organ and, as there were two ample chambers, was accommodated perfectly. The only structural changes required were the enlarging of Main and Solo chamber tone-openings and new windlines to each chamber. The previous organ had individual blowers in each chamber, but the Wurlitzer has a massive 30-horsepower blower from the Criterion Theatre in Los Angeles and a smaller, step-up blower to feed the 16' wood Diapason pipes.

The only items retained from the original organ were a Maas-Rowe electronic Vibra-Chord and the *Trumpet en Chamade* (which was revoiced by the Trivo company prior to installation with the Wurlitzer).

The organ as donated was equipped with a three-manual console. However, before the donation was finalized, a four-manual console, originally from the Norshore Theatre in Chicago, became available. The church promptly purchased this, and Mrs. Cook gave the three-manual console to the Valley of the Sun Religious Science Center in Phoenix, Arizona, where Lyn Larsen is Musical Director and Organist.

Founder's instrument contains an abundance of warm, pretty sounds which are useful for accompaniment of both choir and soloists as well as for greater registration variety in solo organ selections. For accompaniment, the build-up is unusually complete

## CHAMBER ANALYSIS

### John Brown Cook Memorial Wurlitzer

RANK NAME	PITCH RANGE	NUMBER OF PIPES
<b>Main Chamber (left):</b>		
Tuba Horn (15'')	32-8 (lowest 12 notes electronic)	85
Open Diapason	16-4	85
Horn Diapason	16-4	85
Horn Celeste	8	61
Tibia Clausa (10'')	8-2	85
Clarinet	8	61
Viol d'Orchestre	8-2	85
Viol Celeste	8-4	73
Oboe Horn	16-8 (lowest 12 notes electronic)	73
Quintadena	8	61
Stopped Flute	8-2	85
Concert Flute	16-2	97
Flute Celeste	4	61
Vox Humana	8	61
Violone (Pedal only)	16	24
String Bass (Pedal only)	8 (electronic)	25

#### Chrysoglott

#### Vibra-Chord (Mass-Rowe)

Bass Drum/Tympani, Crash Cymbal, Tap/Brush Cymbal, Chinese Gong, Snare Drum, Tambourine, Castanets, Wood Block, Finger Cymbals, Triangle, Wind Chimes (prepared for), Sizzle Cymbal (prepared for).

#### Solo Chamber (right):

English Horn	8	61
Trumpet (Brass)	8	61
Tibia Clausa (15'')	16-2	97
Lieblich Tibia	8-2	85
Saxophone (Brass)	8	61
Kinura	8	61
Orchestral Oboe	8	61
Musette	8	61
Violin	8-4	73
Violin Celeste	8-4	73
Muted Viol	16-4 (lowest 12 notes are Dulciana)	85
Muted Viol Celeste	4	61
Vox Humana (Solo scale)	8	61

Xylophone, Glockenspiel, Cathedral Chimes, Harp/Marimba

#### Unenclosed:

Trumpet-En-Chamade	8 (in rear of auditorium)	61
Pedal Tibia	8 (in front of Main chamber)	32



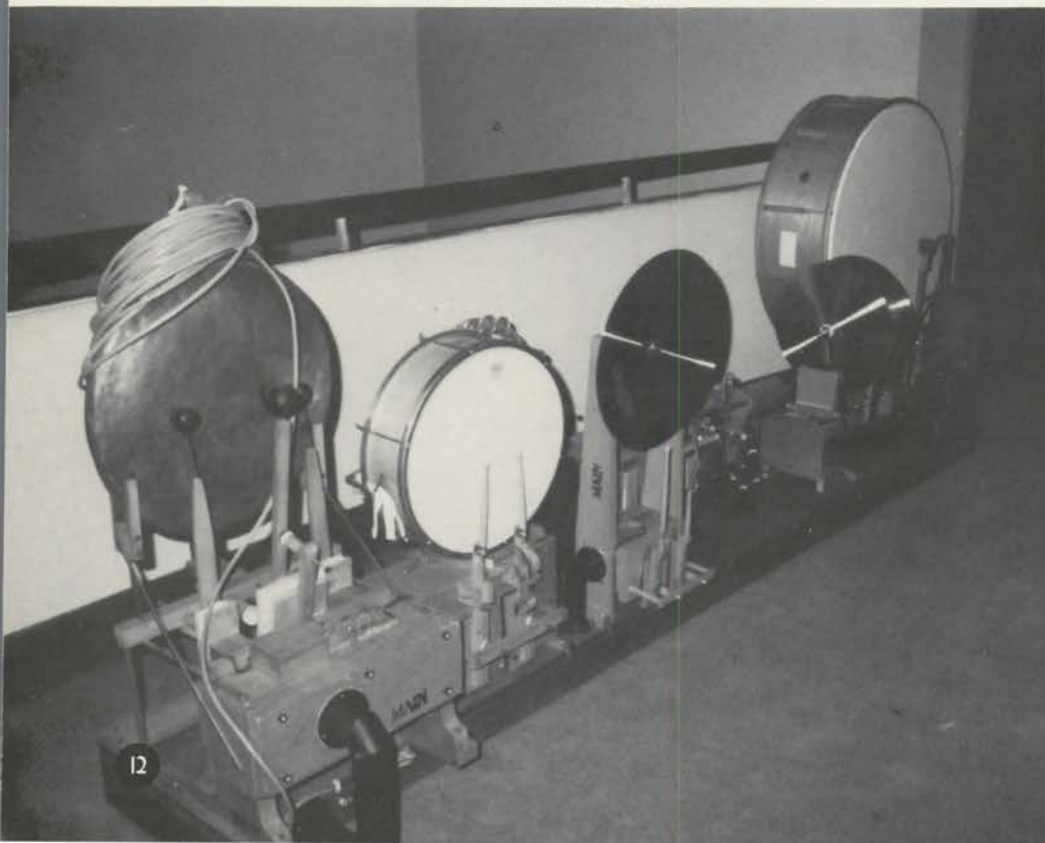
from the softest Muted Viol (and Celeste), Concert Flute (and Flute Celeste), Horn Diapason (and Horn Celeste) to the Oboe Horn and Quintadena. This provides a tremendous range from very soft to *mezzo-forte*.

The Pedal department, too, has much to choose from, not only for weight but also for good definition and *mezzo-forte* texture. This applies to 16' tone as well as 8'. The 16' Dulciana provides the softest sound before moving to the Bourdon, Violone and Oboe Horn. These, plus the 16' Metal Diaphone, provide a great foundation. For better response and definition of pitch, most of the 8' octaves are wound off-trem. Each chamber has the equivalent of a loud and a soft Tibia. The Solo houses the large scale Solo Tibia Clausa and the smaller Murray Harris Lieblich Tibia. A small, stopped Flute functions as a softer, contrasting color to the Main chamber's 10" standard Tibia.

The organ was dedicated on July 15, 1984, in a program featuring Founder's Cathedral Choir and George Goulding, the church's previous Organist and Music Coordinator. Lyn Larsen was heard in a concert sponsored by the Los Angeles Theatre Organ Society later that month. After a tenure of thirty-five years Dr. Goulding retired in April 1985 and Stan Kann served as interim organist until Chris Elliott came on staff as full-time organist in July 1985.

The organ is featured prominently in the activities of the church, and Chris Elliott's Wednesday evening concerts and Sunday morning preludes are advertised on Dr. Hornaday's daily radio broadcasts. Chris plays the organ for twenty minutes before each Sunday morning service, and for a thirty-minute concert (in true theatre organ style) each Wednesday just prior to the 7:30 evening service. □

Partial view of trap assembly prior to installation in Main chamber.



# THE CARE AND FEEDING of ORGAN soloists in 1987

by Walt Strony

A number of years ago, John Muri wrote an article on this same topic in which he offered suggestions for the benefit of committees inexperienced at sponsoring concerts and, at the same time, lamented some of the conditions under which he had performed. There was much food-for-thought in Muri's writings, and they were among the most interesting items to have been published in this journal.

The theatre organ has come a long way since Mr. Muri's article appeared in the February 1973 issue of THEATRE ORGAN. Gone are the days when traveling theatre organists slept in theatre lobbies, shaved in public toilets and played concerts under worklights. Many concerts are now being sponsored by performing arts associations, and ATOS chapters have, by and large, become very professional in their presentations. However, I (and all of my colleagues) have encountered a number of situations which have inhibited performance and turned what might have been a great show into a mediocre event,

so this is my contribution to today's committees.

There have been times when things have gone wrong and most of the audience was unaware . . . "You were really professional in the way you covered things up!" is an oft heard comment. However, there are people who DO notice problems, and we must ALL strive for perfection in our concerts. Certainly, things do go wrong that are uncontrollable. I've had regulators blow right in the middle of concerts; complete combination actions that, for one reason or another, stopped working properly at concert time, and I'm sure that some of you will remember the 1979 Los Angeles Convention when I was attacked by a moth. Although these things are largely beyond our control, we still need to do our best when presenting the theatre organ to the public . . . its very survival is at stake!

Let me begin by saying that most good performers are perfectionists — they want to do a good job, want the organ to work reliably and to sound its best, want the audience to be happy and, finally, to make the sponsoring group look good. After all, if they succeed in all these things, they may be invited for a return engagement! These things are all possible, and my suggestions here are designed to help all those groups out there who wish to produce successful concerts.

When you initially contact an artist about the possibility of his performing for you, be sure that he understands everything about the event — the exact date and time, the size and condition of the organ and all other pertinent information. Will there be movies or sing-alongs? Will he be expected to provide these or will you? And once you have agreed upon a fee and obtained approval from your board, confirm it with the artist immediately — he should never hear about these things through any grapevine! Finally, there should always be a written contract!

When the artist arrives in your city, be certain that someone is available to pick him up at the airport. Although there may be times when he has family or close friends in your city and will want to make his own arrangements, let this be his choice. If he does need someone to take him around, make sure that the same person can be available during the entire duration of his visit. This is extremely important if a good working relationship is to



be established. Besides, there are many emergencies that can and do arise, and it can be a real comfort to the artist to know that someone is willing and able to help at all times.

Some organists prefer to make their own hotel reservations, but often they will be unfamiliar with your city and will need your suggestions — they may even ask you to make the reservations. These things should always be discussed with plenty of advance notice. On staying in private homes, some organists prefer this, and others prefer the privacy of a hotel. Again, let the artist make this choice.

When the artist is finally settled, the real work starts. Your liaison person must see to it that the organist is fed, is taken to the theatre for practice and whatever else is necessary. Do not make lunch or dinner plans without consulting him as he may wish to visit friends or relatives — each artist is different. On the other hand, please don't just dump him into a hotel room without any help. I have stayed in hotels which were nowhere near a restaurant and have had to walk what seemed like a mile in foot-deep snow just to find a coffee shop — and don't forget that some of us "sunbelt" organists don't own a heavy winter coat or snowshoes.

As for practice time, each artist has different needs. I prefer to have five or six hours of uninterrupted time, but I know some performers who need more and some who want very little time. Some of this time may be the day before, and some on the day of the concert, but it is essential that the artist be returned to his hotel by late afternoon and have time to rest and mentally prepare for the program. And, please, don't have your entire chapter there during his practice time. I recall one engagement where I was picked up at the airport and immediately whisked to the theatre where at least fifty people were eagerly awaiting an impromptu concert. Certainly, some artists have their egos stroked by these things, but in reality they are a waste of time — one has only so much time to prepare for a concert, and it's impossible to get intimately familiar with anything with fifty people watching! The only people who should be present during practice time are those who are technicians or theatre employees. Cleaning crews or others who make loud noises should do their thing before or after the practice session. I sometimes have had to endure the sound of a vacuum cleaner at close proximity while getting acquainted with a rather distant and somewhat buried theatre organ.

On the other hand, a competent person who knows your instrument WELL should be in attendance at all times. There have been occasions when I was left totally alone in a theatre with locked organ chambers and have practiced ballads with Post Horn ciphers. One time the entire organ went dead and there was no one available to help, so all I could do was spend the remaining two hours in the lobby looking at the concession stand. Although this competent person should be in the theatre building during rehearsal time, he shouldn't be so close as to distract the organist. The best thing for him to do is bring a good book and relax in the lobby or back of the theatre.



Walt Strony

Many instruments today have electronic capture combination actions and the organist won't need any help setting pistons. However, the majority of our instruments still have their original setterboards and an assistant is sometimes needed to set pistons, although some organists prefer to manipulate those "diaper pins" by themselves. Some like to set the pistons first thing and make changes as they go along, while others like to familiarize themselves with the organ before setting pistons. Once again, be aware that each organist has different priorities.

The organ should be in tune before the artist practices. I know that some prefer to tune their instrument on the afternoon of the concert so things will be perfect. That's fine. The thing we don't want is to encounter the ranks that have been racked yesterday and have not been tuned yet. I played one program where the last pipe had been put in just as I arrived to practice, and the ranks were more than just a bit out of tune — they were miles off! It is quite impossible to play an organ when you push a G on the keyboard and a C# plays. My personal preference is to have the organ tuned before my first practice session and to have the reeds and trebles touched up on the afternoon of the performance. By the way, no tuning, please, while the audience is filing into the auditorium.

If a movie or sing-along is to be part of the show, you will have to screen them for the organist at least once. I have played more than one show where the film was either out of focus or even broken, or where the song slides were upside down or in the wrong order. These are things that can really hurt the quality of a performance.

Now, on the subject of eating before a concert — most of my colleagues cannot eat a meal before an evening's performance as the "butterflies" are just too much. There may be one or two who are not similarly affected, but I don't know them! You must discuss this with the organist and, if necessary, find out which restaurants will be open (and for how long) after the concert.

When the organist arrives to play the concert, insist that he hand you a list of his selections in the correct order they are to be played, then try to have someone reasonably

artistic doing the lighting who will be able to respond appropriately to the music. This can add a nice touch.

The dressing room is a most important place for your artist — it is here that he must compose himself, dress, make certain that his appearance is okay and, most important, RELAX. It is, therefore, of utmost importance that one be provided. It should be backstage and away from the audience and should, at the minimum, have a mirror with adequate light, a chair, a table and a pitcher of ice water. There should also be a private bathroom nearby. Some venues do even better than this — they keep a complete drug store, a fully stocked refrigerator, fresh flowers and even baskets of fruit. Even though those things are not necessary, they can put the artist in a wonderful frame of mind, and that can't do anything but help him with the concert!

During intermission someone should be responsible for seeing that the artist has some type of beverage waiting in the dressing room. Some like coffee or cola while others cannot handle the caffeine and prefer juice. This can be worked out with the artist on the morning of the concert. No visitors or "old friends" should be allowed in the dressing room before the performance or during intermission unless specifically cleared by the artist. Limit visitors to those connected directly with the performance.

When the concert is over, you may wish to have the artist pose for photos and sign autographs. He may then need a ride back to the hotel or to the restaurant for some food. Don't be disappointed if he is tired and does not feel like staying for a long time at the reception someone planned for after the concert. Believe it or not, playing a concert is very strenuous work, and if your artist is exhausted, you should understand.

Payment should be made immediately after the concert. It is also desirable to settle any record sales before the night is over. If this is not possible, the check should be mailed to the artist within a few days. It may be true that volunteers are doing the work, but it is important to bear in mind that the organist is making his living from this work, and he needs money to pay his bills just like everyone else. Imagine if your employer told you he would send your paycheck "when he had time?"

Finally, don't forget to see that he has a ride to the airport!

A quick word about conventions — even though there are many artists to be cared for, each of the above steps should still be taken. Conventions should feature the best of the best, and everything which is done to make the artist feel comfortable will ultimately be a feather in your cap!

Now that your concert is over, you will probably need a vacation. But just think . . . you have helped to organize a successful concert . . . you have heard some wonderful music . . . you may have made a new friend . . . and many people will have been made happy by such a positive exposure to the theatre organ. How can you do better than that? Good luck, and thanks for reading. □



# Twenty Years of RTOS Auditorium Theatre Concerts

by Lloyd Klos

On January 17 there were 1702 in attendance at the Auditorium Theatre to observe the 20th Anniversary of concerts there, sponsored by the Rochester Theatre Organ Society. Aply led by Paul F. Doering, the Anniversary Committee worked nine months on the project. This writer participated in two TV spots on Channel 10, and coverage by other media also heralded the event. Organist of the evening was Don Scott, protege of Rochester's Mr. Theatre Organ, Tom Grierson. Appropriately, Don had played the opening concert at the Auditorium on January 21, 1967.

Following intermission, former RTOS director and program chairman Don Hall was MC for a segment of recognition. Accompanied by his usual cornball humor, he summoned five of the original "Founding Fathers" to the stage: Stuart Moffatt, Jess Littlefield, Frederick Dise, Clifford O'Kane and Rita Becker. Three others, Daniel and Oline Schultz and Dan Suter were unable to be present.

The names of 50 charter members were read, and a sprinkling of those present stood to applause. A plaque was presented to Temple Civic Center's Board Chairman Raymond Beardsley and Auditorium Theatre General Manager John Moriarity recognizing 20 years of RTOS-TCC liaison. It will be mounted in the inner lobby of the theatre.

An anecdote contest supplied stories of humorous, embarrassing and unusual happenings to RTOS during the past 20 years. Following the final organ number, an on-stage reception was held featuring a cake shaped in the form of a theatre organ console. Those who held original shares of RTOS stock, issued in 1965 to save the organ, and those who had printed programs of the initial concert in January 1967, were presented souvenir buttons.

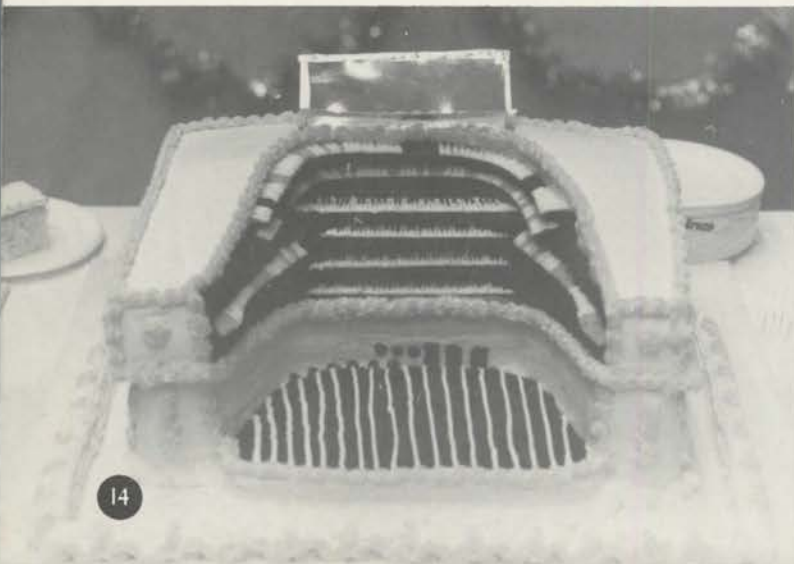
It was in May of 1960 when Daniel and Oline Schultz, Jess Littlefield and Lloyd Klos secured permission of RKO District Manager Jay Golden to restore the Wurlitzer, Opus 1951, in the Palace Theatre. About 350 man-hours later, a concert was held for some early-Sunday-morning enthusiasts, featuring Tom Grierson, the house organist for 15 years.



Scores of RTOS members and guests mingle at the backstage reception.

(Gale E. Smith photo)

A console cake which was the highlight of the backstage reception. (Gale E. Smith photo)



RTOS President Harry Malcolm (L) presents 20-year commemorative plaque to TCC Board Chairman Raymond Beardsley (C) and Auditorium Theatre General Manager John Moriarity. (Gale E. Smith photo)







Master of Ceremonies Don Hall (L) and organist Don Scott. (Gale E. Smith photo)

The little group continued to hold informal concerts at the Palace on Saturday and Sunday mornings. Following the 1964 ATOS National Convention in the area, it was decided to organize a formal club to hold monthly concerts from September through May, to issue a newsletter (*The Blower*) and to promote the cause of theatre organ and its music before the general public.

In March 1965 it was announced that "The Showplace of Rochester" would be razed to make way for an apartment complex, but the idea never materialized and the site is a parking lot today.

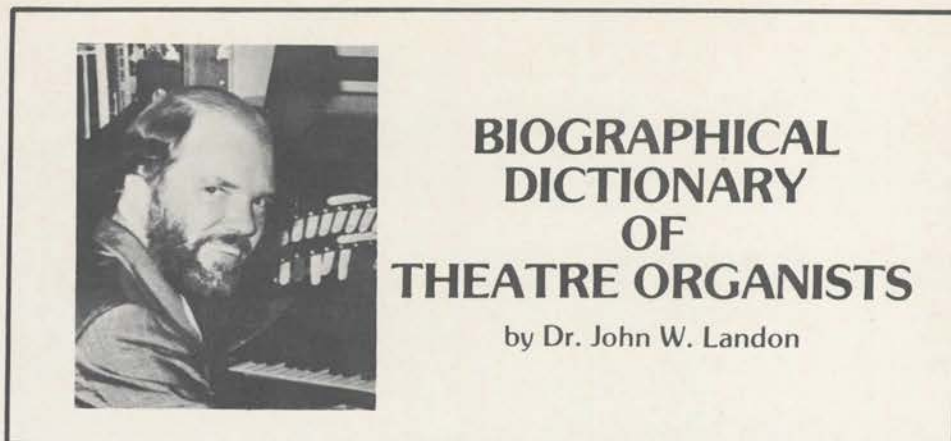
RTOS was determined to save the Wurlitzer! The 150 members issued \$1 shares of stock in "musical nostalgia," sold cookies, illustrated books on the Palace, and a recording of the organ. They also held benefit concerts and garage sales until their goal of \$10,000 was achieved. The club was fortunate to find a repository for the instrument, the Auditorium Theatre. Its classic organ was removed and went to a church. After months of adapting the chambers, installation and enlargement of the organ (Post Horn and piano added) under the supervision of Danny Schultz, the first concert was held on the now 4/22 Wurlitzer on January 21, 1967, with Don Scott as the artist.

There have been 193 RTOS-sponsored concerts since that date by 104 artists of local, national, and international repute.

The society also maintains a 3/10 Wurlitzer in the 400-seat Eisenhart Auditorium which lends itself to silent film festivals, social affairs and intimate programs. Our membership has stabilized at the 1550 level, and the number of people necessary to conduct the affairs of the organization ranges from 50 to 75, depending on the type of concert or program being produced.

Looking to the future, we are certain that as long as both venues continue in operation and competent artists continue on the circuit, and if the supply of willing, dedicated workers continues, the success of the Rochester Theatre Organ Society is assured. □

MAY/JUNE 1987



## BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

### CARTER, GAYLORD

Gaylord Carter is among the best-known theatre organists on the concert circuit. Born in Wiesbaden, Germany, in 1905, he spent his boyhood in Wichita, Kansas. His family had come to this country to open a conservatory of music in Wichita, and his father took a post as church organist.

When Gaylord was sixteen years of age, the family moved to Los Angeles. Carter soon obtained an after-school job playing the organ for silent pictures. In 1926 he took his first important post as organist for Grauman's Million Dollar Theatre in Los Angeles. Carter played other theatre engagements at the downtown Paramount, United Artists, Warner's Hollywood and Egyptian Theatres in the Los Angeles-Hollywood area. He also played the Seattle Paramount Theatre. By 1935 he was becoming deeply involved in radio broadcasting. He played for such radio shows as "California Melodies," "Hollywood Hotel," "The Packard Show," "The Second Mrs. Burton" and "Breakfast in Hollywood." He will always be associated in the public mind with the "Amos and Andy Show." For seven years he introduced the show playing "The Perfect Song," which was its theme.

Carter was on active duty with the Navy in WWII. Since then, he has been busy with radio and television work. He has been associated with the major networks in such programs as "Bride and Groom," "The Hal Sawyer Show," "The Big Payoff" and "Glamour Girl." The very popular Pinky Lee Television Show also featured Carter's artistry. In addition, Carter has found time to do some church organ work.

In recent years, Carter has toured the country accompanying silent films in his famous "Flicker Fingers" presentations of Buster Keaton, Harold Lloyd, Douglas Fairbanks and others, a series of top-flight, action-packed movies, and they continue at present. He began these presentations in 1961.

Carter has played at several American Theatre Organ Society conventions and has an increasing number of long-playing and stereo records to his credit.\*

\**Biography from: Landon, John. Behold The Mighty Wurlitzer; The History of the Theatre Pipe Organ. Greenwood Press, 1983.*

### CARTER, GEORGE B.

Organist of the Park Theatre in Newburgh, New York, in 1924.

Gaylord Carter





**CARTER, WILLIAM R.**

Carter was born in Philadelphia, May 2, 1908. He attended the Temple University School of Music. He accompanied silent films on theatre organs in the Philadelphia area and later did piano work in small bands, doing night clubs, radio and television work. He composed and published a number of songs.

**CASSELBERRY, HARRY B.**

Organist of the Fox Theatre in Philadelphia, Pennsylvania, in 1926.

**CASTERLINE, LYL A M.**

Organist of the Char-Bell Theatre in Plymouth, Indiana, in 1926.

**CATERWOOD, JOHN**

Organist who alternated with William Mollema at the 3/22 Barton in the State Theatre in Kalamazoo, Michigan, regularly in 1973.

**CEIGA, GEORGE**

Organist of the Evanston Theatre in Evanston, Illinois, in 1924. He moved to the Capitol Theatre in Whiting, Indiana, in late 1924. In 1926 Ceiga served as organist of the Orpheum Theatre in Gary, Indiana, and later moved to the Orpheum Theatre in Hammond, Indiana, where he was playing in 1930.

**CENTER, EDWARD**

Organist of the National Theatre in Boston, Massachusetts.

**CERINI, CATHERINE**

Organist of the Montlake Theatre in Seattle, Washington, in 1927.

**CHADBOURNE, JOEL**

Played a five-rank Robert-Morton organ in the State Theatre in Benicia, California. He was once asked to substitute at the 4/36 Wurlitzer in the San Francisco Fox Theatre. He went down to the theatre, took a look at it and said, "It frightened me so, my bowels almost moved." He didn't play it.

**CHANDLER, ARTHUR, JR.**

Born in 1899, probably in Cincinnati, Ohio, Chandler studied accounting in high school and at the University of Cincinnati, and took piano and organ lessons just for fun. A friend of his father's who ran a small theatre rushed him in as a substitute when the house pianist became ill. After a few days, Chandler decided upon a full-time musical career and eventually graduated from Cincinnati College of Music. He played some of the theatres in the Cincinnati area through the 1920s, including the Capitol Theatre. In 1929, he joined radio station WLW as a staff organist where he played piano and organ for twenty years and was organist for the famous "Moon River" program. He died in Cincinnati October 25, 1972, at the age of 73. (A great many organists played at WLW and on the "Moon River" broadcast during the same years. WLW had four staff organists and three Wurlitzer pipe organs.)

**CHAPLAIN, CHARLES**

Organist at Loew's Elsmere Theatre in New York City in 1927.

**CHAPMAN, KEITH**

A concert organist who occasionally performs at theatre organs, Chapman came to national prominence when he was appointed as head organist at the John Wanamaker store in Philadelphia which houses what is reputed to be the largest pipe organ in the world. Chapman began organ studies at age five in San Francisco and became assistant to his teacher, Richard Purvis, at Grace Cathedral. He accepted a scholarship to study at the Curtis Institute of Music in Philadelphia. Having earned his Bachelors, Masters and Doctors degrees in music, Chapman is admirably suited for his present position as head of the Graduate Organ Department at Combs College of Music in Philadelphia.

Chapman has appeared regularly with the Philadelphia Orchestra under a number of distinguished conductors, at Lincoln Center and Carnegie Hall as well as at many prestigious churches in Philadelphia and San Francisco. First among the locations where he has given organ concerts would be Rochester, New York, where he has appeared on several occasions.

Chapman frequently utilizes his pilot's license to fly to his out-of-town concerts. He and his wife are renovating a century-old Victorian house in the Philadelphia area.

**CHAREST, LORETTE**

Organist of the State Theatre in Nashua, New Hampshire, in 1928.

**CHARLES, MILTON**

Born in San Jose, California, Charles first studied classical organ before beginning his theatre organ career. His first theatre position was at the Jewel Theatre in San Francisco.

Milton Charles went on tour for Turner and Denkin theatres in Fresno and Stockton. Eventually he went to Grauman's Million Dollar Theatre in Los Angeles as assistant to C. Sharpe Minor.

Charles followed Jesse Crawford to Miller's California Theatre and then followed him on to Chicago where he worked at various Balaban and Katz theatres. He held forth at the Tivoli and worked a relief shift at the Chicago Theatre, occasionally doing the Sunday Noon Concerts. He also played the Uptown Theatre there.

When the Metropolitan Theatre in Los Angeles was reopened as the Paramount, Milton Charles went back as chief organist. The year was 1929. After a year and a half, he returned east to Philadelphia's Mastbaum Theatre. By 1936 he was becoming deeply involved as a broadcasting organist over CBS, Chicago. After the beginning of WWII, Charles moved to Los Angeles, remaining with CBS. One of the many radio shows with which Charles was associated over the years was the "Dr. Christian Show." For ten years, until it went off the air, he furnished the organ music. After this he began doing freelance work and for a



Keith Chapman

period of about twenty years he played the organ nightly at the King's Arms Restaurant in Los Angeles.\*

\**Biography from: Landon, John. Behold The Mighty Wurlitzer; The History of the Theatre Pipe Organ. Greenwood Press, 1983.*

**CHASE, RILEY**

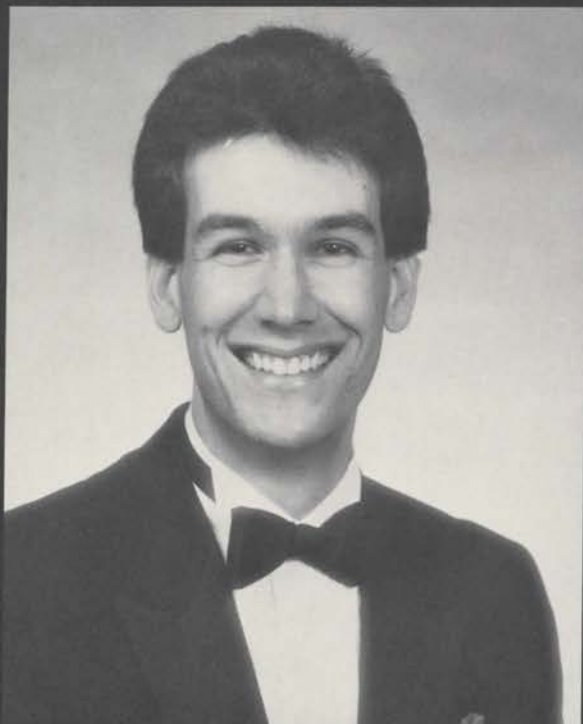
Organist of the Clemmer Theatre in Spokane, Washington, in 1923, □

Milton Charles





The Organ ☆ The Score ☆ The Screen



# Jeff Weiler

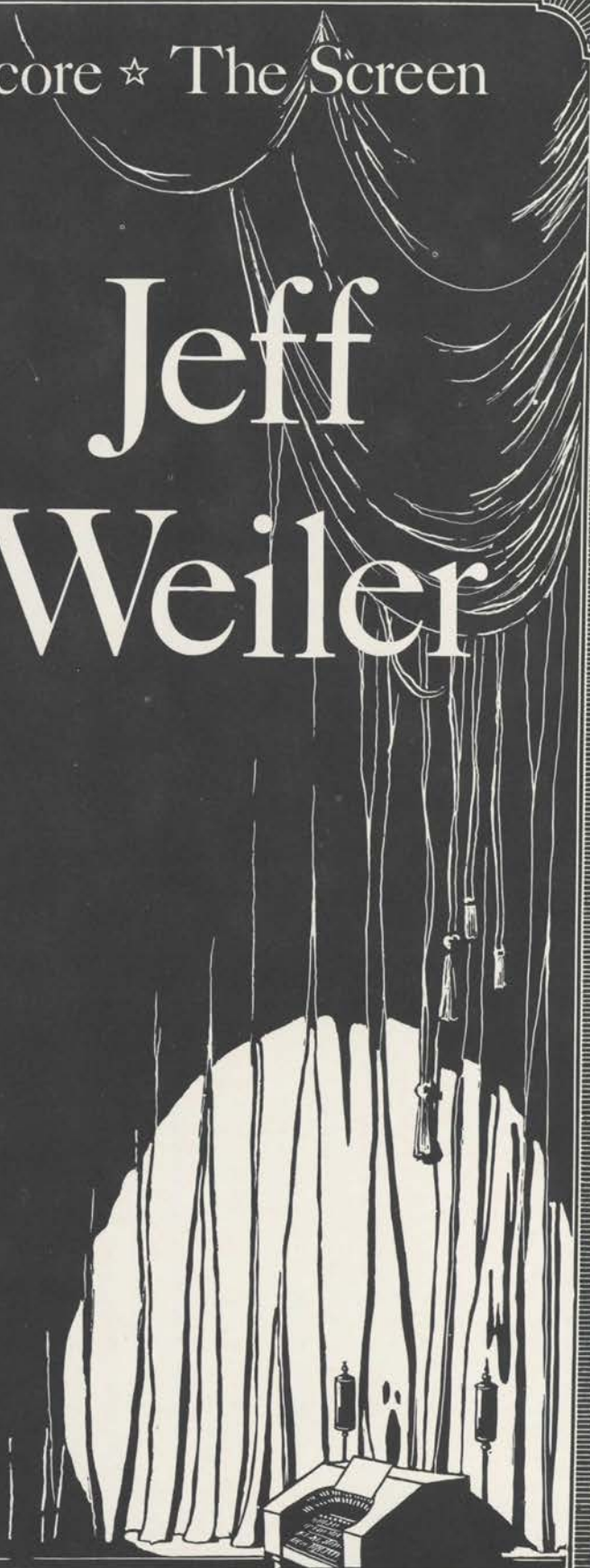
The language of the silent screen is music. No instrument is so aptly suited to provide a musical voice to the silent film than the Theatre Organ.

Silent films now play to the largest audiences since the time when they were new. To be fully enjoyed, these films need an excellent musical accompaniment.

What better way to present the Theatre Organ—doing what it was created to accomplish—to a new and growing audience.

*"With a 'tour-de-force performance' of blending sight and sound, Weiler pleased both senses by creating a living silent film."*

—Denver Post



JEFF WEILER • 10 East Ontario, #4707 • Chicago, Illinois 60611 • 312/943-0658



**LIFE**

Leo J. Klise, Jr., Columbus, OH  
Edith M. Riehle, Orchard Park, NY

**BENEFACTOR \$250**

W. P. Brown, Phoenix, AZ  
Ernest Cliff Buckland, UK  
John M. Gogle, Dayton, OH  
Russell Joseph, Bella Vista, AR  
Richard D. Martin, Pasadena, CA  
Dale & Maryann Mendenhall, Fair Oaks, CA

**PATRON \$100**

David M. Barnett, Richmond, VA  
John J. Castello, La Canada, CA  
Raymond S. Chase, Tucson, AZ  
M/M Gordon E. Cornell, Cincinnati, OH  
Wesley C. Dudley, Williamsburg, VA  
Harry W. Gorst, Los Angeles, CA  
John H. Gusmer, Waupaca, WI  
Phillip R. Hedback, Indianapolis, IN  
Jacques Jonneret, Switzerland  
J. C. Jureit, Coral Gables, FL  
Frederick J. Kruse, Elgin, IL  
Kenelm M. Lufkin, Brick, NJ  
Charles A. Lyall, Pauma Valley, CA  
Col. Jack Moelmann, Scott AFB, IL  
Dusan Mrak, Anacortes, WA  
Patty Link Parry, Columbus, GA  
Hugh M. Pierce, Palm Beach, FL  
M/M Duncan Pirnie, Englewood, NJ  
Mary Regler, Los Angeles, CA  
Kathryn E. Sergienko, Los Angeles, CA  
F. J. Sherwood, Los Angeles, CA  
Patrick A. Shotton, England  
June Taylor-Stokes, Oakton, VA  
Vickie & Jim Walgreen, McHenry, IL  
Richard E. Willson, Houston, TX

**SUSTAINING \$50**

John Armstrong, Jr., Mechanicsville, PA  
Vincent T. Aveni, Cleveland, OH  
Emma Baker, Sycamore, IL  
Jack W. Barringer, Glendale, AZ  
Duane H. Benham, RPA, Rutland, VA  
David & Elaine Billmire, Cincinnati, OH  
Dale L. Boring, Fenton, MO  
Richard Bowser, Temecula, CA  
Robert J. Bray, Parma Heights, OH  
Paul W. Browne, Haskins, OH  
J. D. Buttrey, Nashville, TN  
American Cinematheque, Beverly Hills, CA  
Paul H. Davis, Jr., Bloomington, IN  
Dr. James L. Dennis, Little Rock, AR  
Sam Dickerson, Upland, CA  
Thomas Egan, Brooklyn, NY  
John D. Engelhard, Honolulu, HI  
Kenneth W. Fedorick, Las Cruces, NM  
Oscar F. Fischang, El Cajon, CA  
Madeline Freeth, Bedford Hills, NY  
Wiatt Andrew Funk, Murfreesboro, TN  
Gertrude Harris, Park Ridge, IL  
Jerry Heifner, Bakersfield, CA  
Albert B. Henry, M.D., Marrero, LA  
Bill Holleman, Farmington Hills, MI  
R. Lee Hulko, New York, NY  
Mary Jane Hyde, Escondido, CA  
Steve E. Keister, M.D., Paris, OH  
Jacqueline Kenly, Desplaines, IL  
G. Louis Kindelberger, Gardena, CA  
M/M Charles E. Koch, Sunland, CA  
James I. Lawson, Palatka, FL  
S. J. Levy, Downers Grove, IL  
Anne Lipchak, Redondo Beach, CA  
Addison R. Lovejoy, Cincinnati, OH  
Robert J. Maes, Kansas City, KS  
Tobert H. Maguren, Portland, OR

David J. Marden, South Weymouth, MA  
Anne M. Meek, Roanoke, VA  
Allen Miller, Glastonbury, CT  
Ashley Miller, Closter, NJ  
Timothy S. Needler, Indianapolis, IN  
Erwin Neugebauer, Washington, MO  
Gerald A. Parsons, W. Peabody, MA  
Adrian W. Phillips, Phoenix, AZ  
Paul C. Pringle, Wilmington, DE  
Barry M. Rindhage, Saginaw, MI  
Werner Scheppach, West Germany  
Donald Schorer, Milwaukee, WI  
James H. Sherrod, Jr., Nashville, TN  
Dave Schultz, Chicago, IL  
Martin L. Spitalnick, Valley Stream, NY  
Larry Springer, Warren, OH  
Margaret J. Stephens, Roselle Park, NJ  
Clyde Stitt, Deerfield Beach, FL  
Dr. Howard O. Stocker, San Bernardino, CA

Warren R. Bechhoefer, Phoenix, AZ  
Ted & Ruth Beecher, Portland, OR  
Robert Bennett, Knoxville, TN  
F. Allen Berent, Flint, MI  
Carter J. Bidwell, Orange, TX  
Michael J. Bigelow, Monument Beach, MA  
Albert W. Bilgen, Lake Forest, IL  
John W. Billett, North Wales, PA  
Frank A. Bindt, Kensington, CA  
Fred Bish, Hillsboro, OR  
Robert W. Blanchard, Quincy, MA  
James D. Blande, Lawrence, IN  
Robert Blase, Fairfield, CT  
M/M George Boal, Wichita, KS  
Martin E. Boehling, Yorktown Heights, NY  
Thomas Borgstrom, Merced, CA  
Jim Boston, Omaha, NE  
Jerome Brasch, St. Louis, MO  
John A. Brenton, Tucson, AZ

Gary Davies, Sugarcreek, OH  
Leland Davis, Pekin, IL  
James E. Dawson, Bloomington, IL  
Ray L. De Vault, Sacramento, CA  
Arthur A. Dercksen, Massapequa, NY  
Forrest R. Dickinson, Sun City West, AZ  
Larry Dippel, Canoga Park, CA  
Wallace Dittrich, St. Louis, MO  
Travis Dixon, Glendale, CA  
Ken Double, Indianapolis, IN  
George Downes, Jr., Bolivar, OH  
Brantley A. Duddy, Cedars, PA  
Vincent P. Dux, Van Nuys, CA  
Robert F. Edmunds, Georgetown, KY  
Irvin Eilers, Los Angeles, CA  
George J. Elles, San Francisco, CA  
LTC Dow Evelyn, San Antonio, TX  
Milton Fancher, Niles, MI  
George H. Faxon, Chestnut Hill, MA  
Rev. John Fay, Philadelphia, PA  
William Fearnley, White Sulphur Springs, WV  
Sarah W. Fell, Doylestown, PA  
Glenn Felten, Chicago, IL  
Lester N. Ferguson, Saratoga, CA  
D. Thomas Ferris, Blanchester, OH  
Paul L. Field, Auburn, NY  
Doug Fizel, Alexandria, VA  
Warren Fleming, Medinah, IL  
Charles M. Fletcher, Logan, UT  
M/M Robert L. Flinn, Vicksburg, MS  
Thomas Ford, Roswell, GA  
Gary Forman, Palo Alto, CA  
Thomas Franzman, Chicago, IL  
Gene H. Fredricks, Mission Viejo, CA  
Bill Freiburger, Mountain Lakes, NJ  
Dr. William & Doris Furniss, Burlington, CT  
Jay & Alice Gaddis, Seattle, WA  
John W. Gallagher, Jr., Culpeper, VA  
Ray P. Gard, Tucson, AZ  
Aurelia B. Gavin, Detroit, MI  
Alvin Gebhardt, Sacramento, CA  
Virginia E. Gedz, Rochester, MI  
George W. Gerhart, Miami, FL  
Jane Gish, Camarillo, CA  
Robert C. Glass, Indianapolis, IN  
Richard R. Goodwin, Fort Myers, FL  
Gerald C. Gould, Hobart, WA  
Jason L. Grable, Forest Grove, OR  
Charles A. Gray, Syracuse, NY  
Arnold Z. Greenlaw, Camarillo, CA  
Gerald G. Griffin, Jersey City, NJ  
George Grim, Key Biscayne, FL  
Peggy L. Grimshaw, Birmingham, MI  
Sean D. Groombridge, Canada  
Larry Grove, Neptune, NJ  
Jon Guenther, Tucson, AZ  
Eldon Hackbarth, Burbank, CA  
Nancy Hall, Rolling Hills Estate, CA  
Clifford R. Hallgren, Grand Rapids, MI  
Dorothy M. Halter, Bridgeton, NJ  
Jack E. Hammock, Chandler, AZ  
David C. Hardsaw, Hampton, VA  
Douglas E. Harrison, San Diego, CA  
Mrs. Stephen Harvey, Westfield, NJ  
L. Diana Haskins, Kalamazoo, MI  
N. Barry Hatch, San Diego, CA  
William Hathaway, Cedar Grove, NJ  
Cameron D. Hay, Canada  
Fenton T. Hazen, Rockford, IL  
Porter Heaps, Palo Alto, CA  
Davis G. Heatwole, Richmond, VA  
Jay L. Hein, Boulder, CO  
Col. Neil F. Hein, USA, Retired, Chipita Park, CO  
Robert C. Heldwein, Buffalo, NY  
M/M Robert Hellmund, Phoenix, AZ  
James W. Henry, Kingsport, TN  
Al Hermanns, Clearwater, FL  
Walter J. Hilsenbeck, Massapequa, NY  
Gordon Hinde, Troy, KS

## Special ATOS Gifts Recognized

For some time the ATOS membership renewal form has listed different categories of membership, with a request that you contribute beyond the basic dues to assist ATOS in accomplishing its goals.

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

Mike Stover, St. Louis, MO  
John J. Strader, Cincinnati, OH  
C. Edwin Stricker, Towson, MD  
James Taggart, Reston, VA  
David Thurman, Coral Gables, FL  
Cal Tinkham, Reno, NV  
Robert Tonner, Amherst, NY  
Edgar R. Tucker, Dennis, MA  
Randall E. Wagner, Erie, PA  
Randy Warwick, Fresno, CA  
Vernon A. Webster, Lakewood, OH  
David D. Weingartner, Fairfield, OH  
Kenneth E. White, Auburn, ME  
Craig Whitley, Holland, NY  
Robert Widman, San Gabriel, CA  
Willi Wiesinger, West Germany  
Dick Wilcox, Tacoma, WA  
Philip H. Williams, Remsen, NY  
M. K. Wurtsbaugh, Colfax, CA  
Henry W. Yocom, Philadelphia, PA

**CONTRIBUTOR \$35**

Stephen N. Adair, Indianapolis, IN  
Beth M. Adkison, Port Orchard, WA  
E. G. Allee, Jr., Manchester, TN  
Henry L. Appenzeller, Lebanon, NJ  
Ray Armbruster, Godfrey, IL  
Ron J. Aseton, Canada  
George Attison, Copiague, NY  
Robert C. Ballard, Canada  
Michael Barone, St. Paul, MN  
R. D. Baskerville, Inglewood, CA  
Richard C. Bates, Rockford, IL  
John S. Batts, Canada

R. David Brewer, Dearborn, MI  
Alice Brock, Carmichael, CA  
Howard Broersma, N. Ft. Myers, FL  
John Bromley, Palm Desert, CA  
Mr. E. Brown, UK  
William E. Brown, Kittanning, PA  
Josephine Brunet, Westland, MI  
Rev. Daniel P. Buck, Palatine, IL  
Champ Champagne, Canada  
Terry Charles, Clearwater, FL  
Ralph E. Chase, Hendersonville, NC  
Mike Chervenock, Seattle, WA  
Harry Churchill, Canada  
Bonnie Clauri, Hemet, CA  
N. Francis Cimmino, Wayne, NJ  
Shawn Clark, Brookfield, IL  
James A. Clonkey, Bellflower, CA  
Alma C. Cole, Cabin Creek, WV  
M/M James H. Cole, Atlanta, GA  
National Console Company, Ingomar, PA  
Tom & Marjorie Constant, Seattle, WA  
Dean Cook, Hayward, CA  
Carroll H. Copeland, Lafayette, IN  
Jeannette Corbello, Glendale, CA  
W. Ralph Correll, Key Largo, FL  
Gary Cowardin, Richmond, VA  
Arthur M. Cox, Jr., Lakehurst, NJ  
Robert C. Crabb, Mount Shasta, CA  
Ken & Rose Crome, Los Angeles, CA  
Andy Crow, Olympia, WA  
Roger R. Dalziel, Prescott, WI  
David W. Daniels, Penacook, NH  
W. E. Lester Dark, Addison, IL  
Betty Darling, Kalamazoo, MI  
Dick & Marga Daubert, Tacoma, WA



Ms. Ruth L. Hinkins, Kensington, CA  
 Wilbur W. Hitchcock, Atlanta, GA  
 Charles P. Holloway, Akron, OH  
 Harold A. Holston, Caruthers, CA  
 John A. Hoover, Woodland, CA  
 Paul H. Hoskins, Ashton, MD  
 Arthur J. Hoy, Fair Oaks, CA  
 Craig N. Hudson, Ashland, OR  
 Raymond Hughey, Portland, OR  
 Don Idarius, Chicago, IL  
 William I. Ingalls, Springfield, IL  
 Martin A. Ippolito, Rochester, NY  
 P. Myron Iversen, CPA, San Antonio, TX  
 D. Brian Jensen, Baltimore, MD  
 H. W. Jerome, Canada  
 M/M James E. Jeskey, Belmont, CA  
 Thurston G. Johansson, Chicago, IL  
 Wes L. Johnson, South Australia  
 Allan Jones, Phoenix, AZ  
 Gary W. Jones, Birmingham, AL  
 M/M Frank Jones, Redmond, WA  
 William F. Jones, Alvarado, TX  
 Robert B. Kambertz, La Habra, CA  
 Dr. Norman R. Kelley, Waianae, HI  
 George R. Kershner, Springfield, OH  
 James Kindred, Carlisle, OH  
 Robert T. Klensch, Edgewood, KY  
 E. James Koller, Schiller Park, IL  
 James J. Kraynik, Ocala, FL  
 Raymond D. Krebs, San Diego, CA  
 James A. Laing, Jr., Tewksbury, MA  
 Warren Laliberte, Ozone Park, NY  
 Dr. John Landon, Lexington, KY  
 Gene Larsen, Phoenix, AZ  
 Lyn Larsen, Phoenix, AZ  
 LTC Maurice Lary, Tacoma, WA  
 John Leeming, England  
 Everett W. Leonard, Port Charlotte, FL  
 George R. Libby, Jr., Birmingham, MI  
 Hugh Lineback, Siloam Springs, AR  
 Mary F. Link, Aurora, CO  
 Fred W. Lobus, Mohegan Lake, NY  
 David Lowe, England  
 Edgar L. Lustig, St. Louis, MO  
 Clyde H. MacFarlane, Berkeley Heights, NJ  
 Ian M. MacKenzie, St. James, NY  
 Mr. J. A. D. Magee, Canada  
 Dan Major, Lyons, IL  
 Phil Maloof, Albuquerque, NM  
 Edward M. Mansuy, Salt Lake City, UT  
 Urban W. Marine, Englewood, FL  
 LeRoy Matheson, Glen Ellyn, IL  
 Mrs. Charles Mathews, Erie, PA

James K. McMillan, San Francisco, CA  
 John W. McDowell, Reed City, MI  
 Doug McEachern, West Covina, CA  
 Bob McIntosh, Canada  
 Robert J. McKee, Athens, GA  
 Robert U. McKeon, Newnan, GA  
 William R. McMahon, Tulsa, OK  
 James Douglas McQueen, Peoria, IL  
 Jim Melander, Los Angeles, CA  
 Robert C. Melcher, Westbrook, ME  
 Charles M. Merhar, Parma, OH  
 Robert L. Merrick, Menlo Park, CA  
 John E. Milholland, Ann Arbor, MI  
 William Miller, Springhill, FL  
 M/M Raymond Mims, Jr., Lexington, NC  
 Joe Moffatt, Redford, MI  
 Tim Moody, England  
 George L. Mueller, Columbia, SC  
 Warren S. Mueller, Lenexa, KS  
 Frank Myers, Tujunga, CA  
 Richard G. Neidich, Washington, DC  
 James C. Nelson, Suitland, MD  
 Larry Nevel, South Williamsport, PA  
 John E. Neyrinck, Waukegan, IL  
 John Nianouris, St. Petersburg, FL  
 Robert A. Nickerson, Fort Wayne, IN  
 Robert Norman, Mesa, AZ  
 Clella Norton, Los Angeles, CA  
 Alvin Olson, Huntington, NY  
 M/M Paul Oroszi, Dayton, OH  
 Dr. Gerald R. Ott, Lincoln, NE  
 Douglas E. Owen, Washington, DC  
 Charles H. Padden, Indianapolis, IN  
 Lynn Paegle, Colonia, NJ  
 Mrs. Shirley Panzer, West Covina, CA  
 Dr. Jon K. Park, Baltimore, MD  
 Donald E. Parker, Los Angeles, CA  
 J. D. Parker, San Diego, CA  
 Marjorie N. Parker, Atlanta, GA  
 Carlos Parker, Jr., Columbus, OH  
 Anthony Pasquale, Schiller Park, IL  
 Kenneth Peacock, Canada  
 Joseph F. Peacock, Jr., Ridge, NY  
 Michael Pelton, Brookfield, IL  
 Kim O. Pendleton, Salt Lake City, UT  
 L. L. "Nick" Pitt, Richmond, VA  
 Robert M. Poisson, Phoenix, AZ  
 Joseph W. Pool III, Manteo, NC  
 Clarence Porbe, M.D., Walton Hills, OH  
 Richard A. Porter, Wood Dale, IL  
 Robert W. Porter, Littleton, CO  
 R. M. Power, Camarillo, CA  
 Wallace F. Powers, Jr., Waterford, CT

F. W. Pratt, Canada  
 Robert D. Pratt, Voorheesville, NY  
 Everard S. Pratt, Sr., Cincinnati, OH  
 Richard Price, Paducah, KY  
 Harold Pritchard, Homewood, IL  
 C. Porterfield Pyatt, Visalia, CA  
 George E. Ramsay, Sun City, AZ  
 Jerry & Beth Randall, Troy, NY  
 Gene G. Randolph, Dallas, TX  
 Bertrand A. Rankin, Newington, CT  
 L. Howard Reagan, Potomac, MD  
 Bucky Reddish, Smyrna, GA  
 Dr. Leland W. Reeve, Pasadena, CA  
 Donald A. Reighard, Urbana, OH  
 Sam Rhoades, Tulsa, OK  
 Ronald L. Rhode, Mesa, AZ  
 George Rice, Omaha, NE  
 George Rico, Oak Park, IL  
 Robert E. Ridgeway, Cincinnati, OH  
 Ennio Roberti, San Francisco, CA  
 Dr. Warren Robins, Australia  
 Donald P. Robinson, Utica, NY  
 Melvin Robinson, Mount Vernon, NY  
 Ruth M. Rogers, Honolulu, HI  
 Dick & Karen Rowe, Battle Creek, MI  
 Leonard Sabrowski, Portland, OR  
 Robert W. Salter, Yonkers, NY  
 M/M Jasper Sanfilippo, Barrington, IL  
 Henry D. Sanguinetti, Stanton, CA  
 Steven L. Schlessing, Auburn Hills, MI  
 Eric Schroder, South Africa  
 Miss Lois J. Schulze, Chicago, IL  
 Kenneth R. Schwartz, Henderson, NV  
 Arthur D. Seagoe, Goleta, CA  
 Christopher E. Secrest, Starke, FL  
 Margaret L. Seltzer, San Fernando, CA  
 Mrs. Lu Severns, Albuquerque, NM  
 Jack Wagner Sharer, Centre Hall, PA  
 Clarke Shawn, Brookfield, IL  
 Patti Simon & Ed Zollman, Littleton, CO  
 Donald E. Skelly, San Dimas, CA  
 Richard Smid, Boynton Beach, FL  
 Gale Smith, Rochester, NY  
 Graham W. Smith, Sarasota, FL  
 H. Stanley Smith, Niantic, CT  
 William C. Smith, Trenton, NJ  
 Harold Soderstrom, Lansing, IL  
 Kenneth E. Somerlot, Owosso, MI  
 Ray Sothern, Hemet, CA  
 John Spears, Gladwyne, PA  
 Thomas F. Spiggle, Old Hickory, TN  
 Lyle D. Stemen, Toledo, OH  
 John H. Stenstrom, Richmond, VA

Mildred A. Stoker, Royal Oak, MI  
 Farilyn Stone, Indianapolis, IN  
 B. H. Stoneman, Australia  
 Leroy R. Stout, Lambertville, NJ  
 John Struve, Canada  
 Daniel W. Stubbs, Pembroke Pines, FL  
 Charles L. Sutton, Canoga Park, CA  
 Harvey J. Swanson, Wethersfield, CT  
 Pete Sweeney, Visalia, CA  
 Patrick Taylor, Canada  
 R. E. Taylor, Wenatchee, WA  
 Lone Tedei, Franklin Park, IL  
 Clarence Thatcher, West Chicago, IL  
 George R. Thompson, St. Clair, MI  
 Marian Thompson, Phoenix, AZ  
 Stephen H. Timmons, Cincinnati, OH  
 Warren & Jane Tisdale, Tucson, AZ  
 Irving J. Toner, Warsaw, NY  
 David Tuck, Lawrenceville, GA  
 William R. Uhler, Mount Gretna, PA  
 John I. Underwood, Phoenix, AZ  
 Dennis A. Unks, Erie, PA  
 Alan G. Valentine, Miami, FL  
 Dr. L. H. Van Oijen, Netherlands  
 Robert Vaughn, San Francisco, CA  
 Robert F. Verduin, Hammond, IN  
 Robert F. Vergason, Bricktown, NJ  
 Paul R. Vines, Croton-on-Hudson, NY  
 John W. Vogel, Colts Neck, NJ  
 Steven J. Wagenblast, Mineola, NY  
 John A. Waller III, Baytown, TX  
 Allan J. Webster, Rosedale, NY  
 Phil Ween, St. Louis Park, MN  
 Ronald F. Wehmeier, Cincinnati, OH  
 Robert W. Welch, Poughkeepsie, NY  
 M/M Floyd E. Werle, Springfield, VA  
 Mabel Westbay, Dallas, TX  
 George E. White, Euclid, OH  
 Allen D. Whittington, Eugene, OR  
 Martin Wiegand, Millville, NJ  
 Carolyn G. Wilcox, Burlington, MA  
 Walter W. Wilson, Haverhill, MA  
 Woodrow W. Wise, Jr., Burbank, CA  
 George Worthington, Bricktown, NJ  
 William J. Worthy, Hart, MI  
 M. Searle Wright, Binghamton, NY  
 Richard L. Wright, Belleville, IL  
 James H. Wyeth, Rantoul, IL  
 William A. Yaney, Sylvania, OH  
 Philip Yankoschuk, Bayside, NY  
 Byron A. Young, Salt Lake City, UT  
 Barbara K. Ziegler, St. Clair, MI  
 Guenther Zinnkann, Arizona City, AZ

# PIPES & Personalities

## Midwinter Break For New York & Delaware Valley

Those familiar with the weather in the Northeast know that by the middle of Febru-

ary everyone needs to get away! An island vacation, a skiing weekend — anything to speed up that dull, gray time before spring arrives.

With this in mind, New York Chapter headed south on February 21 for "A Day in Philadelphia" hosted by Delaware Valley Chapter. DVTOS Chairman Bernie McGorrey handled the Philadelphia end, and New York Program Chairman Dave Kopp took care of charter bus details for the Gothamites. Old Man Winter provided a beautiful day, and we arrived at The Eagle in the Grand Court at Wanamaker's at about 11:00 a.m.

Although some chose to ascend to the console balcony to watch the organist, most remained on the main level during the concert. The-organ-that-never-ciphers greeted us with a 16' grumble just before the concert began. Chasing a cipher in that much organ could

Bernie McGorrey at the console of the Austin in Irvine Auditorium. (Ronnie Kopp photo)







Chuck Gibson, curator of the Wanamaker organ, in one of the "original" Swell division chambers. (Ronnie Kopp photo)

have been an all-day event, but thanks to organ curator Chuck Gibson, the offending honker was quickly silenced.

Everyone was delighted to have Wanamaker's chief organist, Keith Chapman, do the honors at the console. The distinctive fanfare heralded "The Great Gate of Kiev" from Moussorgsky's *Pictures at An Exhibition*. Incredible orchestral registrations — strings, brass, solo woodwinds, cathedral bells — all the musical details and colors of the original work were masterfully transcribed by Mr. Chapman at the great console.

All too soon the concert ended, but members knew the best was yet to come. A tour of the Wanamaker organ is a rare treat, and even more rarely is it conducted by THE person in charge, but Chuck Gibson gave us an extraordinary look at what makes this instrument so

unique. We began in the Swell and Pedal divisions on the second and third floors before lunch. Here we were given all sorts of facts and figures concerning the installation of the original 140-rank, Los Angeles Art Organ Company's 1904 St. Louis World's Fair organ and its expansion to the present day specification of 469 ranks. A note of interest is the fact that all wooden pipework and chests used in the expansion were constructed "on-site" at Wanamaker's.

After lunch, the tour continued with a look at the Ethereal division on the eighth floor. Here were the orchestral ranks (all on 25" wind). We also saw the tower chimes (accessed through a door in the furniture department). The tour concluded with the String division on the fourth floor — more than 100 ranks of Kimball strings all in one room — the

Members of New York and Delaware Valley Chapters assemble in the Grand Court of Wanamaker's to hear the noon concert by Keith Chapman. (Ronnie Kopp photo)



largest single order ever received by the Kimball Company. Thanks to a handy tuning keyboard, we were treated to an audio sampling of each rank and then — all of them together!

Our second stop was at the University of Pennsylvania's Irvine Auditorium to see and hear the 4/165 Austin there. This famous instrument is the eleventh largest in the world and, like Wanamaker's, began as an exhibition organ. Built by Austin for the Philadelphia Sesquicentennial, it was purchased by Cyrus Curtis and donated to the University where it was installed in its present home.

Again we were greeted by a cipher — this time a high-pitched flue pipe. With the whistler eliminated, Bernie McGorrey played a short recital, including works by Sousa, Stravinsky and Billy Joel. Following the concert, members took turns at the console and were conducted on a tour of the organ by student members of the all-volunteer Curtis Organ Restoration Group. For many of us it was the first trip through an Austin Universal Air Chest. Seeing an organ playing from "inside" is an unusual experience.

Then it was back to the Big Apple for New York members. With memories of the organ tours, great music and socializing, all agreed that the rest of winter could more easily be faced. It may not have been the sunny beaches of Fort Lauderdale, but it provided lots of "musical sunshine" for all who attended. Thanks, Delaware Valley, for a great day!

MR. & MRS. DAVE KOPP

## Fenstermaker At Oakland Paramount

Dr. John Fenstermaker, organist and choirmaster at San Francisco's Grace Cathedral, made his first "voyage" on a Wurlitzer on March 14 for the Oakland Paramount's Organ Pops Series. Fenstermaker's boyhood dream of playing a Mighty Wurlitzer and rising out of the pit came true when the house-lights dimmed and the Paramount's 4/27 Wurlitzer console, centered on the orchestra lift, slowly rose as the virtuoso played Richard Wagner's Prelude to *Die Meistersinger* in the spotlight.

His opening number was composed by Organist Emeritus at Grace Cathedral, Richard Purvis. It was a lovely pastoral number, "Idyl." Fenstermaker referred to the movie palaces of the 1920s as twentieth century cathedrals, of which the Oakland Paramount was a prime example.

Roy Stout's *In India Suite*, in three movements, was delightful and atmospheric with "By the Ganges," "The Dancing Girls of Delhi" and "In The Palace of the Rajah" giving the Reeds a good workout. Edouard Poldini's *Poupee Valsante* ("Dancing Doll") featured the Chrysoglott. John acknowledged three friends who initiated him into the "mysteries" of theatre organ: Edward Stout and Dick Taylor, organ technicians at Grace, and James Roseveare, house organist at the Paramount.

He closed his first half with a piece he plays at the "Theatre on Nob Hill" every Easter

MAY/JUNE 1987





Dr. John Fenstermaker at the Oakland Paramount 4/27 Wurlitzer. (Dr. Edward J. Mullins photo)



Dr. Fenstermaker cues Buster Keaton when he gets mixed up with a cannon in *The General*. (Dr. Edward J. Mullins photo)

Seattle organist Dick Schrum makes the news "On The Job" at Bellevue Pizza and Pipes. (Geoff Manasse photo)



when he "closes the high service with one of the loudest pieces ever written" (for the organ), Widor's Toccata from the *Fifth Symphony*, playing the Wurlitzer at full tilt.

He accompanied the Buster Keaton comedy classic, *The General*, in the latter half of the program. He noted that, since the score is lost, he approached the film in the style of the era, the traditional approach being to assign a musical theme to each character or main idea, with lots of improvisation. He has cued *King of Kings* and *Hunchback of Notre Dame*, for which he has scores, in the cathedral.

Fenstermaker's cueing of *The General* was excellent, and the sold-out house thoroughly enjoyed his accompaniment of this rib-tickler as well as his organ concert.

ED MULLINS

## Dick Schrum: On The Job

Dick Schrum, a past president of ATOS, was nominated as a subject for "On The Job," a series of newspaper articles in the Bellevue, Washington, *Journal-American* about individuals with unusual occupations. Dick has been staff organist at Bellevue Pizza and Pipes since its opening and currently plays there twice a week. He cited the organ, originally installed in the Academy of Music Theatre in New York, as his reason for being there. "It's probably the most perfect instrument of its type I've ever played," he says. "Everything works on it just as it should — it's just a pleasure to play." Schrum, who formerly played for the Seattle Supersonics and Seattle Totems Hockey Club, frequently plays jazz around town and manages a Seattle Elks Club during the day. He also enjoys entertaining, especially the children, at the restaurant. The organ is primarily under the care of Bob White, another well-known Seattle organist who also plays at the restaurant.

DIANE WHIPPLE



## From Hawaii

The Hawaii Theatre, which is involved in a restoration project, is receiving guidance from Mary Bishop, famed consultant to similar restoration projects on the mainland. Mary is perhaps best known for her work in her hometown of Columbus, Ohio, where she spearheaded the restoration of the Ohio Theatre. The Hawaii Theatre Center is pleased to have Mary Bishop to advise them as they restore the Hawaii Theatre.

Featured in the *Downtowner* magazine (November 1986), international restoration expert Felix Chavez demonstrated how to refurbish the gilt finish on the proscenium arch columns. A section of the arch was completely refinished to show the technique as well as the tremendous improvement in the overall beauty of the movie palace.

A section of the balcony is under renovation at the present time, and it is hoped that it will again be usable by the end of 1987.



Felix Chavez, going for the gold at the Hawaii Theatre. (*"The Downtowner"* photo)

## Dairyland Chapter Gets Wurlitzer

The Wurlitzer pipe organ in Milwaukee's Riverside Theatre has been given to Dairyland Chapter of ATOS. The instrument was presented by Chief Executive Officer Joseph Zilber of Towne Realty, which owns the theatre, at a press conference on January 16.

Dairyland Chapter began repairing the organ in the fall of 1980. The feature story and cover photo of the November/December THEATRE ORGAN told the story of this restoration. Zilber noted that the organ was given to Dairyland to hold in public trust, thus insuring its preservation and continued public use. The agreement requires that the instrument remain in the theatre and can only be removed if requested by the building owner.

Fred Wolfgram accepted the gift for the Dairyland chapter and expressed the gratitude of its members. He also presented Zilber with a recognition award and a lifetime membership in Dairyland Chapter.



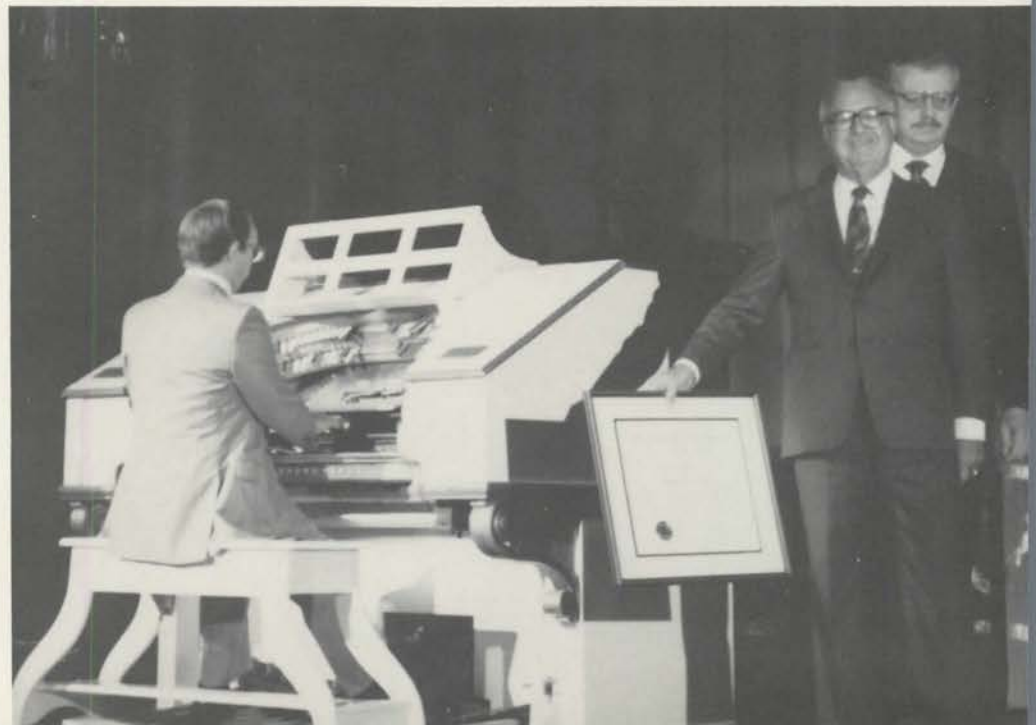
(L to R) Jean Fenstermaker, Mary Bishop, Jim Fenstermaker, Frank Loney.

(Norm Goldstein photo)



Fred Wolfgram presents recognition award and lifetime membership in Dairyland Chapter to Joseph Zilber of Towne Realty.

Gary Hanson, chief Riverside technician, at the console of the chapter's Wurlitzer during presentation ceremony.





Richard C. Anderson has accepted a promotion at Rodgers Organ Company to Director of Marketing. The announcement was made by Robert Ulery, President and Chief Executive Officer of Rodgers Organ Company. Anderson has been with the company for over 10 years and has worked in most of the key positions in the Marketing Department. His responsibilities will include organizing and overseeing Product Management, Marketing Services, Custom and Pipe Organ Administration, Service/Customer Support, Public Relations, and Advertising.

Anderson has a B.S. in Business Administration from Oregon State University, and an MBA in Marketing from Portland State University. He is married and lives with his wife and four children in Portland. □



Rick Anderson

xylophone is alive and well! Between this tune and the stirring "National Emblem March" are four competently played ballads, "I Only Have Eyes for You," "By A Waterfall," "Cheerful Little Earful" and "Londonderry Air." Playing is accurate and with a style that calls attention to the tunes — not the artist. Bill Yaney is straight-arrow all the way.

Certainly not a great recording, "Front Row Center" fills the bill nicely for those who collect faithful reproductions of the better home installations by regional musicians.

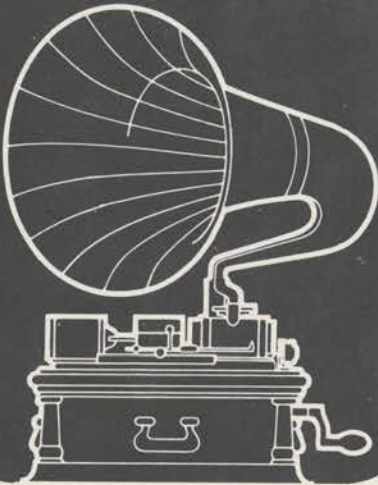
WALTER J. BEAUPRE

**RETURN TO CLAPHAM JUNCTION, Bobby Pagan plays the Granada Wurlitzer. Cassette tape available from COS Tapes, 23 Aveling Park Road, London E17 4NS, England. Postpaid airmail \$9.00.**

A hale and hearty Bobby Pagan grins from his Howard seat perch in a crisp color photo by John Sharp. Unfortunately, the eight-rank Clapham Junction Wurlitzer has been whisked off to Switzerland since this "return" performance in 1976 by one of Her Majesty's more illustrious senior subjects. Bobby has been around theatre organs for a long time — and for good reason. He makes this modest Wurlitzer, with the fastest tremors east of Penzance, sound like a much larger, more versatile instrument. Let it be said up front that when Bobby Pagan plays in 3/4 time the "Waltz Song" by Jacobi and "Lovely Lady," there are few artists between the junctions Clapham and Tuxedo who can best him. Furthermore, his insistent, solid beat in tunes such as "The Very Thought of You," "Careless" and "Love Walked In" is youthful and sure. In short, Bobby swings.

Not all the entries from this "live" performance work equally well. The opening "Light Cavalry Overture" is a case in point. In spite of a splendid variety of orchestral voices, the horses in this opus are candidates for the glue factory. There are many errors, and the piece lurches from one mood to another with a carousel atmosphere dominating. Pagan's interpretations of tunes in his medleys are fine, but modulations between tunes received short shrift. There are some nice brass strings in "Should I?" On the other hand, the answer to the ageless musical question, "Is It True What They Say About Dixie?" is in this instance "Sloppyville, USA."

## 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.

**FRONT ROW CENTER, Bill Yaney at the Evritt 3/18. Dolby cassette tape available from Great Escape Music Productions, 5212 Monroe Street, Toledo, Ohio 43623. \$11.00 includes postage and handling.**

From Defiance, Ohio, comes this opportunity to hear the ingenious home installation (somewhat Wurlitzer) of Larry and Janet Evritt, reported in a recent **THEATRE ORGAN** (Nov/Dec, 1986). The 3/18 has been digitally recorded giving new meaning to the term "presence." You won't miss a single note played! This is not a total boon. To the 40 toys on the toy counter, please add one

"Saturday Night Special" which seems to be fired just prior to registration changes via the preset buttons.

Bill Yaney, a popular and versatile local musician, favors us with 30 minutes of his playing. What is heralded as "Great music of the '20s" includes a few '30s hits as well, but who's defending historical fact when entertainment is at stake! Bill's opener is a soulful rendering of "Granada." The interpretation is comfortably familiar, but the main theme in a major key is less well handled than the minor key preliminaries. In the second chorus, the counter melodies are at times victorious.

"Sometimes I'm Happy" is played in strict, deliberate tempo, almost as if Yaney is sight-reading an arrangement for the first time. "Peg of My Heart" sports enough portamento riffs to please the most avid Crawford fans. The "pistol crack" of a preset button may signal the untimely demise of the last Harmonicat who transformed this ancient standard into a '50s hit record.

"Melancholy Baby" has an interesting, protracted verse, and Tibias sob appropriately while block chords accompany. The tempo brings one dangerously close to tears. Bill Yaney next treats us to the seldom recorded "There's Danger in Your Eyes, Cherie" and closes out the side with a relentlessly spirited romp through "Shine On, Harvest Moon."

SIDE II begins with an inauspicious reading of "Continental." The two-foot ranks shriek, and Bill Yaney produces enough fluffs to stuff a sofa pillow. Oh yes, the reiterating

## Young Artist Competition Judge

We are pleased to announce that Lyn Larsen will serve as our "well-known personality" adjudicator for the 1987 Young Organist Competition. Lyn needs no introduction to ATOS members as we've been listening to him perform so beautifully since he started as a youngster. His music today is a shining example of what we hope to instill in the contestants by having our yearly competition. Four other especially qualified judges join him in grading the entrants and their identities will be made known at the National Convention in Los Angeles when the winners of the competition will be announced.



This reviewer hopes that Bobby Pagan will be the last to tie together Gershwin tunes with little gobs of "Rhapsody in Blue." His two-step "Lady, Be Good!" can stand very well on its own, and "Love Walked In" features a gorgeous ensemble sound followed by a tasty Tibia chorus. "Swanee," with its reiterating snare drum, gets to be a bit much. "I Got Rhythm" soars toward the "big finish" — which, of course, turns out to be the last few bars of "Rhapsody."

The Gypsy (sometimes "Gipsy") medley shows off the percussions and Pagan's virtu-

osity. We get two helpings of Brahms' Hungarian Dances, "Play Gypsies," a tune reminiscent of "Golden Earrings," and very little glue to hold the menu together. This reviewer particularly liked "Last Farewell" and admired Bobby's skillful blending of tunes in Irving Berlin's "You're Just In Love." If we re-name the "Dr. Zhivago Theme" as "Somewhere, My Reiterating Glock!," the treatment should be clear.

And if you were Bobby Pagan, what "Love Song" could you possibly use as your signature tune? A little hint — it was also a big hit for Jesse Crawford. Got it? We thought you would.

This tape captures the mighty little Wurlitzer beautifully, and Bobby Pagan does much to make this a happy memory of better times in Clapham Junction.

WALTER J. BEAUPRE

**PACK UP YOUR TROUBLES, Douglas Reeve at the Dome, Brighton. Dolby cassette only; available from the Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. Price is \$9.00 plus \$3.00 postage per order.**

Mr. Reeve is somewhat typically old-school British, at times reminiscent of Sydney Torch, at times Reginald Dixon, but less refined than either and definitely fidgety. He leans heavily on the traps in most selections, but at least they are not automatic. The swell shades are overworked and inconsistent with the music. However, he is having a good time, and that does tend to rub off on the listener so these other things aren't quite as annoying as they might otherwise be.

The tunes are listed here in two groups — with and without traps. Group I (without): "Poet and Peasant Overture," "Berceuse De Jocelyn," "All I Ask of You," "Serenade" (from the ballet *Les Millions d'Arlequin*). The "Berceuse" is wonderfully beautiful, well-developed and highly refined. One could have wished for an entire recording like this.

Group II (with): "Pack Up Your Troubles," "El Abanico/Il Bacio/Gopak," "Seventy Six Trombones," "The Best of Times," "Cabaret," "Blaze Away," "Waltzes of Richard Rodgers," "Samun," and selections from *Singin' in the Rain*. A veritable treasure trove for one who tends to overuse traps.

The organ at the Dome in Brighton is a very fine instrument, that is from what I could hear of it through the rather bad recording job. The Tibia tremulant is, perhaps, too American, but the voicing is strictly British. The microphones were too close and the recording sounds as though the signal is distorted on the master. Because of this and Mr. Reeve's stylings, this reviewer breathed a sigh of relief when the tape was finished.

BOB SHAFTER

**VIRGIL FOX: THE DIGITAL FOX, VOLUMES I AND II, Recorded at Garden Grove Community Church. Compact disc number BCD8104, available in stores or by mail from**

**Bainbridge Entertainment Company, Post Office Box 8248, Van Nuys, California 91409-8248. Price is \$21.98 plus \$1.50 postage and handling.**

I doubt that there is anyone possessed of normal curiosity who is not in awe of the keyboard ability of an organist. Even for the experienced, knowledgeable aficionado of organ performance, there are those moments of awe that claim the emotions of the listener, and here is a digital disc of classical selections by the enigmatic Virgil Fox which do just that with remarkable consistency. Here is a CD of nine monumental works, staples in the repertoire of the virtuosi, which are the nutrition of dedicated listeners.

Recorded prior to Virgil's untimely death in 1980, this was first released by Crystal Clear Records as a limited edition, direct-to-disc, collector's item recording. During the recording sessions, a digital recording was also made. Now, seven years later, and with the new compact disc technology, we are afforded the uncanny privilege of re-entering the tonal world of one of the most remarkable weavers of sonic tapestry.

Each selection is recorded with the candor and verve that characterized this great musician throughout his career. Possessed of the exuberance of a boyishly talented communicator of the spheres, Virgil presents his gift, the instrument and timeless musical treasures in a manner of utter competence and alacrity. The availability of this CD is a gift to all of us, showing the path to a special moment in time each time we replay the disc.

The liner notes contain a moment of insightful reverence for Virgil by his manager, Richard Torrance. Within the confines of a few brief paragraphs, Mr. Torrance speaks of the man, the era, and the music which Virgil so ably presented to everyone who came in contact with him. He also speaks of the love that fills the hearts of all who knew Virgil Fox.

And what of the instrument? This recording was made at Garden Grove Community Church in Garden Grove, California, and the organ there was constructed by Fratelli Ruffatti of Padova, Italy. At five manuals and 116 ranks, this massive instrument's tonal spectrum provided the fertile sonic ground for a series of performances which have been captured faithfully on this compact disc. In addition, Virgil's close friend, Dr. Robert Schuller, Pastor of Garden Grove Community Church, provided the enthusiasm and positive thought to complete the setting for the musical event.

The quality of this compact disc is exceptional: the liner notes, loving; the musicianship, quintessential; the organist, forever Virgil. It is difficult to say more about this CD without sounding redundant, but I would personally like to thank Bainbridge Entertainment for producing it, Richard Torrance for saying what my heart has always known about Virgil, and Virgil for his presence in my life. I hope that you, the listener, are as touched by the wonder of life through this recording as I have been.

STEPHEN L. ADAMS □

## Keep in touch with the British Theatre Organ Scene!



Subscribe to *The Journal of the Cinema Organ Society*, a quarterly publication featuring photos, history, stoplists, biographies and technical articles . . . Plus monthly newsletters of the latest theatre organ news, events, and record reviews.

Send \$20.00 (U.S.) or 9.50 pounds sterling for membership in *The Cinema Organ Society*. Includes a subscription to the *Journal* and 12 monthly newsletters.

Hon. Treasurer:  
Mr. A. Hingley  
376 Wake Green Road  
Moseley,  
Birmingham B13, OBL, England



# Letters to the Editors

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

Address: Editor, THEATRE ORGAN  
4633 SE Brookside Drive #58  
Milwaukie, Oregon 97222

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

Dear Editor:

I recently moved to Florida from Elgin, Illinois, where I was a member of Chicago Area ATOS for many years. Now that I am relocated, I haven't been able to find an organ organization to join and enjoy the good music.

Perhaps you can help. My location is on the West Coast about 30 miles north of St. Petersburg and 50 miles from Tampa.

Yours Truly,  
William P. Miller  
3216 Lighthouse Way, Windward Village  
Springhill, Florida 33526

(Perhaps our members in Florida will respond. Ed.)

Dear Editor:

Now that the ATOS has matured and diversified in its mission as far as it has over the last three decades, I think it is time to start a Research and Development Department. There may be lucrative prospects here. Toward that end, I have two ideas for products we could develop right away for wide application.

The first is cough drops. If we could make one that really works, just think what we would do for the enjoyment of organ concertgoers everywhere. We'd distribute them at the doors as people entered, and the auditorium noise level would drop so much that organists would find themselves rediscovering the softer stops. While practical considerations sometimes necessitate giving up on the same subtleties in registration during a live performance as are possible when recording in an empty hall, still, something not altogether soothing happens to "When You Wish Upon A Star" rendered on a Post Horn with Trumpet accompaniment.

I'll bet we could make a tidy bundle for the Society's projects by selling them at other concert events also. Quiet chamber music, piano, harpsichord and even orchestral performances would probably endorse our product heartily. Of course, the market would seem low at rock concerts, but with good engineering design of the cough drop shape, we could suggest that people stick them in their ears should they want to actually hear what is happening. It's possible we just might have all the markets covered.

Another product would be seat belts. People would have to fasten them at least five minutes before any performance begins —

and sit still! No more aimless wandering around. No more bending over others and gabbing with the people three rows back. No more hanging over the stage skirt as the house lights are dimming to gush at Mr. Wright or Mr. Carter when they come out of the basement door to the console. Performers need those precious few moments to check over the stops and compose themselves before bringing the console up to start the program.

That's all the ideas I have for now. But with some help from others, I'm sure we could get the ATOS Research and Development Department off the ground.

Respectfully,  
Dr. Edwin M. Young  
MIT Lincoln Laboratory

Dear Editor:

I feel it is important to note with more than a Closing Chord the death of a truly fine musician, Basel Cristol. By their nature, obituaries are brief and omit many important facets of a career long in years, productive in quality and abundant in class.

Basel Cristol was a musician first, then an organist and pianist of the foremost order. Her musicianship spoke of study which began very early, with a solid foundation on piano. As a teenager, she continued her formal studies at Chicago Musical College where she began her study of organ. Her knowledge and skills broadened to the extent that she became equally adept at either piano or organ and adding yet another skill, that of accompaniment. Accompanying is frequently a thankless task, but for some musicians it becomes an art form — it was thus with Basel.

Most of Basel's career was in theatre organ, then electric organ — first in theatres, then on radio stations in the area. The list of her important positions begins with her Sunday morning concerts at the Chicago Theatre, but these have been cited before (THEATRE ORGAN, March/April, 1985). She retired in the late 1950s.

In 1962 my mother, Edna, began an engagement at Math Iglers' German Casino in Chicago where there were singing waiters with piano and organ accompaniment seven nights a week. When it became apparent that a new "sub" would be needed for Mother's nights off, Basel, at Mother's request, came out of retirement, and the two of them continued at Iglers' until 1977 when Mother retired. Basel continued at Iglers', playing organ full time.

Iglers' was famous for their singing waiters who had their own folios of songs ranging from opera to operetta, musical comedy, art songs and current favorites, and in every imaginable key. Needless to say, it was a liberal musical education to spend an evening at Iglers' in those days, and musicians tell me even now that a visit to Chicago HAD to include at least one evening at Iglers'. These two old ladies, well into their seventies, playing two shows each night with four or five waiters, each with four or five solos, each with his own style — need I say more?

In a profession rampant with mediocrity, we salute and applaud Basel Cristol for a long, creative and full musical life. Shalom, my friend!

Kindest regards,  
Barbara Sellers Matranga  
Palatine, Illinois

Dear Editor:

Anent Mr. Brownell's query about the film musicals as performed by Jeanette MacDonald and Nelson Eddy, none of them would have been published in book form "as is now done with Broadway/movie musicals." *Bittersweet*, for instance, is available in full vocal score with the dialogue. *Maytime* and other musicals, including those of Sigmund Romberg, are still under the company's control and have never been published. Full scores and their books are available for rent from that organization. Vocal scores are available

## REBUILD YOUR PIPE OR ELECTRONIC ORGAN



- Organ Computer Control System
- Pipe Pedal Generators
- Electronic Kits to Design Your Own Organ
- Solid State Reverberation
- Improve Your Schober Organ

Send For Information

Demo Cassette \$4.95 —  
played by EVERETT NOURSE



6101 WAREHOUSE WAY, DEPT. 30  
SACRAMENTO, CALIF. 95826  
(916) 381-6203



for shows such as *The Student Prince*, *The New Moon*, etc.

Trust that this will be of some help.

Cordially,  
James McMillan  
San Francisco, California

Dear Editor:

I enjoyed "Jesse Crawford in England," by Dr. John Landon, in the November/December THEATRE ORGAN. Enclosed is a copy of an advertisement from the Archives of the Jesse Crawford chapter. It is from "Ideal Kinema," supplement to the June 15, 1933, edition of *Kinematograph Weekly* a cinema trade paper published in England. It was promoting an exhibition being held in London at that time and ties in with Dr. Landon's story.

Sincerely,  
Dr. Edward J. Mullins  
San Francisco, California

opment to KINEMATOGRAPH WEEKLY

IDEAL KINEMA

## JESSE CRAWFORD

"the poet  
of  
the organ"

IS  
100 %

## WURLITZER



Recently featured the  
Mighty Wurlitzer  
Organ at the Empire,  
Leicester Square. Is  
continuing at the Para-  
mount, Manchester,  
June 12th; Paramount,  
Newcastle, June 19th;  
Paramount, Leeds,  
June 26th.

Demonstrations of Wurlitzer  
music, including Jesse  
Crawford's latest H.M.V.  
records made at the Empire,  
Leicester Square, will be  
given every day during  
the Exhibition.

DISCUSS YOUR MUSIC  
PROBLEMS WITH US  
AT STAND Number 6.

# WURLITZER

33, KING STREET, LONDON, W.C.2

This ad printed on June 15, 1933 (54 years ago).

Dear Editor:

Record reviews in recent issues of THEATRE ORGAN have certainly been a big improvement over some reviews of the past, but there's still room for much more improvement.

I recently bought "Ty Woodward Plays The Mighty Wurlitzer Organ," and it turned out to be one of my favorite records. It is the type of organ playing I especially enjoy, and the selections are an ideal mix of up-tempo, "dreamy" and light classical pieces. And the quality of the recording and pressing is superb.

In his review of this record in THEATRE ORGAN (Jan/Feb '87), Bob Shafter comments that "These performances are so reserved as to border on lifeless." What Shafter seems to have forgotten is that when a person buys a record, he buys it to listen to again and again. We have all enjoyed lively, flamboyant performances at organ concerts, but listening to those same performances repeatedly on records is entirely different. Ty Woodward is not trying to show off on this recording; he's merely making some very enjoyable music, into which he puts a lot of feeling and expression, perhaps at the expense of deviating a bit from the exact phrasing indicated on the written music.

I have a collection of more than 400 organ records which includes a number of spectacular renditions that show off the organist's ability to play a complicated piece exactly as the composer wrote it. However, these are often the records that are seldom played. The ones that I play again and again are the ones such as this performance by Ty Woodward — good, listenable music.

Sincerely,  
Deke Warner  
Escondido, California

Mr. Shafter replies:

The foremost point to remember about any reviewer is that he is offering an opinion, albeit an educated opinion. Second, he has tastes, as does any enthusiast. Regardless of whether or not a reader agrees with the reviewer's opinions and tastes, he would soon lose trust in a reviewer who submitted either all glowing or all scathing reviews.

The following are my personal criteria for evaluating a recording:

1) the instrument — French Romantic and American orchestral are the standard types, the American theatre organ being the logical pinnacle of the orchestral school. The Buddy Cole organ is the specific example of a theatre instrument by which the others are judged.

2) performance — objectively I look for technical accuracy and proficiency, phrasing, orchestration and registration; subjectively, taste, enthusiasm and feeling.

3) recording — presence, whether it's studio, theatre or live concert, does the recording make you feel as though you are there; cleanliness of recording surface, distortion in either original signal or transfer process, back-

## FLASH! ATOS ELECTION RESULTS

Our new directors are:

Ashley Miller

Vern Bickel

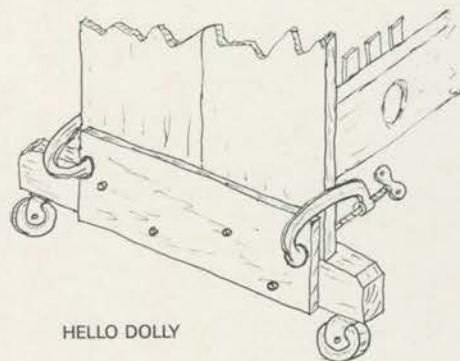
Dorothy Van Steenkiste

ground noises (anything not related to the operation of the organ).

I might add here some specific examples of recordings I own where all these factors came together: "Big, Bold and Billy" (Brooklyn Paramount), "Homecoming" (Don Baker at LIU), "Lyn Larsen at the Organ Loft," "Johnny Seng at Mundelein" and "Buddy Cole Remembered." In fact, I would include the entire body of works by Buddy Cole.

Sincerely,  
Bob Shafter

(Editor's note: Reviewer Bob Shafter has a background in theatre organ music that dates from 1969 when he acquired his first organ, a Baldwin 48H, and, at about the same time, heard Lyn Larsen at the Organ Loft in Salt Lake City. He now owns an Allen/Devtronix, three-manual digital organ and a collection of some 1000 theatre organ recordings. Bob attended the University of Utah where he majored in music and studied privately with JoAnn Harmon. He welcomes correspondence from all theatre organ buffs, whether they agree or disagree with his reviews.)



HELLO DOLLY

Dear Editor:

While I'm doing other jobs that won't wait, I find it bothersome to shift the tuned percussions (awaiting repair) to make work space. My problem was simplified with caster adapters made with a piece of 2 x 4, a scrap of plywood, some junk-box casters and clamps to hold the rig in place (see illustration).

Now the glock, chrysoglott, and harp can easily be arranged and stored until my wife and her sister start re-leathering them! Of course, if the little wheels develop squeaks, I'll apply caster oil!

Hugh Lineback  
Siloam Springs, Arkansas □



# May we introduce . . . JOHN LAUTER



John Lauter

A recent concert by John Lauter for the Detroit Theater Organ Club convinced an audience of long-time fans and a few former teachers that all the encouragement and training they had given him down through the years had prepared and secured this young artist as one of our finest theatre organists. His registrations and phrasing were theatrical renditions of old and new favorites. His show was well-planned and entertaining, featuring a soloist and percussionist. There is a very infectious rhythm to his heartfelt phrasing and vibrato. John tries to keep the spirit of the theatre in mind as he

plays. He grew up on theatre organ, but those of us who know him can speak for his versatility on the electronics, too. He puts together a program that will be entertaining to his particular audience.

A native of Detroit, Michigan, John began lessons at the age of fourteen, after being exposed to a theatre organ presentation featuring Lee Erwin. He has studied with several teachers, including Betty Mason, Father James Miller and Gary Reseigh, and has attended Stagecraft College in Michigan. Since 1975 John has been appearing at the Redford Theatre 3/10 Barton for movie intermissions, variety shows and revues. Other local appearances have been at the Royal Oak Theatre, The Punch and Judy Theatre in Grosse Pointe Farms, the Michigan Theatres in Ann Arbor and Lansing and the Temple Theatre in Saginaw. John has also appeared in Chicago at the Oriental Theatre and the VanderMolen residence 3/19 Robert-Morton.

Since 1980, John has presented a series of well-received concerts on the Roger Mumbrue 3/39 hybrid organ in Bloomfield Hills. He has just finished producing a cassette recording, the first on this instrument, which is to be released soon.

In 1984, John was invited by the ATOS to appear in the "Young Artist Showcase" concert at the Indianapolis Convention. For more than two years, John performed at the console of the Theater Organ Pizza and Pipes' 3/21 Barton-Hybrid in Pontiac, Michigan. His busy schedule includes work in calibration for the automotive and air space industries where he is in charge of physically testing and making sensors. He is also staff organist at the Michigan Theatre in Ann Arbor.

John's other interests include classic and antique auto restoration, film and movie palace history, architecture and preservation, and music of all descriptions (we refer to him as our walking encyclopedia). Always willing to lend a helping hand, John is currently helping to install a 2/7 Wurlitzer in the old Baldwin Theatre in Royal Oak, Michigan.

We are very proud of this young man and most happy to introduce him to the readers of THEATRE ORGAN.

DOROTHY VAN STEENKISTE  
and MOTOR CITY CHAPTER □

For your 1987-88 season  
book theatre organist

## BOB RALSTON

17027 Tennyson Place  
Granada Hills, California 91344  
Phone: 818/366-3637



#### STANDING ROOM ONLY

"Bob Ralston's concert on October 5, 1986, was the first time in the history of the QCCATOS that we ever had a sold-out, standing-room-only crowd."

*Joan McFadden, President, Quad Cities Chapter ATOS*

#### THE VERY BEST

"Bob Ralston's performance was most memorable and entertaining . . . excellent registration . . . by far the most exciting program of the ATOS Convention."

*Grant J. Whitcomb, Reviewer, Theatre Organ Magazine*

#### ENTHUSIASTIC RESPONSE

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

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



## NUGGETS from the GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



This time we include some unusual but interesting items. Sources were *Diapason* (D), *American Organist* (AO), *Local Press* (LP), *Around the Town* (ATT) and *Radio Daily* (RD).

**November 1913 (D)** Pittsburgh's Pitt Theatre inaugurated its Hope-Jones unit orchestra October 25 and 26 with recitals, lectures and demonstrations by the inventor. On the evening of the 25th, Robert Hope-Jones was entertained at a banquet at the Duquesne Club by the manager and owners of the theatre.

A score of organists and other musicians, plus a gathering of literary men and financiers acclaimed the noted genius. It was a brilliant success and proved the inter-dependence of humanity. The inventor is powerless unless the art-loving Croesus affords him the opportunity, and all honor goes to the men who have made possible the installation of the most remarkable musical instrument yet produced.

Gottfried H. Federlein, secretary of the Guild of Organists, lauded the inventor and said that the city of New York had by its discontinuance of all recitals in the high schools and by its sole choice of the Ethical Culture Church, put its official seal of approval on the unit orchestra. Pittsburgh's Walter E. Hall, fellow of the Royal College of Organists, spoke on the invention and progress of musical instruments since "Jubal struck the chorded shell," and laid emphasis on the new world of music which the guest of honor had, like Columbus, not only discovered, but invented.

The claim is made for this latest Hope-Jones creation that it is the most powerful musical instrument in a theatre. It is much larger and more powerful than the well-known instrument at Ocean Grove, New Jersey, and contains several noted features. It is possible to control the swell shutters through the keys, an absolute novelty in organ construction.

The strings, flutes, clarinets, etc. are in the orchestra pit. So are the drums, cymbals, tambourines, xylophones and other percussions. The organ tones find their way into the theatre from chambers above the entrance lobby. The solo harp and the larger set of cathedral chimes are bracketed on the wall at the

back of the second lobby.

The larger of the two xylophones stands immediately below the stage apron on one side, and the glockenspiel is similarly located on the other. The majestic Diaphone is high up in the wings behind the stage curtain, and in a somewhat similar position there is a complete instrument for supplying soft music behind the scenes. This includes a piano, cello, violin, horn and pipes designed to imitate the human voice.

The artist who plays upon this complex instrument sits in full view of the audience. FRANK R. WHITE, director of the Hope-Jones Organ School, aroused tremendous enthusiasm by his playing, and the astonishment of those present at the novel and colossal musical effects was patent to all. Daily noon recitals are to commence on November 3, with incidental music at matinee and evening performances.

**December 1922 (AO)** *Dedicated to Society of Theatre Organists*

Seated one day at the unit, which was hopeless and weak in the knees,  
In spite of my frenzied efforts, it gave forth only a wheeze.  
Perhaps it was awfully rotten; the manager told me so;  
He used to make coats for a living, and certainly ought to know.

Then I sought a grand inspiration which should swell to a pulsing sob,  
Placate the irate manager and nail me to my job.  
I flooded the cinema temple with harmonies rich and rare,  
Which blotted out mundane afflictions and left me free from care.

Then I thought of a theatre position which appeals to all, through and through,  
Where double features are verboten and comedies also taboo;  
Where you go out and play up the curtain, accompany a single reel,  
Then hie to your sanctum sanctorum for a half or three-quarter spiel.

If you're late, do they raise the old Ned?  
Not a bit; pass it off with a laugh.  
Or, they realize they're darned lucky you're on the house's staff.

It may be that bosses as kindly and careless, or slipshod too,  
Are found in the movie houses across the ocean blue.

It may be that some day my rest time to work time shall be 2 to 1,  
But surely 'tis only in heaven that such things are ever done.

And then I woke up — and that unit no more was a burden or care,  
Ne'er again shall my fingers caress it — the manager gave me the air!

**March 5, 1925 (LP)** Los Angeles' West Coast Highland Theatre opened with NEW-ELL ALTON at the Wurlitzer.

**May 15, 1926 (LP)** A special attraction of the new Madison Theatre in Rochester, New

York, will be a large Wurlitzer unit organ, now being built at the North Tonawanda factory. Louis Iuppa, president, and Aaron Meisky, secretary of the theatre corporation, awarded the contract to Wurlitzer, represented by Charles S. Stewart and Millard M. Crane. Many of America's leading theatres have Wurlitzer organs.

**June 20, 1926 (LP)** JESSE CRAWFORD'S noontime Chicago Theatre concert included "El Capitan," "Angelus," "Valencia" and the "Light Cavalry Overture." Last week, ARSENE SIEGEL played here.

**September 25, 1926 (LP)** Seattle's 2420-seat Fifth Avenue Theatre opened last night. Included in the bill were Cecil B. De Mille's *Young April* with Bessie Love; Fanchon & Marco's stage review "The Night Club"; The Sunkist Beauty Revue; and Seattle's own OLIVER WALLACE at the 4/18 "ascending Wurlitzer" with his own medley of popular and original airs.

**November 1926 (LP)** After hearing Miss BASEL CRISTOL play the organ at Chicago's Uptown Theatre recently, the officers of Balaban & Katz invited her to perform at the Tivoli Theatre the following week. After that, she moves with the picture to the Senate Theatre. During that week, the Senate's organist, PRESTON SELLERS, will replace Miss Cristol at the Uptown.

**December 24, 1926 (LP)** Rochester's State Theatre opened last night, featured by the playing of EDWARD C. MAY at the two-manual orchestral organ. A novelty, "Getting Acquainted With the Organ" won especial favor. Mr. May brought in to play the entire range of orchestral instruments which this organ is capable to initiate, and then mimicked whistles, birds, trains, steamboats, storms, fire sirens and other sounds as proof of the manager's claims that the organ is one of the best in the city.

**January 6, 1928 (LP)** HERBERT H. JOHNSON, formerly of the Jayhawk Theatre in Topeka, will play at the formal opening of the Lake Theatre in Rochester, New York, this evening. Mr. Johnson has a completely indexed music library of 5,000 pieces.

**December 1928 (ATT)** MALCOLM THOMSON is making a sensational hit as feature organist at the Sedgwick Theatre in Mr. Airy, Philadelphia, which he opened. He also opened the Earle Theatre in Atlantic City and broadcast over WSPG. Very successful in his featuring of overtures, slides and novelties, he has been five years with the Stanley Co.

**January 14, 1931 (LP)** FRANK LYBOLT is playing the 2/7 Wurlitzer in Schine's Geneva (New York) Theatre. Feature film is *Call Her Savage* with Clara Bow, Gilbert Rowland, Estelle Taylor, Thelma Todd and Monroe Owsley. On the stage are five acts of 'RKO Vodvil,' backed by T. A. Ross and his RKO orchestra.

**July 29, 1942 (RD)** Long Island organist DOLPH GOEBEL is doubling at the Park Terrace Cafe in Brooklyn and playing over WWRL, Woodside.

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



## ALABAMA CHAPTER SAVES IT!

### ATOS VP Advocates New Name

To give ATOS a truly international identification, Vice President Russell Joseph advocates re-naming the organization *Theatre Organ International!*

His valid argument is based on the fact that the organization is now world-wide in scope and a name like *Theatre Organ International* would promote that image more so than the present one. It would be more in keeping with having world advisors and officers, and give recognition to all organists globally.

The official noted that when ATOS *International NEWS* was first launched, he envisioned the change in name and what could result with its adoption.

### Mayan Too Small For Wicks Organ

Friends of the Denver Mayan Theatre have offered the three-manual Wicks organ from the Aladdin Theatre, also a Denver house, because the instrument could not be installed in the Mayan without massive and extremely costly rebuilding which, it is claimed, would destroy the value of the organ historically and musically. The offer to accept the organ had to be made before May 11. However, information may still be available to anyone who writes Friends of the Mayan, P. O. Box 566, Contract Station #2, Denver, Colo. 80206, or by telephoning 832-5777.

### Ray Bohr Dies After Long Illness

Ray Bohr, who was chief organist at Radio City Music Hall up until the famed showplace discontinued its daily film and stage policy, died Friday, May 15. His death was attributed to a long bout with cancer. Funeral services were held at Grace Episcopal Church in Nyack, New York. Interment was private.

### Fund Raiser Mag. Available To All

ATOS chapters interested in learning more about fund raising ideas can subscribe to *Fund Raising Management* magazine. Many subjects are covered in the publication which is produced by Hoke Communications, Inc., 224 Seventh Street, Garden City, N. Y. 11530-9990. There are

### Conclave Count Up To Big 794 Total!

It will be a nice big bash in Los Angeles when conventioners congregate the 21st of this month for the ATOS National Convention. As of May 16th, registration count stood at 794. Convention Chairman Ralph Beaudry estimates between 850 and 900 members will attend the event.

### Conclave Visitors, NEWS Gain In 'Wise' Move!

Upon learning the Encore show had been sold out and there were convention visitors on the waiting list to take any cancelled reservations, Angeleno Woody Wise cancelled his two reservations to permit others who have not been to San Diego to make the trip. He also decided to take advantage of the offer made to local members to save bus fare by driving to all events. This brought a sizeable refund. And what did he do with it? The last paragraph tells the story:

"I would like to donate this refund to ATOS *International NEWS*, which I think is the best thing to happen to ATOS in ten years."

### Turn Out Your Own CDs Now!

Organists who have a yen to CD their music are invited to contact Robert Ridgeway, 2896 Erie Avenue, Cincinnati, Ohio 45208, or telephone (513) 321-2697 to learn how it is possible to get private pressings of compact digital discs. He has an arrangement with a new CD pressing plant in this country which cuts release time from three months to about only one. Ridgeway stated the prices, including recording, editing and pressing are quite low compared to what others are demanding.

### L. A. Orpheum Gets Post Horn

Installation of a Post Horn rank was made at the Los Angeles Orpheum Theatre Saturday, May 16th. The rank is on permanent loan from Member Kenneth W. Petersen as long as Los Angeles Chapter is involved with the 3/13 Wurlitzer.

Installed by Ken Kukuk, who voiced the rank, and members of the Orpheum maintenance crew, it was placed on the Kinura chest. That rank will be back in the organ after another chest is located for it. This will up the organ to 14 ranks.

The addition gives the instrument greater brightness, it was noted.

Alabama Chapter raised over the required \$100,000 to save the ornate Alabama Theatre and its 4/20 Wurlitzer organ by May 6th and will soon sign final papers insuring the structure will become an important cultural addition to the City of Birmingham. Alabama's governor also advised he is planning to create an appropriate designation for the deluxe movie palace. The Chapter also won commendation in the Congressional Record.

Having every reason to be proud of the chapter's achievement, Chapter President Cecil Whitmire disclosed that the theatre was saved through the tremendous efforts of the membership and that not one cent of chapter money was invested in the project. It is acknowledged that saving the theatre is by far the most extensive project ever undertaken by any ATOS chapter.

Approval was given May 6th to take over the theatre, but final signing is delayed due to a formality observed by the bankruptcy court to permit anyone wishing to contest the transfer to lodge a complaint.

There was no question about the chapter not having the needed \$100,000 by the closing day. Whitmire said that over \$130,000 was raised. This provides the chapter with enough to settle immediate indebtedness and also funds to operate the theatre for several months. By the middle of April \$56,000 had been raised, and less than a month later more than \$74,000 additional was brought in.

Anticipating continued cooperation from every quarter, Whitmire said the chapter has started signing up attractions which include stage shows, vaudeville and organ programs.

He also noted that with all the publicity given the campaign, it has helped increase membership. "And wherever the name Alabama Chapter ATOS is mentioned, everyone in the city now knows what it stands for!"

#### Governor's Pledge

Answering the chapter's letter advising him about the attempt to save the theatre, Alabama Governor Guy Hunt wrote: "Thank you for your recent letter concerning your efforts to prevent the mortgage foreclosure on the Alabama Theatre in Birmingham.

"The theatre is certainly one of Alabama's most valuable landmarks. I will ask the Alabama Historical Commission to help find a solution to the problem. Unfortunately, funds are not available at the present time, but a long-term solution does need to be found to fund and utilize it.

"Alabama already has an officially designated State Theatre, but I will have someone in my office investigate the possibility of making an appropriate designation for Alabama's finest movie theatre."

Congressional Record commendation cited the chapter for its outstanding effort in saving the theatre.

A grant of \$10,000 was given by

the City Council of Birmingham to the campaign, and Jefferson County Commission has requested that Alabama Chapter make a request for \$50,000 funding later this year. Over \$600,000 is still needed to clear the mortgage.

There were various publicity ideas utilized by the chapter during the campaign to raise the money. A complete account detailing the successful drive will be covered in a forthcoming feature article in *Theatre Organ Journal*.

### Wehmeier Buys Nelson Wurlitzer

Ron Wehmeier and Dave Hazelton flew to Los Angeles from Cincinnati to supervise loading of the former Russ Nelson 4/24 Wurlitzer on May 8 and 9. Wehmeier purchased the organ and will build a new music room addition to house it. He sold his 3/19 Wurlitzer and has already re-installed it for a Cleveland buff.

The four decker will be increased to 30 ranks. The basic organ was the Fox Theatre Wurlitzer in San Jose, Calif., and the console came from the former Chicago Southtown Theatre Wurlitzer.

Ron Walls purchased the organ from Nelson and had it taken to the Crome Organ Co. in Los Angeles for rebuilding. It was first slated for a pizza parlor in Kalamazoo, Mich. This plan was killed and the next stop was to have been a pizza parlor in Livonia, Mich. Walls went bankrupt before the parlor was built.

Ken Crome and Russ Nelson then purchased the organ from the bank that held its mortgage. The instrument remained in Crome's shop until Wehmeier purchased it.

### ★★★★★★★★★ Don Baker At Bay June 27th

Richard Loderhose, owner of the Bay Theatre, Seal Beach, Calif., has announced an open house at the theatre Saturday Afternoon, June 27th with Don Baker playing a brief concert to be followed by open console. Doors will open at 1:30 and the concert will start at 2:30. The theatre concession stand will be open and refreshments will be available.





## Rodgers Ups Man In Marketing Job

Richard C. Anderson has been promoted to Director of Marketing for Rodgers Organ Company. He has been with the firm over 10 years.

## Silent Society Is Silent As Silents

Operating almost as silently as the films it screens, the Silent Society of Hollywood celebrated its first anniversary in May. The group presents monthly programs at Hollywood Studio Museum (the De Mille Barn), 2100 North Highland Avenue, which is directly across from Hollywood Bowl.

Organized by Randy Haberkamp, David Shepherd, Robert C. Birchard and Donna Fisk, it is the dream of the group to eventually have its own theatre. Asked if it would include a theatre pipe organ, Haberkamp acknowledged such an item would be welcome.

At the present time a piano has been purchased and is being restored for accompaniment of films. Robert Isreal, a local young organist, has accompanied Society films and also played with a small orchestra for one program.

Information about the Silent Society may be obtained by contacting Randy Haberkamp, 978 So. Muirfield Road, Los Angeles, Calif. 90019.

## Two Artists Play Mundelein June 14

Jonas Nordwall and recent Young Artists Competition winner Dwight Thomas will appear in concert June 14th at St. Mary of the Lake Seminary, Mundelein, Illinois. Admission at the door will be \$8.

## Juice Firm Squeezes Out 5 New Ones

Gulbransen Corp. introduced its new line of electronic home organs at the Anaheim (Calif.) NAMM Winter Market show recently. The organs are the DG series and consist of five different models ranging from single keyboard—the DG 150—to a luxury spinet, the DG 1200.

## Embassy Head To Play Wurly

Bob Goldstine, head of Fort Wayne's Embassy Theatre, will be guest organist July 19 at the Sanfilippo Wurlitzer for Chicago Area Chapter. A picnic meal will also be part of the festivities.

## Books On British Cinemas Available

Anyone interested in collecting books on British Cinemas can write The Railway Shop, Hugh J. Sykes, 78 Hawthorn Road, Kingstanding, Birmingham, B44 8QP, England for list and prices.

## KNOW YOUR TECHNICIAN!

All ATOS members, especially those living in mid-west states, who are planning to upgrade their organs and expect to hire the work done are cautioned to know whom they hire. Before signing contracts, and definitely before advancing funds, insist on references and check them out thoroughly. By doing so it will help insure against being ripped off. Legitimate technicians usually furnish references without being asked for them.

## Top Comedy Helps Build Capri Theatre

Excellent box office resulted from the first run presentation of *Crocadile Dundee* at the Theatre Organ Society of Australia South Australia Division's Capri Theatre in the Adelaide suburb of Goodwood. The film ran there for 12 months. "It has been an absolute blessing for us," declared Wayne Bertram, "and has enabled us to install a stage including an organ lift, and we paid an enormous amount off the mortgage on the theatre itself.

The new Harmonic Tuba was also installed in the organ in time for the national convention. Donna Parker, from Paramount Music Palace in Indianapolis, was the first conclave artist to play it.

## Sheets Enhance Stage Shows

What do you do with your old white bed sheets? Probably toss them out, just as everyone does—except people in Pittsburgh. The Pittsburgh Area Theatre Organ Society collects them.

This rather strange avocation will presently pay off handsomely. The Society will sew them together, add necessary rings and, *Presto!*, there will blossom forth an Austrian curtain a-la Radio City Music Hall-style to enhance their stage productions in conjunction with organ concert presentations at Keystone Oaks High School. The Society has its Wurlitzer installed there.

## Olivera Replaces Hazleton At Shea's

Regional Conclave was shuffled again last month with the announcement Hector Olivera will replace Tom Hazleton in one of the three Shea's Buffalo Theatre Wurlitzer concerts. Lyn Larsen and Dwight Thomas are featured in the other two programs.

Registration information will be published in the July/August issue of *Theatre Organ Journal*.

## Dance Music On Wurly

Cyril Pearl plays dance music on the Moorabin Town Hall Wurlitzer—recorded live—cassette only. Information from Glen Hart, 73 Harrison St., Box Hill North, 3129, Australia.

## Kiley's Record Was Released Under Many Labels And In Stereo, Too

Information was requested last month about a recording made by John Kiley. A veritable flood of answers inundated the NEWS office. Sorted out, it is learned: Kiley recorded Spinorama's *John Kiley Plays Gigantic Pipe Organ* (MK3024) on the 4/26 Wurlitzer in the Boston Metropolitan Theatre. (Several xerox copies of the record jacket were received).

Kiley made two platters on this organ—the other being Spinorama MK 3036 (Vol.II). These two discs were later re-released on Pirouette Records, Parade Records, Promenade Records, and Diplomat Records labels—and still later came out in stereo. They were also issued on Crown label with Kiley being identified as William Daly.

Next came a bit of disconcerting information—Kiley still lives; Kiley died a few years ago. The living report states Kiley plays—a Hammond with about 2-3,000 watts of power and 100 speakers at Fenway Park, Boston, when the Red Sox Baseball team is there. Another writer recalled skating at Morrie's Roller Rink in New Haven during war years. Kiley, reportedly, was playing a Hammond at the time.

There is one thing certain—Kiley can't record the big Metropolitan Wurlitzer anymore. Dennis Hedberg bought what was left of the organ and the console now plays his Portland, Oregon Organ Grinder Restaurant Wurlitzer.

The uncertain thing—Is John Kiley still with us? Answers may be sent to P.O. Box 40165, Pasadena, Calif. 91104.

Those who furnished information for the above: Robert A. Wilkinson, Reading, Pa., S. W. James, Rochester, N.Y., Douglas A. Jenny, Columbus, Ohio, William H. Smith, Charleston, So. Carolina, and David L. Junchen, Pasadena, Calif.

## Chi Uptown May Get Wurlitzer

by Jim Koller and Cyndae Dias

Plans to renovate the once grand 5,000-seat Uptown Theatre on Chicago's North Side will require "approximately 12 months to complete" once work is underway, according to Steve Visano and Kurt Mangel, two young men who head the project. There have been proposals made to install the former Chicago Oriental Theatre 4/20 Wurlitzer in this Rapp & Rapp-designed house. It is also under consideration filling in organ chambers which run the full length of the Grand Lobby and have an organ in front of the windows above the main entrance.

Stage curtains, lobby curtains and carpeting are all being replaced with replicas of the originals from samples obtained by the two men. They have contacted local suppliers to furnish the new items.

Visano and Mangel declared they are being aided in their goal solely by private funds; no grants are involved.

Ultimate plans for the house are use as a performing arts center. Visano said the booking of rock concerts, ballet, classical concerts and big name attractions is being considered. The two men claim they have well-laid plans to control rock concert audiences.

They have also managed to get the theatre's old telephone number which was still used when the theatre closed in 1981.

## Larsen CD Goes Special In Area

Continuing his starring role in CD productions, at least in Southern California, Lyn Larsen debuted extensively late in April (just after the NEWS deadline) with his latest ProArte compact disc *Give My Regards*. Recorded on Century II Wurlitzer in Wichita, the platter was offered in the 75-store chain of Sam Goody Record Stores—and at a special deal of \$12.99! Lyn seems to please his listeners in many ways.

## Three Shows Set For Bay Theatre

Three pop concerts have been announced for the initial opening of the Bay Theatre Wurlitzer in Seal Beach, Calif. Each program will be held on Sunday with two performances slated—1pm and 4pm.

Lyn Larsen opens the series Sept. 20th; Tom Hazleton will be heard Oct. 18th; Chris Elliott plays Nov. 15th. Ticket price is \$10 and there will be no reserved seating. For complete information, write Bay Theatre, P.O. Box 1375, Upland, Calif. 91785.

## Sales Tax Tears Up Roll Firm In Australia

Mastertouch Piano Roll Company, which was founded in 1919 as G. H. Horton & Co., Australia's only manufacturer of paper music rolls, was expected to go out of business at the end of last year. "Sales Tax has been the final killer," said Barclay Wright, who has operated the firm since the early 1960s. The tax imposed a price hike of more than \$2 per roll causing a drop in sales and erosion of profitable operation.

Several plans are being investigated in an attempt to keep the firm in operation.—TOSA NEWS

## FOR THE RECORD

George Wright did not play Trenton War Memorial Moller in concert April 12th. Ron Rhode was contacted and presented a program in place of Wright. Rhode played a concert at Benson High in Portland, Oregon on the evening of April 11th, then flew to Trenton and played there during the next afternoon. It was not learned why Wright failed to appear.

\*\*\*

Additional corrections have been reported for the two-volume *American Theatres of Today*. In Vol I, the drawing on page 2 belongs with plans shown on page 144. Also in Vol. I, on page 58, the lower left photo is not the Metropolitan Theatre, Boston—it is the foyer of the Capitol Theatre, Port Chester, N. Y. The same photo is correctly reproduced on page 15. In Vol. II, page 75, the photo shows the Grand Foyer of the Detroit Fox; it is not the Grand Lobby.



## College To Offer T. O. Course

A new course, *The American Theatre Organ*, will be offered in the Fall Semester, 1987 adult enrichment series by Franklin & Marshall College of Lancaster, Pa.

Instructor for the course will be Glenn Thompson, a geology professor at a neighboring college. He is a member of Delaware Valley Chapter ATOS and also belongs to the Dickinson Theatre Organ Society of Wilmington, Del. In addition he is an active volunteer technician at the Colonial Theatre, Phoenixville, and together with his wife, Dayle, contributes weekly to the new installation project at the York, Pa., Strand-Capitol Theatre.

The course will consist of two lecture/listening sessions introducing the instrument, its history, playing styles and role in American entertainment. The third session will be at the console of the 4/32 Kimball in the Colonial Theatre. Final two meetings will be located at local professional concerts with "afterglow" coffee and analysis. Complete information is available from the Director of Continuing Education at Franklin & Marshall College.

## W. E. Brown Makes Donation

William E. Brown of Kittanning, Pa., is another booster of this publication. He sent a donation during May and expressed the hope the NEWS is continued. Brown has a two manual theatre pipe organ in his home.

## Mountaineer In Flatland June 7

Patti Simon, prexy of Rocky Mountain Chapter, Denver, wings it to Wheaton, Illinois June 7 where she will make her debut for Windy City Organ Club at the console of the Van Der Molen Robert-Morton organ.

## Elco Theatre Will Continue To Operate

Elkhart, Indiana's Elco Theatre will continue to operate as it has in the past, it was stated by Phillip W. Miller, new company president of the operating chain. Owner W. P. Miller was shot and killed recently by one of his theatre managers. The Elco has a Kimball pipe organ that has been used for concert programs in recent years.

## James Has Busy Show Schedules

Following his appearance at San Sylmar Museum for the ATOS National Convention at Los Angeles June 25th, Dennis James will fly to Ann Arbor, Mich. to play accompaniment with an orchestra for the silent film *The Three Musketeers* at the Michigan Theatre on June 26th. He will present a silent film series July 2, 9, 16, 23 and 30 at Frauenthal Center in Muskegon, Mich.

## Laterman Organ In First Public Show

First public presentation of the Lanterman 4/36 Wurlitzer took place Thursday evening, April 23 with Tony Wilson, local area organist, at the console. He played a brief concert for the La Canada/Flintridge Historical Society which was well received. Wilson has also been designated resident organist for future programs that will take place there.

## Contestants Really Work For Honors

Great Britain's Theatre Organ Club will hold its 1987 Northern Young Theatre Organists of the Year Contest May 24 at Three J's Theatre Organ and Entertainment Centre, Gomersal. Six finalists will be required to play a simple sight reading test; a programme of music comprising a selection from a musical show played from piano copy; a light classical piece of music; and a rhythmic piece of music—all of this not to exceed 15 minutes.

Entry to the competition is by submitting a tape cassette of not more than 10 minutes, recorded preferably on a theatre organ, of one selection from a musical show played from a piano copy.

—from Northern News Sheet

## State Barton Played For Senior Show

Kalamazoo's State Theatre Barton organ will be heard June 7th when Scott Smith and Ken Butela play it for a senior citizen show which features a sing-a-long and silent film presentation. The program is under direction of Southwest Michigan Chapter.

## Carter Gets Religion In Church, Theatre

Gaylord Carter got religion during April. Early in the month at St. Matthews and All Angels Episcopal Church, Corona del Mar, Calif., he accompanied *Passion of Joan of Arc*, a 1928 French film. On April 30 he was in Boise, Idaho crowning *King of Kings* at the Egyptian Theatre.

David Shepherd, Hollywood Screen Directors Guild official, supplied the print of the French feature and served as Carter's projectionist. Carter's music maker for the church showing was a three-manual Abbott & Sieker classical instrument; at the Egyptian Theatre he played a two-manual Robert-Morton organ. It was also the theatre's 50th anniversary.

## Chapter Dishes Out Free Ducats

San Diego Chapter uses a novel method to interest people in joining the organization. Members who have a friend or neighbor, "or anyone who has NOT attended any concerts" can obtain complimentary passes for them. The free ducat deal does entice some to join.

## Tampa Wurlitzer Is Played Frequently

From October 1926 to the early 1950s Tampa Florida's Tampa Theatre, a John Ebersson atmospheric creation, had a nice 2/8 Wurlitzer. When it was removed the pipework went to a local church and the console wandered off elsewhere.

Around 1978, organist Charles Stanford and others convinced Tampa Arts Council to buy back the pipes from the church. This accomplished, a three-manual keydesk and four more ranks of pipes were purchased from the estate of Paul Sholomiki, a former ATOS member who was killed in an accident.

The restored 3/12 Wurlitzer now plays regularly for audiences in 15-minute solo spots before film programs. Central Florida Chapter members Ken Brown, Charles Coston, Al Hermanns, Rick Matthews, John Otterman and Rick Veague take turns at the console. The theatre also engages a well-known artist to accompany silent films several times a year.

Maintenance and additions are being made by Central Florida members Dick Chapman, Charles Coston, Bill Couch, Bob Foody, Mert Harris, Bill Hile, Don Jeerings, Ed Lawrence, Rick Matthews, John Otterman, Ed Szucs and (Pres.) Earl Wiltse.

## Lack of Local Ads Keeps Patrons Out

An attempt by "Gee Dad, It's A Wurlitzer" radio show producer Hal Sanguinetti to learn why Southern Californians don't attend theatre organ concerts—or why they think others don't if they do—disclosed that many had never received announcements about organ shows. Several others wrote in saying they would not venture out at night for any kind of entertainment. Sanguinetti's show is heard over KPCC-FM, Pasadena, Calif., every Sunday evening from 8:30 to 10 o'clock.

## Wilson Wurly Will Play In Theatre

Installation of the former Fresno, Calif. Wilson Theatre Style 235 3/11 Wurlitzer in a Sydney, Australia theatre was disclosed this month. For a short time the instrument was playing in one of the Organ Power pizza parlors in San Diego. After the parlor closed it was purchased and shipped to its new owner in the land down under. For several years there was a price tag of \$50,000 on it. The amount dropped and it was finally sold; the price was not divulged.

## Elliott Plays At Hollywood Bowl

Organist Chris Elliott was appointed to play Easter Sunrise Service at famed Hollywood Bowl this year. He succeeded Dr. Robert Tall who had appeared there for several years.

## Vaughn Praises K. C. Barton Organ

"Kansas City, Kansas has a rare jewel in the Barton organ installed in the Granada Theatre—and the theatre, too, is a jewel as well," stated organist Bob Vaughn on his return to San Francisco after playing for the Granada Theatre Historical Society.

"The Barton is a beautiful installation. I realize I am not technically inclined, and after this experience if one has THIS Barton, who needs a Wurlitzer!" he said.

Vaughn had gone to K. C. ostensibly to accompany *Birth Of A Nation*, but according to a news item in *Variety*, the film was not shown due to pickets, several of whom were members of the NAACP. They objected to the film being screened, although they admitted never having seen it.

## Another Donation Made To NEWS

Douglas E. Owen, a member of the U. S. Department of State, made a special contribution to continue ATOS *International NEWS*. "Here's a donation to assist in this worthwhile publication," was his brief comment accompanying his check.

## Slide Firm Does Not Produce Warblers

Custom song slides are not produced by Cinegraph Slides, Inc., of Garden Grove, Calif. The firm was listed in a story appearing in the March issue of *ATOS International NEWS*. However, Visual Horizons, 180 Metro Park, Rochester, N.Y. 14623-2660 does custom work and also offers ready-made song slides. Slide-A-Song, 5002 East Nisbet Road, Scottsdale, Ariz. 85254 has ready-made slides for sale. It is not known if this firm accepts custom orders.

## Two Music Firms Have Big Stock

Many popular tunes are available in sheet music at Hollywood Sheet Music, 1433 Cole Place, Hollywood, Calif. 90028—telephone (213) 462-1095, and Glendale Sheet Music, 124 No. Maryland, Glendale, Calif. 91206, telephone (818) 500-8888.

George Brown, Twin Falls, Idaho buff, recently visited the Hollywood store and was able to purchase sheet music of an old popular tune he had been attempting to locate.

ATOS Archives is also another place to check out for sheet music.

## Proctor's To Have Summer Film Fest

Proctor's Theatre, Schenectady, will unroll its summer film festival starting June 1. Both sound and silent features will be screened, according to a story published in *Variety*. It was not disclosed if the Wurlitzer organ would be used for silent film accompaniment.



## Dendy Wurlitzer To Reopen In June

by Ian B. McLean

Reopening of the Wurlitzer organ in the new Dendy Theatre at Brighton Beach, Melbourne, Australia, is being planned for June. The 3/15 Style 260 instrument was removed from the Old Dendy when it was razed. During construction of the new theatre the organ was completely restored.

The instrument will fill the theatre and be Australia's best 'studio type' organ by virtue of adding little or no reverberation or colouration to the sound which means the organ will always be of the utmost integrity in tonal and regulation terms as there is no masking or muddying of sound by room factors.

## Charles Turned Into Jesse At Billings

According to research done by the organizers of ATOS' newest unit—the Jesse Crawford Chapter in Billings, Montana—the famed 'Poet and Peacock of the Organ,' started his pipe organ career in Billings in 1913 playing the instrument in the Gem Theatre, first as Professor Charles Crawford. While there, he changed his name and became Jesse Crawford.

## THE NEWS

News items appearing in this section were prepared by Tom B'hend, P.O. Box 40165, Pasadena, Calif. 91104, and Jim Koller, 9/2 Mari-Anne Travel, 9435 W. Irving Park Road, Schiller Park, Ill. 60176.

## What Is Theatre Organ Music?

by Robert K. Legon, Malden, Mass.

What is Theatre Organ Music is like asking what is jazz? And, according to Gunther Schuller, former director of New England Conservatory of Music in Boston, jazz is defined as improvised rhythm music.

Theatre organ music is both improvised and written music designed to take advantage of the tonal properties of the theatre type pipe organ.

Theatre organ music comes these days in three common varieties—1—Symphonic, in which we treat the instrument as a symphony orchestra; 2—Dance Band treating the theatre organ as just that, a modern day dance orchestra in straight rhythm with improvisations as in jazz music; 3—Interpretive Improvisational in which the use of portamento, Tibia rolls, and most noticeable the use of rubato takes place.

Rubato, which often characterizes the styles of Jesse Crawford and George Wright, has its roots in silent films because of the need to stretch or shorten notes to keep up with the film speeds.

Rubato is defined as the alteration of the real timing of the notes without really losing the basic way they normally sound. It is the one way theatre organ music takes on our personal feeling about the song we play.

Theatre style is characterized by use of open block harmony in conjunction with certain combinations of tibias or solo flutes with deep tremolos and many others.

The theatre pipe organ itself is defined in this day and age as a mechanical orchestral pipe organ-like synthesizer, with special voicing designed primarily of the playing of popular music of the day.

Theatre operators called for a musical instrument played like an organ, but one that didn't sound like a classical organ. The Wurlitzer style of theatre organ with its solo flutes and orchestral voices with tremolos, and percussions, proved to be the sound they wanted.

Symphonic styling never really caught on in America as did the dance band style. As a result, few if any theatre organ clubs have ever restored the symphonic orchestral organs like Skinner and the early Mollers which preceded Wurlitzers and Mortons.

We in Boston, however, are making an exception to that rule by restoring one of the last theatre Skinner organs—the 3/35 at John Hancock Hall. Why is a true Skinner orchestral organ with numerous tuned percussions and complete traps being restored by Eastern Massachusetts Chapter? We'll tell you more later.

If all this does not answer the question, there's one once given by Ashley Miller that sums it up: "Theatre organ music is many things to many people!" Therefore, the theatre organ can be called the Universal Musical Instrument, in effect, all musical instruments rolled into one.

## Organ Electronic Article Mis-Leading Buff Claims, But Says It's Timely

Gary Rickert of Oak Forest, Ill., has branded as misleading "but timely" the article published in the March issue which claims that pipe organ electronics needs expert care. His reasons are given below:

This article is timely but mis-leading. First, the article lumps all electronic systems together. There are electronic systems built by the local 'expert' in his basement and installed in the local Wurlitzer. The 'expert' builds it, installs it and maintains it. When he dies or moves away everyone throws up his hands and the electronic industry gets a black eye. It is virtually impossible for anyone other than the designer, or someone taught by him, to be familiar with the system. The 'expert' who designed it would most likely be unable to service his neighbor's home-designed system. The organ man would be fooling himself if he were to believe that he could become an electronics 'expert' without years of specialized study.

All is not hopeless, however. There are 'major' builders. Their systems come with service manuals, instructions, spare parts and service assistance. Peterson Electro-Musical Products offers a toll-free line for service questions which allows almost anyone to be an 'expert'.

Who is the quoted electronics designer (or, for that matter, what is an electronics designer?). True, new electronic marvels are coming out every day, but this does not make the earlier things 'royal junque'. Diodes are still diodes; transistors are still transistors; resistors are still resistors. No competent engineer would design a system without first knowing whether the parts he designed into his system would be available for an extended period of time.

The transistor and diode switch parts which are the heart of many electronic switching systems have been around for more than 30 years and are still being built today. Integrated circuits, while being relatively new, have been around long enough that an engineer can detect a pattern and select types which have broad useage in a variety of applications (other than organs) which would assure long-term availability.

There is no substitute for education but short of electronics training, educate yourself about who is supplying the equipment. Ask how long he has been building equipment for organs—how many units built—how serviceable are his units—what is the availability of spare parts—how available is he after the sale, ect.?

There are variables but you can feel relatively safe if you remember that you get what you pay for. Keep your eyes open, assume nothing and ask the right questions. (Editor's Note: A recognized expert in the field has been contacted to answer Rickert's comments next month).

## Program Lists Stores

Published in *Pipedreams* program schedule is a listing of locations where organ recordings may be purchased. The program may be obtained by writing *Pipedreams*, Minnesota Public Radio, 45 E. 8th St., St. Paul, Minn. 55101.

## Fine Radio Show Airs From Arizona

An excellent though relatively short organ radio show is heard weekly over KNAU, Flagstaff, Arizona. Titled *Lilac Time at the Bijou*, the program is opened by Mildred Alexander at the console of the Wiltern Kimball. Ruff Hammett, station manager, produces the show and, according to Hal Sanguinetti, who produces his own theatre organ program, "Gee Dad, It's A Wurlitzer" every Sunday over KPCC, Pasadena, Calif., the KNAU show features the music of one artist, along with biographical sketches between numbers.

The station is owned by Northern Arizona University. Sanguinetti rates the show highly and noted it is closed by Gaylord Carter. Ann Leaf was featured recently in a program.

## Colored Song Slides Given To Archives

ATOS Archives Curator Vern Bickel announced this month the donation of a collection of Brenograph song slides from the estate of the late Chicago organist Russ Fielder. The collection will be indexed and added to the catalog as time permits. It will also be planned, in the future, to make 35mm slide copies of these since many are of the fancy colored border and illustrated variety.

## FOR QUICK SALE

Theatre Organ Style Arrangements by Organist Al Bollington are available on a close-out basis. Information may be obtained by writing him at Box 49, Woodland Hills, Calif. 91364.

## New Group Public Entry Is Gradual

Entry into the public arena for Organ Institute of American will not take place with great fanfare. Going public will be gradual and concert presentations to start with will be in the classical field, according to David Elson, who is president of the new organ group in Los Angeles.

"We are not interested in presenting straight organ recitals," he said, "and intend to mount programs that offer music we are sure the public will enjoy. Most organ concerts are made up of music that is not entertaining and as a result public attendance has fallen off."

Several of the programs being planned will be presented in South Pasadena and will feature the organ and harp, organ and strings, etc. A children's show is being planned at Hollywood High School where a three-manual Skinner organ is installed.

OIA has received its IRS tax exempt status and is becoming active in new music and reprints which will be produced through its classical Organ Institute Press. Plans for an archive and museum are gradually taking shape.

It was noted in the April issue of *ATOS International NEWS* that OIA might be interested in installing a theatre organ in the now closed World Theatre (formerly Marcal) on Hollywood Blvd. Elson said the interest in theatre organ is being kept under wraps until the project is finalized and that it does not involve the old Marcal Theatre building.

## Theatre Confabs Held Across U. S.

Preservation Mini-Conferences, a series of one-day gatherings across the country presented by the League of Historic American Theatres, is currently underway dealing with how to start a restoration program and what kind of technical expertise is available. Meetings have been held at Rahway, N. J., and Albany, N. Y. Remaining meetings will be held at the Strand Theatre, Shreveport, La., May 8; Michigan Theatre, Ann Arbor, Mich., July 18; Tampa Theatre, Tampa, Fla., Oct. 13; and Woodland Opera House, Woodland, Calif., Nov. 7.

Information is available by writing League of Historic American Theatres, 1600 H St., Washington, D. C. 20006, or telephoning (202) 289-1494.

## Archives Catalogue For Members' Use

Puget Sound Chapter plans to purchase a copy of the ATOS Archive Catalog so that members can learn what is available "in the way of history, music and other material interest..." The unit secretary will keep the book and check it out to members, it was noted in the chapter newsletter.



# Closing Chord

## WILLIAM H. BREUER

William Henry Breuer, 60, died March 4 when his private plane crashed near Mt. Shasta, California. Breuer was flying alone from Everett, Washington, to Palo Alto, California, when he encountered a freak storm with 100 miles-per-hour winds and icing conditions in the rugged mountainous country where his plane went down.

Breuer was born in Texas, but grew up in Eatonville, Washington, where he lived until joining the Navy in 1944. After the war he opened a small doughnut shop in San Francisco, the first of some twenty-five business ventures he was to start during his lifetime. His business interests and his love of flying were both enhanced by his ability to fly his own plane, and he had flown the I-5 Corridor more than 400 times.

Puget Sound Chapter members knew Bill best as the owner of the first Pizza & Pipes in the Seattle area. His sisters, Betty Laffaw and Margaret Daubert were managers of the Greenwood restaurant, and shortly thereafter, Margaret and husband Dick built the Tacoma Pizza & Pipes, and Betty and husband Jack opened the Bellevue site. Brother Bob was involved in the ventures in Sacramento and Fresno, California.

Puget Sound Chapter has established a Memorial for the Paramount Theatre Organ Fund in honor of this much loved member.

DIANE WHIPPLE and THELMA BARCLAY



Bill Breuer

ing a pepperoni pizza and drinking a frosty mug of beer?

In 1967, Bill Breuer installed his first Wurliitzer in the Capn's Galley at Santa Clara, California. Six installations later was his last Pizza & Pipes in Bellevue, Washington, in 1977. All of them were noteworthy, but the "organ de resistance" was his four-manual Wurliitzer in Redwood City. Nor-Cal Chapter held many concert meetings there, and in 1978 Bill Breuer was awarded a special Plaque of Appreciation for his enthusiastic support of the chapter.

Although Bill was first and foremost a hardworking restaurateur, he loved the sound of the theatre organ. He and his late wife, Colleen, enjoyed socializing with organ people who came from the four corners of the earth to see, hear and play the organs. The list of organists who have played for Bill is the *Who's Who* of the organ world. The list of those who will miss his good humor and unselfish friendship is endless. Our heartfelt sympathy goes to his mother, Mary Breuer of Seattle, daughters Robin Mendez of San Mateo, California, and Sherry Breuer of Telluride, Colorado; his son, Kurt, of Phoenix, Arizona; sisters Betty Laffaw and Margaret Daubert of Washington state, and brother, Bob, of Carmichael, California.

PHIL FREEMAN and DAVE SCHUTT

## ARLENE BELLAMY

Longtime Motor City Chapter member Arlene Bellamy passed away on February 5 following a long illness. Born in Ironwood, Michigan, in 1929, she married Harold Bellamy in 1951 and moved south to Detroit three years later where their children, Greg, Scott and Diane, were born.

The Bellamy family became a pillar of Motor City Chapter in the early 1970s. Harold served most capably as chapter chairman during the many difficult early years when competent stewardship was required. Son Greg headed the operating committee for sev-

eral years and ran the projection booth at the Redford Theatre.

Arlene Bellamy remained the quintessence of the volunteer spirit that can make a success of an ambitious endeavor such as the operation of the Redford Theatre. On many occasions she was the first person to begin cleaning the theatre after a performance, willing to do a necessary, though often thankless, task. For many years, she headed the concession stand crew, which added to the chapter's financial success.

Arlene will be remembered as friendly, warm and kind, very much in keeping with her native, upper peninsula, small-town spirit. We of Motor City have lost a most sincere and genuine friend whose presence will be missed, but certainly not forgotten.

JOHN LAUTER

## LOUIS W. BEHM

The love and happiness that Lou Behm brought to all of us through his music will always be remembered.

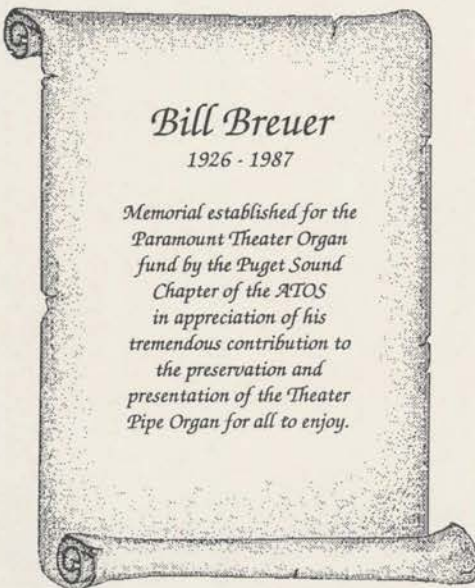
Lou began playing piano at an early age — he had to slide on the piano bench to reach the ends of the keyboard. While still in high school he played with Bobby Grayson's band at the Grande Ballroom in Detroit and other local dance halls.

After graduating from Hillsdale College in Hillsdale, Michigan, he enlisted in the Army and served in the South Pacific where he played piano for the Army Chaplain. When he returned from the service, he played piano with Roston Clark's dance band in the Detroit area.

Lou became interested in theatre organ at the Redford Theatre in Detroit as a member of Motor City Chapter ATOS and became a regular featured organist at the 3/10 Barton for the movies and many social events. Members recall how he never missed playing at the garage sales and the Christmas programs for many years. You could always count on Lou. His music was played beautifully, always fit-



Lou Behm



The Pizza Kings were the impresarios who brought the wonders of theatre organ music to many audiences of the 1970s. How many of us heard for the first time the magnificent sound of a real throbbing Tibia while munch-



ting the mood of his audience.

In addition to his work as a sales analyst at the Ford Motor Company Tractor and Implementation Division for 30 years, Lou was a regular church organist in Wyandotte, Michigan, where he lived. He was a member of the Masons, of Wolverine and Motor City ATOS chapters, the Detroit Theater Organ Club and, for 52 years, of the Detroit Federation of Musicians.

Lou will be sadly missed by all his friends.  
DOROTHY VAN STEENKISTE

## ROBERT C. JACOBUS

Robert C. Jacobus died suddenly at his home in Pollock Pines, California, on February 26 at the age of 71. He was the son of Leland Jacobus who, together with his brother, Niles (Babe), and cousin, Guy, founded the American Photo Player Company which later became the Robert-Morton Organ Company.



Robert C. Jacobus

Bob was born and raised in the San Jose, California, area and was a graduate of San Jose State University where he minored in music — his instrument was the trombone.

He worked with his father, starting at an early age, installing and servicing pipe organs in theatres and churches. He learned pipe voicing from his father and was an excellent tonal finisher, demonstrating exquisite patience and perseverance. He and his partner of 40 years, Judd Walton, maintained the 4/36 Wurlitzer in the San Francisco Fox Theatre for 18 years as a labor of love. He was also affiliated with the Wicks Organ Company for 25 years as their Northern California sales representative.

Bob was a charter member of ATOS and was present at the founding meeting of the organization. He loved the out-of-doors and engaged in hiking in the high mountain country and rafting on the mountain streams.

He is survived by his wife, Lucille; two sons, Bob and Tom, and five grandchildren. He leaves a host of friends and will be sorely missed as a good-natured, generous and devoted friend.

JUDD WALTON □

## Theatre Organ News From Australia



by  
*Bruce  
Ardley*



WHO was the youngest person ever to play a theatre pipe organ in public as an integral part of the theatre's program for a season?

My vote goes to four-year-old Moya McCrackett who, in September, 1938, was featured playing the grand piano and 4/21 Wurlitzer in the largest theatre in the Southern Hemisphere, Melbourne's State, during the four-week run of the Deanna Durbin/Herbert Marshall film, *Mad About Music*.

Several weeks earlier, Moya had created a sensation by playing piano on the nationwide Shell Show, which led to her State Theatre engagement with Bert Howell and his band. After playing a group of piano pieces, Bert would take tiny Moya in his arms to the front of the band for her "perfect pitch" demonstration where she would correctly name the notes struck at random by the band's pianist. Moya would then run around the apron stage to the front of the band to the Wurlitzer console where organist Arnold Coleman would assist her to the bench. She would then play

two short pieces, both hands on the Great manual. The great stretch for her closing chord on the third manual brought laughter and thunderous applause.

Let us now go back ten years to 1928. At that time Walter Burley Griffin's magnificent futuristic Capitol Theatre was Melbourne's major film showhouse — but three great new cinemas were planned — the superbly elegant Regent, the neo-Spanish Plaza and the State. A rivalry developed between the two major theatre chains — Hoyts with the Regency and Union with the State — as to which would have its masterpiece completed first. A large team of building tradesmen working around the clock, seven days a week, saw the State grow at a staggering rate. The entire building was completed, ready for opening, in seven months — a wonderful example of detailed planning and integration of trades without the supposed advantage of modern technology and computers.

A 4,000-seat house, the State had the

The ornate facade of the State Theatre. Still standing in 1987, very little has changed. (From Ian Hanson collection)







This one says it all. Taken in 1938 when Bert Howell and His Band re-introduced stage shows at the State. Note the apron stage which was subsequently removed. (From Ian Hanson collection)

just prior to its rival, Regent. The press went into raptures about the interior: "The stage itself — a mass of splendid color — the vivid, everchanging face of the auditorium — heads moved and turned — the starry sky transporting the impressionable from a mere theatre. Here is a grove such as Aristophanes might have played in, a garden in which Dante might have dreamed of his Beatrice. A garden of the deeper emotions — that was the State on Saturday night." On stage was a lavish presentation; the State Unit Orchestra of 30 musicians conducted by Leon Rosebrook, the State Stage Band, specialty acts, the State Corps de Ballet and, for good measure, two organists. American Frank Lanterman at the main console and Miss Renee Lees at the second console presented "The Battle of Music." The organ had, in fact, been opened to the public earlier in the day by Sydney organist Arnold Coleman, who played an overture and accompaniment to the films for the morning session, including Clara Bow's *The Fleet's In*.

Arnold Coleman was assistant organist until Lanterman returned to the States after 18 months. Coleman held the post of chief organist until February 1940. Except for a day off now and then during that time, Coleman did not take a holiday for the eleven years. In the early 1930s he began a regular half-hour

largest capacity of any cinema ever built in this country. In 1938 the seating was reduced to 3638 when an apron stage was built around the front of the orchestra and organ pits to accommodate the stage presentations with

roaming conductors and singers with roving mikes.

The State opened on February 23, 1929,

GREATER UNION'S

# STATE

THEATRE

Direction:  
Greater Union Theatres Pty. Ltd.  
Norman Bede Rydge  
Chairman of Directors  
H. A. Snelling - General Manager  
E. Lawrence - House Manager  
D. Jewell - Advertising Manager

## PROGRAMME

1. Arnold Colman entertains at the Wurlitzer Grand Organ.
2. The National Anthem.
3. Herald-Cinesound News Review.
4. The State presents its Associate Feature:  
**"THE MAN WHO CRIED WOLF"**  
A Universal Picture, with  
**LEWIS STONE ■ BARBARA READ ■ TOM BROWN**  
(Approved by the Censor as Not Suitable for General Exhibition)

INTERMISSION

5. Arnold Colman entertains at the Wurlitzer Organ.



Arnold Colman watches Moya McCraket playing the State Wurlitzer.  
Edwin G. Adamson, photo.

6. An Exclusive Preview of Our Next Attraction:  
**DANIELLE DARRIEUX in "THE RAGE OF PARIS"**
7. **BERT HOWELL AND HIS BAND** presents:  
**"MILLIONS IN NOTES"**  
Introducing on stage—  
(a) Afternoon Sessions Only—  
**BABY MOYA McCRAKETT**  
Four years old, yet she plays the Piano and Organ;  
(b) Evening Sessions Only—  
**SAMMY FIELDS, "Shell Show" Comedian**
8. The State Theatre and Universal Pictures present:  
**DEANNA DURBIN**  
in  
**"MAD ABOUT MUSIC"**  
with Herbert Marshall, Gail Patrick, Arthur Treacher  
(For General Exhibition)

Free cloak-room service for all pictures is available at the western end of the Dress Circle foyer. Western Electric Hearing Aids are available on application to the Box Office. Doctors and other patrons expecting telephone calls are invited to register their seat-numbers at the Manager's Office.

ARE YOU LISTENING TO SUZ AT 7.15 P.M.  
EVERY TUESDAY AND THURSDAY  
FOR MACK'S "DEANNA DURBIN" QUEST?

Moya McCraket is the adorable little four-years-old kiddie who astounded Australia recently by playing classics on a grand piano during a "Shell Show" broadcast. More recently still, she amazed her parents and the State management by playing the Wurlitzer Organ at her first attempt. We have now engaged her to play during the matinee performances of the "Mad About Music" season. The management wishes to stress that it desires to place no mental or physical strain upon this kiddie, and accordingly has arranged with her parents to substitute these State appearances for her home lessons. She is not expected to study her pieces and have them note-perfect—should she stumble or make a mistake, she will correct it then and there. She enjoys playing the organ . . . YOU'LL enjoy hearing her!  
If you have seen "Mad About Music" at an evening performance, why not see it again at a matinee—and see Moya as well!



Bert Howell, Conductor of Australia's "Ace" Theatre and Broadcasting Band.



Centre spread of The State Theatre program for Friday 23 September 1938.



Arnold Colman, Chief Organist and National Broadcasting favourite.



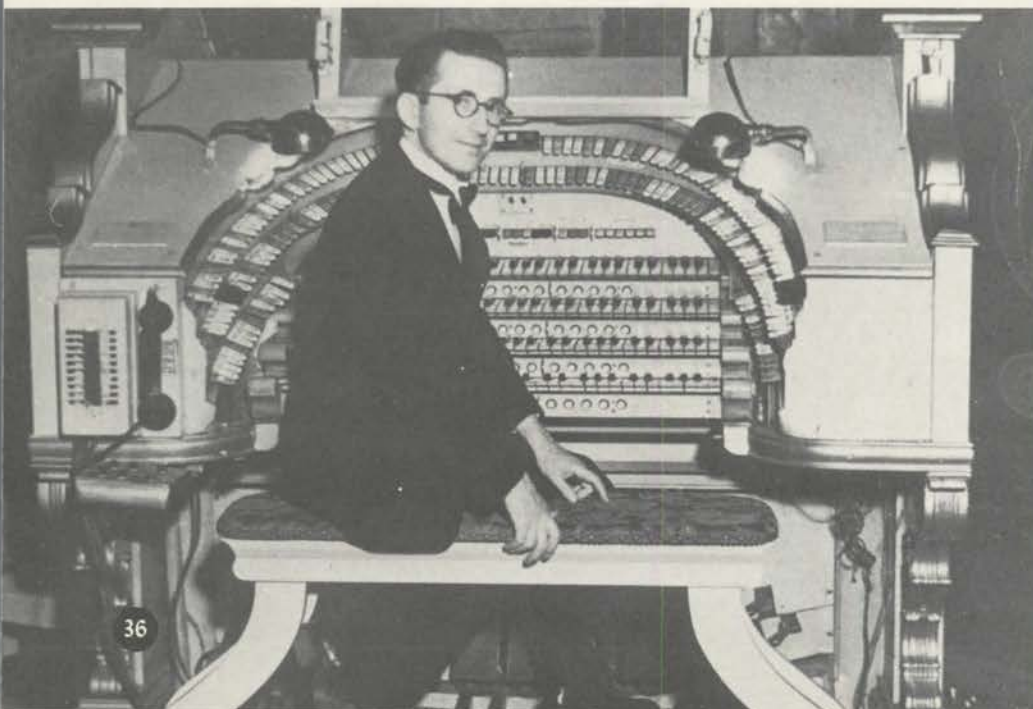


Australian Arnold Coleman was assistant Frank Lanterman at the State. Coleman remained until 1940.



Frank Lanterman from the USA was chief organist at the opening of the State and remained there for 18 months.

Aubrey Whelan followed Arnold Coleman with a sixteen-year residency at the State. Small shelf below intercom unit contained controls for elevator and turntable.



radio broadcast every Sunday afternoon, and he and the State organ built up a huge following throughout Australia during the many years it aired.

The State struggled on through the Depression, but in 1933 the orchestra was disbanded, leaving Arnold Coleman to play solo for the next five years until Bert Howell and His Band were pirated from Hoyt's Capitol by Union Theatres in 1938 and stage presentations were reintroduced to the State. At the same time, organist John Barrett from the (by then) Greater Union's nearby Majestic Theatre, manned the second Wurlitzer console to play organ duets with Coleman for the season of the long-running *100 Men and A Girl* and the following season.

One interesting happening occurred during Coleman's residency. He arranged with Plaza Theatre organist Victor Riley to exchange the State's Oboe Horn rank for the Plaza's Krumet. Even though this was only one rank of the 21, the frequency with which this distinctive stop came to be used gave the State organ its own identifiable "sound."

Aubrey Whelan, who succeeded Coleman, remained until 1956. During WWII the State, like many other entertainment centers, played its part in maintaining morale with spectacular stage presentations often featuring artists of international renown. Attendance remained good, and the organ continued to be broadcast, although not as frequently, until the mid-fifties when the first drive-in cinemas and television started the first decline. The State, a vast building to maintain, was starting to look tired. Many of the stars which had twinkled over the multitudes for so many years ceased to do so when they blew a bulb, and the cloud machine no longer sent its magical images across the expanse of sky.

The management hired New Zealand organist Iris Norgrove to succeed Aubrey Whelan in 1956, but television had arrived and the super cinema, like many other houses, suffered a tremendous jolt. The Wurlitzer descended into the pit one night in 1957 and stayed there. In 28 years there had been only four resident organists. Occasionally the organ was used when a religious group hired the theatre for a rally, but otherwise it languished in silence.

The organ was advertised for sale in 1963, shortly after the State was twinned and re-named Forum and Rapallo. Gordon Hamilton, then president of the Theatre Organ Society of Australia, Victorian Division, was the successful tenderer and removed it with the help of members. In 1968 he sold it to the City of Moorabin, a Melbourne suburb, for installation in its town hall. TOSA Victorian Division undertook the task of re-installing the organ, and since the official opening concert by Lyn Larsen in 1970, the organ has been heard in numerous concerts by leading Australian, English, American and New Zealand organists. It has made a major contribution to

THEATRE ORGAN WANT ADS  
GET RESULTS!



many civic functions and has been used successfully to provide the music for TOSAVIC's annual Balls for fifteen years. After April 1987 it will be used monthly for ballroom dancing on lines similar to those of the Blackpool Tower.

The State closed its doors as a cinema on June 29, 1986, when it was bought by the Revivalist Church. When the building was twinned, the smaller cinema was entirely enclosed in the balcony area, leaving the stalls almost intact. The original proscenium remains as it was in 1929, and the organ and orchestra elevators still sit at the bottom of their respective pits. It is understood that the church has no plans to alter the property.

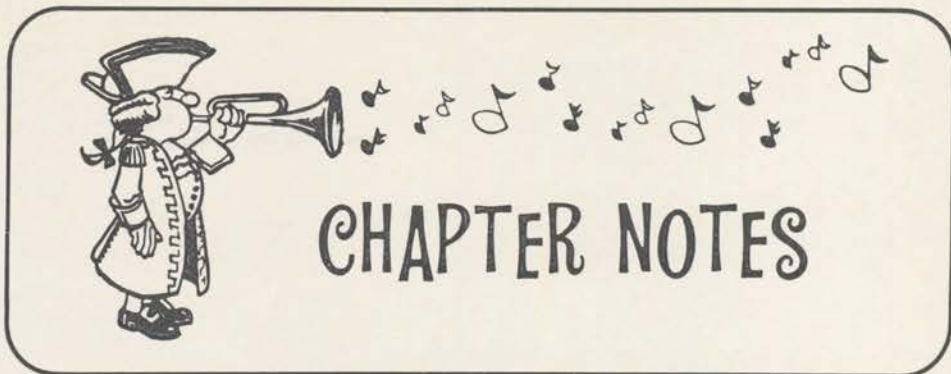
A bit of good news is the recent re-opening of the 3/15 Wurlitzer formerly installed in Hoyt's Regent in Sydney. John Atkinson purchased the organ in 1968, and for eighteen years has worked, with the assistance of friends, to restore this fine instrument to its former glory. The organ is installed in a 22 x 48 music room in John's specially constructed home in the Sydney suburb of Hurstville. The room has been decorated in theatrical style and will seat about eighty people. Restoration and regulation of the instrument have been carefully carried out with the idea of retaining the original sound that so delighted audiences at the Regent.

The sad news is the recent closure as a cinema of the great State Theatre in Sydney. There is a National Trust classification restricting any proposed alterations or redevelopment of the area, and the present owners are using it as a convention center. The 4/21 Wurlitzer, the only one left in Australia in its original setting, may be used on occasion. Alan Tranter, a fine organist, has been featuring and maintaining the instrument for the past five years, but much of the organ does not work because it has lacked professional care for the past twenty years and there has been much water damage to the Solo chamber.

Currently in Victoria, Bill Glasson and his team of dedicated volunteers maintain and are constantly adding to the organ in the Dallas Brookes Hall. A hybrid instrument, it is controlled from a three-manual Compton theatre console and has 14 ranks of theatre pipework. The latest addition is a set of Compton metal Tibias, which sound great. Much work has to be done before the organ can be considered complete, including a section of "straight" pipework. Dallas Brookes Hall, one of Australia's major concert auditoriums, was built as part of Melbourne's Masonic Centre. No effort was spared to ensure that the acoustics were as near perfect as possible. When completed, the organ should prove to be one of the most effective in the country.

At the Brighton Twin (formerly Dendy) Cinema, the famous 3/15 Wurlitzer is playing again in its new home. The organ switching was made solid-state during the renovation, and this is now working 100 percent. The only major job to be done is the regulation, to be started the end of February.

Goodbye, until next time. □



### ALABAMA Birmingham

205/942-5611 or 205/664-3606

February and March gave our chapter members an opportunity to relax and enjoy some very nice music amidst all the work going on in Birmingham.

February's meeting gathered us to hear local member (and new father!) Mark Landers at the Alabama Theatre's Wurlitzer. His jazzy styling and fresh arrangements brought life into some familiar tunes. Mark borrowed one of his infant son's newest toys and played several nursery rhymes and children's songs accompanying a musical "duck" on the Wurlitzer.

March brought one of our crew's long-time favorites, Rick McGee from Atlanta, back to the Alabama. An enthusiastic and relatively large crowd enjoyed Rick's fourth program in as many years as he played favorites and some requests of the audience.

GARY W. JONES



### ALOHA Honolulu

808/696-4533 or 808/523-9079

Through the efforts of our capable program director, Raphael Ai, January 25 found guest artist Tom Sheen bringin' down the house at the Hawaii Theatre. Always a favorite with our chapter, Tom played an inspired concert which began with his console-up number, "Another Op'nin', Another Show," from Cole Porter's *Kiss Me, Kate*, which has become somewhat of a signature tune for him. Tom's style and arrangements keep the listener on his toes wondering just how many chord progressions his left hand will infuse into the accompaniment of a relatively simple melody; his rendition of the jazz ballad, "Angel Eyes," demonstrated this to a point. At a reception in the club room following the show, he gave away a few secrets about his



Alabama Chapter member Mark Landers at the console of the "Red and Gold." (Gary W. Jones photo)



Rick McGee at the finale of his March performance in Birmingham. (Gary W. Jones photo)





Carole Pinches, visiting from Australia, tries the 4/16 Robert-Morton in the Hawaii Theatre.

technique, and we all took notes! For the most part, Tom plays pretty standard chord progressions for his theatre organ audiences, but he does like to throw in discrete sequences of flatted fifths, ninths and thirteenth just to make sure the audience stays with him! Tom was very pleased with the improvements in the Robert-Morton since the last time he played it, and he was most complimentary to maintenance director Scott Bosch and the crew.

Tom's registrations adhere to no fixed rules, but rather he adjusts to the instrument and setting. For example, he feels that the Kinura on our 4/16 sounds like a string when tremmed, so he uses it at 16', 8' and 4' pitches

in combination with all four ranks of strings for a shimmering string chorus. "Only untremmed does it sound like a buzzing, reedy Kinura," he says. For accompaniment on our Robert-Morton, Tom likes to use the 8' Diapason. To build, he adds the 8' Clarinet and then the 8' Oboe Horn. The Flute in the Main chamber is voiced and regulated rather like a Tibia, so Tom refrains from using it as an accompaniment voice. Unfortunately for the theatre organ world, Tom's busy schedule of teaching and business keeps him away from theatre pipe organs much of the time, but we are always grateful when he can spare the time to vacation in Hawaii and visit with



Tom Sheen at the console of the Aloha Chapter Robert-Morton after his concert at the Hawaii Theatre.

us. His theatre pipe organ renditions are memorable, and wouldn't it be nice to have another Tom Sheen theatre organ recording one of these days?

"Once a jolly swagman camped by a bill-abong, under the shade of a coolabah tree," is the famous line from "Waltzing Matilda," which, by all reports, has come to be the national anthem of Australia. A lady to watch and listen for from that country is young Carole Pinches, winner of theatre organ competitions in Australia, who met our Robert-Morton for the first time and "go' a no' ba' soun' out'n'em!" Her visit happily coincided with Tom Sheen's concert, and we were delighted to hear how well she plays. We trust she'll return in June after the ATOS Convention and "You'll come a waltzin', Carole, wi' us!"

Our Christmas/New Year's party was held in February (Hawaiian time) this year at the Kelley's. Guest organ was the Allen ADC HMO (highly modified organ) graciously provided by Bob Alder, who played for us until the members felt comfortable enough to have a go at open console. Betty DeRosa and her committee prepared a buffet of delicacies, and the last guest departed with the setting sun.

NORMAN KELLEY



## CENTRAL INDIANA CHAPTER

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

Our January meeting was held at the home of Maurice and Carol Finkel in Shelbyville. The outward appearance of their home gave no hint of the treasures to be found inside — two grand pianos greeted the visitor in the living room, and as one progressed through the house, one observed three beautiful reed organs, a Hammond organ and three pipe organs: a 2/5 Louisville Uniphone, a 2/3 Robert-Morton pit organ and the recently refurbished 3/24 Louisville with a Wurlitzer console. The 3/24 is the newest organ and was completely renovated, primarily by the Finkel's son, David, who also designed the room in which it is housed.

Maurice and Carol welcomed us to their home, and David gave a brief introduction, which included the history and technical details, of each organ. The Louisville Uniphone came from the Dream Theatre in the Brightwood area of Indianapolis, and the Robert-Morton pit organ was originally housed in the Crump Theatre in Columbus, Indiana. The 3/24 Louisville, whose Wurlitzer console came from the Tilyou Theatre in Brooklyn, had approximately one half of the pipework, chests and regulators from the Rivoli Theatre in Indianapolis.

Kurt Von Schakel, who assisted David in the renovation of the organ, demonstrated each of the pipe organs by playing a variety of selections that were chosen to bring out the special features of each instrument. His selec-





Organist Mark Williams explains his next selection for Central Ohio Chapter.

(John Polsley photo)



Bob Matsumoto coaxes a stirring march from the Blegens' Conn 651. (John Polsley photo)

tions included "Hi, Ho, The Gang's All Here," "Thanks For The Memories," "Abba Dabba Honeymoon," and many others.

The Hedback Community Theatre, home of the Footlite Musicals, was the site of our February meeting. Our own John Ferguson treated us to a beautiful program. John has a marvelous talent for bringing a unique and unforgettable sound to the theatre organ.

Donna Parker, staff organist at the Paramount Music Palace in Indianapolis, was invited by the Austrian Broadcasting Company to perform for its *Orgel um Fünf* broadcast on February 15 in Vienna. Donna performed on a four-manual organ with nearly 100 ranks of pipes which was built in 1983 by Karl Schuke of Berlin. Also, the South Australian Division of the Theatre Organ Society of Australia in Adelaide has invited Donna to represent the United States at their annual regional convention in Adelaide on April 19. She is to play the 4/16 theatre pipe organ in the Capri Theatre. Donna will then travel to San Diego to be featured in a concert at the California Theatre on a 3/21 Wurlitzer.

CAROL M. ANDREJASICH

## CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

It was ten degrees above zero, the air was crisp and clear and the sun danced on the frosted tree limbs as they shimmered in the breeze — all of which encouraged 36 members and guests to turn out for our January 25 meeting at Jim and Irene Blegens. Member organist Mark Williams treated us to a program of music designed to suit the tastes of all age groups. This was followed by open console on the Conn 651 which has remote speakers to create the illusion of a much larger listening area. Host Jim Blegens entertained us with a slide show of past ATOS conventions, organ installations and artists.

Our 3/16 Wurlitzer remains playable. Most of the organ crew's attention has fo-

cused on replacing and adjusting primary valves rank by rank. The switch-stack wiring of the Tibia mutations is now virtually complete. Slow, but positive, steps are being taken by member Bob Shaw in designing and constructing a solid-state combination action. We were privileged to have organ consultant Allen Miller visit us on January 18 and make many constructive suggestions for the improvement of our organ. We are indebted to him for taking time from his busy schedule to make the special trip.

Friday the thirteenth was certainly not a bad-luck day in March. It was, rather, a day to be charmed and the charmer was none other than Tom Hazleton at the console of the Renaissance Theatre's 3/20 Wurlitzer in Mansfield, Ohio. This transplanted organ is a Ken Crome restoration that is described in detail in *THEATRE ORGAN* (Nov/Dec

1985), and is perhaps best known as the organ belonging to Joseph Kearns (Mr. Wilson on the *Dennis the Menace* TV series). It is especially endeared to Tom Hazleton because, as he told us, it is the instrument on which he made his first recording.

Tom's program was a delightful variety of selections ranging from "Tiptoe Through The Tulips" to a downright lecherous version of "Whoopie" to the classic "Toccata and Fugue in D Minor." The Renaissance Theatre is certainly a tribute to the hard working people of Mansfield who have made it a worthy Performing Arts Center for a number of cultural activities.

March 15 was open house at the Dennis Werkmeister's where we were invited to witness the closing utterances from his home installation prior to its move to new quarters in a carriage house in the Dayton area. His 2/19

## CHAPTER CORRESPONDENTS PLEASE NOTE

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

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

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

### DEADLINES

November 15 for January/February  
January 15 for March/April  
March 15 for May/June  
May 15 for July/August  
July 15 for September/October  
September 15 for November/December

Send Chapter Notes and photos to:  
**Grace E. McGinnis**  
4633 SE Brookside Drive, #58  
Milwaukie, Oregon 97222  
Phone: 503/654-5823



mosty Wurlitzer will be installed in the upper level of the carriage house where it will face a large studio with an 18' cathedral ceiling. The organ will be enhanced by the addition of a three-manual console and four ranks of pipes; Diapason, Orch Oboe, Brass Saxophone and a second French Horn. The key element in the new installation, according to Dennis, is a Devtronix computer relay system. We were entertained by guest organist Kurt Von Schakel of Indianapolis and, at open console, by a number of friends including Martin Bevis, Chris Phillips and Bob Cowley.

Regarding that long-rumored home installation, we now have it on reliable authority that our own Bob Cowley is installing a 4/26 Wurlitzer in his residence. He would tell us only that the organ is being completely rebuilt as it is being installed. A new, solid-state relay is being built, along with solid-state tremos, by Gorsuch enterprises in California. Bob has promised more information with some pictures of the organ at a later date. The projected date for the organ to be playing is sometime this summer.

JOHN POLSLEY



Chicago Area

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

It must be spring because the Oriental Organ Fund drive is once again at hand. This will be a banquet, raffle and feature film showing and will make a full afternoon of entertainment at the Copernicus Center (Gateway Theatre) in Chicago. Lee Maloney is scheduled to present one of his very interesting programs, and open console will round out the day's activities.

It was a cool January Tuesday when Bill Tandy gave a super show for our winter social at Pipes and Pizza in Lansing. The 3/17 Barton responded beautifully to Bill's excellent registrations and selections. Open console drew a good portion of talent including Lee Maloney and Don Walker. Our thanks to Roger Tremstra for the invitation.

We presented Neil Johnson, II, in a concert for our members at a social in February at Joy Collins' Beautiful Sound Countryside Studio. Neil was first place winner in the 13 to 15-year-old division of the 1986 ATOS Young Artist Competition. He is studying pipe organ with Fr. Jim Miller which should add another facet to his experience. Neil also won Michigan State's National Yamaha Electone Festival Competition in 1986. To Neil, our congratulations.

Tom Wibbels was soloist at our March concert at the Hinsdale Theatre for an all-organ show which we haven't had for quite some time. It was a welcome presentation and Tom gave the audience excellent variety. Conventioneers will recall Tom's stellar performance

at the Pickwick Theatre during the 1985 Convention.

Members and guests were favored by an invitation from the Chicago Theatre management to hold a social on a Sunday afternoon in January. It was a very "cool" spell, but many enthusiasts braved the temperature for a grand tour of the theatre to see the results of the renovation thus far. Dennis Wolkowicz gave a rousing program on the great Wurlitzer pipe organ. Open console was afforded the attendees but was abruptly ended by a tired blower "breathing" its last. This was a poignant signal for the organ to cease before going into the hands of the renovators. Extensive restoration is now scheduled to be completed in time for a Halloween show in October.

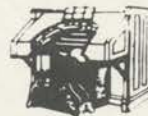
"Quiet, Please" is the title of an excellent remonstrative article by member Jim Koller in our chapter newsletter, *Vox*. Pulling no punches, Jim states the facts of useless noise during an organ show/concert. Much of this din comes from the projection booth and some from the audience. Let us all be mindful that most of those in attendance come to hear the organ, not a "quiet riot." Pass the admonition along. Thank you.

Theatre openings and closings are the result of changing time and the economy. The Montclare and Patio are on the closed list. We hear rumors that something good is happening at the Uptown and hope it will hit other former palaces.

ALMER N. BROSTROM



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



Thomaston

203/357-4581 or 203/261-5269

Chapter members Jim Beck and Brian Colton, of the crew that is restoring the Springfield, Massachusetts, Paramount 3/11 Wurlitzer, received somewhat of a setback when, on the morning of February 3, a seven-inch water main broke in the basement of the theatre. Water levels reached up to three feet, and electrical equipment was either damaged or destroyed. Fortunately, damage to the organ was confined to the lift motor and limit switches. Work on the organ has been curtailed until repairs to the electrical power distribution system have been completed.

Nearly fifty members and friends joined us for our twenty-sixth birthday celebration at Shelton High School on February 14. We began with open console followed by a buffet dinner in the school cafeteria. Alden "Mitch" Mitchell provided the ultimate enjoyment in after-dinner listening enjoyment with his smooth, easy style at the Austin console.

Ron Rhode appeared in concert at Shelton High School on February 28. Those in attendance thoroughly enjoyed Ron's playing and his easy conversation. Particularly impressive was his arrangement of "Chattanooga Choo



Ron Rhode at the 3/12 Austin at Shelton High School for Connecticut Valley Chapter. (Rita Goodkin photo)

Choo." The Shelton organ crew had outlined the console in clear mini-lights and programmed an intricate set of stunning visual effects to go with our favorite "choo choo." A refreshment table did a brisk business during intermission and, for the first time, we received a number of requests for compact discs at our record boutique. We are planning to have some available at our next concert.

Prior to the concert, Ron Rhode introduced the Shelton Austin to more than 1000 students and faculty members at a special student assembly. Many of the audience were not aware that this magnificent instrument existed in their own school. Ron was very complimentary of the reaction of the students, and it is our hope that the organ will be used more often for school and community programs.

BARRY GOODKIN

## DELAWARE VALLEY

Philadelphia  
215/566-1764

On February 21 the Society, together with the New York chapter, traveled to Wanamaker's Department Store in Philadelphia to hear Dr. Keith Chapman, Director of Musical Events for Wanamaker's, perform. Dr. Chapman's memorable performance and the musical pleasure it gave to his listeners was followed by a close-up view of the console and a tour of the pipe chambers.

After lunch in the Crystal Room on the ninth floor of Wanamaker's, we took a short bus ride to the Irvine Auditorium of the University of Pennsylvania to hold open console on the Curtis Memorial Organ. There was ample time for all who wished to play to have their turns at the console.

EARL E. STRAUSSER





The four winners in Eastern Massachusetts Chapter competition: (L to R) Bob Cejka, Mike Bigelow, John Cook and Bob Legon.



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

We held our annual business meeting, our first regular gathering in 1987, at Babson on January 25. Our previous console enclosure had long been a concern for us because of student hi-jinks, but we now have a secure, three-sided, roll-down, folding metal door arrangement similar to many store fronts. Appreciative thanks were extended to organ crew chief Dick Linder, who not only conducted a thorough search for various types of enclosures but also worked closely with the manufacturer in its installation. Thanks were also given to Jim Cook and sons for carpentry of panels and trim, and to Babson for removal of the old enclosure and considerable preparation to receive the new.

Program chairman Gordon Creamer opened his innovative program by playing a short version of "Smile, Darn Ya, Smile" before explaining details of a contest between four members for an equal number of monetary prizes. Applause was to be withheld until all had played and then measured by two sound-level meters. New member Mike Bigelow was first on the bench followed by Bob Cejka, Bob Legon and John Cook. The moment of truth arrived after each had given us his best with varied styles, material and interpretations. The applause meters indicated that the first shall be last and vice versa, but there were no losers as all received cash prizes.

On Washington's birthday we again assembled at Babson with guests from the South Shore Organ Society and SENETOS. Dr. Alan Goodnow, President of the latter group, presented several ideas for improving our Wurlitzer's performance and tonality. He and several members of his group have voluntarily been assisting our organ crew for several sessions. Our program chairman again came up with something new, a "Surprise Trio" that turned out to be a "Duo" as the third was still out of state. Bob Legon led off with "Kids" from *Bye, Bye Birdie*, then intro-

duced Joseph Percuoco, a 19-year-old, straight "A" graduate of Somerville High School and now a freshman at Suffolk University Law School. Joseph has studied organ with Bob for six years, but this was his first encounter with our Wurlitzer. He acquitted himself well playing four solo numbers before Bob joined him on a 1986, two-manual portable electronic Wurlitzer. The duet was quite a revelation, an 18-ton grandfather against its 98-pound grandson. Six selections were well-executed by teacher and pupil, and a nice applause brought an encore. Again, we were all winners with pipes and electronics, not competing but blending — and something for everyone.

STANLEY C. GARNISS



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

Christmas season started early for us with an excellent concert on December 7 in the Trenton War Memorial. The artist was New Jersey's own Ashley Miller, who lives in Closter. The first part of the program on the 3/16 Möller was popular music which featured all the wonderful, smooth, complex chords associated with Ashley's inimitable stylings (echoes of Radio City). After intermission, many beautiful, well-known Christmas songs were sung by members of the Trenton Choral Society, who have shared our Christmas concerts for the past ten years. The organ replaced the usual piano accompaniment, and Ashley did a beautiful job of blending with, rather than overpowering, the voices, which sometimes happens with a large pipe organ. Our usual picnic on the stage was followed by open console, and everyone en-



Henry Appenzeller is staff organist at the Brook Theatre.

joyed the Christmas mood.

The third of our five-concert series at the War Memorial was held February 8 and presented Tom Wibbels. Although our winter has been unusual this year with more snow accumulation than for many years, the weather cooperated, the sun smiled and our concert day was very successful. Tom pleased the audience with his selections of familiar music and "good sounds" of the Möller. The audience enjoyed his opening and closing number, which we learned was his own composition, "Just for You." Rowe Beal's record shop sold a number of Tom's tapes, and we hope that more artists will make tapes as our audience seems to prefer them. A stage picnic of potluck and open console ended the day.

It has been some time since we have had



Ashley Miller played the Trenton War Memorial for Garden State.





(L to R) Bob Norris, Tony Butala, senior member of the Lettermen, and Ashley Miller. (George Anderson photo)

silent movies, and we are fortunate to have the Union County Arts Center (Rahway Theatre) and the Brook Theatre in Bound Brook now running series of silent movies. Member Henry Appenzeller is staff organist at the Brook and is providing music, before and after each presentation, on the 2/4 Wurlitzer in its original installation.

On February 15 a special membership meeting and open console was held at the Union County Arts Center. Members enjoyed playing the 2/7 Wurlitzer which fills the theatre with sound — it is, in fact, lovingly called the “biggest little Wurlitzer.” The meeting was held in the beautifully restored lobby of the theatre which allowed the musicians to practice on stage for the evening concert of the famous Lettermen. Plans were discussed for a fund-raising showing of *Wings*, accompanied by Lin Lunde, at the Rahway. A highlight of the meeting was an excellent presentation by Vice Chairman Bob Norris covering available grants and how to obtain them. This is a new field for us, and we are fortunate to have Bob’s expertise to help. Hours of research are involved and deadlines must be met. To date, we have applied for a grant from the New Jersey State Council on the Arts to fund “A Survey of Marketability.” The meeting had just adjourned when Tony Butala, senior member of the Lettermen, arrived. Like bees to honey, members gathered around to hear his wonderful story of returning to his home town, Sharon, Pennsylvania, for a concert and finding the Columbia Theatre abandoned and on the block. He promptly bought it and placed it in the hands of Columbia Theatre, Inc., a private fund-raising company. The singer has pledged to raise \$400,000, and the concert at the Rahway was to help both theatres.

JINNY VANORE



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

**612/689-9201 or 612/771-1771**

How we enjoyed Tom Wibbels at the Phipps Center for the Arts in Hudson, Wisconsin, on January 31 and February 1. He is one talented artist — his fingers virtually flew over the keyboard with very interesting registrations. It is so much more pleasant to see and hear a performing artist in intimate surroundings like the Phipps Center.

The Organaires, our small, home-organ group, met at Burt and Jean Frank’s home in December, Joe and Ruth Vaes’ in January and Ted and Marguerite Espe’s in February. There are twelve of us who play, and we draw names as we go along. Each one plays two selections in the first round, refreshments are served, and then we go another round. There are no two organs alike, and we learn from each other. If there is a piano in the home,

there is a spontaneous piano/organ duet. One of our members commented that he could never play in the presence of others, but being with the Organaires has helped him gain self-confidence. We have been playing together since 1979 and haven’t had an argument yet! There is a possibility that two more groups in our area will organize soon.

February 21, a bright, sunny afternoon (no snow), was certainly a red-letter day for our members and guests. We were fortunate that Paul Oakley, Minister of Worship Music and the Arts for Christ Presbyterian Church in Edina, could fit us into his busy schedule. Paul is a native of Springfield, Illinois, where his father was a Baptist minister and where Paul began his musical career as Director of Music for the First Presbyterian Church. He is Associate Editor of *Creator* magazine and *International Journal of Church Music* — his credentials are just too numerous to mention here. He is in constant demand as a recitalist, conductor and choral clinician and has played in Ireland, England and Europe.

A custom-built, four-manual Allen Classical and a three-manual theatre organ were installed by Schmitt Music Centers in the beautiful Totino Fine Arts Center of the Northwestern College in St. Paul. Through the efforts of Mrs. Barbara Danielson, star saleslady at Schmitt’s, Paul consented to give a concert which was co-sponsored by the Schmitt Music Centers.

Paul told us at intermission that he was really amazed at how much an ATOS audience seemed to like and appreciate his classical numbers. Three selections on the theatre organ rounded out the program, but we still clamored for more classical music. He had us spellbound! At 26, he is well on the way to becoming one of America’s prominent organists. Besides having the manual dexterity required for classical work, Paul has the soul to bring the music to life.

Dr. Ed Mullins from Nor-Cal Chapter in California, visited St. Paul recently. Verna Mae drove him to Hudson, Wisconsin, to the Phipps Center where the Mighty Wurlitzer formerly owned by KSTP is housed. Fred Nagel, board member at Phipps, met us there, and we moved the organ from back stage so Ed could try it out. He thought that the Phipps Center was most beautiful and liked the River Room where you can see the St. Croix River from its windows and where



**Magazine Problems?**

If you are not receiving your magazines, write to:

Douglas C. Fisk  
P.O. Box 420490

Sacramento, California 95842

For back issues and binders, write to:

ATOS Back Issues & Binders  
1393 Don Carlos Court  
Chula Vista, California 92010



receptions are held for the artists who appear there. From Hudson, we drove to the Cedarhurst Mansion in Cottage Grove where Ron and Jean Nienaber greeted us. Ed then played the 2/8 Robert-Morton in the ballroom and toured the historical mansion. We certainly would enjoy seeing any other ATOS members who might be in this area.

A steering committee, composed of Ms. Jinx Ring of the City of Minneapolis, J. Michael Barone of Minnesota Public Radio, Dr. Edward Berryman from Westminster Presbyterian Church and Philip Brunelle of the Plymouth Music Series, is spearheading an effort to obtain funds for the removal, restoration and re-installation of the 5/126 Kimball in the Minneapolis Auditorium. The Auditorium is scheduled to be demolished in the not-too-distant future to make way for a new Convention Center where the Kimball will be re-installed. There will be several functions scheduled which will give organ music lovers an opportunity to hear this magnificent instrument before its removal — more about this in a forthcoming issue of THEATRE ORGAN.

As I type today, my thermometer reads 39 degrees, which is almost unheard of in March in Minnesota — and still no snow!

VERNA MAE WILSON

## LAND OF LINCOLN

Rockford

815/965-0856 or 815/399-8536

Our final show of 1986 (and the first of 1987) was our fourth annual New Year's Eve Party which was again popularly received and attended by the public. The event has become a Rockford tradition among families with children and others who want a night out without the rush and expense of night clubs. A full-length feature film on a BIG screen, stage entertainment, pipe organ music and 1000 balloons dropping from the "sky" at midnight on an audience singing "Auld Lang Syne" in fellowship offers a wonderful way to say "Goodbye" to the old year and "Welcome" to the new.

On January 10 all of us were delighted to have the Barton played by our own Bill Erlandson for the world premiere of the movie, *Personal Foul*, starring David Morse (of St. Elsewhere fame), which was filmed in Rockford. The night will be a treasured memory for the audience (a sold-out show) and an echo of the past for the Coronado and the Barton as it was almost exactly sixty years ago they first blended together to form Rockford's Wonder Theatre.

By early February the word was spreading fast that our Valentine's Day Social was going to feature an artist *extraordinaire* as our Valentine. What resulted was one of our best-attended socials by a crowd that was totally musically content after two hours of music by our Valentine Artist, Barbara Sellers. Our special "Sweetheart" guest was Barbara's mother, Edna Sellers. Barbara's parents, Edna and Preston Sellers, were both artists of renown, having played the major Chicago

houses, including the Chicago Theatre and the Oriental. Barbara entertained for the Chicago Theatre Renovation Gala and has been featured in theatres in New York and Indiana. She will be featured organist for the Buster Keaton Festival this summer at Rock Valley College in Rockford. Barbara is currently working for her Masters in Musicology and informed us that she will be heading the Jazz Studies Department at Roosevelt University Chicago Musical College.

Barbara's artistic and arranging talents were in top form as she presented an appealing selection of music from dreamy waltzes to red-hot jazz. Although the Barton developed a few personality quirks, the crew was able to straighten it out in time for the performance, and Barbara's excellent playing and wonderfully varied orchestrations kept the organ's problems a secret from the audience. Everybody agreed that Barbara's musical Valentine on our Grande Barton was a very special gift.

We are very proud of our Barton, but we take special pride when we can introduce guests to the wonders of the Coronado Theatre as well as the organ. The theatre stands almost exactly as it did sixty years ago — every effort has been made to maintain the elegance of 1927's opening night. John vanLeeuwen has been our chief tour guide and has delighted our guests with rare glimpses behind the scenes and with entertaining stories about the theatre's history. As the number of requests for tours has increased, John has enlisted the aid of chapter members, and it is people like John and his excellent team, as well as other members who pitch in whenever they can to assist at shows, socials and maintenance of the organ, who make an organization come alive with great fellowship. Without the constant donation of time and energy from its members, our club could not exist.

RICHARD HULL



LONDON  
&  
SOUTH  
OF ENGLAND

8956-32369 or 1-788-8791

As we approach our tenth anniversary, we are extremely proud to report the completion and triumphant celebration of by far our most significant and rewarding achievement to date. This is the inauguration and opening concert of the famous, British-built 4/15 "Torch" Christie, formerly in Regal Edmonton, now superbly re-installed by our highly accomplished Technical Team in Memorial Hall at the popular resort town of Barry in South Wales. Indeed, this is a culmination of a unique team effort over a period of two years and spanning the 180-miles between the home base of the team and their working location.

The spectacular inauguration weekend comprised two events. The first was the Civic inauguration on February 28 featuring our own internationally renowned (and Welsh-born) Len Rawle, supported by local youngsters, 13-year-old Rachel Francis and 12-year-



Frank Fowler, Director of Hill, Norman & Beard gives Les Rawle the "seal of approval" for the London chapter installation. (John D. Sharp photo)

old Edward Perkins, together with the Band and Corps of Drums of the South Wales Police Constabulary, the Barry Male Voice choir and the Barry Choral Society. This massive and brilliant ensemble — with Len appropriately rising to the strains of "On A Wonderful Day Like Today" — most effectively introduced the Christie to the "Land of Song" before a full house of 1200, including the Barry Town Mayor and good friend Councillor Harry Cleese and his guests from many parts of the country, plus many of our chapter members.

March 1, St. David's Day (after the Patron Saint of Wales), our chapter staged its own opening concert featuring a "Galaxy of Welsh Musicians," Doreen Chadwick, Quentin Bellamy, Walford James and Len Rawle — again before a large audience, including three coach parties (Trumpet, Tibia and Vox) of members from the London area. Early that morning members were joined by Frank Fowler, Managing Director of William Hill and Son and Norman and Beard, makers of the Christie organ and "Royal Appointees" who had most kindly offered to assist with the final tuning, and, in a role-reversed situation, Frank was in the chambers and Les Rawle was at the console. Les and all of his team were naturally thrilled that Frank should thereby give the installation his unequivocal stamp of approval. Many were the highlights and joys of our "Barry Weekend."

Most notably, we were privileged to receive a telephone message to Edith Rawle from the legendary Sidney Torch — who made this organ so famous with his scintillating technique and recordings at Edmonton over half a century ago. Now living in quiet retirement on the South Coast, and ever the gentleman and professional musician, he said he continues to read about our activities and that he could





Clockwise from top left: Len Rawle, Quentin Bellamy, Doreen Chadwick and Walford James played the opening concert on the "Torch" Christie in Barry, Wales. (John D. Sharp photos)

wish for no better tribute than for this magnificent organ to continue to be called the "Torch" Christie. Praise, indeed, and lustily echoed by Len Rawle in his note-for-note Torch-style rendition of "Bugle Call Rag" at both events to remind us of probably the greatest ever British theatre organ exponent and all-round accomplished musician.

But for all the marvelous music, camaraderie, ceremony and razzmatazz, the towering heroes were undoubtedly our Technical Team — indefatigably led by veteran Les Rawle — who kept a relentless schedule of trips in all weathers during the preceding 18 months.

Local accommodations during those months were provided by the generosity of chapter member Desmond Jenkins of Radlett, Hertfordshire, who made available his family home, a delightful former miner's cottage at Treharrus, 25 miles from Barry. A low point of the whole saga was the passing of our expert electrical specialist, Johnny Dowsett, shortly before completion — but not before he had been able to be the first to try his hand at the new installation. In special recognition and appreciation of their efforts, Mayor Harry Clease presented each member of the team with a locally made and personally in-

scribed porcelain plate depicting the four-keyboard console of their beloved Christie — and was himself presented a special "Organ Pipe Trophy" by Les Rawle on behalf of the Technical Team. Frank Fowler augmented his appreciation by presenting a new "Christie Cup" trophy and supporting plaques for presentation in association with our young people. Two altogether spectacular and enjoyable occasions with brilliant expositions by all our artists, thus not only providing the best possible "send-off" for the Christie, but even more important, a most gratifying vindication of the truly massive efforts by our Tech-

**ashley miller**  
a.a.g.o.

*Organist of the Year-1983*

**MILCO MUSIC CO.**

P.O. Box 32 • Closter, N.J. 07624 • (201) 768-4450

**RON RHODE**  
THEATRE  
PIPE ORGAN  
CONCERTS

KARL WARNER MANAGEMENT  
3018 N. 62nd STREET  
SCOTTSDALE, ARIZONA 85251  
(602) 946-6892

Featured at Organ Stop Pizza - 2250 W. Southern, Mesa, Arizona



nical Team and all of the other local and visiting helpers.

However, lest it be thought that our understandable euphoria about Barry completely dominates our activities, we are also delighted to report another outstanding event in our new concert series at the Top Rank Club on February 8, "Melody and Rhythm," featured two all-time-great British theatre organ stars — Douglas Reeve, known and loved as "Mr. Brighton," and Eric Lord, who brought to Kilburn his instantly recognizable lush and melodic style from the Golden Years of theatre organ, notably his love of Jesse Crawford renderings, in a rare visit to London.

DR. NORMAN BARFIELD



LOS ANGELES  
THEATRE ORGAN  
SOCIETY

California  
818/792-7084

February 15 we had the premiere performance of Tom Sheen in a musical spectacular, and the Orpheum Theatre, home of the 3/13 Mighty Wurlitzer, was alive with fans and friends. Tom has been a frequent performer during the National ATOS Conventions as well as giving concerts around the country on pipes and for electronic organ dealers. His program was a real treat of numbers that ranged from the twenties to the sixties, a medley from *Showboat* and "Slaughter on Tenth Avenue." We had no regrets about attending this very worthwhile concert. We all thank you, Tom, and do come again!

MARIA OLIVIER

# Motor City Theatre Organ Society, Inc.



Detroit  
313/537-1133

An enthusiastic crowd of over 700 attended a concert by ATOS President Jack Moelmann at the Redford Theatre on February 28. Jack offered a lively evening of music at the 3/10 Barton, punctuated by humor that had his audience laughing and eager for more. In addition to concert selections, his program included accompaniment to Charlie Chaplin's *The Rink*, a sing-along and a crowd-pleasing patriotic finale. An interview with Hal Youngblood, host of *Nighttime Detroit*, on WJR the evening before the concert helped to publicize Jack's program. We were all delighted with Jack's performance.

The complete original organ score to the silent *King of Kings* is one of the many items that have been donated to our growing library. A volume entitled *Motion Picture Moods* is another. Margaret Tapler is cataloguing popular sheet music of the twenties and thirties while Tony O'Brien is working on classical music donated to the library which also contains records, tapes, magazines and musical reference books.



Taking time out from their cataloguing efforts, Margaret Tapler and Tony O'Brien survey a copy of *Motion Picture Moods* in Motor City's growing library.

(Bill Vogel photo)

We were saddened in February at the loss of three dedicated members: Arlene Bellamy, wife of Past-Chairman Harold Bellamy and mother of members Greg and Diane, passed away on February 5; James Stech was killed in a plane crash near Quincy, Illinois, on February 20; and Lou Behm, who played at all eleven of our garage sales, on every chapter organ and was heard at the piano at the 1984 Convention, died on February 26. They will be missed.

Don Jenks, who at one time owned the Barton organ from the Birmingham Theatre, was the artist for our Fourth Sunday program at



Talk show host Hal Youngblood interviews Jack Moelmann on radio station WJR the night before Jack's concert at the Redford Theatre.

(Dorothy Van Steenkiste photo)



Don Jenks played for Motor City at the Royal Oak Barton in January.

(Fred Page photo)

## Dan Semer

ORGANIST-PIANIST

"Many good wishes for your career. God-Speed! You are a supervirtuoso that commands musical sensitivity with nuance."

LUCIANO PAVAROTTI  
The World's Favorite Tenor

M&J Enterprises  
Personal Manager: Margaret Bonfiglio  
P.O. Box 633, LaVerne, Calif. 91750  
(714) 596-5024



## MAGIC ORCHESTRAL SOUNDS OF DAN SEMER

Detroit Theatre Organ Club — 4/34 Wurlitzer Pipe Organ  
VRDS 10012 — STEREO

"Congratulations and bravo on your record." "A Fantastic Organist . . ."

LUCIANO PAVAROTTI, tenor

— LIBERACE, pianist

"You created an artistic masterpiece that permeates with ingenious imagination."

RICHARD PURVIS, organist

A Grieg Fantasia • Piano Concerto in A Minor • Anitra's Dance  
Wedding Day • Peer Gynt • Tea for Two • Evergreen  
Hawaii • Miami Beach Rumba • You • And More

\$10.00 postpaid — \$12.00 outside USA

VILLAGE RECORDS • P.O. BOX 633 • LA VERNE, CA 91750






Jennifer Candea, the February artist at the 3/16 Barton at the Royal Oak Theatre. (Fred Page photo)

the Royal Oak on January 26. Don is currently President of DTOC and recently performed for Dairyland Chapter. Jennifer Candea was our Fourth Sunday artist at the Royal Oak's 3/16 Barton on February 22. Jennifer is a student at Oakland Community College and has performed at both the Royal Oak and Redford Theatres.

Coming events include our fourteenth annual private charter moonlight cruise on the 85-year-old excursion steamer *Columbia* on August 18 and the annual garage sale at the Redford the weekend of August 28-29.

For more information, write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-2560 or 313/537-1133.

DON LOCKWOOD

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

Bill Langford played a Christmas concert on Nor-Cal's Rodgers at the Berkeley Community Theatre on December 7.

Bob Vaughn played two Louise Brooks pictures at the San Francisco Castro Theatre's



Dennis James at the Castro Wurlitzer for Nor-Cal concert. (Ed Mullins photo)

4/21 Wurlitzer: *A Girl in Every Port* on January 23 and *Pandora's Box* on February 26.

Dennis James played a concert at the Castro on February 1. The program was 67% music never heard there before with many compositions relating to Charlie Chaplin and silent films. Dennis also played for the San Francisco Film Festival.



Nor-Cal charter member Bob Vaughn at the Castro Theatre Wurlitzer where he cues silent films. (Ed Mullins photo)



Larry Vannucci at the Robert-Morton at Cinema 21. (Ed Mullins photo)

  
**Lance Luce**  
**CONCERTS**  
 275 Manse Road • Unit 69  
 West Hill, Ontario, Canada M1E 4X8  
 (416) 282-2114



**Tom Wibbels**  
 Theatre Organist

*impro international inc.*

968 Kentucky Lane • Elk Grove Village, Illinois 60007  
Telephone: (312) 894-7779





(L to R) Mabel Westbay, Muriel Christopher, Betsy Stevens, Ruth Light and Lorena McKee work the lobby for the Lew Williams concert. (Irving Light photo)



C. B. Sutherland entertained North Texas Chapter on his Conn 652. (Mabel Westbay photo)

Larry Vannucci played the 2/6 Robert-Morton at Cinema 21 (nee Marina) Theatre on March 22. This is the only original theatre organ installation left in San Francisco.

Work continues on the chapter organ. Since the 4/20 Wurlitzer arrived in Berkeley in January 1986, the Publix #1 specifications have been increased to approximate a Style 285 organ containing 32 ranks, eleven of which are extended to 16 feet and one to 32 feet. The additional Wurlitzer pipework has come from Boston and Los Angeles Metropolitan Theatres, Chicago's Uptown, Boston's Keith Memorial and the Denver Auditorium. Bay Area visitors who wish to see the chambers please telephone 415/644-2707 which is Berkeley Community Theatre's organ workshop number.

ED MULLINS



**NORTH  
TEXAS  
CHAPTER**

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

The long-awaited premiere concert on the chapter's Robert-Morton in the Lakewood Theatre in Dallas is now a glowing memory and a tribute to all those who made it possible. After several years of restoration, installation



Lew Williams is congratulated by Lakewood Theatre owner B. B. Barr after concert on North Texas Chapter's 3/8 Robert-Morton. (Irving Light photo)

and tonal finishing, our 3/8 Robert-Morton was deemed ready for the exposure, so plans were laid for our first public concert on February 26.

The necessary groundwork began with the assembling of a mailing list and the selection of a suitable artist. The latter was easily accomplished as an artist of international concert calibre was close by in Phoenix, Arizona, one who was also a long-time associate of this

chapter and a former musical scholar and resident of Dallas — Lew Williams. Lew has generously played for our chapter whenever he happened to be in the vicinity and is counted as a personal friend of many of our members. We know the quality of his concert work and the ovations he has received at National Conventions — so, the choice was made. As for the mailing list and publicity, credit goes to our hard-working secretary, Lorena McKee.

Despite threatening weather, more than 500 devotees turned out for this concert. When Lew rode the console up promptly at eight o'clock, the sight and sound was a new experience for some in our audience, a nostalgic trip for many who remembered this thrill from the days of the downtown movie palaces, and a great source of pride for our chapter members. Lew's program was varied and masterful — it ranged from Boogie to Massenet and all shades in between. During the last 30 minutes, he showed off his vast repertoire by playing a dozen solicited audience requests. The enjoyment on the part of the audience will, no doubt, set the reception for more concerts in the future. Lakewood Theatre owner Mr. Bert Barr and his wife, Jo, shared this delight as did manager Mike Garcia. It is because of their enthusiasm for this, the only in-theatre pipe organ in the state of Texas now playing regularly, that we have been able to reach this objective. Thanks

June 25	.....	ATOS NATIONAL CONVENTION, Los Angeles, California
June 27	.....	Michigan Theatre, Ann Arbor, Michigan
July 2, 9, 16, 23, 30	.....	Frauenthal Center, Muskegon, Michigan
August 3	.....	Fox Theatre, St. Louis, Missouri
August 19	.....	Ohio Theatre, Columbus, Ohio
September 20	.....	Wagnall's Memorial, Lithopolis, Ohio
September 25	.....	1st Congregational Church, Ann Arbor, Michigan
September 26	.....	Symphony Hall, Detroit, Michigan
September 27	.....	Institute of the Arts, Detroit, Michigan
October 3	.....	Ars Musica, Ann Arbor, Michigan
October 10	.....	1st Universalist Church, Rochester, New York
October 16	.....	Roberson Center, Binghamton, New York
October 17	.....	Museum of Glass, Corning, New York
October 31	.....	Ohio Theatre, Columbus, Ohio
November 6	.....	U. A. Auditorium, Upper Arlington, Ohio
November 8	.....	Trinity Church, Chillicothe, Ohio
January 23, 1988	.....	Phipps Center, Hudson, Wisconsin

## DENNIS JAMES

Resident Organist For  
The Ohio Theatre

55 E. State Street  
Columbus, Ohio 43215  
Bus. (614) 469-1045 • Hm. (614) 463-9536

NOW BOOKING 1987-88 PERFORMANCES







Byron Melcher at the Gordon Wright Wurlitzer.  
(Irving Light photo)

must also be lavished on those who brought this instrument to concert-readiness: Gordon Wright, Earl MacDonald, W.D. Johnson, John Friedel and many others.

In January, members Mr. and Mrs. C.B. Sutherland hosted our meeting in their beautiful Dallas residence. C.B. played a varied and beautiful program on his Conn 652, enhanced with four speakers. He has a large repertoire of music we all love to hear and plays these with a very pleasing theatre organ style. This was a most enjoyable experience and one that we hope to repeat again soon.

Our Christmas parties are always a highlight of the year and are usually held in the John Beck Hall with its beautiful Wurlitzer pipe organ. However, because of some remodeling being done by owner Gil Swift, we were unable to enjoy this delight this past December. Fortunately for us, Chairman Gordon Wright and his wife Evelyn graciously invited us to have our party in their beautiful residence with its fine Wurlitzer installation. With very little arm-twisting, Gordon was able to get Byron Melcher to enhance our holiday festivities by playing a program for us which was a high point of our musical year. Byron's long and illustrious career playing theatre organs of every variety is a result of his very fine talent and most enjoyable musical performance, and we appreciated his generosity in sharing this with our chapter.

IRVING LIGHT



OHIO  
VALLEY  
CHAPTER

ATOS  
EMERY THEATRE

Cincinnati

513/721-2741 or 513/721-2742

A new feature was started on December 31 — a New Year's Eve party open to the general public — and its success seems to lock it in as an annual event. The party started at eight o'clock with an organ prelude from the Emery Theatre's 3/29 Wurlitzer followed by *Oklahoma* on our big screen. Dave Woessner, organist for the evening, played us into the New Year following the movie. Then a buffet supper was served on the stage with each person returning to his seat in the theatre to eat. We had purposely controlled the sale of tickets so everyone could "spread out comfortably" to eat. The applause at "Shall we do it again?" told us we had a winner!

Our weekend movie series resumed in early January with two Laurel and Hardy features. It continues each Friday and Saturday night, generally with double features, except for a few times during the year when interrupted by other Emery bookings. The only planned closing is in December.

A recent issue of *ATOS International NEWS* carried a short notice about the impending sale of the Emery Theatre. This was correct — as far as it went. The theatre is part of the Ohio College of Applied Science Complex owned by the University of Cincinnati which needs more space, and legal maneuverings are happening which may lead to new quarters for OCAS and a sale of the complex. Such a move may be a few years away, but our chapter is already involved in community planning to assure Emery's perpetuation. This theatre is considered by many to have acoustics ranking with four or five of the best concert halls in the country. When the Emery organ was removed from the Albee Theatre in Cincinnati, it was a 3/19. It has been enlarged to a 3/29 with chambers across the back of the stage. This arrangement augments our claim that Emery "hasn't a bad seat."

HUBERT S. SHEARIN



Tom Helms at the Organ Grinder Wurlitzer.  
(Claude Neuffer photo)

OREGON  
Portland  
503/771-8098

On Saturday morning, February 28, members of our chapter gathered at the Organ Grinder Restaurant for our monthly meeting. Owner Dennis Hedberg, who is Chairman of the 1988 ATOS Convention, gave members a brief overview of what we have to look forward to next year. He was followed by chapter Chairman Paul Quarino who introduced our artist for the day, Tom Helms.

Tom is currently working with the Rodgers Organ Company installing a large pipe organ in the Second Baptist Church in Houston, Texas. He comes from Florida originally, and Oregon members were privileged to hear this talented and engaging performer.

Tom played a meticulous program on the 4/44 Wurlitzer that included a rousing medley of southern tunes, selections by Gershwin and Sibelius' "Finlandia." Following the concert, members had a chance to visit with the artist and socialize before the restaurant opened for business. From the warm reception Tom received, it was apparent that he is welcome in Portland anytime.

DON FEELY

Father  
James Miller

"Father Jim"  
(313) 629-5400

401 Davis St.  
Fenton, MI 48430

Popular  
English Theater Organist

Jeff Barker

Concerts and  
Silent Films

201 Cross Street, Apt. 8H  
Fort Lee, N.J. 07024  
201-461-9246 201-944-6742







**PINE TREE**  
**Old Orchard Beach, Maine**

**207/967-2452 or 207/846-5756**

Greetings from the frozen North! Pine Tree Chapter is alive and well in the beautiful state of Maine. At this writing we have received over 80 inches of snow this year.

Because of a recently negotiated agreement between the town of Old Orchard Beach, the school administration and our chapter, we now have better access to the organ installed in the Loranger Middle School. This is a 3/13 Wurlitzer that was moved from the Proctor Theatre in New Rochelle, New York, in 1969. Jim Martin, our chapter technician, has embarked on a challenging course of creating a work crew of chapter members who are willing — patiently matching his needs with chapter talent and teaching those of us who are new to the art of repairing and restoring theatre organs.

If you can't beat 'em, join 'em! I could hardly believe it myself when I climbed the ladder to work in the chamber. Years ago I used to hide my husband's tapes to preserve my peace of mind.

Last fall, Pine Tree members presented three assemblies to show the students at Loranger what a treasure they have right in their own school. Bill McCullough and Dorothy Bromage explained the history of the organ and gave a demonstration of the pipes to the senior high band members. Later that day Cheryl Linder accompanied a silent movie, *One Week* starring Buster Keaton, for two groups of elementary and intermediate students. Bob Legon, Jim Martin and Dorothy

demonstrated the organ and invited students to join the work crew. We feel that a school is the perfect place to introduce new members to theatre organs.

Our December meeting combined business with pleasure. We elected officers and then adjourned for a Christmas Open House. The highlight of the evening was opening the gifts that members gave to the organ — all kinds of useful goodies to help with repairs, along with some tools and other donations. Christmas music was provided by Bob Legon, Maurice Pope, Dick Perham, Bill McCullough and John Cook. We all shared in a lovely feast of Christmas goodies.

EDITH PENNOCK

**PUGET SOUND**  
**Seattle**

**206/852-2011 or 206/631-1669**

Although no chapter event was scheduled in February, many attended a fine re-dedication program by Jonas Nordwall at the Bible Presbyterian Church in Tacoma on the recently restored 3/20 Kimball. Theatre organ enthusiast and pipe organ builder Homer Johnson undertook a comprehensive renovation project following water-seepage into the chambers during a lengthy period of snow load on the roof during the winter of 1985. Tibia pipes that had been soaked and separated at the seams were returned to the factory and faithfully duplicated, the new set producing a tone at least as beautiful as the old. A wealth of 8' manual stops and six 16' pedal voices, including an open metal Tuba Profunda on 15" of wind, characterize this unusual instrument housed in a former Scottish Rite Temple. Homer, a youthful, white-haired man with a ready grin, relished the opportuni-



Gerry Gregorius at Bellevue Pizza and Pipes.  
*(Diane Whipple photo)*

ty to work on this instrument, and after the concert a grateful parishioner complimented him after hearing renditions from *The Sound of Music* during a tuning session earlier in the week.

Jonas planned a nostalgic program, very similar to the original dedication, including works by Franck, J.S. Bach, Dacquin, Elgar and Marcel Dupre, who had played the opening concert in 1921 on his first American tour. An accomplished classical and romantic organist, Jonas included a variety of selections, all artfully registered and masterfully played, and relayed information and often humorous items of interest about each of the composers and their compositions.

Gerry Gregorius was presented in a truly memorable concert at Bellevue Pizza and Pipes in March. The former Brooklyn Academy of Music Wurlitzer installed there is a

**Hector Olivera**



**A COMMON DREAM**

In 1896 Robert Hope-Jones created it with pipes . . . "The Unit Orchestra" . . .

In 1983 Hector Olivera created a 10 manual instrument using state of the art technology . . . "The O-1 Orchestra" . . .

*"... Olivera is an engaging performer who, clearly, has found his particular niche and fills it splendidly."*

Joan Reinthaler — Washington Post

National tours now forming

**MPI**

**MUSIC PRODUCTION INTERNATIONAL**

1285 Forrest Ellis Road • Douglasville, GA 30134

Telephone: (404) 949-3932

**ORGAN-IZING**

POPULAR MUSIC

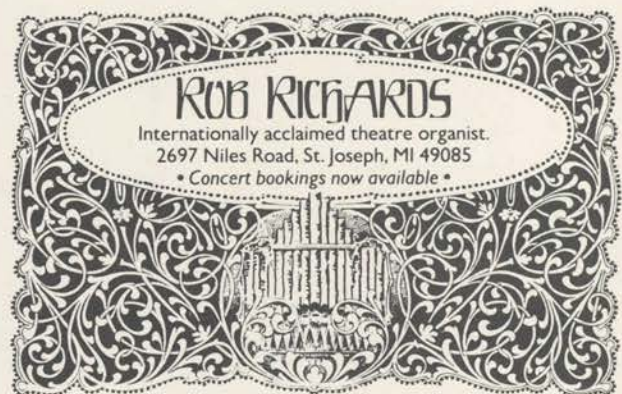
by  
**AL HERMANN**

A complete course in Keyboard Harmony  
and arranging popular music for Organ.

AVAILABLE AT MUSIC STORES OR DIRECTLY FROM  
**AL HERMANN**

1398 TEMPLE STREET

CLEARWATER, FLORIDA 33516



**ROB RICHARDS**

Internationally acclaimed theatre organist.

2697 Niles Road, St. Joseph, MI 49085

• Concert bookings now available •





Doris Miller at Puget Sound Chapter Marr & Colton during jam session.  
(Diane Whipple photo)



British Columbia musicians Victor Ross, David Stratkauskas and Al Sahchuck at jam session with Puget Sound Chapter.  
(Diane Whipple photo)

superbly voiced instrument kept in prime condition by Bob White and crew. Gerry's program of tasteful arrangements and transcriptions, combined with skillful orchestration, proved it to be an organ of extraordinary beauty and color for concert performance. A serious and unassuming musician, Gerry was trained at Oberlin with a double major in organ and piano performance and studied at Salzburg, Austria, at the Mozarteum Academy of Music. He is kept busy in Portland as soloist, accompanist, teacher and coach in both liturgical and theatre activities. He captures the essence of each selection with an intuitive sense of touch and registration and, combined with flawless musicianship, his renditions were truly elegant. His opening, the overture to *Pirates of Penzance*, portrayed the frolicsome spirit conceived by Sir Arthur Sullivan, while a Jeanette MacDonald medley contained the sensitive, romantic and glamorous beauty of both the soprano and the compositions themselves. Gerry's performance was exciting and often pulse-quickening, even though he only sparingly used full organ registrations or volume.

Following the installation of officers in January at Haller Lake Improvement Club, Doris and Bert Miller organized a group of fellow Canadians to provide entertainment using the chapter organ, a piano, an elec-

tronic organ lent by Evans Music and an accordion. The program was highly entertaining, and the colorful group of talented entertainers enjoyed it as much as the audience. Bill and Helen Hale, nearing their first wedding anniversary, played duets and were joined by petite Doris Miller, an experienced theatre organist, on the chapter organ. Eighty-five-year-old Victor Ross, who had retired as a lounge pianist because of arthritis, had been recruited to join the group and was elated to be at a keyboard again. Al Sahchuck, originally from Alaska and reputed to have played in boxing gloves, added to the fun with his spirited humor and clever accordion stylings. The youngest member of the group, David Stratkauskas of Langley, B.C., was later named chapter representative to the Young Organist Competition. David plays traditional theatre organ stylings, but his funky jazz improvisations on the Yamaha were also well received. Ten years ago he first played a Con Tempo reed organ, and now he is a serious student at seventeen who is studying classical organ and playing the trombone in the Brookewood Secondary School Band. He has played for the Peace Arch Organ Club and had the privilege of recording his entry tape on the 4/24 Wurlitzer in the Seattle Paramount.

DIANE WHIPPLE



**RED RIVER ATOS**  
218/287-2671  
or 701/232-6325

For 1987 we are alternating concerts with projects at the Fargo Theatre.

Guest organist for our January 24 social was Bob Arndt from Ankeny, Iowa, who gave a delightful concert. Days later our first massive project of the year began with a demolition of the orchestra pit. The console was forklifted and placed on a dolly on stage as construction continued for several weeks. The too small orchestra pit was taken up entirely by the three-manual console. Now, however, there is a large space for our stage band and other uses. The pit has a temporary floor a few feet above the concrete so there will be room for hydraulics someday when money is available.

Walt Strony was presented in concert on February 27 as a formal celebration of the completion of the Wurlitzer rebuilding to 15 ranks. The audience definitely liked our choice of artist and his program which included a sing-along and Buster Keaton film, *The Blacksmith*. It was a splendid show! Other

## Chris Elliott

Organist

Now booking  
1987-88 appearances  
Theatre Organ and  
Silent Film Presentations

For concert information, contact:

**CHRIS ELLIOTT**  
P.O. Box 11571 • Santa Ana, CA 92711  
Telephone: (714) 897-1715



## MOVING?



Send your change  
of address  
to . . .

**ATOS**  
Membership  
P.O. Box 420490  
Sacramento, Calif.  
95842





Walt Strony and Lance Johnson preparing for Walt's concert at the Fargo Theatre.



Bob Arndt at the 3/15 Wurlitzer in the Fargo Theatre.

chapters were represented at this event: Madeline LiVolsi from Valley of the Sun, Larry Donaldson from Tennessee, Gary Jones and Freeman Andress from Alabama and Buddy Boyd from South Carolina.

A week later, the next project was tackled as the old organ grilles, which had replaced the 1937 version, were pulled down along with thirty years of dust. The new grilles are patterned after the 1937 ones, following the architect's blueprints as closely as possible. We

plan to have these ready for our spring silent movie nights. April 24 and 25.

Our largest project starts in May with the lobby reconstruction. This will continue into the summer; however, the theatre operations will continue with movies running daily. Next fall there will be a grand reopening celebration to show off the theatre which will finally have been returned to its streamlined moderne decor of the thirties.

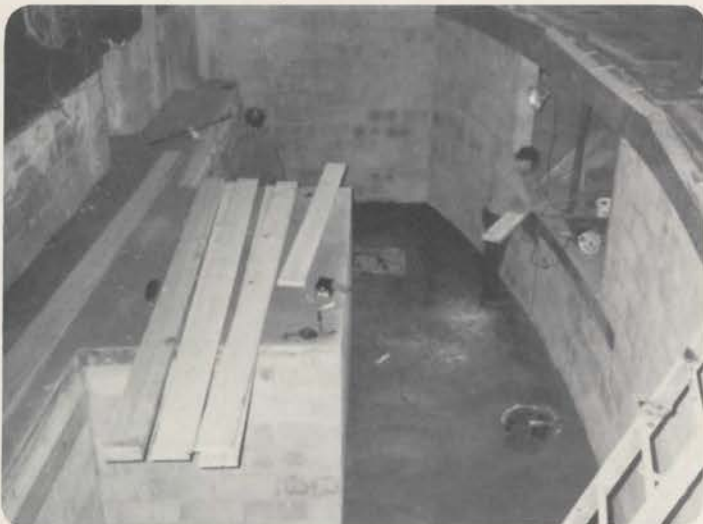
SONIA CARLSON

### The River City Theatre Organ Society Omaha, Nebraska

402/292-7799 or 402/572-1040

Our January 24 meeting was held at Cascio's Restaurant where member Jeanne Cooper regularly entertains at the Lowrey organ. After dinner the 38 members adjourned to the lounge where Jeanne was joined by member Wendall Hall on banjo and Fern

The new orchestra pit in the Fargo Theatre.



Reconnecting the lift in the Fargo Theatre.



**Don Baker**  
"Mr. Theatre Organ"



A.S.C.A.P.

**NOW BOOKING CONCERTS**

111 Sea Fern Court, Lakes at Leesburg  
Leesburg, Florida 32788  
(904) 728-4683

Now available from . . .

**Don Baker**  
"Mr. Theatre Organ"



A.S.C.A.P.

Cassette recordings on  
DETROIT SENATE &  
BIRMINGHAM ALABAMA  
Theatre Organs.  
Post Paid \$9.50

Lakes at Leesburg  
111 Sea Fern Court  
Leesburg, Florida 32788  
1-904-728-4683





River City President Harold Kenney previews coming events at chapter meeting.

(Tom Jeffery photo)

Nelson on both alto and tenor saxophone. The resulting sound was a magnificent musical treat! Fern is a professional musician who has played in dance orchestras all over the country. Both Dick Zdan and Rick Quistad took stints at the organ so Jeanne could relax with friends.

We met on February 24 at the home of Tom Jeffery. Of the 41 members present, nine helped to inaugurate the new Allen Digital Computer organ. President Harold Kenney's short business meeting brought us up to date on a planned dinner excursion on a restored steam train operating out of Fremont, Ne-

braska. Our guest artist was Denis Ketcham of Critchets Piano and Organ Studio. Denis presented a varied program with something to please everyone including love tunes, waltzes, a medley of Cole Porter tunes and Leroy Anderson's beautiful "Serenata." His thorough knowledge of the Allen theatre organ and his skill as an organist made this an enjoyable evening for everyone.

TOM JEFFERY



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

Popular Denver organist, member Bob Castle, was the featured artist at our January meeting at the home of Fred and Evelyn Riser. Bob opened his program on the 3/22 (and growing) Wurlitzer with the popular Fritz Kreisler "Liebesfreud" followed by "Send in The Clowns." Several movie



Denis Ketcham at the Allen Digital organ for River City.

(Tom Jeffery photo)



Fern Nelson on sax and Jeanne Cooper on organ for River City Chapter.

(Tom Jeffery photo)

*Donna Parker*

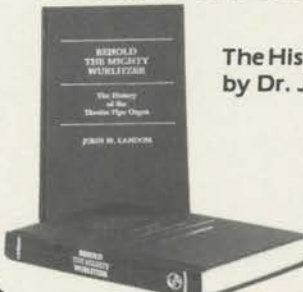
For Concert Information:

Donna Parker Productions Inc.,  
P.O. Box 19371 • Indianapolis, Indiana 46219  
(317) 359-9148

Now in its second printing

**BEHOLD THE MIGHTY WURLITZER**

The History of the Theatre Pipe Organ  
by Dr. John W. Landon



\$29.95 Post Paid from  
Greenwood Press, P.O. Box 5007  
Westport, Connecticut 06881





(L to R) Ed Zollman, Patti Simon, Dee and Charlotte Williams at the Williams' Wurlitzer. (Don Zeller photo)



Chapter President David Love making announcements at Rocky Mountain meeting. (Don Zeller photo)

themes, the Helen Crawford composition, "So Blue," and "Body and Soul" completed the planned part of the program after which Bob entertained requests from his audience. Refreshments and open console followed. Bob's program was enjoyed by all, and we thank him for sharing with us.

February found the Dee and Charlotte Williams home packed to the rafters with 60 members and guests to hear Patti Simon perform on the 3/13 installed there. Patti was in top form as she coaxed the many varied sounds from the Williams' Wurlitzer. At one point she took advantage of the Devtronix/

Wilcox computer system by leaving the console while the organ played on by itself. Her program included a variety of popular melodies and was well received. Following refreshments, the console was open to all to try their favorite melodies.

We have many exciting activities on tap for the coming months, including a concert by Joel Kremer and a special invitational "mini-concert" by Jonas Nordwall. A special weekend trip to Pueblo and Colorado Springs for concerts by Hector Olivera and John Grunow is also on the calendar, and many of our members are looking forward to the Los Angeles Convention in June.

DONALD ZELLER



Bob Castle at the Riser Wurlitzer.

(Don Zeller photo)

## SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our January meeting at the home of Vic Thomas was planned to include the election of officers for the next two years, but THE winter snow of Tulsa picked that week to fall, and our attendance was too low for the vote. So we visited with one another and dreamed of the day when our 3/10 Robert-Morton Vo-Tech installation would be completed and we could plan concerts on it, and then enjoyed music on Vic's Conn 652.

Three of our members were named that night on our "recovering from illness" list: Bob Weddle, Sam Collier and Charlene



## Rob Calcaterra

"Rob Calcaterra Workshop and Concert — Superb!!!"  
Los Angeles ATOS

"One of the most popular and talented performing artists on today's theatre organ scene."  
New York ATOS

"A superb evening's entertainment."  
London ATOS

154 WEST 70th #9B • N.Y., NY 10023 • (212) 362-4821



**20 Years  
of Quality Parts & Service  
1966 - 1986**

SEND \$5.50 TODAY FOR OUR  
85-PAGE CATALOG

**ARNDT ORGAN SUPPLY COMPANY**

1018 LORENZ DRIVE  
ANKENY, IOWA 50021  
PHONE (515) 964-1274



Roberts are doing nicely now, but it certainly brought home to us how much we need to interest *young* people in the glories of theatre pipe organ!

The weatherman forecast more snow for the night of our February meeting, but we optimistically planned it anyway. After all, we did have to hold an election! Can anyone imagine our delight when the snow passed us by? We had one of our best meetings ever at Tulsa's Assembly of God Church. The election was the first order of business, and then Don Kimes played a program of old favorites on the 4/14 Robert-Morton. Open console followed, and we were pleased to have so many come forward to play, especially our new members and guests. We are discovering lots of new talent!

DOROTHY SMITH

**SOUTHWEST MICHIGAN  
THEATRE ORGAN CLUB**  
Southwest Michigan  
616/343-6491 or 616/344-1438

The Mole Hole, a gift and antique shop in the historic town of Marshall, Michigan, was the site of our February 22 meeting. Store owners Penny and Mike Kinter welcomed us warmly to their charming old building with its beautiful displays of gifts, antique music boxes and a four-rank Barton theatre organ. This organ was originally installed in the Marshall Garden Theatre in 1927. The Kinters found it in an antique shop and had it installed in their store where it is played regularly from September through December — this was a special performance for us.

The featured organist, Victor Barz, is the interim organist at Maple Methodist Church in Battle Creek. He began playing the Mole Hole organ when he was a senior in high school in 1978, and subsequently has earned a Master's Degree in Classical Organ from the University of Michigan. He presented a very professional program of show tunes and light classics.

Following the meeting and refreshments, we explored the shop to the music of those of our members who wanted to try the Barton, including young Joey Haug, a beginner who we hope will someday be a candidate for the Young Organist Competition.

In January the group traveled to Battle Creek to the home of Karen and Richard Rowe to see and try their two organs, a Conn

630 and an interesting curiosity, a Wurlitzer amplified reed organ which Mrs. Rowe found at a garage sale!

This has been such a pleasantly open winter that we have been able to travel easily to our meetings and other interesting programs. A good representation of our group heard Father Miller play the Rodgers theatre organ at the Sturges-Young Auditorium in Sturgis, Michigan, on February 28. Father Miller had just returned from Australia and was full of new stories and inspiration to go with his joyous music.

DOROTHY BUTELA

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

March 8 was our second fundraiser for the Granada Theatre Installation Project, and a very special day it turned out to be. Gerry Marian, former house organist at the fabulous Fox, opened the show. He did his usual super job. Then dancers from the national award-winning Jane Mannion School of Dance provided a show-stopper of a routine from *Chorus Line* of precision high-kicking, Rockette-style dancing beauties who almost made us think we were in Radio City Music Hall. A special solo by an exceptionally talented Rob Dreimeyer was a very haunting version of "Memory" from *Cats* which brought a tremendous ovation. Jane Mannion and three of her adult teachers topped the dancing with a routine from *Best Little Chicken Ranch in Texas*. The finale of the show was a performance by ATOS President Jack Moelmann who, in his inimitable style, did a silent movie and then his famous closing patriotic medley which brought a standing ovation from the crowd. He is truly fantastic! The buffet supper was followed by a dance with music furnished by the Don Shimer Band. Chapter President Dennis Ammann is the organist for the band. We raised over \$1300 in a six-hour period and experienced an afternoon of entertainment that we'll not forget for a long time.

Work is continuing at the Granada Theatre, and plans are being formulated for an early to mid-summer opening. By the time this is in print, the entire Peterson relay and combination action should be here and installed. Those interested in tickets to the fantastic opening of the Granada, vaudeville

and superlative silent movies by Jack Moelmann, please call or write: Dennis Ammann, Route 31, Box 330, Highland, Illinois 62249, or phone 618/654-7855. Also, don't forget the Summer Classic Movie Series at the fabulous Fox Theatre. Our own Jack Jenkins will again preside over the 4/36 Wurlitzer each Monday night during the series. Call the Fox Theatre for information and tickets: 314/534-1111.

We still have a few of the original recordings of the Fox Wurlitzer with Gerry Marian and Jack Jenkins. The price is \$8.95. There are also a few of the new cassettes by Jack Jenkins, "Puttin' on the Ritz at the Fabulous Fox," available. Both of these albums are done on the restored organ. Contact us for details.

DENNIS AMMANN



**TOLEDO Area  
Theatre Organ  
SOCIETY, INC.**  
Ohio  
419/381-6730 or 419/478-8595

We were privileged in March to hold our meeting at the home of Mr. and Mrs. Larry Evritt in Defiance, Ohio. Their theatre organ installation is a delight (see Nov/Dec THEATRE ORGAN). An overflow crowd of about 40 persons enjoyed Bill Yaney at the Mighty Wurlitzer playing selections from his digitally recorded album (which was made on this organ) as well as a silent Charlie Chase comedy and delightful Nickelodeon-era slides. Other organists played for our entertainment: Jerry Danford, Toledo Mud-Hens Baseball organist; Mrs. Monica Yaney, showing how organ playing talent is a family affair; and, of course, Joe Thorpe, organ crew member and theatre mainstay.

The roof on the Ohio Theatre is scheduled to be replaced in April, so lots of activity is planned. We are currently wiring our two-rank Marr & Colton string chest for use at our next concert which is to be Bill Taber, house organist at Akron's Civic Theatre.

The beautiful Ritz Theatre in Tiffin, Ohio, has recently been given a nice three-manual theatre console and relay. We're still in need of theatre organ parts to start an organ installation for them. All donations are tax-deductible.

EVAN J. CHASE



**Donald F. Overend**  
THEATER ORGANIST  
THEATER PIPE ORGAN CONCERTS

RRI BOX 127, HASTINGS, NY 13076  
(315) 668-6782

**JESSE CRAWFORD**

*Poet of the Organ — Wizard of the Mighty Wurlitzer*  
by John W. Landon

2nd Edition  
Photo reproduced from  
the original.

Softbound Edition  
\$24.95 postpaid U.S.A.

George Smith Music  
2030 Raible Avenue  
Anderson, Indiana 46011





**American  
Theatre Organ  
Society**



VALLEY  
OF THE  
SUN  
CHAPTER

Phoenix

602/972-6223 or 602/278-9107

Program chairman Walt Strony did not have to look far for an artist to play at our January meeting — the organist was Walt Strony! Held at the Phoenix Organ Stop, the meeting was well attended even though it was Superbowl Sunday. Walt's varied program included Johnson's "Trumpet Tune in A Major" and a medley from *My Fair Lady*.

Our Valentine treat was Rob Richards playing for the chapter at Mesa Organ Stop. Rob played some of the numbers heard on his "Fusion" album. Much of this music features the theatre pipe organ and the Yamaha FX20.

On March 15 we were back at the Phoenix Organ Stop with John Lauter as organist of the day. John's program was upbeat from start ("Puttin' on the Ritz") to finish ("Just One of Those Things"), with an occasional ballad.

Although our chapter has not been able to present any public concerts for a while, we always support those presented by others. Several chapter members attended Lew Williams' February concert at the Phoenix Organ Stop and Walt Strony's March program at the Mesa restaurant. The efforts of some of our chapter members were recognized by Lyn Larsen on March 13 when he played the theatre organ at the First Christian Church Fel-

lowship Hall. Valley of the Sun members have been assisting Bill Brown with the restoration of that Wurlitzer.

MADELINE LIVOLSI



Tony O'Brien at the Redford Theatre Barton for Wolverine Chapter. (Bill Vogel photo)



**WOLVERINE CHAPTER**

of the American Theatre Organ Society

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

In January our annual business meeting was held in the Redford Theatre, the home of Motor City Chapter. In a short meeting, our suspicions were confirmed: the 1986 board would continue to serve through 1987. Chap-

ter business was quickly disposed of, and the call went out for music. Well-known Tony O'Brien entertained us with a variety of tunes from his musical grab-bag.

We visited the St. Martin Episcopal Church in Detroit in February. This church has a 2/13 Bodman organ. We heard organist Brian Carmody play a widely varied program with some assistance from brother Terry and his trumpet. We hope St. Martin didn't mind some of the music played in his church.

We were saddened by the passing of two good friends and members Arlene Bellamy and Lou Behm who were also members of Motor City Chapter.

CHARLES AND BETTY BAAS □



Brian Carmody plays the 2/13 Bodman for Wolverine Chapter. (Bill Vogel photo)

**KAY McABEE**

*Available for concerts*

Staff organist for Phil Maloof and the  
Roxy pipe organ  
Ramada Classic Hotel.

Contact: Kay McAbee  
1834 California NE  
Albuquerque, New Mexico 87110  
(505) 256-0203

**NEW!**

**NOW AVAILABLE . . .**

Phil Maloof Presents

**KAY McABEE**

In Concert

Roxy Pipe Organ / Ramada Classic Hotel

12 Selections  
On Cassette  
\$11.00 postpaid

Order From:  
Kay McAbee  
1834 California NE  
Albuquerque, New Mexico 87110

**FOR SALE**

**REBUILT**

**DE-LUXE RODGERS MODEL 340 ORGAN**

**Featuring**

- Greatly improved voicing.
- Realistic theatrical tremolos not available on any commercial instrument.
- 14 Ranks of organ voices, properly scaled, with 11 tremolos giving full separation and chorus.
- Beautiful Chrysoglott, Vibraharp, Harp and Xylophone independent of organ tremolos. Untremmed piano, metal bar Glockenspiel and Vibra Chimes.
- Fine Tibia and Vox that are better than on many pipe organs.

This organ is available for demonstration and playing during and after the LA ATOS convention by appointment. It is located 69 miles from L.A. and I will furnish transportation to persons seriously considering purchasing a fine organ.

I can provide additions like on the above organ to owners of Rodgers, Allen, and D.C. keyed kit organs. In particular I can provide a Tibia-Vox unit as a package for any of the above listed organs.

Also demonstrable is a complete pedal system for a 13 rank pipe organ to be built into a small space.

I am Lee M. Sundstrom specializing in building and improving electronic theatre organs. Phone (805) 524-0491. Address 641 Elkins Lane, Fillmore, CA 93015. Inquiries invited.



# CLASSIFIED ADS

## Deadlines:

Oct. 10 for Nov./Dec.  
Dec. 10 for Jan./Feb.  
Feb. 10 for Mar./Apr.  
Apr. 10 for May/June  
June 10 for July/Aug.  
Aug. 10 for Sept./Oct.

## Send Copy To:

ATOS Advertising  
1839 Weeg Way  
Park Ridge, Illinois 60068

## NOTE:

**The first ten words only  
are FREE to members!**

**Rates:** 20¢ per word

**Minimum:** \$2.00

Take Advantage of this Privilege!

## FOR SALE

PRICES REDUCED: 3/26 Buddy Cole organ (late Style 260 Wurlitzer plus choice Morton ranks) including Wurlitzer Grand Piano and mint condition Brass Sax and Trumpet, complete and nice condition; \$37,000. 3/14 Robert-Morton with piano and calliope, original and complete, beautiful white console; \$19,000. Also 3/10 Morton, \$11,000. 2/5 Wurlitzer, \$7000. Will consider motor home or car trades. 1980 Ford F-750, 22' van truck, excellent condition, haul an organ home!; \$9000. Also, have purchased N.W. warehouse of quality theatre organ parts — now available. Make inquiries to P.O. Box 66261, Portland, Oregon 97226.

Two-manual Robert-Morton Theatre Organ with Aeolian player attached. Nineteen ranks extended to 9 on Pedal, 15 Great, 27 Swell. Six couplers, three tremolos. Harp, chimes, drum cymbals "toy counter." Sixteen pistons, two cancels, two swell engines, 16' full-length pedal Reed. Pipes mitred to fit in 9' height. Mint condition. Orgoblo. M. Pifer, 1270 Dempsey Road, North Vancouver, British Columbia V7K 1S5 Canada.

RODGERS 340 custom theatre organ, walnut beauty. Four speakers (Leslie). Capture combinations, 32' piano, metal Glock and chimes. Red carpeted platform. Like new. \$22,500. 201/944-6742.

Wurlitzer relays, 3/10 and 3/11, in good condition. Best offer. G. T. Merriken, 2141 Briggs Chaney Road, Silver Spring, Maryland 20904.

3/12 Wurlitzer restored and playing. Selling for parts including new Post Horn and Krumet. SASE for list to Larry Krueger, 333 E. Kossuth, Columbus, Ohio 43206.

2/5 Wurlitzer. Philadelphia area. Special Style B. Violin, Vox, Tibia, Flute and Tuba. Extra ranks: Diapason, Metal Diaphone and V. Celeste. Complete with toy counter and percussions. \$8000. Call 303/771-1927.

MORTON 2/10+ theatre/classical combination with a sweet sound. Eighty-one stops, double rail, magnetic reed switches for combination capture action, five regulators, also harp, chimes, supplemental Devtronix electronics. \$9800. Contact Gene Stanely, 600 Winding Way, Dayton, Ohio 45419. 513/293-0614.

## FOR SALE

KORG AT-12 Autochromatic Tuner. Play instrument; tuner shows note, octave, cents sharp or flat for seven octaves: C<sub>1</sub> to B<sub>7</sub>. Plays four octaves: C<sub>2</sub> to B<sub>8</sub>. Calibrate A = 430-450 Hz. Batteries, AC adaptor, earphone, case, year warranty, one pound. Introductory offer: \$135 postpaid (\$190 list). Song of the Sea, 47 West Street, Bar Harbor, Maine 04609. 207/288-5653.

3/23 Allen Computer 6500. White/gold trim, 12 sets of speakers, extras. Sacrifice \$35,000/best offer. Specifications on request. G. Cline, 4655 Harris Hill Road, Williamsville, New York 14221. 716/633-8221.

Two Wurlitzer chrysoglotts with lead base magnets. Both need recovering. MINT CONDITION. Box 32276, Kansas City, Missouri 64111.

Hammond-X66, two Leslies #147 & 222, auto vari 64, walnut, excellent condition. \$5200 or best. David Ziolkowski, 6415 Westwood, Detroit, Michigan, 48228. 313/271-2712.

2/11 Robert-Morton church organ built by Wicks. Five inches wind, no percussions. Steve Plaggenmeyer, P.O. Box 51, Billings, Montana 59103. 406/248-3171.

Trombone 8' lower octave C-B with chest wooden resonators — good condition. Look at reasonable offers. Call 604/792-1623 or write 48223 Yale Road, Chilliwack, B.C., Canada V2P 6H4.

2/6 theatre organ, Morton Style 39 with additional three ranks, tuned percussions. Ideal for limited space installation. Playing in Sacramento. \$7000. Randy Warwick, 6625 Weldon Avenue, Bakersfield, California 93308. 805/392-1151.

Barton two-manual theatre console, \$300; Kimball Tuba and 4' Diapason chest, \$150 each. North Coast Pipe Organ Service, 9634 Greenbriar Drive, Cleveland, Ohio 44130. 216/631-5050 (weekdays).

Wurlitzer rolls — lot of 27 style R rolls of classical selections in metal containers. Prefer to trade for style RS (97 note concert rolls) or make offer. John Schellkopf, 1344 Goucher Street, Pacific Palisades, California 90272.

RODGERS 321 — three manuals, full pedalboard, separate speaker, metal bar Glockenspiel, solid-state components. Practice panel with headphone output and tape recorder inputs and outputs. Under warranty. Asking \$12,000. Call 212/220-8413.

16' Tibia Clausa — 97 pipes, unit chests, Wurlitzer seven rank chest, offsets, Clarinet, VDO, Salicional, Vox, O'Dia, regulators and more. SASE: Robert Teska, 334 Willard Street, Toledo, Ohio 43605. 419/255-2718 evenings.

Kinetic blower, 500 CFM at 10 in. WP. Rebuilt, with new G.E. 3hp 220V/1PH motor. Wurlitzer 20 x 30 and 32 x 35 regulators with or without trunk. Recently re-leathered. Make offer. John Schellkopf, 1344 Goucher Street, Pacific Palisades, California 90272

## REAL ESTATE

NW Wyoming organist's/musician's property. 3250 square feet, super home. 42 acres, most irrigated. Artesian water, convenient to towns, schools, college, recreation. Energy efficient, three bedrooms, pool. Ideal for horses. Discounted to \$140,000. Large, 30 year assumable low interest mortgage. Owner, 741 Road 5, Deaver, Wyoming 82421. 307/548-2862.

## FOR SALE

Wurlitzer xylophone, Glock, Metal Diaphone, toy counter, VDO, V. Cel., Barton and Morton chests. SASE for complete list. L. A. Peckham, 101 Ormiston Road, Breesport, New York 14816. Phone: 607/739-5443.

Wurlitzer 18 note chimes and action. Excellent condition, \$350. 309/949-2847.

PIPE ORGAN ENTHUSIAST GARAGE SALE  
SASE for list of Wurlitzer, Marr & Colton, Lyon & Healey, Skinner, Reuter and Austin pipework, chests, tremos, etc. Professional crating and shipping available. Write Jay Mitchell & Associates, 4440 Myrtle Hill Road, Kennesaw, Georgia 30144.

Wurlitzer parts: Diaphonic Diapason, \$200; D Trumpet, \$400; broken Vox, \$15 pipe; Metal Diaphone, \$650; tuned sleigh bells, \$900; swell shades; 5hp Spencer blower, \$1000. Organ Stop Pizza, 2250 West Southern, Mesa, Arizona 85202. 602/834-5325.

Wurlitzer and Morton relays, 3/19's, sell as unit or magnets. Wurlitzer replica three-manual French console, white & gold, one of a kind, portable; best offer. Devtronix French style blueprints; \$35.00. SASE to Organ Loft, 3331 Edison St., Salt Lake City, Utah 84115. 801/485-9265.

RARE PAGE SOLO TIBIA (plena). Deagan metal bar harp, Klann electric relays, and miscellaneous other ranks, chests and parts. Send SASE for list and prices to: Larry Fenner, 1444 Esther Drive, Lebanon, Pennsylvania 17042.



## ELECTRONIC ORGANS Kit, or Custom Built

Kits for electronic or pipe organ renovation.

- Microprocessor-controlled, modular circuitry for ease of construction
- Authentic pipe organ voicing using active filter circuitry.
- Built-in capture system.
- Self-financing purchase plans.
- 7 basic models: 3 Church, 4 Theater, in 2-, 3-, and 4-manual sizes.

### Attn: PIPE ORGAN BUILDERS

Incorporate, or replace, your stacks of switching relays with  $\mu$ P-controlled latches. System will control up to 16,000 pipes and/or oscillators.

Write for quotation.

ARTISAN INSTRUMENTS, INC.

6450 N.E. 183

Seattle, WA 98155

PH: (206) 486-8555

TLX: 4998676 ARTSN



## FOR SALE

2/5 Marr & Colton with second touch originally installed in Gayety Theatre, Ottawa, Illinois. Relay and console reathered. Console stripped and ready to paint. Flute, Tibia, Salicional, Vox, Tuba, Glockenspiel, xylophone, and chimes. Will consider parting out. Also 16" Tibia extension for above. Contact Marion Hoyt, Box 146, Selma, Indiana 47383. 317/289-9811.

Allen Digital Computer Theatre Organ, ADC-6500. Three-manual, double stop rail. General and divisional dual capture pistons. Digital reverb. Moving, must sell. \$35,000/offer. 415/525-8243.

Illness forces sale. Two-manual Robert-Morton console (oak), Tibia, Vox, Oboe Horn, Horn Diapason, 2/7 Wurlitzer relay, chimes, harp, xylophone, shades. \$1400/OBO. M. A. Stuhler, 7591 Central Avenue, Lemon Grove, California 92045.

Baldwin Cinema II Theatre Organ. Two manual, 32 pedals, real rhythm, phantom fingers, \$3000. 919/342-5854. Jim Waynick, 1309 Richardson, Reidsville, North Carolina 27320.

## THEATRE ORGAN WANT ADS GET RESULTS!

### TO CLOSE ESTATE

Conn 650 three-manual theatre organ. 32 AGO pedal with two 251 Leslie speakers. \$2250. 312/267-6538.

1923 Wurlitzer theatre pipe organ 210, Model H, #635, 2/10 with a Spencer H.S. blower (1000 CFM 15"). Has a Wurlitzer piano #85909 with 85 notes, also a Simplex player that plays size 14 inch roll music. Completely restored, in excellent condition, console all original. Asking best reasonable offer. For more information call or write, Darlene Cairn, 524 Edgell Road, Framingham, Massachusetts 01701, 617/877-3413.

Baldwin PR-200, two manual, 32 note pedal. Large entertainment organ with two tone cabinets. \$2900 or offer. Bill Graffis, 1409 Mayfield Avenue, Joliet, Illinois 60435. Phone: 815/744-3799.

STEINWAY DUO-ART GRAND. 6' 2", brown mahogany case. Excellent. \$12,000 or best offer. 700 rolls. Pictures \$1. 206/754-3488 days.

Wangerin 2/5 (Barton look-alike) pipe organ with many offsets, compact, complete. \$3,900 or offer. Bill Graffis, 1409 Mayfield Avenue, Joliet, Illinois 60435. Phone: 815/744-3799.

ALLEN THEATRE DELUXE 2/4. Near perfect. Three-channels, 2-gyros. \$4000 or best offer. Pictures \$1. 206/754-3488 days.

### MISCELLANEOUS

"EVERYTHING'S COMING UP ROSA II" Outstanding stereo cassette, 4/26 Wurlitzer (25 selections), \$10.95 postpaid. Also, personalized arrangements and study of theatre organ playing by cassette tape. Write or call Rosa Rio, 130 Mill Street, Huntington, Connecticut 06484. 203/929-1652.

"What Are You Waiting For — MARY?" Your Charter Member diploma? Wait no longer! SASE: JESSE CRAWFORD THEATRE ORGAN SOCIETY, Babcock Theatre Building, Billings, Montana 59101.

MEDLEY SUGGESTIONS — 30 categories, 150 familiar titles. \$1.00 plus a stamped return envelope. Ira Freedman, 46 Bailey, Latham, New York 12110.

## RECORDINGS

### BILLY LIVE AT WICHITA POPS

Brilliant LP recording, enthusiastically reviewed internationally, affords an experience you long will remember from Billy Nalle and the great Wichita Wurlitzer. Postpaid: USA \$11.00. Other countries, add \$5.00. Remit in US dollars. Also available: "Show Business" (Rochester Wurlitzer). Postpaid: \$9.75. Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203.

### FENSTERMAKER PLAYS BACH

A REAL-TIME duplicate from a DIGITAL master of a live concert by John Fenstermaker at the 5/123 Aeolian-Skinner, GRACE CATHEDRAL, San Francisco. This high quality, 72 minute cassette of Bach favorites is available in Dolby B or C. \$12.00 US/Canada, \$12.84 in California, \$16.00 UK/Australia, postpaid. T-V Recordings, Box 70021, Sunnyvale, California 94086.

"LIBERTY" — A Tribute! Talk about excitement! Terry Charles plays the now 4/100 (yes 100!) rank theatre organ of the Kirk of Dunedin. You will find sounds about the biggest around. Recorded on stereo cassettes, this incredible new horizon instrument will simply astound you. AND there is almost a FULL HOUR of its immense versatility, subtleness and power. Selections include: "Stars & Stripes Forever," "Battle Hymn of the Republic," "Washington Post March," "Beautiful Dreamer," "You're a Grand Ol' Flag Medley," "Miss Liberty March." Available on cassette only. \$10.00 postpaid from Terry Charles, c/o The Kirk of Dunedin, Causeway at Bayshore, Dunedin, Florida 33528.

JESSE CRAWFORD on two cassettes. Wurlitzer pipe organ. 1926-1933. 53 selections. \$20.00 postpaid. Dennis Koch, 4072 Menlo Avenue, San Diego, California 92105.

### WANTED

Morton or Wurlitzer Post Horn and Clarinet, both 10". Robert P. Hartzell, 5235 East Live Oak Road, Lodi, California 95240. 209/368-8191.

First DTOS "Command Performance" cassette. I collect theatre organ music. What have you to sell or trade? George Kershner, 125 West High, Springfield, Ohio 45502.

Conn 261 tone cabinet or the electronic components for the 261 cabinet. Walton W. Welna, 2381 Queens Drive, Woodbury, Minnesota 55125. 612/739-4448.

All theatre console nameplates, stoptabs. Especially Barton, Moller, Wurlitzer. Also carving with Barton name. Organ Originals, 1912 S. 12 Street, Milwaukee, Wisconsin 53204. 414/649-8162 after 5:00 p.m.

Vintage Dick Leibert albums in stereo: "Leibert At Home," "Leibert Takes Holiday," "Nightcap," "Souvenirs of New York," "Great Love Themes," RCA Double Christmas Album. Chrome cassette dubs okay. Write with price: Geoffrey Paterson, 2210-140 Carlton Street, Toronto, Ontario, Canada M5A 3W7.

**CONVENTION '87**  
LOS ANGELES, JUNE 21-27

Let **LATOS** Sell  
Your Records Or Other  
Items In The Record Shop

Contact—  
Dick Sheafar  
10423 Tiara St., North Hollywood, CA 91601  
(818) 766-0466



## THEATRE ORGAN RATE CARD

### AD SPACE SIZES AVAILABLE

	Width	Height
Full Page (Bleed)	8 1/2"	11"
Full Page (Regular)	7 1/2"	9 3/8"
2/3 Horizontal (3 col.)	7 1/2"	6 1/2"
2/3 Vertical (2 col.)	4 7/8"	9 3/8"
1/2 Horizontal (3 col.)	7 1/2"	4 7/8"
1/2 Vertical (2 col.)	4 7/8"	7 3/8"
1/3 Horizontal (3 col.)	7 1/2"	3 7/8"
1/3 Horizontal (2 col.)	4 7/8"	4 7/8"
1/3 Vertical (1 col.)	2 7/8"	9 3/8"
1/4 Horizontal (3 col.)	7 1/2"	2 3/8"
1/4 Horizontal (2 col.)	4 7/8"	3 3/8"
1/4 Vertical (1 col.)	2 7/8"	7 1/4"
* 1/4 Special	3 3/8"	4 1/8"
1/8 Horizontal (2 col.)	4 7/8"	2 3/8"
1/8 Vertical (1 col.)	2 7/8"	4 7/8"
1/8 Horizontal (2 col.)	4 7/8"	1 7/8"
1/8 Vertical (1 col.)	2 7/8"	3 3/4"
Professional Card	3 3/8"	2"

\* 1/4 Special size limited to Professional Card pages.

Camera-ready copy is requested as the publication is printed offset. Typesetting, photo reproduction, layout, proofing, cropping, reversing, bleed layout and any other mechanical costs requested by the advertiser or agency will be charged by the publisher at nominal rates.

### ADVERTISING RATES

Black & White, one time

Front Cover — not sold	
Fourth Cover	\$285.00
Inside front cover	255.00
Inside back cover	255.00
Page	230.00
1/2 Page	160.00
1/3 Page (Horiz. or Vert.)	145.00
1/4 Page (Horiz. or Vert.)	105.00
1/8 Page (Horiz., Vert. or Special)	90.00
1/16 Page (Horiz. or Vert.)	80.00
1/32 Page (Horiz. or Vert.)	70.00
Column inch	30.00

**Bleed:** Bleed accepted for full page advertisement only.

**Special positions** available at 15% above space rates.

### FOUR-COLOR

Full Page ..... \$660.00

### PROFESSIONAL CARDS

3 3/8" Wide x 2" High

6 Issue Contract ..... \$75.00

2 Issue Trial ..... 35.00

(Payment must accompany order.)

### CLASSIFIED:

20 cents per word per insertion.

Minimum \$2.00

### MECHANICAL REQUIREMENTS:

Trim Size ..... 8 1/2" x 11"

Gutter Margins ..... 1/2"

Top & Bottom Margins ..... 3/8"

Outside Margins ..... 1/2"

**Bleed:** Add 1/8" to top, bottom and outside margins for trim. Keep reading material at least 1/4" inside the trim.

**Page:** 7 1/2" x 9 3/8"

**Bleed:** 8 1/2" x 11"

(without allowance for trim)



# If You Read Music... Accept a FREE ISSUE of



## The Only Magazine You Can Play!

We call it SHEET MUSIC MAGAZINE. And that's exactly what it is! Each and every issue is filled with the most popular sheet music ever published, including Pop, Great Standards, Jazz, Show Tunes, Folk, Country, Tin Pan Alley, Movie Songs, Classics, Ragtime, Blues, and more.

When you sit down at your piano, organ, guitar or any musical instrument, we want to be your music book! And when you want to improve your own musical ability, we want our staff of writers to show you how. And in every issue they do just that! There are Keyboard Clinics, Guitar Workshops, Composers' Workshops, Sight-reading, Playing By Ear, Theory And Harmony, Rhythm Workshops, and so much, much more.

A single year's subscription brings you dozens and dozens of great songs. And when you consider the price of sheet music these days, about \$3.00 per song, and realize that Sheet Music Magazine provides the exact same thing for less than 18¢ a song, you can understand why it has more subscribers than any other music magazine in the world today. A one-year subscription for \$15.97 brings you over \$200 worth of music!

And now you can choose be-

tween a Piano Edition and an Organ Edition. Each edition is specifically arranged for your instrument, and includes feature articles of special interest to you. Also, you can choose an easy-to-play version of the piano edition as well as the organ edition. The easy-to-play editions are especially good for you beginners and new students, young or adult, who don't think you are quite ready for the standard and special arrangements found in our standard editions. (If you are undecided as to which version would be right for you, we suggest you try the Easy Edition. You can change at any time, at no cost whatsoever.) Check your preference on the subscription application.

### FIRST ISSUE FREE

Let us send you your first issue and these wonderful songs FREE...

Send In The Clowns  
The Way We Were  
Love Theme From "Superman"  
Don't It Make My Brown Eyes Blue  
Imagination  
Hill Street Blues  
M\*A\*S\*H  
Rhinestone Cowboy  
New York, New York  
We've Only Just Begun  
Watch What Happens  
Make Believe  
Mr. Lucky  
The Second Time Around

Play a free issue of Sheet Music Magazine. If you are not completely thrilled and delighted, you may cancel your subscription and receive a 100% refund of your payment. And the big, music-packed first issue will be yours to keep!

### Sheet Music Magazine

352 Evelyn Street, P.O. Box 933 Dept. K7-02-67  
Paramus, New Jersey 07653-0933

**YES, SEND MY FREE ISSUE** and enter my subscription to Sheet Music Magazine as checked below. I understand that I may cancel after receiving the free issue and receive a 100% refund of my payment — no questions asked! The free issue is mine to keep in any case!

(✓) check one

Piano/Guitar

Easy

Standard

Organ

Easy

Standard

(✓) check one

One Year (9 issues) \$15.97

Two Years (18 issues) \$29.00

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

I enclose full payment of \$ \_\_\_\_\_ (Make check payable to Sheet Music Magazine)

Charge to:  Mastercard  Visa

Account No. \_\_\_\_\_

Exp. Date \_\_\_\_\_

Canadian residents please add \$2.00 per year extra for postage.



# ORCHESTRA BELLS

*For All Makes of Organs*



**ORCHESTRA BELLS:** (Steel)

These are REAL high-carbon steel bells. Two and one-half octaves G59 to C88. Bars are mounted on rails and struck with brass balls attached to driving solenoids.

The strike equals that of an instrumentalist and is dynamically controlled through a volume control swell pedal.

Bells are furnished with a separate 50-volt power supply — swell pedal and 50 feet of interconnecting cable to the organ. Under key contacts can be supplied.

**Complete system \$1250 freight paid in U.S.A.**

**dii DECATUR**  
INSTRUMENTS  
INCORPORATED

1014 EAST OLIVE ST., DECATUR, ILLINOIS 62526 • (217)422-3247

***Call Collect To Place Orders***





**Think Big:**

**ADC-6500**

**Sooner or later, nearly everyone wants an Allen. So, why work your way through brands and models? Start at the top!**

Just look at it — immense tonal resources waiting for you. Traditional theatrical voices and percussions delivered in *digital realism*. And beyond what you can see, you get the Alterable Voice with card reader bringing you hundreds of stops in addition to those included with the organ.

Tonal variety of the ADC-6500 will musically absorb you for a lifetime. Start now — at the top. And think big!

See our business reply card in the binding of this magazine for literature and recording offer.

**Allen** organs

MACUNGIE PA 18062  
COPYRIGHT © 1985